

House & Garden

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Small House Number

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Kelsey Health Heated residence of W. W. Warner at Pelham, N. Y.

W. H. Orchard
Architect

Put In Two, Uses Only One

An Interesting Coal Saving Instance

SIMPLY because most warm air heaters so seldom do what they are claimed to do, the architect for this residence determined to be on the safe side.

He specified two Kelseys.

A small one. And a large one. Both arranged so either one or both could be run.

The idea was—it's a most sensible one—that the small Kelsey would take care of the coolish days of early fall and late spring.

The large one for the colder weather, while in severe conditions both would be fired.

As a matter of fact it didn't work out that way at all. Have just received a letter from the owner stating that he never runs both, and that except in the coldest of weather the small one does all the heating.

He even goes so far as to state that the small one would do the



Supposedly halls are hard to heat with warm air, which is so in general but not so with the Kelsey.



What a joy to have heat comfort without the obtrusive evidence of the heat's origin.

work the entire season through if it had a little more care than they find it convenient to give.

Consider the fact that it is a 12 room house and, exclusive of the billiard room and glassed in porch, has 62 windows and 9 doors.

Now further consider that for the entire year this house requires only 5 to 7 tons, to keep it uniformly 70 both day and night, and you get a definite idea of the economy of the Kelsey Health Heat.

In thinking over which facts, bear in mind that it not only heats, but ventilates and humidifies *at the same time*. It heats with freshly heated fresh air, automatically mixed with just the right healthful amount of moisture.

Further facts and figures you are welcome to.

Likewise our printed matter.

New York Office
103-K Park Avenue

THE KELSEY
WARM AIR GENERATOR

Boston-9 Office
405-K P. O. Sq. Bldg.

237 James Street
Syracuse, N. Y.



House & Garden

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AUGUST AND HOUSEHOLD EQUIPMENT

NECESSITY was never so bountiful a mother of invention as today, when housewives are faced with a shortage of servants and an abundance of high prices. This burden of household management is being lightened by all manner of time and labor-saving devices that, used intelligently, make work a pleasure and the home as scientifically managed as any modern business.

The Household Equipment Number in August will attempt to present as many of these devices and refinements as the pages will hold. Not everything on the market will be there, of course, but a vast and fascinating array of household helps will be shown, explained and demonstrated. The gamut includes a thorough study of electricity in the kitchen, of kitchen and laundry ventilation, garbage incinerators, plans for the arrangement of the kitchen, heating by gas and—a subject not hitherto touched on, we believe—the subject of brooms and brushes.

These strictly utilitarian pages are lightened by interesting houses, interiors, gardens and suggestions from the shops. There is the home of a HOUSE & GARDEN reader who, some years back, was attracted by the photograph of a Cotswold cottage he saw in the magazine. He had his



A page of English doorways will be found among the fascinating topics in the August number. This is one of many designs

American architect collaborate with the English architect, and Easton, Pa., is richer by a very interesting copy of Cotswold. Then there is the little Colonial house set in a hollow—a little house for a little family. An English design in brick makes the third house in this issue.

Of decorations, there is the chatty article on how to use gingham in rooms, the interior of a New England home, the Little Portfolio and some unusual designs for pillows. The page on embroidering household linen will delight the eye, and so will the page on pillows.

But there are still more pages in the magazine! Gardner Teall, who knows all about collecting everything collectable, writes on mediæval medals. In the old days, ages before photography, one had his portrait struck on a medal. Collectors scour the Continent for these today. The motor vacationist will find some rare suggestions in Jack Rose's drawings of old inns.

These are some of the allurements in this August issue. It is our first number devoted to Household Equipment. There will be a demand on the newsstands for it. It might be advisable—seeing that there is a paper shortage and a consequent shortage of magazines—to order your copy now.

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Ironides

THE WINDOW AND ITS VIEW

There are two elements in any window view—the window itself and that which lies beyond. We often make the mistake of swathing the window in so many curtains that much of its interest and beauty is hidden. Some windows need no curtains at all. Windows such as these old leaded glass casements at Finchden, in England, are better left uncovered. The lines of their mullions and the irregularities

of the glass are amply interesting in themselves. Through such panes the view cannot help being picturesque—even these roof lines and dormered casements, the suggestion of half-timber below them, the drain trough supported on wrought-iron brackets, the weathered trim and sills, and the old, lead, rain-water head and down-pipe on the opposite rough brick wall. The window frames the view

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DECORATING THE SMALL HOUSE

The Proper Scale in Furniture and the Right Colors Will Maintain the Semblance of Size and Give the Small House Great Distinction

MARY WORTHINGTON

IN furnishing a large, elaborate house there may be a few slip-ups which will pass unnoticed, simply because there is such a large and varied assortment of furniture that a few badly-chosen pieces or an inadequate background will not offend the eye. If we are putting sixteen chairs into a room, two may have defects as to scale, design, covering or color, and still "get by," carried along by an otherwise excellent selection.

This is not true of the small house. We cannot afford a single mistake as to the need, size and excellence of design and color. We cannot afford a mistake, not only because mistakes are costly, but because we've no room for mistakes.

There is a small house I know that has in its little living room two very large, handsome, early Venetian chairs with high backs, done in a large pattern red brocade. These were a matter of great extravagance to the owner and are the very apple of her eye. The rest of the room is simply, modernly furnished. These two chairs are so out of scale, so out of feeling, they so violate every rule of good taste, that they must spoil for many friends, as they do for me, an evening passed in that room. If there was only one, like Satan, we could put it behind us, but there are two—and, to add to the mental agony, the room has many mirrors!

I believe this to be an exaggerated example, but how many small, delicately furnished rooms boast a Mission easy chair! How many dining-rooms of moderate proportions show a massive, elaborately carved sideboard of American Empire effulgence! These all should serve as a cudgel to us when

we start our own furnishing. If it wasn't so rude and snobbish I would suggest, as the first step toward furnishing our own small house or apartment, to make a round of our friends and relatives and see what not to do. May I add that this should be done surreptitiously!

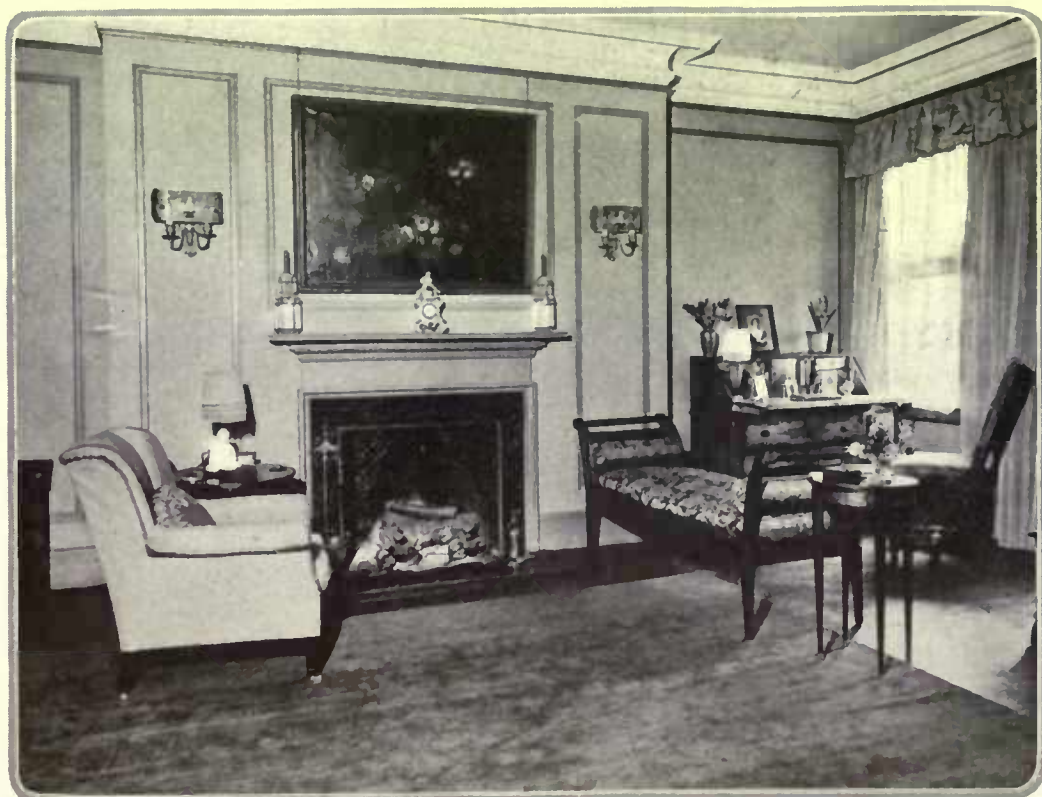
The Color Range

Of course, it is always safe to paint or paper your walls all the same color and to use the same tone carpet, varying the quality upstairs from down. However, it seems to me that this deprives us of a great deal of pleasure, particularly if we are fond of color. I feel that there should be a connecting color downstairs. For example: let your hall be fawn, introducing a little green and vermillion in the furnishings; the living room light green with black and cherry; your tiny library marron, a deeper tone of fawn, and your dining room—if you

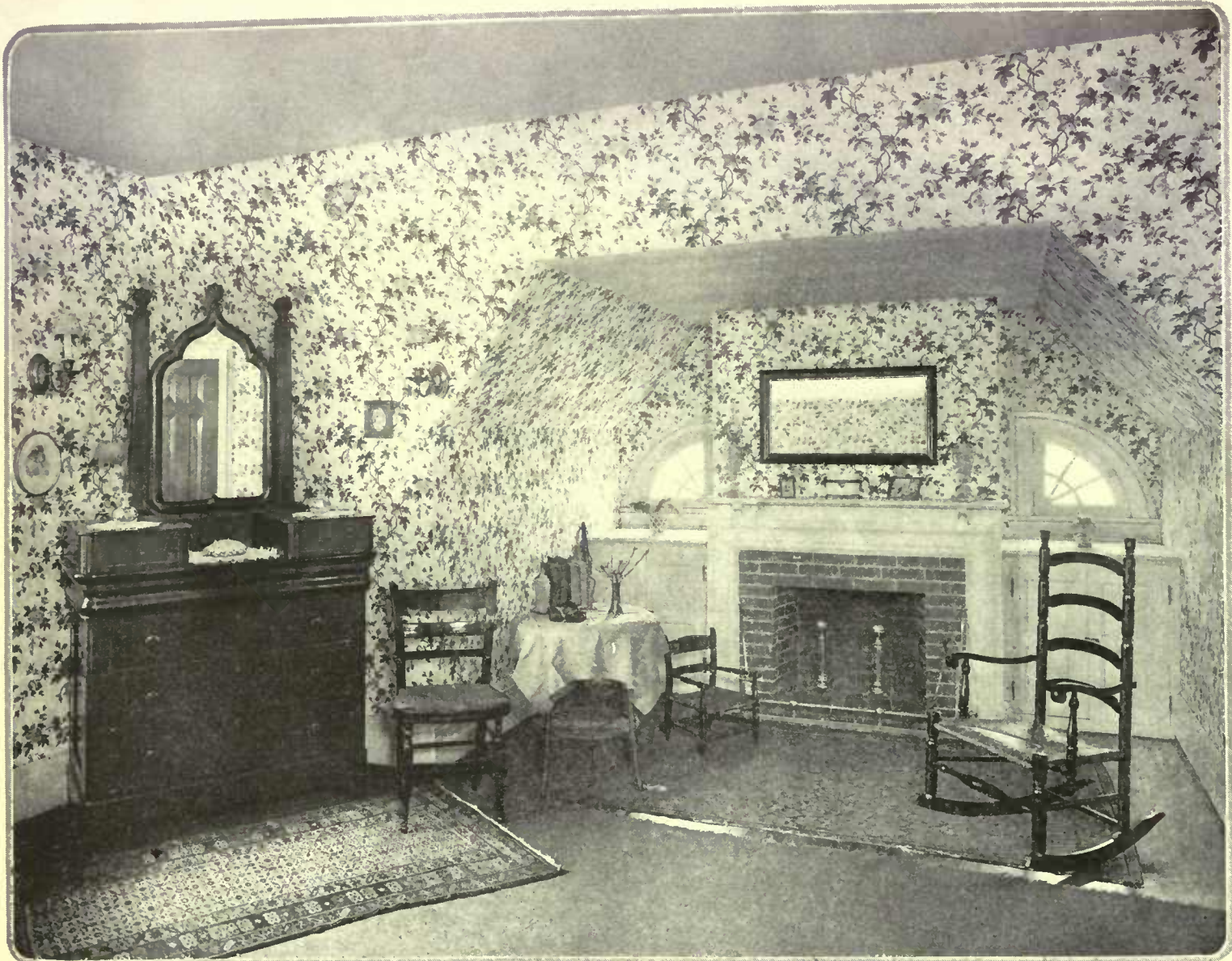
must have one—in white plaster color with curtains, etc., in marron and yellow. You pick up from each succeeding room one color and carry it on, thus connecting each room by a color note.

In a newly built house or an apartment of some architectural distinction a good color range is mauve, orchid, green and yellow. This being rather subtle and delicate, the details of the woodwork and the style of furnishing must be of excellent quality. Always use rather neutral, blending colors in doing over an old, shabby house or a cheaply constructed apartment, where woodwork must be covered rather than brought out. Tans, neutral greens, blue greens and the copper colors are kindly for remodeling, while silver grays, yellow, rose lavenders, blue lavenders, lettuce green and the varied rainbow colors can best be used where the architectural details form a flawless background and all the furniture is to be new and fresh. These are details, but important.

Furnishing a small house is not necessarily furnishing inexpensively. We see more and more small, exquisite, expensive houses accommodating themselves to the exigencies of service problems, building problems and the general inflated cost of maintenance. The rich man's house in miniature has about the same problems to meet as the home of the indigent broker or the affluent artist. Oil, munitions and the movies have produced a throng of home-seekers, who want the best values that the market can give and, on account of the delay in delivery and the outlandish prices, do not know just how to create the home of their desire. These people should find a friend in the decorator who knows, through



An excellent use is made of the fireside bench in this living room. It is upholstered in old rose. The chair is yellow. Walls and curtains are green-blue. Mrs. Emott Buel, decorator



Where architecture helps, as in a third story bedroom, interesting effects can be gained by a flower patterned paper and old furniture. The fireplace and quarter-circle windows hint a Colonial exterior



Even in this simple hallway one sees how color can give life to an interior—the tints of the curtain fabrics, the upholstered seat of the old bench, the rag rug and painted treads, rail and newel posts

daily experience, the how, when and where. The average person who contemplates refurnishing should also seek professional advice, but she should know her financial limitations and should not be drawn into extravagance. She knows much better than the decorator when to stop.

Having in mind that every purchase is of the utmost importance, and having decided on the general color scheme, and knowing the number and needs of her family; let us start with the hall.

First, the Hall

There must be a mirror, a chair or two to hold overcoats and a table for the dusty accumulation of cards, and there always should be a place for a flower vase.

Stock mirrors are usually very dull—they are either elaborately gilded or banal with commonplace mahogany frames. Recall the myriad Colonial hall mirrors

you've seen—and then avoid them. Why shouldn't we have something rather smart and out of the ordinary? The hall mirror is the one thing that you can be perfectly positive every caller you've ever had or hope to have, will use. And to take away the curse of their own vanity, why not have a really deserving mirror for them to make the usual remarks to—"What a pretty mirror you have!" when you know perfectly well that in their minds they are saying, "What a pretty hat this is!"

Mirror Styles

Search out or have made (everyone should have a cabinet-maker on the side or, if she hasn't, find a decorator who has a good one) an interesting hall mirror. For example: an oblong mirror with a semi-circular top with a little decoration in the top; or an oblong with the corners cut off, using a wide molding with a dull



Against the Colonial background of this living room has been placed modern and old furniture. Peabody, Wilson & Brown, architects

In the guest room below the covering of the chaise longue and the dressing table harmonize. Howard Major, architect



gold and black tracery design; or a round mirror suspended by two decorative cords; or a simple black frame with the glass bordered in black with a tiny silver or gray line to set it off, like an old-fashioned picture.

In a small country house where life is informal the mirror can have a decorated frame to match a long, narrow box set on a little bracket at the lower edge of the mirror frame. The box is painted and decorated to match the frame and contains, in its compartments, powder and puffs, hair pins and a wee comb. One can give herself a fleeting dab before going in to tea from tennis — which creates peace of mind, you see.

As to the chairs, the main thing is to have one strong enough to support a fat man while putting on his rubbers. It needn't look clumsy. Some of those little ladder-back Colonial chairs are very staunch. Painted to match the mirror frame, they make a nice grouping. Or, if walnut or ma-



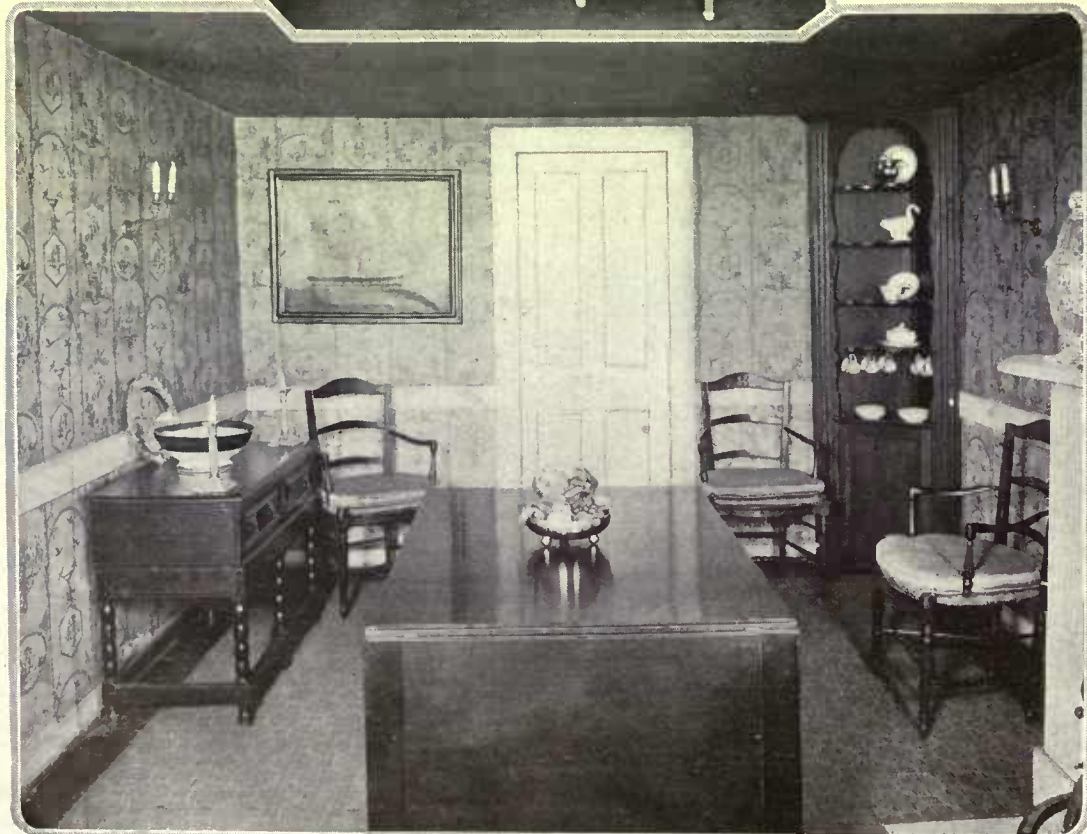
Painted furniture, a tile or cement floor and curtains of gauze or case-ment cloth make the breakfast porch interesting



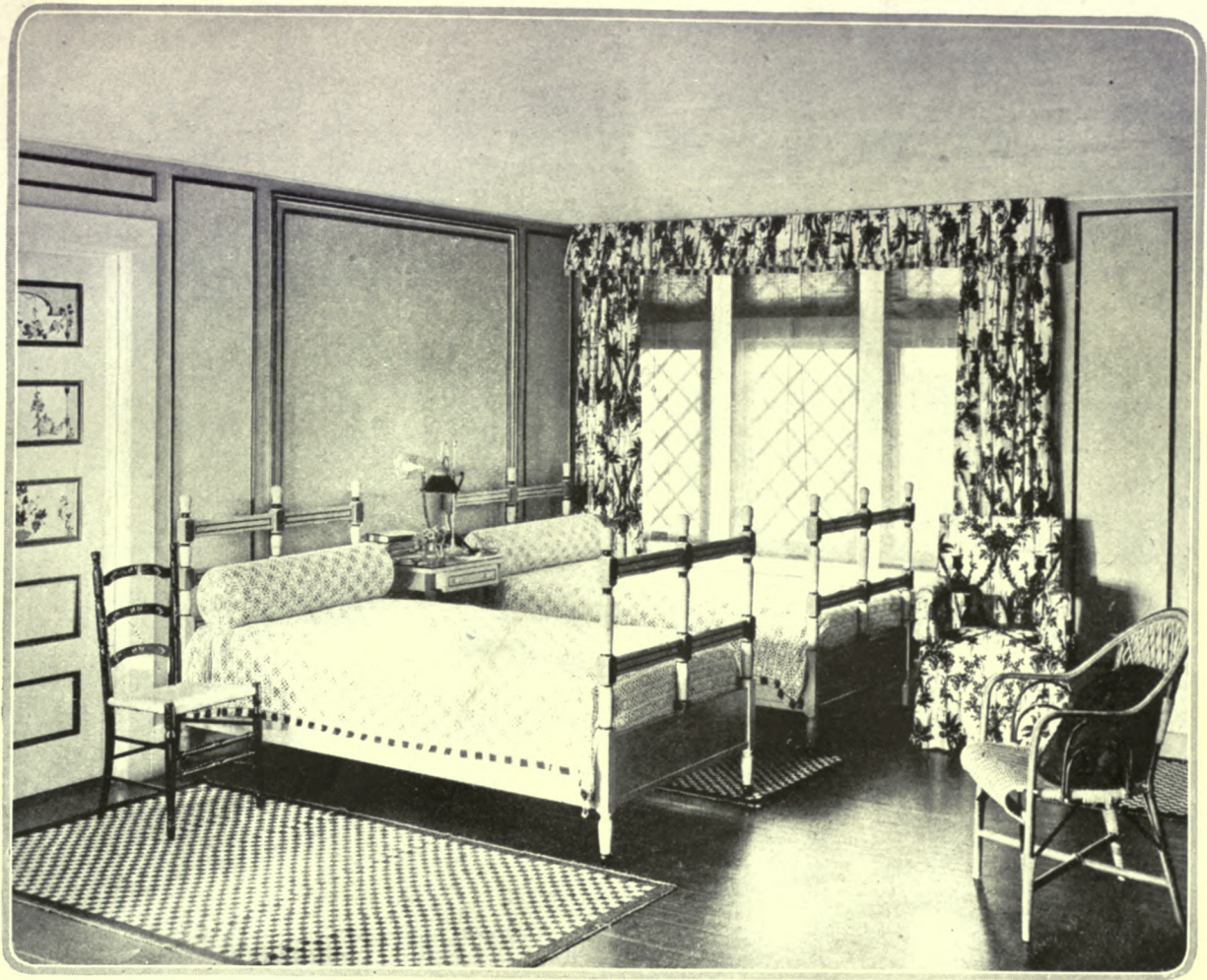
The boudoir corner should be feminine in color and furnishings. The chaise longue is a requisite. Mrs. E. Buel, decorator

flowers are ordinary in every sense of the word, but, if one looks around, she is sure to run across something formal, quaint and smart in this line.

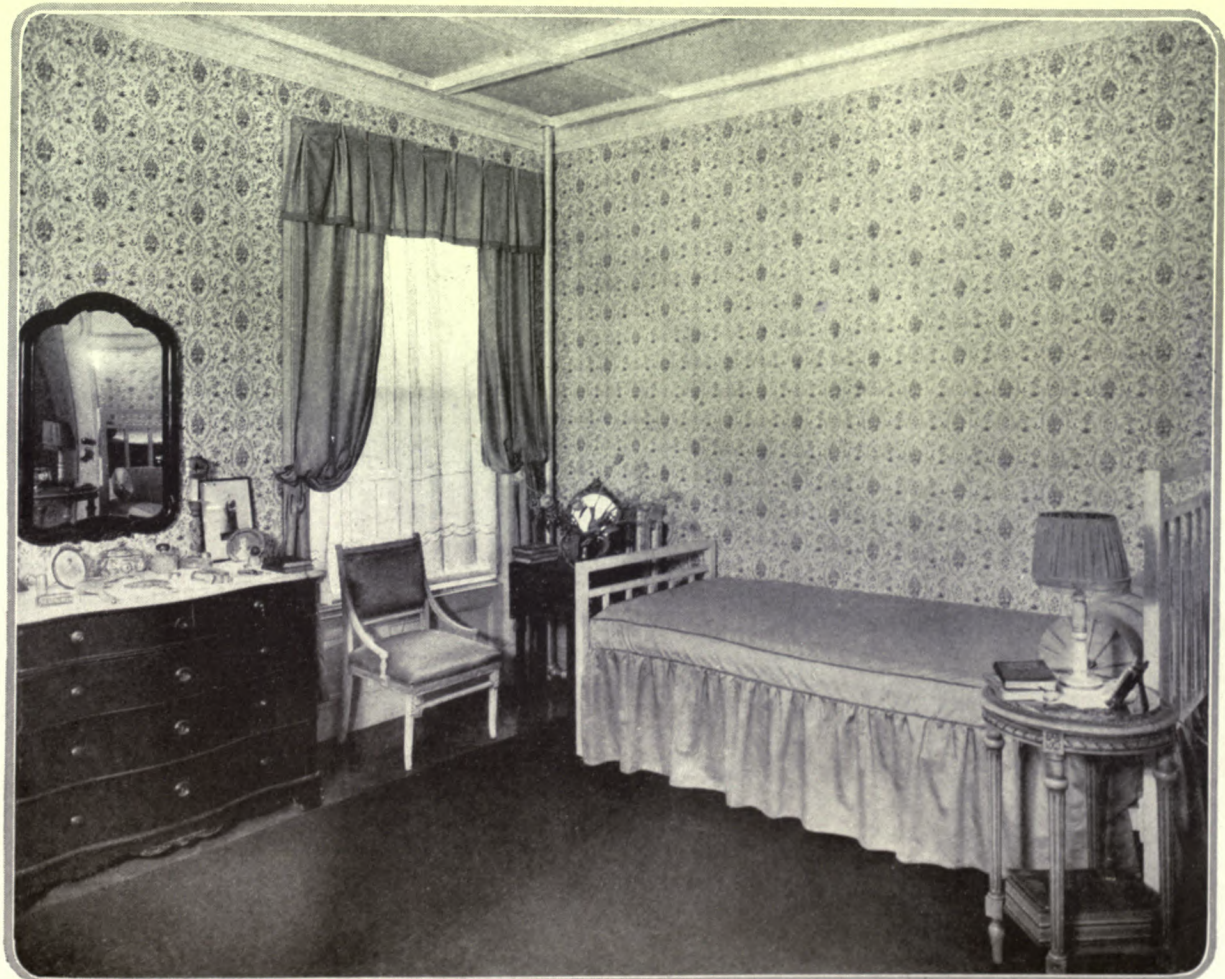
For a really tiny hall of delicate taste
(Continued on page 66)



If one has a feeling for line in furniture, many combinations can easily be made. In this dining room the corner cupboard and table are early American, the side-board English and the chairs Breton. Miss Gheen, Inc., decorator



The country house guest room finds an excellent type in this little chamber where painted walls, bed and door and a large patterned, gay ch'n'z have been used. Herter Looms, decorators



When a chintz or figured paper is used it is advisable to have plain hangings, upholstery, and, if a bedroom, plain bed covers. This scheme has been employed here. G. W. Richardson, decorator

D O I T Y O U R S E L F !

THERE was once a man who was walking along a dark road late at night. The road was unfamiliar to him and he was afraid lest he lose the way. At one particularly dismal spot he mistook the path, slipped and fell to his knees. As he tried to scramble up, his weight threw him over the edge of what seemed to be a precipice. With sheer, main force he grabbed at the edge and clung. Below, his feet dangled into space. Terror seized him as he hung there. He felt himself face to face with a sudden and terrible death. He saw his body mangled on the rocks below. His life flashed past him in a vivid second. The strength left his arms; his weight was too much for them. He struggled to pull himself up to safety again. He failed. The awfulness of the death before him paralyzed his hands. They loosened. He dropped.

When they picked him up, dead, the next morning, they found that he had fallen just nine inches.

A GREAT many people in this country are in the position of that man. They are clinging to the edge of what they are sure is a precipice and they can't see anything below but destruction, uncertainty and gloom. Everything in the country is headed for the pit.

Some of these good people are clinging to the edge of America. They have heard so many rumors of Red Revolution and have been inconvenienced by so many strikes that they know for a certainty that the country is going to be dashed to pieces on the rocks of misgovernment.

Others are clinging to the edge of that steep precipice, the high cost of living. They are clinging by main force to the edge between income and expense, expecting to drop at any moment into starvation and bankruptcy, to be lost forever in the maw of merciless profiteers.

There are still others who look about their houses and their gardens wondering how they are going to live without cooks to cook their meals, charwomen to clean up, gardeners to garden.

THESE people, like the man in the story, can hang on until they drop or else they can deliberately let go and take the chance.

This is an era of great changes. We must take the chance. We must not expect to walk the same highroad of safety that we thought we did before the war—those good old times when prices were low and living easy. Of course, there never were these good old times. There never was an era when men didn't have to struggle for the things worth while in life. We only play false with ourselves when we think that we ever lived under such a regime. Forget those silly illusions. Hang on to that precipice only so long as it is good for us to hang on, and then—drop. In most cases the drop will only be nine inches. It's the anticipation that hurts most of all.

But before we drop it is well to look back, as the man in the story did, over the past. All men in peril of sudden death are said to have a vivid presentation of their lives. This may be fable. At any rate, follow the legendary custom, and look back.

WHAT brought America to the precipice? Why all this shout for Americanization? In the majority of cases it is because you and I and hundreds of thousands of other perfectly respectable Americans have failed to be good Americans. We talk a lot today about Americanizing the foreigners who come to our shores. It is the Americans who need Americanizing—the John Joneses and Bill Smiths, who care so little for good government that they don't bother to go to the polls and vote decent, honest, forward-looking men into office. The way to help America be a better country is to be a better American yourself.

Those who are clinging to the narrow edge between income and expense might have a vivid presentation of all the things they have

done to keep expenses up—the insatiable greed for higher salary and less work, for more luxuries and less sanity in dress, amusement and manner of living. The sooner Americans let go this precipice of high wage and high life, the better it will be for living generally.

And those who wonder where the maids and the gardeners and the help are coming from might do well to look back upon those days in America—those really good old times—when folks did their own cooking and gardening or, if they didn't do it themselves, were perfectly capable of doing it.

Most of the people who cling to this servantless precipice face a really serious situation. They aren't worried by the fact that they may have to do the work themselves, but by the terrible realization that they don't know how to do it. The most pathetic sight in life is a woman who has been bred to bridge trying to get a meal in a servantless kitchen. And next to it is the man whose sole idea of exercise has been golf standing helpless in a garden ignorant of how to make a drill.

IN times such as this we can never be sure whether the drop is going to be nine inches or nine miles. Most times it is only nine inches.

It isn't going to be so bad after all. But, however far we drop, we will never walk the same path again. We can be sure of that. We'll have to hew out a new way. That is precisely what people all over the world are doing today. In nations it is called self-determination; in individuals it should be the determination to do it yourself.

Corrupt men are in high places. All right—go to the polls and vote good men in. Sugar costs thirty cents a pound. All right—do without sugar for a time. Americans are eating too much sugar anyhow. We're piling up for ourselves and the next generation a great little heritage of rheumatism. Gardeners cost \$6.50 a day. All right—try making and cultivating the garden yourself. Cooks demand \$80 a month and upwards. All right—try your own brand of cooking. The average housewife in America certainly has more intelligence than the average Swede girl fresh from Ellis Island; she can take advantage of labor-saving devices and can study household economics. Her house will be better maintained and her family better fed.

We can't cling to the delusion of the good old times forever. We might as well drop our nine inches. But before we drop, for Heaven's sake, let's make up our minds that, in the place we land, we'll do it ourselves!

READERS of HOUSE & GARDEN will probably recall the editorial in the April issue, "A Little Place in the Country". It concerned itself with a reader

who wrote to our Information Service for advice. She said she was getting too old to work, and would like to have a little place in the country where she could raise roses and white shepherd dogs. She had \$3,000 saved up for the venture.

I asked the readers to write me their own ideas of what they would do under the circumstances, promising to send these letters on to the person who had asked for advice.

The letters began pouring in. Readers told their own experiences under similar circumstances, they offered advice, they sent pictures of their homes. Each of these letters was relayed to the lady, who, by the way, was the librarian in a small Michigan town. We heard no word from her.

Then, the other day, a letter came back. The local postmaster had stamped it "Unclaimed", and beneath had written, "Deceased".

So she never got her little place in the country after all. She never got the chance to raise roses and white shepherd dogs. She has found, instead, a lovelier place in a far better country, where one never grows too old.

RICHARDSON WRIGHT.



Good woodwork is often the heritage of an old house. Upon it the designers of early America expended a rare artistry. In the Boston residence of Ronald T. Lyman are found some beautiful examples in the door and window frames. The architect was Bullfinch. Miss Lee and Miss Gray, decorators



Sheeler

A TYPE OF AMERICAN NATIVE ART

The old carpenters of New England seem to have been gifted with a native sense of light and shade, line and proportion. They handled the straight, broad planks of a door with honest artistry. They indented their windows and rejoiced in the fashioning of the trim. They shaped

beams out of rough timber and left them to color through the years. The stark, quaint, bold simplicity of these old New England farmhouses was a product of the New England life. It is typically American. For typically American people, the New England farmhouse can never lose its charm

THE COLLECTOR SEEKS KEYS

Romance, History and the Work of Master Artists Are To Be Found In This By-way of Collecting—Those Who Scorn Not Little Things Find Here a Delightful Hobby

GARDNER TEALL



An Italian key of 19th Century workmanship

THERE is nothing too little for so little a creature as man,

observed Dr. Johnson. "It is by studying little things that we attain the great art of having as little misery and as much happiness as possible."

How much misery, how much happiness these little old-time keys, which lie here before me on my study table, might relate!

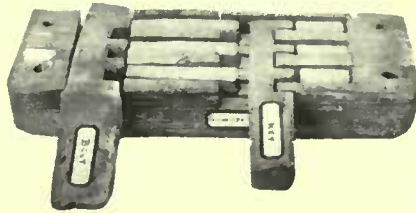
What a story could be told by this little key which once unlocked a jewel-box in the hand of Madame de Maintenon! And that one *may* have belonged to the goaler of Niort, within whose walls madame was born. With the stretch of the imagination proper to a *real* collector, may not this medieval bronze affair have been used by Bluebeard when hoarding his closet skeletons, or for the purpose of inspiring Fatima to keep up to traditions? But perhaps Perrault, author of the tale, would have preferred this stubby Saracenic key as more in keeping with his villain's temperament, less likely to divulge the identity of the suave gentleman who suggested this literary creation.

The Pursuit of Little Things

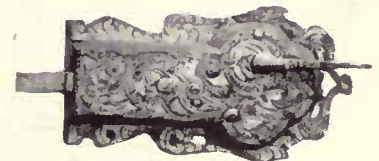
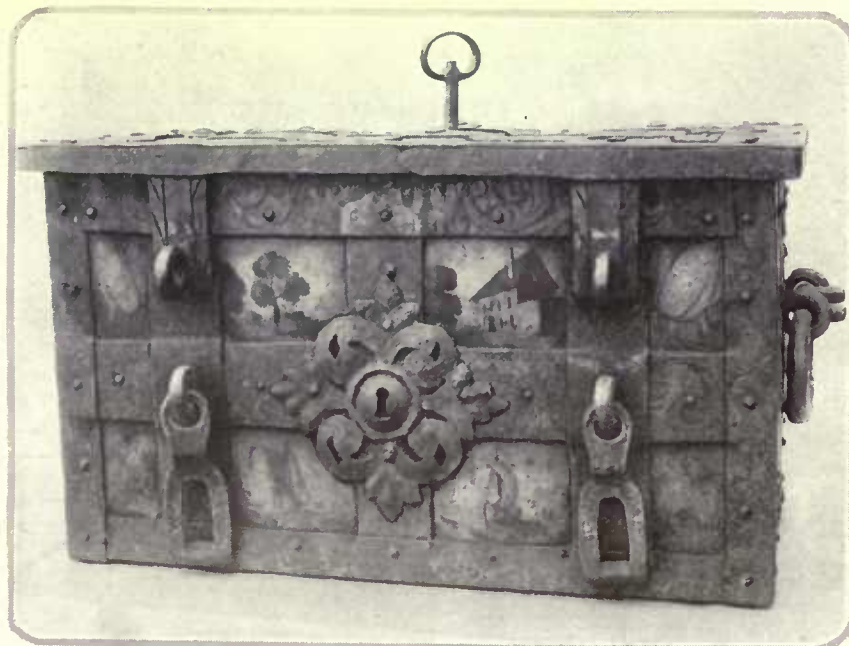
There is a fascination in collecting old keys that should not occasion the shrugging of shoulders at its enthusiasts, at least when the pursuit is directed along the lines of intelligent acquisition. Indeed, as Fénelon declared, there is no real elevation of mind in a contempt of little things; it is, on the contrary, from too narrow views that we consider those things of little importance which have, in fact, such



St. John and St. Peter, by Dürer, a painting which shows a key of Dürer's time, 1471-1528



A Swiss wooden lock of the medieval period. Courtesy of the Metropolitan Museum



A lock from the late Renaissance or 17th Century

A painted iron Dutch chest, showing the elaborate key plate and key



An English key of 19th Century workmanship

extensive consequences. I think that making a collection of interesting old keys is a very sensible hobby indeed; the point is that the collector should know something about them, since knowing something—everything, when possible—about each of the objects one collects is a prime requisite to the justification of any acquisitional excursion, whether it be in the realm of keys or ceramics, books or bonds.

When Keys Began

The history of keys and locks, like the history of every other useful thing, is replete with interest, extending back as it does to very remote times. Certainly there is scarcely a more intimate object connected with daily routine. Someone has said that the key is an acknowledgment of man's depravity, that if every man respected his neighbor's goods and privacy, we should not be burdened with carrying keys; but it all began a long time ago, if Milton guessed aright in *Paradise Lost*, when Satan was let into the world by the Portress of the Gate—

"Thus saying, from her side the fatal key,

Sad instrument of all our woe, she took ———" whereupon the fell entry was effected.

Whether it be the famous key to the Bastille, now reposing with the relics at Mt. Vernon, or the little instrument which we are continually putting in the wrong pocket to keep the nerves fully exercised, the interest of keys is not lightly to be dismissed. In the *Odyssey*



A late Renaissance or 17th Century Baroque lock



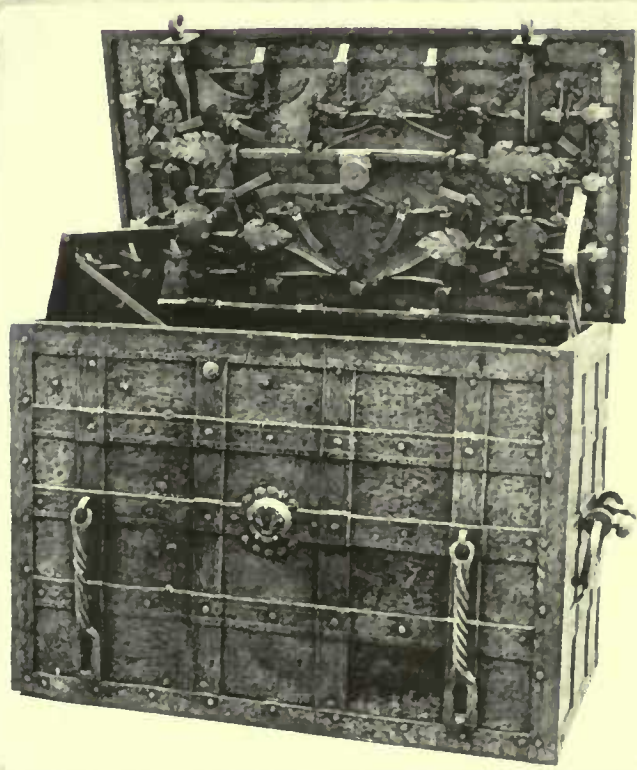
A collection of 16th and 18th Century European keys. From the Metropolitan Museum

Homer mentions what seems to have been a simple appliance composed of a leathern thong inserted through a hole in the door, an attached ring or hook serving to unlock an inner bolt when this flexible "key" was so manipulated. Somehow the operation suggests fishing without bait, exciting perhaps as a pastime, but not very apt to get one anywhere when returning late from the Trieterica. I am inclined to think that Homer's device drove the multitude to thinking up something more certain, something more like the key-shaped bronze fragment which Dr. Schliemann, the famous archaeologist, discovered at the site of Troy, and which may have given

The intricate workmanship on these keys justifies the collector's enthusiasm

access to some Trojan treasure-trove long centuries ago.

China seems to possess a blanket priority on all devices, and so it is that we must respect her claim to the invention of locks and keys, examples of which are still extant and apparently in as good working order as they were in the cradle-days of the celestial domain. Egyptian locks four thousand years old have been discovered, locks having keys with pins upon them corresponding to the retaining pegs of the lock cavity, the key being inserted into the bolt end. Such devices came into use in remote parts of Europe at a later period. The Romans improved the Egyptian
(Continued on page 56)



Locksmiths of the 16th and 17th Century delighted not alone in the design of their work but in the intricacy of its mechanism. An example is this iron German chest, the top lid bearing a complicated system of levers and springs to operate the three locks



An example of Baroque design in late Renaissance locks



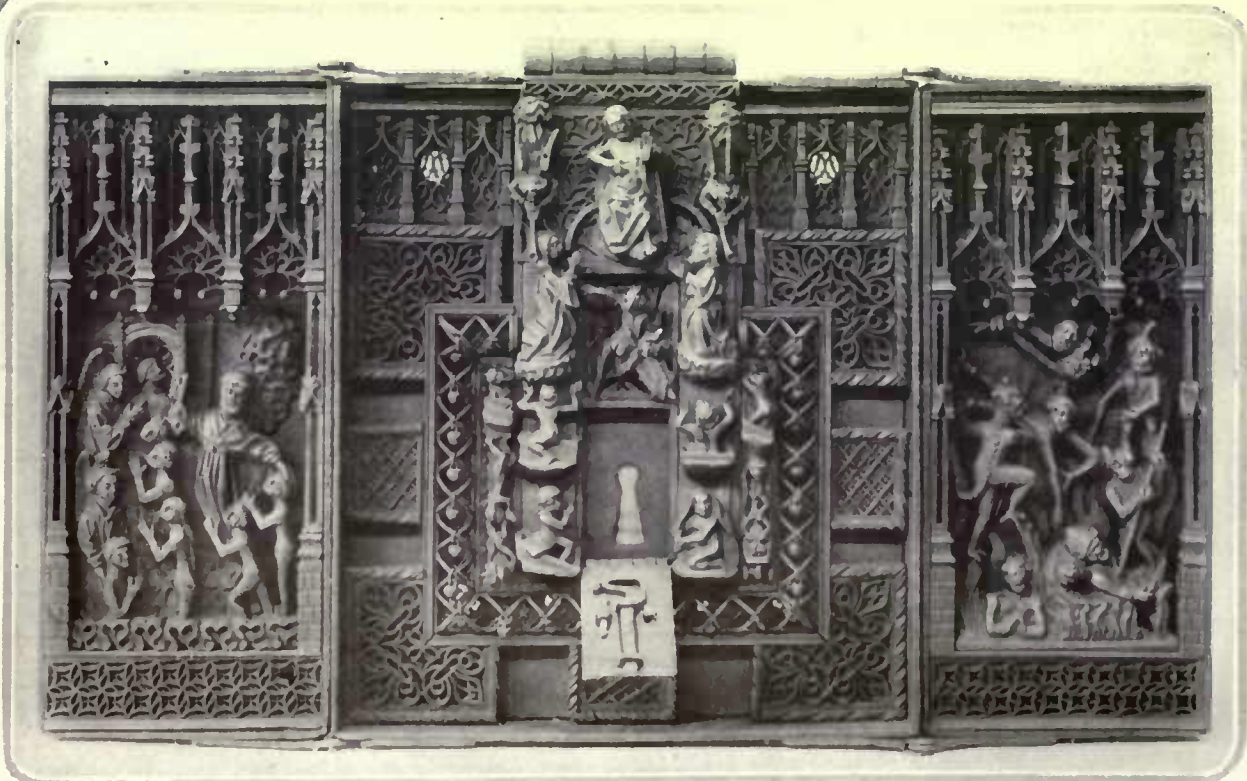
A lock of ornate design of typical 17th Century workmanship



A 17th Century lock and key



A lock and key of the 17th Century



The Last Judgment is depicted in this triptych iron lock of the French Gothic period

Fences Sketched Here & There

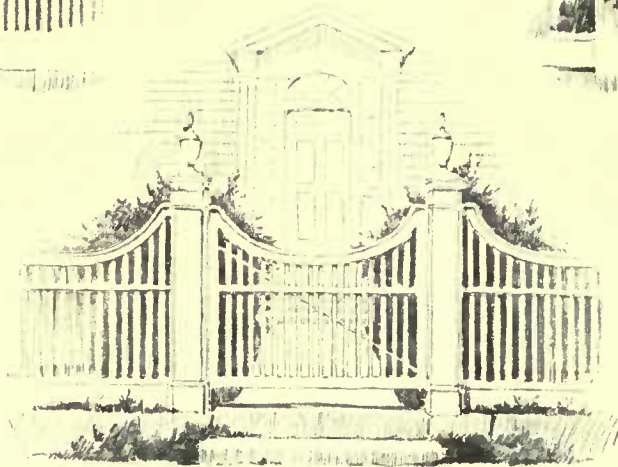
by
Jack Manley Rosé



In the State of Massachusetts this dignified and white-painted fence with its simple cornerpost



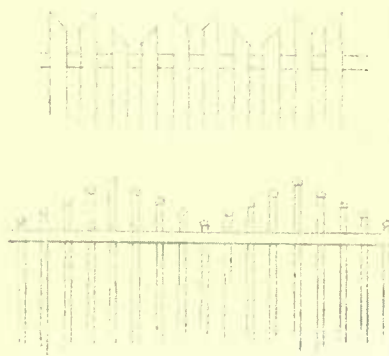
In Summit, N. J., this excellently proportioned trellis ties garage, lodge & poultry yard into a most attractive group.



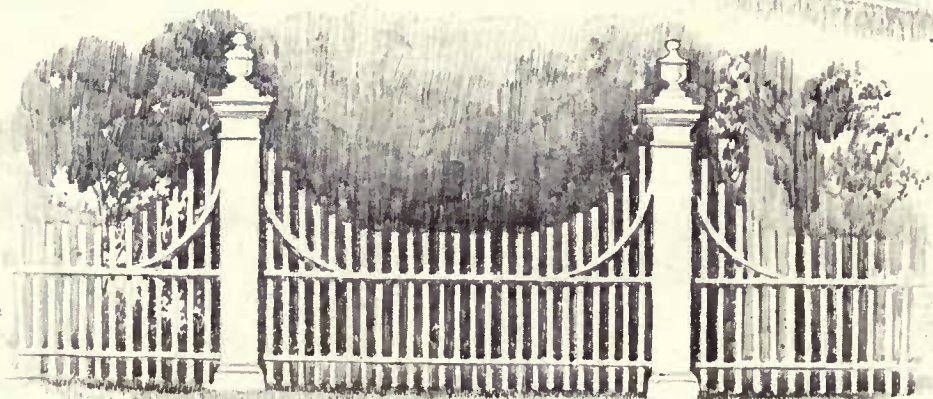
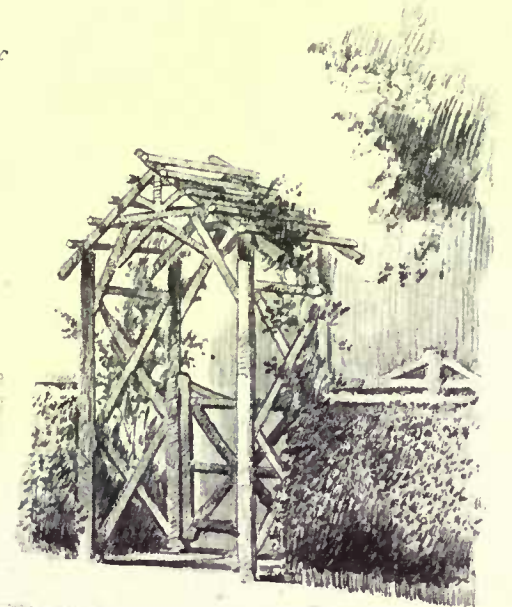
The dignity of an old doorway initchfield, Conn. is much enhanced by the very lovely curving sweep of this gate & fence



A bit of brick coping topped by spindles from a garden in Germantown, Pa.



Pickets & Spindles from Martins Vineyard



In Old Lyme, Conn., this beautiful specimen is in direct accord with the splendid house of Colonial days that it guards

An informal little shingle house has an added note of distinction given it by an unusual combination of Privet hedge & rustic fence



FIVE GOOD SMALL HOUSES



The home of Frank Lord at Scarsdale, N. Y. is a house over a hundred years old, remodeled. A portico and wing were added. J. H. Phillips, architect

To heighten the effect of the ceiling in the dining room, the plaster was removed between the beams. An old mantel was added. The paper is gray



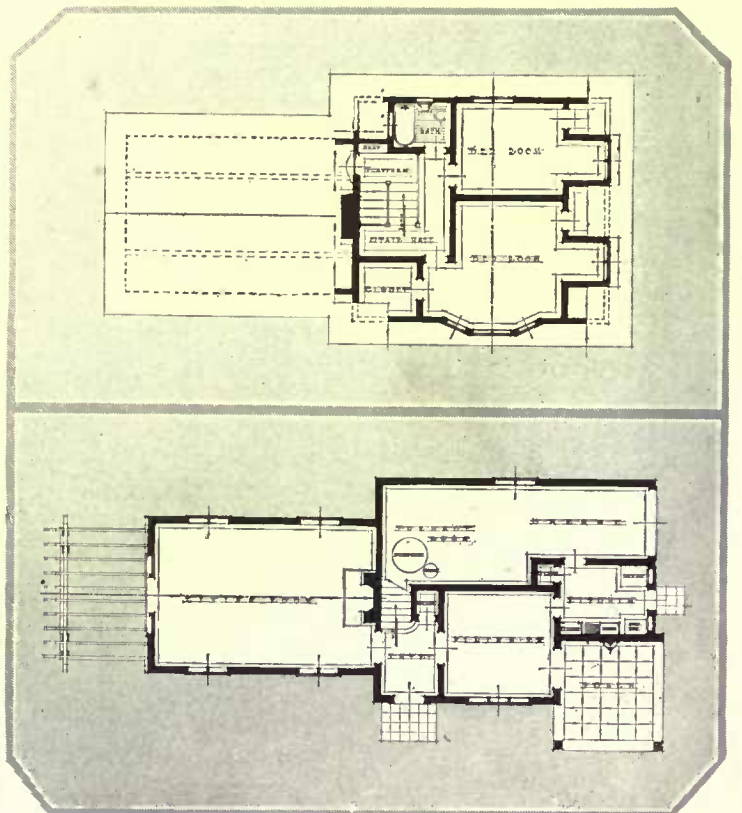
The new Dutch door was especially designed for the house. The shallow fan light is in proportion with the low ceiling of the porch



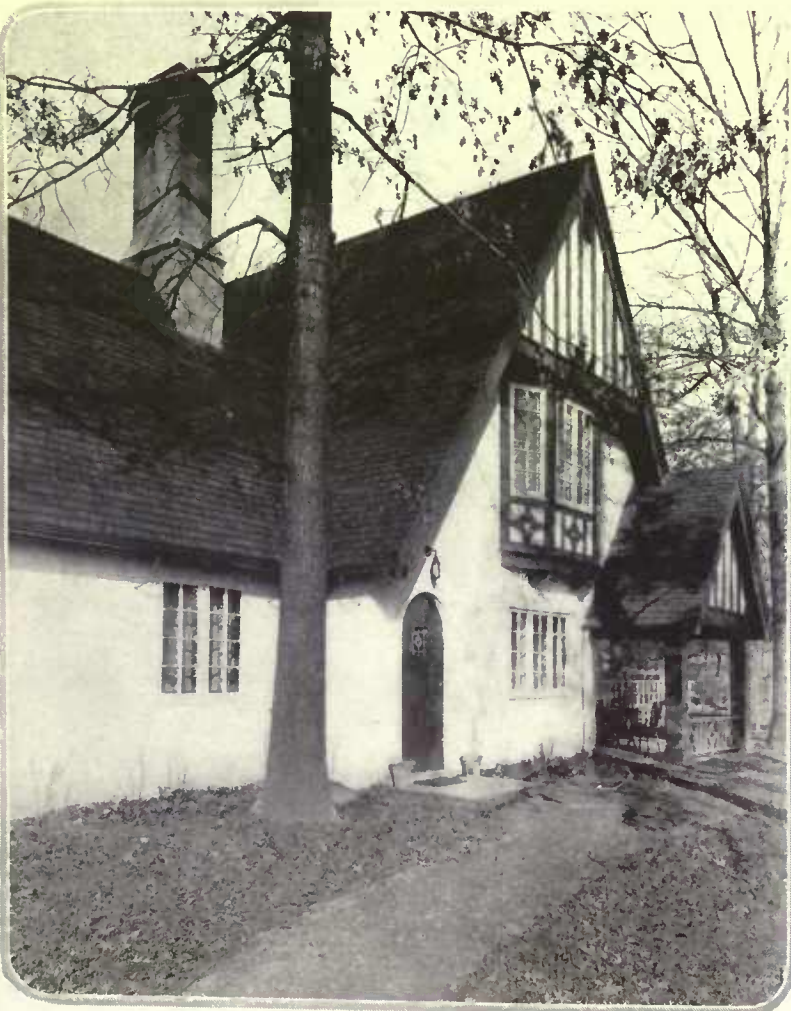


The use of English cottage details gives a livable atmosphere to this small house design. Stucco and half-timber have been successfully combined. The roof lines and bay window commend it to the prospective builder. A garage is built in the house

One chimney suffices for this house. It provides a fireplace in the living room and a flue for the furnace. Through this rounded entrance door one comes to a vestibule, with the dining room on one side and a long living room on the other



The rooms are placed with interesting economy. Downstairs are the long living room, dining room and kitchen, with the garage and furnace room on the same level. Upstairs are two bedrooms and a bath—enough for a family of two

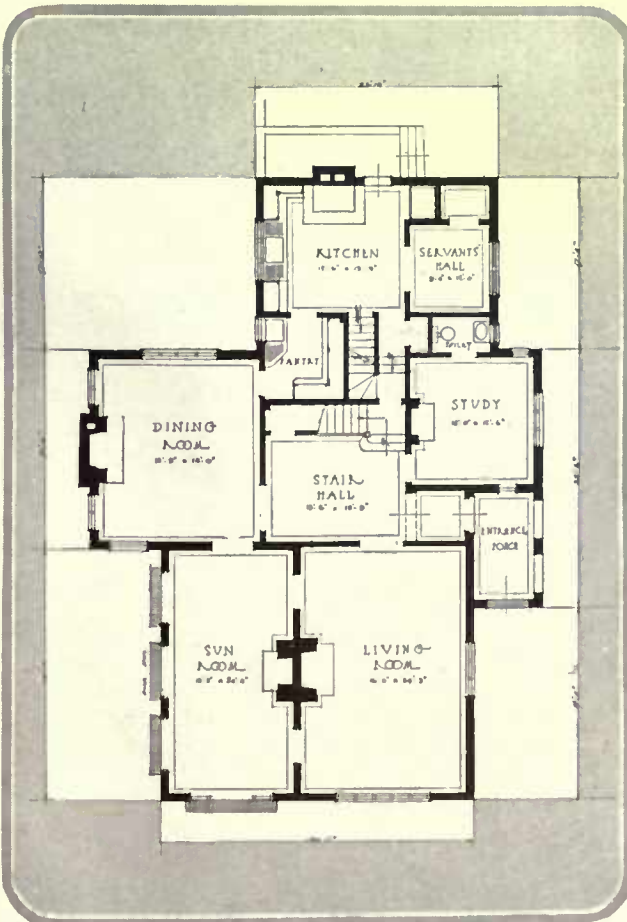


ENGLISH COTTAGE FEELING IS
FOUND IN THIS SMALL HOUSE
AT PADUCAH, KENTUCKY

W. E. GORE, *Architect*



An adaption of an English type has been used for the home of J. A. Rockwell at Warren, Pa. Walls are soft cream stucco and trim weathered oak



STUCCO AND WEATHERED OAK

A. J. BODKER, *Architect*

An irregular disposition of the rooms gives interest and a livable quality to the first floor



The narrowness of the lot required a long plan. This gives plenty of light and air to the chambers

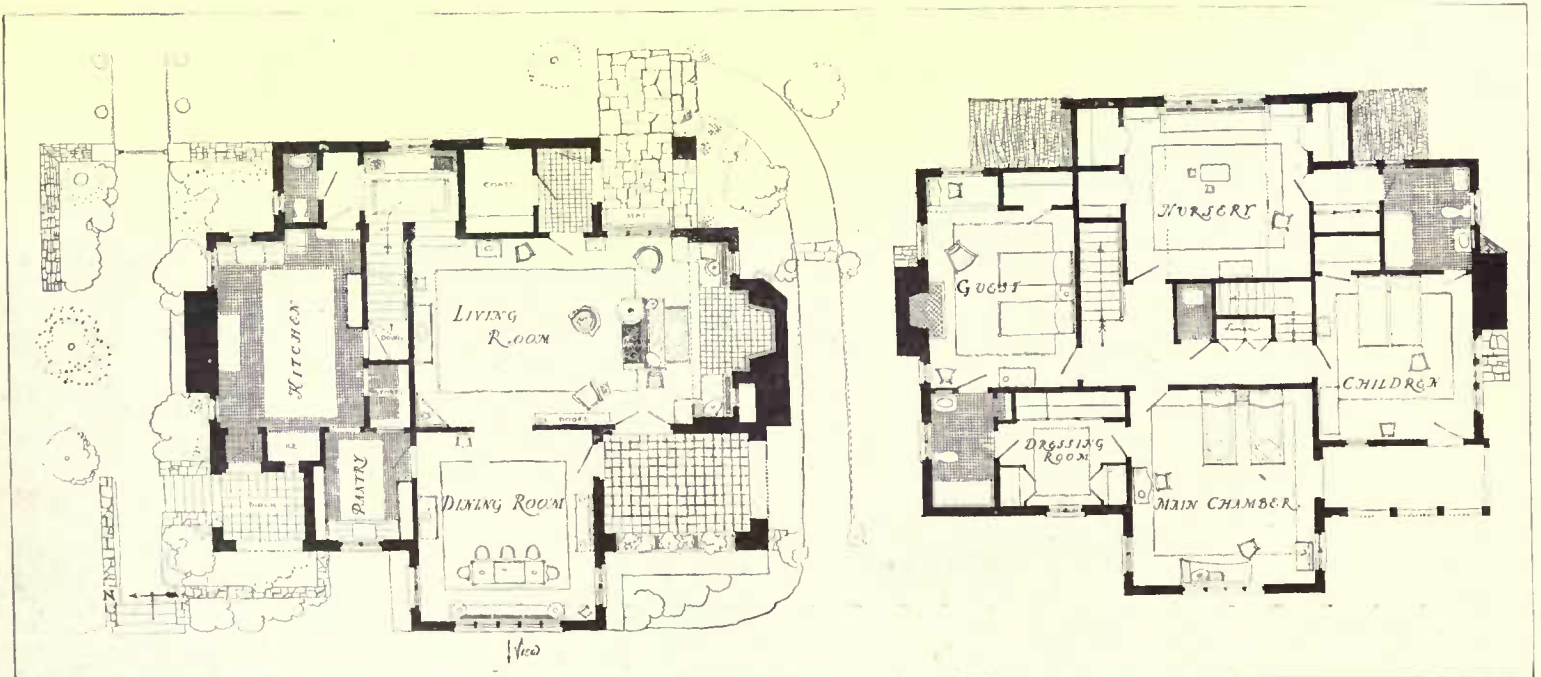
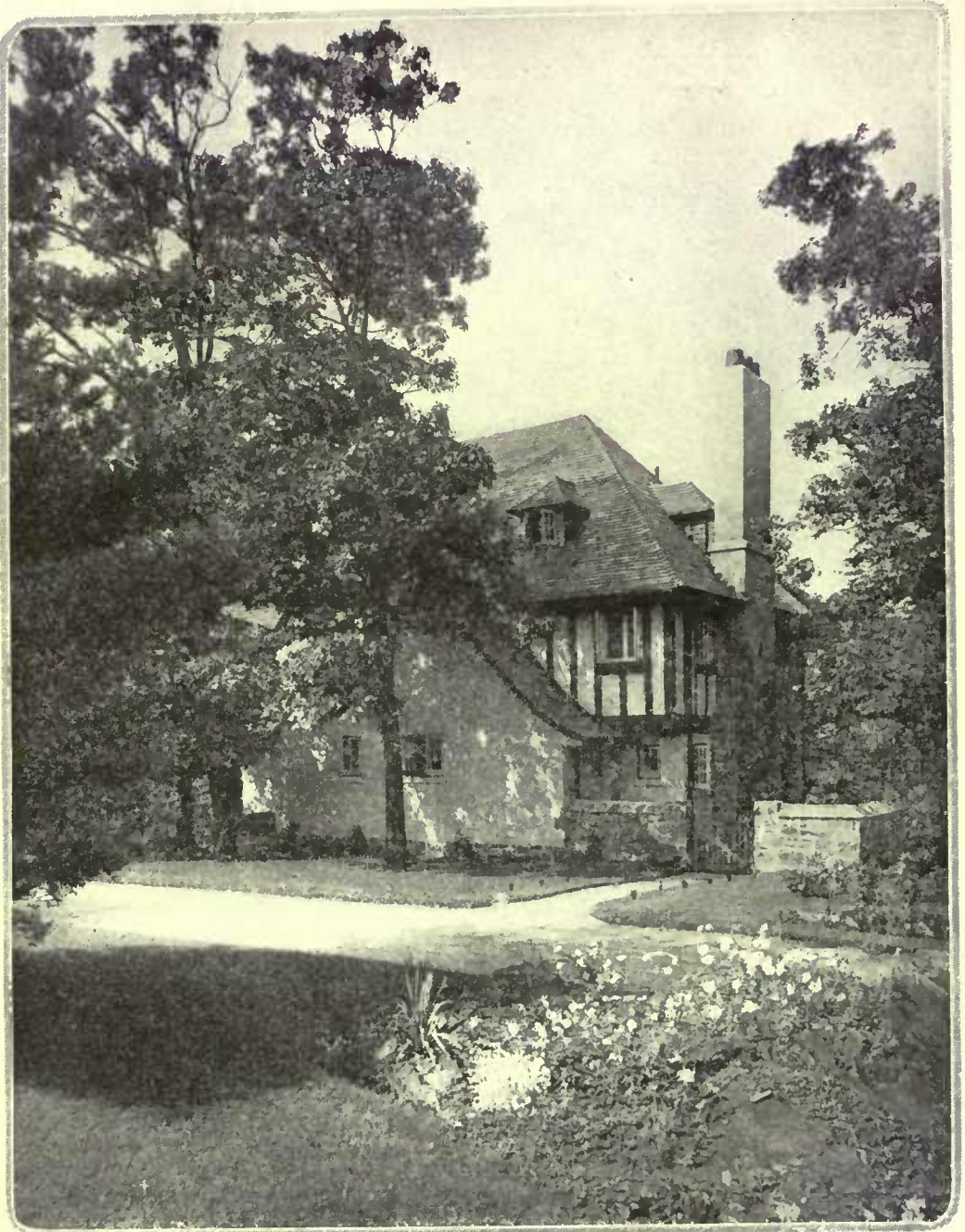


In designing his home at Elmsford, N. Y., Mr. Kahn made a delightful use of stone as a relief to the orange stucco and silver gray exposed chestnut beams

HALF-TIMBER AND STUCCO

E. J. KAHN, Architect

The house is quite small. It grows naturally out of its hillside plot, the stone, stucco and half-timber and the shingle roof blending with the trees and outcropping stone



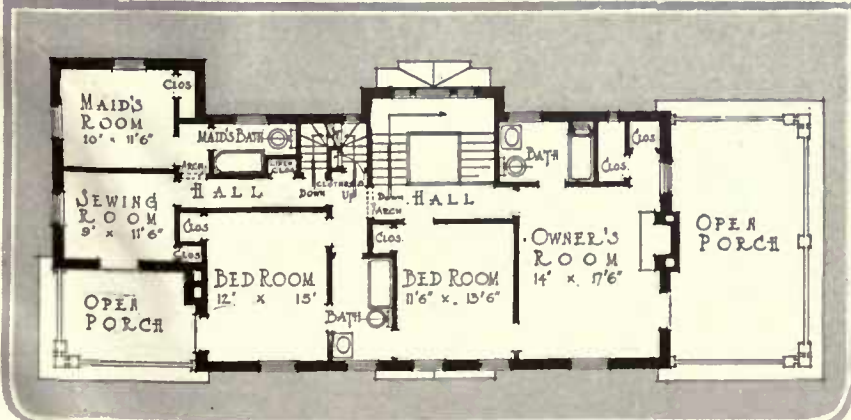
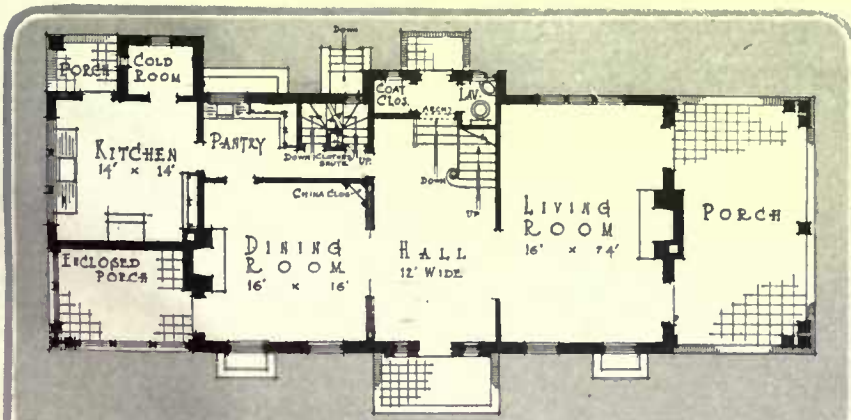
One end of the living room is a large fireplace, 18' long and 10' deep, with settles inside. Off the living room is the entrance hall. There is an ample kitchen. The dining room faces the view

The house was built for the children. They have a nursery in addition to their bedroom. This leaves space for the master's chamber and dressing room, a guest room, closets and two baths



This type of moderate-sized house, a Georgian design found in Pennsylvania, is executed in stucco, with large chimneys and porches at each end

Part of the farther porch is enclosed for a breakfast room, the kitchen being behind it. A house-length hall connects the chambers upstairs



The entrance is pronounced by a pediment and simple pilasters. A small brick terrace and walk and the two box plants give a simple, pleasant finish to this detail

A FAVORITE PENNSYLVANIA COLONIAL DESIGN

H. REX STACKHOUSE, *Architect*



Harting

A man's dressing room, in a New York home of distinction, contains an old wrought-iron console with a carved top. A mirror with a beautifully carved frame surmounts this. At one side is a curious, three-legged chair, at the other an antique chaise longue. Walker & Gillette, architects

SUGGESTIONS FOR DRESSING ROOMS

The Wise Hostess Does Not Miss This Opportunity for Thoughtful Hospitality and Interesting Decoration

THE dressing room of today is lineal descendant of the powder room of yesterday.

In the Georgian era, when wigs and patches were in vogue, guests retired to these little powder rooms for the occasional touch to complexion and coiffure. The coiffures have changed, but the complexions are still with us. And so are the dressing rooms. Oddly enough, the same sort of furniture that was used in the old times will suffice today.

A console or shelf, a generous mirror, one or two chairs, these are enough. But the sort of furniture and the treatment of the walls will decide the character of the room. While a great deal of thought should go into its creation, the room should look as though it had been done with a gesture. It should be light, quaint, unusual.

One little dressing room flashes through the memory. Its walls were papered in a Chinese vermillion design with quaint yellow and green Oriental figures. The furniture, consisting of dressing table, stool and chair, was black lacquer. The curtains were net dyed the green of the paper design and bound with yellow and vermillion. It was a tiny room, and the colors made it all the more intimate.

Of quite different character are the two dressing rooms shown on this page. They are in a New York residence of which the general



The other dressing room in the same residence has Venetian painted consoles and mirrors and rush-seated chairs. A small painted table before the boxed-in radiator bears an old lamp

design is Italian. Consequently the dressing rooms have taken atmosphere from the rest of the house.

At one side of the entrance hallway is found a small dressing room appointed with painted Venetian consoles and mirrors and rush-seated chairs. The plaster walls are tinted salmon pink. The radiator at one end is boxed in, forming a wide sill. Before it stands a little painted table with an old lamp of curious design. The curtains are sheer silk finished with a narrow fringe.

The other room, which is for men, is furnished with a wrought iron console surmounted by a carved mirror. A three-legged chair stands at one side and an antique chaise longue of diminutive size at the other.

The average coat and wash room under the stairs, which is generally provided in modern small houses, offers a chance for this miniature decoration. Finish the walls in an interesting way—either rough tinted plaster or an old-fashioned paper. Pick up a console of quaint design, an old mirror and an unusual painted chair. Place the mirror in a good light and see that the console shelf is provided with the necessary cosmetics and brushes. With these few, simple pieces the room will take on character and add one more note of distinction to the house.



The four symbols of Judaism, used as decorations on wall sconces and Hannukah lights, are the star of David, the crown of David, the lions of Judah and the hind or deer of Naphtah

COLLECTING RUSSIAN CANDLESTICKS

From Russia, Austrian Galicia and Roumania Come Settlers Bringing Household Treasures of Great Beauty and Usefulness

M. HOLDEN

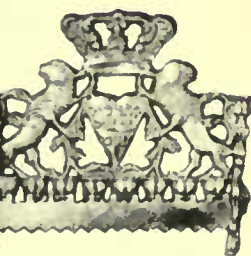
THERE is great charm and fascinating historic interest associated with the household articles that are brought to America by the people of foreign lands, who come as settlers and home builders to our shores.

In their light they had prayed to the Living God for guidance, protection and deliverance from persecution. Not only they, but their mothers and their mothers' mothers had prayed before these very same candlesticks, for the Zion that is to come. How many of them thought they reached it when they came to our shores?

Testament to unlock this romance which extends back to the ancient times. Truly, the collector can read in them the vast stretch of the sublime history of the Jews.

No one can look at a pair of old Russian candlesticks (and in "Russian" is included the candlesticks of Galicia and Roumania) without thinking of the way in which they have come to us, without seeing in them more than the romance one attaches to an ordinary pair of candlesticks. History, romance, religion and craftsmanship of a high order are locked up in them. It needs but imagination and memory of the marvelous stories of the Old

The earliest knowledge we have of candlesticks is recorded in the Book of Exodus. When the Jews were wandering in the wilderness, traveling to the promised land, Moses was commanded by God to build the Tabernacle and to place therein a golden candlestick of six branches and twenty-two lights, to be made of beaten gold and designed, when lighted, to resemble the appearance of fire in the burning bush as seen by him in the wilderness.



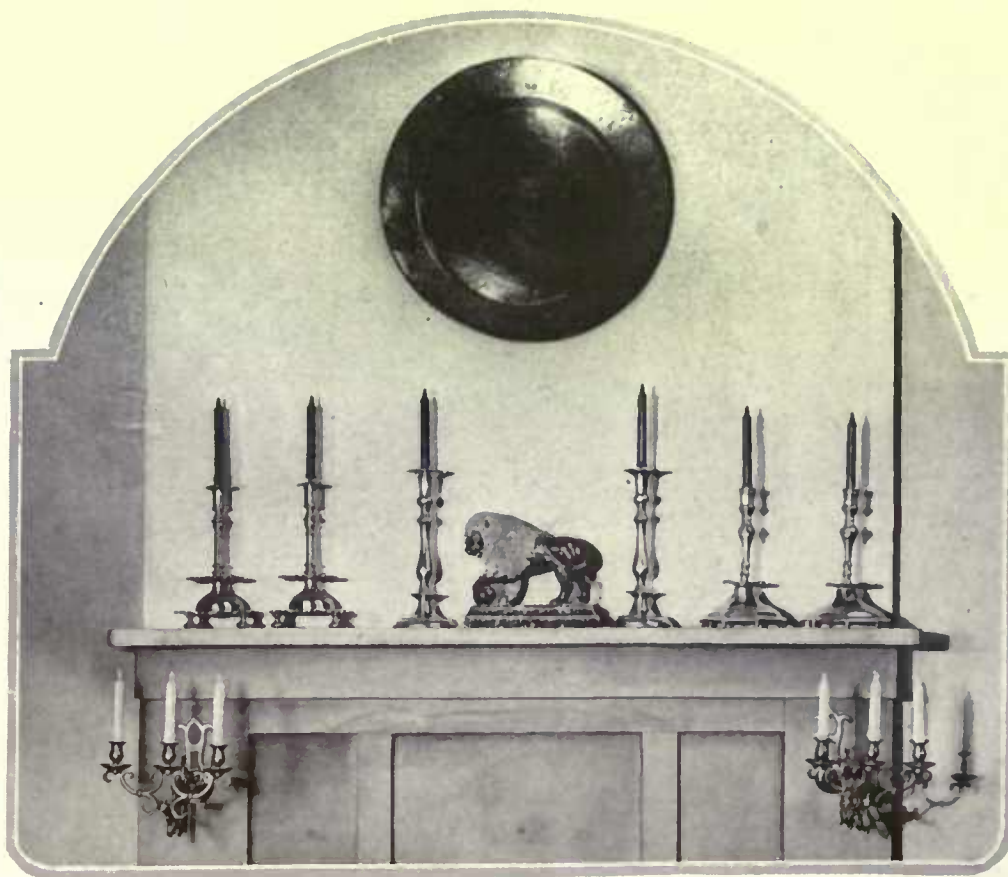
The Hannukah is used during the Feast of Illuminations

It started three hundred years ago when the Mayflower sailed into the then unknown, uncharted bay of Massachusetts, bringing the Pilgrims and their household goods.

Since then a steady stream of ships has followed the Mayflower, bringing millions of the different peoples of the earth to America. During the past thirty years literally hundreds of thousands of Jewish families have arrived here from Russia, Galicia and Roumania. Many of them were fleeing from persecution for their faith's sake.

These Jewish families brought with them bundles and bags of household goods containing their copper cooking pots and kettles, brass samovars, mortars, trays and pans. But the most cherished of all their possessions beside their little ones were their brass candlesticks. The candlesticks symbolized to them the Ark of ancient faith, linking their own faith through the ages with Moses and God.

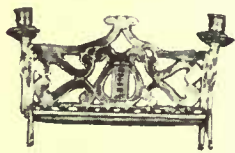
They had lighted the candles in these candlesticks on every Sabbath evening, on the eve of every other holy day, in their homes in far-off Rus-



Of the many candlesticks in Mr. Holden's collection, one of the finest private collections in America, are the excellent examples of Galician work in the pair at the right. Those beside the statue are Russian and the pair at the left are synagogue lights

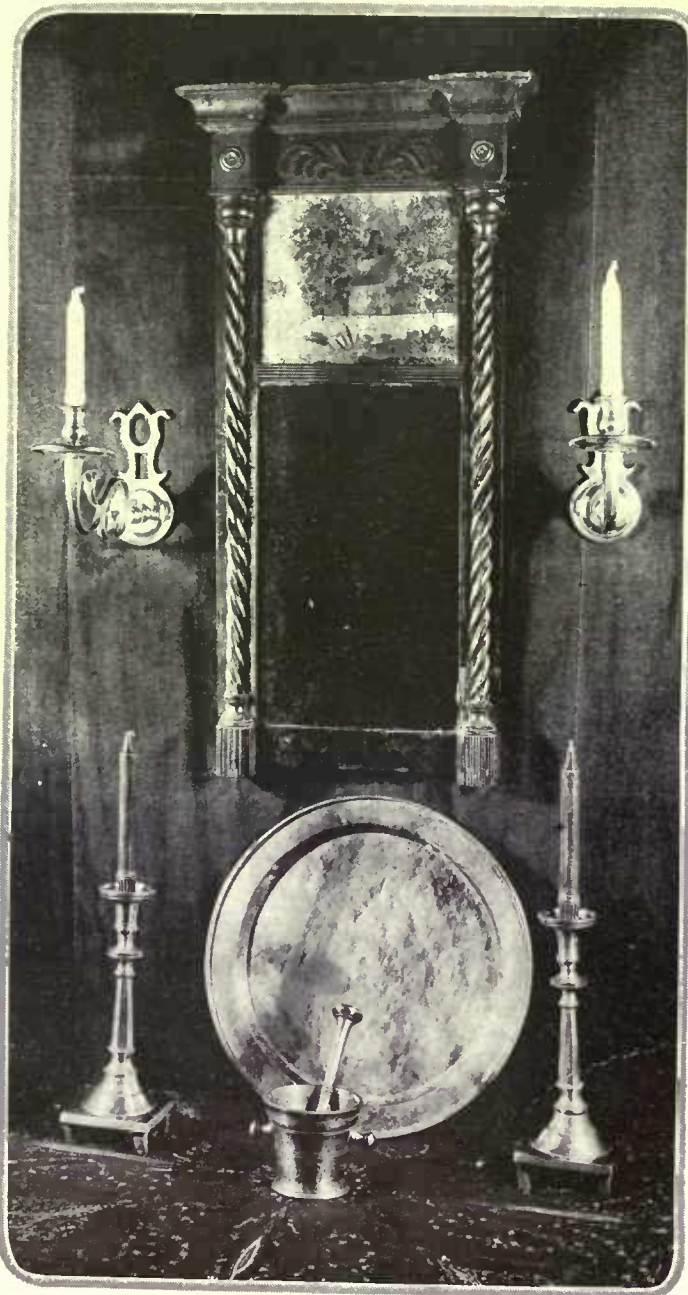
The influence of this design may be seen today both in the magnificent altar and paschal candlesticks of the great cathedrals of Europe and in the synagogues of Russia.

The Jews have been artificers in gold, silver, copper, brass and iron for many thousands of years, indeed from the time of Abraham, whose messenger presented Rebecca at the well with an earring and bracelets of gold. When the Jews migrated to Russia they carried with them their art and craftsmanship, which they have maintained for twelve hundred years, giving to Russia its fame for marvelous works in brass, copper and other metals. This same art and craftsmanship will en-



The Hanukkah light has eight bowls for oil and wicks, one being lighted each night during the feast until all are burning

Although very beautiful in design and elaborately decorated, the two pairs of silver-plated candlesticks above are Warsaw factory work



The two candle sockets in the Hanukkah light—sometimes there is only one—are the schamus, and are lighted during the service

The tray, mortar, pestle and candlesticks comprise the usual wedding gifts from the mother to the bride through many generations

rich American work as time goes on. The antique Russian candlesticks which one is able to collect in America are, of course, those that have been brought by the Russian families. They are of several types—single candlesticks, designed to hold a single candle, Chanuca lights, and wall sconces. Of the three, five, six, seven and nine light branch candlesticks very few are to be found in this country. In ten years I have not seen over ten or twelve genuine old branch candlesticks. The most that one sees of this type are reproductions made in this country.

Of the single candlesticks there are many varieties of type and an infinite variety of designs of these various types. The reason for this is that in early times in every village, town and city of Russia, Galicia and Roumania which had a Jewish population there would be found a coppersmith making copper cooking pots and casting heavy brass candlesticks. Judging by the large num-

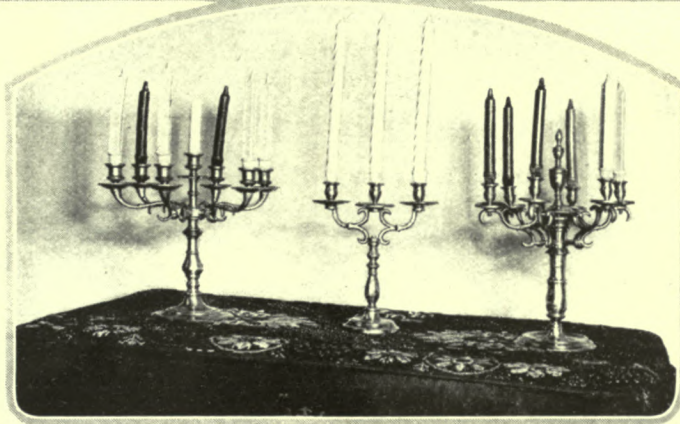
bers of designs of candlesticks one sees, each coppersmith evidently had a different kind of mold for casting. These candlesticks were made largely for wedding presents, as it is a Jewish custom that when a daughter of the family marries and the wedding guests are assembled, the mother places on the table her marriage gifts to her daughter, consisting of a pair of candlesticks, a tray and a mortar and pestle. This custom was universal throughout Russia.

The single brass candlesticks of Russia are very heavy, much more so than the Galician ones, also less ornamented with rings, chasing and engraving. The Galician ones are, in turn, heavier than the single brass candlesticks of Roumania.

Occasionally one will see beautiful specimens of old Russian silver single candlesticks beaten out of pure silver. The light, thin brass candlesticks that are electro-plated
(Continued on page 64)



In this Hannukkah light candle sockets are used instead of oil wells. The back plate has an unusual design



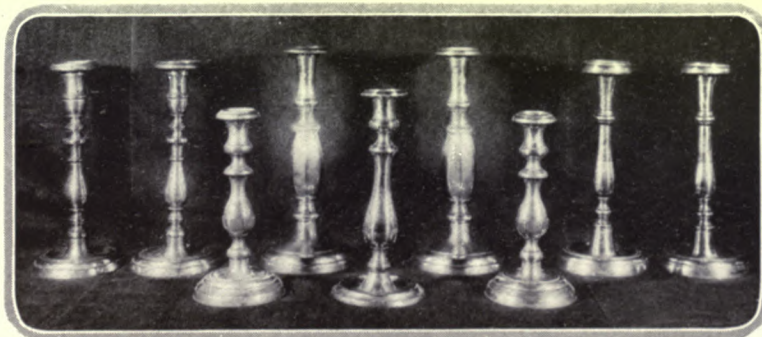
From left to right, a seven branch candelabra, a three and a six. The seven light is called the Minorah



In the group above are light brass, silver-plated candelsticks of Viennese factory work and modern design



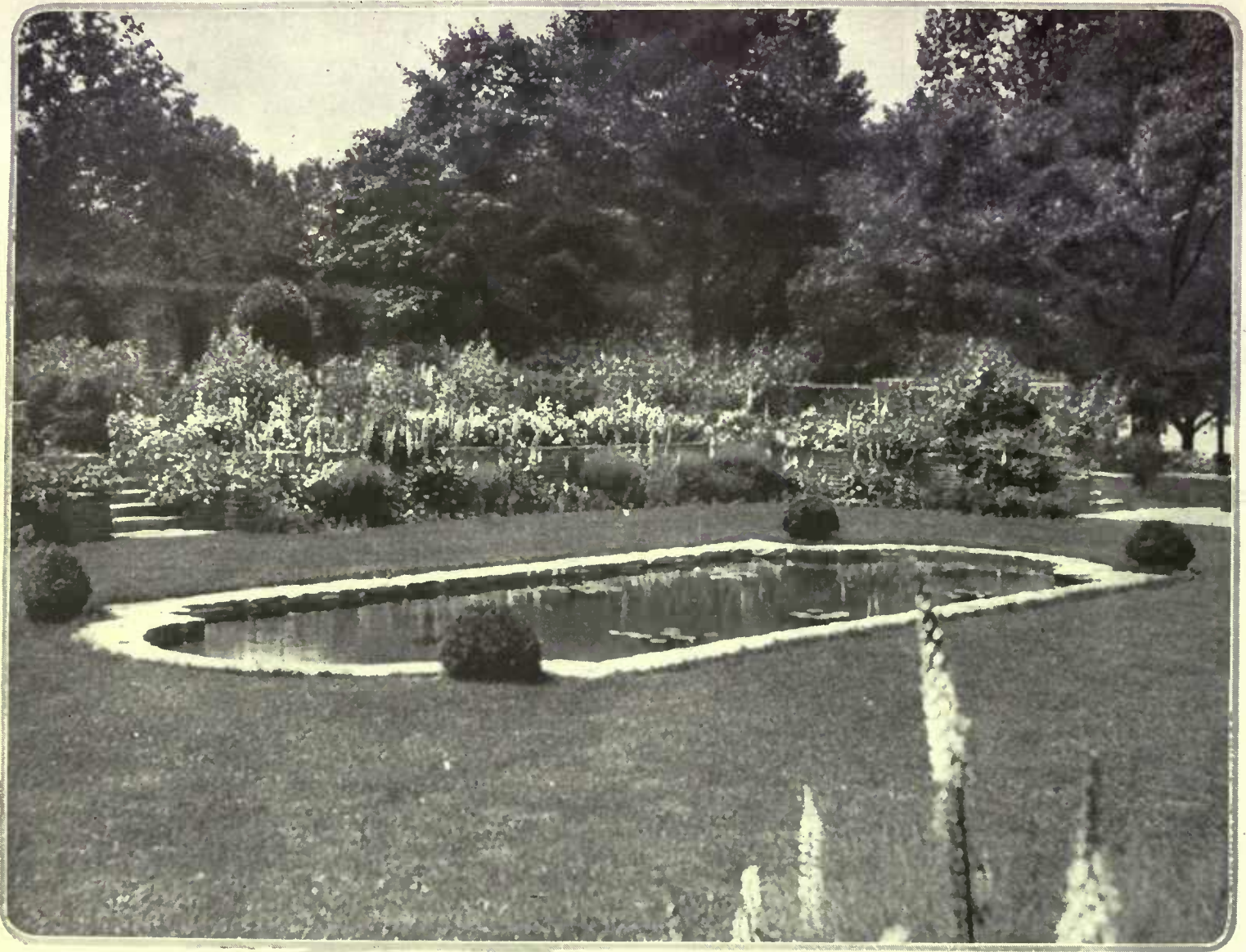
The crown of David and lions supporting the seven branch candelstick enrich the back plate of this light



The group to the right consists of various types of Roumanian candlesticks. The bases are round and without feet. They also have no ornamental rings. These are distinguishing marks of Roumanian types

Of the two groups below, that to the left is composed of heavy, old Russian candlesticks, averaging 14" high and with feet and ornamental rings. The others are examples from Austrian Galicia





In the level stretch of lawn before the terrace wall with its succession of pink flowers lies this oblong pool. Its design and proportions make it a little jewel in a restrained setting. At the corners stand box specimens. Grass creeps up to the stone rim. Simplicity of design characterizes the details and mass of the setting. It is in the garden of Mr. and Mrs. Bertram Borden, Oceanic, N. J.

It is often possible to place the pool so that one comes upon it unexpectedly—behind a wall, hidden by a hedge, in an out-of-the-way corner of the garden. For the pool is the garden jewel, and it should not be worn with too much ostentation. It should not overshadow in importance the general garden scheme, however important a factor in that scheme it may be. The charm of the little pool here, which was designed by Harry T. Lindeberg for Mr. and Mrs. Paul A. Moore, Convent, N. J., lies in the simplicity of its design and the unusual corner in which it is placed. The slender delicacy of the locust trees is reflected in its surface. Lilies spread on the water. The rim is brick laid down to the level of the grass

WATER IN THE GARDEN VIEW

MARIAN C. COFFIN
Landscape Architect



That stream is the most charming along whose banks one can wander at will, and that pool the most enticing which offers the same opportunity for close companionship with water. The stone margins are alluring pathways between the iris rows here in the Borden garden, where because of the flowing current through the pool the planting is of flowers with sheath-like foliage



The courtyard pool can transform an uninteresting flagged floor into a place of beauty and unique charm. Simplicity of treatment should be maintained throughout—even the rim of the pool needs no elaboration. In the pool can be planted water-lilies, rushes and cyperus, as here at the home of Mr. and Mrs. Gordon K. Ball, Katonah, N. Y. These will lend variety of color, form and size. Openings here and there among the flags can be filled with hardy foliage plants, or small flowering ones such as dwarf phlox. The background as well as the pool should be carefully planned. Heavy massing of foliage is needed there to carry the sturdiness of the court itself. Flowering shrubs are used in this case, with climbing vines behind them

POOLS TO MIRROR THE SKY

Four Examples of Their Placing



Northend

In this grouping of chairs, cupboard, old gilt lamp and small accessories the mirror is a necessary factor. Its painted panel adds the richness of color. Lee Porter, decorator



A painted console with a marbleized top, a pair of painted wooden candlesticks—and above it the mirror with painted frame and panel. These make a dignified living room group



Northend

Above a console in the dining room a French paneled mirror reflects the silver and gives a spot of light to the wall. Lee Porter, decorator

The apex of the furniture group below is an old gilt Spanish mirror, a worthy crown to the cassone and its interesting decorative accessories

Mattie Edwards Hewitt



MIRRORS AS DECORATIONS

They Increase the Apparent Size of the Room and Enliven the Furniture Group



Mattie Edwards Hewitt
 An excellent example of Louis Seize
 decoration is the salon in the New
 York apartment of Mr. and Mrs.
 I. I. Bloomingdale. Decorations by
 Alavoine & Co.

A LITTLE
 PORTFOLIO of GOOD
 INTERIORS

Antique Louis Seize woodwork
 painted a delicate gray is the chief
 charm of the room. The chairs are
 covered in petit point; curtains are
 yellow striped silk





Pink and white toile de Juoy edged with narrow ruffles has been used for the curtaining in this bedroom. White china doves are perched on the valance. Above the dressing table are old French fashion plates. Walker & Gillette, architects

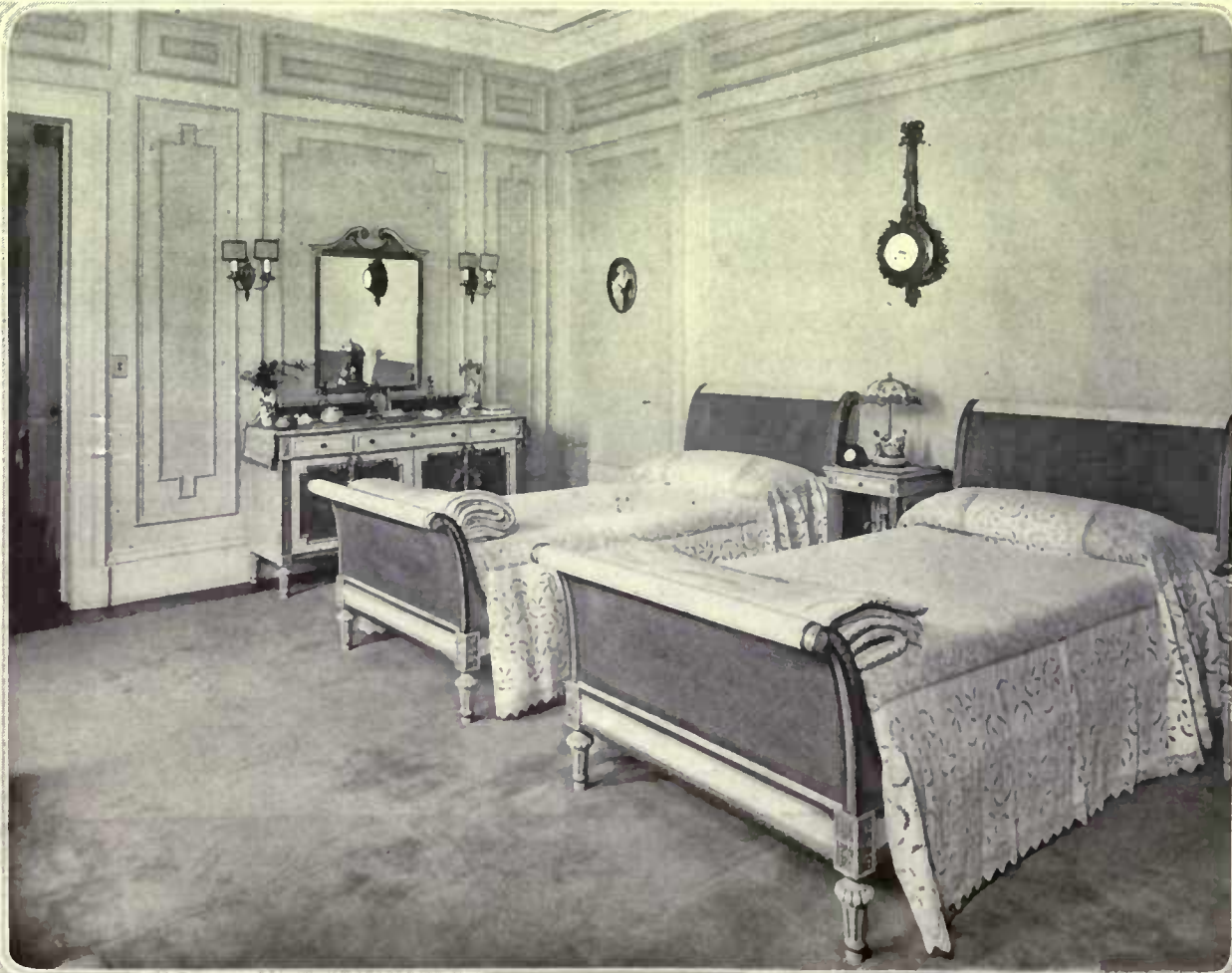
Harting

To conform with the Louis XVI buffet the dining table was made with old brass ornaments and marbled top. Cherry toile de Juoy is set in the jade paneled walls. Curtains are of cherry striped faille. Mrs. A. Van R. Barnewall, decorator



Tebbs

A sense of harmony is given this bedroom by the cretonne used for bed valance, cover and chair seats. It enlivens the mahogany furniture and is pleasantly colorful against the white and gray paneled walls. W. Stanwood Phillips, architect



Northend

Painted French furniture, walls paneled in excellent proportions and painted in quiet tones create distinction in the guest room to the right. Bed covers are of filet. An old French clock hangs on the wall. Brett, Gray & Hartwell, decorators

THAT DEVASTATED SUBURBAN LOT

Reclaiming It Proved a Great Adventure and the Lure of It Made the Adventurers Adamant to Bewildering Offers

MARION MURDOCK

GIVEN: a half-acre of woodland, dropping off some two hundred feet to a creek, down which, were it deep enough, one could commute by canoe to one's office.

With the childlike innocence of the country-bred, we built a house on it, and though numerous sign-boards and little toad-stool land offices would have warned the seasoned and sophisticated suburbanite, we in our ignorance only marvelled dreamily at the philanthropy that prompted a real estate company to present us with such essentials as light, water, sewers, gas, a some-time road.

Circumstances uprooted us and carried us half round the globe, before the house-warming had fairly cooled off. To others we rented the little corner of the wood, where aquilegias, wild violets, and ferns were already covering the scars of blasting and building.

True, we had received one jolt. Our flock of Rhode Island Reds had been rather ruthlessly suppressed. But we were wholly unprepared for the dismaying transformation that turned to tragedy our home-coming two years later.

That Pink Sidewalk

A straight, broad, relentless, guttered road, bordered on either side by strips of green grass, alternating with strips of pink brick sidewalk, had supplanted the meandering old wood road. Along a dirt embankment which drained unpleasantly into our cellar, it stalked past our poor little cottage, now stripped of its woodland privacy. In fact, the brazen pink sidewalk encroached on our land by some ten feet. Imposing gate-posts waylaid one at a half-dozen cross-roads, with large signs swinging over them or dangling from rustic gypsy-kettles, bearing the legend:

DOGWOOD PARK
RESTRICTED PROPERTY
DESIRABLE BUILDING LOTS
FOR SALE. INQUIRE OF—



The babies think the bird pool compares favorably with the Lake of The Swans



Snowed in, but secure behind its wall stands the result of the adventure-home

Little houses of every known and unknown and unguessed form of architecture rubbed gables smugly with ours. Glaring electric street lamps penetrated the furthest privacy of our porches and balconies, where we had been wont to sit in the moonlight that filtered through the pine trees.

We spent that first desolate evening writing "FOR SALE" advertisements.

Nobody answered them. The agents said that real estate values had slumped. It was the time when everything was slumping except those things that were vitally needed by our armies in the field. Those were soaring.

By the next week our blood was up and the iron of the war got into our veins. We sued the company, and won back not only our ten feet of stolen land and an additional strip, but a not inconsiderable check as hush-money, for settling out of court.

Then Came The Wall

The next week-end (we were real commuters!) we pulled down the embankment. Then we went out and bought up a stone-wall and moved it bodily to shore up the road and form a high garden wall, to be surmounted by a hedge. We confessed at this juncture, that we had always secretly wanted a high garden wall, but that it had not seemed appropriate in a wood. We built a green gate in it. The following summer, we coaxed roses and honeysuckle over the gate.

The dogwood and great hickory trees were our special pride, and still screened us from our neighbors. That winter a terrific storm stripped the little place of dogwood trees. In the morning, we went out and salvaged what we could—shaking off the snow and ice, bracing them with poles and literally performed surgical operations on them, filling their gaping wounds with tar and cement, setting their fractures in splints secured by adhesive tape and bandages. We saved several. But the plot had lost its woody character and was destined to



Between the roadside wall and the grassy strip stone steps were set in the hill, bordered by iris

ories. They were diseased. We cut them down—seventeen. . . . Our place looked not unlike Belleau Woods after the Americans had driven Fritzie out of it.

In a moment of utter despair, again we put the little place, now shorn of most of its shade, on the market. And then, one hot night, we hastily withdrew it, realizing quite suddenly that with the thinning out of the trees, we had acquired cooling breezes, straight and unobstructed from the unseen Sound, five miles 'cross country—and a delightful view, winter and summer, out over the valley below, and a sheltered, sunny slope, and firewood enough for two years!

So we dug out the seventeen stumps and continued the straggling stone steps to lead down to a little, lower garden, which literally hangs on the side of the hill, shored up by three terraces and surrounded by a hedge of blackberries that yield fruit the size of small plums.



Winter's snow broke the precious dogwoods and robbed the half-acre of its woody character

become a garden—of sorts!

Iris and roses came first, with a few tried-out old garden steadies and espalier peach-trees, trellised around the windows on the south wall.

We were not gardeners. Consequently, we shied at competing with the neat beds and borders of more experienced friends, or those able to afford the luxury of a gardener. We therefore limited our landscape-architecture to a broad, grassy strip, iris-bordered, too wide to be called a path and too wee for a lawn, but connecting, harmoniously enough, the rose-laden wall that protected us from the street and the wild things among the rocks, where began the steep, unreclaimed woods.

A bird-bath, stone flagging around the kitchen door, and some straggling stone steps, set in the grass, were the happy results of several Sunday afternoons messing about in cement. In the minds of the babies, the birds' pool compared favorably with the Lake of the Swans in Central Park. Maiden-hair and forget-me-nots mirrored themselves, and one day we counted thirty blue-birds splashing in it. Robins, most persistent of bathers, have been known to break the ice in it for their daily plunge!

One day came along a government inspector. He condemned all our hick-



The stone wall has a history. It was lifted bodily and put up before the house to keep the stranger off and to preserve the privacy of this roadside half-acre. At one end was placed a green gate—a strong, sturdy green gate that half the family can swing on

There is a tiny vineyard on the first terrace, vegetable garden (enough for a small family) of tomatoes, bush-beans, egg-plant, peppers, parsley, mint, radishes, and such, on the next—limited, of course, to those things which require little space and less care. On the bottom and last terrace are a seed-bed and rows of flowers for picking.

We have had to civilize and curtail and contrive and make over and readjust many times both our ideas and our half-acre, but in the doing we have learned not a little gardening—and even more philosophy. And though Nature and Man (if Real Estate Companies can be classed as human) have done their worst, the homing instinct would out.

There's no denying it—the lure of that little half-acre was irresistible. Call it pride of ownership, if you will. Call it the compensation that came for all our struggles to reclaim that devastated suburban lot and make it a happy place to live in. The name makes no difference. We had simply experienced one of the great romances of life—making a home—one of the great adventures.



This was the relentless road and pink brick sidewalk that encroached on the half-acre. The high stone wall, however, saved the place. Roses and honeysuckle grow over it now and the devastation of the lot is no more



A high oak wainscot finishes the walls in the library, giving that room a dignity befitting its purpose. Quaint old candle sconces are set in the panels on either side of a carved mirror and make, together with the table, a pleasing and unified group

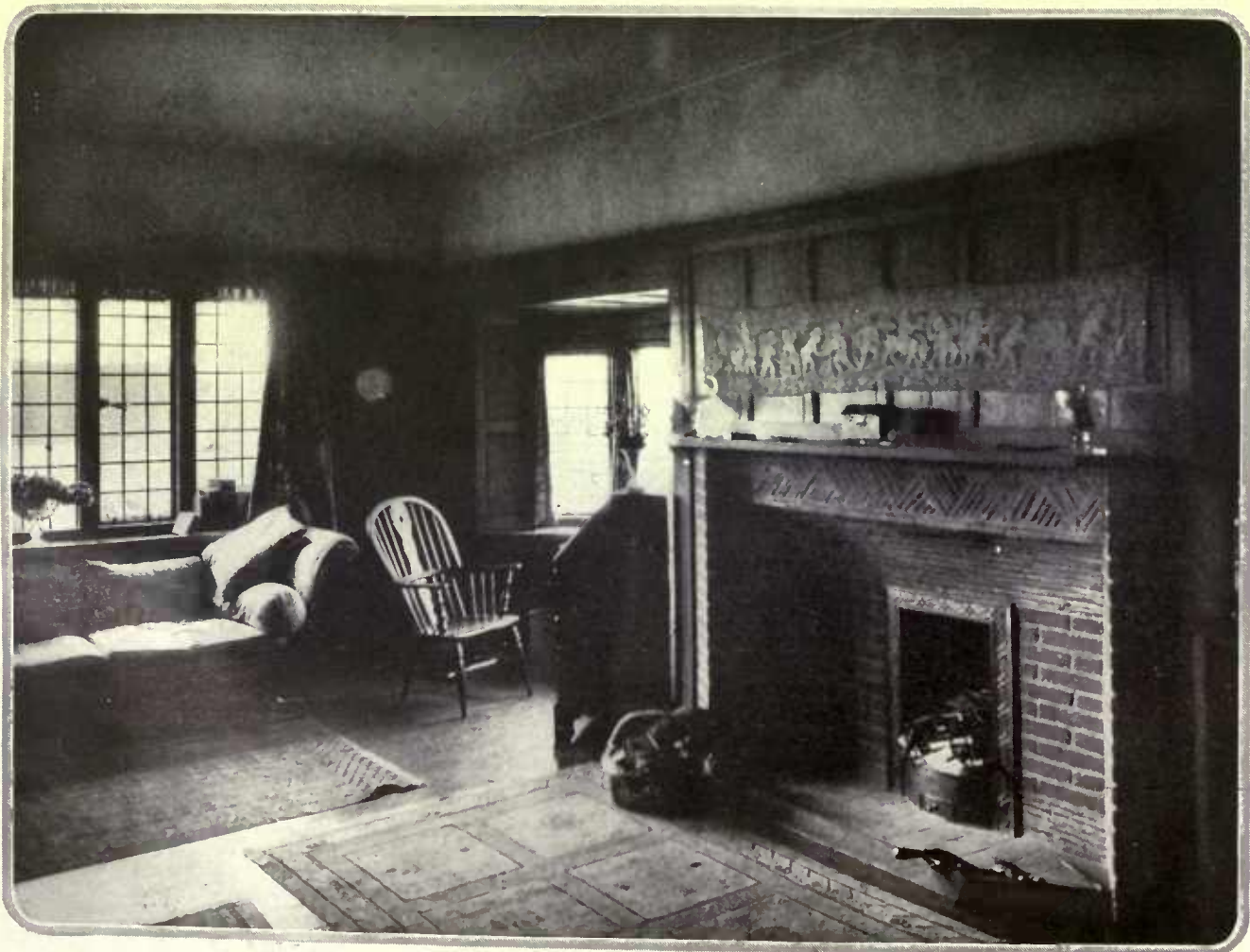


The walls of the dining room are rough, tinted plaster, which forms a sturdy background for the antique sideboard with its range of candlesticks, the brass sconces, old paintings and cottage chairs. A beamed ceiling helps maintain the cottage atmosphere



The stairs are set partly in the brick tower. Here the beams are left open, giving a sense of space required by the broad landing and the large window. Turned balusters and simply carved newel are in keeping with the style of the house

A fireplace of brick and tile set in a deep hearth is on one side of the library. The paneling fills the chimney breast. A bay window with leaded casements affords space for a desk, a pleasant little corner for reading and correspondence





The author of "The Prisoner of Zenda" has chosen Surrey, and the house that his architect has designed for him has characteristics of the locality, especially the alternating use of brick and tile in the stairs tower, the combination of brick, stucco and shingle walls and the leaded glass casements set in weathered wooden frames

**The HOME of ANTHONY HOPE
NEAR TADWORTH, SURREY**

L. STANLEY CROSBIE, *Architect*



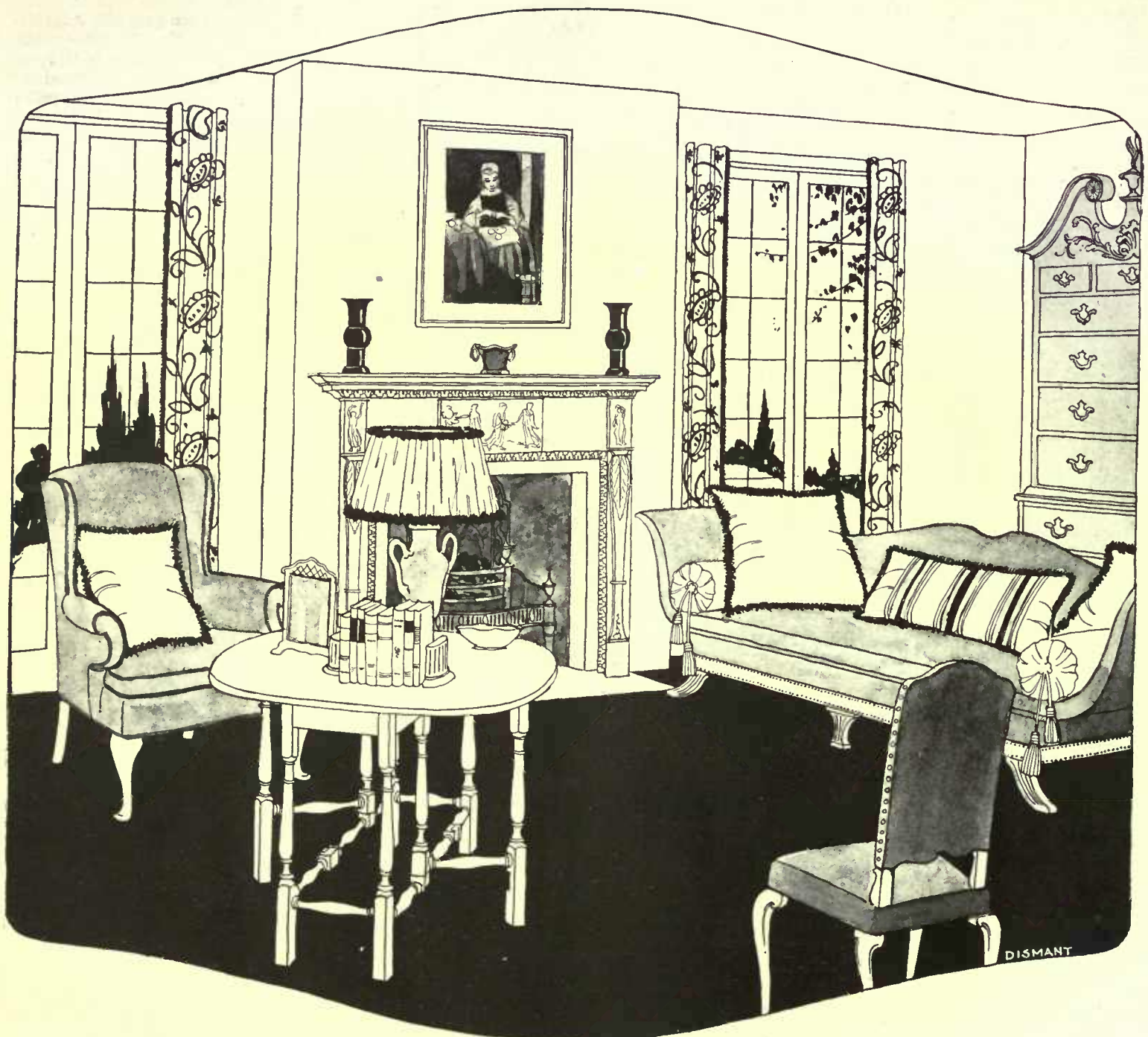
A view of the rear shows the library bay window and beside it the chimney stack with its alternate courses of brick and tile and occasional shingled levels



The library bay window looks out on this little pool and stretch of lawn. The pool's rim, as are the garden paths, is made of flagstones laid in the turf



The front door is reached across a bricked pavement and through a portico supported by rough beams. The wall, carried on to meet the garage, is broken by a service gate



Even though the walls in this living room be gray, the deep yellow design on the gray and cream window fabric gives an enlivening touch. The furniture is dark mahogany upholstered in a dark, greenish stone blue. A mustard-colored carpet harmonizes with the walls. Lampshades and pillows are dull gold

WHERE TO USE YELLOW

Between the Oranges and the Mustards Lies a Gamut of Yellows That Will Put Sunlight in the Darkest Room

ETHEL DAVIS SEAL

HAVE you ever stood transfixed with delight before a gray bowl filled with variegated marigolds, ever suddenly glimpsed the joyful gleam of a clump of flowering daffodils, or a mass of Golden Glow in a jar of blue? If you have never felt the cheery influence of a sunny length of yellow curtain at an unexpected window, of oranges in a tall fruit dish, of yellow daisies in a deep brown earthen pot,—if you haven't experienced any of these happy incidents, the sunny old world has much joy in store for you.

For yellow is a happy color. It gives light

in dark places, and dispels the shadow of gloom. Used properly, it may make a dark room brighter, a small room larger, a dreary room pleasant. It may enhance a group of colors as gold does printing and embossing. In a somber scheme it is an accent and as such it might be likened to an imprisoned sunbeam, vividly tamed. When surrounded by a dull or neutral background, it shines forth with a seemingly increased brilliance.

In a certain sort of Colonial living room, yellow is very much at home as a wall background. The room, however, should be dark to

warrant it, and the tone of yellow should be pale, creamy and neutral. When yellow is used as a wall background it is never wise to use quantities of yellow elsewhere in the room, if you value illusion and subtlety, but there are other colors which, in combination with it, create harmonious mysteries.

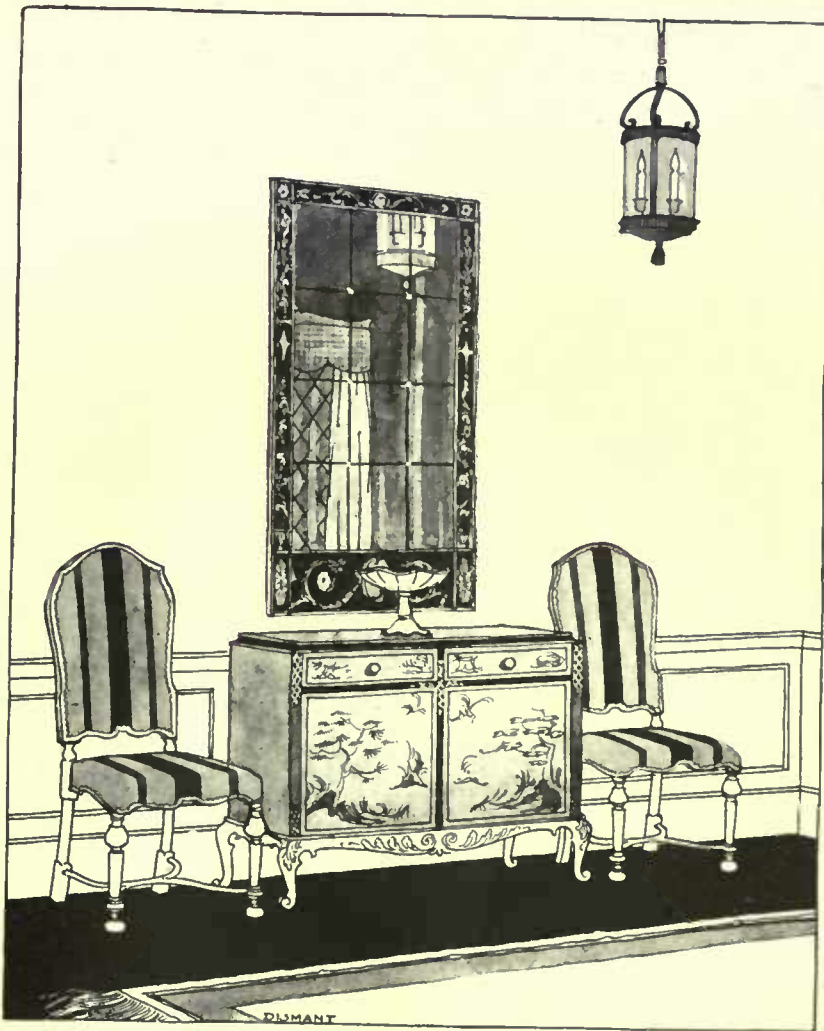
Too many people feel that only yellow goes with yellow, and that its place is strictly in the bedroom where monotonous yellow expanses are punctuated by multitudinous objects and draperies as yellow as itself.

Listen, then, to the tale of this hall, which

was dark and unattractive until the decorator got through creating sunshine in it.

First the walls and woodwork were painted a bisque ivory, always a satisfactory background, and the floor was done in a finely decorative peacock blue, quite unnoticeably dark. On this there was laid a rug in neutral snuff brown bordered with a band of deep green blue.

The lacquered commode was an inspiration for the entire color scheme, for its multi-colored tonings resolved themselves into dull blue top and ends, with soft green front panels decorated effectively with Chinese landscape motifs worked out principally in gold and yellow, and banded between the panels with black, picked out with gold. The feet and lower trimmings were of toned gold, as were also the frames of the upholstered chairs on either side of the commode. The material used to cover these was of a



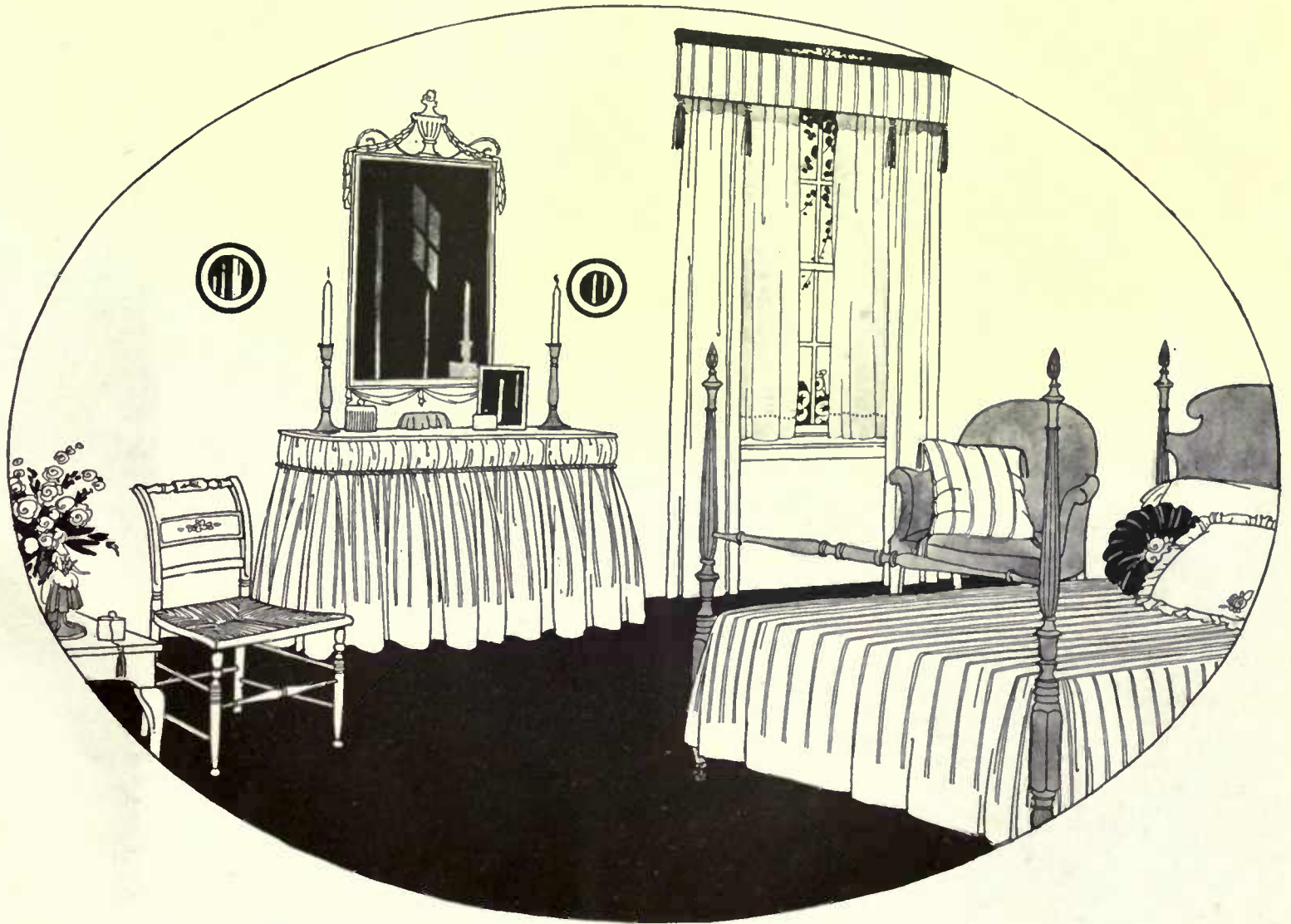
In this hall the walls and woodwork were lightened by bisque ivory, the floor a peacock blue with a snuff-colored rug, the lacquer commode blue, yellow and gold, the chair coverings gold and the curtains old yellow damask

deep golden mustard, striped in blue. At the one rather inadequate leaded glass window, for it was dark, were placed insistent curtains of old yellow damask, arranged so that they could be pulled together under their valance of matching velours. They made a sunny spot. From the gold and black framed mirror above the commode another sunny spot gleamed out from their reflection, almost supplying another window in the hall. By this judicious use of the various tones of yellow against a harmonious background the miracle of a gay hall was wrought, where before was a mere well of darkness.

It almost goes without saying that the term "yellow" covers a multitude of varying tones. Gold is one of these, and orange; in between lie the buffs, the butter yellows, the ochres, and the mustards, with the many tints and shades between. So.

(Continued on page 56)

Orange tassels gave the hint for this yellow bedroom. The walls are saffron cream, the over-curtains soft yellow striped crêpe with narrow lines of orange and black, and the glass curtains plain yellow Japanese crêpe





Levick

All puppies are heart-breakers, but little chows are in a class by themselves for instant appeal

THE CHOW-CHOW FROM CHINA

A Dog With a Mystery, a True Oriental That Came to America and Won a Place by Sheer Weight of Worth

ROBERT S. LEMMON

THROUGH tradition and experience we have learned to endow many things oriental with at least a touch of mystery. The Celestial is non-understandable to Western minds—was it not our own Bill Nye who said that “for ways that are dark and tricks that are vain, the Heathen Chinese is peculiar”?

That seems an irrelevant way to begin an article on dogs, but it really is not. For the chow-chow, the maned, belligerent looking fellow whose pictures are here presented, comes from China and, true Oriental that he is, has his own mystery safely tucked away within his cobby, strangely shaped body. In this wise:

We know little or nothing of the chow's history, save that his breed is an old and respected one among the Chinese. What were his ancestors of many generations ago? Whence come that tail so strangely curved and flattened over the back, those straight hind legs, that tongue of blue instead of pink or red, those black eyes seeming to discount the theory of wolf blood flowing in his veins? Other dogs do not have them, nor is the chow's

coat of fur instead of hair any help to us in clearing up the facts of his origin.

There is no little of the Oriental in his disposition, too. Where another dog might be openly friendly or hostile in the presence of strangers, the chow is prone to be merely standoffish. He will sniff critically at your ankles, examine you with an air of silent analysis,

and then steadfastly reserve judgment until you have proved yourself worthy.

Such is the chow's habitual treatment of strangers, but within his circle of established friends he is a different sort of dog. His aloofness vanishes, and he becomes jolly, even rollicking. He seems to have an odd sense of humor, and the baffling twist in his disposition which is so marked when he is on his dignity largely vanishes. His admirers—and they are many—know him as a dog of courage, strength and intelligence.

The chow's points and general appearance are as widely known today as those of any other breed, but the general dog-interested public displays a certain amount of ignorance about him in other ways. Comparatively few know that a chow's coat should be brushed but never washed; or that, for all his robust body, his digestion frequently is delicate and calls for carefully selected food.



The famous chow "scowl" is one of his outward characteristics, but he is really not the surly fellow his appearance suggests



A cobby, powerful dog with a curiously curled and flattened tail, and thick, furry coat of red, blue or black



The straight hind legs of the chow, with practically no bend at the hock joint, are part of his mystery



As if growing from its bowl of black marble, treated to simulate bronze, is the anthurium, one of the strange and most striking of indoor plants, of a wonderful salmon pink. It is grouped with two Japanese standing lanterns, making a decoration suitable for the hall table or in a living room window

The decorative value of common things is nowhere better shown than in the arrangement of flowers. A branch of dead pine found in the woods on a winter day inspired this charming window decoration. An old Japanese bronze boat with sprays of California pepper completes the picture

Mattie Edwards Hewitt



A simple branch of golden forsythia in a Dragon Fly vase of brilliant lustre is another instance of the value of simplicity when dealing with flowers of this type



Growing narcissi have for their home a Japanese river boat of green and white pottery, complete even to the little rush-covered cabin in which the boatman sleeps



There seems to be a natural association between flowers and books. Pale pink Darwin tulips lure you to this book shelf even more strongly than your favorite novel

FLOWER ARRANGEMENTS

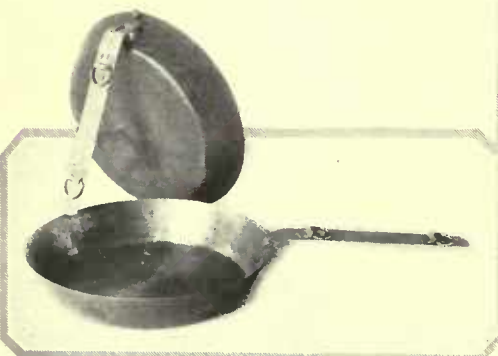
Courtesy of the Cadieux Company



A Russian leather luncheon set for two has a full equipment of knives, forks, spoons, plates, a quart and a pint vacuum bottle, a half-pint food jar and a large food box. Courtesy Abercrombie & Fitch



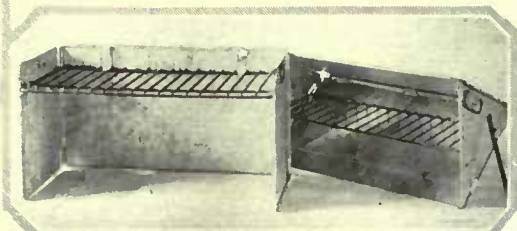
Inside this dust and waterproof leatherette case are tea things for four, including an aluminum tea pot with a portion of canned heat and windshield, three nickel boxes for sandwiches, cake, etc. Abercrombie & Fitch



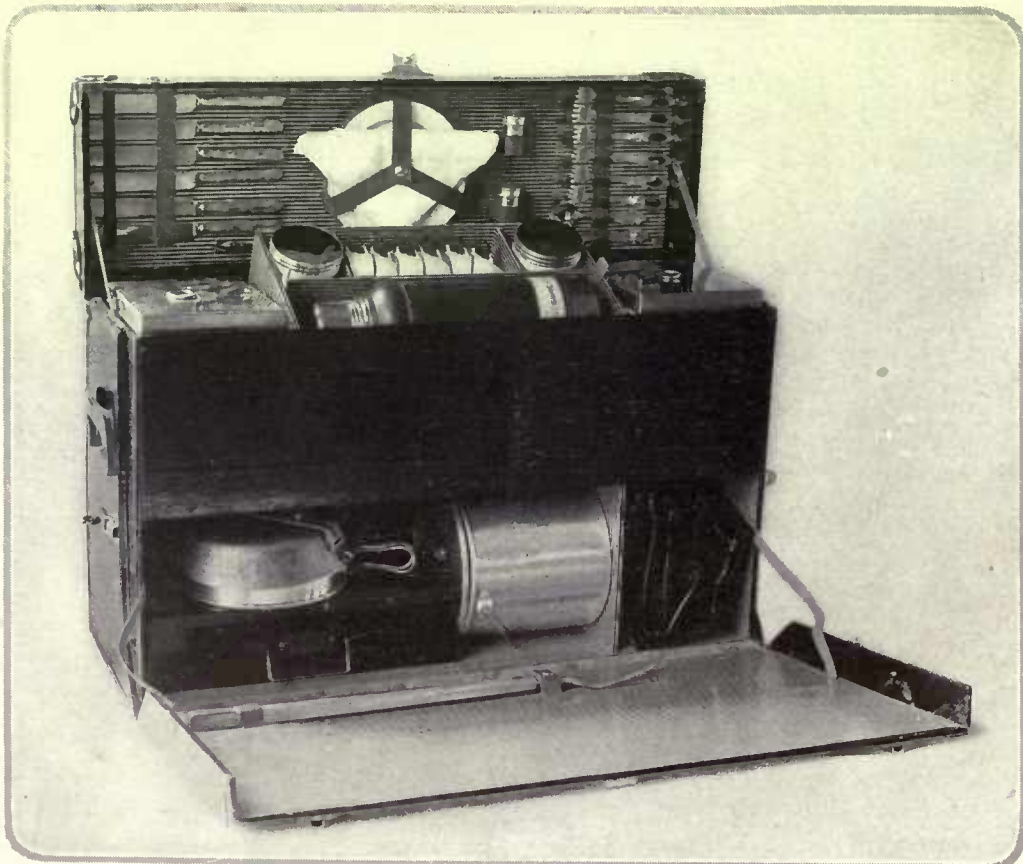
The advantage of this steel frying pan is its collapsible handle, which makes it possible to pack in a small space. Abercrombie & Fitch



A leatherette ice-box that fits on the running board has a galvanized lining. Two sizes. Courtesy of Lewis & Conger



An Adirondack camp grate is equipped with an oven that fits simply over the back. Reflecting oven at right. Abercrombie & Fitch



A combination lunch and camp outfit, which fits on the running board, is equipped for six. It has two large food boxes, butter and jam jars, two quart Stanley bottles, a gasoline stove, frying pan and aluminum saucepan, coffee pot, cups, etc. Abercrombie & Fitch

TAKING THE KITCHEN ALONG

Suggestions for the Motorist Who Likes a Well-Cooked Meal by the Roadside

ETHEL R. PEYSER

IT is no longer necessary for motorists to trust to luck and the roadhouse restaurant for lunch. They can take their own kitchen along and loiter down the highways and byways and eat where and when they will. Manufacturers who have studied the requirements of motorists provide the neatest imaginable bits of equipment for use on the road. With them one can be as comfortable in the Gobi Desert as at home.

The best known of these pieces is what is called the "Restaurant", a ship-shape glazed duck or sole leather case equipped with knives, forks, spoons, cups, saucers, butter jars, sandwich boxes, vacuum bottles, salt and pepper shakers and napkins, for from two to eight persons. They can be strapped on the running board or back rack of the car or slid unobtrusively into the tonneau. They are shaped usually like suit-cases, although one firm makes them in a flat, square shape of sole leather, black grain leather or glazed duck (patent leather).

There is a case of this kind on the market that carries a cooking apparatus, a long fork and a folding gasoline cook stove with two burners. This burns ordinary gasoline, which the motorist always has with him. There are no loose parts to assemble or become lost. When it is

folded all parts are enclosed easily and rapidly and the case fastens securely and simply. It can be bought separately or in combination with the above case. These cases are built on a basis of bass or some other strong wood and are practically unbreakable.

If one prefers a wood fire to the gasoline stove, there are small grates to be had which aid greatly in the building of it. These are light in weight and can be carried easily.

Long ago the vacuum bottle solved the prob-

lem of carrying cold and hot food. It is made in many shapes, styles and forms. It insures comfort for the long or short tour, and if a little care is taken in the handling there is no danger of breakage.

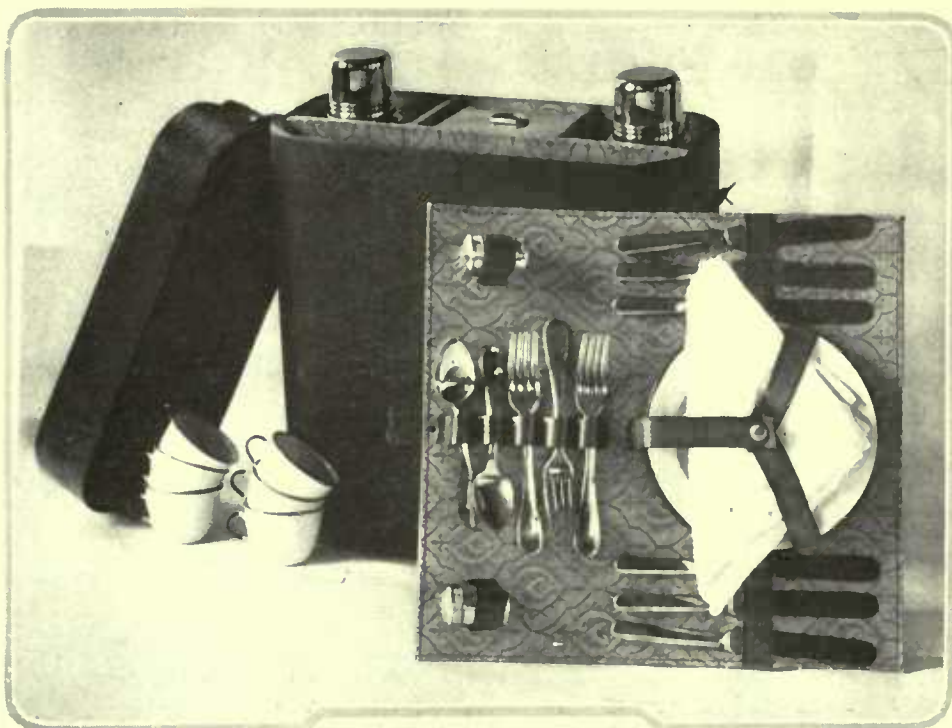
The best of these bottles are made of glass well annealed, insuring elasticity. The outer walls are generally of steel and relieve the jarring. The inner wall is also of steel, and between these walls is the vacuum, impervious to heat and cold.

These jars and bottles hold from one pint to one gallon, so the range of choice is vast enough for utility. The stoppers are so made and fitted, plus their caps, to prevent leakage of wind or advent of outside air, that the temperature probably never changes more than a few degrees in twenty-four hours.

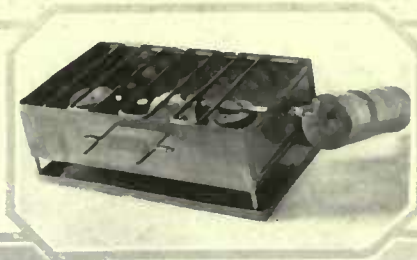
Cases for these bottles in various sizes are made of leather, duck and wicker. They are convenient and absolutely necessary to the longevity of the bottle as it is so adjusted in the casing that it rests and vibrates enough to ease strains which might overcome the elasticity of the glass and cause breakage.

The bottles themselves are finished in leather over metal or in metal containers, and some come equipped with handles and also with convenient cups.

(Continued on page 62)



An oval, upright luncheon set for six comes in a compact leatherette case. Abercrombie & Fitch



A two-burner gasoline stove, with a tank which fits inside when packed. Abercrombie & Fitch



This nest of cooking pots is designed to supply the needs of a party of eight. All the articles fit into the big pot. The set comes in either steel or aluminum. Courtesy of Abercrombie & Fitch

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

Having Created Better Bathrooms, Kitchens and Laundries, The Householder Can Now Turn Her Attention to The Cellar and The Attic

THE improvement of the home during the past ten years has been an amazing evolution. Both its beauty and its utility have experienced a growth that is a fine tribute to the discernment of American women and the cleverness of American manufacturers. Chaos has been replaced by order, time and labor saved by good equipment and the general scheme of furnishing and work reduced to simple livableness.

The first activity of this crusade was directed against the clutter and ugliness of rooms as they existed fifteen years ago. Too many pieces of furniture were used, the windows were swathed in too many hangings, and the colors were not studied with a view to pleasing harmony.

A knowledge of furniture styles and interior decoration generally was considered the talent of the cultivated and rich. Today no woman can claim to be mistress of her house unless she knows something about these subjects and can approach the problem of decoration intelligently.

Taste in our homes has steadily improved. There is still vast improvement to be made, but the desire is aroused and with the desire has come a vital interest in what good taste means.

The difference between good decoration and bad is the difference between essentials and non-essentials, between the things that clutter, offend the eye and annoy the personality and those that make for comfort, that delight the eye and give the owner an enhancing environment.

IF the improvement had stopped short at decoration, however, our homes would still be in a bad way. Even today there are unfinished rooms to which we can turn our attention. To make the house complete, to make it pay for the investment in livable possibilities, we have to tame these wilderness sides of the menage.

The first improvement began with the bathroom. That was about ten years ago. We found that closed plumbing was unsanitary, that dark painted wood could never be made to look clean, and that bathrooms needed lots of sunlight. So open plumbing was substituted, porcelain fixtures installed, the walls tiled and the bathroom made to look clean.

The second step in this modern evolution of the house was the kitchen. Here again the movement was directed against clutter and darkness. It was first found that our kitchens were much too large and that by making them smaller we saved steps. Then the shortage of servants was the necessity that created labor-saving devices. We laid aside the picturesque, hand-work of a generation ago and availed ourselves of the labor-saving devices that manufacturers created to meet the situation. This development of the kitchen is only in its infancy. We have still to gain a genuine understanding and appreciation of electricity in the kitchen.

TODAY we are beginning to turn our attention to a third part of the house—the cellar.

Since Prohibition came the cellar has sprung into popularity. We ought to have valued it long before Prohibition drove us there. But, as hospitality now begins in the cellar, we might make it at least a little less unpleasant a place than it is. The only place for cobwebs in the cellar now is on the necks of bottles.

Visualize the average cellar. Off in one corner is the coal bin. The heater dominates the place. Beside this, ashes. Wood may be stacked in another corner. In a third is the preserve room. Scattered about are the flotsam and jetsam of the household. Putting "it" down the cellar is the average solution for broken equipment, boxes and what not.

Now it is conceivable that a coat of white-wash, a monthly regulating and an occasional good sweeping will keep the average cellar in shape, but it will still be an ugly place.

The first cause of most cellar ugliness and

occasional emptying. If one does not care for them, the handling of ash cans can be made easy by attaching a trolley along the ceiling beams from the heater to the door. Cans hooked on to this will be pushed out to the open with a minimum of effort.

If there is no preserve room in the cellar, it is advisable to make one. Select a corner that is not too sunny. Should the floor be damp, give it a boarding. The walls can be made of wall board or finished with this new laminated wood tile now on the market. See that the door has a strong lock and key. In such a room the preserves and extra supplies can be kept without fear of their contamination by dirt.

This tiled wall board can also be used for finishing the entire cellar, if one wants to go to that expense. However, in most cases, white-wash will give a sufficiently clean appearance. A monthly visit with the vacuum cleaner would not be a bad idea. We have improved the bathroom and kitchen, now it is the cellar's turn.



Even busy professional women find time to make their kitchens pleasant places. Here is Ruth Shepley's kitchen in her bungalow on top of a New York skyscraper

dirt is the heater. Heretofore the manufacturers of heaters and boilers have been satisfied with producing a strict utility. Today there is a strong movement to give these necessary pieces of equipment good lines and a distinguished air. Boilers with steel sides and nickel fittings may be a little more expensive, but they do help the appearance of the cellar.

The problem of ashes can also be solved by modern equipment. There are patent revolving ash pits on the market that require only

ANOTHER part of the house that lends itself to improvement is the attic. Housewives appreciate attics as store rooms, but do they appreciate them as available for development into other types of chambers?

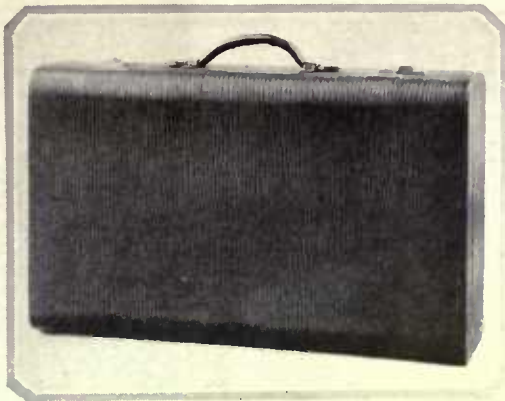
In creating a third story room it is often sufficient to make the partitions of wall board. Nail it on the studs with plenty of nails, and cover the cracks with narrow wooden strips or flat moldings, thus giving a paneled effect. Paint or paper—and the room is ready for furniture.

Not until one has an attic study or bedroom can she really appreciate the joy of living at the top of the house. It is so entirely different from living on any other floor. Here is quiet and privacy, here is a view across the roofs and through the trees to the horizon.

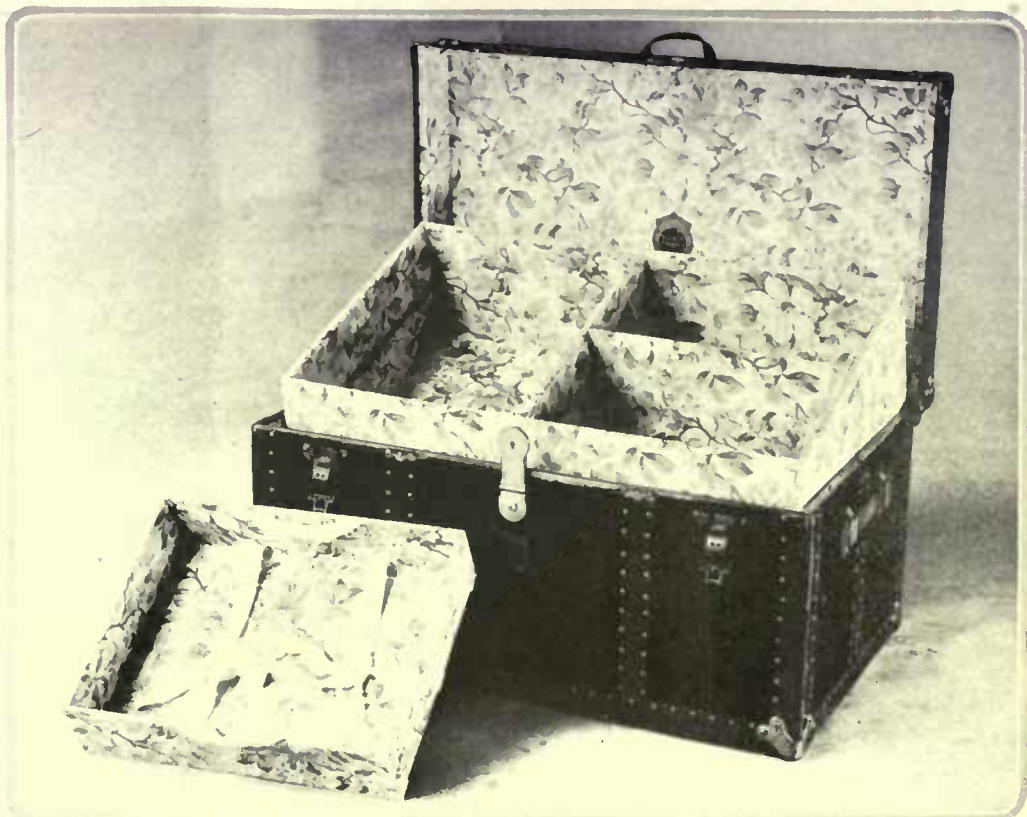
STILL another problem that confronts householders is the question of closets. The house with plenty of closet room is always held at a premium by discerning women. Where only a few closets are found, every available corner and crannie is made over into cupboards.

This may seem the sensible solution, and yet it has been found that the trouble with many closets is not that they are too small, but that they are too large. They take too much space from the room. This is due to the way the clothes are hung. With the newest system of hanging the clothes on a trolley

attached to the top of the closet—a trolley that pulls out—half the ordinary space is required. A trolley for shoes is now being manufactured, following the idea suggested in a HOUSE & GARDEN article called "Commodious Closets". With this it will be a simple matter to put away or select such boots and slippers as one desires. Whether it is the cellar or the attic that is to be developed, we can rely on the intelligent work of our manufacturers to accomplish it successfully.



Among the attractive features of this black walrus suit case are the rounded edges and the three pockets inside at either end and the top, lined with a moire silk. 21" by 13" by 6" deep. \$65



SMART LUGGAGE for SUMMER TRAVEL

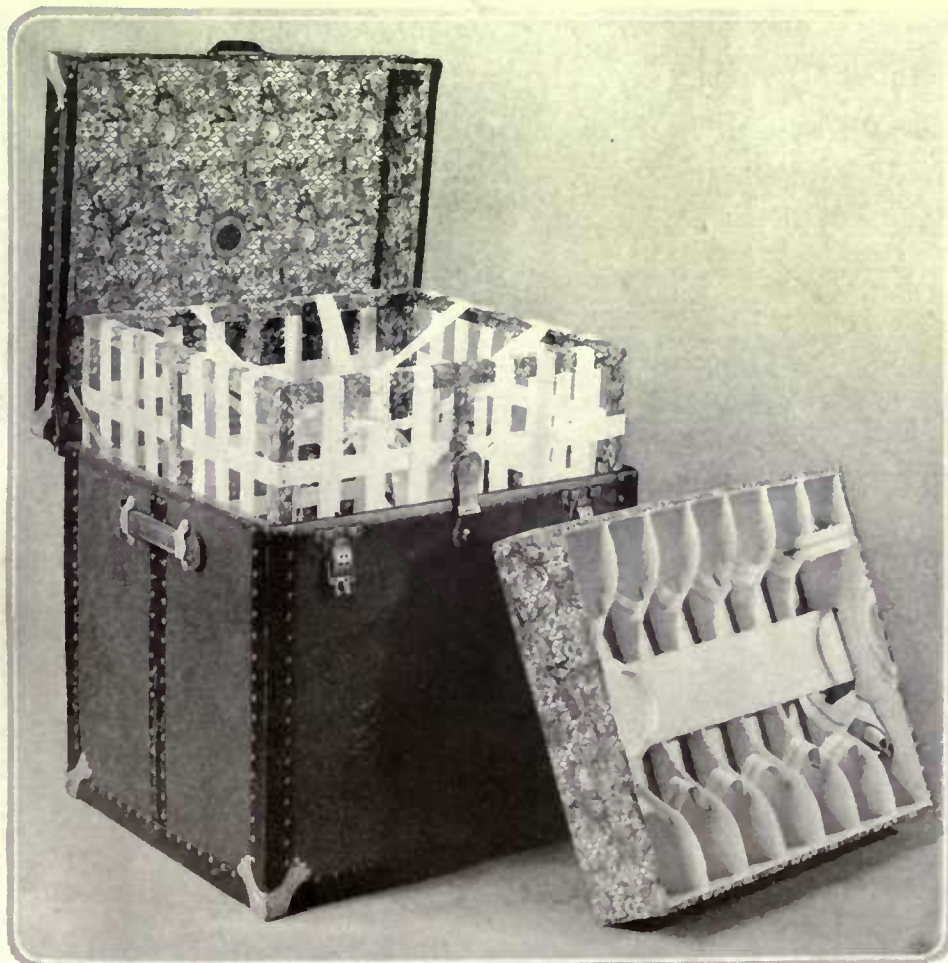
Which may be purchased through the House & Garden Shopping Service

The square Victoria case is of buffalo hide and is lined with moire silk. It measures 8" by 5" by 10". The hand bag is also of buffalo hide and has elastic pockets. 11" by 12". Each \$60

A commodious hat box has room for six hats and is equipped with a tray for seven pairs of shoes, spats, rubbers, etc. It is covered with canvas. 23" square, 25" high. \$105



The week-end trunk, like its sister, the hat box, is covered with canvas and has a chintz lining. Two removable trays have ample compartments. It stands 33" by 15" by 18" high. \$69.80



A serviceable kit bag for a man comes in pig skin, 28" by 18", base 13". It has leather straps and lined pockets. \$75



The square kit bag comes in pigskin at \$85 and cowhide at \$75. It measures 14" by 18" by 12" and has a heavy plaid cotton lining



A regular edging tool is the best for trimming and straightening turf borders



When the strawberry plants are in flower, apply additional fertilizer



Summer clipping of the privet hedge is needed to keep it neat



Climbing roses are coming to be better understood and appreciated. They are adapted to many garden purposes, especially screens and hedges

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.

4. Select three or four of the best shoots on the tomato plants and support them by some means. Remove all other shoots and keep the lateral shoots reduced by occasional pinching. This makes larger fruit.

11. Reduce the stems on the dahhila plants to three or four. Keep the lateral shoots pinched out on the flowering stems. Some sort of support should be applied now, to prevent breakage during storms.

18. Most soils are partially deficient in humus. Cover crops of clover, vetch and rye are invaluable for restoring this element to the soil. Sow them now in the orchard and any vacant ground remaining.

25. Practice summer pruning on the fruit trees. Pinch back the most vigorous shoots and remove all thin, weak interior branches. This applies to trees of fruiting age. Others of smaller size need different treatment.

Here at the fountain's sliding foot, Or at some fruit-tree's mossy root, Casting the body's rest aside, My soul into the dove does glide: There, like a bird, it sits and sings, Then whets and combs its silver And, till prepared for longer flight, Waves in its plumes the various light. —ANDREW MARVELL

5. To insure plenty of fresh vegetables, you should sow now, lettuce, beets, carrots, beans, cucumbers, kohlrabi, corn, radishes, turnips and endive. Use early corn and drill before sowing, if the soil is dry.

12. Be very careful about artificial watering. Remember that the natural soil moisture is preferred if you can save it. If you must water, soak the ground thoroughly and after the surface has dried, cultivate.

19. Spray the roses with arsenate of lead if they are infested with rose beetles. These dry after the leaves and, of course, weaken the plant. Top-dress the bed with bone meal if you want quality flowers this autumn.

26. Strawberries planted now will fruit abundantly next season. Be sure you order both staminate and pistillate varieties for fertilization. Prepare the bed by double digging, using well rotted manure.

6. A heavy mulch should be applied to the sweet peas. Any rough litter may be used for this purpose. Spray with a tobacco preparation if aphids appear. A little shade at mid-day will maintain the flower quality.

13. This is an excellent time to look over all trees for bark scars which should be cut back to the live bark and thoroughly painted. Remove any stubs where branches have been improperly cut. Watch for fire blight.

20. Onions can be improved in size by partially breaking the tops down just above the bulb. This is best done by bedding the tops over with the hand until the stem doubles. Do not loosen the roots.

27. Weeds in the lawn are very conspicuous now and can be readily removed. A good method is to have some weed killer or gasoline in an oil can, dropping a little in the center of the weed. This is easier than pulling them.

7. Take some chrysanthemum cuttings for flowering in small pots in the greenhouse. Don't neglect the germination plants out of doors. The ground should be cultivated frequently and regularly.

14. Soaking seed to hasten germination is wrong in principle. Before sowing at this time of the year, soak the seed by letting a hose run into it. The moisture then penetrates and encourages a downward root growth.

21. This is an excellent time to sow rutabagas for next winter's use. New ground is preferred for this crop and the plants must never be allowed to suffer for want of water. Sow in drills and thin out to about 1'.

28. Are you getting full value from your garden? Do you gather the crops daily, using those you require and putting the balance away in glass for next winter's use? If not, there is still time to do much.

1. There is no cure for potato blight. It can be prevented, however, by spraying about once in three weeks with Bordeaux mixture. It is a good plan to put arsenate of lead in the mixture to destroy the destructive potato bug.

8. Late cabbage, cauliflower, celery, kale and Brussels sprouts should now be planted out. Use plenty of water when planting, and a little fertilizer worked into the soil will start the plants growing vigorously.

15. There is still time to start a few flowers for fall. Sow in a frame or sheltered bed early asters, poppies, stocks, callipais, larkspur and candytuft. Use water freely when setting out, and have the ground rich.

22. After they have finished flowering, the climbing roses should be thoroughly pruned by removing a few of the old shoots and training the younger and more vigorous shoots in their place. Keep them bound.

29. Make preparations to move evergreens now. The bed should be marked and the plants prepared beforehand, as the trees should never be allowed to lie around in the hot, drying sun.

2. Don't neglect to protect the strawberries from the birds. An old tennis net properly spread will answer for small beds; special nets can be secured for protecting large plantings. Scarecrows may be helpful.

9. Blight is a very destructive disease to many garden crops. Cucumbers, muskmelons, celery and tomatoes are particularly susceptible. They should be sprayed with Bordeaux mixture every three weeks.

16. Lettuce runs to seed considerably at this season. A board placed over the row, supported so it will be a few inches above the tops, will reduce the losses. The boards should be taken off during rainy weather.

23. The late potatoes should be sowing fast at this time. An application of fertilizer worked into the soil will increase the size of the crop and the quality of the tubers. Potatoes require attention.

30. Don't allow any newly set out plants to suffer for lack of water. All new stock should be saturated with water when dry, and a mulch of rough litter will help to retain the moisture. Artificial shade helps.

3. Peach curl develops about this time of the year. It is well to checkmate it by spraying with a combination of Bordeaux mixture and arsenate of lead. Pick off and burn immediately any leaves which are infected.

10. This is a critical time in the garden. The ground bakes, and weeds are very persistent. The only remedy is frequent and deep cultivation. Don't believe the theory about deep cultivation destroying surface roots.

17. Hot, dry weather encourages the propagation of all kinds of plant lice. All plants are subject to attack, but more particularly soft foliage types. Inspect frequently, spray with tobacco or kerosene preparation.

24. Beets and carrots for winter use are always desirable. Sow several rows of each, and if using ground that has been previously cropped, spade under some fertilizer. You can also start peas now for fall use.

31. It is now safe to sow peas for fall use. Other cool crops such as spinach, radishes and the large heading types of lettuce and endive may now be planted. This is the last call for beets, carrots and winter radishes.



Cultivate, cultivate—and then cultivate more during hot weather



A hand cultivator or "claw" will keep the soil loose close to plants



Onion and other vegetable rows should be kept thinned



A separate bed of fine soil is useful for sowing perennial seed. Here plants may be started for bloom next year in the garden borders



Lacking an overhead irrigation system, you may fall back on the old-fashioned hose. Set the nozzle for a fine spray, not a pelting deluge

ORIENTAL RUGS

*A New Collection Just in Time to
Relieve the Scarcity*

FOR reasons that are apparent, Oriental Rugs are very scarce at this time. Here and there one may buy them, but the general limitation as to sizes and design only confirms the story of impoverished selections.

Thus, unusual importance attaches to this latest consignment of Oriental Rugs, especially as it is characterized by all the attractions of a representative collection—beauty of coloring, diversity of design, and sizes varied to the needs of those who buy them.

There are heroic sizes for a wide sweep of room—in-between sizes for irregular spaces—mat sizes that go anywhere—and “contrary” sizes for spaces that modern standardized measurements cannot fill.

And through them all runs the fascinating mystery and symbolism of the East, and a moral that the West may take to heart,—the moral of devotion to fine workmanship, which is “the enemy of discontent and the redemption of the unhappy.”

*Do not miss seeing this collection, for these rugs are
an inspiration to look at and an investment to own*

W. & J. SLOANE

Floor Coverings and Fabrics

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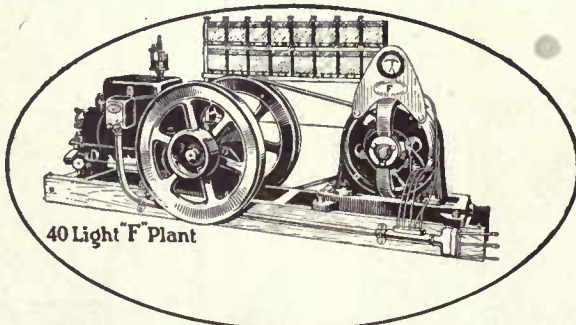


The Modern Light and Power

THE charm of your country home can be immeasurably augmented by the installation of modern electric lights. ¶ The Fairbanks-Morse "F" plant gives an abundance of steady, dependable light with minimum attention for care or repairs. ¶ The plant is extremely simple to operate—just touch a button to start and another to stop. ¶ The famous "Z" engine, which is part of the plant, can also be used independently of the dynamo to pump water or do other work. ¶ Your dealer will be glad to explain all the details—which includes exclusive Fairbanks-Morse "F" plant features.

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

Fairbanks, Morse & Co.
MANUFACTURERS CHICAGO



40 Light "F" Plant

Where To Use Yellow

(Continued from page 49)

in using yellow, you need not feel that you are confined to one, or even two, gradations of the color.

Orange is one of the most decorative hues we have, and a bit here and there will often work wonders, besides creating quite a conflagration of pure joyous color.

I shall never forget, in a room of my own, the sun striking deep into a bowl in which there was an orange. Hurdled I looked to see what caused the nimbus of brilliant flame-colored mist above the bowl, for that orange was shedding rays abroad like a veritable tiny sunburst. The whole room was actually brightened by it.

Again I was startled by the effect of an orange scarf, but not surprised, remembering the orange in my sunlit bowl; the scarf made a happy transformation in a room too drab and gray, and became a fixture there.

Such may be the far-reaching effect of a deftly placed bit of flame color in a living room, hall, or bedroom.

The Yellow Bedroom

And in a certain bedroom that made history in the neighborhood by reason of its beauty, the whole scheme was worked out from twelve orange tassels in the keeping of an artistic lady perturbed by the cheerless one-window room paralyzed behind draperies of blue.

The minute the blue curtains came down the north room looked less cheerless, and the orange tassels dangling vaguely in the coming new scheme finally suggested some sort of pale yellow for the curtains that were to be. For the walls was chosen a saffron cream which might best be described as cream color transfused by a faint sunrise glow; scarcely a color, you see. The floor was gray-carpeted; the four-post bed was of brown mahogany, matched only by a table and a comb-back Windsor chair, not shown in the illustration; there was a small yellow chair, decorated and rush-bottomed; an arm chair upholstered in dull blue.

But the orange tassels still vaguely dangled. Where could they be used in such a scheme? And then came the curtains, solving the matter. A soft yellow Japanese crepe was selected and, to be used with it, a yellow striped crepe showing narrow lines of orange and black. Four of the tassels were sewed on the valance over the window, which was of the striped crepe, cut so

that the stripes would run vertically, and at the top there was an effective banding of plain orange crepe. Another tassel was tied to a yellow luster bowl, four more were used up on the four corners of a pillow; and three on a tri-cornered lampshade. The dressing table was gaily puffed and flounced with the plain and striped yellow combined. The bed showed a yellow counterpane. Orange candles, blue pictures, and a gold-framed mirror made an attractive combination over the dressing table. There were touches of these colors in other parts of this room transformed by just enough yellow to make it sunny and gay.

Yellow in the Living Room

There is nothing so delightful as touches of yellow in the living room. Can you not see gray walls, and at the tall windows showing all out-of-doors through their small panes, printed linen done in a sprawly design of deep yellow on a gray and cream background accented in black mahogany furniture, with the sofa and chairs upholstered in a dark, greenish stone-blue? The carpet can be of dark mustard, or nearly a brown, but with just enough of that green-yellow glint to make it harmonize with the pale gray walls. And dull gold in the pillows and lampshades.

This room would be equally effective done in black, brown, yellow and cream. Cream walls and ivory woodwork; a noticeable black, bright yellow and brown design on a cream-grounded cretonne at the windows; dull yellow pillows and lampshades moss-edged in black; a flat-toned, golden brown velour for the upholstery; a carpet or rug in dark brown and black; an occasional black ornament, such as the basalt vases on the mantel.

In the Other Rooms

A dining room can be transformed by the use of plain yellow Japanese china. A kitchen that will make working hours more pleasant for mistress or maid may be artistically evolved through the use of orange sash curtains at both upper and lower window sashes, and woodwork of ivory. A playroom might have yellow painted furniture. A few pieces of yellow wicker would make the sun parlor sunny even on cloudy days. And bowls of yellow fruit and pots of golden flowers are within the reach of any one who has a desire to catch the sunlight.

The Collector Seeks Keys

(Continued from page 25)

lock by the introduction of springs for pressing down the dropping pins. Roman bolts were also smaller, and instead of being introduced into the bolt, the Roman key was turned in a casing, a horizontal extension in the keyhole permitting the key to move sideways.

The Key Parts

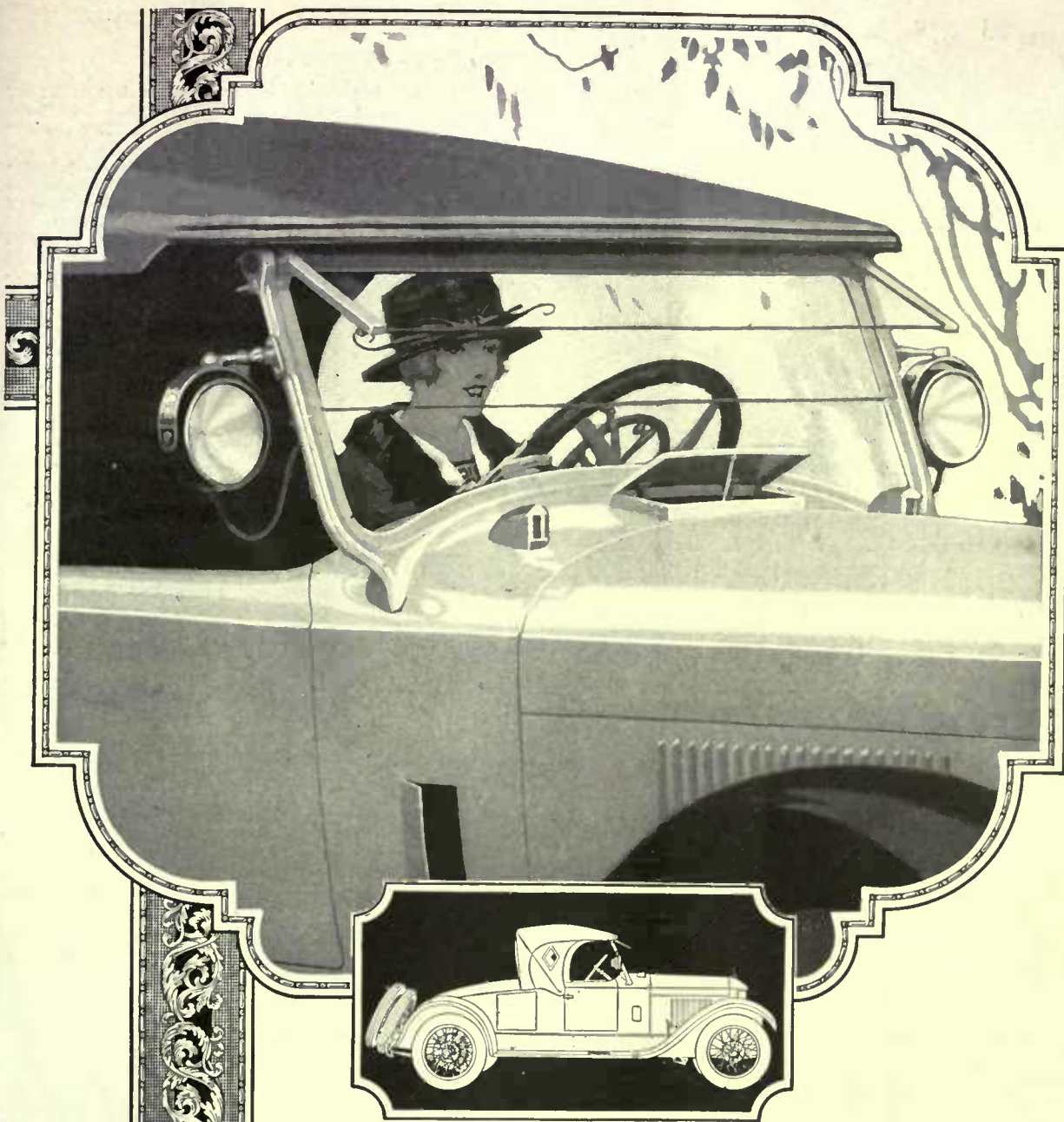
The modern latchkey is directly descended from the Roman key through mediaeval types, retaining the three parts common to the ancient keys,—the *handle*, or *bow*, the *pipe* or *stem*, and the *wards*. Roman keys usually had ring-shaped handles, sometimes looped ones. They were plain and solid, as extant specimens show. More often than not the stem was so short that the key could be worn on the hand as a finger ring. Other Roman keys that have come down to us show bows that are in the shape of hands. Occasionally one comes across an antique Roman key having wards shaped like a rake, or with claw-shaped wards. These an-

cient Roman keys were usually of bronze, but often of iron. The locks to which they belonged have not survived the ravages of time, but the keys lead us to believe that the work of the Roman locksmith was worthily carried out in design and craftsmanship. There are many of these ancient bronze keys in the collections of the museums of Europe and America.

Early English Design

With the early English and the other mediaeval locks the dropping pin was superseded by the pivoted tumbler. The mediaeval keys, such as those shown in the Salle du Moyen Age in the Palace of the Trocadero, Paris, are of bronze, as iron for keys was not again used till about the 14th Century. Some antiquarian has remarked that the pagan appearance of the Roman keys now gave way to a pious, ecclesiastical, Christian form of design, with cross, trefoil and other religious symbols worked into the bows. The architects of mediaeval

(Continued on page 58)



Premier was the first car in existence to adopt the Cutler-Hammer Magnetic Gear Shift as standard equipment (now in its 5th successful season)—a feature that appeals instantly to the woman who through choice operates her own car.

THE WORLD POSSESSES NO FINER MOTOR CAR

THE difference between absolute accomplishment, and accomplishment that *almost* succeeds is so slight that many overlook it. Not everyone can appreciate the full attainment of the Premier corps of engineering designers, but enough grasp it to make the demand for Premier cars well-nigh insatiable. Premier is without doubt, the most exquisite car of the moment—it is America's engineering masterpiece. And—its gears are shifted *electrically*.

PREMIER

MOTOR CORPORATION
INDIANAPOLIS...USA

THE ALUMINUM SIX WITH MAGNETIC GEAR SHIFT

The Collector Seeks Keys

(Continued from page 56)

times did not consider it beneath their dignity to design the keys that were to make secure the doors of the edifices they had constructed. Throughout the whole mediaeval period keys were important symbols in decoration. We find them pictured in illuminations, shown in tapestries, carved in heraldic ornament and chiseled in stone. As early as the reign of Charles IX, key-makers were recognized as forming a distinct trade, and by the time we reach the 16th Century we find that France had become the world's greatest market for the art of the locksmith and key-maker, a century in which culminated beauty of design, evolving, from Gothic keys of the 15th Century, keys of great beauty, having their ornamental tracery soldered on. Sometimes the handles of these old Gothic keys were like miniature reproductions of the frames of cathedral rose windows.

thian column forms the stem, while the wards resemble teeth of a fine comb. The wings of the cupid show feathers in sharp relief.

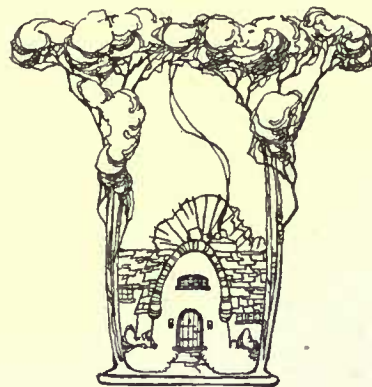
The decline of classical taste naturally affected the art of key design, and there was a period in the 17th Century when keys suffered in consequence. The English key-makers of Charles II's reign turned out examples quite equal to the best continental work. Later the patterns in key designs became less graceful and far more geometrical, although into the 18th century Chamberlains' keys were extravagantly ornamented, chased and gilt. The net-like bow piercings were superseded in time by common rings, following somewhat the transition of the spoon-handle, which, from 1500 to 1620, were finely conceived. They degenerated after that date.

Renaissance Craftsmanship

We can well understand how the impetus given to the arts in the Renaissance which followed the Gothic period affected key design. The Renaissance craftsman considered nothing too trivial to adorn. Keys were needed more than ever, for chest furniture and cabinet furniture increased enormously in production and locksmith and key-maker were kept busy with their orders. The Renaissance craftsmen throughout Europe called for keys of the most beautiful type obtainable and even Benvenuto Cellini designed a key for the Strozzi, a key which Baron Adolphe de Rothschild acquired some years ago for 35,000 francs. On the sides of the bow of this Cellini key figures of two goddesses bend outward. Above is a cupid with uplifted wings. A conventional Corin-

Modern Locks and Keys

Fortunately modern lock-makers have raised the key to something of its earlier beauty in many instances, and there is every indication that the trend is to be followed. No longer, of course, is it practicable for one to carry around keys that, for all the world, look like sections of the Shrine of St. Sebald, or like miniatures of the Fountain of Neptune by Gian di Bologna, or to stuff out our pockets with unwieldy objects however artistic they may be. But in the matter of keys intended for furniture, such as cabinet keys, chest keys, bureau keys and the like, we may welcome such design as will make them harmonious accessories to the pieces they accompany, and like the old keys that have become a collector's hobby, the joys forever that things of beauty always are.



GARDEN VASES

MRS. GEORGE CRAN, F. R. H. S.

VASES in a garden, like vases in a house, are meant to hold flowers. A good housewife will place the bowls of bloom about her room with the utmost care to display them well, and harmonize their color with the background; in the same way a true garden-lover will never be content to use his vases and jars as empty elements of ornament or design, but will insure that they serve the purpose for which they were created (so solving for them the problem which still distracts the less fortunate human race!).

To sit in a garden of empty vases is like reviewing the library of a man who cannot read, or living with an unloving wife—the beautiful body is there, but the soul is unpossessed.

Once let a gardener get the right idea, and he will learn that not only must his vases be placed with judgment and

taste—in the right place both for artistic effect and for cultural amenities—but that the planting of them to secure successional color is another call on careful thought. Let us take the illustrations here reproduced as an example of what I mean.

This simple terra-cotta Ali Baba jar stands at the entrance to a Surrey garden, and was chosen carefully to harmonize with the homely cottage door and the fat roundness of the old brass knocker; anything of carved stone, anything ornate or pretentious would have been in bad taste in those surroundings of limpid simplicity. It stands against a background of evergreen jessamine creeper, well sheltered from the prevailing winds, facing full sun; and was chosen with that generous bellying curve in order to secure a plentiful sup-

(Continued on page 60)

Vases
for
FlowersPortfolio of Designs
Upon RequestTrumpet Vase
of
SilverMark. H-G-M-7-20
Sizes 5 to 20 inches
in heightVases Designed—
any degree of importance.
Sketches SubmittedJ. E. Caldwell & Co.
Jewelers Silversmiths Stationers
Philadelphia

SERIES 20 BIG-SIX

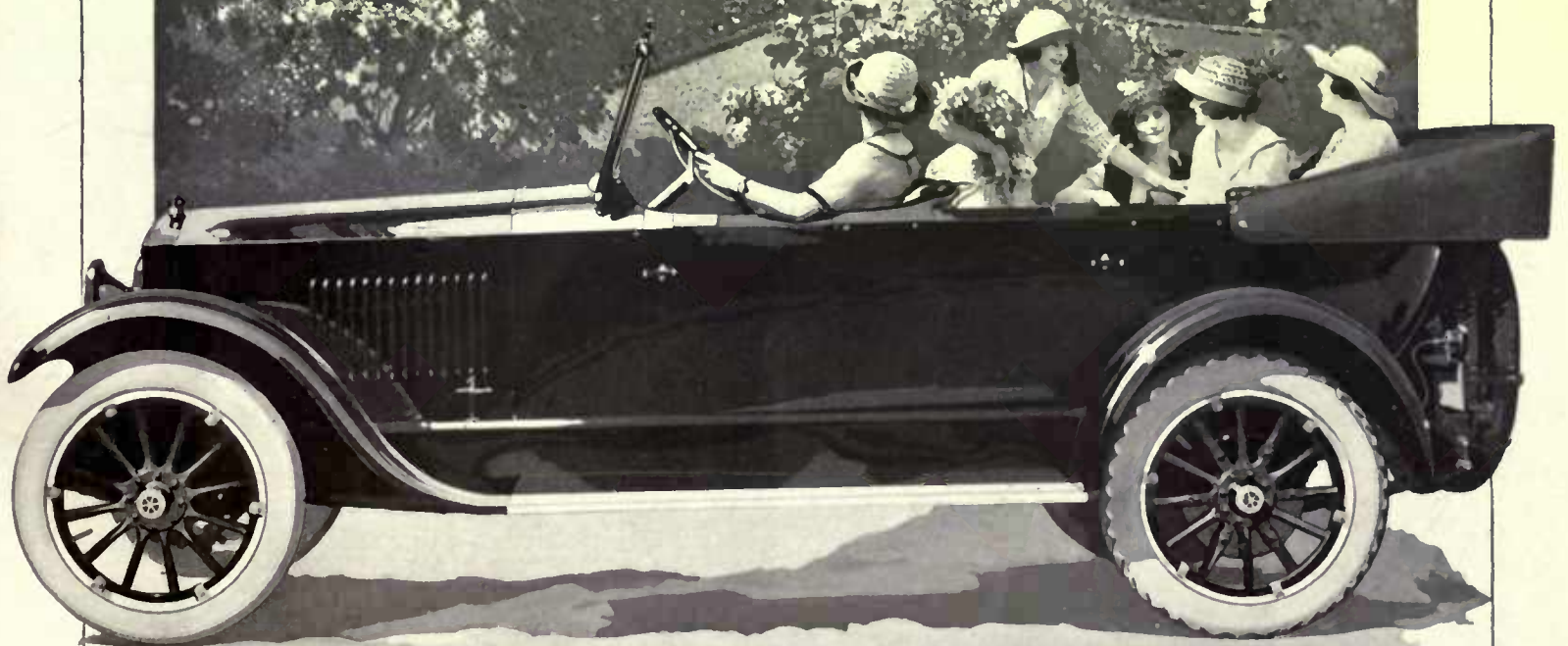
ON the boulevards, at the country club, in the mountains, at the shore — everywhere the power, beauty, comfort and smoothness of the BIG-SIX appeal to those who love fineness and quality in a motor car.

Ask the Studebaker Dealer what gasoline and tire mileage BIG-SIX owners are getting

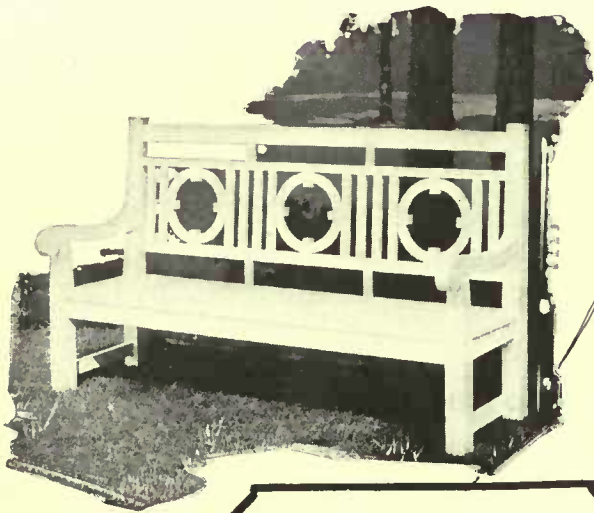
60-H. P. detachable-head motor; 126-inch wheelbase, insuring ample room for seven adults. All Studebaker Cars are equipped with Cord Tires—another Studebaker precedent.

"This is a Studebaker Year"

Studebaker



Mathews GARDEN-CRAFT Furniture



Make "out-doors"
your living room.

SUMMER warmth can best be enjoyed, summer heat best endured out in the open air. True enjoyment of open-air hours demands something more than inside furniture, at best only a make-shift out of doors, to be carried inside nightly or hustled indoors at the first suggestion of rain.

Mathews Garden-Craft offers the quick and permanent solution of the problem. The weather-proof swamp-cypress used in Garden-Craft chairs, benches, tables and hooded seats lastingly resists the elements. The carefully selected designs harmonize with the best in domestic architecture—furniture and department stores display Garden-Craft for your inspection. Complete handbook by mail—50 cents.

The Mathews Manufacturing Co.
Lakewood, Cleveland, Ohio



The terra-cotta Ali Baba jar with its musk-scented rambler roses harmonizes with the simplicity of the Surrey cottage doorway

Garden Vases

(Continued from page 58)

ply of soil for the plants it would carry.

Every time the door is opened and a sun-warmed wind creeps through the house it passes by that bowl, coming in laden with the fragrance of the blooms it has met. And so the vase is planted from early spring until late in the year not only with flowers for their color but for perfume, too.

In the center is a dwarf rambler rose of the musk variety, blooming first in early June and again in August. The illustration will serve to show that the vase in its rose-time is a very lovely greeting to encounter at a friend's front door, especially when it distills, as this does, the heady and languorous scent of rose-musk. In spring it is filled, as far as the rose will permit, with hyacinths; and after they have bloomed and passed, with late sowings of night-scented stock (*Matthiola bicornis*), or white tobacco plant (*Nicotiana*).

To anyone who prefers not to be restricted to growing scented flowers the field of choice stretches wide and fair—a clear note may be struck with myosotis or arabis and tulips in all their wonderful range. There is no limit to the chords of color that may be sounded in one's garden vases in springtime by using bulbs. They are the ideal medium,

in fact, for they can be lifted and planted away in the garden for the foliage to die down, as soon as the blossom has passed; and the vases filled again by summer-blooming herbaceous growths like campanula, hydrangea, salvia, asters or geraniums, and latest of all by phlox. It is always easy to plunge pot plants into garden vases undisturbed by removal, if considered advisable, just covering the rim of the pot with the soil in the vase so as to disguise its presence; but there is no denying that in most cases the plants grow more freely and gracefully when taken out of their pots and planted into the greater liberty of the mould in the vase, which by-the-way should have perfect drainage and be made up of a rich, light compost, easily renewable.

For those who do not happen to know of it, if any such there be nowadays, the vigorous double-flowered arabis makes a most reliable and joyous carpet through which to grow the bulbs in spring, and when planted in vases has a pleasing habit of "boiling over" and hanging great frothy white heads of bloom down the sides. The pink and white of tulip Cottage Maid, or the salmon-gold of Clara Butt tulips peering through such a carpet is indescribably refreshing and naïve.



After the hyacinths have passed, their places in the jar are taken by night-scented stock. The rambler rose, of course, remains

JEWETT

Recommended by leading makers of electrical refrigerating machines

These are some of the representative homes in which Jewett Refrigerators are used.

- W. R. Coc,*
Oyster Bay, Long Island.
- E. J. Marshall,*
Pasadena, California.
- Henry Ford,*
Dearborn, Michigan.

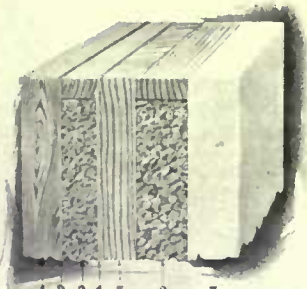
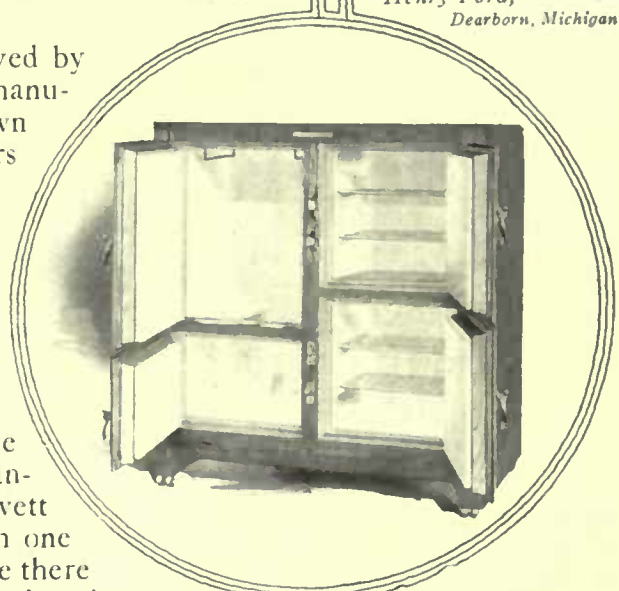
THE unique standing of the Jewett Refrigerator is best proved by the fact that this refrigerator is recommended by leading manufacturers of electrical refrigerating machines. Tests have shown these manufacturers the special desirability of Jewett Refrigerators for use in connection with their systems of iceless refrigeration.

Jewett Refrigerators are most carefully designed and constructed. They are so insulated as to be kept cold at minimum cost for current where refrigerating units are used, or at similarly low cost when operated with ice. The air circulation is not only so perfect as to be admirably sanitary and odorless, but it is also very economical of the cooling agent.

Jewett Refrigerators are made with the finest and most expensive lining ever put into a refrigerator. They are not lined with galvanized or porcelain enameled sheet metal. The interior of every Jewett refrigerator is a solid porcelain crock 1/4 inches thick made in one piece in our own pottery. Because of this method of manufacture there are no joints or corners to collect dirt or bacteria; the whole interior of the refrigerator can be cleaned with ease; and it lasts practically forever.

The names at the right are those of only a few of many prominent Americans who have chosen the Jewett for their homes. Several hundred more names of equal prominence might be given as evidence of the appreciation shown the Jewett principle of refrigeration by the most discriminating buyers.

To those who desire additional information on the part that proper refrigeration plays in protecting health, we will gladly send our illustrated catalog, list of users and the name of the nearest Jewett dealer.



Details of Jewett Insulation

- 1—Exterior case of 3/8" tongued and grooved ash.
- 2—Two courses waterproof insulating paper.
- 3—3/8" pure cork.
- 4—Two courses waterproofing insulating paper.
- 5—3/8" tongued and grooved lumber.
- 6—1 1/4" pure cork.
- 7—1 1/4" Solid Porcelain Crock.

THE JEWETT REFRIGERATOR CO.

Established 1849

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1135 Broadway

Chicago
38 S. Dearborn St.

Boston
153 Milk St.

Montreal
10 Cathcart St.

Associated with The Canadian Jewett Refrigerator Co., Ltd.
Bridgeburg, Ont.

Potteries at Lackawanna, N. Y.



Home of Robert Bacon,
Westbury, L. I.

- Philip A. Green,*
Cohasset, Mass.
- Robert Bacon,*
Westbury, L. I.
- John Borden,*
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- H. P. Davison,*
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- John D. Rockefeller,*
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- John D. Rockefeller, Jr.,*
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- Henry C. Frick,*
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- Albert Erskine,*
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- Cyrus H. McCormick,*
Lake Forest, Illinois.
- J. Ogden Armour,*
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- Charles M. Schwab,*
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- George Eastman,*
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- W. K. Vanderbilt,*
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- Cornelius Vanderbilt,*
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- Sir Mortimer Davis,*
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- John F. Dodge,*
Detroit, Michigan.
- Samuel Mather,*
Cleveland, Ohio.
- Payne Whitney,*
Manhasset, Long Island.
- Arthur C. James,*
Newport, R. I.

CAPT. X took to France a liberal supply of his favorite PALL MALL famous cigarettes (plain ends.) When they were gone, he was forced to use the "canteen" cigarettes. Their shape gave him an idea—they were round, and smoked freely!

Back in America he gave us his idea—a big idea—

PALL MALL
FAMOUS CIGARETTES

Rounds

A round cigarette (with a free and easy draught) that does not have to be tapped, squeezed or loosened, made from the famous PALL MALL blend of five seasons' crops. Read the story of Capt. X.



20 PALL MALL
ROUNDS (plain
ends) in the new
foil package. . . 50¢

"THEY ARE GOOD TASTE"

PALL MALL (regular), plain or cork,
in boxes of 10, 50, 100, as usual



The vacuum bottle, with its little brood of cups, is an essential for the motor trip. Courtesy of Stern Bros.

Taking the Kitchen Along

(Continued from page 51)

Another invaluable aid in an automobile trip is the fireless cooker, which makes a hot meal at any time a reality. Start it before the trip begins and by meal time you'll have a real dinner, not a pseudo feast. These fireless cookers can be had, so don't forget them in planning a trans-desert tour amid sands and dry winds.

Refrigerators

There are on the market admirable ice-boxes for the motorist. These come with partitions for ice and partitions for food. Some have racks in which bottles and other things are held firmly. The wicker basket lined with metal is a useful one and has a convenient carrying handle. It is of finest workmanship of imported reed, with hardwood bottom covered with two coats of mineral paint. The covers are of three-ply basswood finished in dark forest green. There are straps to fasten the cover, and the hinges, buckles and nickel-plated fixings are of perfect workmanship. The lining is nickel-plated zinc and specially insulated against aggressive, unwanted, outside air.

The iceless refrigerator is an ice sav-

ing and remarkable device which works on the old evaporation cooling principle. The two earthenware crocks, which fasten together, are submerged before filling in clear water. When kept in a draught or in a moving vehicle or in a window, the evaporation process cools the food within. This device saves ice, the cool air doing the work.

The other refrigerator boxes are excellent, too, with their fine insulations and vents for melted ice. These are generally leather covered and zinc lined.

Cooking Outfits

Campers use cooking outfits that motorists would do well to copy. For example, the cooking outfits made of hard seamless aluminum, for from two to six persons, include, in the smallest set, one frying pan, two cooking pots, one coffee pot, two plates, two cups, two soup bowls, two knives, two forks, two dessert spoons and two teaspoons, all nested together in the big cooking pot, and weighing six pounds six ounces. The outfit measures 9½" x 8¾", all wrapped in a canvas case.

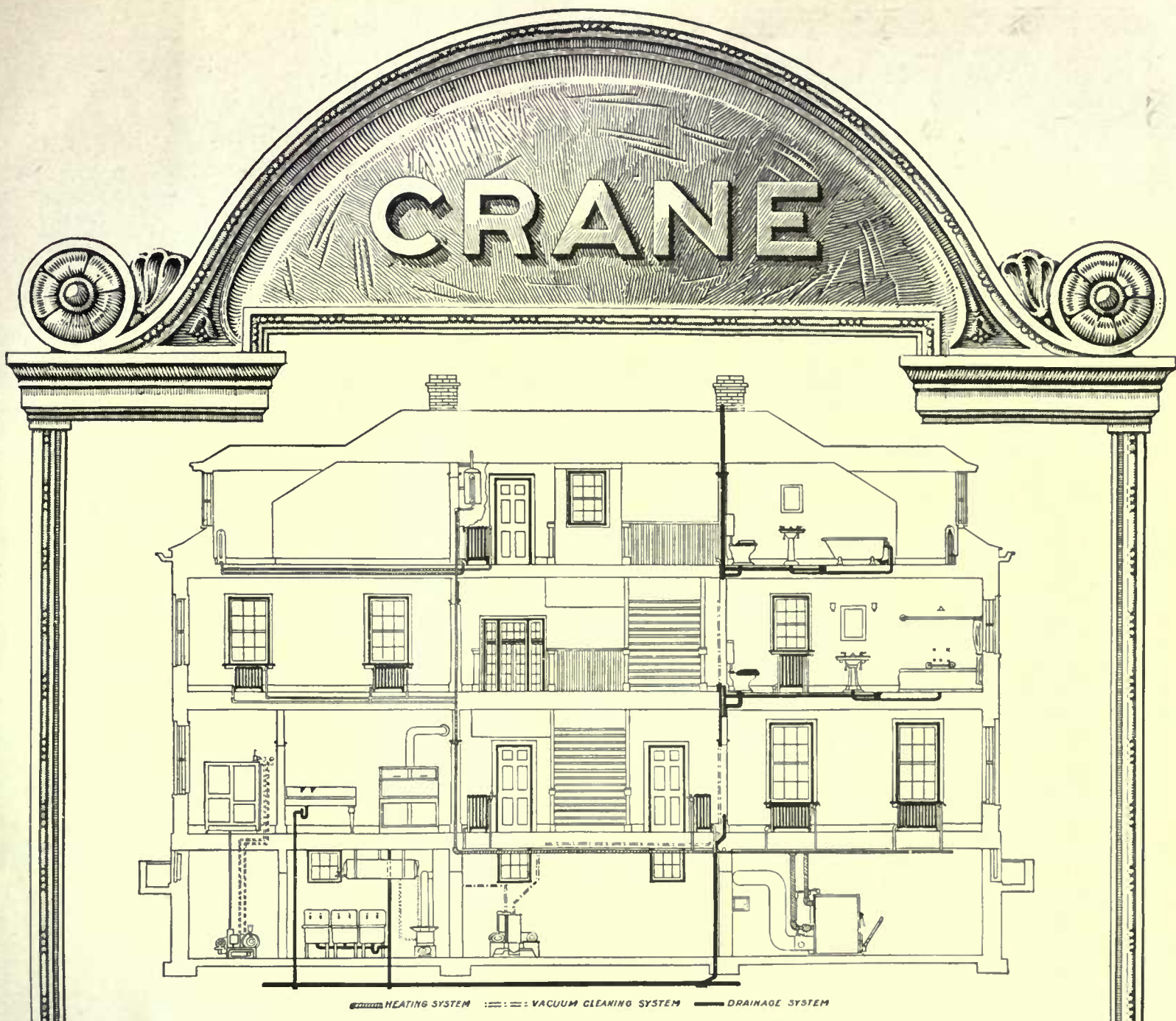
(Continued on page 64)



Keeping things cold by evaporation is the system used in this motor refrigerator. It is shown through the courtesy of Jas. McCreery & Co.

The solid alcohol stove is the most compact way of carrying fire on the road. Various types of stoves are on the market. Stern Bros.





THIS SECTIONAL VIEW OF A MODERN DWELLING shows the amount of pipe lines and equipments necessary for plumbing, heating, cold and hot water, refrigeration and vacuum cleaning

We are manufacturers of 20,000 articles—valves, pipe fittings, steam specialties, etc.—for all phases of power plant equipment, and are distributors of pipe, heating and plumbing materials

THERE IS A NEARBY CRANE BRANCH TO GIVE YOU CRANE SERVICE

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VALVES-PIPE FITTINGS - SANITARY FIXTURES

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1855 1920



This year you can give your lawn better care at less cost

ALL those who have large lawns to care for know only too well how difficult such care has been during the past two years. Many fine lawns have been badly neglected because it has been next to impossible to get the necessary help. *This year you can give your lawn the attention it requires and have the work done better and at less cost than was ever possible with hand mowers. The Ideal Power Lawn Mower will solve your grass-cutting problems just the same as it has for hundreds of others.*

Advantages of the Ideal

The Ideal is a power mower and roller in one and the sod is rolled every time the grass is cut. This keeps it smooth, firm and free from bumps. The Ideal is scientifically designed to keep lawns in fine condition. The weight is just right for steady year around work.

The Mower has a thirty-inch cut and one man can easily mow four or five acres of grass per day at an operating expense of about fifty cents for fuel and oil.

Cuts Close to Walks, Trees and Shrubbery

Machine turns easily and will cut close up to walks, trees, flower beds, and shrubbery.

When running over walks, driveways, pavements, etc., the operator simply lifts the cutting mower from

the ground by means of a conveniently placed lever. This feature is also important in the early spring when it is desired to use the machine for rolling only. Simply lift up the cutting mower, and more weight if required and you have the most convenient power roller imaginable.

The success of the Ideal is due to its sturdy and powerful, yet simple construction. No clutches or complicated parts to wear and get out of order. The motor is built in our own shop and designed especially for the work.

Owners of large estates, public parks, golf clubs, country clubs, cemeteries, etc., are all using the Ideal Power Lawn Mower with great success.

Special Cutting Mower for Putting Greens

For work on golf courses we furnish, at slight additional cost, a special set of cutting blades for use on the putting greens. In less than five minutes the regular 30" blade can be substituted for cutting the fairway. When desired, we also furnish, as an extra, a riding trailer which fastens to the frame and permits the operator to ride and at the same time have the same easy control as when walking.

You can secure the Ideal through your dealer direct or from our factory. Write today for catalogue and further details.

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R. E. OLDS, Chairman

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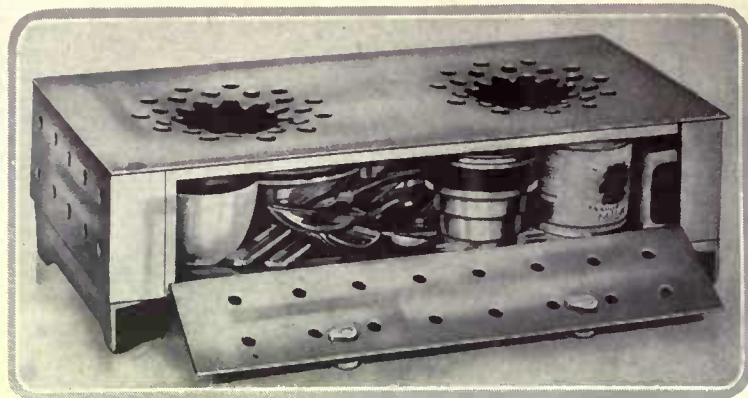
Portland, 55 N. Front St.
Toronto, 17 Temperance Street
Cleveland, 1227 W. 9th St.
Denver, Colo., 18th & Wazee St.
New Orleans, La., 130 Comp St.
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IDEAL POWER LAWN MOWER



Does the work of

five hand mowers



A complete compact stove fitted for solid alcohol is a boon for the motorist. The equipment packs inside. A handle on the door makes easy carrying. Courtesy Theroy Co.

Taking the Kitchen Along

(Continued from page 62)

The nest for eight includes: three cooking pots, one E cooking pot, one large coffee pot, two frying pans, eight dessert and eight teaspoons. It is only 11" x 12 $\frac{7}{8}$ " nested, and weighs 18 $\frac{3}{4}$ pounds. It can be attached in canvas case to rear or side of running board racks, or carried in the car.

If aluminum is too expensive, there is always the very same kit in steel, heavier, of course, but just as compact in size. All are seamless and best quality.

There are also pocket kits which weigh about 31 ounces and measure 2" x 3 $\frac{1}{8}$ " x 8 $\frac{1}{2}$ " and include a folding broiler, racks which thrust into the ground, two frying pans with detachable handles and which when fitted together make a perfect roaster. All fold neatly together and there is room for knives, forks, etc.

If this list of accessible accessories does not fire your desire to take to the open road this summer, nothing will.



A portable refrigerator comes in this basket design. Courtesy of the Burlington Basket Co.

Collecting Russian Candlesticks

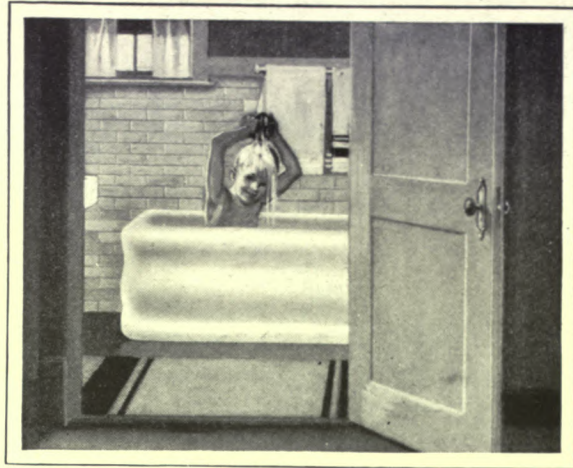
(Continued from page 34)

in silver have been made since 1850 at the large brass factories of Warsaw and Vienna. In most cases they have followed the designs of the old silver types. These silver-plated examples come in about a dozen designs, and generally four sizes in height, from 10" to 14", although one or two designs run as high as 16" or 18". While these candlesticks have also been brought to us by the Russian Jewish families, they have not so much the antiquity or quality of the heavy brass ones that recommend them to a collector. Still, they do nicely for decorations and they can be easily found in pairs or four of the same kind. Four candlesticks of this kind with a vase of flowers in the center, as shown in the illustration,

make a charming decoration for a mantel.

The Hannukkah (sometimes spelled Chanuca) brass lights, as illustrated, have eight basins for oil or eight bowls for candles and two side lights for service, except the very ancient ones, which have one light only for service. They are patterned somewhat after the large Chanuca light of the synagogue which is often 4' to 5' high with eight branches and one light on the side for service. These small types are used in the home for the service of prayer during the Jewish yearly movable Feast of Illuminations, which lasts for eight days. One candle, besides the service candle or "schamus", is lighted on the first

(Continued on page 66)



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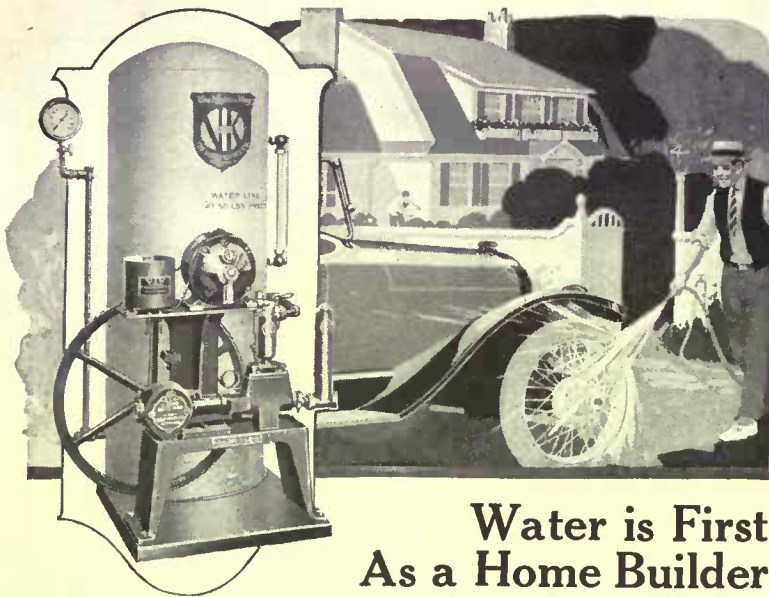


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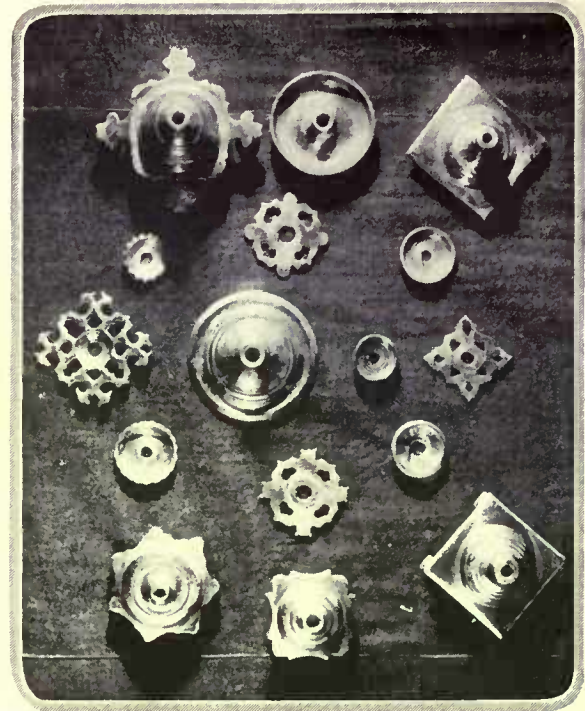
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This collection of bases and ornamental rings shows the skill of the old workers in brass and their fine feeling for design

Collecting Russian Candlesticks

(Continued from page 64)

night, starting from the right, another on the second night and one more each succeeding night, until all are lighted on the eighth day. This feast commemorates the winning back of Jerusalem and the temple by the Maccabees from their Roman conquerors.

The beautiful wall sconces for holding one to five lights are also to be found in the homes of Russian families in America. In the decoration of these wall sconces and Chanuca lights there will be found the four Jewish symbols of their religion and race—the Star and the Crown of David, the Lions of Judah and the Hind or the Deer of Naphtah. These ancient symbols are taken from the blessing that Jacob gave his sons when dying.

The points to remember in collecting Russian candlesticks are, first, that they are very heavy; second, never over 14" high. As an example, the large pair shown in the mantel illustration weighs sixteen pounds. The third point is that they are all burnished a dull color with steel tools by hand. This gives them a beautiful gold-like polish, unlike the brassy color of the modern reproductions. Fourth, they are, as a rule, cast in three parts, the base, the shaft and a ring which is welded on the head of the shaft. The shaft has a hand-turned screw which screws into the base.

The Russian candlestick usually has

four feet on the base, but unusual types are found having five, six, seven or eight feet. The rings that are found on the candlesticks are placed there for ornamentation, but are only found on the very old types.

Anyone may start making a collection of Russian candlesticks, for wherever the families of Russian Jews have located in America, either town or country, you will find that they have them in their possession. If not possible to buy from the Russian families (which I never have) one can always find them in the Russian brass and antique shops and even in the junk shops. When found in the junk shops they are generally covered with dirt, grime and candle grease.

But take them home rejoicing on your way. Polish them with your own hands (with the aid of a little brass polish). Then these old candlesticks, which have been polished so many times by other human hands for perhaps hundreds of years, will glow like burnished gold and repay you for your labor.

There are candlesticks of our own land, of course; there are candlesticks of other lands and nationalities that may be collected in America, each one telling its own story in its own way, but none are to me so rich in imagery and romance as are the candlesticks of the Russian Jews.

Decorating the Small House

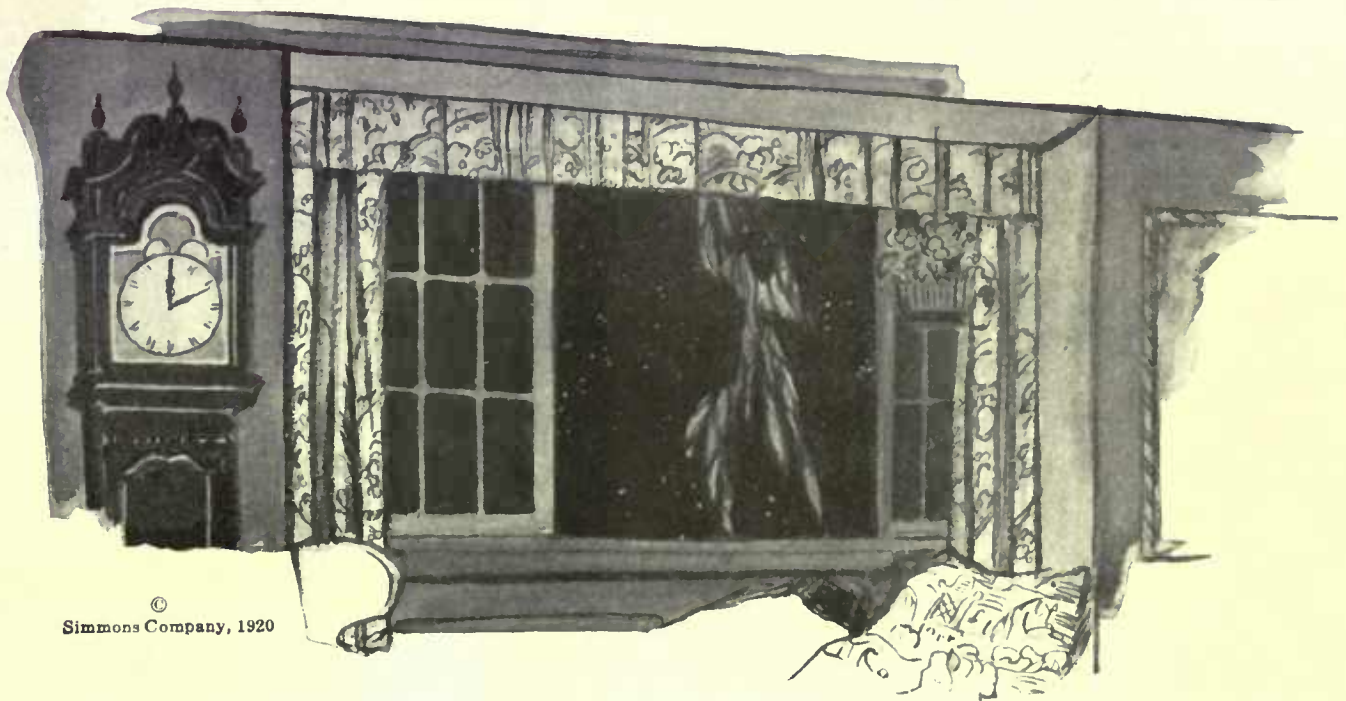
(Continued from page 20)

a wall paper panel of soft colorings and fragile design may be applied to the wall and outlined with either a paper or wood molding. At the bottom add a semi-circular bracket shelf painted the most distinguishing color of the panel. This forms a substitute for a console. The flower vase can rest here or, if there is a pair of these panels on either side of the door, the futile card tray can go on one and the flower vase on the other. The importance of the flower

vase is that if one is greeted by a flower, one feels the home is well kept and the owner must have an appreciation of the nicer things in life.

The living room is easy to furnish, as the problems are simpler. There is first the necessity for seating people. I think that every living room should have comfortable seating capacity for six persons besides two straight, "drag-around" chairs. So many people feel

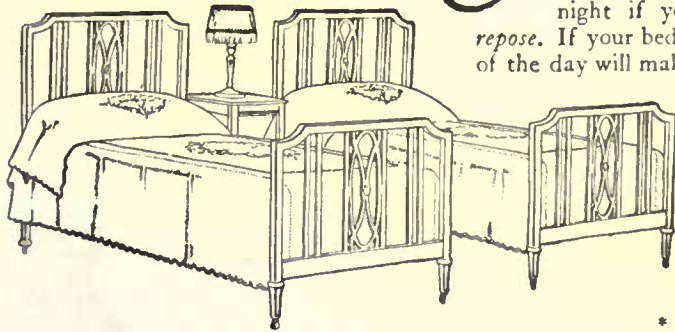
(Continued on page 68)



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Decorating the Small House

(Continued from page 66)

that they must have an enormous couch in their living room. Notice how seldom more than two people sit on a couch! You can't seat four grown-up people on a couch for the evening. Besides, a cumbersome couch so often spoils a well-proportioned room of small dimensions. Instead, select a comfortable down couch—4' 6" is ample for two people—and then one large wing or barrel chair and one low, semi-upholstered chair. The wing chair gives what is so often needed in a room—a high line—and is particularly pleasing set near a fireplace. Chairs, sofas and tables all have the same general height, so, for this reason, a break is desirable by a high-back chair or, in a more formal room, a low seat. A desk with a secretary top helps break the wall line, as well as caring for some particularly well bound books or an interesting little collection of some sort. To eke out the six seats there are always good model chairs in walnut or well woven wicker chairs upholstered throughout.

Where an apartment is small a day bed answers the purpose of a couch and a spare bed. They come in such splendid designs and, painted, decorated and antiqued, they are a real addition in every way. In the country a small, semi-upholstered chaise longue gives one a chance to rest and read on hot afternoons.

Do your couch in a rose and morning glory blue chintz, your wing chair to match, your smaller chair in plain rose, your wicker in plain green linen piped in rose and use two blue porcelain lamps with deep rose chiffon shades edged with blue and yellow taffeta. Use the same colors in the taffeta cushions on the couch. Paint the desk a very deep green, decorate it in a design from some Italian book cover or fresco, and antique it heavily. Put two little black and crystal ornaments at each end of the mantel and a shiny rose bowl in the center. Keep the carpet taupe and the walls a warm ivory, rubbing yellow ochre into the molding. Save up and buy a fresh, sparkling oil for the overmantel, with plenty of sunshine and green shadows in it.

Why a Dining Room?

If possible, do without a dining room. In the country one can always use the porch and in the city use one end of the enlarged living room or, if the apartment and landlord permit, build out over the back yard a dining porch. Apartment walls can be cut out, windows set in and windows enlarged. This room need not be informal. I have seen a beautiful dining extension with a white marble floor, white paneled woodwork, what little there was of it, a long, narrow, beautifully carved table and high-back chairs. The only note of color was found in the crimson satin chair seats. This was sort of an extension of the drawing room, but one did not feel shut up in a room from which no one derived pleasure except at meal times. In a less formal household the extension should serve as a porch when not used for meals. One habit should be maintained, however—to go back into the living room while the table is being cleared, as it is unpleasant to sit in the same place during and after a meal with no break. Cigars are a good excuse.

The library should be very carefully planned. A long table desk, a wall of book cases, the inevitable fireplace and

two comfortable chairs—one for the reader and one for the listener. The size of the room and the number of the chairs will depend upon the size of the family—we will forego the pocket-book. But the library should be the man's refuge. Children should be persona non grata, as well as the family trials and tribulations.

The bedrooms in a small house are so easily furnished. They require only a little imagination, a terribly strict hold on one's purchasing propensities and the faculty for putting ourselves in the other person's place. Your husband doesn't want rosebuds on his bed. Get a plain pair of beds in mahogany or walnut. Give yourself the rosebud touch with your taffeta dressing table in lovely translucent couleur de rose, lined with amber. Give him a walnut chiffon— a boon to all men—and yourself a bureau painted amber with rose and green decorations. Put amber curtains at the window—through them comes such a lovely light!—and introduce the rose into the valance and the tie-backs. Thus you have respected the sex of your husband and treated yourself equally well.

In the boys' room, give them sturdy stained furniture. Paint chips too easily for them. Find a paper that is long enduring as to spots, and use removable floor coverings. At the windows and on the occasional pieces of wicker try an entertaining cretonne—say, blue with gay Chinese ships, or one of the quaint little Persian designs.

The baby's room should have fresh, dotted muslin and bouquet paper, yellow painted furniture and no small rugs to slip on. Paint the roller shades with soft, clear colors, or use a gay glazed chintz.

For Guests and Maid

In the guest room place a pair of beds. Find some with lowish heads and still lower open footboards. The room will be small, and high closed footboards give a cramped feeling. Between the beds place a night stand with a shelf for books just below the top shelf. On a low shelf near the floor one can neither reach them conveniently nor read their titles. One dresser, a dressing table, a straight chair and one comfortable chair should complete the furnishings. If the walls are a soft, luminous yellow, paint the beds yellow. Use a deep mauve carpet and have the taffeta spreads a lighter mauve. Paint the dresser yellow and mauve and drape the semi-circular dressing table in yellow glazed chintz with box-plaited ruching. Use a semi-circular mirror with a wider box plaiting. At the windows hang yellow tarleton curtains with ruffled edges finished with mauve rickrack.

Pay a great deal of attention to the maid's room. Paint her iron bed some gay color and give her curtains and bed spreads of apple blossom cretonne, and a pink rug and a rocking chair painted to match. If she doesn't like it, get her something else and use the apple blossom for slip covers.

The small house must be furnished a dozen times in one's mind before a cent is spent. Always remember how little that house actually is. I find that people who own a small house usually carry the wrong scale in their minds. It looks so big to them! Yet this illusion of size can be kept up, if the scale of furnishing, the light receding colors and open spaces are all maintained.

A CORRECTION—On page 29 of the June HOUSE & GARDEN, the name of Vitale, Brinkerhoff & Geifert was erroneously used as the landscape architects of the Thomas Hunt garden. This firm had no connection with the work illustrated. Lord & Hewlett were the architects.



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Standing on the hill above one can see the rambling roof lines and make out the hollow square that they enclose

A COUNTRY HOUSE THAT RAMBLES

THE elevations of a house are always sketched out by the architect before building, so that one can see what it is going to look like. But here, on a plateau at Beverly Farms, Mass., is an odd combination of roofs, verandas and windows that would puzzle even a philosopher to unravel. It would scarcely seem that an architect would design it that way. Yet looking down upon it from the crest of the hill which rises just at the back of the house, it makes a very picturesque group nestled there below. For the secret of the house isn't the secret of an architectural design. The house grew that way. The main building started in life as simply an old farmhouse blessed with an ideal location. Its present owner, Mr. Russell Burrage, has accomplished the additions successfully.

At first an ell was built here and a wing thrown out there, in order to accommodate a growing family. Then more and more was added until the group now forms a hollow square, nestled in under the tree tops, its white walls and green blinds making a pleasant break in the landscape.

There has been no attempt to lay the place out into formal gardens. Rather it has been kept as designed by Nature, save for the immediate surroundings of

the house where grass has been cultivated and trees planted in a naturalistic design to enrich the site.

Although not architectural, the design is fascinating. Chimneys crop up through the roofs at unexpected intervals, ample sun porches stretch themselves here and there to catch the light and shield from the heat. It is almost impossible to describe the subtle artistry with which this lot of rambling bits of structure have been brought together to make a consistent and charming house.

At first glance the house does not appear strikingly attractive; it is one of those houses that keep their charms hidden inside. At the further end a long, low upper veranda stretches across the width of the house—and with an object in view. Go there on some sunny afternoon and a burst of shouts greets your ears—laughter and the splash of water. For the house is built around a courtyard, as we have said, and the center of the courtyard is a big swimming pool with a slide from the veranda. Bathers plunge down this chute into the water and clamber up the steps again for a second onslaught. It seems just a little bit foreign for New England!

This swimming pool, hidden from the outside world, is one of the features that make the place so attractive. It fills

(Continued on page 72)



The sun porch is an all-year place, with a fieldstone foundation and sliding glass doors above. Wicker has been used and fibre mats

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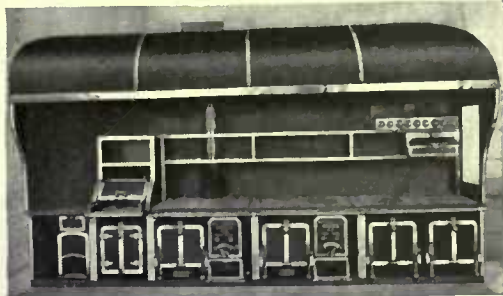
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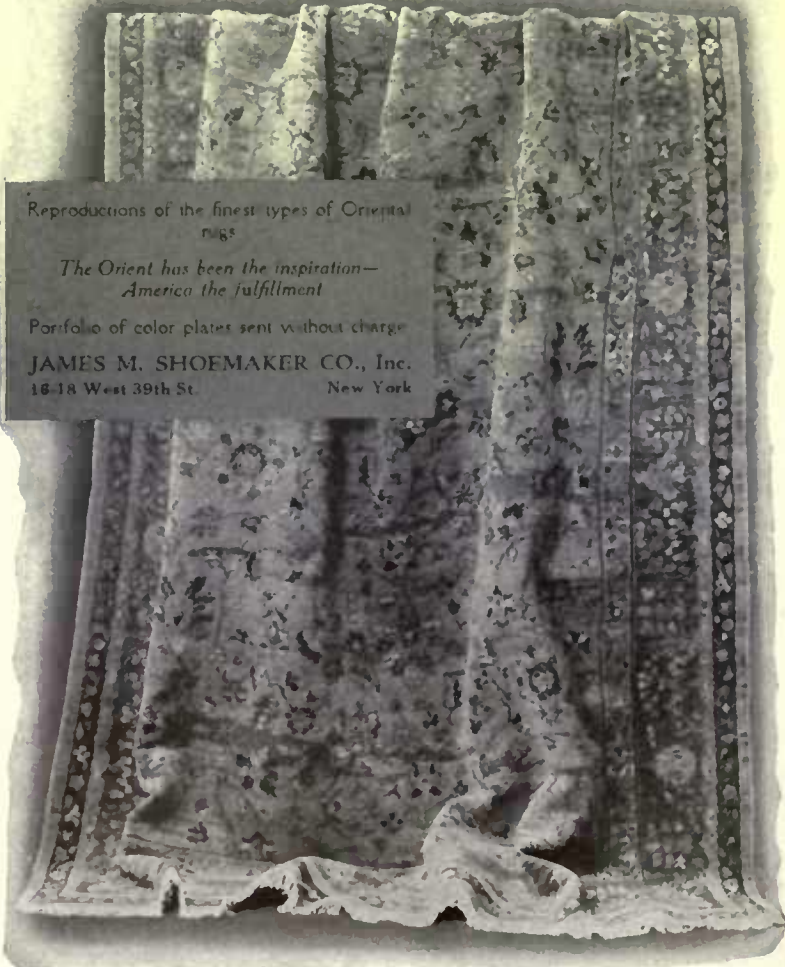
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The entrance is not pronounced, being merely a latticed porch

A Country House That Rambles

(Continued from page 70)

the entire center of the square save for a brick edging and pavement about 4' wide. This, in turn, is bordered by plants and vines that climb up the lattices along the walls of the house. A picturesque and romantic setting!

The house stands back on a side road, far from the main arteries of country traffic. Entrance is gained through a rough driveway that winds around until it comes up to one side of the house. The house entrance is not especially pronounced—just a bay with casement windows flung open to catch the breeze and a line or two of trellis enclosing the entrance porch. One might think it was the service part of the house. And yet, this unobtrusive entrance is quite in keeping with the general scheme of the exterior.

You pass in through this latticed

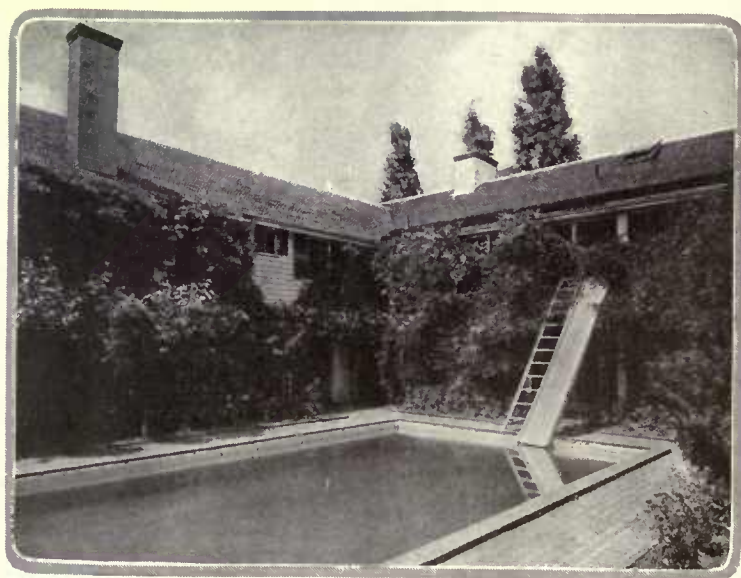
porch and tread the brick flooring to reach the entrance door. The door is a massive affair with decorative nail heads and latch. It gives a clue to the unusual things found beyond. Once inside this door, you are in the hallway, with its plaster walls, its wide fireplace and hospitable chairs. Here the walls are plastered a soft gray. Dark brown beams carry the ceiling, with white plaster between. A group of antique armor stands to one side, a low bench beneath it. A wrought iron brazier filled with bright blossoming plants gives a touch of color. The floor is of white tiles.

The house winds around the entire square and is only one room deep, so in reaching the other rooms one goes through the whole circle. For instance,

(Continued on page 74)



In the hallway is a hospitable fireplace



A swimming pool fills the center of the enclosed square. A brick edging and pavement encircle it, and vines cover the walls

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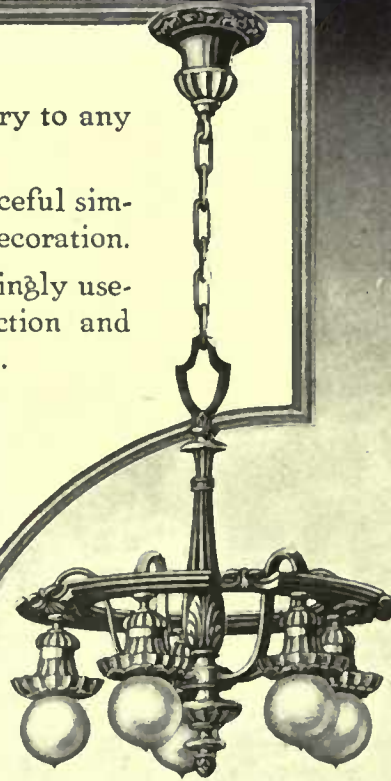
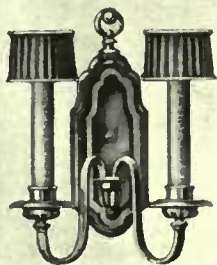
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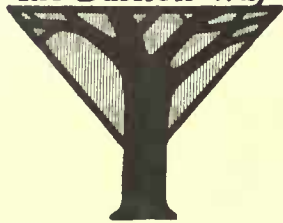
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The dining room floor is tiled. The walls are soft gray plaster. Low studs show it to be the original part of the house

A Country House That Rambles

(Continued from page 72)

on the left of the hallway is the living room, a large apartment, low-studded and finished with plaster walls. Plaster, by the way, has been used throughout the house. Leaded glass windows at one end and a deep bay with casements afford plenty of light here. Much of the furniture is Jacobean. Comfortable couches upholstered in a bright fabric stand at each end of the long Jacobean table. Before the end row of casements is another Jacobean table with its stool, comfortable reading chair and standing lamp. Against one wall has been hung a large square of brocade that gives a wealth of color to the room. In the bay at the end is a deep window seat. The floor is hardwood covered with bright colored rugs.

At one side of the living room steps lead into the conservatory, which in turn opens into the den, and beyond the den you come to the dining room. Here is another big apartment, with windows flung out to catch the sun. It too has plastered walls and open beams overhead. The low studding marks this as part of the original farmhouse that formed the nucleus of this interesting group. The house might be said to have grown from the dining room—which is a thought capable of many diverting elaborations, if we only had

space for them. Here the floor is tiled. A rug of carpeting fills the middle space. As in the living room, a choice piece of fabric has been spread on the walls to give the room color and form a background for the sideboard. The furniture is of the old-fashioned type, descendant of American Empire. In this environment its rich, dark mahogany stands out to advantage against the soft gray of the walls.

Thus far we have gone two sides of the square. The other parts are reserved for service, ample kitchens and pantries each with plenty of cross ventilation and sunlight.

From the conservatory, which links the living room with the den, long French windows open onto the swimming pool; on the other side a studded frame door lets onto a sun porch. This is simple and attractive, blending in harmoniously with the rest of the house. The lower part is field-stone, laid in dark mortar. Above this are sliding windows that can be closed in winter. It is an all-year porch. Wicker has been used to furnish it.

Now there is a charm to this house that is lacking in many a more elaborate design. It is restful, homelike, it fits its setting, and it gives evidence of having been lived in and enjoyed.

M. H. NORTHEAD.



A large living room, with leaded casement windows, Jacobean furniture and beamed ceiling occupies one corner of the house



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Gillies
The cross-axis of the perennial garden shows broad gravel paths broken by three circles, the central one enclosing a fountain

WHERE ART and NATURE MEET

ONE of the most beautiful estates on the Connecticut shore of Long Island Sound is "Valhalla", the home of Mrs. Jacob Langeloth at Riverside, Conn. As the name suggests, it is indeed a spot beloved of the gods.

The coast line is varied here, and the view from the front terrace of the house is restful and charming. The lawn slopes gradually down to the sound, where in the more distant foreground a rocky headland juts out into the water and divides the shore into two sheltered beaches, invitingly cool in summer.

The house was begun in 1913 and finished in 1915. It stands today as one of the finest examples of pure Italian Renaissance architecture in this country. It is built of Indiana limestone in simple, rectangular form, three-storied, with numerous long French windows opening on a wide veranda with a pillared portico in front. This in turn leads directly to a terrace with graveled

paths and velvety greensward. The terrace is enclosed by a balustrading, broken at intervals by limestone vases of exceptional grace and beauty. The balustrading is repeated on the top of the portico and again around the roof of the entire building, giving an effect of grace and lightness.

Standing on the portico and looking over the road down into the cool green of the tree tops below, there opens out before one a scene of entrancing beauty. A broad flight of steps leads down to a grassy terrace which terminates in a wide balustrade that overlooks a second terrace, and below lies the exquisite flower garden.

The upper terrace is connected with the lower one on either side by a curved walk and the retaining wall forms a wide basin filled with water and aquatic plants, constantly kept fresh by water running from a wall fountain. The architect of the house, Mr. John

(Continued on page 78)



The upper terrace is connected with the lower by curved walks, making easy the transition from house to garden proper

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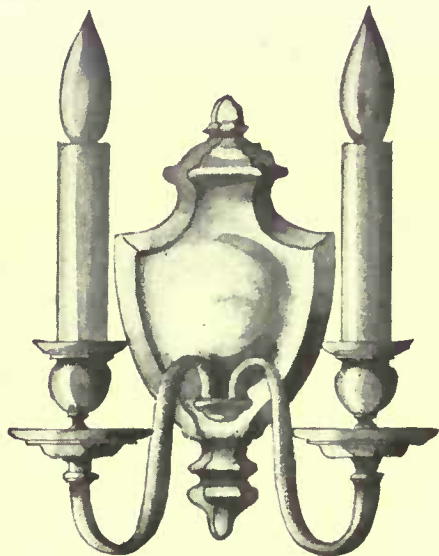


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The groups of oak and walnut tables, chests, cupboards, and hutches from England, express in every simple dignified line the traditions of old Britain.

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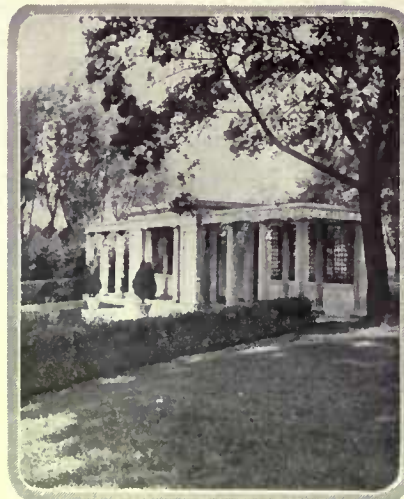
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PARIS: 32 Faubourg Poissonniere



A formal pergola forms the end of the garden picture as one looks from the direction of the house. John M. Duncan, architect

Where Art and Nature Meet

(Continued from page 76)

M. Duncan, designed the fountain and has admirably succeeded in making it a thing of intrinsic beauty, which yet serves as a link between the house and the garden. In 1918 the balustrading was continued around either side of the curved pathways and the grass carpet of the lower terrace planted at each corner with standard catalpas, while two specimen retinosporas mark the entrance to the garden.

The garden proper is enclosed by a dense barberry hedge and consists of two distinct rooms, and the vista is framed at the farther end by a beautiful pergola, also designed by Mr. Duncan. The pergola is essentially classic in feeling and is composed of a central covered arcade with side wings of open colonnades of six columns each. A low parapet wall, with open latticework, partially screens the wings at the back and imparts a feeling of privacy and definite boundary line to the garden picture. A broad gravel path broken by three circles, the central one enclosing a fountain, leads through the perennial garden into the rose garden, ending in the cool shadows of the pergola. From the latter one gets an intimate view of the circular rose garden bordered by ribbons of mauve violas.

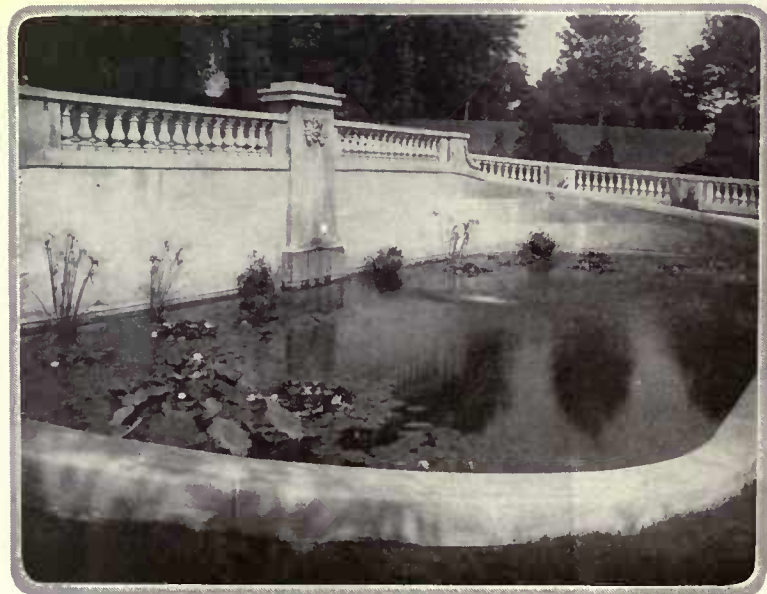
The flower beds and borders were designed by Miss Beatrice Dell of Greenwich, Conn. The wide perennial borders follow the outline of the rectangular room and are filled with masses of hardy flowers. In early summer

huge groupings of blue flowers predominate, such as *Delphinium belladonna* and *Anchusa italica*, contrasted with Madonna lilies, foxgloves and white phlox Miss Lingard. Still later the yellows and browns of the heleniums and tiger lilies add a glow of autumn warmth and splendor. All through the season plants that have finished flowering are cut down and the bare spaces filled in. The blue flowers are replaced by long-blooming blue salvias and the handsome blue caryopteris, both treated as annuals.

The annual beds along the central garden path are the first to bloom in spring and are among the last to hold out against Jack Frost. They gladden the heart in May with their brave showing of Darwin tulips and later are formally bedded out in soft colors with heliotrope and blue ageratums contrasted with pink snapdragons and Rosy Morn petunias.

In marked contrast to this beautiful formal garden is the bit of woodland and wild garden that is connected with it by a winding path leading off at right angles from the pergola. Here a natural rocky knoll has been transformed into a veritable rock garden filled with all kinds of creeping plants. Behind this lie the extensive greenhouses, and the rest of the property of some fifty acres is run as a farm to supply the many demands of a hospitable home.

LILIAN C. ALDERSON.



The fountain and pool which are below the terrace balustrade harmonize with the style of the house. John M. Duncan, architect

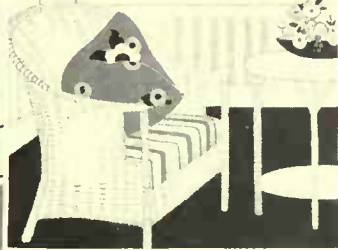
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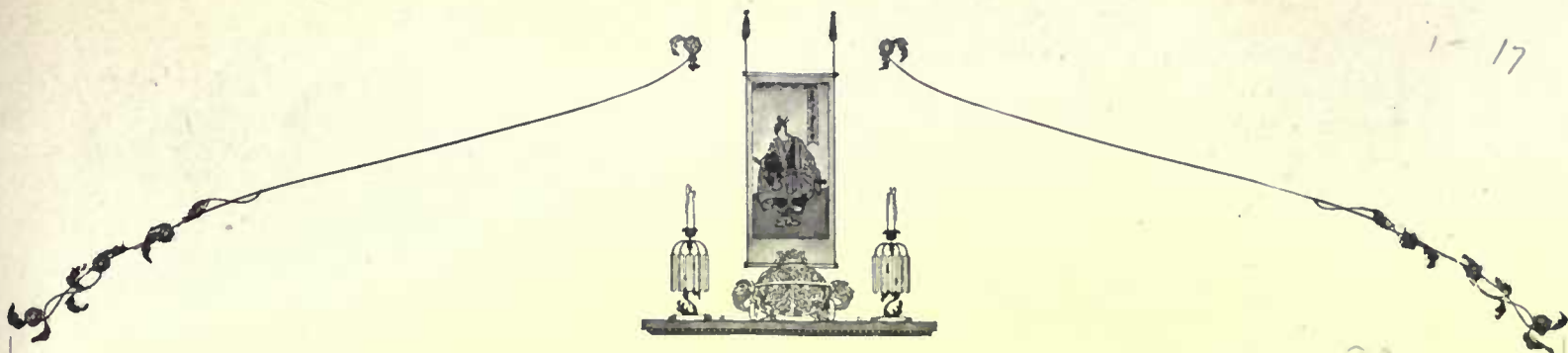
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House & Garden

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THE PAGEANT OF AUTUMN FURNISHING

IT is lucky that HOUSE & GARDEN can follow the pageant of the seasons. One month, indoors, another month out in the garden. The drama is full of change and action and romance. Spring has played her part and Summer his; now comes Autumn in a colorful rôle. The frost hint is found in the Autumn Furnishing Number.

With some people Autumn merely means taking off the summer covers and restoring the usual dignity of winter hangings and rugs. But to a great many people it means much more than that. It means new hangings, new papers, new furniture. With something new in a room one starts the season fresh and clean. That is really the purpose of fall furnishing. And to help this scheme along with practical suggestions is the plan of the September issue.

No house should be created all at once. There is more merit and pleasure in rooms that are furnished leisurely. Also the furniture in a house should not always remain in the same place—it should be re-grouped so that the room takes on a new aspect. This grouping is one of the important subjects next month. Equally helpful are the pages of fabrics for over- and under-curtains.



A study in the successful handling of stone comprises one of the features of the September number

the new wall papers, and the less decorative but equally important suggestions for making the cellar and the bathroom inviting and up-to-date.

There will be several houses in this issue—re-built city houses with many suggested façades to hide an old brownstone behind; a rare little gem of California work in the Mission style; a design in brick from Maryland; and a country house in Connecticut that shows a fine regard for native stone.

Of the interiors, one page will show the apartment of Miss Helen Dryden, as prim as that clever artist is herself; the apartment of the French Consul to New York, a study in the use of Chinese furnishings; and some boudoir porches by Agnes Foster Wright. The kitchen pages will consider furniture—the modern tables and chairs to delight a housewife and keep the cook happy.

We can merely mention the fact that there will also be articles on the decorative value of French prints, on wood blocks and on collecting articles of the Japanese Tea Ceremony. Also suggestions for raising orchids as a hobby, and advice on wintering over pansies.

It will be a full and busy book, a lively act of the HOUSE & GARDEN pageant.

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A TERRACE GATE IN ROME

The gate to the garden of the Villa Aurelia, the home of the American Academy in Rome, overlooks all the ancient glory of that city. Here the American Academy is celebrating its twenty-fifth anniversary by inaugurating three fellowships in landscape architecture and musical composition and by opening its doors to

women. These opportunities for American students will bring their enrichment to our arts. In order to finance these innovations and to meet the higher cost of maintaining the established fellowships in architecture, sculpture, painting, literature and classic letters, a campaign for a million dollars is being launched



THE EIGHT HOUR KITCHEN

*The Same Principles of Equipment and Management That Make a Factory
a Success Will Simplify Domestic Work*

MARY ORMSBEE WHITTON

WHETHER we like it or not, this is the era of the short working-day, in the home as well as in the factory. Although comparatively few households are being operated on a strictly eight-hour basis, yet all are more or less affected by it. The regular household staff must be secured in spite of the competition of factories where the eight-hour day prevails. In houses where a small permanent staff is supplemented by additional help for night or mornings, these workers come on an

hourly basis. Thus, directly or indirectly, the home-keeper is faced with a new time-standard. In fact, the householder is in the position of an industrialist whose product requires continuous operation of the plant, while, at the same time, labor-shortage makes extremely difficult the introduction of a three-shift system.

The only constructive recourse for the house-manager is to re-organize the mechanics of her shop, as it were, in such a way that the time-element can receive due attention. There are

two things at present that favor such a change of procedure: first, the great number of mechanical assistants, largely electrical, now available in a high state of perfection, and secondly, the changed point of view of the present domestic employee.

Recall, for a moment, the typical servant of the old school, slow-moving, faithful, industrious, content to jog along from day-break till dark at a steady figurative six knots per hour. In contrast to her was the woman who, of



The all-electric kitchen offers the most convincing solution for the problems of domestic management that thousands of housewives now face. It requires intelligent handling, but less actual labor. Its cost of maintenance and its general convenience more than compensate for the initial cost of installation. In this all-electric kitchen the equipment includes a range, fireless cooker, percolator, grill, ovenette, vacuum cleaner and ironing machine. Courtesy of the New York Edison Co.



A general utility motor will turn the buffer, the knife sharpener, and, in some cases, can be used for freezing ice cream and doing other kitchen odd-jobs

cook of a less elaborate establishment would produce the mousses, sherbets, and similar frozen desserts from the ice-making section of the electric refrigerator. This double utilization of the refrigerator both as a conservator and maker of foods is a fact too frequently overlooked by the purchaser of kitchen equipment. It is not only the even temperature maintained by mechanical cooling that explains its presence in most modernly equipped homes, but also the fact that the same machine will furnish ice for table use, and almost eliminate the use of separate freezing apparatus.

Using a Motor

Similarly, the devices for slicing, grinding, and mixing can be had as individual appliances for establishments on the largest scale, while a less pretentious kitchen is equally well served by one of the motor-driven units variously known as "kitchen aids", "utility motors" and other names. The point of the various machines, however, is a small motor, so arranged that it can, by means of belting, shaft, or special tools, be made to rotate the ordinary household grinder, chopper, mixers, beaters, and sometimes also freezers. A saleswoman handling these devices recently told the writer that nine times out of ten, when a woman asks to see such a machine, her first question is "will it beat the white of eggs stiff?" "Then," continued the saleswoman, "I know that she is no professional cook, for



Among the most appreciated pieces of equipment is the plate warmer. It keeps both food and plates at the right temperature. The price should be about \$43

necessity or from choice, undertook all the work of her own household, and who "drove" it and herself, accomplishing more in an hour than old Sarah would in a whole morning. This woman wanted to get through her work to do something else.

That is the point of view of the present-day domestic employee. She distinctly wants to get through her work and get to something else. Therefore she is ready and willing to learn to handle any apparatus that promises the desired end.

Three Kitchen Groups

From the standpoint of the professional cook, kitchen equipment divides itself into three classes: devices for the preparation of meals; apparatus for cooking and serving, and lastly appliances for clearing-up. It is of interest to see how largely electrical devices have come to be used in all of these departments.

Under the first heading, there are electric refrigerators, ice cream freezers, mixers, cutters, slicers, grinders, vegetable peelers, and so forth. Whether these processes are represented by separate machinery or some utility device depends chiefly on how nearly the household concerned approaches the mansion type, with apparatus designed on the hotel scale, or whether the kitchen is to be managed along the lines of best household usage.

Take the matter of freezing: for a household entertaining on an elaborate scale, a separate electric freezer would undoubtedly be demanded, while the



For the average household the ice-making section of an electric refrigerator can produce mousses, sherbets and similar frozen desserts in addition to its ordinary refrigeration. Courtesy of the Isko Company

the professional cook wants to know whether it can be adjusted in less time than it would take to make a meringue with a plain old-fashioned egg-beater."

It was also said that while the old-fashioned cook tended to despise such assistance, and rather prided herself on her ability to mix by arm-power innumerable doughs and batters, present incumbents were coming to regard these hand-processes as an unnecessary drain upon the strength of the kitchen staff and were beginning to ask for mechanical assistance. "As for the ladies who never cooked in their lives till a year or so ago, they don't like to mix up even an omelet by hand," was the concluding comment.

The Electric Range

In the cooking and serving of foods, the chief interest centers around the range, and here it may be stated unreservedly that the electric range is the device, par excellence, of the professional cook. In a school in New York City devoted to the training of cooks, caterers, and chefs the cooks are taught on the electric range exclusively, first, it was said, because in the homes able to command the service of these highly trained personages, electric ranges were used, so that the aspirant to the most lucrative positions must necessarily be familiar with that type of apparatus.

Next, the question was put as to why these professionals favored the electric range. The answer was that its entire dependability gave it the preference where elaborate course dinners had to

be served, and where the cook must calculate to a minute as to when various viands would be finished. That is, the experienced cook can know exactly the time-limits necessary to reach a certain temperature in an electric range, and by regulation, can maintain the different cooking compartments at the required and various temperatures.

Cost of Running

In establishments such as these, the cost of operation is but a minor consideration, but the matter of relative expense is not one that can be answered dogmatically, since it depends largely on the price of current in a given locality, as compared with the cost of gas, oil, coal and other fuels available at the same point. Care in usage also is an important item. Thus in a series of extremely careful tests made by arrangement with a group of domestic scientists and a large electric lighting company, it was found that a family of three could have three meals per day prepared on an electric range at a cost of 2.01 cents; for a family of five, the average cost of current per meal, per person, fell to 1.29 cents and for a family of eight, the current consumed amounted to .957 cents per meal per person, with electricity charged at the rate prevailing in New York City. In common experience, however, especially if there were no intelligent effort to prevent waste of current, the cost would probably be in excess of this, in proportion to the relative carelessness of handling.

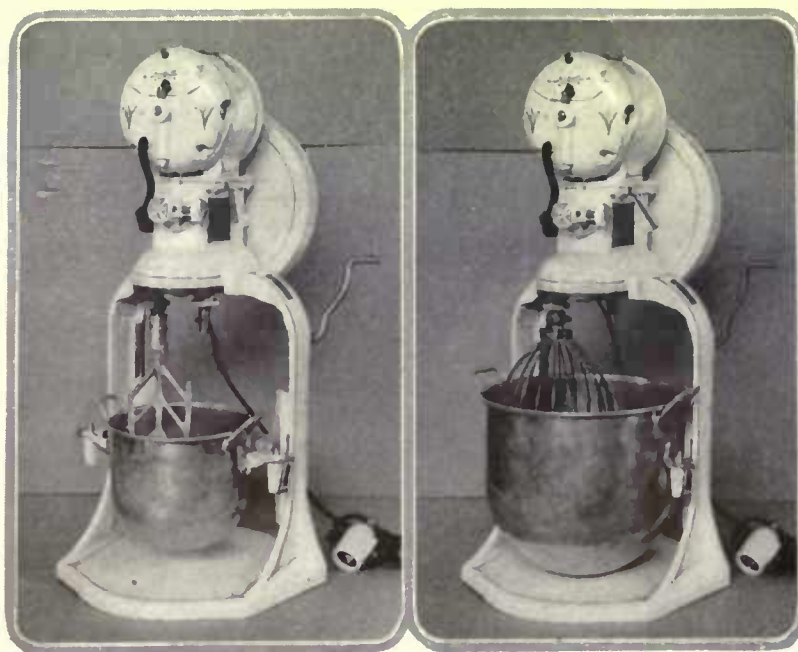
Warming Devices

The cooking of a meal is really not complete until that meal has been placed, hot, upon the table. The best device to this end, except the elaborate steam-tables used by hotels, is the electric plate-warmer, installed preferably in the butler's pantry or serving closet. One advantage of this device is that it is not hot enough to injure either dishes or plate, so that viands, thoroughly hot when placed in a valuable container, may be maintained at the correct temperature for serving, without fear of breaking china or melting silver. This applies, of course, equally well to the individual dishes and plates from which the food is to be eaten.

Smaller electrical appliances for cooking, of course, are not overlooked by the up-to-date house-manager, but they are more properly speaking, dining



Kitchen equipment is divided into three classes—devices for preparing meals, for serving it and for cleaning up. The electric dish washer falls into the last group. A washer of this type should be priced at about \$145



An electric kitchen motor aid of this type can serve a diversity of domestic purposes. The cost should be approximately \$130

Other attachments, including an ice cream freezer, vegetable slicer, meat chopper, strainer, etc., should be had complete for \$160

or breakfast or even porch furnishing, rather than belonging to the kitchen outfit.

Cleaning Up

Having provided the kitchen with electric equipment for the preparation, cooking and serving of meals, the last word in household efficiency has not yet been spoken unless attention is given to the process of clearing-up afterwards. It may come as a surprise to those who have not considered the matter, but as a time-consuming element, hand clearing-up for a family of four takes more than fifteen hours per week, as against twenty-four hours for both the preparation and cooking of meals for the same family. By introduction of suitable devices for a household on a moderate scale, clearing up can be reduced to ten hours, the preparation and serving come down to eighteen hours, a clear saving of nineteen hours per week, or nearly two and a half working days on an eight-hour basis. While the studies from which these figures were obtained were made of homes following a simple though intelligent regime, there is no reason why the proportions of time-saving should not be correspondingly great in establishments of a more pretentious order.

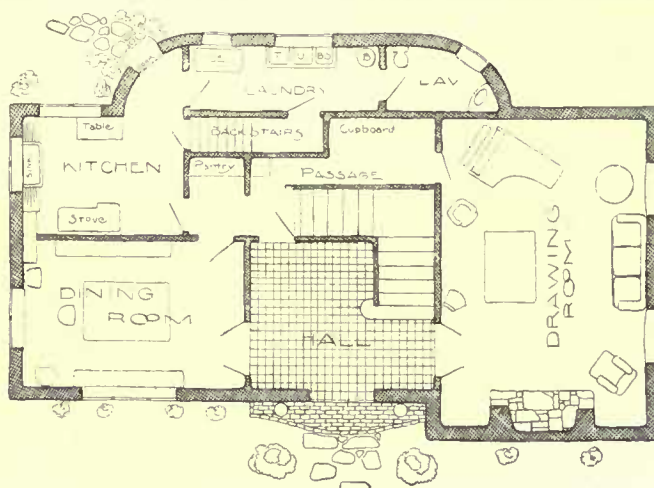
Time-saving in clearing up centers around a dish-washing machine. For years, of course, hotels and large mansions have been employing machinery to this end, but it is only comparatively recently that machines have been produced suitable for ordinary family use. The mechanical principle involves a mass of hot, soapy water, churned rapidly by an electrically driven paddle which sprays forcibly dishes placed so as to receive the full power of the water. As the dishes remain stationary in the racks, there is less danger of breaking than in the old-fashioned operation.

Dishwasher Capacity

In usage, however, another question arises for the house-manager to consider. Unless the family is quite a large one, the capacity of the machine will be greater than the number of dishes required for one meal, especially for breakfast and informal luncheons. It is probably then, the best management to have the dishes washed only once or possibly twice a day, the soiled utensils being scraped and placed inside the washer to
(Continued on page 82)



The architectural scheme was taken from HOUSE & GARDEN several years back, the English design being adapted to an American setting. Slate was used instead of thatch and the walls are stucco over hollow tile



Inside, the rooms are arranged on a simple scheme, the laundry being the only unusual feature. The drawing room runs the depth of the house; cupboards and pantry are well placed and the kitchen is light and airy

The hall is finished in imitation caen stone, with a red, quarry tile floor. Pale sage green wood-work contrasts with it. The rail is wrought iron with a mahogany handrail and the risers are finished in white enamel

Throughout the house windows are finished without trim save for a sill. In the dining room the leaded casements are curtained with casement cloth. A convenient bench extends below the casements





THE HOME OF
C. NORVIN RINEK

EASTON, PA.



One step below the hall through leaded glass doors is the drawing room

This rear view shows the flare of the roof to cover the laundry extension

A tile panel is above the fireplace. On the table is a ship model by Henry B. Culver



THE SMOKE ON THE HORIZON

THESE thoughts were aroused by the perfidy of a certain small boy. He is the son of a neighboring farmer, and he positively lusted for the rural life. He vowed to me that his life ambition was to follow in father's footsteps. He even asked if he could borrow literature on up-to-date farm methods, because he was going to study and be a progressive farmer.

With the callow innocence of the city-born I loaned him the books and hired him into bondage to cut the lawn during my absence. His price, quite high, I thought, for sixteen, was thirty-five cents an hour. Yet, as he seemed enthusiastic for the work, we didn't quibble over it. I went away on my business trip gaily confident.

When finally I reached that hilltop again and looked upon the lawn that had been left shaven and rolled, it seemed as though my eyes were deceiving me. All through those ten long days I had dreamed of it as a vast table of green, cropped with meticulous care, stretching from the trim roadside to the infinity of the orchard. Instead, it looked like a meadow ready for haying. Dandelions in full bloom scattered seeds on every side. The grass was long and matted. In the border the weeds were winning over the flower seedlings. . . . I assigned that lad to ultimate perdition.

The next afternoon I met him trudging up the road. A dinner pail swung on his arm. He didn't seem at all embarrassed. His broken word troubled him not the least. When I demanded why the blankety-blank he hadn't come to work, he blandly replied that he had gone to work, and he pointed over his shoulder toward town, where a column of smoke from a factory chimney corrupted the skyline. He had given up his ambition to be a progressive farmer when he discovered that hands were being paid amazing wages down at a nearby mill.

Most of the boys in that neighborhood have done the same. Big pay and short hours constitute the Lorelei that calls them off the course of their naturally ordered lives. The smoke on the horizon is a constant menace to all of us in that neighborhood who need help in our gardens. It has become one of the great menaces to America's future.

THERE was a time when the factory drew the farm boys to the city. Today the factory is making its attraction more plausible and its temptation more alluring because it has moved to the country. The boys can now live on the farm, having the benefits of home life, and still work close at hand, drawing the city wage. There is all the material advantage of working in the city with none of its inconveniences. Meantime the harrow rests against the wall and beetles gnaw the vines.

Travel along any trunk line of our railroads and notice what the factory is doing. Where farms once rolled gently down to the trackside are now line on line of factory buildings—modern buildings, but ostensibly what they are.

The machine that once created the city and cursed it as a place to live in has turned about, and may curse the country town. Industrialism is becoming ruralized and the rural sections, in turn, becoming industrialized.

NO one can quarrel with the desire of the factory to move to the country. There its workers can find homes or have homes built for them, they can work in

pleasant surroundings and breathe fresh and life-giving air—elements that, theoretically, make for industrial contentment and greater production.

It is a fine thing, indeed, for a man at the lathe to raise his eyes and see a field of daisies swaying with the winds. It is refreshing for him to drink deep the clean air as he ceases a moment from work. It is his due to come home to his own house and scratch in his garden patch after supper. These conditions are veritable Heaven compared with the Hell of a blank wall outlook, fetid workshop air and a crowded tenement. Labor must have them.

On the other hand, if the factory continues to draw the young men off the farm and keep them off it permanently, where is the worker in the mill going to get his food? Where are the rest of us going to get our food?

It is all very well for economists to say that the factories will eventually overproduce and then be obliged to shut down, driving the men back to the farm. This would only be a temporary solution, however. In a few years we would feel the pinch again, when the present stores of factory products have run low and the mills open again to replenish them.

Whether it is labor or capital that is to blame, the solemn fact is that too much emphasis has been placed on the nobility and rights of the skilled man who works with a machine, too little on the nobility and rights of those skilled with the hands in the arts of husbandry. The farm hand is just as deserving of high praise and justice as the factory hand; his demands are as pressing, his labor often harder and his hours certainly longer—for Nature punches no time clock. If the mill hand waxes fat at the price of injustice and neglect to the farm hand, no amount of material prosperity will stay by him.

THE smoke on the horizon, we may hope, is not alone from a factory but from a gigantic crucible in which is being fused some form of justice to those who work on the farm. At present it is a menace; it may eventually prove a blessing. What will come out of it no one can say for a certainty. We who have gardens, who love the country life and know what is at stake, must do our share in preparing the countryside to receive this new justice.

First, we must stop associating the farmers with all that is dumb and slow and mentally thick. We must not expect low prices of him when his own costs are high. We must enter into his work by working ourselves. We must insist on better schools for his children, better roads to his markets, and above all we must lend a hand in freeing him from the grip of unprincipled middlemen who snatch his profits.

THERE is no use pleading with young men to leave their paying jobs in factories that surround country towns when we can offer them nothing but sentimental phrases about the beauties of farm life. Not until we get a better adjustment between farmer and consumer will we have anything that is worth listening to. Not until Labor—the big, thinking men in Labor circles—quit valuing the farmers of America as a mere vote club to swing for their own particular advantage can we hope to have men stay on the farm contented. Only then will the menace of the smoke on the horizon be dispelled.



The Italian Garden

I.

*Some years ago, when first my hand unskilled,
Assisted by my bride's unerring taste,
Sketched out the home we hoped some day to build,
I used to think our mansion should be placed
Within a garden, Villa d'Esté style,
Italian, formal, classic to the core,
With geometric planting, and an aisle
Of poplars, for a mile or maybe more.*

II.

*A column here, a snowy fountain there,
A seat, an urn, a curving balustrade;
A satyr smiling at a wood nymph fair,
A dial peeping coyly from the shade.
A pool, a grotto, and a little vale,
Gauged-out in case the natural grades were wrong,
Wherein at dusk a punctual nightingale
Should serenade us with her even-song.*

III.

*We have our mansion now, though I confess,
It is not quite the sort of thing we planned.
'Twas built in 1890, at a guess,
When architects, with one accord, Queen-Anned.
A garden, likewise, glads us with its green,
Informal space which, though not over-large,
Creates a rather neat effect between
Our clothes yard and the portable garage.*

IV.

*A barrel here, an old express cart there,
A clothes-post leaning drunkenly awry;
A sand-box full of dead leaves, and a pair
Of blue dish-towels hanging out to dry,
A bird-house, where the Sun's last arrow gleams,
And Tony, bless his gnarled and knotted face!
Who cuts the grass and resurrects our dreams,
The only thing Italian on the place!*

—George S. Chappell





Tebbs

THE ANGLE AND THE ARCH

In any architectural composition line plays an important part. The way various kinds of contours are combined will decide the attractiveness and interest of a detail. This doorway to the home of Mr. Adolph Augenblick at Newark, N. J., illustrates the point. There is the angle of the dormer window tops and of the eaves; there is the low arch of the jan-

light over the door; there are also the flat lintels of the other windows pronounced with dark paint. Light and shade have also been cleverly combined in this composition, but even these, in turn, depend for their value on the combination of contours as expressed in the windows, the door and the roof. Howard Major, architect



Early American glass shows considerable variety in size, color and form. These bottles, pitchers and glasses are Steigel pieces from Manheim, Pa., 1769-1774. They and the other examples illustrating this article are from Mr. Holden's collection

EARLY AMERICAN GLASS

*Our First Settlers Wrote History in the Home Utensils and Ornaments
Made in Colonial Days*

M. HOLDEN

WHEN we collect early American glass, we gather together some of the household articles of American manufacture that have in the years of the past added beauty and utility to the homes of our forebears, from early Colonial times to the days of the Civil War.

In the year 1776 in this country there were wealth and refinement in the city homes, abundance and prosperity, even luxury, in the homes of the towns, villages and old settled farms. But in the log cabin homes, in the small forest clearing, beside the blazed trails of the newly surveyed townships, there were toil and privation until a farm had been wrested from out of the timbered land.

Whence It Came

During Colonial times all the fine table glass used by the citizens of wealth was imported from Holland and England. So we find that from the farm homes alone have come nearly all the American glass which we collect today. It was purchased by years of self denial and the hoarded small savings of the thrifty housewives' butter and egg money, and was treasured by them because it added beauty and adornment to their homes. These American mothers of olden days loved their glass and cared for it. With what great care must these beautiful Steigel and Wistarberg pieces, that we now gather, have been handled, to have come down to us unbroken through many generations. Frail, breakable glass, preserved for a century and a half, heirlooms of the early days!

No sooner had the colonists settled at Jamestown, Virginia, in 1607 than they started to make glass. This first 1608 venture proved a failure. In 1622 an-



Harting

(Upper) Two Decalcomania vases of 1850 and an early New Jersey wine demijohn, with white glass trading beads and wampum above. (Lower) Demijohn-shaped bottles, the one at the right by Steigel, the other three from Wistarberg

other attempt was made, equipping a factory for making glass beads for trading with the Indians. This factory, also, lasted only a few years.

The magic words "trading with the Indians"—what mental moving pictures flash instantly across the mind! Sir Walter Raleigh, courtier and great adventurer, appears; then Capt. John Smith, and Pocahontas, beloved type of all Indian maidens; Peter Stuyvesant trading with the Indians and buying all Manhattan Island for a string of wampum beads; the Pilgrim Fathers and Massasoit; William Penn trading with the Indians under the great elm tree; then the great race for trade and empire by the American colonists assisted by England against the French in Canada—all are suggested to us by the words. A string of white trading beads made of glass, and a string of wampum beads used for trading with the Indians, are shown in one of the illustrations.

Early Attempts

The glass factories established in early Colonial days for making window glass and bottles were all failures. None continued in business over ten years, except the Wistarberg glass factory in Salem County, New Jersey, whose chief output was window glass and bottles from 1735 to 1780. They also made beautiful table glass. Baron Steigel at his glass works at Manheim, Pa., made table glass for five years, from 1769 to 1774. In that short time he produced a large amount of beautiful glass (plain, engraved and enameled), besides bottles. He made a brave bid to gain some of the trade of the wealthy citizens of Philadelphia, New York and Boston for his fine table glass,



Wistarberg glass of 1735-1780. Left to right, deep olive green flecked white, royal blue sugar bowl

Right to left, dark purple pitcher, golden amber pitcher, and large and small sea green pitchers



The pitchers above are royal blue and the bottle is of a golden amber color

(Left) The "General Taylor Never Surrenders" bottle is on the box in the center



but was unable to withstand the foreign competition of Holland and England. Some of his glass is in the homes of these cities to this day, but the most of it has been found in the farm homes around Manheim, Pa.

The only glass factories that were established before 1800 and are still doing business are the Dyottville glass works, now Kensington glass works, Philadelphia, established 1771; the Whitney glass works, Glassboro, New Jersey, established 1775; and the Baltimore glass works, Baltimore, established 1790. The glassware made at these three factories should be collected; also the glass made in the early part of the 19th Century at Millville, N. J.; Albany, N. Y.; Pittsburg, Pa.; Franklin Furnace, Ohio, and other factories throughout New England and other states. The field for collecting glass is large and there is a great amount of research work yet to be done to classify our early glass properly.

The A B C of glass collecting in America is bottles; all the early glass factories made them, and they are easy to obtain. First came

the demijohn shaped bottles, then the historical ones, then later the bitters bottles. From them much may be learned of the early craftsmanship of making glass bottles. They show the manner in which the bottle was blown, the shape of the mold, the way it was finished, such as a sheared off mouth or added flange, and how the neck was formed. The earliest bottles have the patched-on neck. Another important point to notice is the rough pontil mark on the base, which in the early American bottles was left rough, the European practice being to grind it out, leaving a smooth hollow in the base, after 1800.

I like best the early demijohn shaped bottles shown in the illustrations around which the "dear imprisoned spirit of the impassioned grape" still clings, for they are like beautiful blown bubbles and make a charming decoration when used with bronzes and copper.

Of the historical bottles the one I like best is the General Taylor bottle of 1840, with its ringing American motto of "General Taylor (Continued on page 74)



New England candlesticks made at Sandwich, Mass. The dolphin designs suggest the clippers, whaling ships and frigates of earlier America



The early whale oil and kerosene lamps of America would make a wonderful collection of beauty and historic interest

THE INTRICATE ART OF NEEDLEWORK

Which Is Enjoying a Renewed Appreciation by Its Growing Use in Decoration

THE art of the needle can never be said to have disappeared entirely. It has its waves of fashion and favor, but even at its lowest point of popular interest there are always some few women to whom it is a means of beautiful creation. Modern decoration, with its easy way of choosing the best from the past, has turned to 17th Century English needlework, and under its patronage this intricate art is enjoying a revival.

It will be remembered that tapestry-making in England flourished under James I and Charles I, the latter aided by the cooperation of Rubens and Van Dyck. After the reign of Charles II, tapestries died out of favor. Coinciding with this period was an effort made by needlewomen in English households to simulate on a smaller scale the products of the loom. At that time the walls would be hung with tapestries and the cushions, and chair seats and backs embroidered in the tapestry manner.

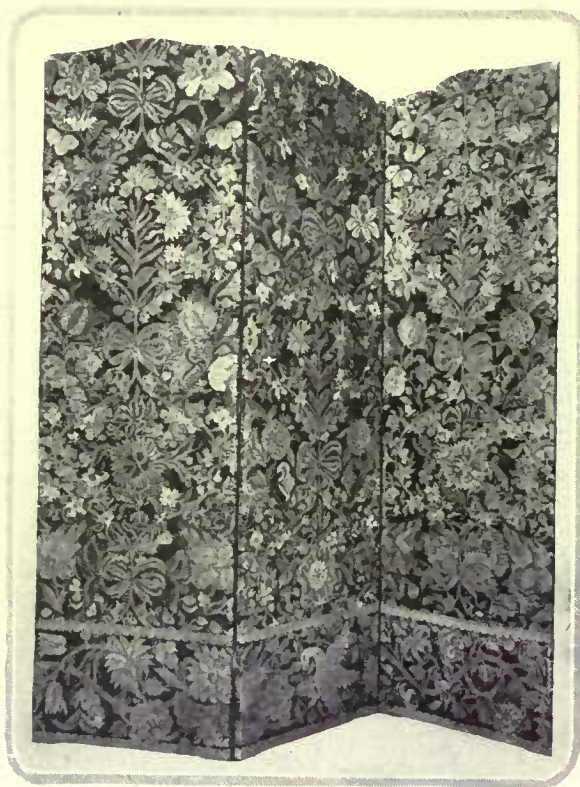
Examples of this tapestry needlework are found in the chairs and screens illustrated here. The chairs are walnut, of 17th Century workmanship and the covering, which is blue, is of fine needlework characteristic of the period. The screen represents even more ambitious work.

Needlework Characteristics

The 17th Century also saw the beginning of a more open embroidery than that which was employed in the tapestry work. These pieces, used for hangings, curtains and valances, are generally of linen



These 17th Century chairs are covered with fine needlework



A remarkable example of a silk needlework threefold screen of the 17th Century has jardiniere colors on a black ground. Each fold 7' by 24½". Courtesy of Stair & Andrews

Yellow silk quilted on soft white linen and embroidery in rose, green and yellow, are the colors of this William & Mary coverlet

Another William & Mary coverlet has an unusual design worked in blue and yellow wool. It measures 8' 7" by 9'.

and worked in bright colored worsteds. The patterns are large. Isolated sprays of flowers began to compose the general design. Toward the end of the 17th Century the Chinese influence was evident in these embroideries. There was an effort to simulate the bright colors in Nature. This work began to appear on coverlets and it is found extending into the early 18th Century. Silk eventually replaced worsteds, especially in the larger pieces. Linen is generally the ground fabric, although silk was known to have been used. The linen was often quilted with white thread.

William and Mary Coverlets

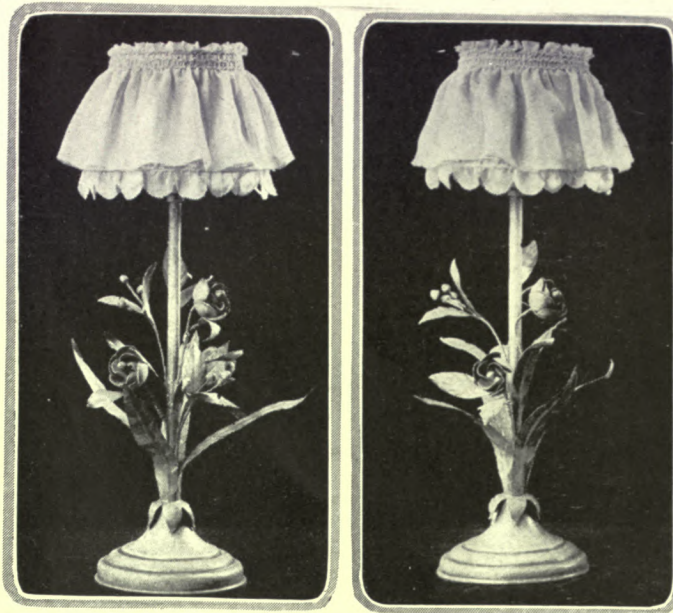
Two examples of William and Mary coverlets are found on this page. In one the linen is very soft and white. It is finely quilted in yellow silk. An intricate design of leaves and flowers in tones of rose, green and yellow is embroidered on this. The border is formed of delicate leaves in blue. It measures 5' 9" by 4' 8"—an ambitious piece of needlework.

The other William and Mary coverlet has an unusual design, worked in wool, of rows of yellow flowers with blue leaves on a white ground. A delicate tracery of flowers forms the border, with a garniture at each corner. It measures 8' 7" by 9'.

While the earlier examples of needlework—the screen and the chairs—would require a formal environment, the William and Mary coverlets can be happily used in Colonial rooms or in bedrooms where English oak of Tudor design forms the furniture. They are gay and light in spirit and give relief to the formality of the wood.



For the dressing table come these lamps of painted flowers in delicate tones to suit the color scheme



The lamps, wired for electricity, are \$35 each and the organza shades in soft tones to match, \$11.50 each



A painted urn of classic lines recommends itself for the boudoir or living room. Chiffon shade of sand color over orange taffeta. Lamp, \$22.50. Shade, \$33



Another classic lamp base of cream and blue painted metal has a cream painted shade which repeats the blue of the base in its flower wreath. \$27.50



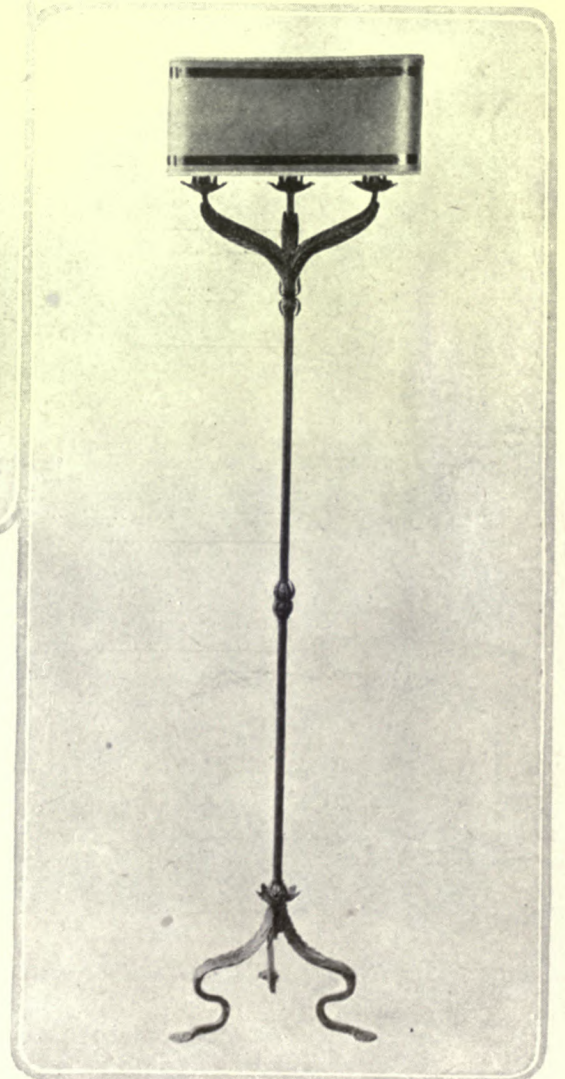
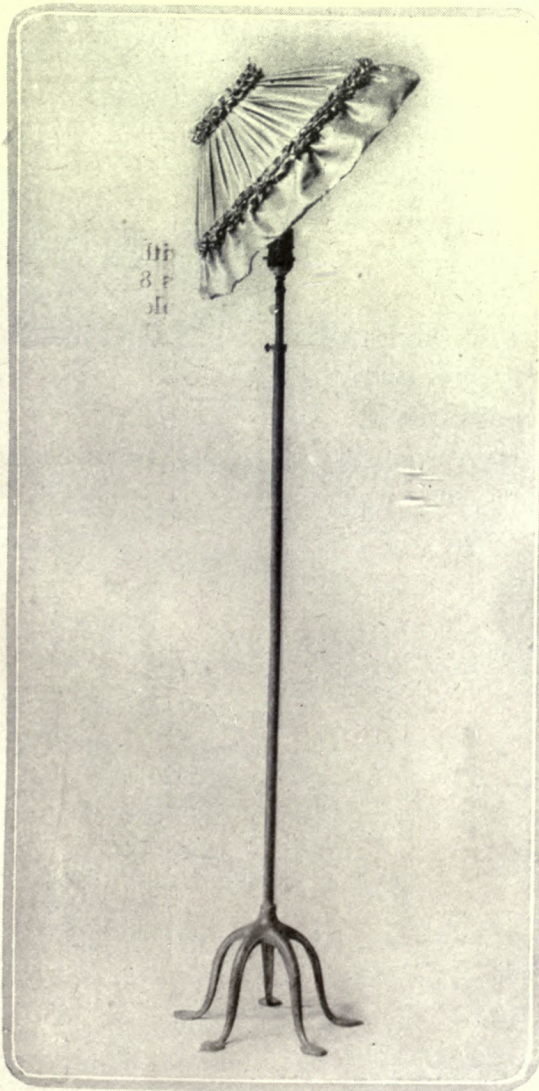
A painted reading lamp that combines a stand to hold books or smoking accessories comes at \$55. The parchment shade is priced \$18

SIX GOOD LAMPS

Which may be purchased through the House & Garden Shopping Service

An adjustable wrought iron floor lamp hinged shade, \$25. Shade extra

A high torchère of wrought iron, for three lights, and with shade, \$45



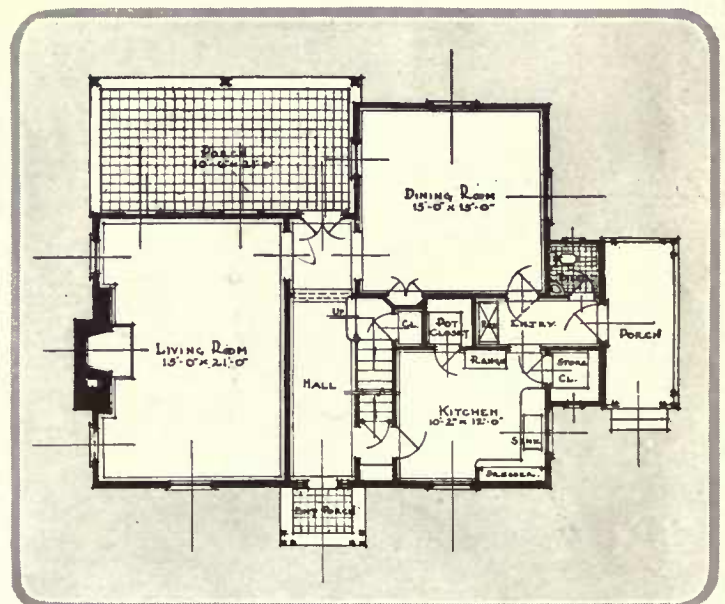


The house is favored by a charming location—the brow of a hill commanding a view across a wide valley. Tall trees shade the site. Heavy, hand-split cypress shingles painted white cover the walls



A Colonial atmosphere is maintained inside the house. On the landing—usually a bleak spot—are built-in bookshelves

A COLONIAL PLAN IN WHITE SHINGLES



The difference in levels adds to the interest of the house. At one end is a living room. The porch has a brick border with a field of random, broken tile—the wastage from a floor job. The dining room is set in the rear of the house to catch the view. A small kitchen and its closets and porch complete this floor



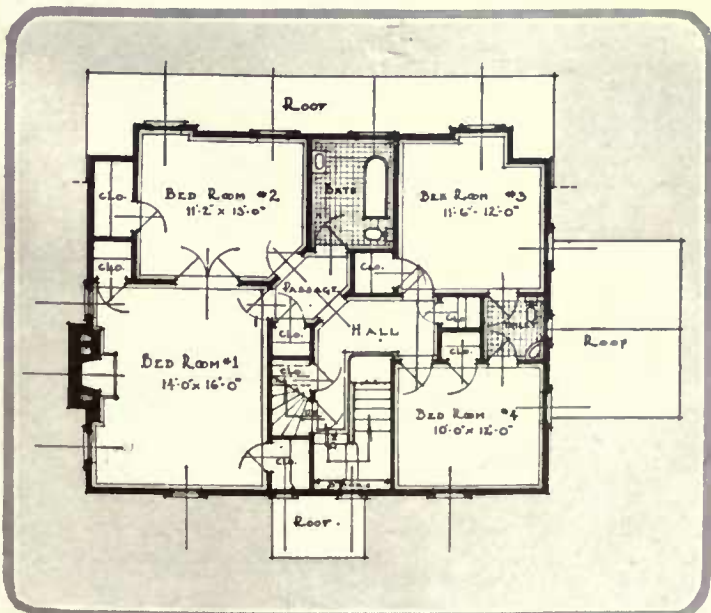
From the rear is another view of the valley. Here is the dining room and the porch, with its lattice panels. This is glassed in winter. The dormers upstairs are joined together by two other windows, giving more space in the chambers

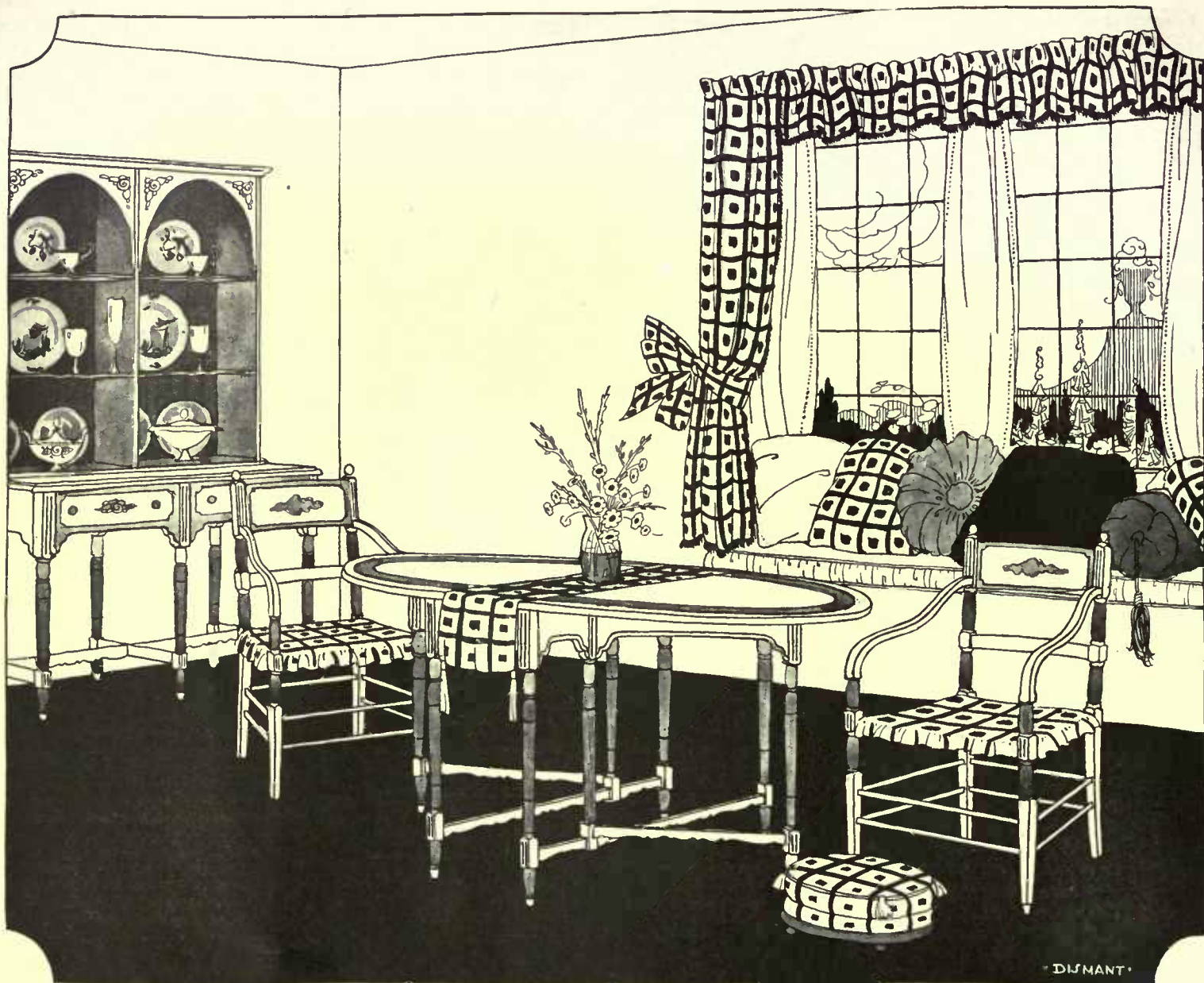
HOME OF CHARLES
C. MAY, ARCHITECT

The chimney, which was given one coat of paint, has been permitted to weather into a nice gradation of tones



By keeping the stairs and hall down to a minimum there has been found room upstairs for four chambers, a bath and a work-room, and, in addition, closets tucked away under the eaves and in odd corners. The master's bedroom is dignified by a fireplace. It is a house commodious enough for a small family





Like a garden spot is this gay little dining room done in gingham. The walls are creamy buff and the curtains and chair pads gingham of turquoise and orchid lined with soft yellow. The cottage furniture is painted a putty color on the outside and a clear green turquoise on the inside of the dresser. Cushions of old gold, black, turquoise, orchid and the gingham of the curtains fill the window seat

G I N G H A M G L O R I F I E D

From the Apron Rôle Gingham Has Risen to the Luxury Class in Decoration Fabrics and Can Be Used Effectively in Many Colors

ETHEL DAVIS SEAL

TIME was when gingham contented itself with a humble rôle. It spread itself ingratiatingly over the cook's calico skirt, it made morning rompers and play frocks for the children, it attended to house dresses and laundry bags, but, like the family skeleton, it was kept strictly out of sight. Still there was undeniable charm about its gay fresh colors, its plaids and stripes and checkerboard effects. Moreover, it wore and laundered well. For years it remained the fabric of childhood. Then it crept, through sub-deb circles, into fashion, and just as it became indispensable, with a bound it leaped into the luxury class!

At the present writing we may use gingham with impunity in the living room, the hall, the dining room and the bedroom, and not to garb ourselves alone, but our chairs and sofas, our windows and our doors as well. We may

sit on it by day and sleep under it at night, and even, in this topsy-turvy world, serve up dainty repasts upon it at happy meal times, with gay colored china to match.

Gingham is no longer a cheap fabric. Since it has risen from the ranks, it should be treated with the respect it deserves: it should be considered from its new but finely decorative standpoint; it should be used with a nice sense of discrimination.

Two Gingham Schemes

You need not be afraid to use cool green striped gingham overdrapes lined with pickle green silk at the south windows of your pleasant dining room, especially if your furniture is painted a blending green, your walls a misty gray, and your floor carries an all-over oval rag rug braided of green, gray, ivory, yellow

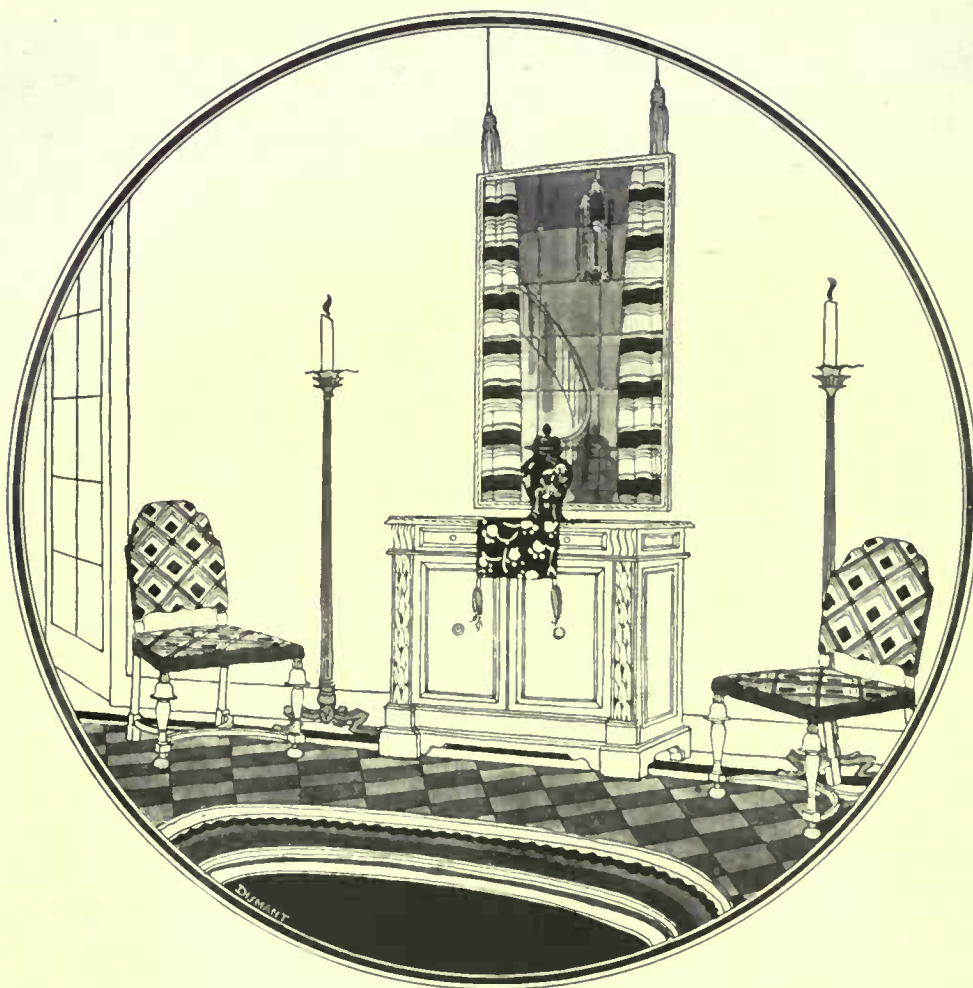
and black. And with your ivory china effectively in dull yellow and green you will find that a soft green linen meal-time cloth embroidered in ivory and yellow wool will be worthy the inspiration that prompted it.

If your house is in the country try two tones of blue on a ground of ivory for the gingham window drapes of your living room, and then see what a restful room you are enabled to evolve from this starting point. With walls of ivory, have the furniture painted a midnight blue and decorated with an occasional motif combining old blue, rose and yellow, painting the insides of such pieces as a flap-lid desk, a chest of drawers, or the drawers of any other furniture a brilliantly contrasting color such as a soft old yellow or old rose, a buff or an old blue. On the floor should be laid a dark rag rug combining all

your colors, unless you prefer brightly toned, small hook hugs reposing on a dark painted floor. You should have some brass and some blue pottery filled with flowers of contrasting hues. Your lampshades may be of decorated velum with black grounds. The blue gingham may be used in other ways besides the window curtains: for pillows, portieres, the upholstery of a wicker chair or so, and the pads of some side chairs. A narrow wool fringe in blue will provide an effective edge at any point where finish is needed, and you may line your curtains with plain blue if you wish.

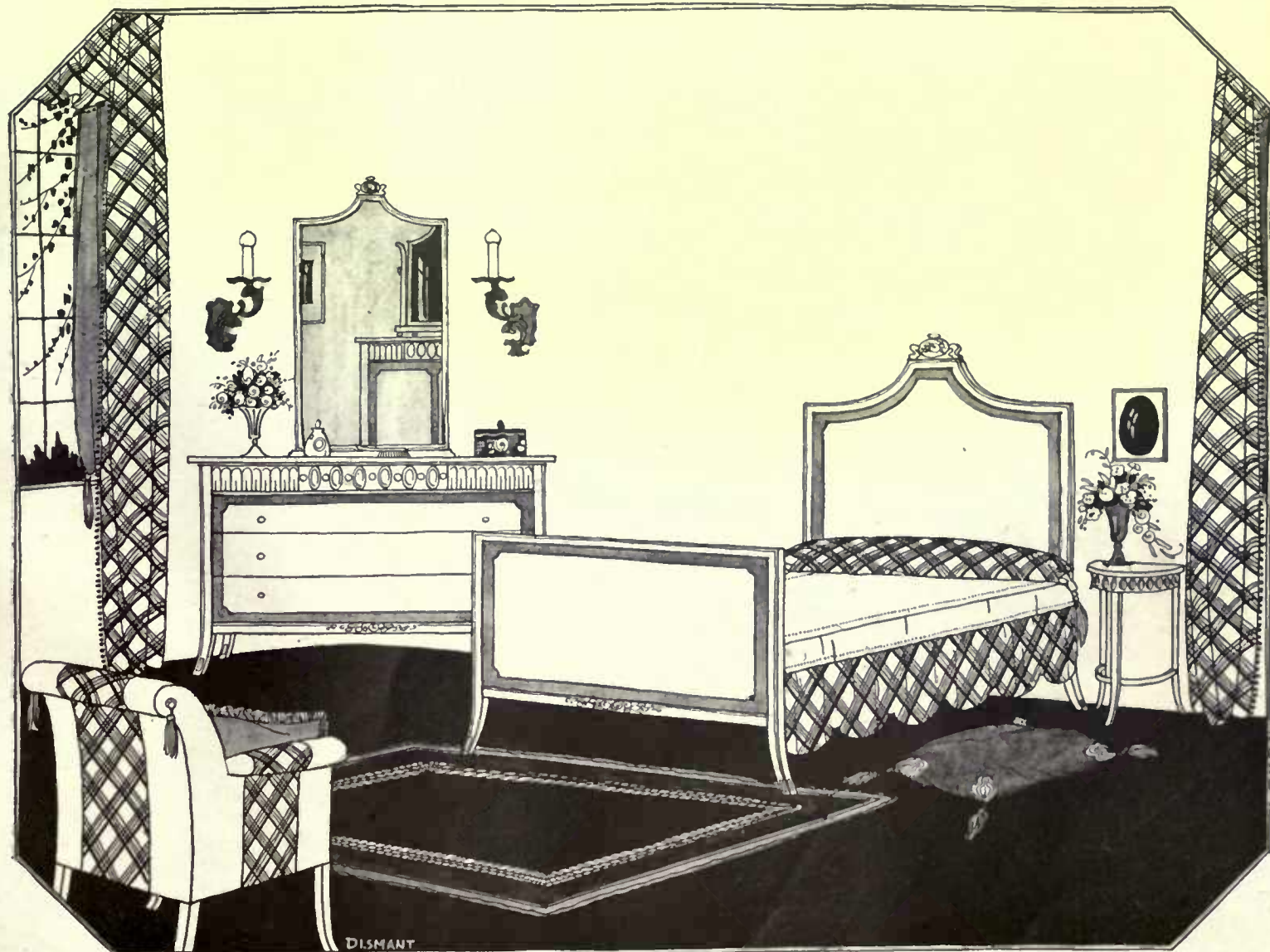
Even in the hall there is a chance for gingham. It need not be a fluffy little hall in a bungalow,

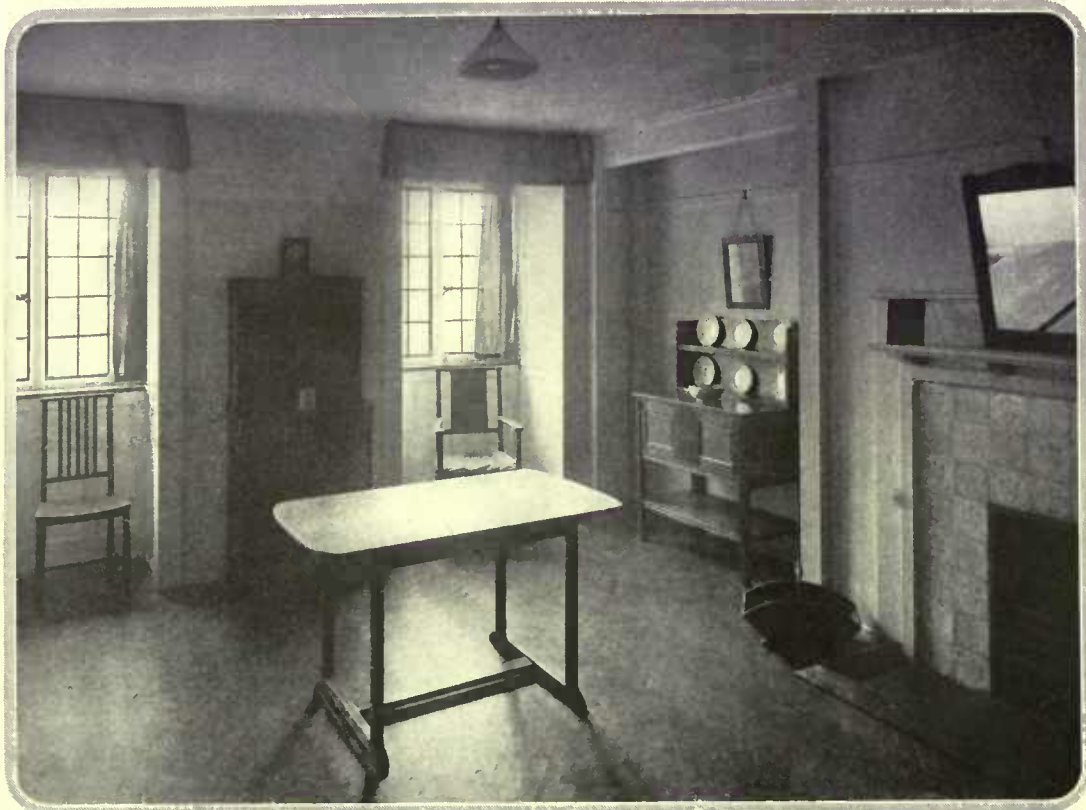
Even in this tiled hall: gingham in black, yellow, cream and tobacco brown have been used on the chairs and for portieres. The furniture is walnut, the walls cream, the floor black and brown



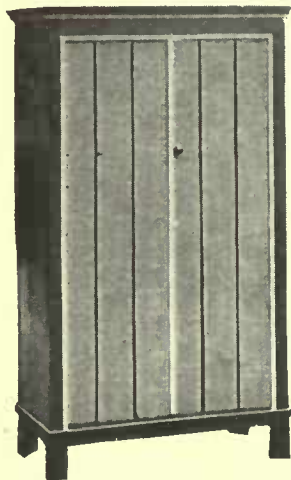
but one as formal as you please, as witness this tiled hall of the tall candlesticks. Against walls and woodwork of cream is silhouetted the walnut furniture. The backs and edges of the side chairs are covered with tobacco brown panne velvet, and gingham diagonally plaided in brown and black on an ivory ground is used for the upholstery of the fronts of the backs and seats. Horizontally striped gingham in black, yellow and cream, lined with tobacco brown, is used for the portieres; the floor is tiled in black and brown, and the oval hook rug is in black, brown and orange. The tall candlesticks are of gilded wood with orange candles, the mirror (Continued on page 58)

Gingham is glorified in this bedroom, where a white and green design has been used with green painted furniture, see a green georgette glass curtains and a rose and gray rug





In this cottage living room, equipped with Shoreditch furniture, are two types of chairs, a small dresser, a bookcase and cupboard combined and an oblong table with rounded ends. The furniture here is stained and wax-polished. When the accessories, such as lamps and shades and small bric-a-brac are added, the room takes on a very livable aspect



When deal is used, the wood is painted to suit a color scheme and then combed with a grainer's comb into a simple relief on doors and sides of the wardrobe and washstand

The combined bookcase and cupboard, used in the room above, is of white-wood stained and waxed. Its lines are simple and its structure sincere, undecorated and strong



Among the bedroom pieces in the Shoreditch line are a simple dressing table and a combined chiffonier and bookshelf

SHOREDITCH FURNITURE

An Attempt to Evolve Machine-Made Cottage Types That Are Good in Design and Cheap in Price

H. D. EBERLEIN

"THE humblest house can be made pleasant at no greater cost than is incurred in making it ugly."

This is an axiom that furniture designers the world over have been trying to apply. Nowhere is it more successfully shown than in Shoreditch furniture, a new type created by Mr. Percy A. Wells of the London City Council Shoreditch Technical Institute.

It is a type of furniture that should interest that vast army of people who are solving the living problem by moving into or building small houses and who have a minimum sum to spend on their furniture. It makes no pretense at achieving or modifying period forms, but represents a logical evolution from the simplest cottage types.

Best, perhaps, of all is the fact that the designs for this furniture are not subject to patent or copyright restrictions nor confined to manufacture by any one establishment. Any manufacturer may obtain scale drawings of the various pieces by applying to the proper quarter.

Derived as these furniture forms are from unpretentious cottage types, their straightforward vigor carries a sense of satisfaction and conviction. They are manifestly fit for the purpose for which they are intended. Actuated by the firm belief that a marked improvement could be effected in the design and manufacture of common household things, Mr. Wells based his designs upon three cardinal principles:—Fitness for purpose, sound construction and pleasant form and color.

Materials

The materials of which this furniture is chiefly made are basswood, birch and deal. Other woods, of course, can be used if desired, but the cost is thereby increased while no advantage is gained.

The basswood



Washstand, dresser and chair of deal painted and grained



A white wood sideboard is stained brown and waxed

and birch are either stained and wax-polished, set with shellac, or merely wax-polished. The deal is painted, which affords an opportunity to add the enlivenment and interest of color. In some cases the paint, while still wet, is combed with a grainier's comb, without any attempt to simulate the grain of a wood but merely to impart a varied texture. For instance, in finishing one bedroom set the colors used were blue on green, and the ground color, green, shows through the blue combing with very agreeable effect.

In line, this furniture is simplicity itself and the proportions are pleasing to the eye. All unnecessary moldings and other features that do not contribute to structural soundness or subserve some specific purpose are eliminated, and yet there is no monotony. In the table with curved ends, a departure from straight lines enhances the appearance.

Labor-Saving Features

It should be noted that in addition to sound, simple structure and direct lines, every possible consideration in the designing of this furniture has been given to convenience and labor-saving features. It is all planned with a view to ease in dusting and cleaning and any ready harbor for dust has been sedulously avoided. The dresser was designed to combine a maximum of storage capacity in the smallest dimensions, while the top above and the floor beneath can easily be cleaned. Furthermore, there are no square angles to catch dust. In the wardrobe non-essential cornice, pediment, and plinth have been discarded and it is raised enough from the floor to facilitate dusting.



A simple bed, with night stand, bureau and chair sufficiently furnish this cottage bedroom



The obverse of this medal shows Maddelena of Mantua, and the reverse depicts an allegory of the flight of Time and Occasion. In the style of L'Antico (c. 1504)



Upper, Sigismondo Pandolfo Malatesta and the Castle of Rimini; center, Isotta degli Atti; lower, Isotta degli Atti and elephant, the Malatesta device. All by Matteo de Pasti of Verona



Granfrancesco Gonzaga is on the obverse above, with Fortune standing between Mars and Minerva on the reverse side. By Jacopo Alari Bonacolsi (1460-1528)



Two medals of Christoforo Moro of Venice, the larger by Jacopo Lixiguolo

Three medals of the Florentine school. Upper, Maria Poliziano and Three Graces; center, Giovanni Pico della Mirandola; lower, Giovanna Albizza and Three Graces (Chastity, Beauty and Love)



The medal below, which depicts Giulia Astallia on the obverse side and a Phoenix on the reverse, is much in the style of L'Antico. It was made about 1500



(Below) Jacopa Corregia and the Captive Cupid. The artist who designed the medal is unknown, but he produced this example of his work probably about the year 1500





A medal by Pisanello (c. 1441). Obverse, Niccolo Piccinino, condottiere; reverse, the Perguian she-griffin suckling two infants, Piccinino and his master in war, Braccio da Montone (1470-1547)

THE ART OF THE ANCIENT MEDALISTS

Finds Expression in These Metal Discs with Their Records of Men and Women Whose Portraits Are Thus Preserved for the Delight of the Collector

GARDNER TEALL

WHEN Francesco Petrarch was asked by Emperor Charles IV to write a volume of biographies of illustrious men of all ages, and to include the Emperor's own life in the collection, he sent the Emperor a number of gold and silver coins bearing the portraits of celebrated rulers, accompanied by a letter in which he wrote, "Behold to what men you have succeeded! Behold whom you should imitate and admire! To whose very form and image you should compose your talents!"

I do not know how the Emperor regarded this honest attitude of Messer Francesco. The popular idea of a 14th Century Emperor of the Holy Roman Empire and King of Bohemia would probably be that, like an Alice in Wonderland personage, the Emperor would have cried, "Off with his head!" But he did nothing of the sort, and Petrarch continued to exchange letters with him the remaining years of a life of seventy that culminated in 1374.

Perhaps Alfonso the Magnanimous, King of Aragon, of Sicily and of Naples, patron of letters and a conspicuous figure of the Renaissance to the time of his death in 1458, had heard of Messer Francesco's epistolary admonition. He undoubtedly held the memory of this great humanist high in esteem, and he himself exhibited an ardent love for the classics, turning his court into a veritable haven for wandering

scholars. Alfonso assiduously collected ancient coins and contemporary medals, placed them in an ivory cabinet which was carried wherever he went, and confessed himself as "excited to

great actions by the presence, as it were, of so many illustrious men in their images."

Cosimo di Medici formed a great medallic collection which Agnolo Poliziano described in his Miscellanea in 1490, and the medals in the collection of the Emperor Maximilian I enabled Joannes Huttichius to enrich his Lives of the Emperors, published in 1525, with a series of likenesses engraved from the medallic portraits he found in Maximilian's cabinet. The famous French bibliophile, Jean Grolier, who died in 1565, left behind him a famous collection of medals. The letters of Erasmus disclose the fact that the study of medals was begun in the Low Countries as early as the beginning of the 16th Century. In Hubertus Goltzius' prolegomena to his Life of Julius Caesar he gives us to understand that about the year 1550 there were some 200 medallic collections in the Low Countries, some 175 in Germany, over 380 in Italy and at least 200 in France—nearly a thousand collectors of medals must have been living at that time!

The list of noted collectors from Renaissance times to our own who have given attention to medals is so long that it would outmeasure Homer's famous Catalogue of Ships. I shall not attempt to begin it, nor shall I frighten you away, dear reader, by a disquisition on the history of coinage. Instead, I shall con-

(Continued on page 66)



A Renaissance portrait medal worn as a pendant is shown in this painting of Marie di Medici which hangs in the Uffizi Collection, Florence



(Small) Obverse, Pietro Bembo, Venetian humanist and cardinal, 1538. Reverse, Pegasus. The medal was executed by Benvenuto Cellini



(Large) Obverse, Cosimo I di Medici (1519 - 1574); reverse, Cosimo crowned by Victory, with another recording his military triumphs





The west, or garden front opens on to a large lawn surrounded by tall planting. All the windows on the first floor extend to the ground. Their white trim and green shutters contrast pleasantly with the tawny, irregular color of the brick



Opening from the drawing room through a wide door is the library, with its corner fireplace and heavily carved mantel

UPTON HOUSE

IN ESSEX



At the south end of the house are a loggia and small garden, which are separated by planting from the larger garden. The door leads into the dining room. An oval window above is an unusual detail which breaks the wall mass



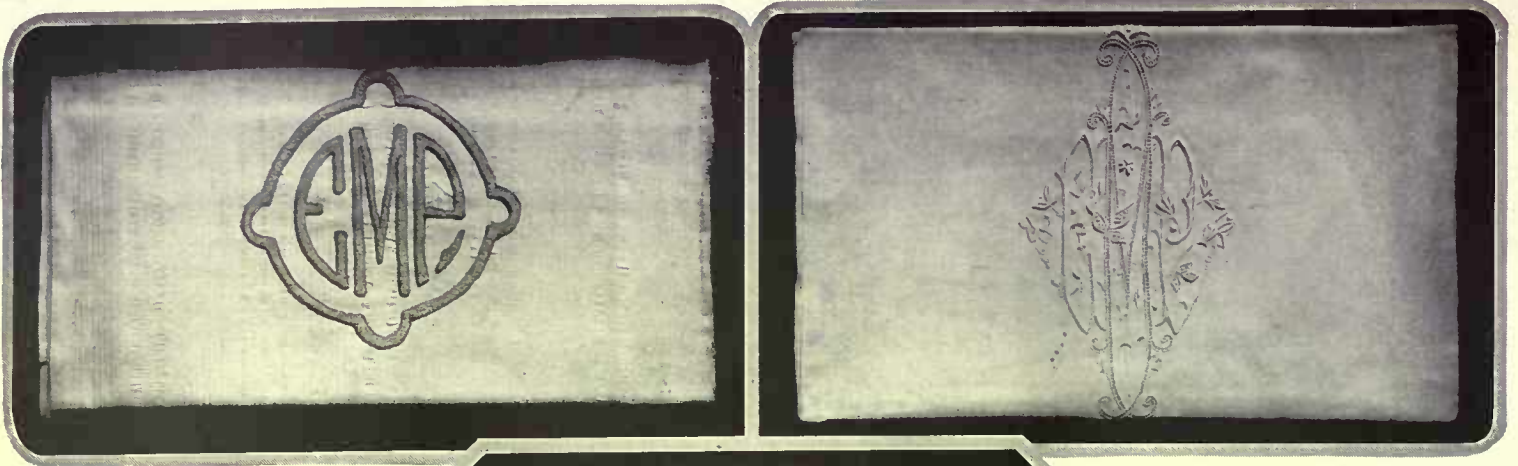
The windows of the drawing room, as do those of the library, open into the garden. Walls and woodwork are white. Although the fireplace is reminiscent of the early 18th Century manner, it shows an independence of design which gives it distinction

**A MODERN
ENGLISH DESIGN**

A close view of the tower shows the brick paved terrace, the vigorous use of brick, the simple wrought iron balcony

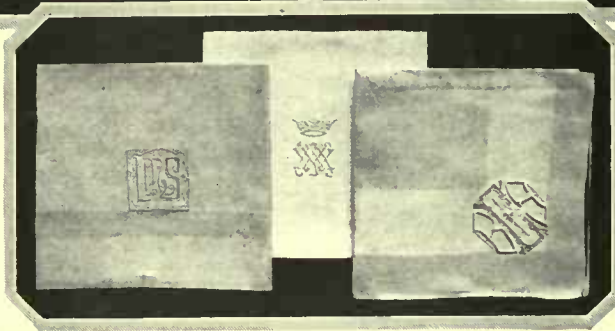


The house door is on the east front, a bold design of richly carved detail flanked by fluted pilasters with Corinthian caps. The oval windows light the dining room. The late A. Winter Rose was the architect



The marking of the bedspread should come in the center of the bed. This simple design is solid embroidery in blue. Courtesy of James McCutcheon & Son

More elaborate bedspread embroidered initials in a flower and leaf design combining cut, solid and seed-work embroidery. Courtesy of McCutcheon



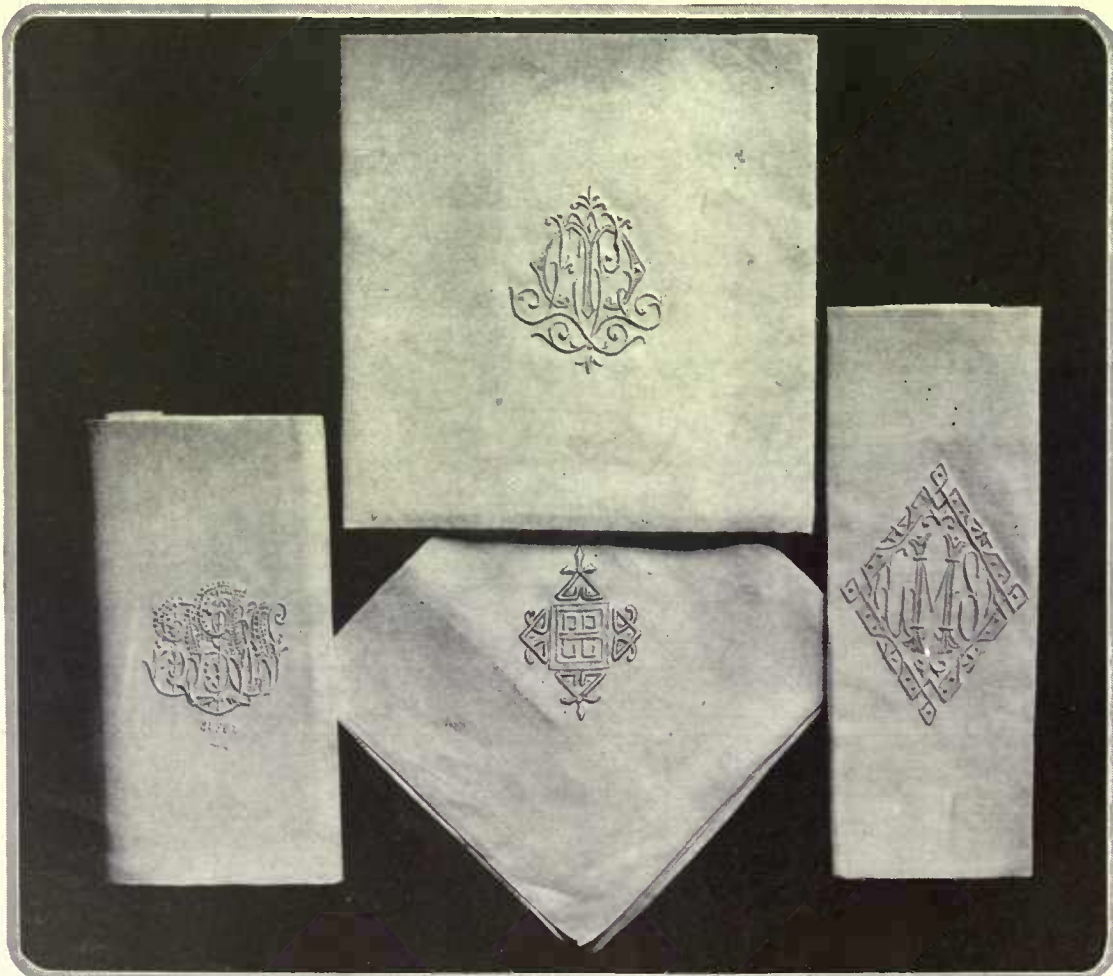
These three markings for table napkins show an interesting combination of cut and solid embroidery. The middle monogram was designed for the Danish embassy at Washington. Courtesy, William Coulson & Son



INDIVIDUAL MARKINGS
for LINEN

Mr. Charles Searle, the artist, devises portrait initials for country house linen. Here we have Mr. W. V. I., a crusader

His Majesty, H. H. W., a regal gentleman, embroiders his linen in a small and kingly portrait of himself, crown and all



Mr. H. M. V., a man about town, a bachelor, finds it amusing for his guests to discover this caricature of himself on his linen

The pattern of the damask guides the placing of the monogram. The top napkin shows a center monogram. The one under it calls for a corner embroidery. Table cloths show the same design at the two right-hand corners. From McCutcheon

The expressive Mr. D. V. R.'s initials make up into a playful fancy for the marking of his occasional linen. In white or colors





A dining room should suggest both comfort and dignity, qualities happily observed in the room above. The walls are stone and the floor tile covered with a large fibre rug. An old fireback completes the equipment of the fireplace

**A LITTLE PORTFOLIO
OF GOOD INTERIORS**

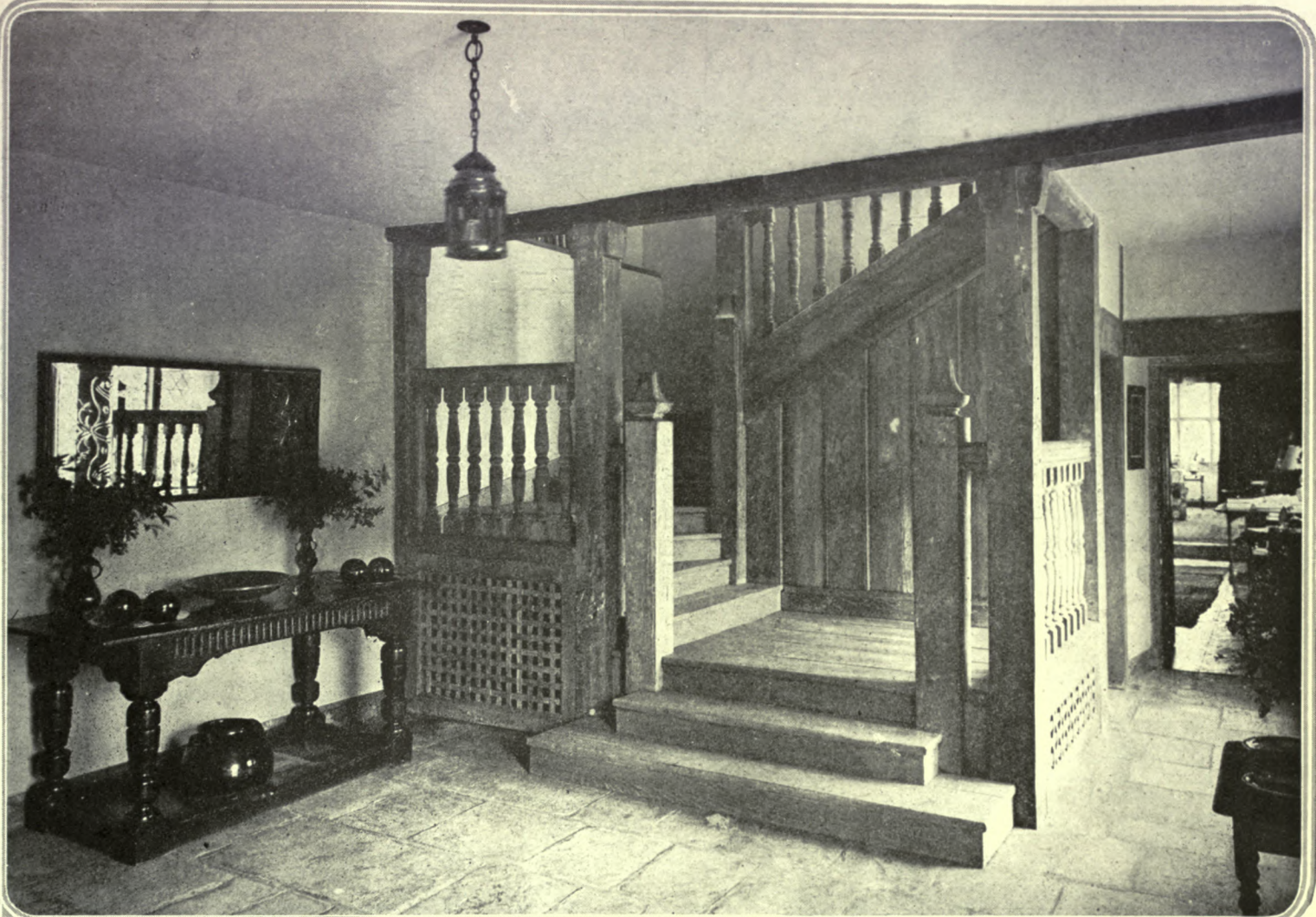
In a large room the furniture should be arranged in natural groups. To one side of this room is a writing group. There is also the fireplace group, and down this side along the wall range tables, davenport and an old commode





This Jacobean bedroom takes its character from the stately carved oak four-poster bed. Its carving shows Italian influence and dates from about James I. The carved chest of drawers and bedside stand have been carefully chosen, and are harmonious companions of the bed. In the window a Jacobean table serves for dressing table, with a mirror and high standard lamps. A beamed ceiling and plaster walls create the proper background

There is an indefinable charm about occasional bookshelves set in the wall. Corners can be filled with them or, as in this Italian room, the expanse of the wall may be pleasantly broken by their interrupting lines of vari-colored bindings. The simplicity of the finish here gives prominence to the books. The composition is further enhanced by the wrought iron Italian bracket, and by the chair covered in rich brocade. Josephine Chapman was the architect



Where the architecture permits, it is desirable for the country house hallway to have plenty of light and space and easily ascending stairs. In such a hall one feels there is no need for breathless hurry. Here the stairs are of oak scrubbed to show the natural beauty of the fine grain and color. The floor is of flagstone. To one side is an old Jacobean table with a simple mirror above it and interesting pieces of pottery on the floor



The architect and decorator can never make a mistake by copying the details of our Colonial architecture. The inspiration for this card room was taken from Independence Hall in Philadelphia. The simplicity of the mantel is relieved by a little carving on the side brackets and a carved festoon above. Walls and woodwork are painted a warm shade of tan, which with dull blue, black and some well chosen chintzes, completes the scheme. Elsie de Wolfe, decorator

DIGNIFIED DOORWAYS

Seven Town House Examples

Selected by LEWIS E. WELSH
Architect



A splendid use is made of wood panels and a fan light to fill the arch of this door. This and the other six doorways are in England



To the Adam Brothers is attributed the designing of this door. The wood fan is very flat in relief and centers in a carved rosette



The example in the center above shows an unusual use of brackets to support a heavy arched hood over the arched door



The stone hood, carved brackets and door trim of the entrance to the right are in good scale with this high door and transom



Delicacy of detail in the head and consoles makes this as ornate an example of a town house entrance as one finds in London



(Left) The arched treatment of this doorway in a very thick wall might have come from some of the houses in the Back Bay section of Boston, so noticeable is the design



This use of columns to flank a door is unusual but well done, because of the difference in scale between the columns and the pilasters. The door paneling is especially fine

THE SETTER, AN ARISTOCRAT AMONG DOGS

While His Rightful Rôle Is in the Hunting Field, He Is Also Well Adapted to Serve as a Trusted and Loyal Member of the Household

ROBERT S. LEMMON

THEY are called setters because they "set" or "point" game birds—a curious impulse which causes them to stand stock-still in a semi-cataleptic state when their highly developed sense of smell tells them that they are close to the quarry which both they and their masters are seeking. While this tendency to point is present to some degree in nearly every breed of dog, it reaches such a state of development in the setters that it can almost be termed an instinct. In many individuals it occurs without any training, although a course of lessons is necessary to make the dogs entirely subservient and useful to their owners in the finding and shooting of game.

Different Kinds of Setters

There are several varieties of setters, just as there are of spaniels or terriers. The Irish is a mahogany-red dog, the Gordon black with tan points, and the English shows different combinations of tan, orange, lemon or black on a white ground. All three have the same general size and form, but the differences in their dispositions are such as to make the English the most worthy of consideration as a dog fitted in every way to become a member of the household.

It would seem inevitable that a dog which for generation after generation has been bred and trained for so highly specialized a life work as hunting would be lost when taken out of his own particular field of activity. Such is not the case with the setter, however, probably because his long and close companionship with man has developed a peculiarly keen intelligence and sympathy with man's ways. It may be too much to assert that a good setter consciously and with the purpose of mutual success co-operates with his owner in the pursuit of game, but



The English setter is a handsome fellow, a strong, hardy dog with a wealth of affection and sense



As a puppy he is fascinating, a gentlemanly, bright small fellow that anyone will love at first sight



The setter's head is proof enough of his brain power. There is a certain nobility about it which is lacking in some other breeds of dog. This is a splendid specimen, white "ticked" with black

I have often suspected that such is the case.

In the English setter, then, we have a dog which fits admirably into the family life of the household. He is unusually affectionate and reliable in disposition, robust and healthy, courageous and yet tractable when properly trained. His size makes him capable of adequate protection of hearth and home, and in the matter of beauty he is second to none. There is something innately well-bred about the appearance and character of an English setter which puts him at once in the gentleman class; and it goes without saying that his intelligence comes as close to being human as that of any four-footed animal can come.

His Adaptability

From a somewhat extended experience with English setters I can say confidently that they can fill the double rôle of hunting ally and family friend. Many a one is "shot over" for days or weeks every autumn, and yet is a playmate for the children during the rest of the year. In the latter part you need not fear his losing his temper under teasing or mauling treatment, for he is essentially good natured.

Three points only would I especially urge you to bear in mind when deciding upon one of these dogs. First, do not get one at all unless you can give him plenty of exercise in the open air, for by birth and breeding he needs this. Second, get only a well-bred dog (advice, by the way, which is apropos no matter what kind of canine you are seeking). Third, avoid the extremely high-strung, nervous "field trial" dogs, for they have been so specialized in blood and training to find birds speedily in competition with other dogs that they are too much racing machines to be entirely satisfied. (Continued on page 58)



Phoenix House,
Mendham, N.J.
J. M. Rosé, 1920

On one adventure, following the trail of Washington's army, they found Phoenix House, a brick mansion enclosed by porches and as alluring inside as its shadows were without. It adds to the zest of any motor trip to follow the footsteps of history



1776 House
Tappan, N.Y.
(Prison of Major André)
J. M. Rosé 1920

The 1776 House served once as prison for Major André. Then for generations it dispensed hospitality to man and beast. Prohibition has not dealt kindly with these historic roadside retreats of the thirsty



Louise Fisher's Hotel
Bound Brook, N.J.
J. M. Rosé, 1920.

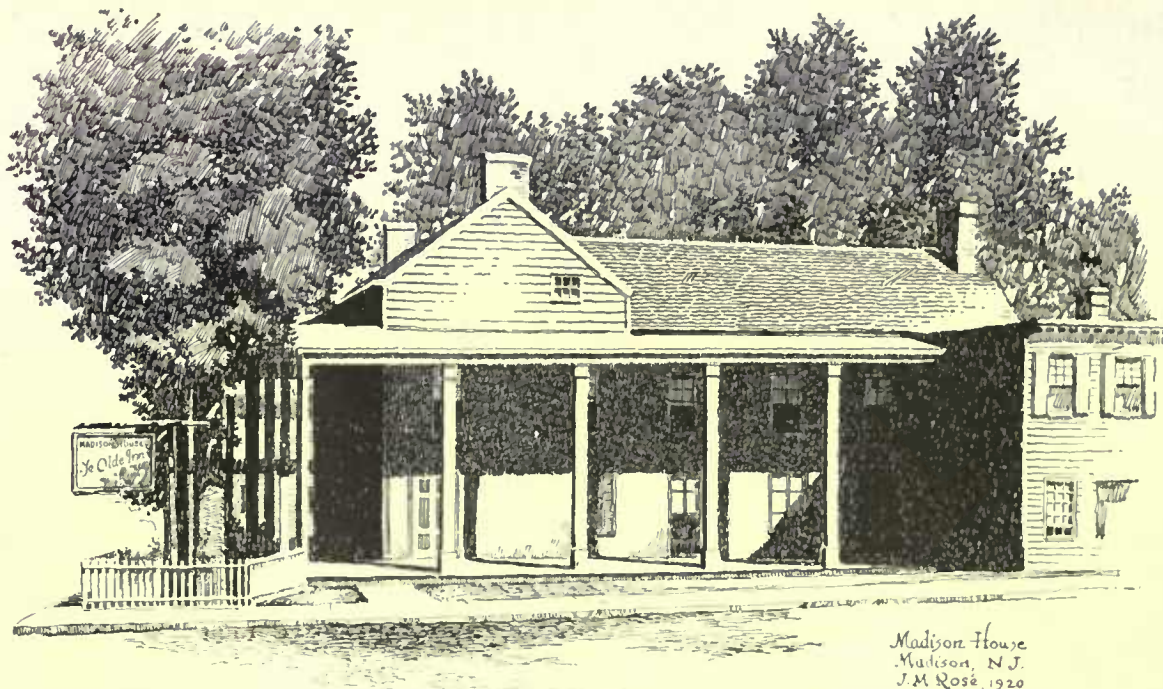
For a hundred years or more successive generations of one family served as hosts at this hotel. The great drought makes it now merely an interesting spot for those who love the antique and feel an interest in its history



Chester House Hotel,
Chester, N.J.
J. M. Rosé, 1920

Behind the double porches of Chester House Hotel stands a fine example of Georgian architecture. Masons were imported to build it, in 1812 or thereabouts. Its tap-room door casings are said to be quite remarkable

If the end of travel is to arrive somewhere, as Stevenson says, surely the motor pilgrim could desire no more pleasant arrival than at this ancient hostelry



WHERE THE SIGN STILL SWINGS

In Many a Countryside, as These Motor Pilgrims Found, There Still Remain Vestiges of the Old-Time Hospitality of the Road

GRACE NORTON ROSÉ

Sketches by Jack Manley Rosé

"YOU'LL find nothing in New Jersey and the Post Road is in a fearful condition," seemed the consensus of opinion when we sounded out our motoring friends on the "inn" situation. Our own motor adventures have been so scarce and so feeble that we sought advice eagerly, the while poring over road maps and searching through

vague and somewhat jumbled idea of our famous general's campaigns but hot on his trail with maps, camera, sketch pad and note book, two congenial souls and an adequate luncheon tucked in the tonneau, we swung up the Passaic Valley to pick up at Basking Ridge one of the little markers erected by the D. A. R. to commemorate his passing.

Not far from the beautiful old church, there, hangs an inn sign, impartially placed between two buildings; one a delightful, rambling old white house of quite evident Revolutionary vintage, and the other, a creation of scarce forty years ago. We learned upon inquiry of a person evidently somewhat suspicious of us, that the modern edifice was now the inn. Its charming old neighbor for a hundred years or more had had that distinction until the proud new hotel had been built, whereupon it retired into private life.

We sketched the sign, as it swung there over the road, adored the church and its guardian oak, and pressed on searching for the trail.

We detoured up the road and had a look at the place where Lee was captured, now a private residence, then went on to have a look at Liberty Corner, a white spire among the hills, pointing the way, and being distant now from Morristown, sped on to Far Hills and Chester, through Peapack and Gladstone.

A search through the empty halls and stiff parlors of the Chester House Hotel, towards the swinging door of the bar-room, unearthed a discouraged youth with no information to offer, except that he thought Dr. Green, down the street, would be able to tell us something of the Tavern's history.

A strange sign, reading "Flagstaff Inn", at a cross-roads, sent the brakes shrieking again, and the author, armed with her note book,

hopped out to continue investigations of the township of Chester. "An oldest inhabitant" was only too delighted to chat awhile. The courteous raconteur led her inevitably towards the tap-room, to show off old door casings, but the startled (Cont. on page 68)



No roadside hotel is complete without its swinging sign

musty volumes for history of the old post roads and turnpikes across the state.

A maddening hunt for a still better place for a picnic one day in May, took us miraculously into the neighborhood of several back-country taverns, with Dutch gables and stone ends still in evidence despite the many attempts to reduce the architecture to cheap and more modern lines.

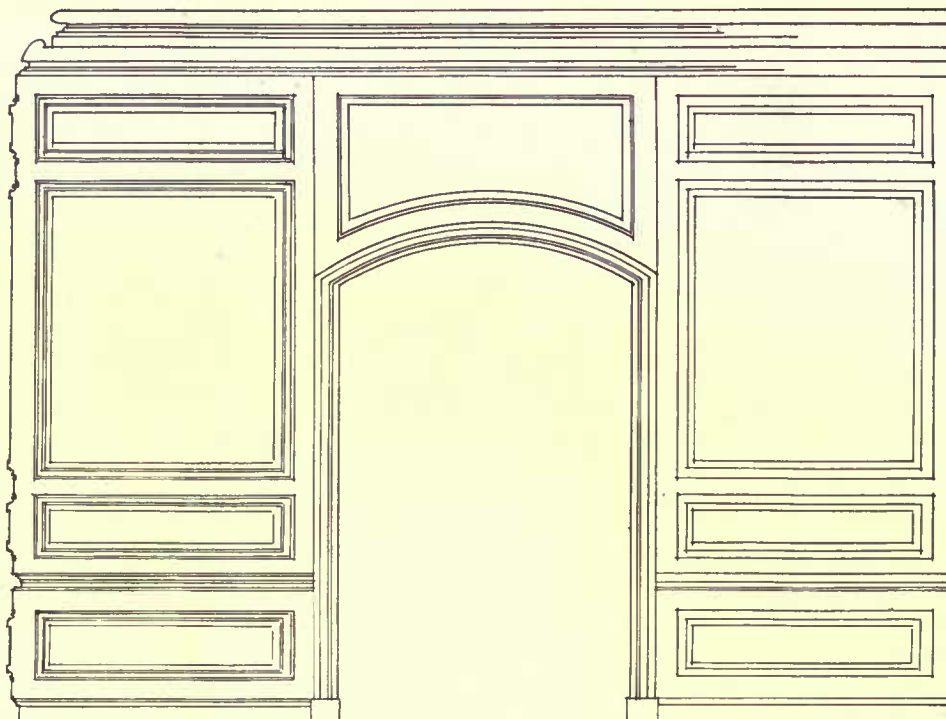
It was along the route of Washington's withdrawal to Morristown that our first search actually started. Armed with a



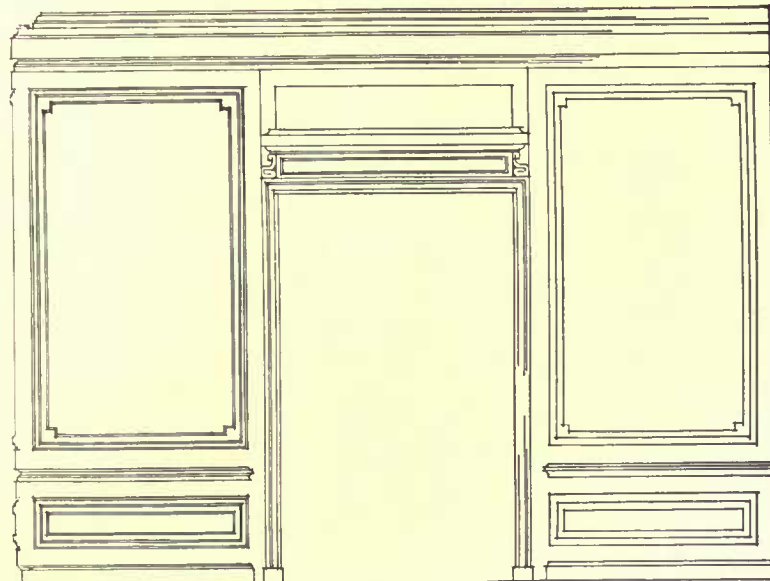
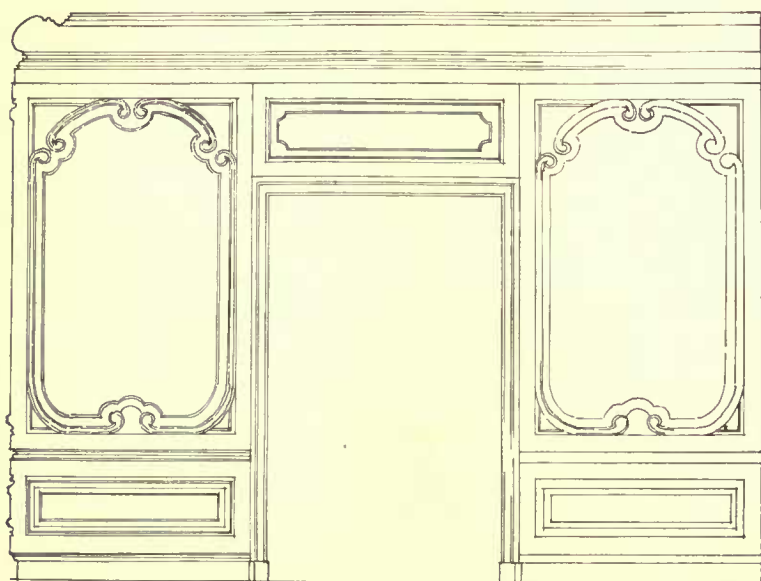
Before the motor came Black Horse Inn was famous. Its history goes back to 1735. The house seems haunted by ghosts of erstwhile teamsters reveling in the tap-room

OUTLINES of FRENCH PANELING

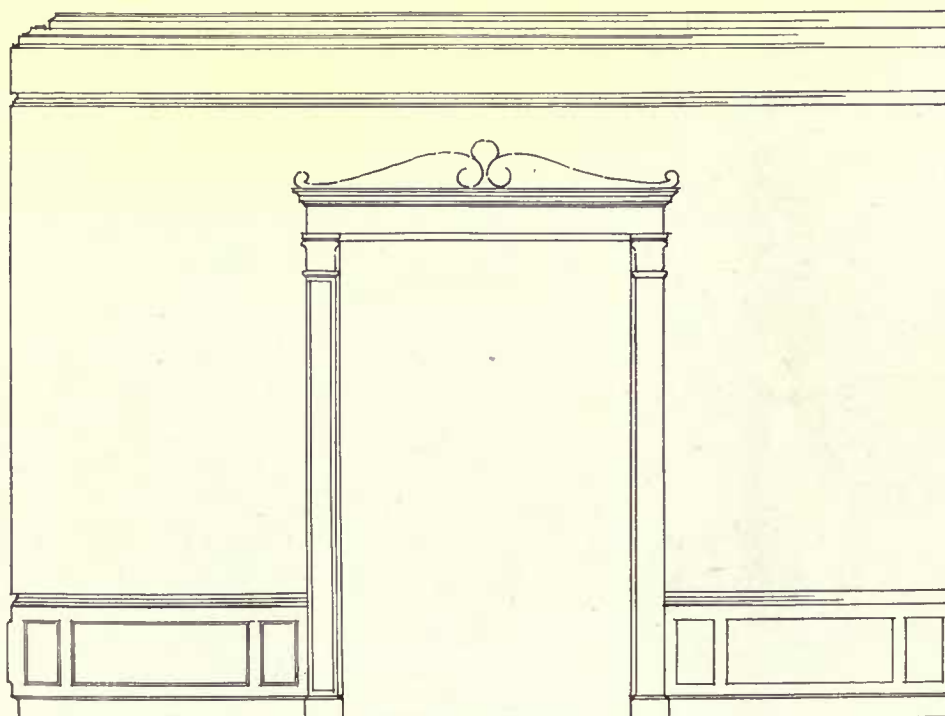
Sketched by RANDOLPH W. SEXTON



Restraint and Classic influence are found in the style of Louis XIV. The moldings of the door frames are wide and deep, the tops often being rounded. Above important doors space was left for a decorative panel. Pilasters from dado to cornice were often introduced



The style Louis XV, commonly known as Rococo, can be an abomination, but in the restrained form its undercut moldings and scroll panels are a genuine enrichment to the architectural background of a room. The panels often take any size to fit the wall space



Revolting against the excesses of the Rococo, the style Louis XVI is marked by an absence of the scroll. The details are refined. Moldings of cornice and over-door panels are simple. Square re-entering angles and rosettes were used at the corners of the panels

The Empire style was an attempt to simplify the previous period by drawing directly on Classical designs. The wall was broken by a low wainscot. Ornament was centered in caps, pilasters and friezes of door and window openings and cornices

THE WAY THEY DO IT NOW

Modern Garbage Incineration Is Another Step in the Evolution of the Almost Perfect Household



The treadle-worked garbage can saves bending over

ONCE upon a time, all the water that came into the big white house on the hill came per Rastus, in two large pails that were filled at the well. There was a sweep at that well, and three or four apple trees, and it was a cool and picturesque spot on a hot summer day. What if Rastus did stop on the way, to see if the robin sure was going to get that-there worm after all? Nobody was in a hurry. . . .

Later on in the perfumed and somnolent afternoon, it was part of Rastus' work to carry out everything the folks didn't eat, and feed it to the pigs, reserving the bones for Lion and Tiger who waved appreciative collie tails before going back to sleep in the shade. Then Rastus went to sleep, too, and even Miss Effie in the high white room with the French wall paper, dozed over her stately novel where nobody spoke a sentence that didn't have all the parts of speech in it, and nobody even dreamed there'd be a day when water would come into the house all by its clever self in a lead pipe—and a lucky thing it would be, because Rastus' great-grandson would probably be impossibly independent.

Three Generations Later

Miss Effie's great-granddaughter lives in town, in an apartment—quite a modest affair—and in place of the straggling mob of retainers

that belonged to the white house on the hill, she has two trim maids who have stayed with her for a remarkably long time in these hectic and degenerate days, largely because she has given them every assistance that Mr. Edison and his fellow-inventors have put on the market—and she hasn't waited until competing housekeepers have installed them, either. In addition to buying the usual household genii, such as vacuum cleaner, an electric stove, and an iceless refrigerator, their mistress has moved into an apartment house up-to-date enough to own an installed garbage incinerator which she considers worth its weight in employment agency fees.

If the ghost of Rastus ever drifts shadow-wise into that white and miraculous kitchen after luncheon, he may surprise Sonya scraping the plates. Pekey-Pekey has his own pre-digested pabulum, and there are no pigs within twenty-five roaring city miles, so Sonya isn't wasting anything when she whisks open a little hopper set in the white wall and tilts all the scraps into a sort of mailing chute that takes them out of her brisk life forever. No breaking her back scraping food into a garbage can, for Sonya. No cluttering up her immaculate dumb-waiter with packages addressed to the garbage man. Nothing but this one quick tilt into infinity—bits of bread, and scraps of salad, the bag the peas came in, the box that brought Miss Genevieve's new dress,

the dust from the internals of the vacuum cleaner, this morning's newspapers, and the egg shells that were the ancestral halls of that delicious omelette—all gone, Rastus, just like that!

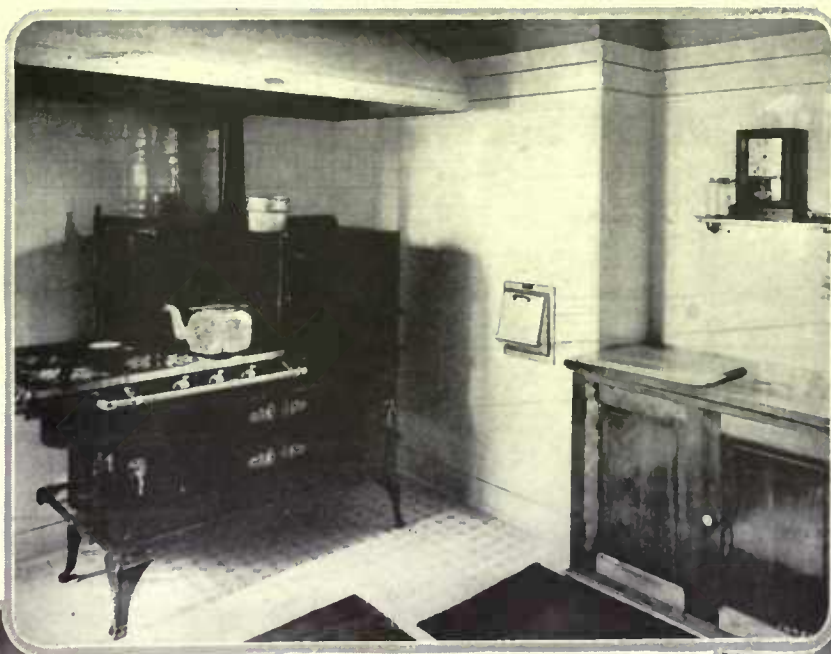
If we undertook to follow his inquisitive black ghost and trace their descent to the Inferno, we'd discover the incinerator itself crouched in the cellar, where the architect indicated it should go when he designed the apartment house. Some landlords build first, and think afterward. But a thought in time saves nine on one's building bills nowadays. And the wise landlord or householder puts in his incinerator along with his refrigerating system.

The Cost of Operation

It costs comparatively little to operate one of these installed incinerators because once the gas or coal with which it runs has started the garbage burning, the waste material goes ahead under its own steam, until there is nothing left for the janitor but fine white ash after the clever incinerator has disposed of the gases produced in combustion and has sterilized itself and its flues. Gas, or no fuel in some incinerators, is a favored starter in these days of strikes, small cellar space, and few furnacemen, and the average incinerator consumes only from twenty to thirty feet per burning.

The heat generated in the process is, to the lay mind, inconceivably great—somewhere in the neighborhood of 1600° Fahrenheit—and this constitutes a real problem in construction, not so difficult in the installed type of incinerator as in the portable kind that Miss Effie's great-granddaughter has in her summer home on Long Island. This portable incinerator looks like an oblong high stove placed in a recess in the wall. Just as an ice box is insulated to keep in the cold, so this in-

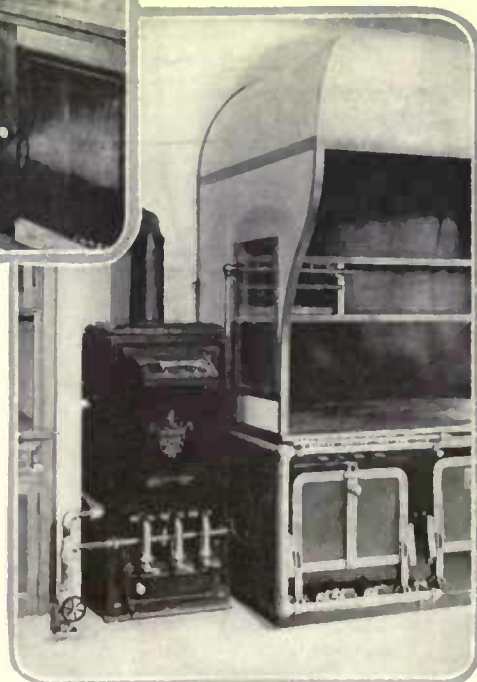
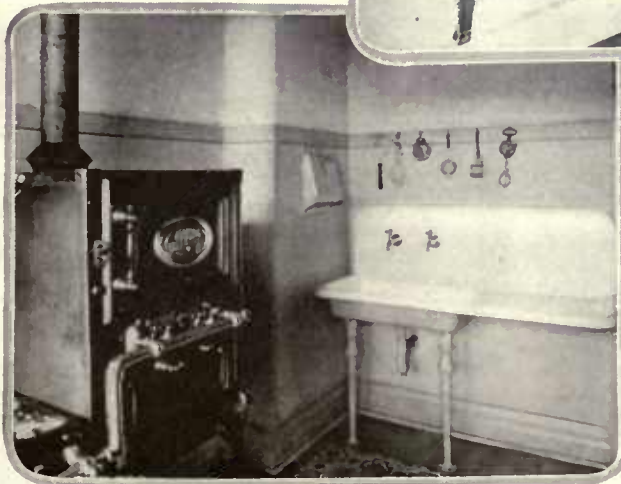
(Continued on page 76)



With a cellar incinerator one has merely to pour the garbage down the chute. Courtesy of Kerner Incinerator Co.

The chute to the cellar incinerator is usually located in close proximity to the sink. Photograph by courtesy of Kerner

Another type of incinerator, gas-burning, is installed in the kitchen itself, close to the range. Courtesy, Borge Incinerator Corporation



HEATING WITH ARTIFICIAL GAS

Steam, Hot Water, Vapor, Warm Air or Any Combination of Systems Can Be Used with Gas to Generate the Heat—Labor and Dirt Will Be Eliminated

W. LAMBERT

IF gas is used for heating the house the annoyance of handling coal and ashes, the uncertainty of insufficient heat at any time and the problem of retaining domestic help to care for the furnace are eliminated. Instead, early in the fall the pilot of the gas boiler or the gas furnace is lighted and from then on, all winter long, any desired temperature is maintained automatically without any further care or attention other than to turn out the pilot late in the spring when heating is no longer required.

Thermostat Control

The luxury of having a dependable heat supply almost instantly available without ever descending the cellar steps to turn down the gas burners is afforded by thermostats which cost but a few dollars, and which may be placed wherever they are most convenient: in the hall, in the living room or in bedrooms if desired. By means of a clock attachment heat is turned on or off to any desired degree at any time. Thus, if it is desired to maintain a temperature of 70° during the day from 6 a. m. to 11 p. m. and 50° for the remainder of the time the clock-thermostat is set accordingly. Automatically at the time set the gas supply is curtailed or increased as the case may be and the heat is turned off or on accordingly. Thus, an added feature comes with the use of artificial gas: no more fuel need be burned than is absolutely needed.

Steam heating, hot water heating, vapor heating, vapor vacuum heating, warm air heating or any combination of them may be used with gas. If any of the foregoing heating systems is already installed, all that is necessary is to substitute a gas boiler or gas furnace for the coal boiler or coal furnace. Gas burners are made which can be put into coal boilers or furnaces, but as they are very wasteful of gas, it is an expensive error to install them.

When the present price of coal, the cost of kindling wood and the cost of hiring a man to attend to the furnace are added together, it will be found as a general thing that the cost of gas is from five to twenty-five per cent greater. In some cases, as will be explained later, heating with gas may cost the same as heating with coal; and under some circumstances, it may, and often does, cost less.

Despite the various rulings of the state regulatory commissions, on an average the most common artificial gas supplied in the United States has a heating value of 550 or 600

British thermal units. This has an important bearing on the cost of gas for heating, because the higher the heating value of the gas the less will be required, and vice versa.

Taking the two values given, from tests carried over a term of years, it has been found that with 550 B. t. u. gas, 32,000 cu. ft. of gas equals a ton of ordinary anthracite coal; with 600 B. t. u. gas, 29,333 cu. ft. of gas equals a ton of anthracite coal. These figures are considered liberal; and under some circumstances it has been found that 20,000 cu. ft. of gas will give the same amount of useful heat as a ton of coal.

Translating these terms into dollars and cents, the following comparative costs of coal and gas are found:

If 550 B. t. u. gas is supplied and gas is sold for

50 cents per 1,000 cu. ft. it will equal coal at \$11.40 per ton.

75 cents per 1,000 cu. ft. it will equal coal at \$16.80 per ton.

\$1.00 per 1,000 cu. ft. it will equal coal at \$22.40 per ton.

If 600 B. t. u. gas is supplied and gas is sold for

50 cents per 1,000 cu. ft. it will equal coal at \$10.28 per ton.

75 cents per 1,000 cu. ft. it will equal coal at \$15.44 per ton.

\$1.00 per 1,000 cu. ft. it will equal coal at \$20.56 per ton.

Most household consumers who use gas for cooking, for water heating and for other purposes probably do not know that most large gas companies, and very often small ones, sell gas at lower rates to large consumers. This is

done to promote the use of gas for manufacturing; but any one using gas for house heating would properly come within the category of a large user and should secure the lower rate. Such a rate would bring the cost of heating the house with gas almost on a par with coal. Such rates are known often as sliding scale rates, secondary rates, block rates or Doherty three-part rates or special rates; and it is well to make inquiry at local gas company offices whether such rates are in effect before installing gas for house heating.

The cost of heating a four-story city residence in Baltimore, to quote one example, was about \$466 for the entire season. In Baltimore gas is sold at reduced rates for house heating, which are fast becoming popular elsewhere. Another, a large suburban residence, was heated with gas for the entire season at a cost of about \$305.50. In St. Louis where reduced rates are afforded through the block system, an elaborate house was heated at a cost of \$318.03 for the entire season.

Gas and Coal Rates

Often at regular rates gas may be cheaper than coal. Thus in New York City gas is sold for 80 cents per 1,000 cu. ft. On Forty-seventh Street there is a private dwelling of seventeen rooms. During 1917-1918 it was heated with coal; and during 1918-1919 it was heated with gas. Cost figures were kept and they compare as follows:

Coal

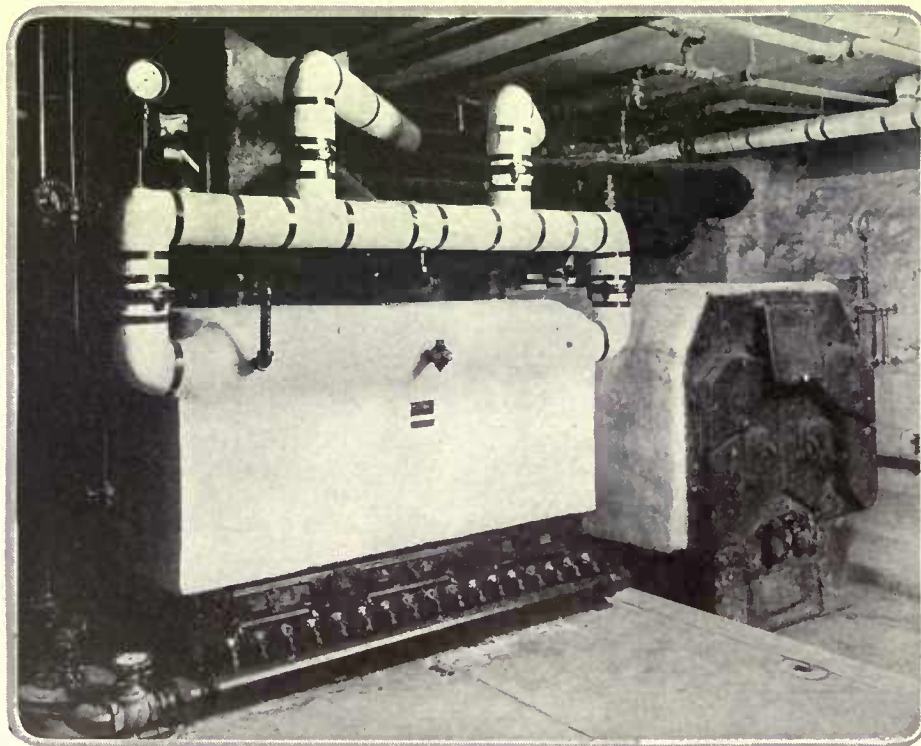
15 tons coal (present price \$12 per ton)	\$180.00
Furnace attendance, 7 months at \$10 per month ...	70.00
Kindling wood, ¼ cord at \$22 per cord	5.50
	<hr/>
	\$255.50

Gas

299,300 cu. ft. of gas were consumed during the entire season at a cost of 80 cents per 1,000 cu. ft. or a total cost of ..	\$239.44
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\$239.44

Gas of a high heating value is supplied in New York City and the house is well sheltered so that the heat loss is relatively small. For this reason the same results could probably not be duplicated elsewhere. But even under less favorable circumstances the cost should not be more than 25 per cent greater, figuring in the actual cost of furnace attendance and kindling wood.



Any system of heating—steam, hot water, vapor vacuum or warm air—may be used with gas. In the first three, a boiler is used. The illustration shows a tubular gas boiler installed adjacent to the coal boiler which it displaced

THE PERMANENT KITCHEN

Equipment in Kitchens and Laundries Must Be Permanently Installed If the Householder Expects to Save the Maximum of Time and Labor

KATE HAMMOND

WE Americans lose a great deal in contentment and comfort because of the habit of considering our abiding-place as temporary. Even our homes are designed with a canny eye to the market. We anticipate the day when we shall be more prosperous and shall want a larger home in a more exclusive neighborhood. And so, with these thoughts in mind, we often plan the new home, not as we would really want it ourselves, but to conform to the imagined ideas of possible purchasers.

Nowhere in the home is this so true as in the workrooms. Think of a refrigerator on castors!—it is almost as ridiculous in conception as a folding furnace or a portable porch. Yet most refrigerators actually are built with castors attached—on the theory, apparently, that a rolling refrigerator is more convenient for the movers to handle when the anticipated day of migration arrives!

So long as we build to sell and design homes which are more convenient to move from than to live in, we will have these anachronisms.

But when we learn to look upon our homes as permanent, then, and only then, will we have kitchens and laundries and pantries which will banish drudgery and put the business of home-making upon a reasonable and efficient basis.

The Fixed Equipment

Practically all the major household machines of the present day should be considered as fixtures. Washing machines, clothes dryers, ironers, ironing boards with their accessory electric irons, dishwashers and refrigerators all require convenient and adequate connections to gas, electricity, water supply and sewer.

A very considerable amount of accessory equipment, such as the motor-driven coffee grinder, silver polishing wheel, pantry plate warmer, toaster and percolator require specially provided connections if they are to be utilized regularly, conveniently and economically.

Yet how often do we find electrical connections made with annoying cords which dangle from the lighting fixture, washing machines and dishwashers being filled from kettles or by means of a length of hose, the dirty water and sludge being drawn off into a pail and emptied by hand. Where a number of small electrical table appliances are in service, multiple socket attachments not infrequently are used which overload the electric circuits. Gas connections for ironers and for certain types of washers which require superheating are provided through unreliable and odoriferous tubes.

The time to provide for an efficient kitchen and a labor-saving

laundry is while the plans are in the architect's hands. It is a sound principle of engineering that a dollar spent at the draughting-board will save from ten to a hundred dollars on the finished work, and this rule-of-thumb applies quite as forcefully in the design of home work-rooms. Drudgery, monotony, vexation and a very considerable percentage of feminine ills can be "planned" out of the new home by competent household engineering, just as increased production, economy and relative freedom from labor trouble can be "planned" into a factory or office by competent efficiency engineering.

Nor is there anything mysterious or so very difficult about it. We must understand the work to be done: we must be familiar with the machines and equipment available for doing this work: then we must arrange and install these machines in such positions and with such accessory equipment (such as lighting)

as to enable the housekeeper to do her work with the minimum of physical exertion and in the minimum of time.

Kitchen and Laundry Plans

Efficient arrangement is found in the kitchen plan. The breakfast nook set by windows is an excellent and pleasant scheme for a small family or a household where no servants' dining room is provided. It has two electricity outlets for table equipment. In the pantry are china cupboards and refrigerator, the latter filled through a door from the outside. In the kitchen itself the dishwasher, sink and cupboard are in logical proximity. The range and fireless cooker are side by side. There are four outlets for electricity. A special corner within easy reach of the stove is reserved for hanging up pots and pans.

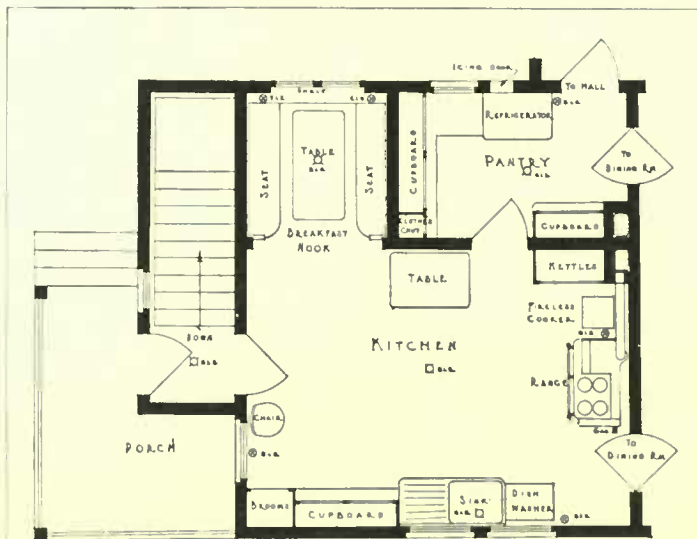
Logical work is also afforded in the laundry, of which plans are here shown. The clothes arrive via a chute in the center of the room, directly over the sorting table. From this point they are placed in the tubs for overnight soaking, and thence pass step by step to the washing machine, rinsing water, dryer, back to the table for sprinkling, and then to the ironing machine or board. The hamper of ironed clothes, whether finished on the machine or by hand, is but a step from the doorway that leads upstairs from the corner of the room.

Smaller Conveniences

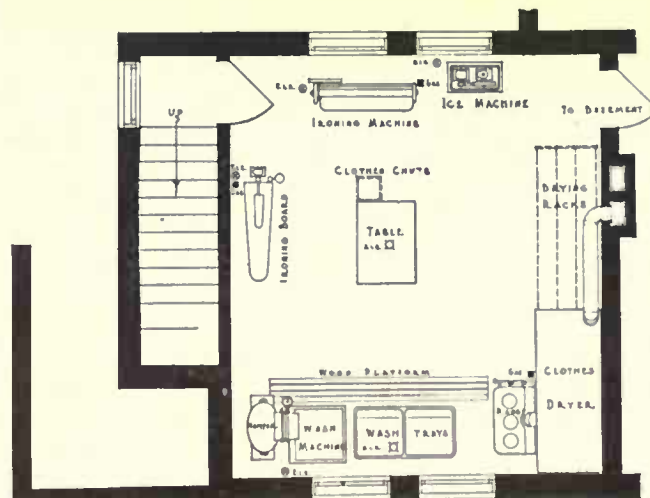
The gas heater of the dryer, which serves also for boiling the clothes when necessary, is but a step from the washing trays and machine. The small ventilating fan is so located as to minimize both the steam of the tubs and the heat of the dryer. The cupboard in which soap, cleaning compounds, bluing and starch are kept, has a glass door which saves, according to careful estimate, not less than two hours every year simply by enabling the laundress to select the right article more promptly and to return it without hesitation to its proper place.

This last detail may appear to be an exaggeration of refinement, but it is just these details which, taken together, make up the difference between everlasting pattering and efficient work. Summed up, they constitute an important feature.

Labor-saving machinery and equipment have now reached such a stage of development that there is no longer an excuse for drudgery. It only remains for us to arrange these machines logically, install them permanently and utilize them intelligently. We thereby place our housework on a business basis. And that, after all, is what housekeeping is—the greatest business in the world.



A kitchen for logical, labor-saving work provides a pantry for china and refrigerator, a breakfast nook and equipment placed in groups according to the nature of the work



Soiled clothes reach the laundry sorting table via a chute. The equipment is placed in logical sequence around the room. Space is also found for an ice machine

RESTORING OLD FURNITURE

*The Method is Simple and the Results More Than Compensate
for the Labor Involved*

M. LOUISE ARNOLD

THIS article has been written for those of us who have, tucked away in attics, nice old pieces of mahogany, walnut or cherry and fear they can never look like real furniture again. A chest of drawers need not be a Hep-pelwhite if its lines are good; a chair need not be a Chippendale to be beautiful.

Perhaps sadder than these good old pieces which languish in dusty attics and second-hand stores are those which have been dragged out, put in the hands of an alleged finisher and, filled with paste and covered with varnish, resemble nothing so much as Pullman fittings.

The directions for restoring old furniture are simple enough.

"Scrape off all old varnish, or paint; get down to the wood. Wipe off with alcohol. Stain with turpentine and a little asphaltum varnish. Shellac it thinly, rub down with steel wool; shellac again, and rub down again and wax."

Removing Old Finish

This rule we applied to five old chairs discovered in a barn. First, we got down to the wood. In places where the varnish was very dry and brittle we scraped it off with a dull knife. Where it was in better condition and clung to the wood, we used a varnish remover. We brushed this on over a small surface, let it stand a few minutes and scraped off the varnish which had softened. Around such places as chair rungs we used a stiff brush and ammonia. This was easier to use in such places, but ammonia should be washed off quickly with warm water and soap as it stains the wood. Of course, it is inadvisable to use ammonia or water around a glued part. So we worked around the joinings with a varnish remover and even that we scraped off as quickly as possible.

When the varnish was all removed, we wiped the entire piece with a soft cloth and wood alcohol. This removed any remaining particles of varnish from the pores of the wood. Then we let it dry thoroughly, and went over the entire piece with fine sandpaper.

Following the theory that it is always easier to make a stain darker than lighter, we used very little of the asphaltum varnish in the turpentine—about a tablespoonful to a quart of turpentine. This will be found to be sufficient for furniture that has been well preserved, but where furniture has been allowed to stand out in the weather and has whitened and dried it may be necessary to add more asphaltum or to brush over certain parts several times.

We painted the chair with the turpentine and asphaltum, brushing on a little, then wiping it off. If it is not wiped, it runs down and makes "teary" places. In light spots we brushed it over several times. When the wood

had taken up as much of the color as it would, we set it away to dry.

The Shellac Coats

The next day we thinned white shellac with alcohol and brushed over it quickly and lightly. Shellac, if properly thinned, will dry quickly, but twenty-four hours should be allowed before it is touched again. Then with fine steel wool we rubbed it down, taking care to rub with the grain and gently. When we

We rubbed off the second coat of shellac as we had the first. Then came the happiest part of all—the waxing.

After brushing off all the dust from the shellac, we applied the wax. We used a prepared furniture wax and rubbed it on with our hands much as a bootblack does, and, with much "elbow grease" and a soft rag, polished!

Then we stood back—honesty compels us to say that we spent a considerable amount of time in admiring our results—and it seemed to us that the chair itself seemed grateful for its restored beauty and dignity.

With the first little chair a success, we now turned our attention to the other and "less fortunate" ones. The broken ones we sent to a good cabinet-maker. Such a trip is a good investment in the case of furniture needing repairs, for the cabinet-maker has the tools and materials necessary, also the skill.

Our cabinet-maker worked wonders with glue. One chair after another was finished. The old seats were recovered with a beautiful tapestry in rose and blue. But at this point we almost met with misfortune—we almost over-padded our chairs. Never allow an upholsterer to overpad cushions. The lines of any piece of upholstered furniture will be much better if the padding is only moderate.

Further Work

Other pieces followed: a little old bed with spindles at the head and foot, a desk picked up in a little second-hand store, and a table, oval, with drop leaves, was a most interesting problem. We bought the table for three dollars. The planing mill man took off the warped top, reglued and planed it. The legs, which were straight and uninteresting, were turned on a lathe and made to have a beautiful taper. All this cost only a few dollars! Before waxing we gave the table a coat of waterproof varnish and steel woolled it, just as we did the shellac.

When put into a lovely new little house, all of these things not only were pieces of furniture, but were pieces of great charm and distinction, which is more than can be said

of some of the modern furniture we might have bought.

What we did anyone can do—there is no secret nor great expense connected with it. Search the attic, then, for pieces whose existence you yourself may have forgotten. Bring them into the light, dust them off, examine their joints and general condition. If the lines are good and the wood sound, it makes little difference how dingy they are. Restoring them will be chiefly a matter of a little knowledge and much work, and the reward will amply repay.



No better example of kitchen progress could be found than by comparing these two—an old cottage kitchen of three hundred years ago and an up-to-date kitchen in a small modern house

had covered the piece, we wiped off the dust with a dry cloth and shellacked it again.

Now all this business of shellacking and rubbing off seems very foolish, but it is the only way to fill the pores of the wood properly and at the same time keep the piece from looking varnishy. There are a number of wood fillers on the market, but while they may be satisfactory for new soft woods, they are far from desirable for old hard woods. I have seen many a lovely piece with a gritty, unpleasant surface caused by a patent filler.

GOOD AIR IN THE HOME

Proper Ventilation and Temperature Combine to Make An Ideal Living and Working Atmosphere

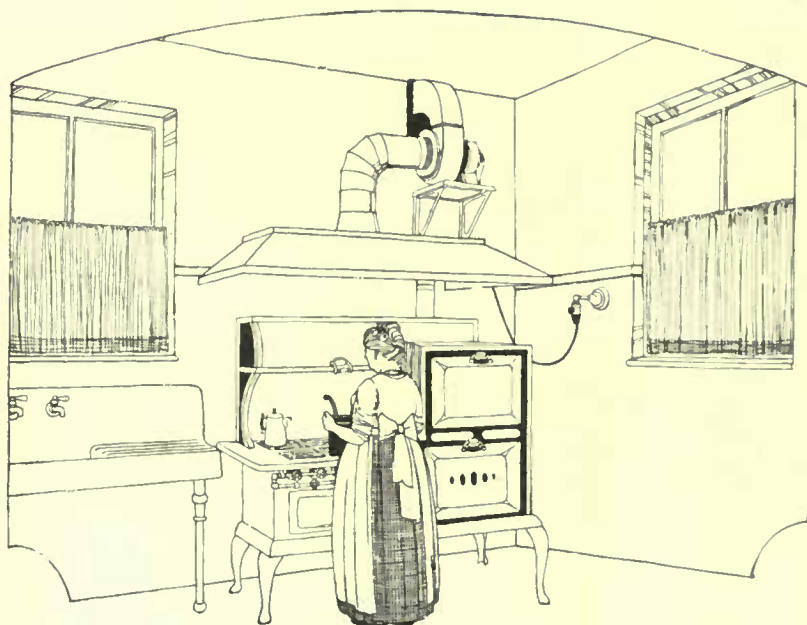
E. V. CAMPBELL

ALTHOUGH air is to be had for the asking, we have to woo it if we want it. But it pays. Keep the air about you in good condition and you and those of your household will soon find yourselves approaching the 100% efficiency ideal.

Business has found this out already. Do you know of any factory, good school, bank, or department store, where there is not installed some sort of ventilation apparatus? Fresh air keeps costs down and keeps health up. On this relation of health and output, efficiency depends.

If housewives thought more of home ventilation and especially kitchen ventilation, we might have improved service, better tempered cooks, and a more satisfactory life in general.

We should approximate, in our warm, comfortable rooms, the sweet, clean purity of out-of-doors. And this is easy to



In kitchens where the stove is hooded cooking odors can be drawn off by a blower run by electricity from a lamp socket. This suction keeps the air in motion throughout the room. Courtesy of the I. L. G. Electric Ventilating Co.

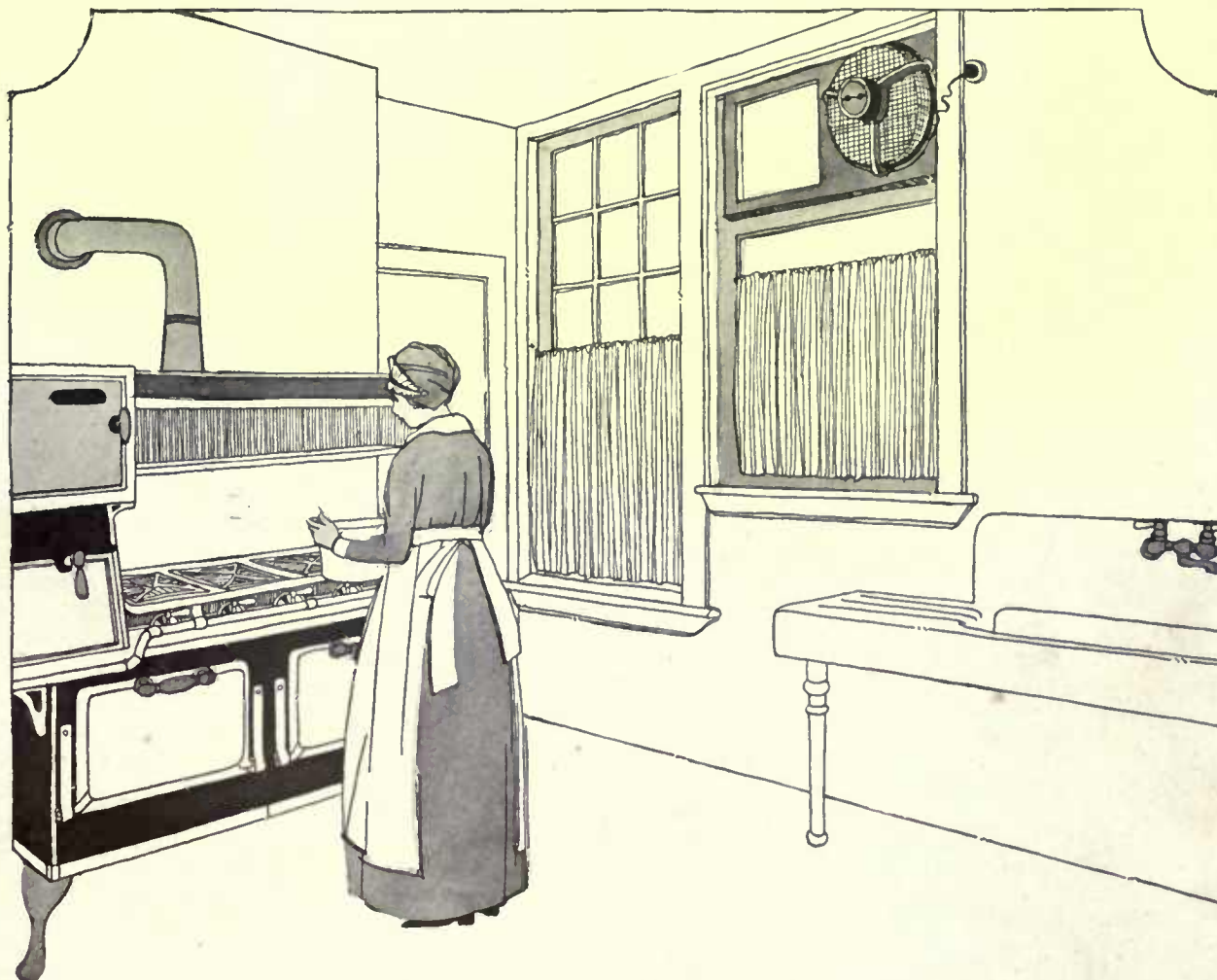
do—just by proper ventilation.

Ventilation can render air even better than the outdoor variety by purifying it of dust and by supplying it with the right amount of moisture.

For the ordinary home the great air conditioners and ozonators, which are installed in institutions and factories, are unnecessary. The best, simplest and least expensive ventilating system for the home is the system regulated by fans and fans and blowers, and to this method we will introduce ourselves.

It is conceded by ventilating and heating engineers that the air, to be healthful, must be in ceaseless motion, and it must be renewed constantly and evenly. In other words, it doesn't make so much difference if the air is burdened with carbon dioxide gas which we exhale from our lungs, as it does if the air is stationary. Hence the use of

(Continued on page 64)



The simplest machine for kitchen ventilation is a motor-propelled fan installed in a panel in the upper sash of a window. Power is supplied from a lamp socket. The fan draws out all cooking odors and hot air, thus keeping the air in motion, which is the desirable factor in all ventilation. Courtesy of the I. L. G. Electric Ventilating Co.

A CITY GARDEN IN SOUTHERN CALIFORNIA

*Possessing the Charm of Adaptability to the Out-of-Door
Habits of Life*

HAZEL W. WATERMAN

AN example of the wall enclosed formal type of garden which is both beautiful and unusual, is that of Mr. Julius Wangenheim in San Diego, California. In marked contrast to the plot of ground adjoining his residence, which for years lay barren, this garden calls forth much admiration and is so in harmony with the dwelling that it appears always to have been its adjunct.

The property faces on three streets with

A brick wall separates the garden from the street, but it is not an unfriendly wall. Through the spindled panel of the gate a glimpse of the garden is had



a difference in elevation of 17' between its highest and lowest points. On the lower portion where the house is built back from the street there are sloping lawns and shrubs, an appropriate foreground for the architecture of the dwelling whose half-timbered second story suggests an English influence. The first story with porches at each end of the wide, uncovered veranda is of brick. The garden wall furnishes the needful architec-

The tea house facing the pool is especially livable and intimate. Its floor is of blue and brown tiles, ceiling lilac, and there are picture tile panels in the brick wall





The walks, steps and pools are on the main axis. Beyond is the wall fountain. Hazel W. Waterman, garden architect; planting by Kate O. Sessions

The pools form the central feature of the main garden, the water overflowing the low curved lip of the upper pool into the lower. Broad steps link the two levels

tural adjustment. It continues the line of the house for a short distance, then becomes irregular in line and in height to meet the requirements of the contour of the land, embracing the garden pavilion, and at the farthest corner including and subordinating the garage. Its solid base, buttressed at intervals, is lightened above by panels of open design. The whole composition is merged into continuity by exterior planting, flowers, leafage of vines and shrubs, and branches of interior overhanging evergreens.

Although the garden belongs to that class where privacy is desired, the treatment of the wall has an undeniable friendliness which disarms criticism of exclusiveness. Featured in an ornamental setting, a cement seat is placed convenient for the public. The several gateways form picturesque breaks in its elevation; the gates, attractive in design, are jade in color. Through their spindled panels tantalizing glimpses of the garden may be obtained by the passerby to whom the delights of the interior are inaccessible.

Within the walls the lot inclined toward the house; a deter-



mining factor which suggested the formal treatment to the garden architect. By means of an architectural scheme enclosing terraces and central pools, impressions of distance and breadth are obtained which from the actual boundaries seemed inconceivable, while the effects produced by terraces rising from the house are unusual and more varied than those possible to a level or a descent.

Planned and planted on the principles of garden craft, the spirit of the Italian garden prevails; there is, however, almost a medley of details and colors. Strong individuality is shown in the combination of materials—brick, cement, tile, and bronze—which, with the grouping of flower-planted spaces and foliage, create a pleasing diversity and justify an artificiality intended to astonish the spectator.

There are three divisions or terraces, divided by retaining walls. Nearest the house the first division has a wide brick-paved walk and two groups of steps leading to the second terrace, the main garden, rising slightly to the retaining wall which sustains the third terrace.

(Continued on page 82)

August

THE GARDENER'S CALENDAR

Eighth Month



Keep the ground working by planting another crop as soon as one is over



Before replanting evergreens, cut off any bruised or broken roots



Tramp in the soil firmly about the roots after the tree is set



The time to plan changes in the flower garden is during the summer, when existing effects are clearly to be seen



Judicious thinning of the foliage on trained dwarf fruit trees is advisable in order that the fruit may develop better



Never let the vegetables remain ungathered so long that they become tough. Any surplus from the table can be canned

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
1. 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.	2. 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.	3. 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 paperbleachers or boards for this purpose, blanching only in usable quantities.	4. Flowers intended for cultivation in the greenhouse this winter should be started now. Seeds of various kinds such as stock, mignonette and snapdragon may be sown, or small plants may be purchased.	5. 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.	6. 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.	7. Evergreens may be planted at this time. These are plants that need a great deal of water so it is advisable when setting them to saturate the soil thoroughly to restore and encourage activity of the roots.	
8. Vegetables of the different forcing types may be started for greenhouse cultivation. Tomatoes, cauliflower, lettuce, spinach, parsley, bean Swiss chard and New Zealand spinach are vegetables of easy culture under glass.	9. 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.	10. 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.	11. 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.	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. 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.	14. Crops that remain in the ground, such as Swiss chard, parsnips, etc., should have a topdressing occasionally with a strong fertilizer to prevent them from becoming tough. Soluble fertilizers are more available.	
15. 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.	16. 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.	17. Roses showing a substantial growth should be encouraged by top dressings of bone meal or any good fertilizer. Though it does not improve the quality of the fall flowers it gives the plant more vigor.	18. If you want high-grade dahlias 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.	19. 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.	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 soaking it up at a convenient point so that the green material will decompose.	21. 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.	
22. 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 cold frame is the gardener's best friend.	23. 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.	24. 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.	25. It is advisable to have a small step-ladder 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.	26. 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.	27. Gather the onion crop now. When the tops have died down the onions should be pulled and left in 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.	28. 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 cold frame and setting them out in early spring.	
29. Before cold weather, look over the greenhouse, replacing broken glass, doing any necessary repair work. Be certain the heater is in working condition, particularly in a greenhouse that was closed last year.	30. 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.	31. 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.	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>Hushed with broad sunlight lies the hill, And, minuting the long day's loss, The cedar's shadow, slow and still, Creeps o'er its dial of gray moss.</i> —LOWELL	



A wooden rake is good to smooth over the ground before planting



Hydrangeas may be pruned after the blooms have passed their prime



Tomato plants should not be neglected. Training and pruning are needed

DID ye ever stop to think how Nature changes her music, like, from season to season? In June an' early July, fer instance, it's birds a-singin' from afore sunup to after sundown. Then these sorter quit, an' durin' the rest o' the summer an' inter the fall, ye hardly hear one o' them. 'Stead o' daylight bein' the singin' time, it's night, an' ten million crickets an' sich-like bugs starts a-fiddlin' an' a-sawin' an' a-scrappin' soon as dark comes. Dingin' if I know how they do it, but some o' them critters don't seem to stop fer breath the whole blamed night. I've laid awake many a time listenin' to some little cuss jus' outside my window cheepin' ov'ry ev'ry second—thousands an' thousands o' times without a hitch or break. Reminds me o' one o' these here labor agitators what come through our township a while back, tryin' to tell us farmers how we oughter stand up fer our rights. He talked an' talked, an' far as I could see he only really said about one thing. But he kep' firin' that one idee at us so many times that we got dumb tired o' hearin' it, an' fin'ly run him to hell an' gone out o' town. A man hates to be told he's a deaf, dumb an' blind fool—specially when he ain't asked fer no advice in the first place.

—Old Doc Lemmon.

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SOFT FRENCH COLORS

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The quality is excellent, and the price is particularly reasonable because we are able to give you the advantage of depreciated exchange.

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Ctsse De Courcy.....White and Lilac
Dalmarius.....Pale Blue and Amber
Eldorado.....Bronze and Violet
Her Majesty.....Glowing Rose
Hiawatha.....Lavender and Purple
Iris King.....Old Gold and Crimson
Innocenza.....Pure White
Jeanne D'Arc.....White Frilled Lilac
Juniata.....Bright Blue
Lohengrin.....Cattleya Mauve

Loreley.....Sulphur & Purple
Mary Garden.....Cream Stippled Maroon
Mme. Guerville.....White Sanded Violet
Monsignor.....Pale and Deep Violet
Mrs. Neubroner.....Golden Yellow
Nokomis.....White & Velvety Blue
Nuee d' Orage.....Stormcloud shades
Pallida Dalmatica.....Silvery Lavender
Parc De Neuilly.....Deep Blue Violet
Prince d' Orange
Golden Yellow & Brown
Princess Victoria Louise
Primrose & Plum
Quaker Lady.....Lavender, Blue & Gold

Collection E. Tall Bearded Iris

Price \$5.00

Actual Value \$6.25

Canary Bird.....Pale Yellow
Chester Hunt.....Pale and Deep Blue
Chelles.....Golden Yellow and Red-Purple
Darius.....Red, Violet and Gold
Fairy.....White and Soft Blue
Honorable.....Mahogany and Gold
Iris King.....Old Gold and Crimson
Jacquesiana.....Fawn and Red-Violet
Juliette.....Snow-White and Violet
Khedive.....Deep Lavender
Loreley.....Sulphur and Purple

Mme. Chereau.....White Frilled Blue
Mme. Guerville.....White Spotted Violet
Nuee d' Orage....."Storm Cloud" color
Othello.....Deep Blue
Pallida Dalmatica.....Silvery Lavender
Pallida Mandraliscae
Rich Lavender Purple
Queen of May.....Soft Rose
Silver King.....Pearl White
Trautlieb.....Deep Rose
Wm. Wallace.....Bright Violet-Blue

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Catalogue free upon application.

THE WING SEED COMPANY
Box 1427, Mechanicsburg, Ohio
THE HOUSE OF QUALITY AND MODERATE PRICES

Gingham Glorified

(Continued from page 33)

is gold framed, and on the top of the walnut commode is set a henna jar upon a runner of black and gold. A scheme such as this also would be found charming in the living room, the more formal dining room, or in the library.

A Green and Rose Bedroom

Appealing particularly to the beauty-loving feminine heart is the bedroom of green and rose, again gingham-glorified. Against walls of ivory, above a floor laid with a rose and gray carpet, are hung drapes of green and white gingham showing a broken diagonal plaid and lined with an ashes-of-roses Jap crepe. The furniture is green with a wide band of a bronze-putty color, and decorated with a bit of rose color in the posies. The bed is draped with the gingham, but has a throw cover of gray linen stitched with rose wool, which wool also forms the tassels on the bolster case. The floor pillow is of ashes-of-roses velour, the chair is of gray linen with appliqued strips of gingham and old rose wool tassels; the glass curtains are of sea green georgette.

The Gamut of Ginghams

It is wise to visit your local gingham counters before setting your heart on an impossible color scheme. I have hovered near mine long enough to glimpse many alluring lengths, which should be fairly indicative of an average assortment. In the large bar plaids, broken pleasantly in color distribution, were seen deep rose and black, with an emerald green line; brown and black with a lavender line, both of these showing a white ground; on a back of fine black pin-bar on white, a broad band of salmon brown, formed by the

combination of brown, rose and blue; on a background of golden brown braided on white, a wide cross-bar of rose and black on powder blue; on a ground of white finely lined in green and black, a noticeable cross-band of two tones of deep rose and black. There were many attractive stripes, blues, greens, tan and cream and black, lavender, pinks. Small pin blocks of black on Alice blue, of yellow on white; unequal large checks of deep pink and green on white; a double small plaid of lavender and purple, of old blue and dark blue, both on a white background; a small broken plaid of tan and blue; a small double bar plaid of rose and white on a dark green ground. Surely on any counter there are ginghams enough to choose from, and to inspire.

A Gingham Dining Room

In a dining room guaranteed to scare away the blues, and to make life in general a beauty and a joy forever, gingham of turquoise and orchid lined with soft yellow was hung at the windows, with glass curtains of a plain buff crepe. The walls of this room were a creamy buff, on the floor was a mauve carpet. Gay cottage furniture was used, with a drop-leaf table and Welsh dresser, all painted in putty color and a clear greenish turquoise, the latter lining the interior of the dresser, where English porcelain in black and yellow on cream was effectively displayed, together with a few luster glasses. The final touch of color in this room was arranged in the window seat, for it was cushioned in soft peacock, and the pillows laid on it were of old gold, black, turquoise, orchid and gingham. A room that was a veritable garden spot in a gay little house!

The Setter, An Aristocrat Among Dogs

(Continued from page 45)

factory around the average house. Many thoroughbred, pedigreed setters are to be had which have not the extreme nervous development of those of field trial stock, and it is from among these that your selection should be made. The Llewellyn strain is a good one, and dogs with a fair percentage of Laverack blood in their veins are also excellent. Many setters are of Gladstone stock, than which none is better.

In conclusion, treat your setter with due regard for his physical as well as mental nature. Remember that he is a dog which needs exercise, good food and wholesome surroundings in order to be at his best. A pine tree from the mountain top will not thrive in a mushroom cellar, nor will an English setter with an ancestry of open-air hunters succeed in a boudoir atmosphere of sachet powder and steam heat.

NOTES of the GARDEN CLUBS

THE Garden Club of Illinois, founded 1912, is composed of 60 active members (women), and 15 honorary members, including men, representing several places near Chicago, notably Lake Forest. Ten meetings are held at private houses during the summer. An annual report is published in loose-leaf form for filing in note books. Twenty-eight members have a "specialty"—bulbs, novelties in perennials, wild flowers in gardens, bog-gardens, etc.—on which they become authorities.

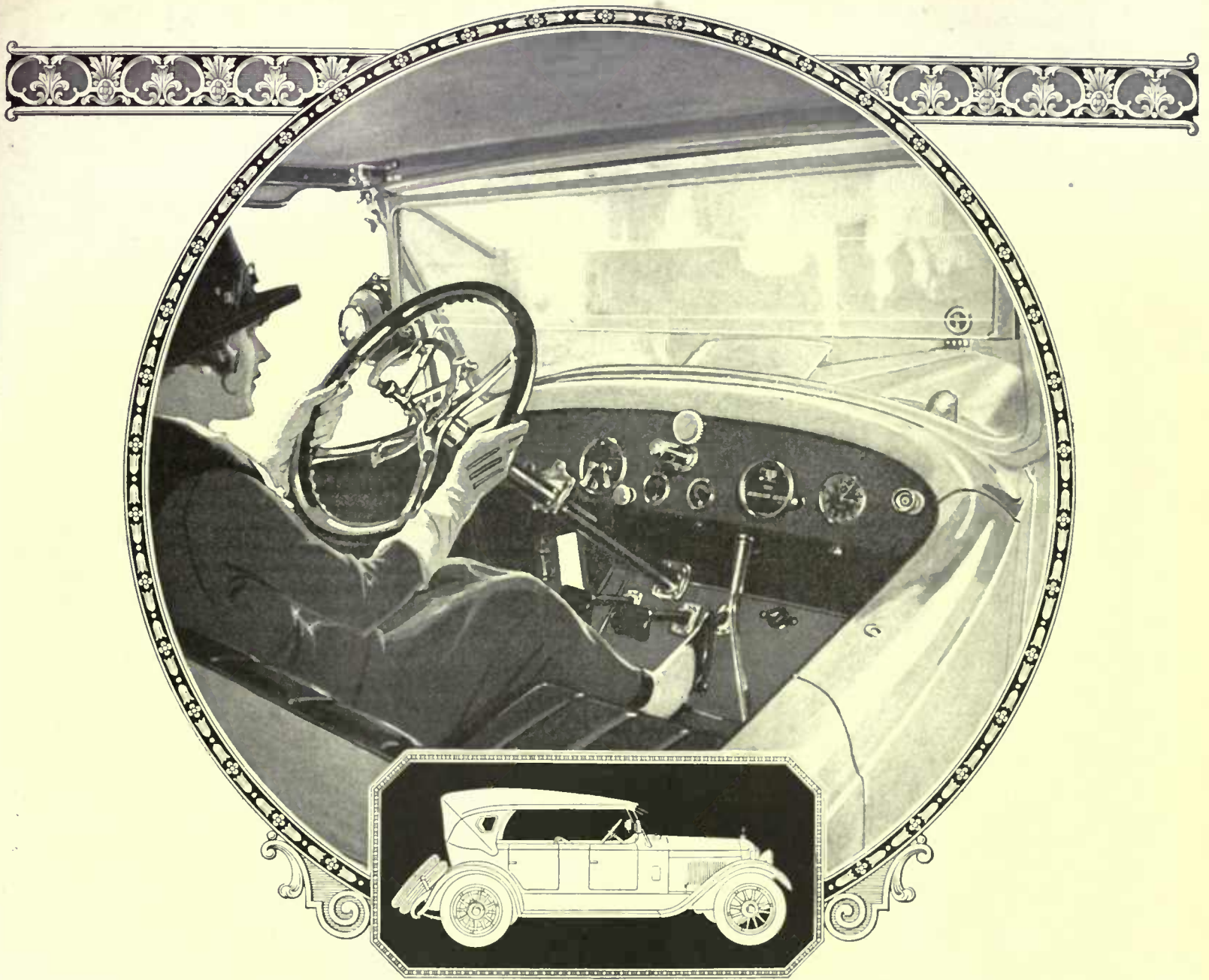
scaping and planting of a beautiful park in Lake Forest and the establishing and conducting for two years in Lake Forest of a school of landscape architecture open to members of the Club and the College. This work was interrupted by the war. This spring the Club was addressed by Mr. Jens Jensen, landscape architect, on "Our Native Landscape". He advocates the naturalistic school, and the use of native vegetation rather than foreign.

The surplus from the gardens has been given to the Chicago City Garden Association. This year the Club is planning a weekly flower market in Market Square, Lake Forest, the proceeds to be used for municipal planting. Nearly \$3,000 was given in the last three years for planting the municipal gardens of Chicago. Last year five truck-loads of shrubs and plants were sent to beautify the temporary quarters of soldiers at Fort Sheridan. A competition is held for garden designs. Prizes are offered at horticultural shows. Among the most valuable accomplishments of the Club are the land-

THE Garden Club of Camden, Maine, founded 1913, jointly by summer and permanent residents, now numbers over 100 members, men and women. One of the presidents was a descendant of John Alden; another, Mr. C. Dedderer Thompson, of New York. The president for 1920 is the daughter of Italian resident parents.

The Club has interested townspeople in civics, and secured a sprayer for the town's use, to preserve its trees. Representatives of the State Agricultural Department, and professional gardeners from large private estates, have given

(Continued on page 60)



THE dominant appeal of the Premier lies in its artistic wholeness. It is to this singleness of impression that the car owes its striking dignity and grace. Every component part of the Premier—from its wonderful aluminumized motor and its exclusive electrical gear-shift to its luxurious appointments, and its refinement of detail—lends

itself to this effect of unified completeness. The Premier has that distinctive quality of beautiful things—economy of design.

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PREMIER

MOTOR CORPORATION
INDIANAPOLIS...USA

THE ALUMINUM SIX WITH MAGNETIC GEAR SHIFT

Notes of the Garden Clubs

(Continued from page 58)

practical talks on soil, fertilizers, preparation and use of insecticides, culture of small fruits, preservation of apple and elm trees. Opportunity for questioning the speakers was especially valuable. Local papers reported the addresses, enlarging the audience. The Club started school children in making bird houses, for which prizes were offered. The Camden Club has a wonderful region for roses and dahlias. Field days are held, and the flower show is staged in September.

THE Garden Club of Williamsport, Pa., founded 1916, has 160 active and 40 associate members, including men and women. A new by-law permits also non-resident members. Meetings are held at private houses, from early February to early November. This year's program is printed in most artistic form with illustrations and quotations. Topics of lectures include the financial side of gardening, cultivation of special flowers, "Flower Arrangement" by Prof. E. A. White, of the Department of Floriculture, Cornell University; Historic, Italian and Australian Gardens, the two last illustrated with slides; Table-top Gardens, an Outdoor Pageant, a Flower Show, a Garden Mart, and finally slides of members' gardens. At the flower mart one May, 1,000 Dorothy Perkins' roses were sold in three-quarters of an hour. Five hundred shrubs, 100 trees, 600 perennials have been sold on one occasion.

The Club has interested residents in beautifying Williamsport. Interest has been aroused also in preservation of the lovely wild flowers so abundant in this region. A war garden was planted, contributions sent for re-orcharding France, and last year Liberty Bonds were bought which partially financed the Club's chief project this year—the planting, with some co-operation of money and labor from the next town, of twelve miles along an important high-road. Trees, shrubs and vines will be planted first, and if the public respects the work, smaller plants and bulbs will be added later.

THE Garden Club of Lawrence, L. I., founded 1912, has a membership "well over a hundred" open to men and women. The president for 1920 is Mr. Julian Hinkley. The Club is formed mostly of summer residents of Cedarhurst, Hewlett, Woodmere and Lawrence.

This year's program includes, besides lectures, a tulip, a peony and rose, and a chrysanthemum show, as well as one general fruit, flower and vegetable show. During the war the Club assisted in neighborhood war gardens. The Club dues support a scholarship at the School of Horticulture for Women, Ambler, Pa.

THE Garden Club of Ridgewood, N. J., formed in 1914, with eight members, by Mr. Robert L. Roe, afterwards president for four years, has now 300 members, all men, commuters, in a town of 8,000 population. This Club is said to be the largest of its kind in the United States, perhaps in the world. Evening meetings, which were held first in private houses, are now held in a public hall. Co-operative buying of seeds and other garden supplies was found to be so satisfactory that it has been extended to necessities for household use.

Shows are held in June and September, including vegetables, fruit, flowers and classes of artistic arrangement. General standards of gardening have been improved and advice on gardening published in the local papers. The real estate men declare the Club is the most valuable asset the town possesses. Each of a number of members grows over a hundred varieties of dahlias, and one

has 250 varieties. Hohokus, adjoining Ridgewood, has also a garden club of men, recently founded. The program for 1920 is confined to definite flower and shrub topics, beautifying Hohokus, arrangement of cut flowers, a garden night, field day, and a social night.

THE Garden Club of Morristown, founded in 1912, has a membership of sixty, all women, which may be increased to 125. Meetings are held twice a month, from April to November. There are monthly exhibits of flowers, for which prizes are given. The topics for meetings this spring include iris growing and hybridizing, scientific grass growing, birds and insects, Italian gardens, shrubs and hardy plants. Lectures are given in the Public Library, admission by cards issued on application. The local papers report the lectures. The Club has given the Library books on gardening and vases which they keep filled with flowers. The Garden Club co-operates in the care of the grounds of the Community Club, and is affiliated with the Wildflower Association, interesting school children in the preservation of wild flowers.

THE Park Garden Club of Flushing, Long Island, organized in 1914, has 100 active, 85 associate and 16 non-resident members, including men and women. Bi-monthly meetings, usually with lectures, are held throughout the year; also there are two field days, two flower shows, and informal flower exhibits. This June the Club in cooperation with the newest of the special flower societies, the American Iris Society, arranged a garden party and iris exhibit at the residence of the Club's President, Mrs. John W. Paris. In 1919, a quarterly bulletin was started, publishing the Club's program and records, also items of general garden interest. Some of the members are hybridizing, others write for publication. At the International Flower Show in New York, members of the Club made 19 entries, and received 13 prizes and 3 commendations. The Club has done public tree planting, aided in organizing other clubs, has cooperated with the Ridgewood Garden Club in lighting a 30-foot living Community Christmas tree and is affiliated with the Long Island Council of Women's Clubs, American Rose, and American Dahlia Societies.

THE Garden Club of Lenox, organized in 1911, has a membership of 93 men and women, many of them owners of the finest places in Stockbridge, Great Barrington, Pittsfield, Lenox, etc. Mr. Thomas Shields Clarke, the sculptor and painter, is an ex-president. Meetings are held fortnightly from July to October. Original work is done by the members in designing miniature gardens and in writing papers. In 1918 the Club subscribed \$1,000 to support a Unit of the Women's Land Army, has endeavored to protect the native flora and forests of the Berkshire Hills, and awards prizes to school children of the country for the best bird-houses.

THE Garden Club of Dutchess and Orange Counties, New York, includes men and women. The President is Dr. E. L. Partridge, of New York. Meetings are held during the summer, and an occasional winter lecture is arranged in New York. Members contribute many of the papers for the Club program. This Club was organized by the late Mrs. Fairchild, formerly Mrs. Ely, author of "A Woman's Hardy Garden." Mrs. Verplanck, who lectures before garden clubs, and Miss Mary R. Jay, Garden Architect, are other members.

(Continued on page 62)



FROM New England to California leading furniture stores are enabling their patrons to share in the nationwide vogue for Mathews Garden - Craft — the artistic out-door furniture painstakingly fashioned of cypress, the "wood eternal." Chairs, tables, benches, hooded seats, trellises—all are shown in their displays.

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Notes of the Garden Clubs

(Continued from page 60)

THE Gardeners of Montgomery and Delaware Counties, Pa., are 40 women, all doing personal garden work, who meet sixteen times a year. The Club operated a Farm Unit during the war, and has cooperated with other clubs in organizing Flower Shows and Community Gardens, etc., which later became self-managing.

THE Garden Club of Hartford, Connecticut, organized in 1916, has a limited membership of 35 women who all work in their gardens. Monthly meetings are held excepting July and August. Members exchange plants and write many papers for their meetings. The Club has planted the grounds of the Connecticut Institute for the Blind, and also of the Deaf and Dumb Asylum. This year the Club plans to visit the Arnold Arboretum.

THE Garden Club of Chestnut Hill, Massachusetts, organized in 1915, is composed of 105 men and women. Mr. R. M. Saltonstall has just retired as President. Meetings are held approximately once a month from November to May; also there are field days in the Spring, and an annual flower show.

Mr. E. H. Wilson, of the Arnold Arboretum, who has introduced thousands of plants from China into this country, is among the eminent men who have addressed the Club. Miss Marian C. Coffin, landscape architect, spoke in April on "Spring Planting." In May, Miss Edna Cutter delivered "A Message from the Farm Women." Many members work in their gardens, and some have hybridized orchids. The Club established a community canning kitchen during the war and contributed through the Royal Horticultural Society of England for the benefit of distressed Belgian horticulturists. Recently the Club has assisted in fitting up the dormitories of Amherst Agricultural College.

THE Rumson (N. J.) Garden Club, organized about 1914, has 150 men and women members, mostly summer residents of seven or eight settlements, including Seabright, Rumson, Red Bank, Monmouth Beach, Elberon, Oakhurst, etc. Gardens thus vary from the walled sunken garden of Mrs. Hamilton Fish Kean, within 100 feet of the ocean, to elaborate plantations in the sheltered inland areas. Meetings are held monthly from June to November, usually with lectures by professionals, but some original papers are read by members. Mrs. S. A. Broun, author of "Gardens to Color and Individual Gardens" and who lectures on "Old English Herb Gardens," is a member of the Rumson Club. This year besides several field days and monthly flower exhibits, there will be two flower shows. The President, Mrs. George Ward, Jr., has given special attention to the premium list which was referred to Professor Nash

of the New York Botanical Gardens and professional gardeners. The Club has been helpful with a woman's cooperative training farm, and has especially encouraged children's gardens, in which Mrs. Howard Borden, one of the founders of the Club, is particularly interested. This season there will be a paid supervisor and an entertainment for the children when the prizes are awarded. Among new committees are the Tree-planting, Lantern Slides (of members' gardens) and the Plants Bargain Committee. The last is to offer surplus seedlings, etc., from the larger places to small householders at small prices.

THE Garden Club of Albemarle County, Virginia, organized in 1911, has 50 members, all women, who meet monthly. There are plant sales in May and September, and an autumn flower show. A "Curb Market" was conducted during the war. At present the Club is engaged in replanting the old Schele de Vere Garden situated on the grounds of the University of Virginia, Charlottesville, Va.

THE Garden Club of Cincinnati, Ohio, organized in 1914, has 30 members, all women, but includes men in its list of associate and honorary members. Meetings are held every month in the year, at which there are exhibits of forced plants and bulbs as well as outdoor grown flowers, fruits and vegetables. The opening lecture this year was by Mr. Underwood on "New England Gardens." Mrs. Samuel H. Taft, President of the Club, is also regional vice-president of the American Iris Society for Ohio, Kentucky, Indiana, and Michigan. Mrs. Taft has created many valuable dahlias, some of which she has named for her Club members. Mrs. Charles Anderson and Mrs. James Perkins have also specialized in dahlias, Mr. John Wareham in iris, and Mr. Carl H. Krippendorf in daffodils and lilacs. Miss Isabelle Pendleton, another member, is a graduate of the Lothrop School of Landscape Gardening. By permission of the Park Commission, one year the Club held a flower fête in Eden Park, selling everything connected with gardening, from gloves and weeders to bird baths and trees. The proceeds were used for beautifying the city streets and roadsides. In 1915 the Club sold 9,000 pink rose bushes at cost (10 cents each), the school children buying 3,000. In 1916, 10,000 Dorothy Perkins' rose bushes were sold in three hours, and two weeks later, thousands more were bought and planted all over Cincinnati. On the Wooster Pike the Club has naturalized 50,000 daffodils, 10,000 iris, and planted thousands of flowering shrubs. To quote Mrs. Taft, "The Garden Club is directly responsible for placing flower boxes in the windows of all the business houses and shops along the main thoroughfares."

ELLEN P. CUNINGHAM.

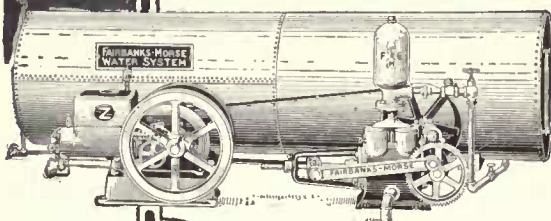
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Canary-Bird. Standards and falls pale yellow. 25 cts. each.

Carlotta Patti. Standards lemon-yellow; falls same, veined reddish brown; dwarf. j

Dalmatica. Delicate lavender. Tall, vigorous plant, with very large flower; one of the finest of all Irises. 35 cts. each, \$3.50 per doz.

Darius. Yellow and lilac; large flowers.

Donna Maria. White, tinged lilac.

Florentina alba. Silvery white; early.

Fragrans. Lovely white, edged with violet.

Gracchus. Standards yellow; falls crimson, reticulated white, with yellow margins. 25 cts. each.

Her Majesty. Lovely rose-pink; a variety of great distinction and beauty. 35 cts. each.

King of Iris. (New.) A striking novelty, with flowers of perfect form, the standard clear lemon-yellow; falls deep satiny brown, with a broad border of golden-yellow. 50 cts. each.

Lucretius. Standards white, delicately shaded blue; falls velvety violet-purple.

La Tendre. Standards white, tinted lavender; falls light purple.

Lohengrin. (New). Foliage and flower of gigantic size, of a deep violet-mauve. 50 cts. each.

Loreley. (New). Perfect shaped flowers, falls of a deep ultra-marine-blue, more or less veined with creamy-white and bordered sulphur-yellow; the standards are a pale sulphur-yellow, making a beautiful contrast. 50 cts. each.

Madame Chereau. Pearly white, daintily edged with lavender.

Nibelungen. (New). Standards fawn-yellow, falls violet-blue, with fawn margin; distinct and pretty. 50 cts. each.

Oroya. Standards light purple; falls dark purple, upper half reticulated white.

Parisienne. Deep purple; dwarf.

Princess Victoria Louise. (New). Standards pure sulphur yellow; falls rich plum-color, with cream-colored edges. A new and distinct combination of colors. 50 cts. each.

Queen of the Gypsies. Standards bronze; falls light purple.

Queen of May. Lovely rose-lilac. 25 cts. each.

Rhein Nixe. Standards pure white; falls deep violet-blue, with white margins, will attain a height of 3 feet, with many-branched stems. 50 cts. each.

Stylosa Innocenza. Exquisitely beautiful, almost pure white flowers, tinted with blue and yellow; a color never before obtainable in German Irises. 35 cts. each.

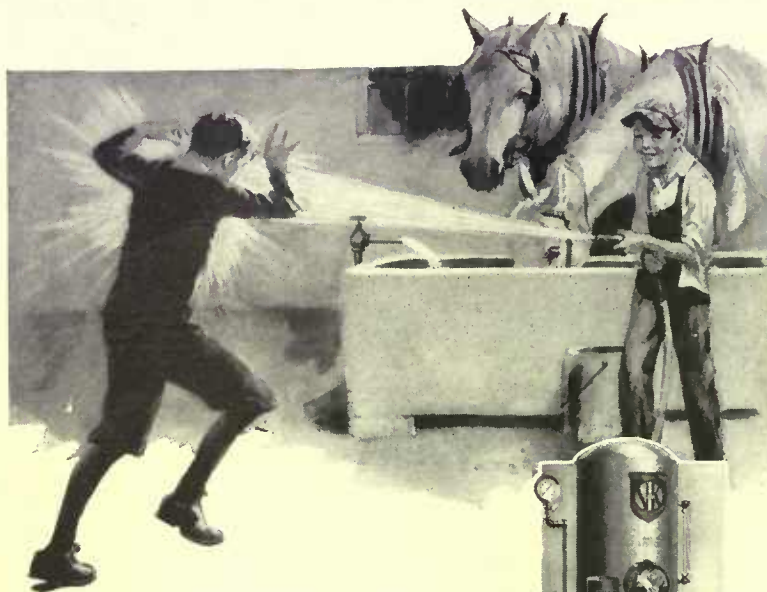
Special Offer of German Iris. When selections of varieties are left entirely to us, we supply named German Iris in good assortment at \$1.25 per doz., \$8.00 per 100, \$60.00 per 1,000.

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of Tulips, Hyacinths and Narcissi for fall planting, Peonies for September planting and complete list of Irises.

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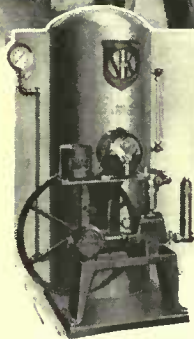
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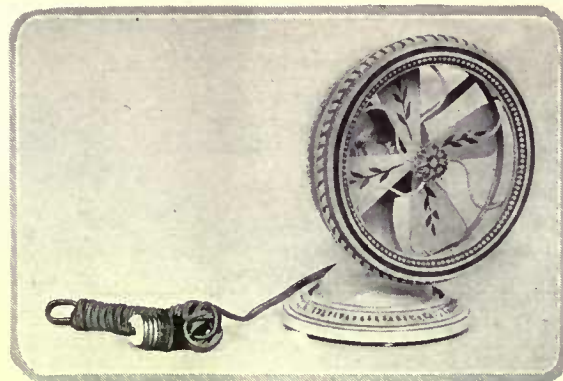
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Yours truly

Address



The electric fan comes in many decorative designs to suit the color of the room. Courtesy of The Edison Co.

Good Air in the Home

(Continued from page 53)

air agitators such as fans, etc. The theory is that, as the pores of our skin exude moisture, the body is comforted and cooled and the nervous system stimulated by its evaporation which is effected more readily by constantly moving air. Moving air, however, does not mean a draught.

In the ideally "atmosphered" house, the doors and windows are ideally placed so that the warm air exits from the top of the room and the cold air comes in from the lower parts of the rooms (such as lower windows or well placed air intakes). Thus, the air is moving without the least draught.

But why do humans need special air treatment? For the simple fact that human beings have different capacities for air consumption, or converting the air inhaled into carbon dioxide as it is exhaled. Scientists have found that a woman exhales 600 cubic feet of carbon dioxide per hour; young men, 614; young women, 453; boys, 363; girls, 343.

Consequently the air has to be constantly renewed. In the average room the average air change is one to two times per hour. In the well-built house it is two to three—due to fireplaces, windows, doors, etc.

The requisites for good ventilation are:

1. Equable temperature from about 60° to 65° Fahrenheit, and the moderate relative humidity or moisture of 45° to 60°. In order to keep the room moist in winter it is well to keep a pan of water on the radiator. Regular humidifiers can be bought for this purpose.

2. Clear air, free from impurities such as dust, insects, oily vapors, soot, etc.

3. Odorless air, free from gases and vapors.

4. Air in motion; but the motion must be accomplished without those objectionable blasts of wind that so frequently startle you in some houses which are supposed to have the most up-to-date equipment.

Air is no mysterious chemical combination. It is a mechanical mixture of 21 parts of nitrogen, 79 parts of oxygen, from 0 to 4% of moisture, and usually 4 parts of carbon dioxide gas per 10,000 parts of air. So it need not distress anyone to effect a good clean supply of air and equip the

house with some of the steadily improving devices now on the market.

The Places to Ventilate

Any device to be useful to the home must, of course, be convenient, economical, safe to operate, and durable.

Let us begin with the kitchen; for there ventilation is more necessary than any place else in the house.

Not only is it difficult to keep the kitchen in equable temperature, but to have it cool often means a draft, and a draft means a cold for the cook, and a cold for the cook means danger to the whole household.

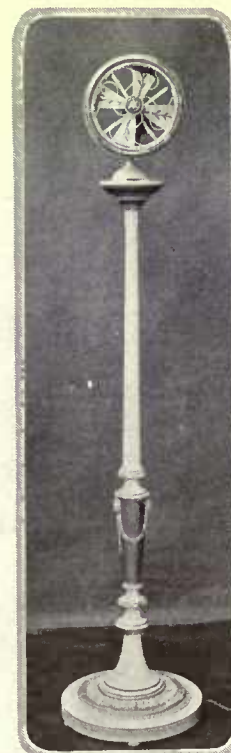
Then there are odors from the kitchen. These are continually getting loose, unless the door of the kitchen is kept closed (which is trying) and infecting the house prematurely with the taste of dinner. All of which is uncomfortable and gives the home a commonplace tenement atmosphere. Your home may be judged by its amount of laundry and cooking odors! The fewer, the better. Did you ever think of that?

The cellar is another important room to keep well aired and should be provided with windows and

doors to formulate a current of air. Pantry and laundry, too, should be built with ventilation in view, in order that, as in the kitchen, these rooms can be kept sweet and savory at all times and under all ordinary conditions.

Without extra ventilation apparatus, the ordinary air in a room cools, and as it cools, it falls, and as it falls it is heated and rises again—keeping up a rotary circulation. Remembering this fact, we can put into operation in our homes these simple practices:

1. Lower windows from top and bottom so that the warm air will go out at top and cold air come in at bottom, starting the circulation of air.
2. If not too draughty, have a door open opposite the windows, or use a draught board which can be easily placed on window sill to curb the draught.
3. Cool moist air can



Fan standard in painted wood. Edison

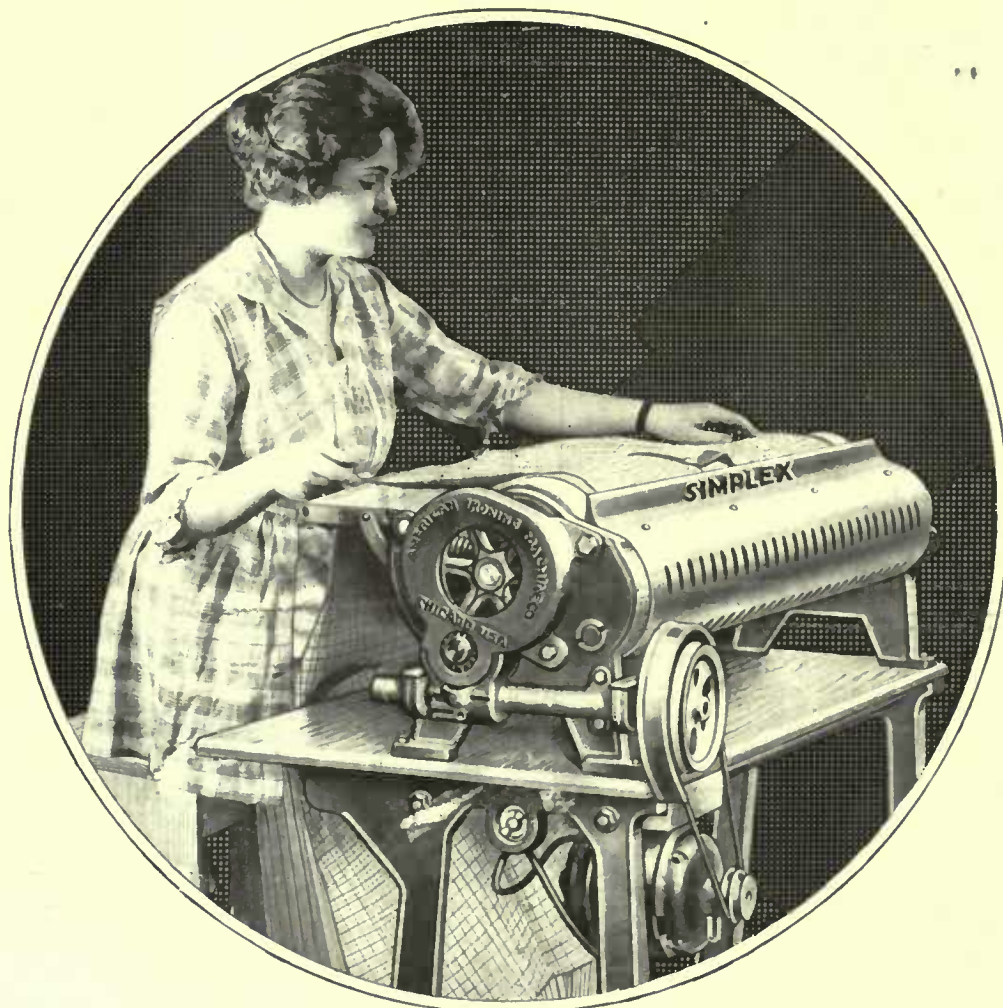
(Continued on page 66)

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Iron the Simplex way! Family ironings are finished quickly, at a great saving in fuel, help and laundry bills when you own this practical, helpful appliance.

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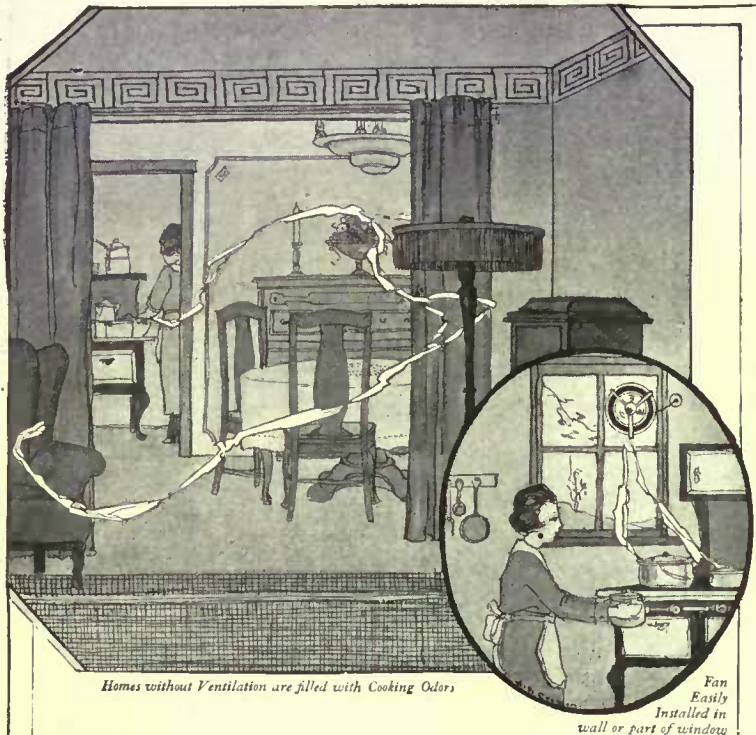
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Homes without Ventilation are filled with Cooking Odors

Fan Easily Installed in wall or part of window

FREE YOUR HOME from Embarrassing Cooking Odors

How many times have you been embarrassed by having visitors find your home permeated with the penetrating odors from cooking—that heavy “dead” atmosphere that resists even the open windows and lingers for hours after. How often must you, because of this, deny your family their favorite dishes. Keep your home atmosphere always as sweet as the outdoor air by installing an



in the window or wall. It quickly draws out the strongest odors. Make your kitchen a joy spot to work in—feel the stimulation of cooking where the air is always thrillingly fresh, clean, sweet—free from the unpleasant mixture of cooking odors, the oppressive smokey, steamy air and heat.

Moderate in cost. Connects with any electric light socket. Easily installed in part of window or simple wall opening. Costs but a cent an hour. Fully guaranteed. Go to your hardware or electrical dealer and see the ILG Kitchen Ventilator demonstrated: or write us direct for illustrated literature.

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ILG Electric Ventilating Co.
160 Whiting Street - Chicago, Illinois

Good Air in the Home

(Continued from page 64)

be had often by hanging up a damp sheet and rewetting it as it dries.

4. Fireplaces with small or large fires in them cause air current.
5. In some rooms which have a grated air intake cut into the walls near the radiators, the air circulation is effected easily.
6. Give the risen hot air a chance to get out of the top of room, and give the cold air a chance to come in at the bottom of room—and keep it agitated—this is about the best advice for fulfilling the general requirements.

With the new ventilators, cookery odors, draughts, smoke, steamy vapors, smudges collecting over walls, curtains, etc., are obviated because they are all dissipated and sent flying to the big outdoors. Its blowers blow out the bad air, and its fans agitate the new air which comes in to take its place. The

apparatus, which is simplicity itself to operate, is attached to the ordinary lamp socket and placed in effective places. The improved motors are encased and almost frictionless in action, which means the minimum wear and tear and no cost for repairs. Some of the motors are self-cooled, which also does away with wear and hot-boxes.

There are various kinds of fans which may be used. Those which change their direction in process of revolution are good. But whatever kind you use, it should be so placed as not to make draughts. The steady movement of air is the only thing necessary.

In the study where it is necessary to have light and air and no draught to blow papers away, the ventilator, which may be put on the window sill over the radiator, thus obviating the uncertain winds coming rashly through the open window, will prove a boon to the writer or housewife.

The Art of the Ancient Medalists

(Continued from page 37)

sider what that good gossip Pinkerton wrote (and what his good neighbor James Doddsley in Pall Mall printed for him in 1784): “The principal and most legitimate source of pleasure arising from the science of medals is their workmanship. The motives of delight, which owe their origin to the other efforts of imitative art, will here likewise of course predominate. A philosophic enquiry into the prime causes of our pleasures arising from art, though it would make an admirable subject for a treatise, yet were in this place foreign and impertinent. . . .

“The chief and most rational amusement, therefore, which springs from this study, originates from the strength and spirit, from the finish and beauty, which the engraver had displayed.

“But besides this, there are many other sources of entertainment in the science of medals. Such is the personal acquaintance which, so to speak, it gives us with all the great men of former times. Nothing can well be more amusing than to read history, with contemporary coins before you. It brings the actions, in a manner, before our eyes; and we fit, as in a theatre, with the actors before us.

“Portraits have been always very interesting to mankind; and I doubt not but the love of them gave rise, not only to painting, but to sculpture. Nowhere are they to be found so ancient, so numerous, so well preserved, as in medals. For a knowledge which, though unimportant, is yet, to our trifling natures, most interesting, namely, that of the form and features of those whose virtues and talents almost surpassed humanity, we are indebted to this science only. Lawgivers, monarchs, warriors, authors, all pass as in a fairy review before us. . . .

“To this satisfaction we may add that of beholding, in lively portraiture, the various dresses, manners, and customs, religious and civil ceremonies; in short, the very form and pressure of the times of the ancients. Medals almost present an history of manners, an article but very lately cultivated, yet perhaps the most useful and interesting of all the provinces of history.”

Medals vs. Coins

The coins of ancient and of medieval times do, of course, present a wonderful field for study and are of absorbing interest. So, too, are Renaissance coins, and subsequent issues have their devotees. But those commemorative pieces, struck or cast for extraordinary pur-

poses or occasions (and not in circulation as money), to which we give the name medal in contradistinction to the name coin, shall here occupy our immediate attention, and particularly those medals of the period of the Italian Renaissance which have not been surpassed in medallic art either for interest or artistic quality.

The very zenith of the art of the medal was reached between the middle of the 15th Century and the end of the 16th. Undoubtedly the greatest masters of the plastic arts in ancient Greece applied their talents to medallic design, and so, too, did some of the greatest Italian masters centuries later.

Superiority of Italian Medalists

While medallic art found its heyday in the two great schools of the Renaissance period—Italian and German (Germany borrowed the art of medal casting from Italy)—the Italian masters exhibited superior taste and respect for the limitations of the circular form of the usual medal, developing an artistic expression consistent with it. While one does not find the Italian medal of the Renaissance exhibiting the perfect beauty of the finest Greek coins of the ages that preceded them, a certain nobility and grandeur of conception, relevance of subject-matter, fine composition, a lack of that foreshortening which Cretan engravers, for instance, employed in order to crowd as much as possible within the circle, and “Emphasis of purpose,” as some one has put it, mark the Italian medals of the Renaissance as noble works of art which deserve more popular appreciation and study than they have as yet received.

Alberti's portrait medal of himself (in the Dreyfous Collection, Paris), is one of the first of Italian medals, if not the earliest, probably dating about 1435. The German medal begins in 1453, the English in 1480, the Spanish in 1503, the Dutch in 1566.

“The first Italian medals,” says Warwick Wroth, F.S.A., “must, indeed, be reckoned as a new artistic product of their time: the processes by which they are made are not those of the older coin or medallion engravers, and they are, at first, entirely unofficial in character. It is only by degrees that the medal becomes more or less official, and is employed to commemorate public events. The earlier specimens of Italian workmanship were not intended to commemorate events or even to do honor to illustrious men after their decease;

(Continued on page 68)



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True, Face Brick, backed up with common brick or hollow tile, does cost more than the frailer structures of wood or stucco or frame, but it costs only a little more and, from every point of view, is worth much more.

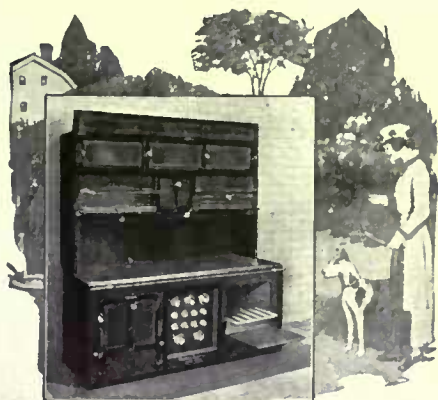
Besides, its structural durability and artistic beauty create economic advantages that save you money and in the end actually reduce the cost of your Face Brick house below that of the less substantial structures.

The items that enter into this reduction are upkeep, depreciation, fire-safety and lower insurance rates, and comfort with resulting advantages to health.

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KAUFFMAN ENGINEERING CO.
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The Art of the Ancient Medalists

(Continued from page 66)

they were destined rather to serve the purpose of the painted portrait or of the modern photograph. The noble families of the time welcomed with a natural eagerness this new art, which not only portrayed their features with all the power of painting, but which rendered them in a material which was readily available for transmission from friend to friend."

Vittore Pisano

Vittore Pisano of Verona must stand forth as the greatest of these early masters of the medal. From 1439-1449 he devoted his skill to productions of this sort, some thirty examples from his hand being extant. As his medals often bear the signature "OPUS PISANI PICTORIS", we have in this a reference to Pisano's position as a painter—his St. Eustache in the National Gallery will be recalled by the reader.

It must be remembered that medallion engraving, which attained perfection with the Greeks, had reached a sorry and miserable state during the Middle Ages. Pisano and his successors lifted medallion art from this mire of deterioration, lending to it their training in painting and in sculpture. As the large medals of these new masters were not possible from dies such as were known to the mechanical processes of their time, nearly all the early medals (and many 16th Century medals as well) were cast in metal from molds instead of being struck from engraved dies.

"The first Italian medallists," says Wroth, "made their models from the life in wax-working, in fact, as did the sculptor of bronze who modelled in clay—and from these wax-models they prepared, by a careful and elaborate process, a mold into which the metal was finally poured."

Pisano's first distinguished follower was Matteo Pasti, of Verona, whose work begins about 1446. Then there was Sperandio, who made many medals for the Este and the Bentivoglio. In the 15th Century there also comes Giovanni Boldu, with Guacciolotti, Enzola, Melioli, Lixignolo, Pollaiuola and others, precursors of Pomodoro, Spinelli, Benvenuto Cellini, Francia, Ronano, Cara-

dossa, Valerio Belli, Lione Lioni, Pastorino of Siena, Pier Paolo Galeotti, Annibaldi Fontano, Jacopo da Trezzo, Alessandro Vittoria, Federico Bonzagona, Lodovico Leoni and the rest.

Vassari tells us that Francia's medals obtained for him "not only immortality and fame, but likewise very handsome presents", and we know from Cellini's Autobiography what store Cellini set by his medallion productions. Pastorino's many portrait-medals were most distinguished in quality. "He has copied all the world," said Vassari, "and persons of all kinds, great nobles, distinguished artists, and persons of unknown or of low degree." Truly it has been remarked that we have in the Italian Renaissance medals (few of which commemorate events, portraiture being their main purpose), an astonishing series of portraits in which the chief actors in the tragedies and comedies of their times pass before us.

Decline of the Art

Italian medals decline in merit with the beginning of the 17th Century. G. F. Hill, the English authority, says "The decay of the medal was assisted by another development which craftsmen like Cellini, so proud of their improvements of old methods, doubtless hailed as the greatest technical advance of the age. A few bold spirits of the 15th Century such as Enzola of Parma, following the example of the artist of the Carrara medals of 1390, had attempted to employ engraved dies, and hammers or striking machinery for making medals. But the process of casting fortunately held its ground until the 16th Century. By that time the machinery had been so greatly improved that many medallists began to employ it. Once the labor of engraving and punching the dies was over, an indefinite number of specimens could be produced without the troublesome preparation of fresh molds, and, more important still, without the subsequent chasing which was necessary in almost every case to remove the imperfections left by the process of casting." Extreme finish resulted from the die method, but dryness and hardness resulted in this more mechanical process.

Where The Sign Still Swings

(Continued from page 47)

bar-keeper, discreetly keeping both hands below the bar, gestured with a wink and a crooked elbow towards a door that led out again, whither the guide propelled her with accelerated gait, quite neglecting the door-casings.

She was proudly told that no one seemed to know the exact age of the Flagstaff Inn, formerly called the Chester Cross-roads House, but that the masons imported to build the Brick House, now the Chester House Hotel, down the street, were boarded at the Cross-roads hostelry, and that was in 1812 or thereabouts. Dr. Green could tell her more, but Dr. Green was never found, for hunger prevailed, and just out of Chester the luncheon kit was unpacked.

Mendham yielded a wealth of sketching treasure right on the four-corners. We made for the bare-swept and lonely bar-room of the Black Horse Inn, where lounged the proprietor to whom until recently, thirty-three years of possession had given no such opportunity for leisure. This older house had suffered much by being modernized. Seventeen thirty-five is the date claimed of its erection, and over the bar hangs a series of pictures showing the desecration to which it has been submitted in the years of its existence. It is now, undoubtedly, a neat country hotel with no frills about it, and the old stable yard is bare of

wagons and teams. Gone, whither, are the trucksters and drovers who frequented its tap-room until scarce a year ago?

No one had prepared us for the shadow-flecked Phoenix House across the street, and we blundered into it, thinking to find possibly, a musty parlor and a dark-painted uninteresting interior, but surprise and joy awaited us. Cool, long, gray-painted rooms presented a neutral background for the effective placing of most beautiful old furniture, and charming arrangement of garden flowers. Quaint chintzes, sparingly used, exquisite orderliness, and all the calm invitation to repose of soul and body a motorist could desire but rarely finds, were miraculously present.

Up through the wide hall swept a beautifully proportioned spiral staircase, with spindles and rail so delicately slender that their survival is a thing of note. The bedrooms were delightfully adequate, with an air of sturdy comfort in the deep mahogany dressers, the rag rugs, and the attractive chairs. The beds were modern reproductions of the old designs, but gained thereby, perhaps, an added charm.

We returned to the end of Washington's route, at Morristown, full of historical interest but lacking somewhat in picturesque inns, and so on to Madison (Continued on page 70)



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Upon Request

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Vases Designed—
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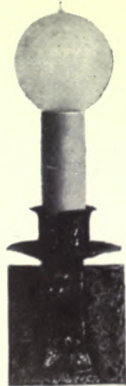


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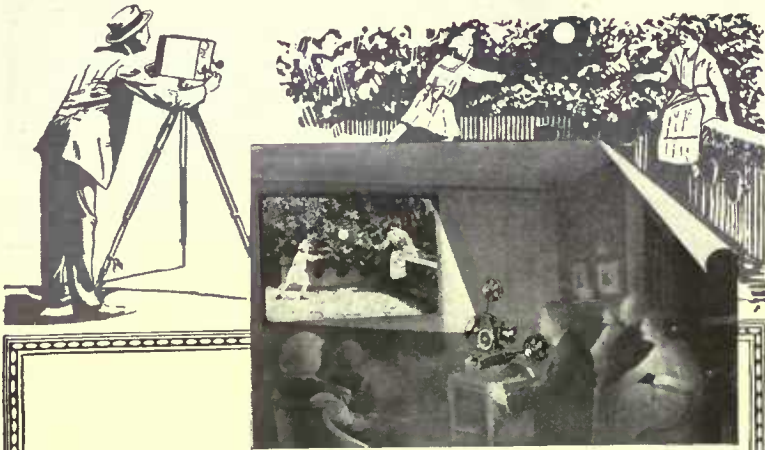
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We number among our clients the most prominent manufacturers using motion pictures as an aid to salesmanship. Many of them adopted the Pathéscope after unsatisfactory and expensive efforts to use unapproved projectors with dangerous celluloid films. The salesman equipped to show his product by motion pictures not only gets a showing but gets the order. Literature on request if not convenient to call at the Pathéscope Salon for a demonstration.

The Pathéscope Co. of America, Inc.

WILLARD B. COOK, President
Suite 1823, Aeolian Hall, New York City
Agencies in Principal Cities



Mansion House
Hackensack, N.J.
J. M. Rose 1920

In addition to Prohibition most of the old inns today seem to be suffering from alleged architectural improvements, yet often enough of the old building is left to charm the eye

Where the Sign Still Swings

(Continued from page 68)

once called Bottle Hill. The old Mansion House, "Ye Olde Inn" as the sign reads, was duly sketched. Its dark red color is not alluring, but the building has a dignity and simplicity, notwithstanding.

The next run had the '76 House at Tappan as its objective. Washington still pursued us, although we had now no intention of trailing him. But it was useless to ignore history, and the very nice proprietor of the Mansion House at Hackensack refused to let us slight it in the least. His almost personal knowledge of the doings of Washington and his staff was most impressive. He showed us the spot, where in 1776, Washington had been informed of the attack upon Fort Lee, departing immediately for Englewood on horseback only to meet his troops in retreat, returning with his staff to Hackensack where he camped upon the Green just opposite the Mansion House, not at that time bearing so impressive a title.

We were urged to hunt up another inn towards North Hackensack, but this we never located, unappeased hunger and the inevitable hunt for the best place to spread our luncheon, interfering. Not one of the casual passers-by could enlighten us, but an amiable and interested housewife sent us, instead, to a charming old house by the river, said of course to be a stopping place of the General. We ate our luncheon here, by the bridge.

Tappan was reached at the end of a delightful run through old Dutch country, but we found the '76 House disappointing. Although not obliterated by gingerbread porches, and though a large sign told us proudly that it was restored by the owner not so long ago, its corrugated iron roof and its general air of country delapidation makes one wish that the inn that prisoned that brave and gay André might be preserved for us in a more attractive state.

Another day's run, taken upon the faint rumor of inns, from Far Hills to Pluckemin and Somerville, yielded nothing of interest until Bound Brook

was reached. The old tavern at Pluckemin had burned down some years ago and the new and prosperous-looking Kenilworth Inn had been built upon its pleasant site. Disliking its dressy cement work and flaunting red geraniums so out of character with the sleepy little town, we did not linger, but pressed on through Somerville, where both taverns about the County Court House had been "done over" so awfully we escaped with relief and made for Bound Brook.

Here, persistent inquiry led us to S. Louise Fisher's Hotel—and a quaint little place we found it externally. Aunt Louise, herself, was cleaning out a pantry but her gentlemanly nephew showed us about. Though still sporting a sign, it was evident that with prohibition the life had gone out of the place. For a hundred years and over, the Fisher family had dispensed hospitality, and changed outwardly but little the aspect of the building, whose years numbered almost two hundred. Between the great beams of the tap-room we were shown the crescent marks made by the old muskets of the Revolutionary soldiers as they hammered them against the low ceiling, when they paused there for the refreshment that is now denied.

Not being able ever to pass through the vicinity of the Dutch Oven near Westfield without a hungry feeling, we piled out here at the old house whose rustic swinging sign calls in from the road many a long distance motorist to enjoy the famous "cheese surprises". Some of the old furniture alone would fascinate a collector or even a mere novice at the game of admiring the antique, and the house itself has a comfortable dignity of well-being as it sets back amongst its shrubs and flowers, partly hidden from the road.

Only a few are these of the many taverns along the post roads of New Jersey, but they recall most vividly in passing, the days when travel, even thirty miles from a metropolis, was a thing to undertake only after weeks of preparation and due reflection and prayer.





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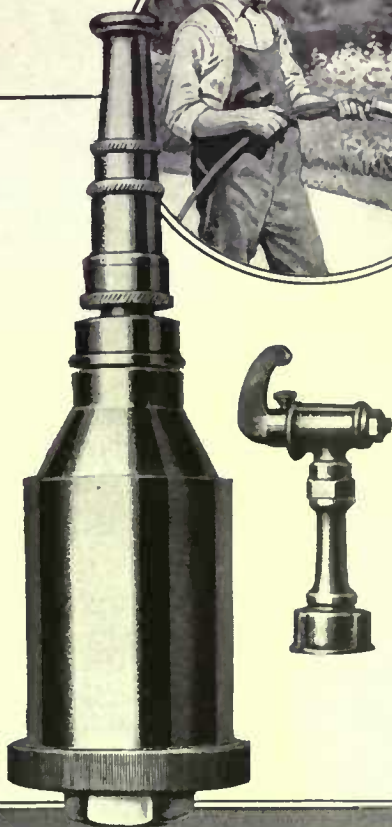
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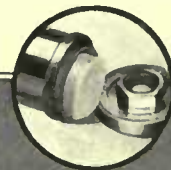
The Kirkspray container and cartridge fillers are sold by seedmen and hardware stores. If your dealer can't supply you, write us for full particulars, giving dealer's name and address.



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Rookwood bowls, candlesticks, vases in graceful arrangements add a touch of distinction to the room. Write for literature.

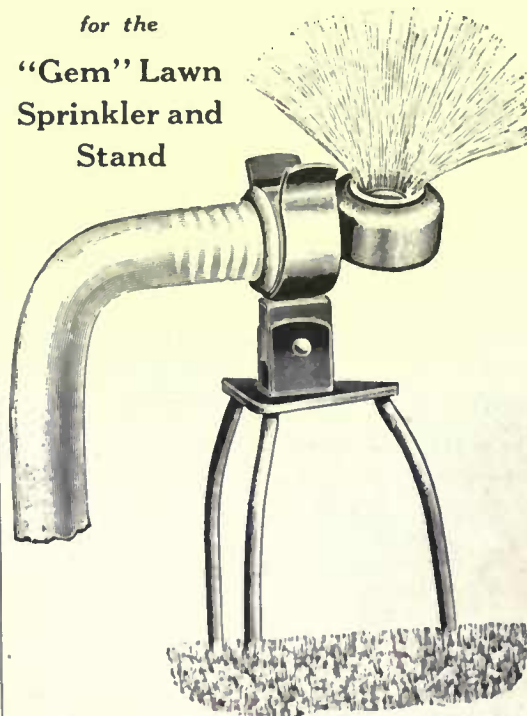
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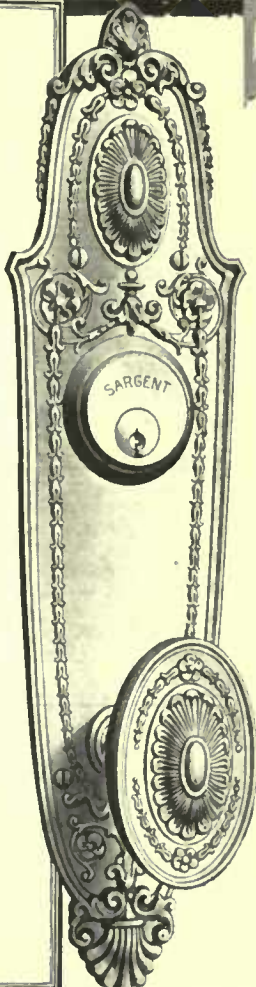
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their getting out of order by the forcible closing of the door.

Sargent Cylinder Day and Night Latches combine safety, security and strength. They have many special features, chief of which is the Push-Button Stop, found only in Sargent Day and Night Latches. They are simple, convenient and safe, and there is no possibility of



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*Man works from sun to sun,
But woman's work AT NOON is done —*

if, in her daily cleaning tasks as caretaker of the home, she does not rely upon her own frail strength but depends on the inexhaustible power and energy of the OHIO-TUEC Electric Vacuum Cleaner.

Thus are America's housekeepers, leaders in the world's biggest business, teaching to every other industry — to fathers, husbands and sons — new lessons in time saving and labor saving.

As for her efficiency, the woman whose work is "never done" is first to testify that the OHIO-TUEC removes dust and dirt from carpets, rugs, floors, draperies, bedding and furniture more thoroughly than any other method without any of the wear, injury and damage that result from sweeping and beating.



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The last word in kitchen efficiency.
Steel Dressers white enameled.
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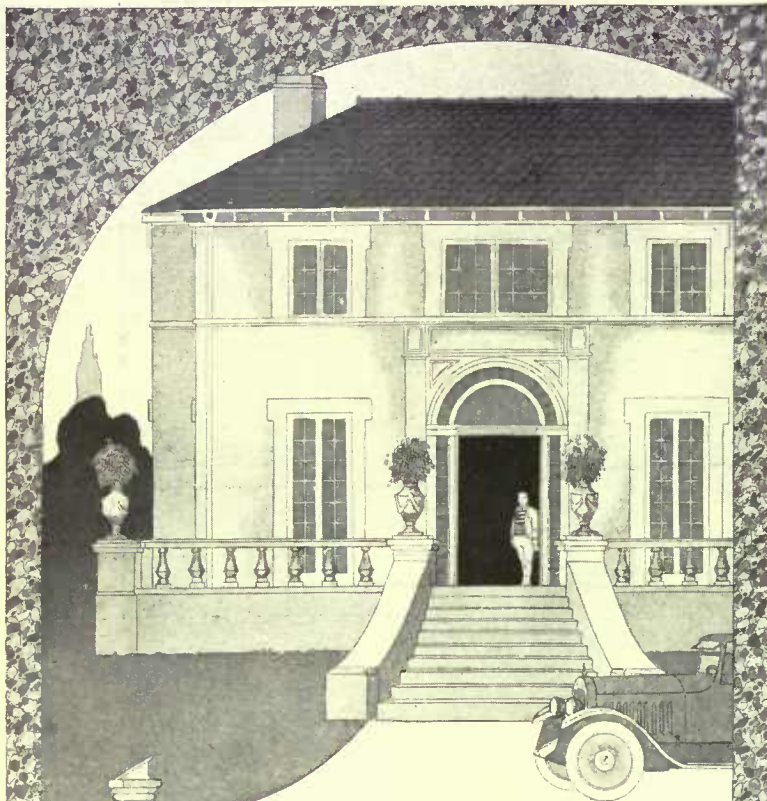
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The possibilities of artistic treatment offered by American Magnestone Stucco are limitless. Imagine a surface combining the cameo-like tints of pink granite and white marble—standing out in natural lustre. Or the richness of red granite and spar. Or the stately dignity of spar and marble. Any of these finishes can be applied to American Magnestone Stucco.

Into a pliable base of American Magnestone Stucco are dashed these crushed granites and marbles. The resulting mosaic hardens into a surface of stone-like durability. Moisture cannot harm it. Fire cannot destroy it. Cold cannot penetrate nor crack it.

Magnestone Stucco endures. Like the mother-stone it lives through the generations—always beautiful, always the same.

It invests the new home with modern charm. It makes over the old home, giving it a new and permanent beauty. On walls, on floors, on patios, Magnestone Stucco offers an untold variety of treatments.

An artistic brochure, "Magnestone Products" tells of the many advantages and possibilities of this modern treatment. We shall be glad to send it to you.

American Magnestone Corporation
815-75 Madison Street Springfield, Ill.

AMERICAN MAGNESTONE



Pressed glass from the works of the New England Glass Co. at Sandwich, Mass., 1824-54, and some paper-weights made in the different glass works of America

Early American Glass

(Continued from page 27)

never surrenders". Nearly a hundred different varieties of historical bottles may be collected which record events of history and give medallion portraits of prominent men who have served their country with honor and distinction.

The pressed glass manufactured by the New England Glass Company at Boston at the Sandwich glass works from 1824 to 1855, will of itself make a most charming collection, which as the years pass on will become very valuable and be of great historical interest. A collection of this Sandwich glass should include cake and preserve dishes, historical cup plates, all of heavy pressed glass and lace-like effect, which graced, in grandmother's time, the white linen on which they were placed.

The Sandwich factory also made opalescent salt cellars, curtain holders and furniture knobs, besides table glass of pressed crystal such as compotes, celery holders (blue, amethyst, canary and white), goblets and other drinking glasses, candlesticks and glass lamps of different colors and great beauty of design. Examples of these are shown in the illustrations.

The historical cup plates have in their centers medallion scenes of log cabins, beehives, monuments, eagles, steamboats and prominent men, which portray American historical, social or political events during the period between 1840 and 1850.

A separate collection of candlesticks of American glass, including the early whale oil, fluid or camphene oil lamps, examples of which are shown in the illustrations, will also make a collection of great interest and charm. No other nation of the world outside of Italy can compete with America for beauty and variety of design in its glass candlesticks. Personally, I like best the dolphin glass candlesticks of pure white jade color, with their turquoise blue tops, made at Sandwich, Mass. (where most of the candlesticks one collects were made), at the time when the sailors on the New England whaling and clipper ships decorated their clothing chests with dolphins to insure fair weather, white-caps and blue skies.

Another interesting by-path to follow in the collecting of glass is milliflora paperweights, which, beside American manufactured ones, may include those made in France, England and Italy. Anyone who has in the home a collection of these beautiful artistic little ornaments has a crystallized flower garden of wondrous beauty and delight. The American ones, especially, show designs of wild flowers and old-fashioned garden flowers such as pansies, mignonne, forget-me-nots, bachelor's buttons, etc.

Collecting Steigel, Wistarberg and Millville glass has become very difficult. Few specimens appear on the open mar-

(Continued on page 76)



Druggists' jars for maple sugar cakes and a pressed glass bowl, below a portrait

Here's A Material For Tree-Filling That Gives and Sways With The Tree

No matter how light a wind may be stirring, a tree *sways*.

Not only sways, but slightly *twists*.

Evidently, a material to best fill a cavity in a tree trunk, should "give" enough to sway with the tree.

It should be semi-flexible.

But while "giving" it should never crack, break or loosen.

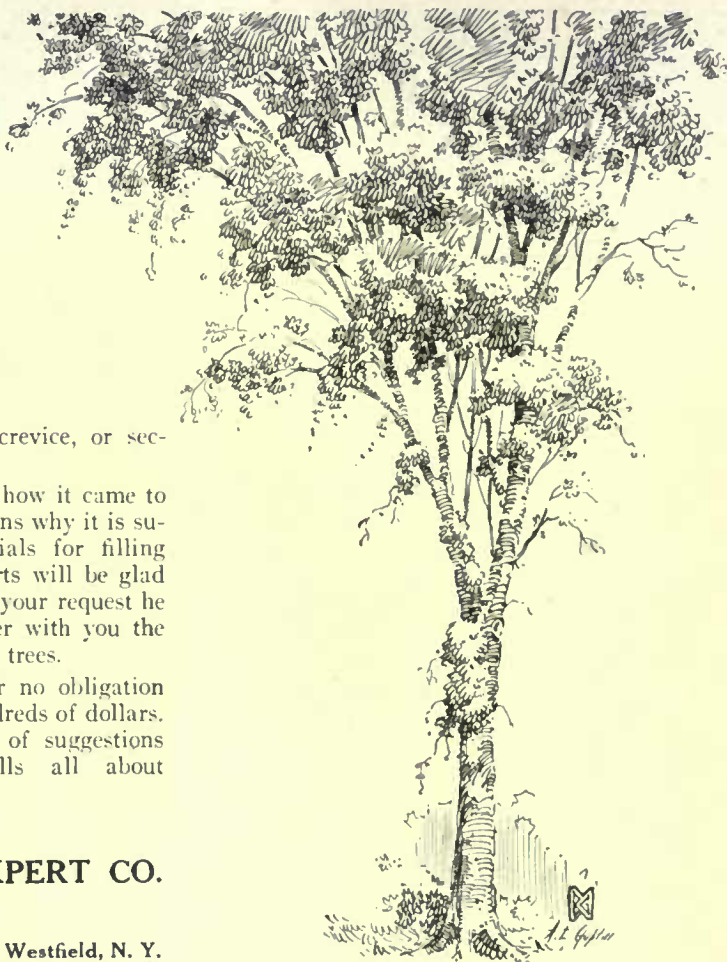
That means the entrance of moisture to breed decay back of the filling.

Such a material is Bartlett's new *Flexifill*, a composition expressly made for filling trees—filling them

tight, without crack, crevice, or sections.

Just what *Flexifill* is, how it came to be, and the many reasons why it is superior to other materials for filling trees, one of our experts will be glad to explain to you. At your request he will call, and talk over with you the care and fare of your trees.

This places you under no obligation and may save you hundreds of dollars. Our free booklet full of suggestions about tree care, tells all about "*Flexifill*."



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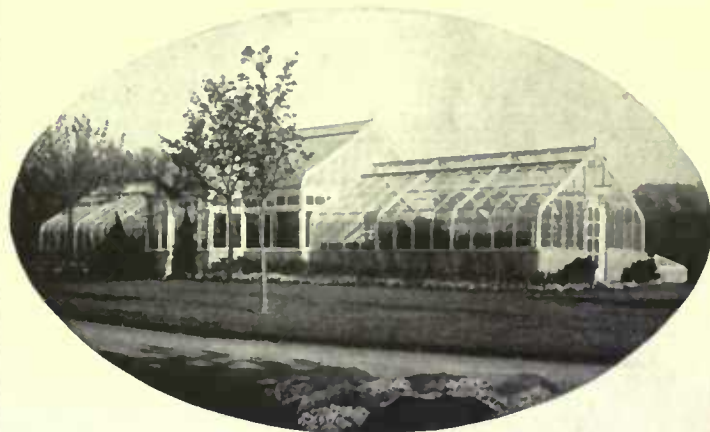
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A HOUSE situated on beautiful grounds, amid ornamental trees and shrubs, is a real home—a home that increases in attractiveness and value year after year.

Our *Landscape Experts* will make suggestions and submit plans for plantings, without cost; or, when requested, we will send a man to lay out and plant.

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It costs more to eat, nowadays, and to dress, and to go to the theatre: yet we must do all of these.

Yes, it costs more to build a greenhouse, too.

But the cost of **not** building a greenhouse now is far greater expressed in terms—not of money—but of enjoyment deferred, or perhaps missed altogether.

Why not get the most out of living as you go along, for yourself, your family and your friends. If a greenhouse will add to their happiness, give it to them **now**. The extra investment will yield the best kind of dividends.

We shall be glad to send you advance sheets of our catalog on request.

W. H. Lutton
Company, Inc.



512 Fifth Avenue
New York City

Early American Glass

(Continued from page 74)

ket, owing to the fact that an actual house-to-house canvass of the districts adjacent to these early factories has been made and most of the pieces acquired have already found their way into the hands of the collectors. Occasional pieces appearing find ready sale at high figures.

Steigel glass is very delicate, light in weight, and beautiful in color. Besides the plain glass, there are many pieces finely engraved and also others beautifully enameled in colors. Steigel glass is distinguished as the only early American glass that is enameled in colors, many of which are highly effective.

Millville glass manufactured in Millville, N. J., during the first half of the 19th Century is heavier in make than Steigel and generally streaked with opaque white or other colors. It follows somewhat the designs of the earlier Wistarburg factory.

But the Wistarburg glass is the great glory of all American glass. It is sturdy and strong, beautiful in its single colors,

sometimes streaked or flecked with other colors. With its royal blue and greens of the sea, with its amber-like golden topaz and deep olive green shading to blue like deep pools of water where spruce and cedars grow, it rivals in beauty any glass made in any country of the world.

There are indeed many sorts and conditions of objects whose appeal to the born collector cannot be denied. It is far from my purpose to decry the gathering together of foreign things, for to many of them attaches an interest nowhere else to be found. But there is a peculiar appeal in the old-time products of one's own country. The knowledge that this old glass of which we have been talking is essentially American, unchangeably an output of American hands and thought and taste, gives it an especial attraction. Let us do what we can to insure its preservation as an enduring expression of the art which America knew in the earlier days of her establishment.

The Way They Do It Now

(Continued from page 49)

incinerator is insulated to keep in the heat, else Sonya would go out to the movies and never return. As a rule, fire bricks, vitrified clay or sometimes metal (in the portable types) are used as lining, not only because they prevent the heat from escaping into the room but because they are impervious to the tremendous attack of the chemical substances released in combustion.

Portable Incinerators

These portable incinerators are of various sizes. There is the capable dwarf who stands only 30" high, with 15" for his other two measurements. His appetite is insatiable and he will eat a bushel at a time. His cost at present would be in the neighborhood of \$70, but who can tell whether a rise in the price of Siam rubies or Tibetan lambskins next week may not dis-stabilize the incinerator market? Other portable incinerators range in size up to the tallest of the family 64" high, and 31" 34" wide and deep. These incinerators are all built of heavy serviceable castings, brass and sheet steel, well-lined and insulated. The grates are removable, and there is nothing that can put out of order.

We have recorded the fact that the lady in question deigns to be pleased with her mistress for her policy in re-garbage. We have also to add that His Majesty the Medical Health Officer would be equally affable if he could get his troubled mind off the few odd mil-

lions of his fellow-townsmen who still cling to the old per-Rastus methods. For the one created thing that the fearless M. H. O. really cringes before is the blood-thirsty house-fly, and—the house-fly dines on garbage by preference, before he walks across the baby's face.

That the fly costs the United States of America \$350,000,000 a year is serious enough. The M. H. O., however, doesn't reckon primarily in dollars, but in death rates. And the number of times that the fly puts the crape on the tenement house door is one of the tragedies of the big city everywhere. The Health Department assures us that the fly is responsible for nearly ninety per cent. of intestinal and typhoid fever cases. If all the landlords swatted the fly with an incinerator—there would be fewer flies and more babies.

Common Sense and Incinerators

Quite likely Miss Effie's great-granddaughter doesn't realize that she's assisting the M. H. O. when she burns her garbage. With her, civic righteousness is just a by-product of common sense. She's merely living life in accordance with the age, just as they did in those leisurely days back in the big white house, and she would no more think of re-installing the garbage man and the garbage can, than she'd think of keeping Lion and Tiger and the well-sweep in a ten-roomed apartment!

SEEN in the SHOPS

They may be purchased through the House & Garden Shopping Service, 19 W. 44th St., New York City. In ordering, kindly mention number.

(1) An imported French inkstand that would be charming in a boudoir is of delicately colored china with a gilded top and base. In the pockets around the inkwell are candle, seal, sealing wax and quill pen. The price is \$25. Quill pen in any color, \$1.50 extra. This comes a trifle smaller without the pocket of shot for \$18.

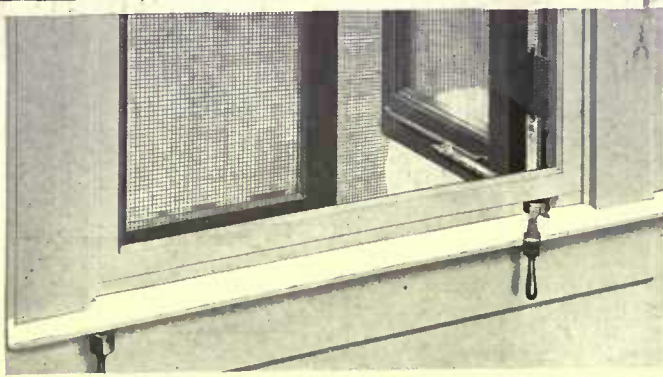
(2) From the same shop comes a pair of candle lamps about 13" high in antique ivory finish faintly decorated with old rose or delicate blue. They would be excellent for a dressing table and are \$15 each. Painted parchment shades that harmonize in coloring are made over silk with the design of flowers cut out of the parchment. \$15 each.

(3) The breakfast tray illustrated

comes in white enamel wicker with a collapsible stand that folds flat. It has a reversible tray that is cretonne under glass on one side and all cretonne covered on the opposite. The side compartments are large and deep with bottoms of cretonne under glass. Tray measures 23" by 15" and the stand is 22" wide by 33" high. Tray, \$18.50. Stand, \$6.

(4) A chocolate set that is effective on either a white enamel wicker or mahogany tea table is of Royal Worcester ware in delicate pastel shades. The only decoration is a spray of gaily colored flowers set in an oval black medallion in the center of each piece. Set consists of six cups and saucers, chocolate pot and

(Continued on page 78)



When installed under the sill, it's as unobtrusive as a key hole.

Installed above the sill, the screen need not be touched when the window is opened or closed.

Silencing Casement Windows

Art has won your appreciation of outswung casement windows.

But how often in the night has their banging disturbed your repose?

How do you control them when the winds of an approaching storm start them slamming?

With the Monarch Control-Locks, these windows are held absolutely firm in any position—tightly closed, wide open or at any angle in between.

Each sash is operated by a neat little handle on the inside. Raise it, and the sash is free to swing; turn it down, and the sash is locked. Screens, curtains, pot flowers—none of them are disturbed in the least.

There is nothing about the hardware to get out of order.

A distinct charm pervades the whole house with casement windows silenced.

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Monarch Metal Products Co.

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MONARCH

CASEMENT WINDOW HARDWARE

ANCHOR POST FENCES

Anchor Post Chain Link Lawn Fences protect your grounds from dogs and thoughtless trespassers. Each firmly anchored post secures permanent alignment, while the strong fabric retains its original tension and does not bulge or sag. The gates swing without dropping, and latch automatically.

We also manufacture and erect High Woven Wire and protective Chain Link Fences; Electrically Welded and Ornamental Iron Railings and Gates; Arbors, Trellises, Tennis Backstops, and Poultry, Dog and Cattle Enclosures. Our Branch nearest you will gladly be of service.

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2286-G



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Do you continue to use garbage and rubbish cans because you are satisfied? Or do you tolerate them because you think they are necessary evils?



KERNERATOR

Built in the Chimney

has at last emancipated the home from these evils. The door shown is located in the kitchen. Into it is put everything that is not wanted—tin cans, garbage, broken crockery, paper, sweepings, bottles, cardboard boxes—in fact all those things that accumulate in the home from day to day and are a continuous nuisance and dangerous health hazard.

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

Not one penny for operating cost and yet you have abolished garbage and refuse cans forever.

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35 of these houses—bungalows, cottages, and two-story Colonials—are completely described in new plan book "BRICK for the Average Man's HOME", which will be sent postpaid for \$1. This book shows floor plans, two-color exterior views, cost estimates.

Upon your selection of any house in this book we will send working drawings (actual blueprints) and complete architectural service—all at nominal price. Send \$1 for book today.

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Thibaut WALL PAPERS

Contrast and Harmony

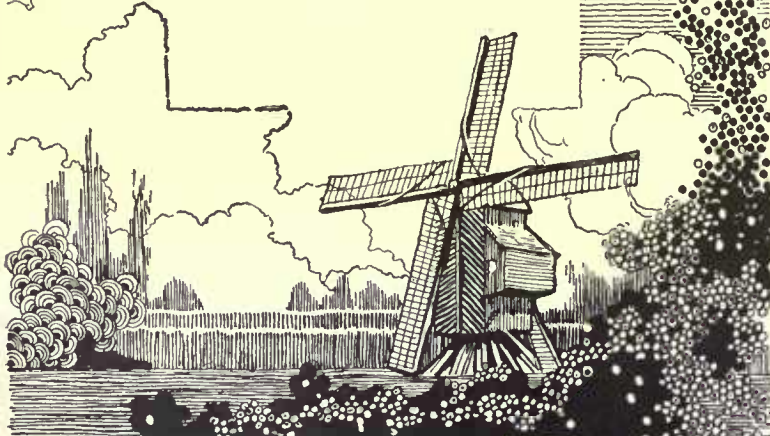
OF course, you realize that the effect of a room depends upon its background, just as the effect of a picture depends upon its frame.

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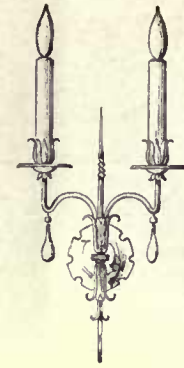
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An Italian antiqued iron and gilt polychrome lighting fixture with crystal drops. \$50

Seen in the Shops

(Continued from page 76)

bowl for either sugar or whipped cream. \$56.

(5) A nest of mahogany tables, three in a set are interesting for their size and the fact that the tops are glass set in a two-inch rim of mahogany. Top measures 14" by 11". The height is 22". Prices range from \$35.

(6) For the fall preserving some attractive oval shaped jelly glasses come in the following sizes:

- 3 1/2" long by 2 1/8" wide \$.75 doz.
- 3 3/4" long by 2 1/2" wide .85 doz.
- 4 1/4" long by 3 1/8" wide 1.00 doz.

Also preserving jars:

- 1/2 pt. 4" high by 3 1/4" across \$1.75 doz.
- 1 pt. 5 3/4" high by 3 1/8" across 2.00 doz.
- 1 qt. 8" high by 3 1/2" across 2.25 doz.
- 2 qt. 10" high by 4 1/4" across 3.00 doz.

The ordinary size jelly glasses with covers are \$.75 a doz.

(7) Of great aid in jelly making is this strainer which stands firm with cheese cloth straining bag. Price \$1.

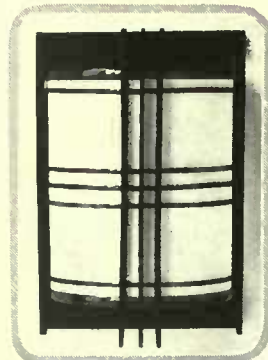
(8) For the nursery there are some attractive white enamel trays gaily decorated with Mother Goose scenes and rhymes. Size is 16" by 10". They are \$3.25 each.

(9) A handy garden basket that is a great aid to the work that must be done continually in the garden comes in dark green wicker. It is round, has a handle and contains a dibble, fern trowel, pruning knife, flower scissors, budding knife, pruning scissors and spool of twine and one of fine wire. \$16.75.

(10) A hanging lantern suitable for a porch or gateway comes in brass, antiqued. It is round, 17" high and 7" across—a reproduction of an antique. It is priced at \$10.25.

(11) For the busy housewife there comes a device that has helped solve the silver cleaning problem. It is a flat, electrically treated steel plate about 8 1/2" across. This is placed in a solution of

(Continued on page 80)



Wall bracket in tan cedar or black lacquer and rice paper. With candle \$5. For electricity, \$10



A French inkstand with seal, wax and candle is \$25. Quill pen in any color \$1.50 extra



Preserving jars range from \$1.75 a doz. to \$3 for the 2-qt. size. Oval jelly moulds are \$.75 a doz. for smallest size and \$1 for the largest. Jelly strainer \$1

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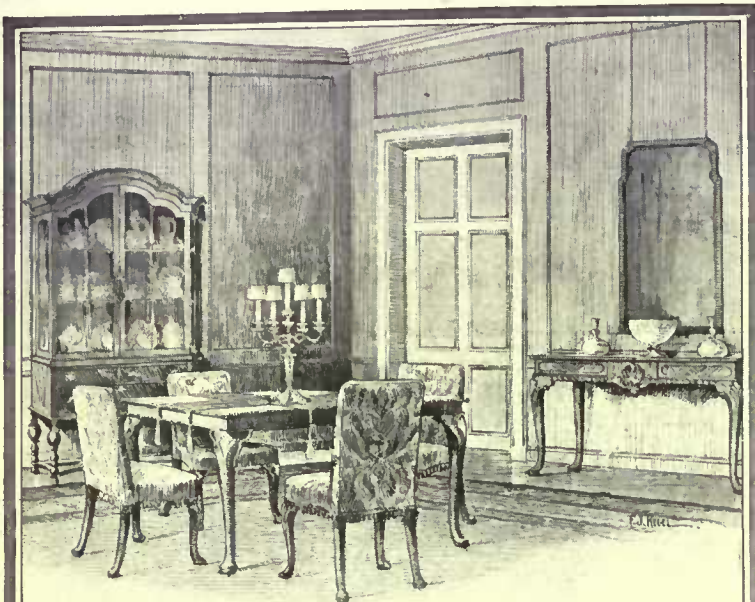
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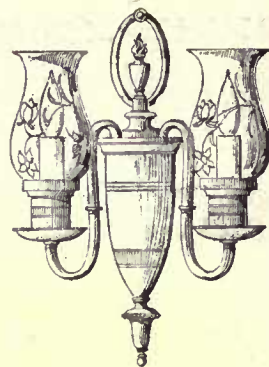


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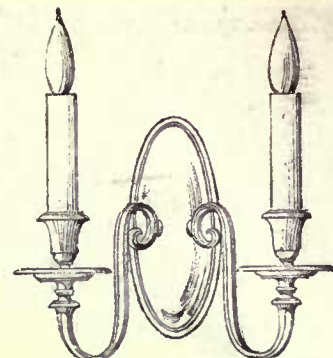
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Formerly of West 32^d Street



A Colonial fixture of polished brass and ebony is \$50



A Georgian candle sconce in hand scoured silver finish comes at \$35

Seen in the Shops

(Continued from page 78)

salt, soda and water. The silver is then placed on it. The tarnish is removed by the chemical action of the solution and the plate. Full directions on each box. Price \$1.

(12) For lighting the fires on cool fall evenings a Cape Cod Lighter will prove a great convenience. In brass without tray, \$4.50. With small tray, \$5.25; large tray, \$5.50.

(13) One of the many electrical conveniences on the market is a utility ironing set. This consists of an iron on an inverting stand which converts the iron into a small electric stove. The iron also has two holes in the back into which curling tongs can be inserted. Complete with pair of folding tongs and cloth covered box, \$10.

(14) Percolators are always interesting. One comes in a Colonial design of copper with handles and legs of white metal, faucet has ebonized wood handle

finished in polished nickel. The inside is silver plated. This size holds nine cups, cord and plug attached, \$18.75. A smaller size, holding five cups, is also copper, finished in nickel with white metal spout and ebonized wood handle, fibre tipped feet, cord and plugs, \$13.50.

(15) A graceful willow stand, 6' 6" high holds a hanging lantern, \$35. Stained any color, \$38. Enameled, \$40. Attractive silk shades in any color with black silk fringe and long tassel, \$30. Painted parchment shades, \$20.

(16) Desk sets for the country house come in rose or blue flowered chintz. They consist of blotter, inkwell, pen tray, paper holder, calendar, paper cutter and hand blotter, all covered in charming cretonne. Price \$12.50. Cups holding shot and quill pen to match in color, \$1.50 extra.

(17) Round pillows of good quality

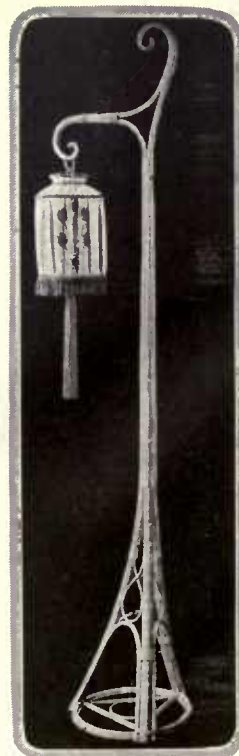
(Continued on page 82)



A combination electric iron, stove and curling tongs. Complete in cretonne covered box \$10



White wicker collapsible stand, reversible cretonne covered tray under glass. Tray \$18.50 Stand \$6



Willow lamp stand, 6' 6" high, \$35. Stained any color \$38. Silk shade in any color \$30



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1443—This pearl green luster glass refreshment set consists of jug, 6 glasses, 6 glass spoon straws, and wicker tray. Price \$12.50.



1513—This mirror is done in brown-toned and antique gold frame. It is 34 in. long and costs only \$20.00.

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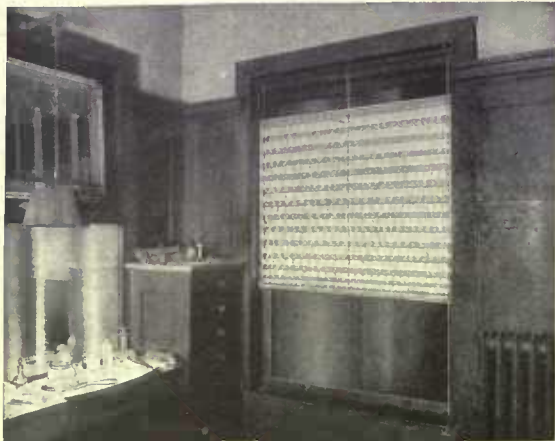
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Pleats close and open like a Japanese fan, by the pull of cords at either side; and pulling both cords bunches the closed pleats

into a small panel in any desired position on the window.

Shade is strung on tight piano wires, stretched musically-taut between sturdy forged fixtures at top and bottom. Practically everlasting.

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Send for a sample—free

ATHEY COMPANY

Also makers of the famous "Athey" Cloth lined weather strips
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Seen in the Shops

(Continued from page 80)

china silk shirred onto heavy cords can be had for \$3.45. They come in old rose, French blue, gold and black. Also figured silk in oriental colorings. They are 22" across.

(18) Two Italian pottery jars, reproductions of museum pieces that will harmonize with almost any color scheme are 8½" high and have a design of apples in deep blue on a gray-buff ground. \$20 each.

(19) A pair of twisted Italian pottery candlesticks in a lovely shade of old blue are 12" high and \$18.50 a pair.

(20) A Wedgewood salad set is charmingly colored with a background of soft cream decorated with a design of baskets of flowers in mauve, rose, green and blue. The bowl and dozen plates are octagonal shaped. Price \$31.50.

(21) White enamel child's table and

bench has blue birds painted in the corners of the table which is 18" high by 29" long and 15" wide. Price, \$8. Bench, \$5.

(22) A delicate lantern stands 19" high. It comes in tan cedar or black lacquer and is lined with rice paper. Fitted for candle, \$5; equipped for electricity, \$10.

(23) To hide an unsightly fixture, this graceful wall bracket has proven most satisfactory. In tan cedar or black lacquer lined with rice paper. With candle, \$5. Equipped for electricity, \$10.

(24) An Italian rusty iron and gilt polychrome lighting fixture has antique finished crystal drops. \$50.

(25) Colonial fixture, polished brass and ebony finish. \$50.

(26) Georgian candle sconce in hand-scoured silver finish, \$35.

The Eight-Hour Kitchen

(Continued from page 21)

await further attention. How many times a day dishes should be washed, and after which meals is a matter for the house manager to decide according to the specific need of her own family.

While there is no other equipment in the house which will go toward making entertaining popular with the kitchen-staff, in order to complete the cleaning equipment, the dish-washer should be supplemented by a buffing-wheel for silver cleaning and polishing. Where the household possesses some form of kitchen motor, this will not be a separate device, but merely one of the many functions of the apparatus already provided for mixing, grinding, and beating.

The test of the soundness of any factory organization is not merely how it works when everything goes well, but more especially whether it continues to function under pressure.

Similarly, the test of a well-equipped kitchen is not altogether whether, with the available household staff, the family's regular three meals per diem can be produced without distress to all concerned, but rather, whether the kitchen operations are so planned that the arrival of one guest or many, does not necessarily disrupt the home factory and its working staff.

If modest entertainment is one of the admitted functions of the modest home, surely the more elaborate household should be equipped so that the rites of hospitality need not necessarily come in conflict with the rights of labor.

When the household wheels groan and creak ominously under the weight of an additional mouth to feed, the house manager should look for the weak spot in her kitchen system and apply the remedy that fits the particular case.

A City Garden in Southern California

(Continued from page 55)

The pools form the central feature of the main garden. One slightly above the other, they suggest abundance of water, even in a dry season, the water overflowing the low curved curb of the upper pool into the lower. The upper pool is backed by a wall of cement decorated with Spanish tiles from which bronze fountain taps throw a fine spray. On each side of the pools the retaining wall is broken by flights of steps, and surmounted by large vases.

From the east porch of the house, one enjoys the full value of a long vista. The walks, the steps, the pools flanked by the two flights of steps, are on the main axis, while above and beyond the perspective carries the eye to the logical terminus of the axis, the wall fountain at the farthest end of the garden. The fountain, a beautiful bowl of classic form in a niche tile lined in dull blue, is built under a brick arch, on either side of which are seats of brick combined with carved wood, and peering into the water of the bowl is a bronze statue by Edward Berge. Over this lovely figure of Undine, small bronze fishes spout water which overflows the bowl into a shallow basin, and thence trickles down a channel in the middle of an inclined walk, hollowed to receive it, until it drips into the upper pool.

Although the ground has been planted but three years, almost constant sunshine, assisted by soil preparation, has developed a growth which soon will become luxurious; blending the planting and the architectural details into a continuity of design. Skilful use of a mingling of broad-leaved evergreens, both trees and shrubs, with delicate leafage of small scale, varying heights and intriguing shadiness, have brought about most charming vistas from almost any point in the garden.

More than in impressions of space and distance and sensations of the unexpected, the fundamental charm of the garden lies in its livableness. No one enters without becoming conscious of its happy mingling of indoors and out. Between flowering borders, broad walks lead from one division to another. Resting places furnished with benches or seats are easily accessible. Where there is an excess of sunshine wide awnings afford protection and add a suggestion of festivity, while stepping paths lead the seeker for seclusion to the cool shelter of greenery. In whatever part of the garden one may be, there is the satisfying sense of privacy. No reminder of the city streets outside destroys the "garden magic" and seclusion which lie within the walls.

A Correction:—Through an error, the decoration of the two rooms on page 21 of the July issue of HOUSE & GARDEN was credited to the Herter Looms and G. W. Richardson & Son, respectively. The work represented was not done by these firms.

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BALTIMORE

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House & Garden



Autumn Furnishing Number

Courtesy of Su Quattrone John Kinnmaker



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Design 1967—in Twin Pair

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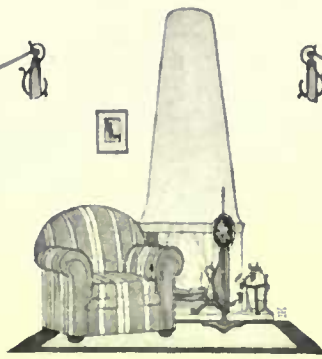
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House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*
R. S. LEMMON, *Managing Editor*

FALL PLANTING NEXT MONTH

TO the sincere gardener there is always an available future. Autumn comes, the flowers die down and Nature goes to rest. It is a season of reflection. It is also a season of great activity in the garden. The mistakes of this year can be rectified in the year to come. The neglected corner can be made to blossom next spring. Next year we will do better by that border. Next year! Next year! Every good gardener is thinking of next year.

And yet much of this year's mistakes can be rectified now. From the earliest day of next spring many of this season's errors will be rectified. The secret, of course, is fall planting. Start the changes now, and you will have no regrets next year.

This whole subject of fall planting is so important that we devote an issue to it. Both the practical data and the inspirational suggestions are in this issue. It is an issue the gardener will want to study thoroughly and keep on hand in his fall work.

But that is only one phase of the magazine, although the most important. You turn from articles about the autumn garden, about Fall Planting Tables and instructions on planting roses



In the October number Mrs. Francis King writes of this old English garden

in the fall, to the delicious attic that was made into a dormitory for a bachelor, to the page of enclosed porches furnished for winter use, to the unusual halls and the shopping suggestions that are as tempting as a Fifth Avenue shop window on an autumn morning.

There are two rather unusual houses in this issue—an old one from New England, done in the Adam manner, and a new one for a suburb, a clever solution for a narrow lot. Both are excellent pieces of architecture, which means that they should be full of suggestions for the prospective house builder.

The household equipment pages are no less packed with suggestions. Here is an article on the bathroom, showing the latest fixtures, the most modern conveniences, and with the necessary data that one should know before purchasing fixtures. There is also an equally illuminating page on the laundry and one on household management.

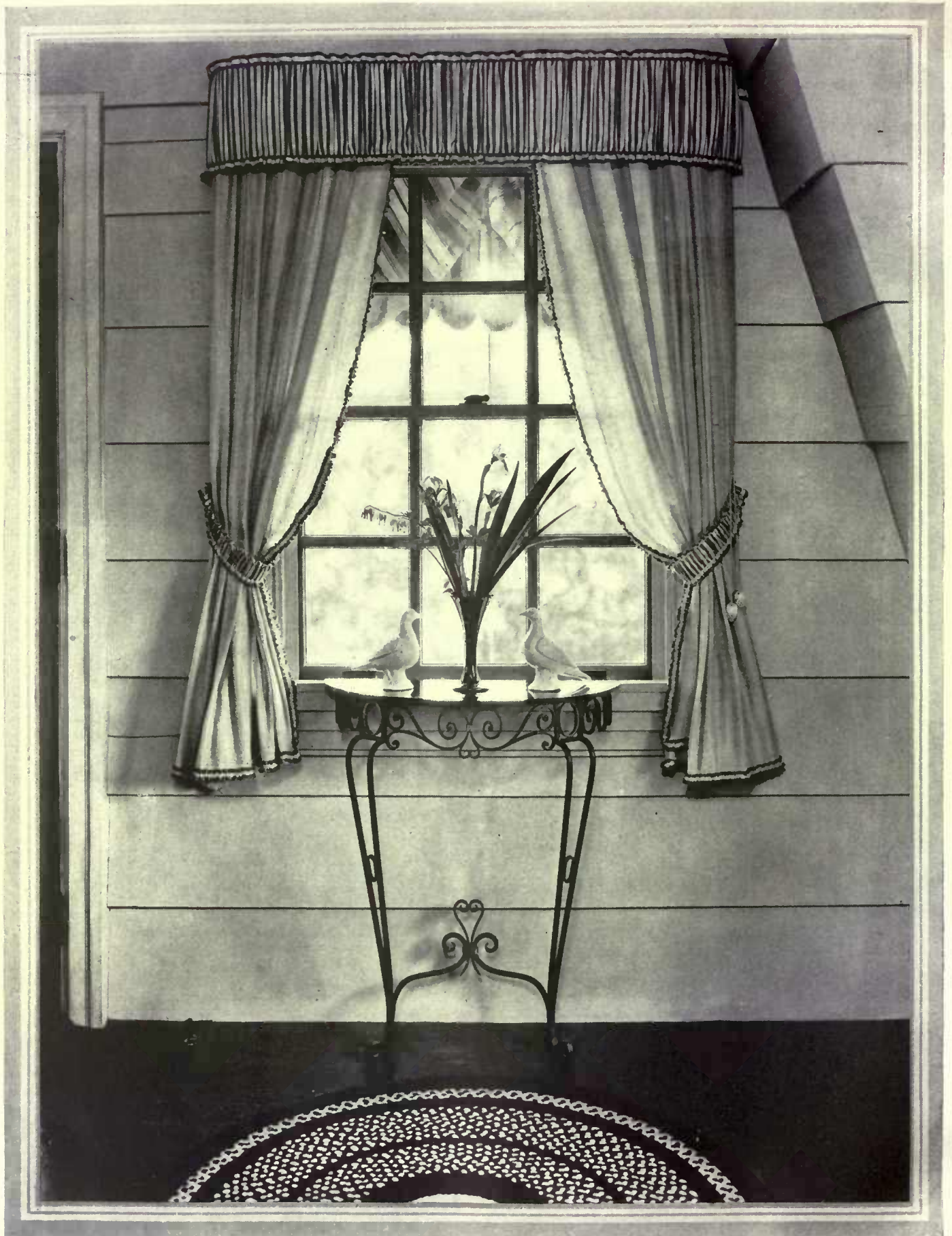
So this is the gamut of the Fall Planting Number, a compact and busy little book. It behooves you to order it now from your newsdealer, because the paper shortage is playing havoc with the supply.

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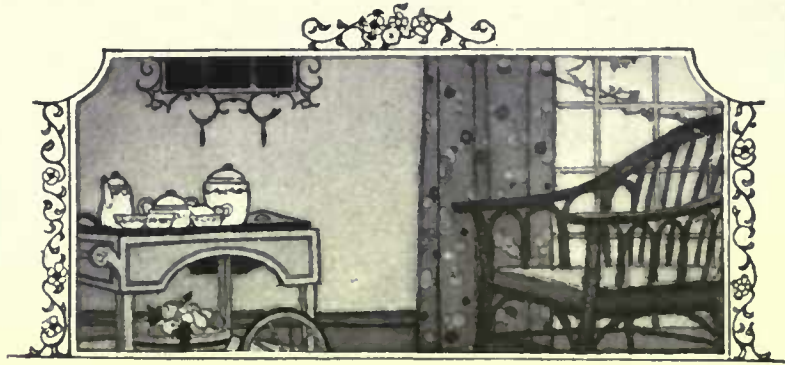


Hood

INSIDE AN ENCLOSED PORCH

One of the desirable features in an enclosed porch is that it shall bring some of the atmosphere of the outside garden into the inside of the house. It should register a permanent air of spring and summer. That desirable quality is found in this window grouping of a second story porch in a New Jersey home. The

two white porcelain birds, the wrought iron console, and the clapboard effect of the walls are reminiscent of the garden beyond. The window divisions are painted red. A valance, shirred on a curved frame, is of fawn and red striped French sateen, with thin sunfast curtains below. Agnes Foster Wright, decorator



COMPOSITION IN DECORATION

*The Test of the Maker of Homes Is the Ability to Devise Arrangements of Furniture
Which Satisfy the Double Demands of Use and Beauty*

RUTH de ROCHEMONT

THE beginning of wisdom in decoration is a just fear of the laws of composition. It matters less—and they who will not wisely listen to the word will learn it in the costly ways of experience—what one puts into a house than where one puts it.

A well-planned room has the perfection of a Japanese print. Taken as a whole, it is an impeccable and complete composition, but it breaks up on analysis into many subordinate compositions, each no less perfect in itself.

The room, however, must also meet a demand not made upon the Japanese print, for each of its various groupings must be suited to the needs of those who pass some part of their hours within it. The occupations of these people, their fancies for certain types of chair, for light from the left or the right, the hours of the day or the night at which they will use the rooms, all must be considered. The reconciliation of those needs with the laws of beauty is the rock on which many a room comes to grief.

Things to Avoid

Who has not met them—the coldly lovely drawing rooms in which conversation languishes and the guest becomes deeply conscious of being an incongruous exhibit in a museum of decorative art; the brazenly comfortable living rooms in which beauty is not and the mind sinks to sleep in the well-padded arms of davenport and capacious arm chairs which give the room the air of a hotel lobby?

It is not a question of rare and handsome

pieces; still less is it a question of cost. Glimmering lengths of lovely materials do not necessarily make a smart costume, and a house may be overflowing with costly furnishings and yet be a decorative failure and a menace to the peace of mind of those who dwell therein.

A nicety of taste in the selection and grouping of its furniture may give to the simplest room a charm and a livable quality sought in vain in rooms which contain a far greater number of things lovely in themselves. Again, a room which has been the despair of a hostess

and the terror of guests may be transformed and its glacial atmosphere changed to glowing warmth by a mere rearrangement of the furniture.

In general, it may fairly be said that most people rearrange their houses far too seldom. Their furniture could hardly be more static if it were built with the house and securely nailed in place.

Now, as a matter of fact, a single new piece of furniture may often necessitate the rearrangement of a whole room, and constant minor changes are needed to give variety. Moreover, the arrangement of many rooms in the all-year house should be altered greatly with the change from summer to winter. This does not mean a mere substitution of gay glazed chintz for the heavy damasks and silken stuffs of winter or the acquisition of taffeta slip-covers and lighter rugs.

Some of the best changes of all are the fundamental changes in the grouping and the position of the furniture.

Seasonal Changes

The fireplace and the low table with its well-placed and adroitly shaded reading lamps are the natural focal notes of the winter room.

When summer comes, the outdoor world claims the leading rôle and sunny casements or long French windows opening on moonlit terraces may become the most important features of the same room.

That, indeed, is one of the secrets of successful arrangement—to seize upon a salient



Tebbs

They are wise who, possessing a rare old piece, display it to the best possible advantage by thus making it the dominant note in a composition all its own. Rug, chairs, and wall lights are all admirably in keeping and all focus attention on the cabinet

Those who turn from the barren theory of the hall as a passageway and consider it as the overture to the home, may attain such success as this



feature and play the room or the group up to it. In decoration as in life the serving of two masters is a feat seldom accomplished, and care should be taken that fine pieces do not mutually lessen each other's effectiveness through contending for attention at the same moment. Such pieces should be well placed where they are neither buried under surrounding mediocrities nor overwhelmed amid a host of equal beauties.

A handsome Oriental rug may thus dictate the entire color scheme of a room and even determine the arrangement of the furniture, which will be so placed as to display the color and pattern of the rug to advantage, yet not to leave the entire surface bare.

In another case, the rug may be an entirely subordinate element, leading the eye, as in the group on page 27, to some rare piece of furniture which is the dominating note of a well-planned composition. This arrangement is worthy of note not only from the point of view of appearance but from that of actual use as well. The fine old cabinet and its quaint chairs, similar in character, are admirably satisfying to the eye, while at the same time



Not in the center of the room, but before a sunny window may be the place for a dining table. Hayden Co., decorators

In winter, the dining table at the left wisely turns its attention from the window to the fireplace

In this boudoir, piano, chair, and sofa invite to soft music and intimate conversation. Of unusual charm, also, are the vistas

the requisite chair is placed conveniently beside the desk and stands ready to the hand of the writer.

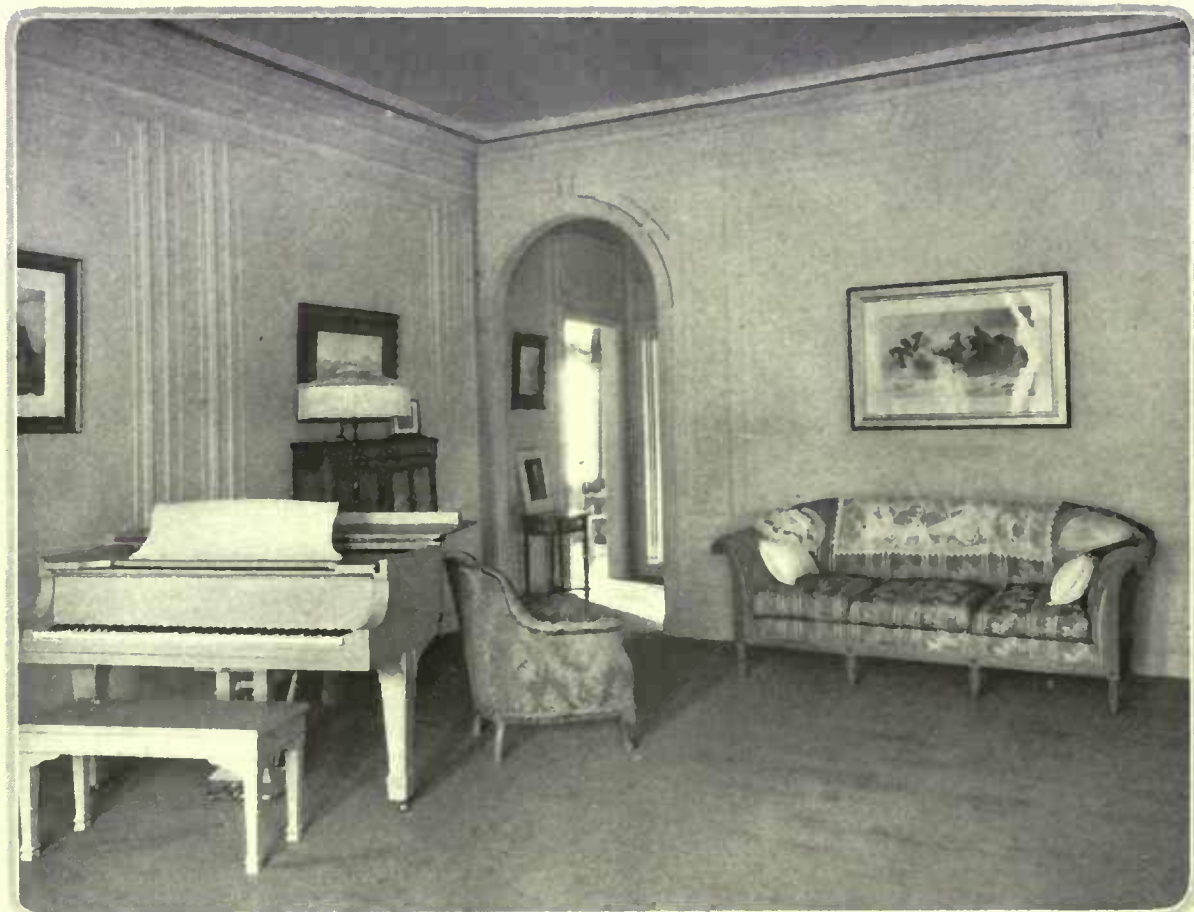
A large room naturally requires a number of groupings of furniture, and the art lies in making each distinctive and complete in itself, yet subordinated to the ensemble of the room.

Social intercourse requires that there should be in a drawing room or living room several groups of chairs, seats and sofas which afford suitable settings for conversing people, while less formal rooms demand the groupings which suit the intimate needs of family life. All these groups require a nice discrimination in the combining of light chairs of wood and cane, or of

lacquered and carved pieces with the more substantial upholstered furniture. A few light chairs which may be moved to join any group are a true boon to the hostess, as they make possible those temporary changes in arrangement which are sometimes necessary.

The lines also must be harmonious and care must be taken to select types of furniture which combine well. The delicacy of Louis

(Continued on page 86)



Harting

A balanced composition is centered by a rare tapestry and a richly carved cassone flanked by candelabra. Walker & Gillette, architects

The French draped canopy may serve admirably to give that variation in height essential in a bedroom



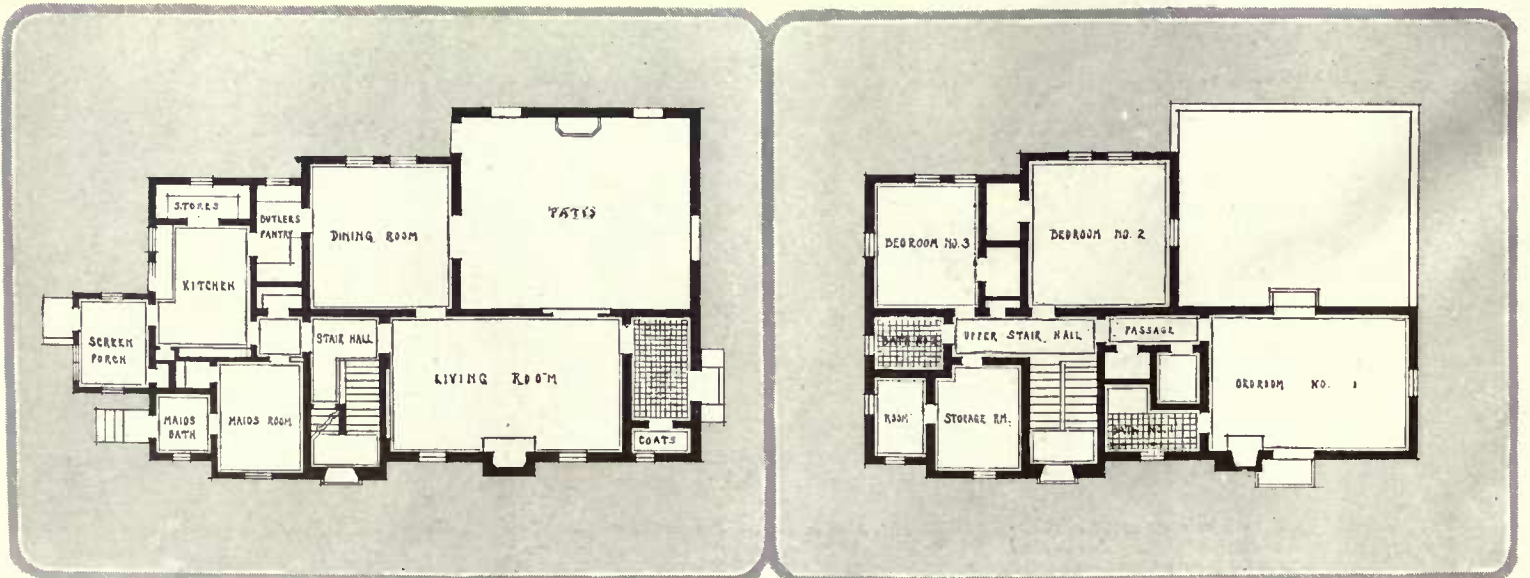
The architecture of old California, adapted to meet modern needs, fits into the hillside setting naturally. The low angle of the roofs is a characteristic feature, as are the doors and the heavy-barred grill which is set in the wall



Behind the grill lies this paved court or patio with a wide door opening into the living room on one side and another to the dining room. The windows of the master's bedroom open on a balcony with wooden balusters

The main rooms of the house are built around two sides of this court, the rest of the space being taken by the service quarters. So it is a small house, very compact in its arrangement, quite unusual and yet livable

Three bedrooms and two baths occupy most of the second floor. Stairs, upper stair hall and passage are kept at a minimum of size. A storage room takes the place of the usual attic and is far more convenient





The side of the house shows a pleasing variation of windows—a balcony window from the main chamber, another balcony from the tall arched windows on the stairs landing and one chamber window tucked up under the eaves. The chimney is built solid and deep, giving a shadow to the wall



Along the dining room side, entrance is gained by an arched gateway in the patio wall, which is here pierced by another grill and decorated with a fountain

The garden is built in two levels and surrounded by a low stucco wall. The small window this side of the entrance lights the coat closet off the entrance hall



THE HOME OF
E. C. THIERS
PASADENA, CALIFORNIA

REGINALD D. JOHNSON,

Architect

T H I S A N D T H A T

FOR a while this summer my work in the garden has been distracted by painters. Off and on for a month they have been around the house. Bothersome fellows, these, because they take so much time and apparently accomplish so little. And yet, now that they have departed, I am beginning to understand the wisdom of paint.

There are two ways of looking at paint. You can think of it merely as a method for freshening up wall surfaces and furniture or, if you are more practically minded, consider it as a preservative. Paint is a rare combination of the esthetic and the practical. It gives a house a cleaner, fresher appearance, increases its property value, makes it a richer contribution to the community's good looks—but it also adds years to the life of the house. The commonplace fact that paint is a preservative cannot be repeated too often. It stops wood from checking and closes up the pores and fibres of an exposed surface that the elements would otherwise eventually ruin. Looking at paint from that angle, no man can begrudge the cost.

Nor should he begrudge the time it takes painters to do their work. The basis of good painting is the careful preparation of the surface to be painted. Any amateur can slap on a coat over the old, worn surface, whereas a skilled workman will take hours with sand paper and putty knife before a brushful of the new paint is applied. It is in neglecting to make adequate preparation that most amateurs fail. In fact, it is wiser for the amateur to restrict his painting endeavors to small and unimportant areas and leave the larger work for men skilled in that line.

Poor results are often blamed on the brand of paint used. The manufacturer can only give the owner the best possible product; it is the owner's responsibility, if he demands ideal results, to employ the best possible workers.

The wisdom of paint, then, reduces itself to this—buy the best, standard brands made by reputable firms, hire intelligent painters and give them all the time they require for preparation.

THE shortage of building materials has awakened interest in remodeling and restoring old houses. All around the countryside neglected farmhouses are beginning to live again, barns are blossoming out as summer homes, houses of questionable "Queen Anne" architecture are being remodeled into a more rational style, and the Mansard roof is disappearing. These are good signs. Just as one can graft new stock on the stump of an old apple tree and harvest a paying lot of fruit, so these remodeled houses pay for the work and time and money that one may spend on them.

This work divides itself into two classes—restoring and remodeling. If you are fortunate enough to find an old farmhouse of good lines, architectural changes may not be necessary. If any additions are made, keep them in character with the original building. There is nothing worse than an Italian porch on a Colonial house. Should you wish to remodel, then remodel to the full—change the house over completely. Let the Rural Gothic disappear behind half-timber and stucco or remove the dormers, flatten the roof and let your Italian ideas have full swing. Remember that half-way remodeling is deadly.

Remember also that in any old house there are two rooms which must be brought up to date. Even more important than the architecture is the plumbing in kitchen and bathroom. See to this first. Make adequate preparation for labor-saving equipment. Bills from the plumber and electrician may stagger you, but this work must be done.

It is also the better part of wisdom to make all your structural changes the first year. Otherwise you'll have carpenters and plumbers and painters around the place until you are tired of them; the place will be in constant confusion and the grounds littered with the flotsam and jetsam of work.

On the other hand, in remodeling an old house it is not always possible to follow your original plans. It is best to have a general idea of what you want to do, and then, as the work proceeds, make the other changes as the ideas present themselves. This, of course, means more work and a bigger bill, but it is more satisfactory in the end and gives more pleasure in the doing. That little afterthought bay window, that casement, those panels in the hall—all such little additions make an old house richer in possibilities for comfortable living.

One small detail that should be carefully watched in restoring an old house is the type of hardware used. Modern style locks and handles in a Colonial house are an abomination without excuse. Excellent reproductions of Colonial hardware are available at reasonable prices. Keep an eye on your local carpenter in this respect; he is often lacking in hardware taste, and needs guidance.

THE other day I came across this charming page about wood. It is in Romain Rolland's portrait study, "Colas Brengnon, Burgundian". The old fellow stands before his bench and rhapsodizes:

"To rouse Beauty sleeping in the wood, her lover must penetrate to the heart of it, but the loveliness which is unveiled under my plane has no unrealities. You know those slim Dianas of the early Italians, straight behind and before? A good Burgundy piece is better yet, bronzed, strong, covered like a grapevine with fruit; a fine bulging cupboard, a carved wardrobe. . . . I dress my house with panels, and moldings, and winding staircases in long twists and my furniture is like trained fruit trees, full and robust, sprouting from the wall, made for the very spot where I place it. The best of all is when I can fix on my wood something I see smiling in my mind's eye, a gesture, a movement, a bending back or swelling breast, flowery curves, garlands and grotesques.

"How good it is to stand before the bench with a tool in my hand and then saw and cut, plane, shave, curve, put in a peg, file, twist and turn the strong fine stuff, which resists yet yields—soft, smooth walnut, as soft to my fingers as fairy flesh; the rosy bodies or brown limbs of our wood nymphs which the hatchet has stripped of their robe. There is no pleasure like the accurate hand, the clever big fingers which can turn out the most fragile works of art, no pleasure like the thought which rules over the forces of the world, and writes the ordered caprices of its rich imagination on wood, iron and stone."



Mattie Edwards Hewitt

The ubiquitous glass door takes on a new character when it is fashioned in this shape and is painted opalescent and decorated with a formal design of conventionalized flowers

READING an architect's plans is not always so simple a matter as it may seem. To visualize the completed house from a set of blue prints requires thinking in three dimensions. Even with projections of the façades, the prospective builder may not quite see all that the design really holds—the depth of shadows, the proportion of wings, the massing of the chimney stacks, the relief of windows properly placed.

A great aid in visualizing a projected house is to have a model of it built. These toy houses are a luxury and yet, if owners only afforded them, they would be much more satisfied with the finished results. The model may even be made in sections, one section to each floor, so that the rooms can be studied. And then, when the house is finished, its model makes quite an interesting center for a group on a big table in the living room.

These models can be made simple or elaborate, with paper walls and a paper roof, or finished in materials to simulate brick and stucco and slate. This depends on what the owner wants to pay. But if he does treat himself to a model, he should insist that it be surrounded with the general topographical character of the real setting—the slope of the land, the larger trees, the drives and walks.



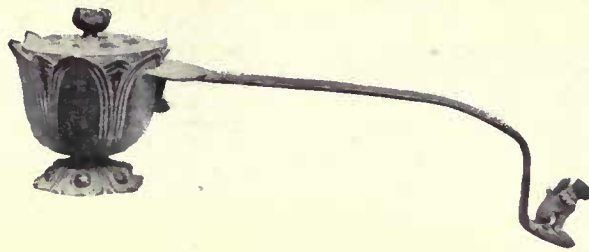
Taylor

AN ARCHITECTURE FOR REMODELING

It is difficult to imagine that this typical small English manor house architecture covers what once was an 1840 design. The home of Guido A. Doering, it stands on a picturesque spot in St. Louis overlooking the Mississippi. The architects clothed the frame of the old house with new walls, altered windows and doors,

changed the roof and added a wing or two. The transformation is remarkably successful. Stucco and half-timber lend themselves admirably to remodeling work of this character. Local limestone has been used and solid heavy timbers dowelled and tenoned. Study & Far-rar were the architects of the remodeling

Japanese incense burner of the Tokugawa Period, the early 17th Century



THE JAPANESE TEA CEREMONY

The Epitome of Japanese Culture, This Native Custom Presents Many Opportunities to the Collector of Things Oriental

GARDNER TEALL

IT has been said that a full understanding of Japanese art in and after the Middle Ages is impossible without a knowledge of the Cha-no-yu, the Tea Ceremony, a ceremony famous in the annals of Japanese culture. This is true.

The various art objects connected with the Cha-no-yu have long received the enthusiastic interest of the connoisseur and collector, not only in the Orient, but in the Occident as well. To this ceremony we undoubtedly owe the preservation of many exceptionally remarkable art treasures, examples of the ceramic art of China, Korea and Japan, objects in bronze and in lacquer and probably many masterpieces of the early painters of the East.

The Cha-no-yu—the literal translation of the name is “hot water for tea”—may, as a Japanese authority says, briefly be described as “a meeting for tea drinking held among people of the higher class in accordance with a code of rules and an etiquette peculiarly its own. Historically it is closely related to the Zen sect of Buddhism.”

Tea Traditions

Tea drinking is a custom which was introduced into Japan from China. At how early a period the Chinese were acquainted with the tea plant we do not know, but legend avers that the Emperor Chinnung discovered its virtues in the year 2737 B. C., and so “the cup of

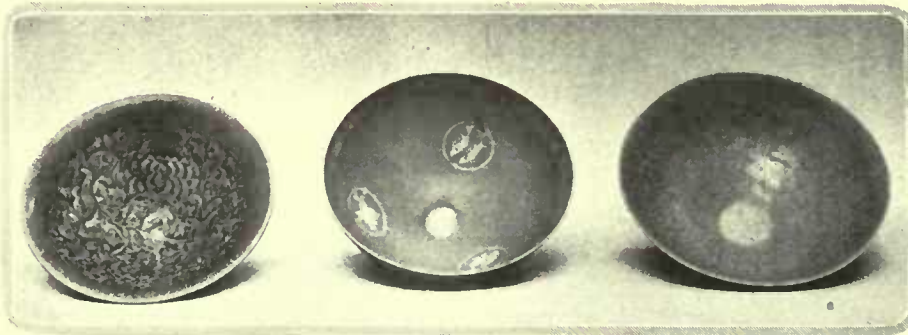
humanity,” as it has been called, may have an ancestry of 4,657 years for the traditions of its cheer. Dengyō Daishi, a celebrated Buddhist saint, brought seeds of the tea plant from China to Japan in A. D. 805. According to an early Buddhist legend, as set forth by Basil Hall Chamberlain in *Things Japanese*, “the origin of the tea-shrub was on this wise. Daruma (Dharma), an Indian saint of the 6th Century, had spent many long years in ceaseless prayer and watching. At last, one night, his eyelids, unable to bear the fatigue any longer, closed and he slept soundly until

morning. When the saint awoke, he was so angry with his lazy eyelids that he cut them off and flung them on the ground. But lo! each lid was suddenly transformed into a shrub, whose efficacious leaves, infused in water, minister to the vigils of holy men.”

Tea in Japan

Notwithstanding the credit given Dengyō Daishi for introducing tea into Japan in the last year of the reign of the fiftieth sovereign, the Emperor Kwammu, tea drinking did not gain favor in this Heian Period, but awaited a later development. Tea was re-introduced into Japan by the Buddhist abbot Myōe, who planted seeds from China near Kyōto, although a coarse wild variety of tea plant was then native to Nippon. In the second year of the Kempo era, A. D. 1214, the celebrated Zen priest, Eisai, offered a brew of tea to the Shōgun, Sanetomo Minamoto, who was confined to his bed by a serious illness, recommending it as a medicine and handing the Shōgun a volume by himself bearing the title of *The Salutary Influence of Tea-Drinking*. Evidently the Shōgun found it a panacea, and thenceforth tea was to hold an established position in Japanese history.

Allusion has been made to the Buddhist legend of the origin of the tea plant, and we have said that historically the Cha-no-



Korean tea bowls, 15th and 16th Centuries, above; Japanese tea jar, 1650, below



Japanese pottery censer, 18th Century; Sheng Nung, a typical tea ceremony exhibit



Japanese fire bowl or Zengoro Hazen



Japanese fire bowl of Yatsushima ware

Tea jars are an essential object in the ceremony and upon them Japanese ceramicists expended some of their noblest efforts. These four are examples of Seto ware of the 17th and 18th Centuries



A Seto ware tea bowl of 17th Century make



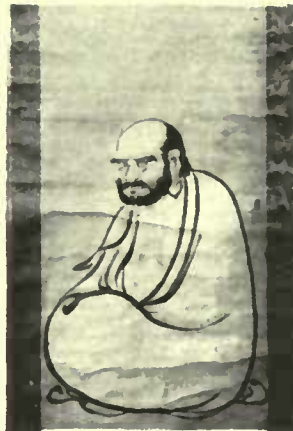
Eight examples of Japanese tea jars of the 17th and 18th Centuries



A fire bowl of Japanese design and workmanship



Fire pot, teapot and tea box of the early 19th Century



A kaise mono by Sanraku, shown by the host to his guests



Chinese incense bowl to left and Japanese bowls to the right

yu is closely related to the Zen sect. In *The Arts of Japan*, Edward Dillon says "Unlike other Zen sects of Buddhists the Zen teaching lays no special value upon any special sutra or scripture. Wisdom must come from the heart, so without words the most profound knowledge may be conveyed from the teacher to the mind prepared to receive it by a mere glance or a smile. The priests of this contemplative sect were celebrated for their poverty and for their learning—for in later times the study of books was encouraged as a help to the life of meditation."

In *The Book of Tea*, Okakura-Kakuzo writes "A special contribution of Zen to Eastern thought was its recognition of the mundane as of equal importance with the spiritual. . . . The seeker for perfection must discover in his own life the reflection of the inner light. The organization of the Zen monastery was very significant of this point of view. To every member, except the abbot, was assigned some special work in the care-taking of the monastery, and curiously enough, to the novices were committed the lighter duties, while to the most respected and advanced monks were given the more irksome and menial tasks. Such services formed a part of the Zen discipline and every least action must be done absolutely perfectly. Thus many a weighty discussion ensued while weeding the garden, paring a turnip, or serving tea. The whole idea of Teism is a result of this Zen conception of greatness in the smallest incidents of life." It is important to bear this in mind when considering the ceremony.



A bronze fire pot of 19th Century Japanese workmanship



The tea jar or cha-ire was kept in a silk bag or cha-ire fukuro. These jars, prized by collectors, comprise only one group of thirty-one objects used in the tea ceremony. Illustrations by courtesy of the Metropolitan Museum of Art

Lichihlai, a Chinese poet of the Sung Dynasty, complained of the three most deplorable things in the world, Okakura-Kakuzo observes, "the spoiling of fine youths through false education, the degradation of fine paintings through vulgar admiration, and the utter waste of fine tea through incompetent manipulation." Eisai laid down rigid rules for the infusion of tea and its drinking which would have delighted the heart of Lichihlai. As a Japanese writer in Kokka says "In the Kamakura Period (1192-1355) tea-drinking had as yet developed neither ceremony nor etiquette. It is true there was a secret in making it, but there was no cult in drinking it. . . . In the middle of the 14th Century tea-tasting as a pastime sprang up among the knights, and it came to be practiced even in camp. . . . In the Ashikaga Period (1335-1567) tea-drinking as a pure pastime on the other hand was remarkably developed. In a meeting for tea-drinking art objects were arranged and an attempt was made to taste tea and at the same time enjoy esthetic amusements."

Shūko, a priest of the Zen sect and teacher of the Shōgun Yoshimasa (1422 - 1502) originated the Cha-no-yu, although there were later developments of the ceremony. In Shūko's time the elaborate rules of the Cha-no-yu had not been evolved. As Brinkley notes in his *History of the Japanese People*, Shūko seems to have conceived that tea drinking might be utilized to promote the moral conditions which he associated with its practice. The bases of Shūko's system were the four virtues (Continued on page 72)

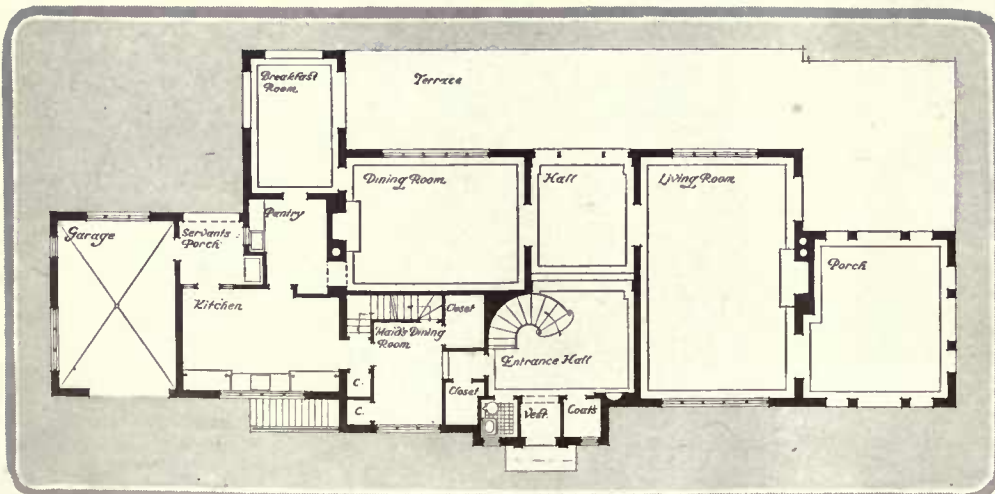
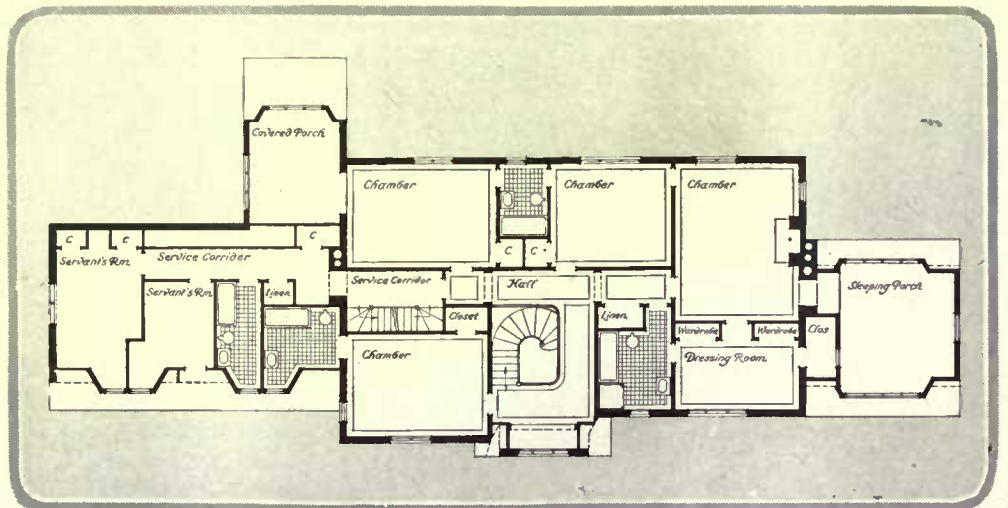


Gillies

This house is of an informal Georgian type and faces a quiet roadway which stops just beyond. It might be called "Journey's End," except for the fact that it is one of the charming out-of-the-ways so near to the city of Baltimore

THE RESIDENCE OF
ALBERT K. WAMPOLE
GUILFORD, MARYLAND

MOTT B. SCHMIDT, *Architect*



Three of the four master's bedrooms overlook the garden, with its lazy breezes in summer and welcome winter sunshine. The guest room faces north, also the dressing room, with its recessed alcove, where toilet accessories stand on mirror shelves lighted by a concealed reflector

Being south of the Mason and Dixon line, the main hall just naturally runs through the house. The curved stairway shows its iron balustrade silhouetted against the light, while beyond are the paneled doors to the drawing room and dining room. A garage is in the service wing



Readers of Vogue and HOUSE & GARDEN, who have enjoyed Miss Dryden's covers, will be interested in the atmosphere with which she surrounds herself. It is old-fashioned, quaint and very simple, as in the dining room shown above

The dressing table in the bedroom is early American maple. It and the mirror above it are covered with the blue of the box pleating used on the curtains. Silhouette portraits, of which Miss Dryden has a collection, hang here

An early American air is given the bedroom by the old-time, curly maple bed, the old painted chest, the curtains of moss rose chintz with light-blue box-pleated trimming, and the hooked rug. The walls of the room are plain

Besides the Welsh dresser and the old oak refectory table there is, in the dining room, a rare red lacquer desk. The walls are cream and the curtains flowered chintz on tan ground, bound with pale lavender taffeta



ROOMS IN MISS HELEN DRYDEN'S APARTMENT

THE DECORATIVE VALUE OF FRENCH PRINTS

Elegance Typical of 18th Century France Is Given a Room When These Prints Are Properly Hung and Surrounded

By HONORÉE RAOUL

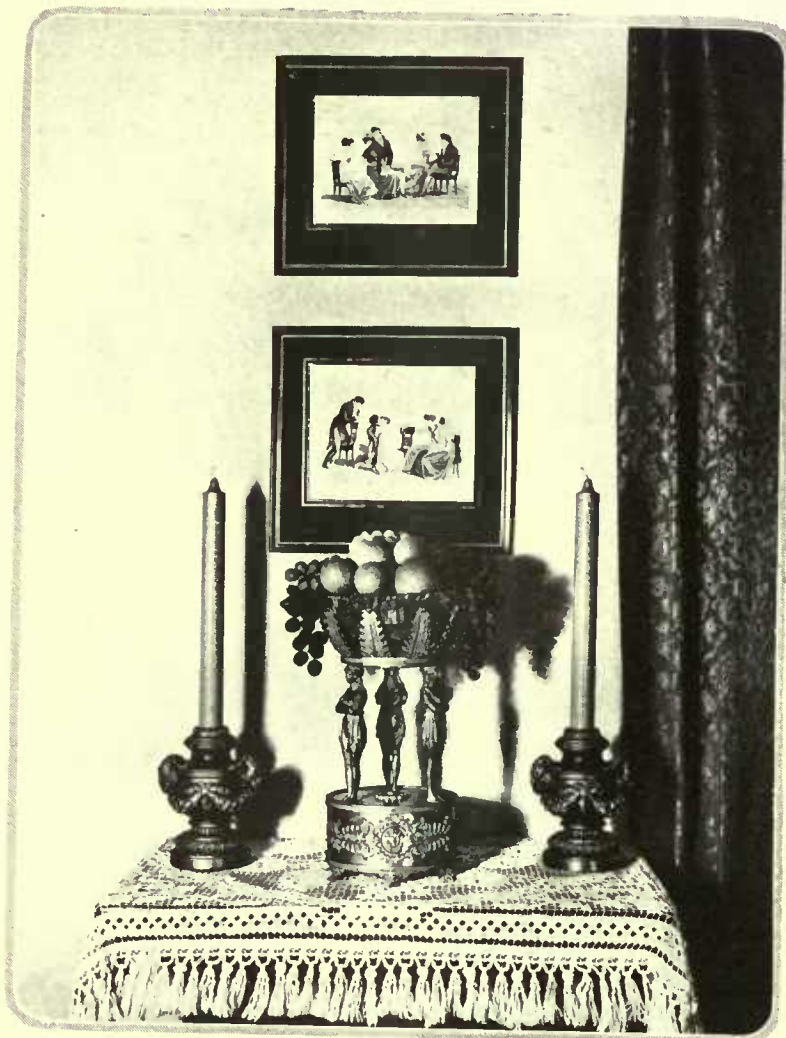
HAVE you ever dreamed of a small, intimate room, filled with French marquetry furniture, chinoiserie lamps, perhaps a small French wall clock or table decorated with ormolu to hold under glass your cherished bibelots? Many a charming room of this type could take inspiration from the 18th Century "estampe galante" so typical of the charm and gallantry of that period.

French ideas can be introduced into our small American homes, and when used with discretion, lend a dignified note to any room. Almost all of us have an odd piece of furniture in the French style—a walnut fauteuil with a cane seat, a marquetry desk or table, perhaps a small commode, or a garniture for the mantel—around which can be built up a cosy room, differing from the stiff parlors which are still sufficiently numerous. Nothing could be of greater assistance in this task than a few reproductions of 18th Century French engravings, which are accessible to those who, with moderate means, face the problem of redecorating an unattractive room.

The Background

If you are fortunate to be living in an old house which has paneled walls, your task is comparatively easy, as the most important part of the room, the background, is in readiness for the further development of your ideas. It can be readily seen that French prints look better on paneled

The prints show best to advantage when hung in proximity to small decorative objects or bibelots. Group by courtesy of Darnley



walls mellowed by age than anywhere else. Relatively few of us have that advantage, yet we can work just as effectively with simpler mediums. As is well known, paneled walls are produced by the use of moldings, which, if good proportions are observed, divide the walls attractively and create the paneled effect. Good proportions, however, won't be impressive, unless you finish your walls in light colors. Paint your walls either a deep cream, or the lightest gray, or a soft, light green (in that case, with the moldings of white) and any of these combinations will be an appropriate background for prints. A simpler way still, and one that gives splendid results, is to have your walls suitably papered. Select a plain hair-lined wall paper in French gray, light green or even buff, and have your woodwork painted gray or creamy white. Remember that while a simple background suits almost any kind of decoration, it is especially good with prints. If the background is kept quiet and unobtrusive, it will lend itself to any color scheme.

Framing

An appropriate background can be instantly disfigured by overloading it with too ornamental frames which also ruin the effect of the picture. Prints can be absolutely spoiled by careless framing, and it is of vital importance to give them the right setting. As they are light and graceful

"Le Messager Discret" is an interesting and decorative example of the romantic landscape type found among French prints



"La Promenade du Soir" is one of twelve intimate plates of the Jeune Mariée by Freudeberg

Another of Freudeberg's famous set is the companion engraving known as "La Promenade du Matin"





St. Aubin's "Soyez Discret" is so delicately drawn that one cares little whether it is a faithful self-portrait or not

A small commode, one or two objets d'arts and a French print above comprise a group that will enrich almost any type of drawing room. Darnley



"Comptez sur mes sermens", reputed to be a portrait of M. St. Aubin, is typical of that artist's engravings

The French print requires either a plain papered or a paneled wall. Its frame should be very simple, as in the group below. Courtesy of Darnley

in themselves, the simplest frames will be the most effective. Take a cream molding, about 1" wide, with a gold band on the inside and see whether it won't give the best finishing touch to your print. Suitability here as everywhere else should be your guiding motive. Original prints are delicate objects and are handled as such by collectors, being carefully tucked away in drawers or portfolios, only to come out on rare occasions. Reproductions must be treated with due consideration also and because of their lightness and grace, heavily gilded frames, or too wide ones richly carved, detract from their charm. A little leniency in this regard may be used in the case of larger sized prints, when a dull gold, wider frame will be correct.

The Hanging

As the center of any room is the hearth, your best and largest print should find its place over the mantel, especially if it is of authentic value. If the frame happens to be of an ornate type, your print will look best hung by a heavy cord. Better still, let it be hung flat against the wall, by unseen hooks, and if that is not satisfactory, resort to the wire method. This is two parallel wires running to two small screws in the molding, thus avoiding the protruding picture hooks, which prevent the prints from lying flat on



the wall. A careful observance of such small details enhances the perfect ensemble and emphasizes the fact that right proportions in everything are imperative in carrying French principles into a decorative scheme. Only thus can a room receive the stamp of real elegance. Half a dozen prints hung well, a couple of fauteuils placed right, the sofa appropriately covered with toile de Jouy, and a dull, one-colored carpet, will do more than the piling up of heterogeneous and costly objects to produce a milieu of distinction.

Gallantry in Prints

The intelligent application of any medium necessitates an understanding of the circumstances through which it was created. Really to care about the 18th Century French prints, the spirit of their age should be familiar to us. Among the lesser arts that flourished in the 18th Century, line engraving held a prominent place. The handling of the burin attracted amateurs and artists alike and many of the former spent their idle hours under the guidance of famous engravers. Many well known paintings were copied, portraits were drawn, and other scenes were engraved simply for a decorative purpose, recording some boudoir or pastoral scene. The time had come when the court tired out after a long dull period,
(Continued on page 90)



The finest pansies come from reliable seeds, so the best are the cheapest in the final result

PANSIES FROM YEAR TO YEAR

Facts About Planting and Care Which Will Enable You to Grow Plants Richly Rewarding You with Their Perfection of Bloom

J. HORACE McFARLAND

THE general impression is that the garden pansy is, like the petunia and the cosmos, an annual, and that the plants grown from seed will die after blooming because they have completed their life-round. True, the seedsman's catalog usually carries the letters "HP" as the class in which the pansy belongs. This means "hardy perennial," which is just what the pansy actually is, though usually treated as a "hardy annual."

In general, two propagating plans are used by the pansy-loving amateur. If he is wise, he sows the best pansy seed he can buy about July 20, or even later, transplants the little seedlings once, and then toward freezing time moves them into a cold-frame, where the plants winter, beginning to grow actively very early in the spring, and being finally transplanted in full bloom to garden, bed or border during April or May.

Or, the pansy-desiring person sows the seed in spring, and if the season is not too hot and dry, the plants will bloom by early fall, though hardly so plentifully as if they had been grown the previous fall. The pansy is a cool-weather plant, be it remembered, and always does best in ground not heated by summer suns.

Summer Care

Now these fall-grown, wintered-over pansies, if the cold-frames have been furnished with very rich ground, will bloom early and often, and if the withered blooms are carefully removed—or better, if plenty of pansies are given away—they will continue to flower. But as they bloom they grow and become "leggy," spreading out over the ground. The central stems do not so well cover the roots, and the hot sun hurts them. If the plant is permitted to form seed, a process requiring vigor and strength, it is not unlikely that by midsummer it has either given up the ghost or is so decrepit that the neat

gardener removes it on general principles. It is this situation which has brought about the idea that the pansy is an annual, and must be grown every year.

For the most part, it is probably better to raise some pansies from seed each year. A favorite plant, however, can easily be carried over, and will richly reward the gardener for the little trouble required to do it.

Carrying Over

The procedure is very simple. When the pansy plants begin to be long and straggling, they may be cut back to main stems, only an inch or two above the ground. Cut off the extended growths close to a joint, or bud, and either enrich the ground about the plants or, after soaking the ground so as to be able to lift the plants with a ball of earth, transplant them to rich ground in a new location. If this is done in hot summer—as I regularly do it at Breeze Hill—it will be found better to move the pansies to a somewhat shady spot—and they will stand much shade.

Such plants, if well watered, soon make new growth, and will bloom as well as ever, im-

proving as the cool days of fall approach.

These revived plants are in order to carry over winter just where they are. After the ground is lightly frozen, scatter over them an inch or two of loose manure, which is all the protection they get at Breeze Hill. Often they do not get even that, and yet they carry over successfully. The winter of 1919-20 was a particularly hard one, yet many pansy plants came through it uninjured, though some of them had been entirely unprotected.

It is these carried-over plants that provide the earliest and most bloom. While the fine little cold-frame seedlings are yet hurrying to get into bloom, the old plants are covered with good flowers. One white-blooming pansy had its earliest flowers open in the face of a late snow, which did not annoy it at all, and for each of three successive Sundays that plant had over forty good flowers open. It was a perfect ball of bloom, doubly welcome because so early.

In Breeze Hill's center garden a whole row of pansies edging some climbing roses survived the winter happily, and one plant, of the rare Madame Irene strain of yellow and orange, has been for weeks a mass of flowers. Indeed, as I write in late June, these are yet the best pansies I have.

Soil Richness

Pansies are not light or dainty feeders, it should be remembered. They must have rich soil, very rich, to do their beautiful best, and cultivation and watering are also desirable. It will be seen whenever a pansy plant is transplanted that it has a mass of delicate fibrous roots, feeding into any near-by soil richness. It is this fibrous-rooting habit that makes both transplanting and fertilization easy, for the plant may be readily lifted, and it is always ready to make new roots and new growth in a new place that has

(Continued on page 66)



Pansies are cool-weather plants and do best in ground not heated by summer suns. With special care they may be carried over the winter into a second blooming season



Over the fireplace in the living room is hung a suit of armor of ceremony, belonging once to a Manchu prince. Here also the furniture is black wood—a wood harder than teak and not so hard as ebony. Chinese hangings and carvings elaborate the walls and mantel shelf. The piano is covered with embroidered Chinese dresses

During his wide consular experience, M. Liebert was stationed many years in the Far East and has acquired a remarkable collection of Chinese furnishings and antiques. Rarely are these Oriental wares combined so successfully in a modern home as in this dining room. The furniture is black wood of the 16th and 17th Centuries. The portieres are vivid red, old Chinese brocade

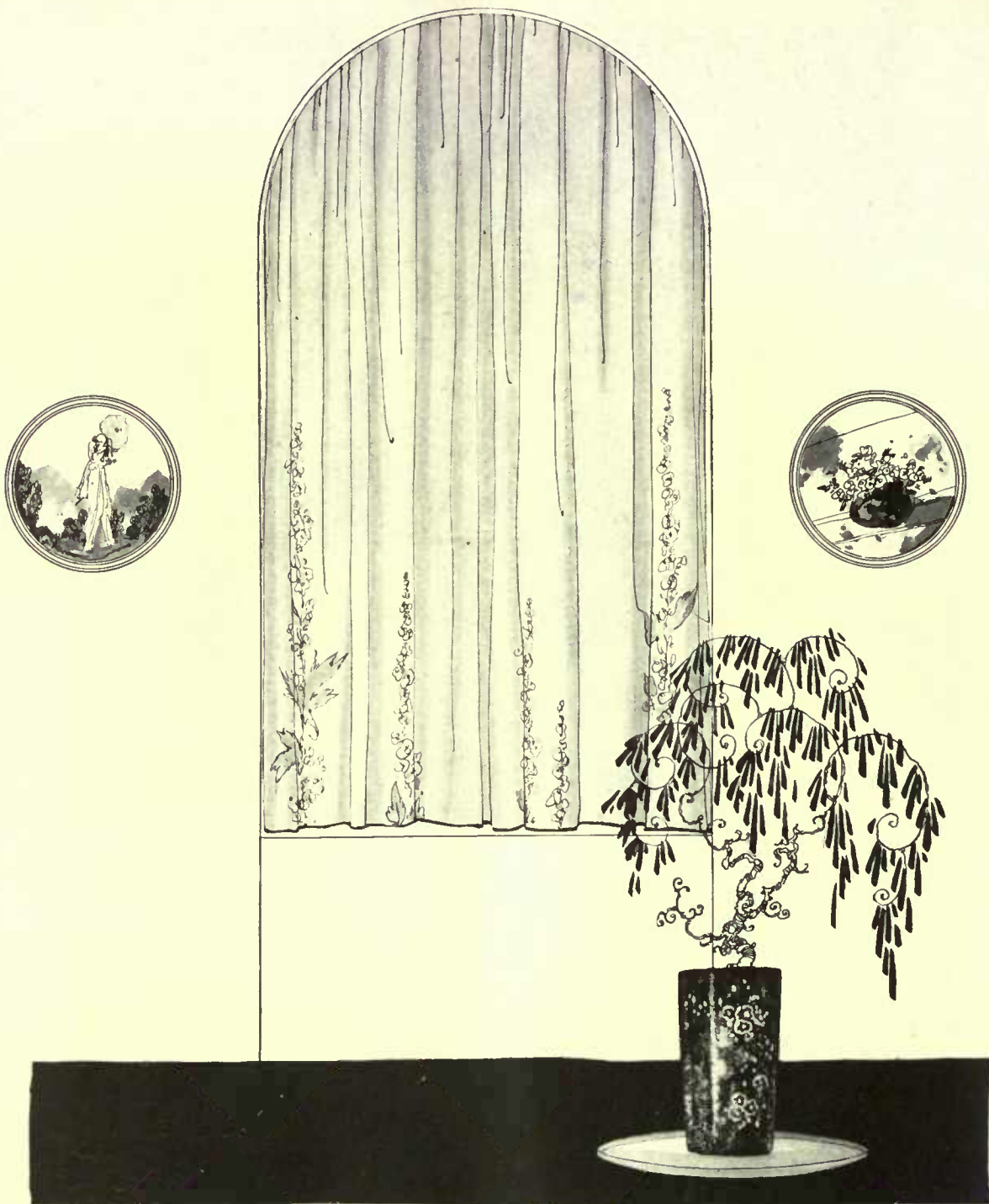


On the other side of the living room is a wide divan with pillows of rich Chinese silks. As in the dining room, the walls are covered with a neutral grass cloth, which furnishes a good background for the embroideries and paintings that fill most of the wall space. The lamps are Chinese lacquer with Chinese silk shades

CHINESE ROOMS
in the NEW YORK
HOME of M. GASTON

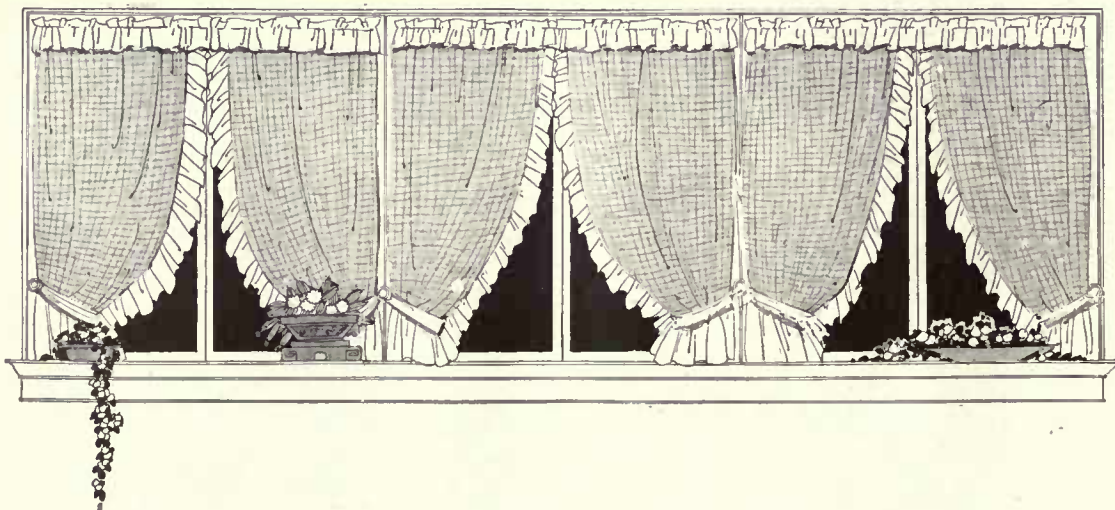
LIEBERT

Consul General of France



You cannot go far wrong in treating an arched window when you set the curtains sheer with the cornice. These curtains are of organdie with a fascinating appliqué of violet larkspur developed in the same material and with a narrow violet binding

It is a delightful thing to see a casement window hung with gay yellow cross-barred organdie and finished with a plain frill of the material. Low tie-backs pass through a slit in the back of the ruffle. English cotton prints can be treated in the same way



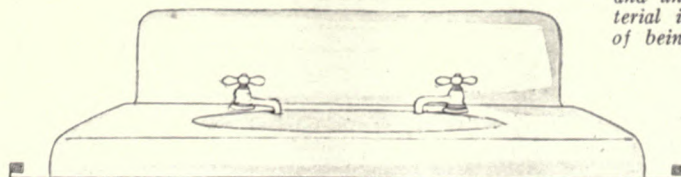


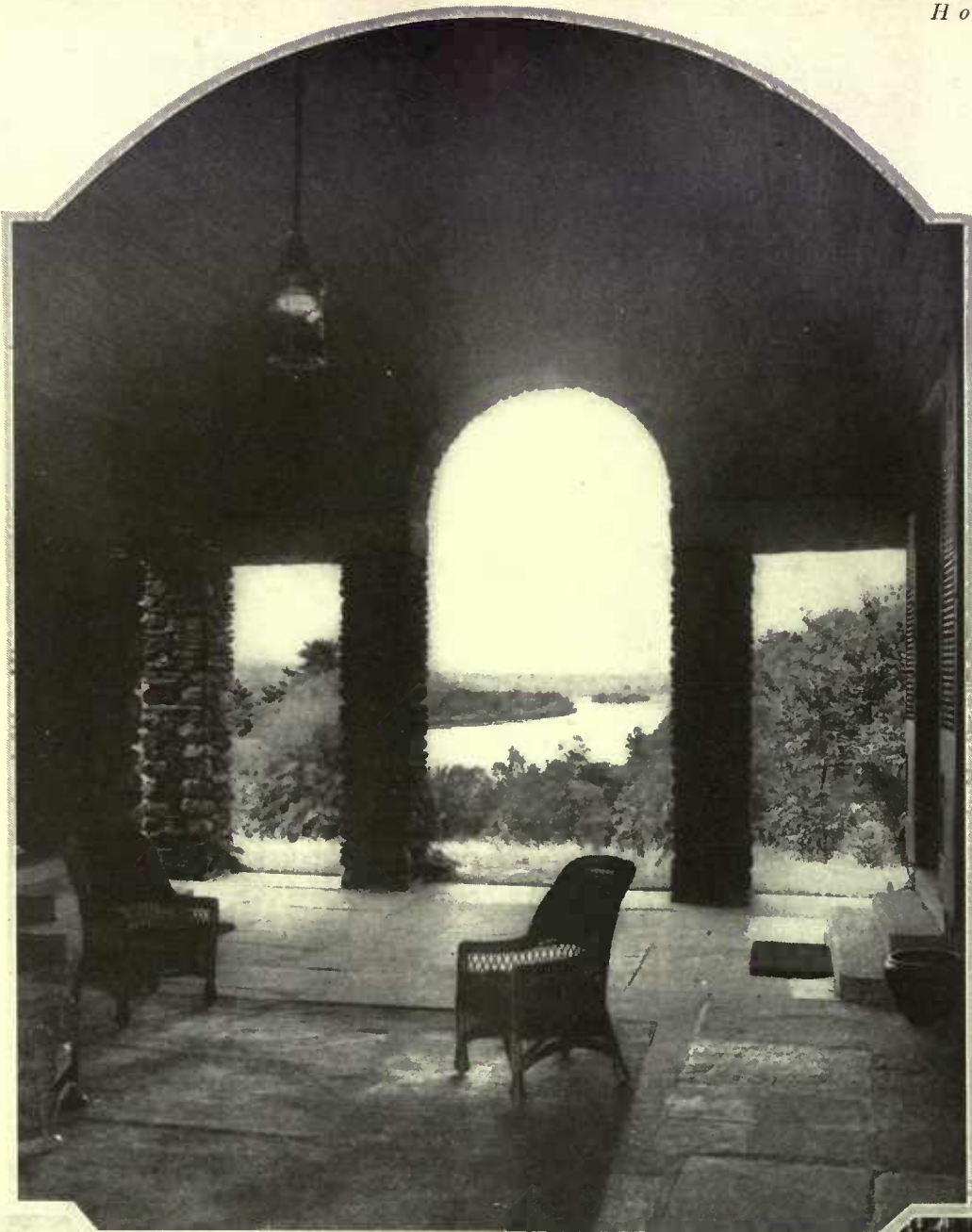
CURTAINS THAT
GIVE A ROOM
DISTINCTION



Taffeta is used for this unusual curtain arrangement but it would be equally successful in any plain material, especially glazed chintz. The flounces are stitched to a backing and are graduated in size. The treatment especially lends itself to rooms with French windows and high ceilings that deserve rejuvenating

Waterproof silk has all the appearance of sheer silk and comes in almost every shade in the rainbow and in delightful checked patterns. One uses it for the bathroom windows, where it will prove both serviceable and unusually decorative. The material is cemented together instead of being sewed as in other fabrics





Gillies

The lower reaches of the Connecticut River can be seen through the arches of the living porch. A cool, picturesque spot, this porch, with its flagstone floor, comfortable wicker chair and old ship lantern

THE HOME OF EDGERTON PARSONS, HADLYME, CONN.

ALFRED HOPKINS, *Architect*



The living porch from the outside shows the fine handling of the native stone—immense lintels, rough pillars, rounded arch and rugged walls



Behind the house is a stretch of lawn leading down from the service porch—one of the few cultivated patches in the natural surroundings of the house



It is a rambling farmhouse, all on one floor, but quite different from a bungalow. The stones were taken from walls on the property



The house is set in a field and the natural effect preserved. Gables break the slate roof much in the way that rocks crop up through the soil

The servants' end and back porch are on one level and the owner's studio above them on the second. A guest door to the terrace is beyond



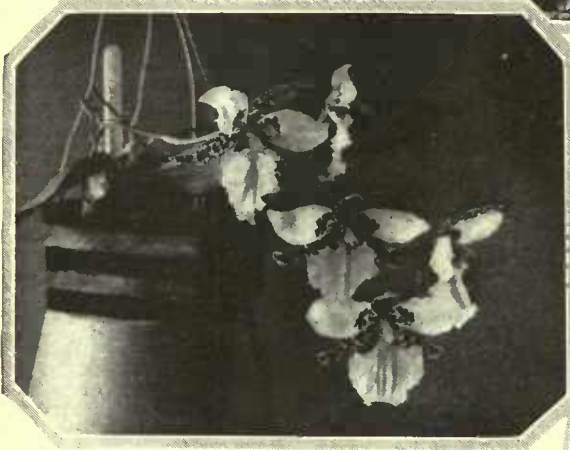
One big room with a high, arched ceiling and general fireplace serves for living and dining purposes. The walls are rough plaster and the floor tile



The drive turns around past the guest wing of the house and the triple-arched entrance. A terrace extends along the front of the guest rooms



One of the showiest orchid varieties is the *Odontoglossum*, some forms of which bear a blossom spray three feet long



Orchids with drooping sprays should be suspended in mid-air. A wooden slatted box or crate holds the peat in which this *Odontoglossum* is growing



The *Cattleya* is the orchid generally sold in the florists' shops. This splendid one is planted in fibre compost. (Right)



The majority of showy greenhouse orchids are epiphytes, or air-plants, and do not root in the soil. Air and moisture nourish them

Cymbidium Lowianum bears a spray of blossoms 3" or 4" across, of greenish yellow, brown and purple-maroon



GROWING YOUR OWN ORCHIDS

A Seldom Understood Hobby Which Is Interesting, Easy and Not Too Expensive—Cultural Requirements of Good Varieties

ANNETTE CANNERT

RAISING orchids has always been associated in the minds of amateurs with a great outlay of money, minute, constant care and only remote possibilities of success. Orchids, therefore, though scarce and greatly admired, have been left to the untiring efforts of the few men who give all their efforts to growing them successfully.

As a fact, however, growing orchids is really quite a simple feat, and one easily within reach of any amateur with a real love for flowers. Given a light and sunny position with proper heating, splendid results can be obtained with less care than is ordinarily expended by the average person on raising ferns or other plants in a sun parlor. When one remembers that orchids are purely parasites thriving in the moist climate of the tropics, growing and propagating in the mouldy bark of trees or other fibrous substance and seeking the sun to intensify their coloring, it can readily be seen that the closer one approaches the reproduction of these very climatic conditions the better the results.

It is necessary, naturally, that the amateur make himself as familiar as possible with the habits of orchids, recognizing those that thrive in warmer or cooler temperatures, those requiring greater or lesser quantities of water, and many other preferences which are of great help in growing them. Several books, the result of years of experimenting by men who have made orchid growing their life study, will prove very helpful. But the most helpful and interesting assistance an amateur can get is a trip to some really good professional orchid nurseries, such as those, for example, in Rutherford, New Jersey.

Orchid Houses

The standard orchid house as perfected today is a moderately low span roofed house, preferably with southern exposure, and with natural earth as a base because of the moisture giving surface of soil. Ventilation is generally accomplished through top ventilators operated by a mechanical device. These houses, when of small size, generally have a narrow platform or shelf on each side, and the regular greenhouse stage down the center.

There are, of course, many varieties of showy orchids one sees today in the windows of florists that are better grown in cool tem-

peratures. They require generally a medium temperature of 50° to 60° at night and 60° to 70° in the day, but are extremely hardy and will stand as low as 40° Fahr. in winter. With a little ingenuity, however, the amateur can adapt his own sun parlor to raising orchids, and provided he can have a medium temperature of 60° during the day (the sun heat furnishes the additional heat) and 50° at night in the winter, many showy species of orchids can be successfully raised. Among these are the *Odontoglossum*, which is a spray at least three feet long, bearing as many as fifteen and more small orchids; the *Oncidium*,



A showy white orchid that can be easily grown with cattleyas is Coelogyne cristata



A white oncidium growing in a hanging orchid pot with holes for air and drainage

another species of spray orchid; the *Cattleya*, which is one of the species of lavender orchids one sees in the windows of florists, and several other extremely decorative species. These are known as "cool-house" orchids, and can be obtained at very reasonable prices from almost any of the growers.

Amateurs, if they are to meet with success, must not be so ambitious as to attempt to grow other species of orchids requiring greater heat than they can evenly supply, for while the cool-house species can stand a warmer temperature than is actually required, the hot-house kind will not withstand the cooler temperature.

Given an adaptable sun parlor or conservatory, the first question of importance is how to heat it evenly day and night, and what is

the best heating system to use.

Heating Systems

It is, of course, conceded that hot water is the only satisfactory method of artificial heating for raising orchids—in fact, for all flowers—because of the gentle, evenly radiated heat laden with humidity. Every effort, therefore, should be made by the amateur to have hot water. There are several types of low combustion boilers which can be installed without great difficulty and which would prove most satisfactory. Tests must be made of the temperature during the day and night before plants are set in.

Where, on the other hand, steam heat or hot air must be used, there are several ingenious ways of overcoming the lack of moisture. One of these is by having a vessel filled with water at all times on the radiator; another, by growing varieties of plants and ferns requiring large quantities of water. These tend to saturate the air with moisture.

After having arranged for the heating, other things are necessary to make a sun parlor suitable for raising orchids and generally adapt it for the accommodation of the plants. It is most important that means be provided for adequate ventilation; also shelves and platforms must be erected to hold plants, and various other details which naturally suggest themselves.

Where the sun parlor or conservatory is small, ventilation takes care of itself—the small cracks in the woodwork of windows and

(Continued on page 82)

EIGHT OF THE NEW FALL CURTAIN FABRICS

Which may be purchased through HOUSE & GARDEN'S Shopping Service



A popular bird design is developed in a cretonne of violet, yellow and mulberry. 50" wide, \$4.90



An apple blossom design, either glazed or unglazed, is in pink, blue and mauve. 31", \$2.25



The briar rose trellis pattern, 36" of gray, cream and white is priced at \$1.35



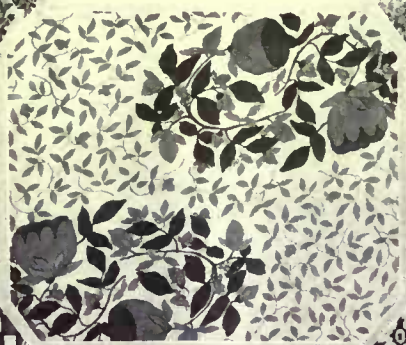
Natural linen, 30" wide, has a bold design of violet and tan. \$5



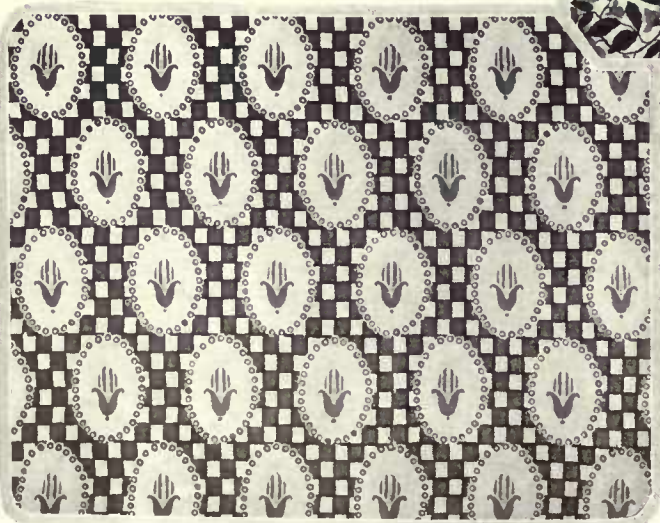
Glazed or unglazed, this design of navy blue and pink suggests the country house. 27", \$1.90

This printed English sateen has blue ribbon, pink roses and green foliage on cream. 30", \$3.00

An interesting blue and white linen has a conventional tan motif. 52", \$9 the yard



A Chippendale design linen has a black stripe on yellow ground and buff inserts. 36", \$4.15



A LITTLE PORTFOLIO OF GOOD INTERIORS



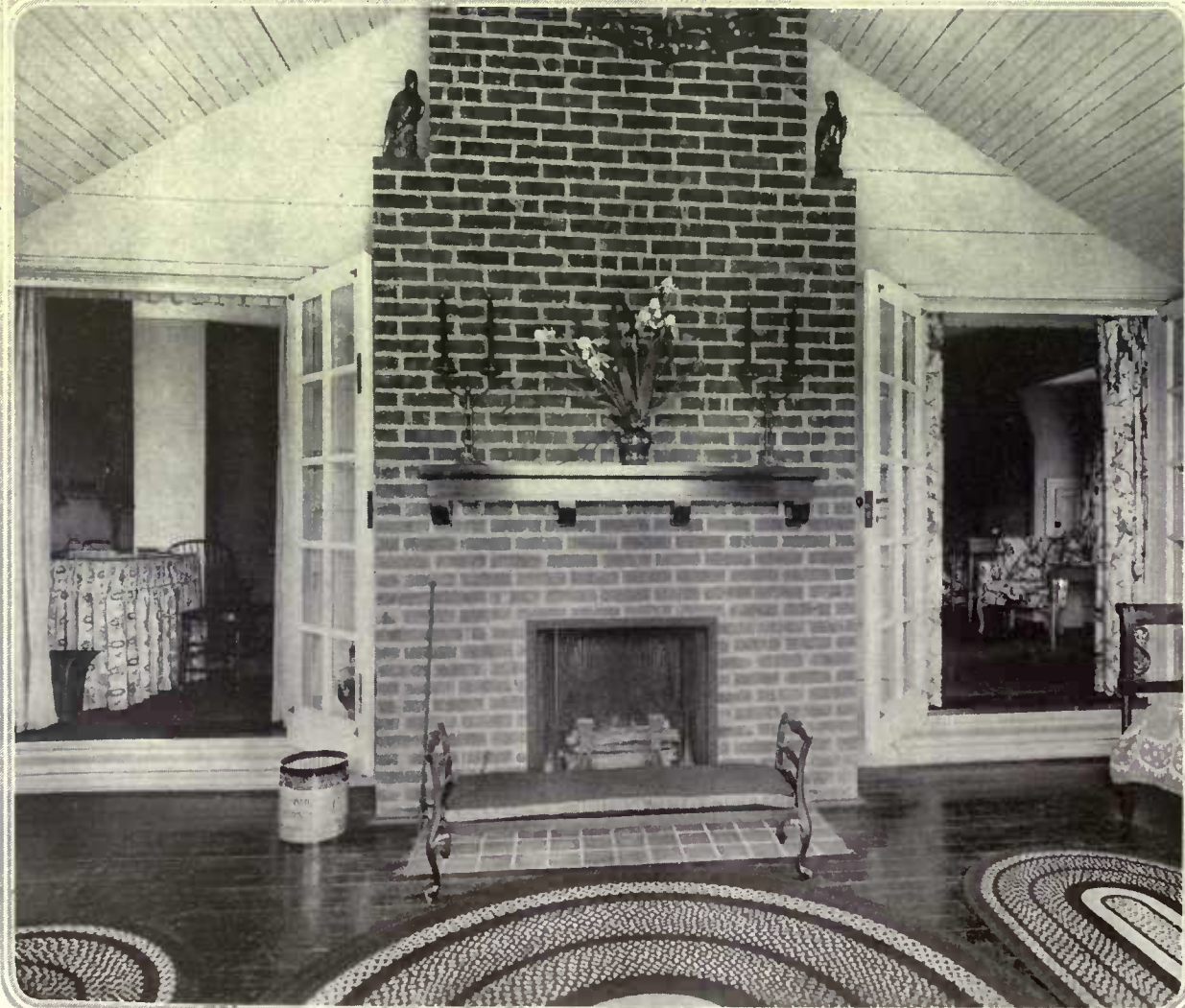
The dining room of the New York home of Mrs. Robert P. Breese—a reconstructed brownstone—has rough plaster walls and a mullioned window with the hangings of deep blue green

In the same house the library shows a fine use of books as decorations. The walls are hung with Adam green taffeta. The windows of this room open on a pleasant city back garden to the north





The window that serves for frontispiece is shown in its setting here. Close by is a small chair covered with an old piece of red and bright blue flowered glazed chintz. The desk is walnut and the chairs are walnut with red rubbed in. Agnes Foster Wright was the decorator



The unusual feature of this porch is that it leads from two bedrooms, making a pleasant place for mornings the year round. Rag mats have been used on the floors. The wrought iron of the two window consoles is reflected in the wrought iron of the mantel candlesticks

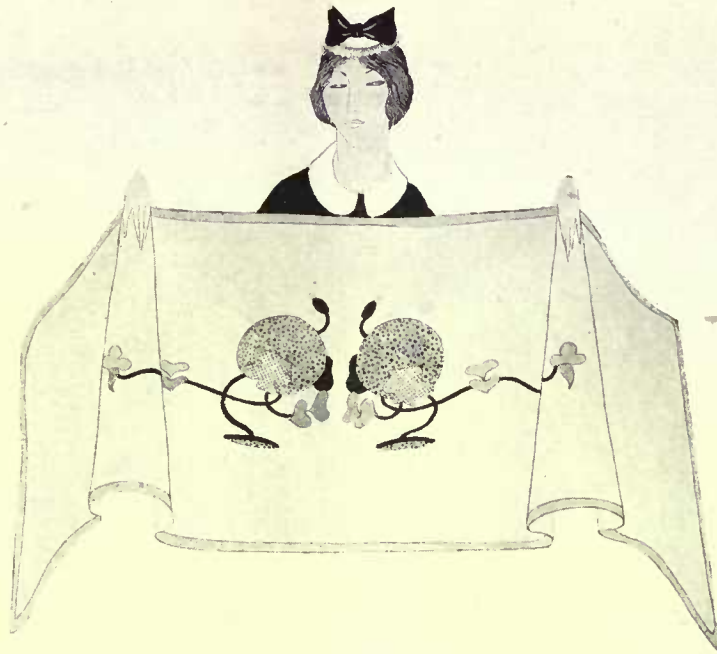


Red, fawn and black with a few touches of bright blue comprise the color scheme. The two big chairs are covered in black satcen with a red stripe and coffee colored piping. The lamp is turquoise and the shade turquoise by day and soft rose when the lamp is lighted at night



Directly below the bedroom porch is another, leading off the living room. A little magazine alcove is placed here, its roof serving for the floor of the balcony above. Orange linen is the fabric used here, bound with worsted fringe. The furniture is finished in green with orange and black cushions

Charming in yellows and reds is a nasturtium design for table runners and luncheon sets



THE RETURN OF QUILTING

An Old Domestic Art Revived Serves Its Decorative Purposes Again in the Home

QUILTING is coming into its own again. It is the same gay quilting that once served to pass many pleasant hours for our grandmothers, in the days when everyone believed woman's place was in the home and when one's guests were content to sit around a huge frame and watch delectable fruits and flowers grow under their busy fingers, while

A woman who is fond of contriving gay schemes and decorative effects with her needle will find designing a pattern a delightful variation from her usual embroideries, but for the woman who loves the work but likes it to come to her prepared there are other methods. On the Old Rye Road nearer New York than Boston, housed by two old Colonial cottages, is an association established in 1912, to revive the beautiful American art of quilting, and here delightful articles are prepared de luxe for the modern woman. In short, the society

will "go partners" with you and make up a design to your order to match your color scheme. The various patterns come basted ready for stitching.

The designs are developed by using patches of cambric or chambray of different patterns assembled to give the best idea of the flower chosen. For instance, if you are using the "hollyhock" pattern you would choose a plain rose pink material for the open flower with a little cross-barred cambric to simulate the buds and plain green linen for the stalks. The "prairie rose", seeming to call for something to give the idea of a shaded bloom, is developed in a faintly dotted material.

The lighter pieces such as table runners, cushion covers, curtains and bedspreads are carried out in plain linen or unbleached muslin unlined and unquilted and finished with a band of the color predominating in the pattern. The quilted bedcovers, cot sides, chair seats and the like are padded and stitched in the usual way after the pattern has been completed. When the actual quilting is not practicable at home, the society will do it.

Repeat Patterns

It is interesting to note how the pattern is repeated on the various articles in the most artistic and suitable manner. For instance, the adaptation of the hollyhock pattern can be noted throughout the series of articles. The bedspread shows two sprays of blooms branching diagonally from the center and the curtains are decorated with three upstanding plants each one a little taller than its neighbor and each in a different period of blooming, while

the little table runner illustrated at the bottom of the page shows miniature hollyhocks that are prettily prim.

A charming child's room was developed in the "prairie rose pattern"—little quilted cot-sides had an intriguing suggestion of the design which grew into full beauty on the cot covers and curtains.

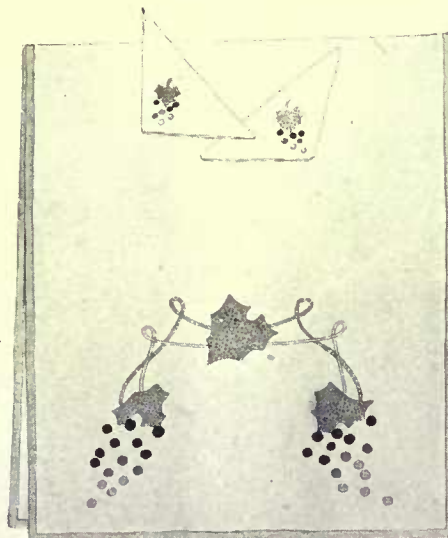


The prairie rose design is appliqued to unbleached muslin and comes ready for sewing

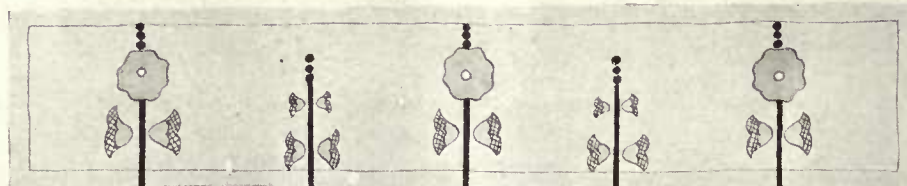
they diverted themselves with gossip followed, in due course, by a tea that makes one hunger even to think of. Nowadays we seat our guests around bridge tables and wear out our nervous energy over the gay little pasteboards that, we must admit, generally show us a debit at the end of the year. Bridge is easy, but the making of a quilted bedspread is a labor not lightly undertaken alone. Genuinely old quilts are eagerly snapped up by collectors, but since all of us cannot afford these little luxuries, we are seizing on the modern copies and adaptations.

Modern Quilted Work

The new versions of this old story are lighter in conception than the old, and fit charmingly into almost any simple modern decoration. Not only quilts but curtains, runners, chair covers, head rests, table cloths, napkins and cushions all fall under the spell with delightful results. Most women like to feel that something of their own handiwork has gone into their homes and in these days of mass manufacture even the long sway she held over the embroidering of her house linens is passing into the hands of the expert. Perhaps that is the reason quilting is gaining such favor, for it is so essentially a home product.



Mauves, purple and greens make up the grape design on a delightful luncheon set for the country cottage



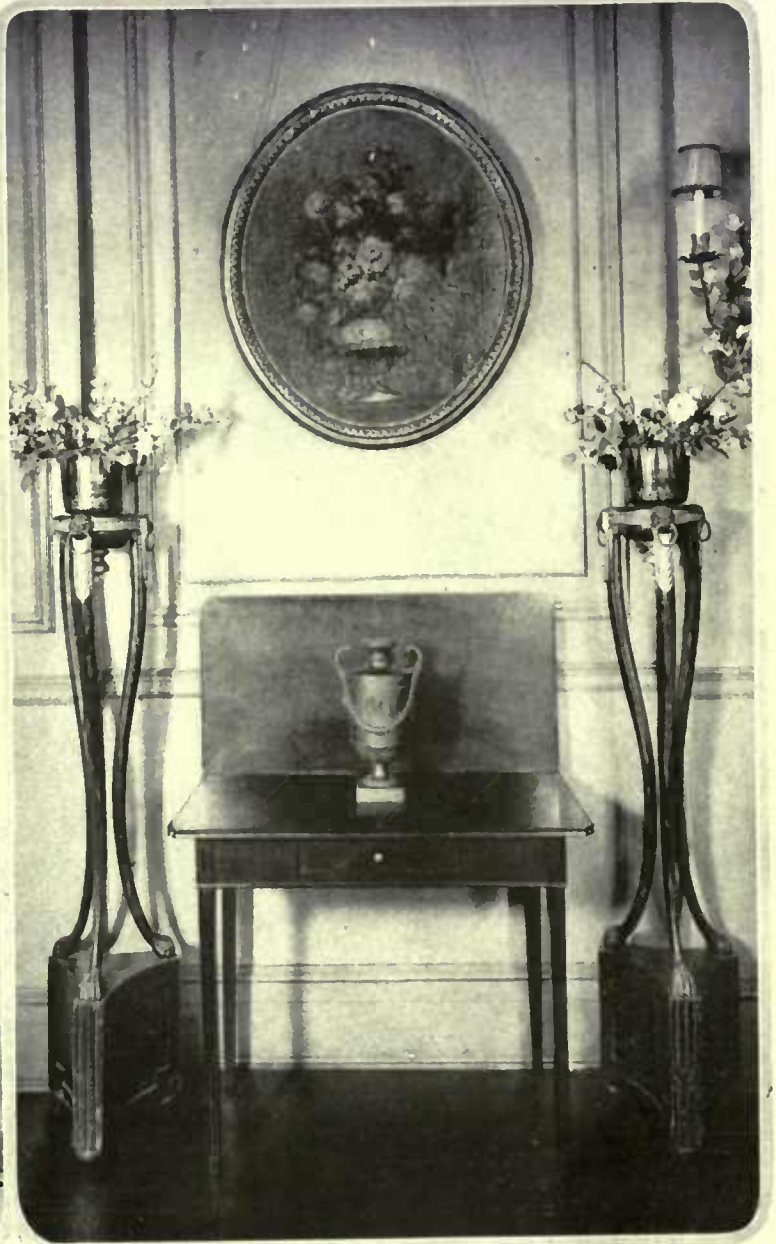
The hollyhock pattern shows prim, upstanding plants and comes in a plain rose pink material for the open flower with cross-barred cambric for the buds and plain green linen for stalks

The HOSTESS SELECTS GAME TABLES



(Right) A mahogany card table with folding top makes a charming console when not in use. One deep drawer holds the cards. Courtesy of G. W. Richardson & Son

(Below) This mahogany folding bridge table is painted black and has a plain back moire cover. Other colors to order. Courtesy Nicholas & Hughes



Some games, such as chess and checkers, do not require a large table. A smaller table, such as this Breton design, will serve the purpose. At other times it can rest under a Louis XIV mirror



The hostess finds a complete set of games, from chess to poker, under the lifting top. Courtesy of F. A. O. Schwarz



An 18th Century mahogany table, beautifully finished with fine brass moldings, has folding leaves that conceal the baize covered top. When not in use it makes a handsome occasional table. Courtesy of G. W. Richardson & Son

T H E A D A P T A B L E D A F F O D I L

This Early Herald of Spring Can Be Planted Formally or Informally and Is Dependable for Good Results

ELSA REHMANN

ONE of the most fascinating things about plants to me is their adaptability. You can get a hundred and one different effects with the same plant if you are but keen enough to realize all its possibilities. Take the daffodil, for instance! It has a way of adapting itself to all manner of uses. It can be planted in clumps or drifts, in decorative rows or solid masses and is as happy in the smallest garden border as in the great woodland.

The daffodil is one of the most familiar flowers. As the first great herald of spring it is especially precious. It is a very old flower, growing wild in many places, even in the Orient. It is well beloved by the poets from Wordsworth to Masfield, as is well known. These poets see daffodils as they have become naturalized in their fields and woodland, thousands upon thousands growing together in strong, solid masses that fade away in a golden blur in the distance. They see the grass dotted blue-gray with daffodil leaves and the golden bloom spread out below the trees still bare in early spring-time.

Naturalizing

We can naturalize daffodils in this way, planted by the ten thousands in long drifts that remind us of the long evening shadows or of cloud shadows that wander over the hill.

Naturalized daffodils seem best adapted to cultivated woods on slightly undulating ground and where there are long vistas, but many a wild place, large or small, can be planted with them,—a pasture by the brook, the sides of a road through open woods or groves, an orchard, a hillside just beyond the garden wall.

Think of daffodils wandering up a steep hillside! You plant



A naturalized planting of daffies has been made here at the base of a rock ledge. They are perfectly at home in this corner and harmonize well with the other spring flowers close about. Marian C. Coffin, landscape architect



Naturalized in a field, daffodils give a bright spot of color in early spring and will continue their yield for several years. Marian C. Coffin, landscape architect



Daffodils and hyacinths are used in a repeat pattern along this formal garden path. The hyacinths are light blue, buff, cream and pink; the daffies, Victoria, Emperor, and the old-time Barrii conspicuus

them first in little bends, then in sweeping curves, hundred upon hundred, until they lose themselves in the woods above. Every now and again you bring them back toward the garden, let them peep over the retaining wall or even let them show themselves within the garden borders. Then you let them mount the hillside again, first clustered around a big tree trunk, then in wide circles around it, like a host of little children in a dance, playfully breaking a way, again and again, from the circle, and then, of a sudden, fleeing up the hillside and away.

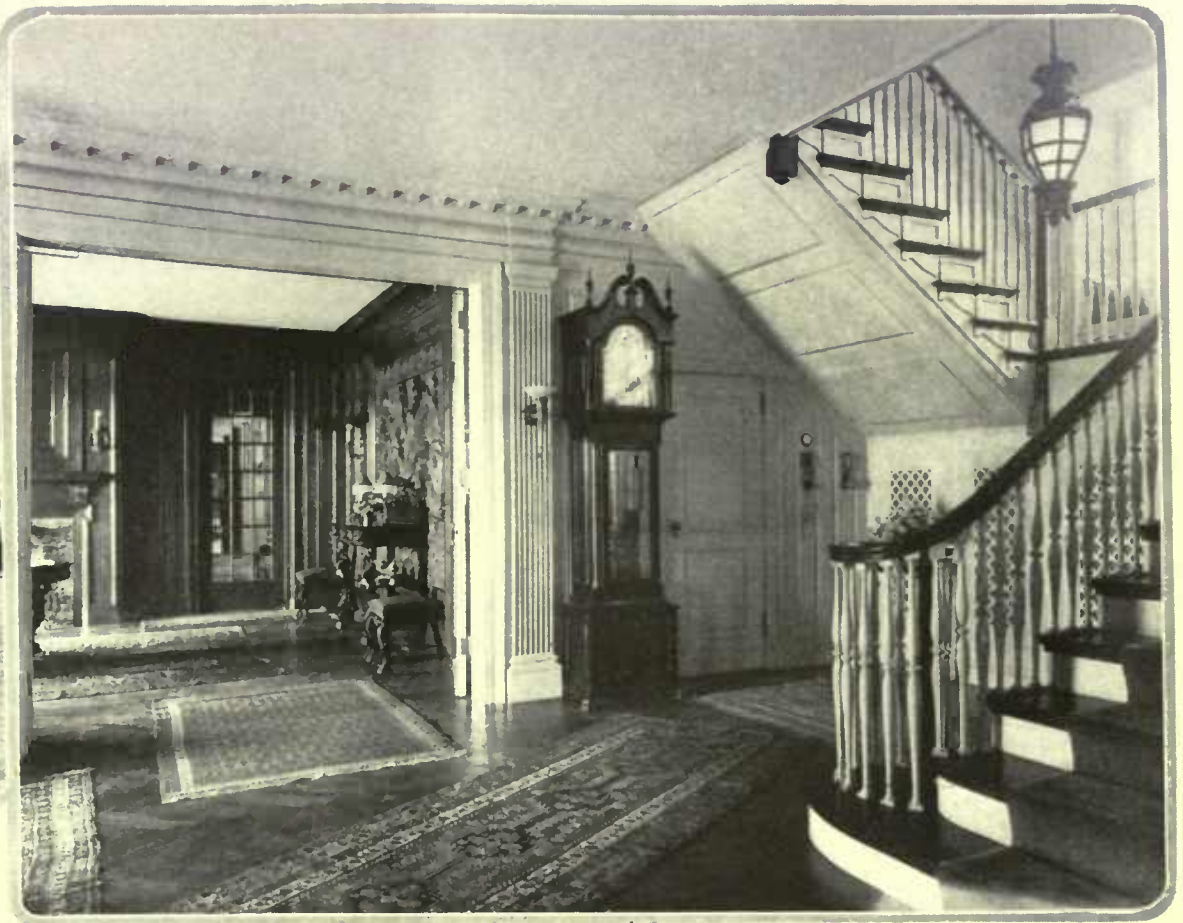
In the Garden

And then daffodils are just as happy in the garden. I have seen them in a quaint stilted row on the very edge of a curving flower border. They were "Emperor" daffodils and each flower displayed its great trumpet as if it were a stenciled pattern. I have seen them planted in clumps of twenty-five or more beside forsythia—on tip-toe, as it were, to touch the pendant golden bells. I have seen them in slender groups showing against dark cedars, and again in great masses, wandering through broad borders accompanied by other spring flowers, by fairy-like grape hyacinths along the edge of the lawn and by Mertensias with their nodding bells in the background. I have seen them arranged like a short melody of yellow notes in back of a line of purple *Iris pumila*, and still better is their companionship with the pale yellow variety of these dwarf irises. Or again, they were arranged in longish masses, the flowers close together and overlapping one another in front of the filmy blur of Scotch Brier twigs which have not yet come into leaf. I have

(Continued on page 90)



If one is so fortunate as to have a remarkable boat model, it can find a place in the stair well, swinging out on brackets from the ceiling of the lower hall



Tebbs

The hall below is large enough to accommodate the manual of an organ. A wide opening to larger rooms beyond on each side furnishes the requisite space for the sound

A DIVERSITY OF HALLWAYS

Three Uncommon Treatments

The pipes of the organ in the hallway below are concealed beneath the stairs in the space usually reserved for clothes closets. Slee & Bryson were the architects

A landing window will not only light the stairs and hallway, but will serve as an attractive spot for house plants and aquarium. Agnes Foster Wright, decorator



Hood



The plate warmer and refrigerator are in non-interfering proximity under the steel shelves of this kitchen dresser. C. P. H. Gilbert, architect. Bramhall, Deane Co.



Northend

In the residence of W. H. Coolidge, Magnolia, Mass., the wooden cupboards are built in, with plate warmer and refrigerator below. The stool is well designed



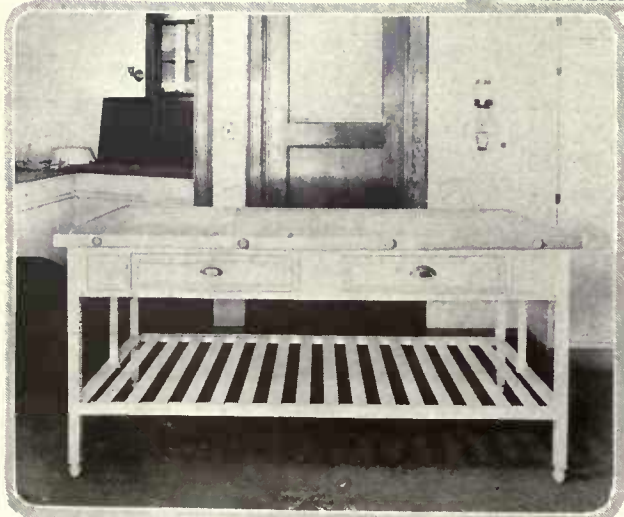
A substantial kitchen table with an enamel top and protected corners. Courtesy of Lewis & Conger

(Below) A pastry table with a wooden top, white metal trimmings and slatted rack. Bramhall, Deane Co.

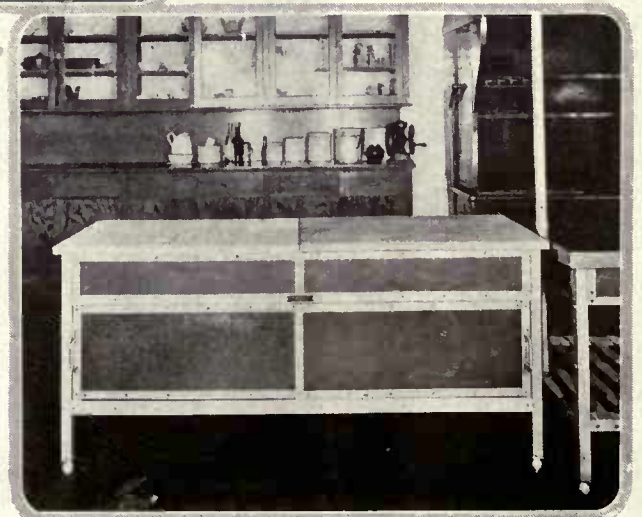


The plain wood table should be well-built and, for work, covered with oil cloth. Lewis & Conger

(Below) Work and pastry table with plate warmer beneath. The top is divided into marble and glass sections



The cook's table in the New York home of Adolph Lewisohn contains a plate warmer at one end and the utensil rack above. Bramhall, Deane Co.



FURNISHING YOUR KITCHEN

The Tables, Cabinets, Shelving Units, Chairs and Stools All Have Requirements That the Housewife Will Understand and Appreciate

ETHEL R. PEYSER

FURNISHING the kitchen sounds simple enough. But it is not. Everything put into the kitchen must have not only beauty and uniformity, but also utility, durability, tool shop convenience, and the maximum hygienic attributes. In one word, the furnishings must have absolute utensibility.

In the other rooms (save the bathroom) you can humorously tell your decorator to do it in early Pullman or seriously in Louis Quinze—and all will be well. Your furniture in these rooms must be passably durable, consistent, and beautiful, but it need not be unstainable, washable, non-absorbent, rigid, non-corrosive, etc., etc. Equipping a kitchen is like equipping a medical laboratory—skilled thought must be employed.

The Table

Chief among the furnishings of the kitchen are the table and its relatives. They have to be rigid, enduring, and must be the correct size for the job and the correct kind for the work they are meant to assist in.

The table has been the storm centre of discussion for years. The problem is this:—to find a table top that is non-absorbent, easily cleaned (not holding stains like an artist's palette), not brittle, not cracking under changes of temperature or when utensils are dropped upon it.

This is a big order. Teachers, scientific experts, and manufacturers of laboratory conveniences (they are never called kitchen conveniences in these circles! Would this nomenclature help the servant problem?) have massed their findings and the results of the world-wide demand for a practical kitchen table top are the following:

Enamel tops. These (and their confrères vitrolite, etc.) are excellent if you know that the manufacturer is good. They do not crack or crase (fall into multitudinous vein-like cracks) and break with ordinary usage. The enamel is baked



In designing a pantry, space must be afforded for everything that is to be put away, as, for example, the rack for the table leaves in this pantry

over steel or iron and should be at least three coats thick.

Glass tops. Not for general utility, but well adapted for the pastry table since with this top no special pastry board is needed. Glass tops are really very beautiful and have every qualification but unbreakableness.

Marble tops. Excellent for the pastry table, and if one can afford them, fine for most things. There is only the remotest chance that they may break and only when they are less than 2" thick.

White metal tops. Excellent, non-corrosive, flat coverings. They are expensive but do not need any nursing to keep them in order.

Zinc tops. Very much used, but these tops buckle and puff and are very much affected by acids and alkalis.

Wood tops. Far better than zinc for the householder who cannot afford the other tops. The wood can be treated with non-staining varnish, or a varnish that can stand heat without being annihilated, and you will have a fine table. If this is not possible, the ordinary wooden table, fresh from the shop, if covered with linoleum or oil cloth, is very useful and durable, especially since the linoleum can be changed inexpensively and often. There may be a metal binder around the wooden table top if desired.

Composition tops. These need a guarantee as they are often of glass or some mixture undefined.

Tin tops. These are not used any more, as far as we know.

Special Tables

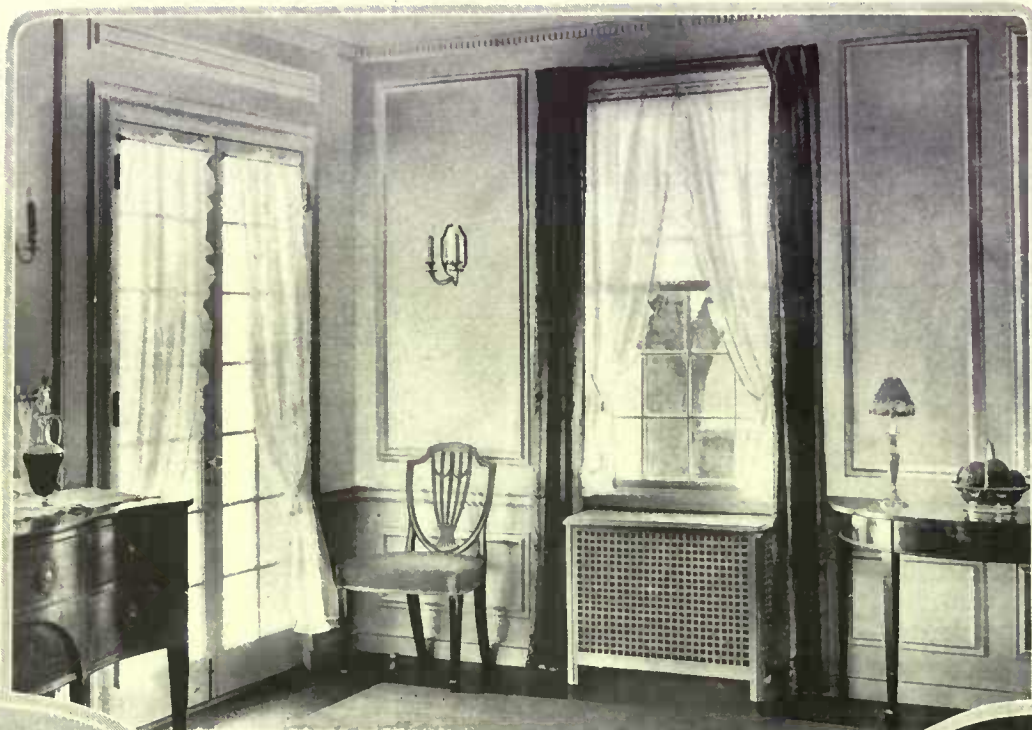
The ordinary table length is from 3' to 7', depending upon the size of the kitchen. There are usually from one to three tables in use,—more often two. The ordinary heights are from 32" to 28". Get the height that fits your workers. Be sure to find this out if possible; otherwise you will have to make a later rearrangement.

Maple is a satisfactory wood for strong tables; ash, (Con't on page 76)



Here is a kitchen that is very much "tabled"—a butcher's block, a pantry table, and composition top tables opposite the range. Note the rubber mats and the interesting shelving. Courtesy of Duparquet, Monet & Huot

The
HIDDEN
RADIATOR



A radiator beneath a window can be surrounded by grills with a flat top to serve for a ledge or plant shelf. Courtesy of Tuttle & Bailey



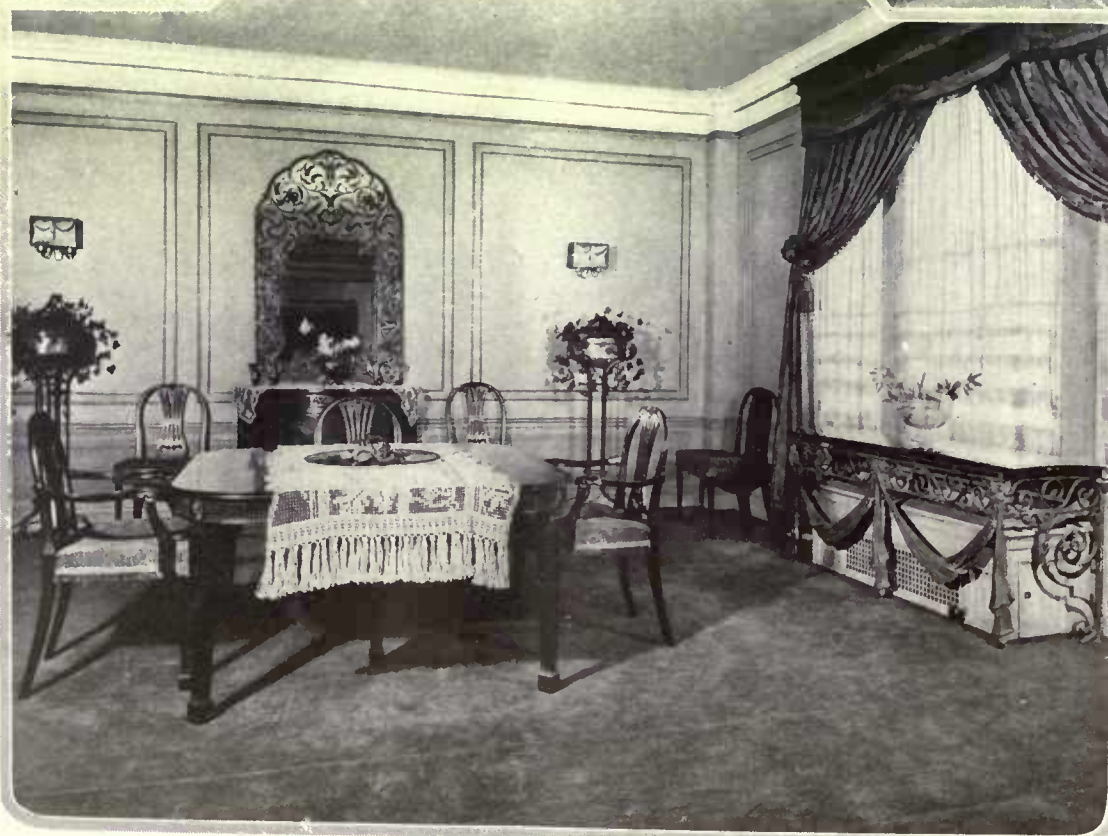
An elaborately carved case can conceal the radiator in a hall and, at the same time, serve as console. Farrar & Study, architects



In an enclosed porch a shelf can be built above the radiators, supported by side brackets. The top may be marbleized



Grills come in a variety of designs and can be especially made to suit the character of a room. Courtesy of Tuttle & Bailey



In this dining room the radiator is not only hidden by a box and grill but surmounted by an elaborate console of wrought iron and marble. J. C. Demarest & Co., decorators

H O W T O U S E B L U E

A Royal Color, Full of Sublime Possibilities, It Should Be Judiciously Combined With Other Colors In Decoration

ETHEL DAVIS SEAL

BLUE is at once the most decorative color in the world and the most baneful. It is decorative because of a certain supreme strength of character, if such a term may be applied to color, that makes it hold its own and seem to sing with the mere joy of living from the age-old Chinese rug at your feet, from a drapery at a window, from a peacock blue bowl filled with golden forsythia or richly-toned lilacs. It is decorative because, through its very combination with other colors, or isolated against a neutral background, it stands more bravely fine and beautiful than any other color we have.

But blue is baneful because it has an insidious quality of making people who love it wish to saturate the very air they breathe with blue, to wear it to the last thread of their raiment, and furnish with it to the last inch of their rooms. Whereas blue can only be wholly appreciated when an atom of entirely different color is at hand to intensify its serene beauty, as it shines forth against pale walls of misty cream or gray.

An entirely blue house would be deadly; an entirely blue room, from walls to hangings and from hangings to floor, is about as discordant a note in an otherwise normal house as it would be possible to find. And yet, strange to say, a blue room handled from another standpoint, could be nothing but harmonious, with a few accents of blue placed here and there in the adjoining rooms to bind the entire color scheme together.

Working From Cretonne

A really blue room that is beautiful and that is all the more successful for the restraint in which the color is used, is suggested to me by a bit of cretonne I hold in my hand. This cretonne has a cream background, and, gracefully distributed over its surface, in meandering fashion, there are odd and almost Japanese flowers resembling chrysanthemums and asters, with wholly attractive and mostly blue foliage trailing behind them. As I glance at the cretonne my first thought is blue. And then as I look closer I notice the cream background, the gray shadows introduced into the flowers and leaves, and the



In a blue bedroom the furniture itself can be blue, the curtains blue lined with rose, the carpet gray and the walls cream

black lining on the flower petals. And yet the cretonne is blue. And I think of a blue dining room, developed from this cretonne, which may be as beautifully blue as it dare be—and survive.

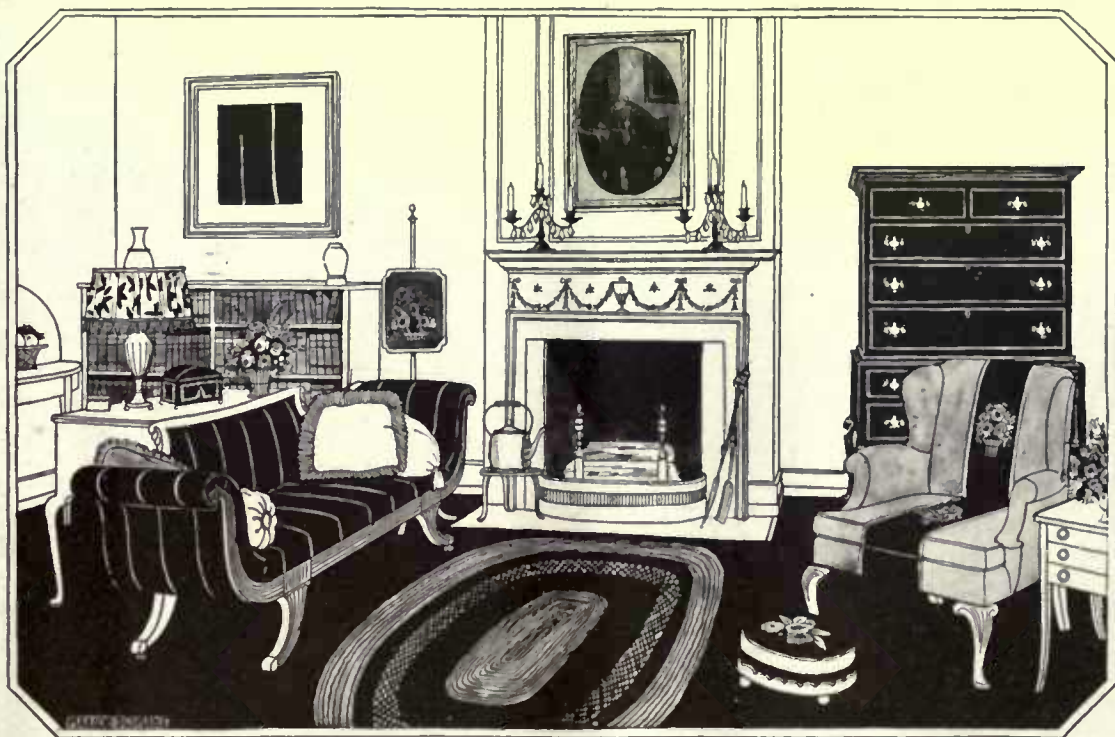
I see cream walls and ivory woodwork, and a dark polished floor. I see furniture of the adorable brown of American walnut wood, the brown that looks like a mixture of shadow and sunshine, the brown that, above all, goes best with blue because of its underlying cool depth of color which is not unlike blue itself. I see

this furniture in the William and Mary style, with the most perfect plainness and dignity to its everlasting credit. What, indeed, should go with blue but plain and dignified things? For blue, at best, is the epitome of these two principles. Then the rug in this dining room, a dull blue and black one, quite plain also, gives distinction to the floor. And it is difficult to decide whether the seats of the chairs should be upholstered in a horsehair striped in blue and gold or in the blue and cream cretonne. The china used in this blue dining room may be blue Canton ware, but the ornaments should be for the most part of other colors, either pewter or brass, and some soft orange luster, old yellow pottery and a note of peacock found in a bowl and filled with creamy yellow roses. This room is indubitably blue and yet we think with thanksgiving of the cream walls, the ivory woodwork, the cretonne hangings not entirely blue, the warm sunny notes on the table and buffet that make this scheme more satisfactorily blue by their relieving presence.

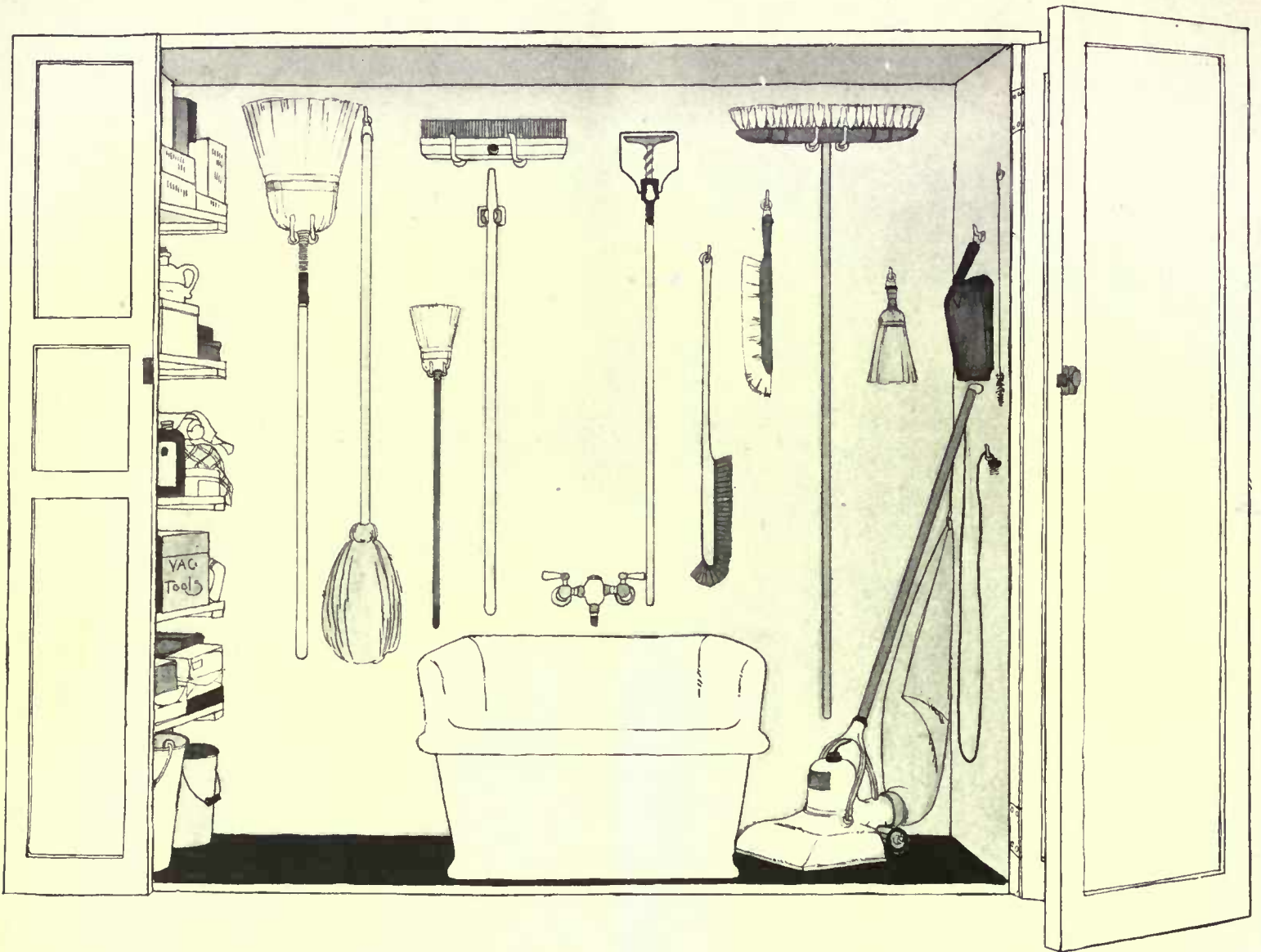
A Blue Adam Room

Somewhat less blue is this pictured Adam dining room with its mahogany furniture and *café au lait* walls banded by ivory molding. A formal room yet pleasantly homelike withal, it finds its color scheme keynote in the deep blue marble breasting the fireplace and veined with cream, black and gold. These four colors are blended in the blue-grounded Chinese rug on the floor, which has been woven at once to fit the room and the color scheme. At the windows are hung dull blue velours curtains lined with lavender; the chairs are upholstered with the same blue velours, but these are embroidered with lines of gold and medallions of black, yellow and salmon. The commode, a very handsome painted piece, is done in slate blues and buffs, with hints of gold, black and copper color in the posies. In the vases ruddy flowers, such as yellowish pink gladioli, are particularly happy; and there should also be these ruddy notes, as well as the blue-purple of plums and grapes, in the fruit.

Though it is perhaps in the dining room that blue is most eminently fitting, I should hesitate (Cont. on p. 66)

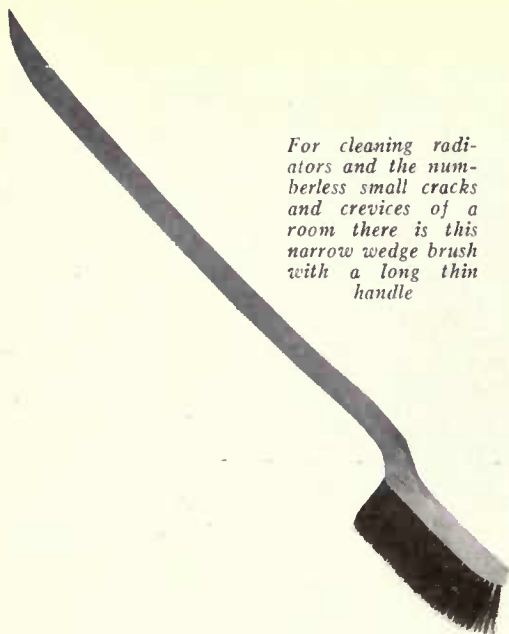


Against the gray walls of this living room are placed a sofa in blue striped stuff, a blue fire screen and foot rest, some blue rugs and, for contrast, a wing chair upholstered in mustard and bands of blue embroidery in henna, peacock and mustard, a henna and cream lampshade, and cushions of the same color



Every well-managed household should be equipped with a special brush closet. This will make for order in the house and its work, and, incidentally, add to the life of the equipment if the brooms and brushes are properly cared for after being used. The illustration here shows a closet equipped for a large house

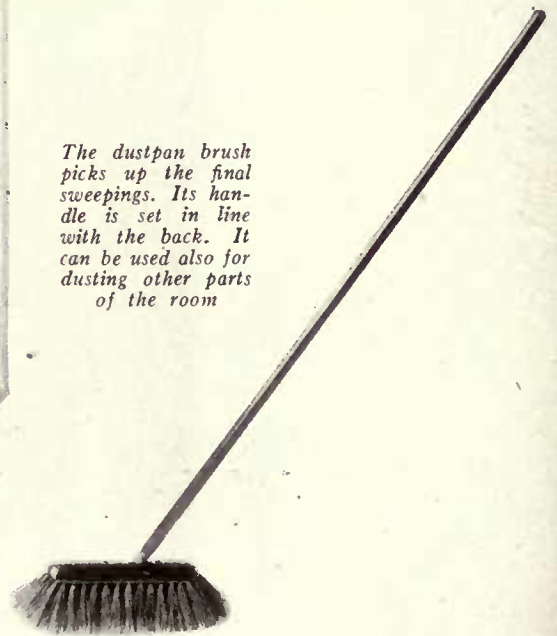
The first essential of the broom closet is a low sink, set close against the wall with back and sides, for filling buckets and washing out mops. Next come space for pails, brackets for broom, brushes, and vacuum cleaner, and shelves for cleaning fluids, waxes, vacuum cleaner tools and supplies of floor rags



For cleaning radiators and the numberless small cracks and crevices of a room there is this narrow wedge brush with a long thin handle

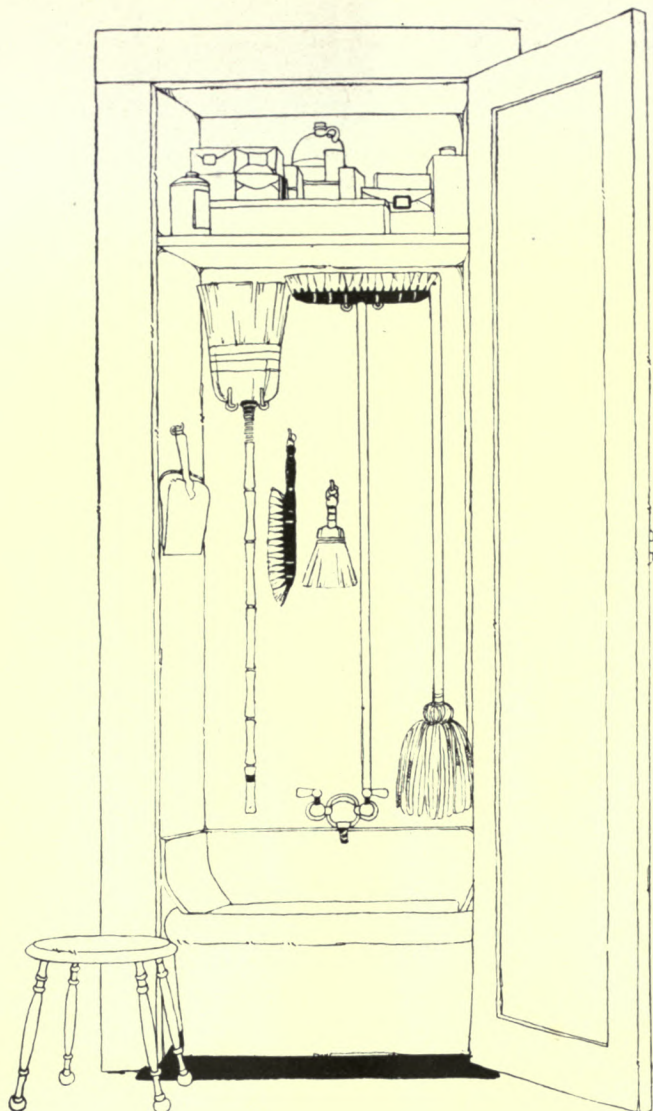


A new self-wringing mop has a simple wire ring in which the mop is inserted. Pulling the mop through the ring wrings out the water. Then it is inserted again and is ready for work. Courtesy of the M. P. Co.

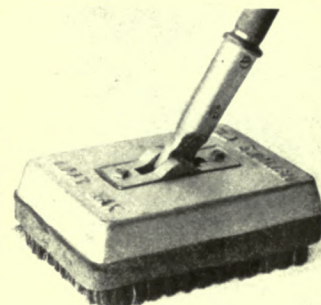


The dustpan brush picks up the final sweepings. Its handle is set in line with the back. It can be used also for dusting other parts of the room

This closet is designed for a small household. It has the necessary sink, racks for brushes, brooms and dust-pan and a shelf for supplies and equipment. If there is space for two such closets, the other can contain the vacuum cleaner and this the sink and pails. Closets designed by Ethel R. Peyser



The familiar oil mop is indispensable in keeping floors up to standard. These brushes are shown by courtesy of Lewis & Conger



Felt edges prevent this type of floor waxer from marring woodwork. The weight is heavy and can be swung in two directions

THE SELECTION AND CARE OF BRUSHES

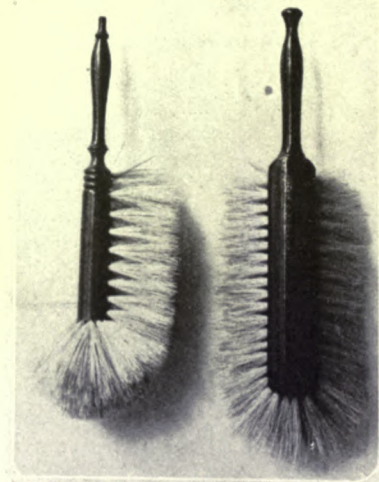
UPON the bristles depends the life of a brush or broom. Consequently examine the bristles before purchasing. Pay a little more, if necessary, for a broom made by a reputable firm. Good brushes are not cheap, but poor, cheap brushes are the poorest sort of household investment.

Although the vacuum cleaner has dispensed with much of the work one did with a broom and brush, the older equipment still plays a necessary rôle in household management. Special brooms come for special work and any householder can appreciate their value.

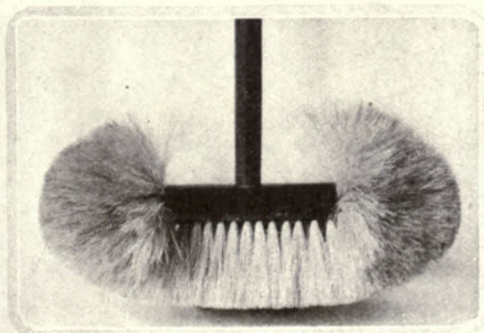
Having invested in a supply of brushes and brooms, see that a special closet is given over to them. This should have a sink for filling pails and washing mop, racks for the brushes to hang on, space for the vacuum cleaner and shelves for waxes, tools and other supplies.



The double dusting brush has soft bristles on one side and stiff bristles on the other. For tufted furniture there comes a pointed brush



Two varieties of dustbrushes are shown here, one with round ends and the other with broad, soft bristles for flat surface dusting



A good brush for sweeping hardwood floors has fairly soft bristles with rounded corners to catch all surfaces



Finally there is the ordinary floor brush with tufted ends, substantial back, long handle and well-set bristles

S I M P L E U P H O L S T E R Y

*The Tape Measure, Needle and Tack Hammer Provide a Useful
Diversion in Renovating Furniture*

ALICE F. and BETTINA JACKSON

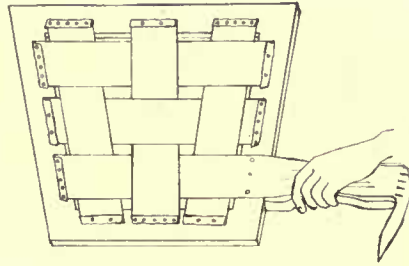
THE mysteries of upholstery are not profound. It is not difficult to rip off the old cover from a chair and put on a new one.

If you are a novice, begin with a simple piece, say a slip or set-in seat, which is merely set into the chair frame or held in place by a screw on the under side of each corner. Before beginning to work, however, get together the necessary tools and materials—a tack hammer, a sharp-edged tack puller, regulator, scissors, tape measure, a package each of 8 oz. and 4 oz. cut tacks and one of No. 2 gimp tacks, and if tying or buttoning is to be done you will need a 9" single-pointed upholsterer's needle and some linen twine. You already know how to handle these tools with the exception of the needle, which is only a giant darning needle. The regulator is a long, thin wire instrument which one sticks through the cover to rearrange and poke the stuffing into proper place.

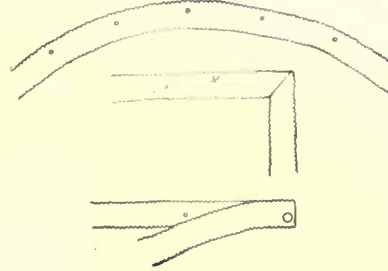
Remove the old cover, inserting a piece of cardboard under the tack puller as you work, so as not to mar the wood, saving the good tacks to be used again, and noting carefully how the material is put on, especially how it is folded at the corners. Brush and press this, using it as a pattern. Under the top cover you will find one of muslin which holds the filling in place.

Rebuilding the Seat

If you find that the seat has not sagged and that the filling is still firm, you are ready to cut out the new cover; but the chances are that the seat has sagged and needs rebuilding. Remove the muslin cover, the stuffing, and the layer of burlap underneath, and set them aside while you repair the webbing, the stout interwoven bands which support the stuffing. It may be only necessary to untack one side of each strip and draw it taut again, tacking as in the illustration. Should you find that the webbing has rotted and begun to give way it must all come off. Measure the old strips to find out how much new will be needed. Put on the middle strip first, folding over the end about one inch and tacking it securely with five 8 oz. tacks. The ends of the webbing should come well within the outer edge of the wooden frame, and the tacks should not be driven into the old holes. With your left hand draw the free end across the frame, stretch it as tightly as possible, drive in three tacks, and cut, allowing one inch to be folded back



If the springs are loose, the webbing that holds them in place can be drawn taut and tacked tighter on the frame



On curves the tacks are placed closer together than on a straight surface. The method of making a mitred corner is also shown

over the three tacks and fastened with two more, placed between the others. If the seat is large and requires many strips, or if there are a number of chairs to be done, you would better invest in one more tool, a webbing stretcher. Study the illustration to see how the strips are placed, tacked, and interwoven. Tack back the burlap, which keeps the stuffing from sifting through.

Now for the stuffing, which is usually hair, or tow. Work this over, add a small amount of

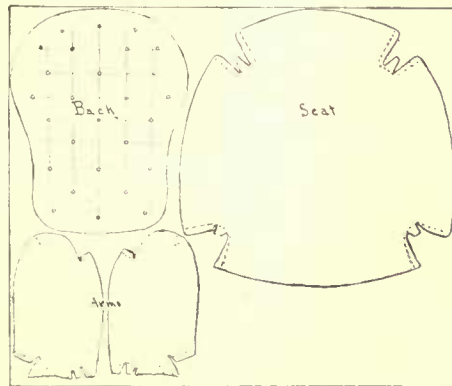
new (which may be purchased from any upholsterer), replace on the webbing seat, distributed as evenly as possible and well into the corners, and when arranged cover it with two layers of sheet wadding. Lay on the muslin, centering the front and back edges, and slip-tack with two or three tacks near the center, that is, drive in the tacks very lightly so that they may be easily pulled out. Next, slip-tack the sides. For the permanent tacking, begin at the back of the seat, pull out the slip-tacks, fold the edge under, and without stretching or pulling it set the tacks (6 oz.), working from the center toward the corners, spacing them about 1½" apart and driving them only halfway in. Proceed the same way across the front, pulling the goods smooth and snug. Neatness and accuracy are just as essential in putting on the muslin and in the final covering. Now tack one side, pulling the goods fairly tight; then the last side, stretching it firmly. Tack the corners last, folding the goods in as neatly as possible; and when the last wrinkle has disappeared drive in all tacks permanently. Any unevenness in the filling may now be remedied with the regulator.

Cutting the New Cover

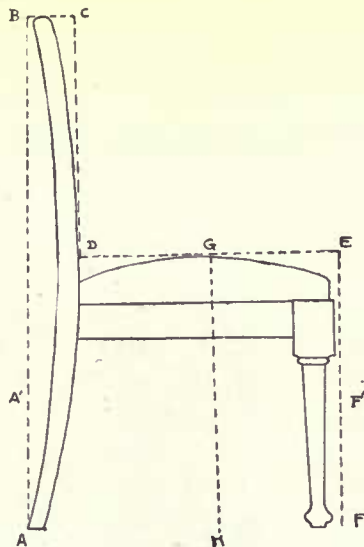
Next comes the cutting of the new cover. Lay the old one on the goods, both pieces right side up, pin smoothly, and when cutting allow an extra half inch all the way around. Lay the cover in place, center front and back, and slip-tack it just as you did the muslin, with this difference: the first tacks are spaced 2" apart all the way around and then a second row is placed between them, after which they are all driven in firmly. When you have assured yourself that the slip-seat fits properly into the chair frame take it out and give a neat finish to the job by tacking on the under side a square of black cambric, with the edges folded under.

Renovating Woodwork

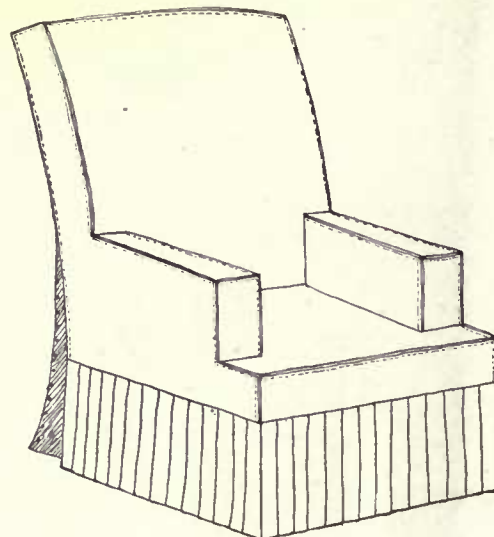
If you have worked with neatness and care you will be so elated with the success of your slip-seat that you will aspire to a more pretentious piece of work, possibly a spring-seat armchair with buttoned back. You can probably remedy any slight sagging of the springs by tightening up the webbing and making sure that the springs are firmly tied upon it; but if there is a considerable sag or the webbing is broken, (Continued on page 68)



The novice can make a pattern from the old covering. This shows the shape of the goods cut from one yard of 50" material



All-over measurements of this kind are made in calculating the amount of goods required for a slip cover



The positions of the seams in a slip cover are illustrated here. The back is fastened with snaps, buttons or tape

UNUSUAL BOXES

Which may be purchased through the HOUSE & GARDEN Shopping Service



A charming and useful accessory for any dressing table is this delicately painted wooden box. It is decorated with garlands of flowers on a buff ground and the coloring is a blend of old rose and blue with lining to match. On the top is a French print. \$20. Dressing table by courtesy of Mrs. Gillette Nichols



This heart-shaped wooden box is 7" across and has a painted glass top. \$12



This box comes in old rose, blue or yellow with satin lining to match. \$15

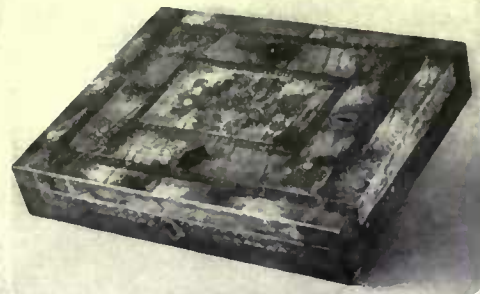


A cigarette box of red, tan, blue or black leather ornamented with gold is \$7.50

This box of heavy cardboard and lacquered paper holds two muffs; \$8



Below is a Dutch silver cigarette box about 5" high. It is priced at \$27.30



This tooled and illuminated leather box for photographs is 17" long by 13" wide. \$60



One might use this box to hold laces. It is cardboard, 18" x 12", and is lined with striped paper. \$5



A box of tooled and illuminated leather contains two inkwells and space for pens. It measures 10" long. \$30



Tender outdoor flowers should be given protection when frost threatens



Tomatoes picked green and wrapped and stored in a dry place will ripen



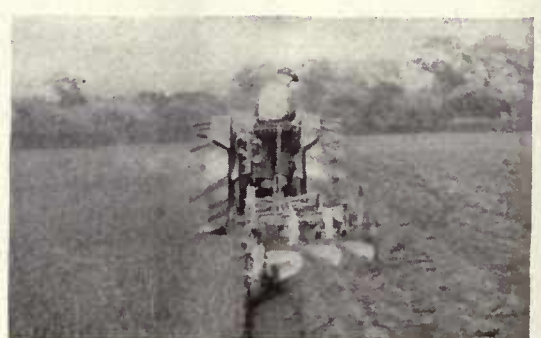
Lime is a standard remedy for sick soil. It can be put on in the autumn



Onions, beets, carrots, parsnips and other root crops for winter use should have their tops twisted off before storing away in the cellar or pit



Good melons are the result of selected seed, proper soil, and an early start. Let them mature fully before picking



The cover crop is coming more and more into its own as a soil enricher. It should be plowed under in the fall, so as to rot over the winter

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.

5. 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.

6. 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.

7. 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.

8. Vegetables should be started in the greenhouse 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.

9. 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.

10. Where 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.

11. 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 stumps that are too large, cutting them into four pieces and re-setting.

12. 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.

13. 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.

14. 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.

15. This is one of the best periods of the year for seedling 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.

16. 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 carry it under any circumstances plant inferior seed.

17. Evergreens that are being transplanted now, or have been recently transplanted, must be kept well watered. Although top growth has terminated, these plants are making considerable root growth.

18. 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.

19. 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.

20. Carnations that were planted out may now be put in the greenhouse. The plants should be shaded slightly for several days, or until the roots have again become active. Overhead spraying is helpful.

21. 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.

22. 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 retaining them over and planting out early in the spring.

23. 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.

24. 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.

25. 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.



Surplus from the fruit trees and vegetable garden should be preserved

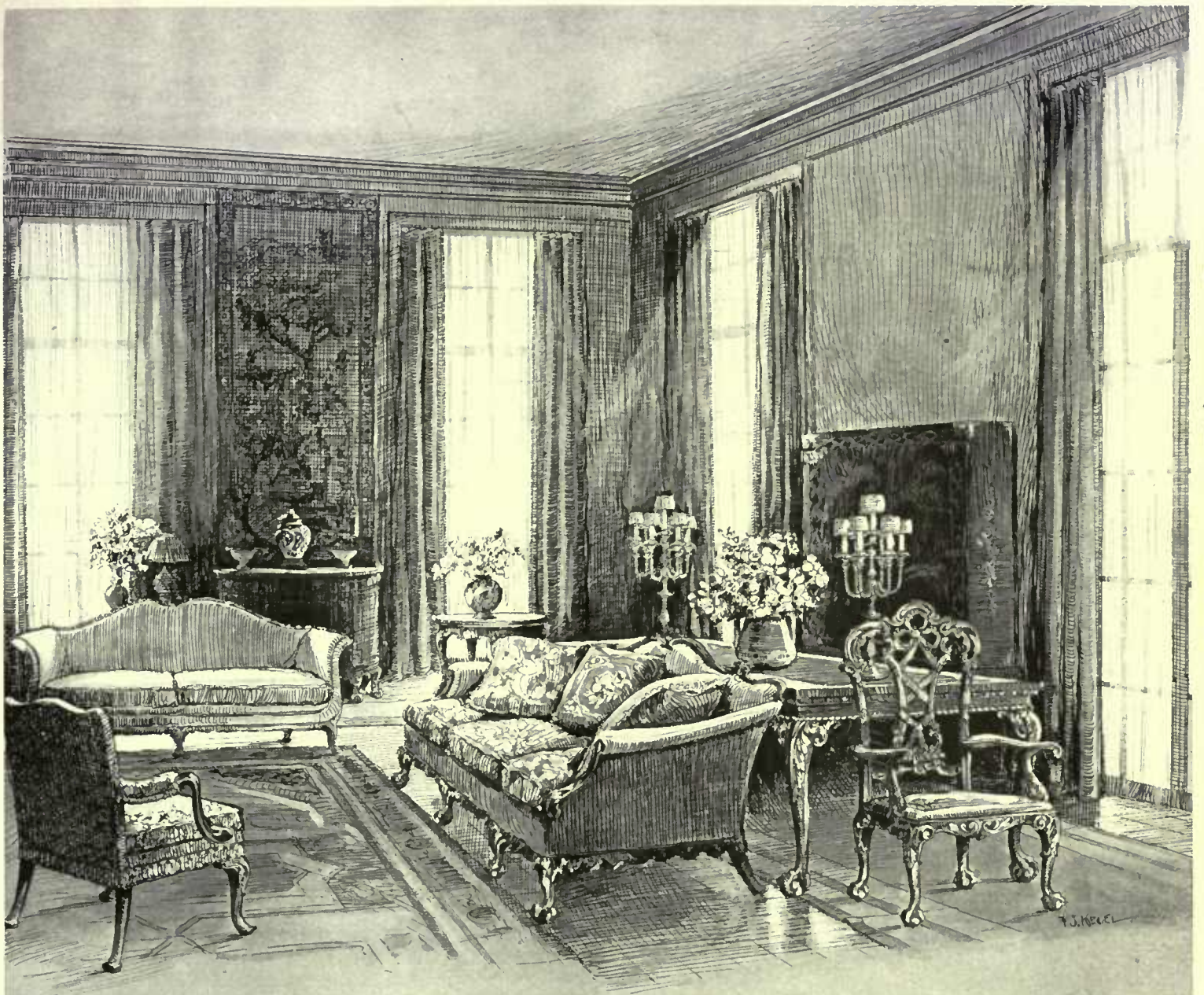


Clean the perennial and other borders as soon as the plant stalks are dead



Vine crops such as squash and pumpkins should be gathered when fully ripe

THEY ain't been no frost yet, but I can't help noticin' how many red leaves there be on the trees, specially the pepperidge an' swamp maples. I used to think it was the frost as made leaves turn red an' yellor in the Fall, but I reckon it can't be that. Mus' be a change in the way the sap works—the tree kinder pulls it back from the leaves to store it fer the winter, an' it seems reasonable to think that this empties the veins an' art'rics in the leaves so's they change color. The yellor part is easy to understand, fer it's nothin' but a beginnin' o' the brown that all leaves gits when they die. Mebbe the sap turns, too, gittin' red 'stead o' green. The queer part of it all is the way a whole branch full o' leaves will git bright afore any o' the others on the tree change at all. I reckon it's because that partic'lar branch ain't got as good circulation as the others, an' its leaves give in quicker. —Old Doc Lemmon.



*The Wealth of
Suggestion at the
New York Galleries*

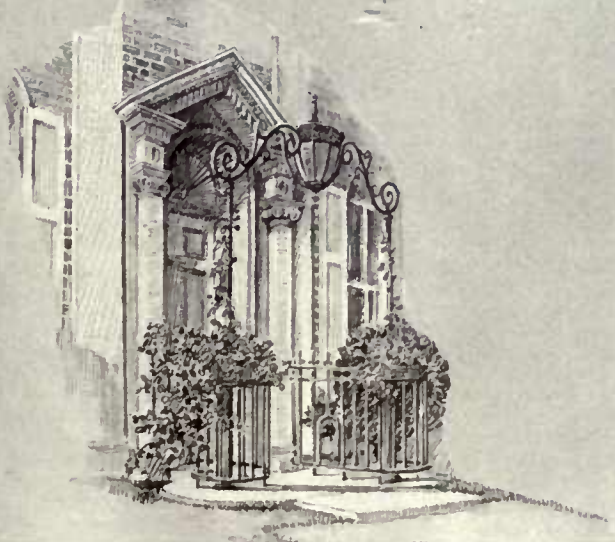
Q UITE often a small group or even a single piece of well-chosen Furniture will infuse an entire room with an individuality that is charming beyond expression.

¶ Seeking the *unusual* in Furniture, without prohibitive cost, the visitor to this treasure-house of beautiful things will happen upon countless objects worthy not alone of the best traditions of the cabinetmaker's art but of a place in any properly considered decorative scheme.

¶ So diversified are these exhibits that one's selection is restricted only by one's requirements—the factor of cost being negligible, as in all instances it is kept within moderate limits.

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Grand Rapids Furniture Company
INCORPORATED
417-421 MADISON AVENUE
48th - 49th Streets - - New York City
Formerly of West 32^d Street





**Chairs
Tables
Benches
Arbors
Trellises**

SUN-ROOM, tea-room, breakfast-room—all these as well as porch and garden can borrow added beauty from Garden-Craft. The varied artistic designs of Garden-Craft painstakingly fashioned in enduring cypress, lend themselves to a wide scope of decorative styles.

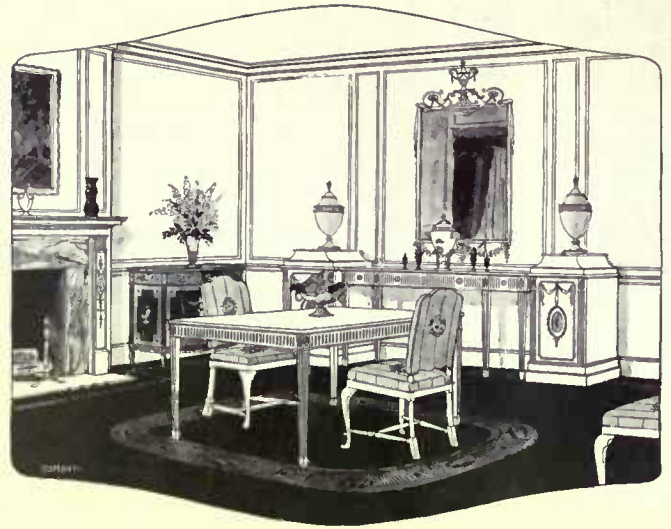
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**Mathews
GARDEN-CRAFT
Furniture**



An Adam dining room may have café au lait walls with ivory moldings, dull blue velour curtains and notes of slate blue, salmon and black

How To Use Blue

(Continued from page 59)

to furnish any room in the house without incorporating blue to some degree. And in the living room it is surprising how much blue one can have without overstepping the line of good taste and beauty. Into the framework of gray walls, ivory woodwork, and floor covered with a carpet of black and gray, a considerable quantity of blue may be warmed into a delightful harmony by the right amount of synthetic sunshine.

Blue in a Living Room

In this gray-walled living room a few blue rugs were thrown on the somber carpet, the windows were curtained in blue sunfast, a sofa and chair were upholstered in blue striped stuff, a blue fire screen and footrest were embroidered in warm-toned and brilliant wool, and there the blueness slackened and the synthetic sunshine stepped in. For a wing chair at the side of the fireplace was upholstered in mustard applied with a band of night blue embroidered royally in henna, peacock, and mustard. On the blue sofa there were pillows matching in color the embroidery on the chair, also one in blue. There were a henna and cream lampshade, yellow candles and a copper kettle, all gaily shining as doth the sun, and making this living room well balanced and entirely livable, as it could never have been if just blue.

But in the blue bedroom particularly is there the chance for the reversal of things and the indulging of that which is dear to the hearts of most of us, furniture itself of blue. And with blue furniture one does not have nearly so

much of the color in other places. In this particular bedroom rose plays a large part in the scheme: the bedspread is of ashes of roses, the blue window curtains are lined with rose, the inner curtains are of white swiss dotted with blue, the light above the dressing table is of rose with a wool cord and tassel. The arm chair is upholstered in blue and quilted with rose; the cushion is of striped rose and blue taffeta. All this against a background of cream and atop a gray carpet, and relieved by a note here and there of old yellow, such as the shade on the bird lamp.

Cautions for Blue

Don't be afraid to have plenty of blue about you if you love it. But handle it as a tone befitting kings rather than one popularly used for bows and bands on babies. For blue will stretch sublimely to any height of beauty to which you dare aspire, and one of the greatest helps on the path of aspiration is one of the new cretonnes whose plentiful blues are interspersed with enough contrasting tones to supply you with the nucleus of an enviable blue color scheme. This cretonne may have leaves of two-toned brilliant blue on a biscuit ground and birds with purple tails and flaming crests joyously hopping on purple boughs; or it may be blue grounded backing shaggy flowers in richest rose and white, brown stemmed, and green with leaves. In either case try matching the blue in furniture for your tiny breakfast room and you will find the world much as it should be, beginning your days in such a place.

Pansies From Year to Year

(Continued from page 40)

good food at hand. Rotted barnyard manure is probably the best pansy fertilizer. I find that my truly fine and large pansies, holding up their charming faces to the light, are rooted in that sort of richness.

A word as to pansy varieties, or strains, as the seedsmen call them. The pansy may be increased by cuttings, just as geraniums are increased, but the plants grown from seed are more surely vigorous. Seed saved from the finest flowers will produce the finest flowers, normally, referring to colors and markings. The soil-food will considerably influence the size of the flowers, but it

will not turn dull, muddy, common colors into satisfactory hues.

Therefore, the wisely aspiring pansy-lover will buy the best seed, either in mixture or in separate varieties, from a seedsman who puts his honor and his reputation into the packet along with the little dark brown balls of potential beauty. The best is the cheapest, in final pansy effect.

I hope any readers who love pansies will try carrying over a few pet plants on the plan I have described, the following of which has given visitors to Breeze Hill gardens much early spring surprise and pleasure.

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As you climb steep grades and glide over rough roads in the BIG-SIX, you fairly marvel at the car's ability—its well-nigh unlimited, yet responsive, power and its steadiness regardless of road or speed—factors that have made it the most popular among high quality motor cars.

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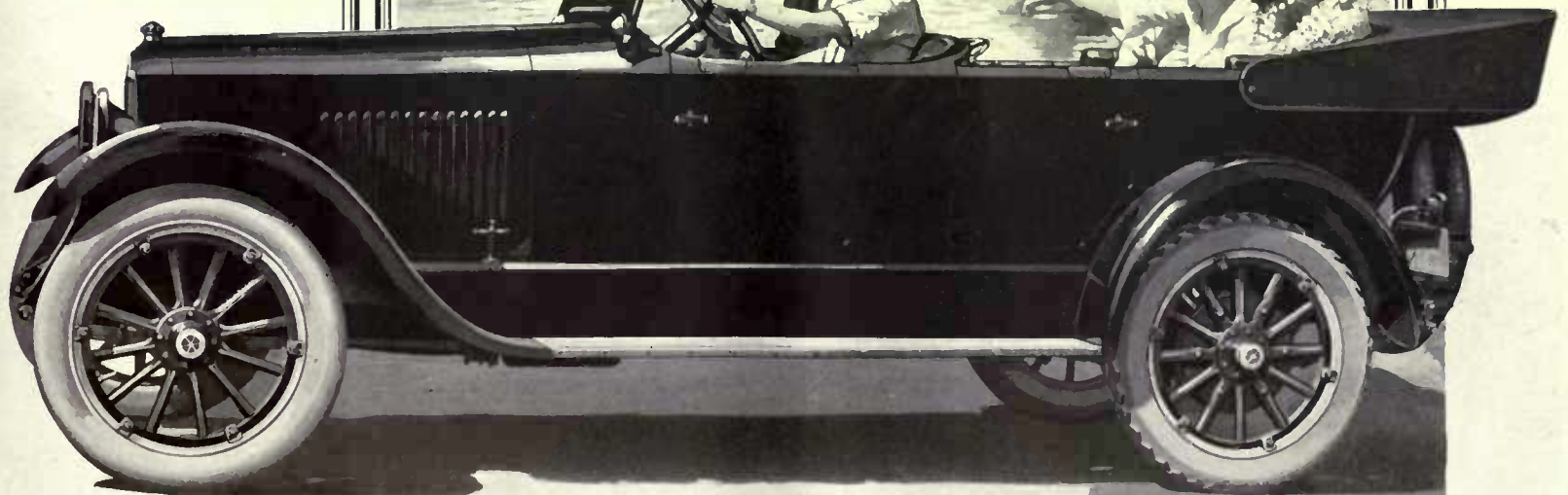
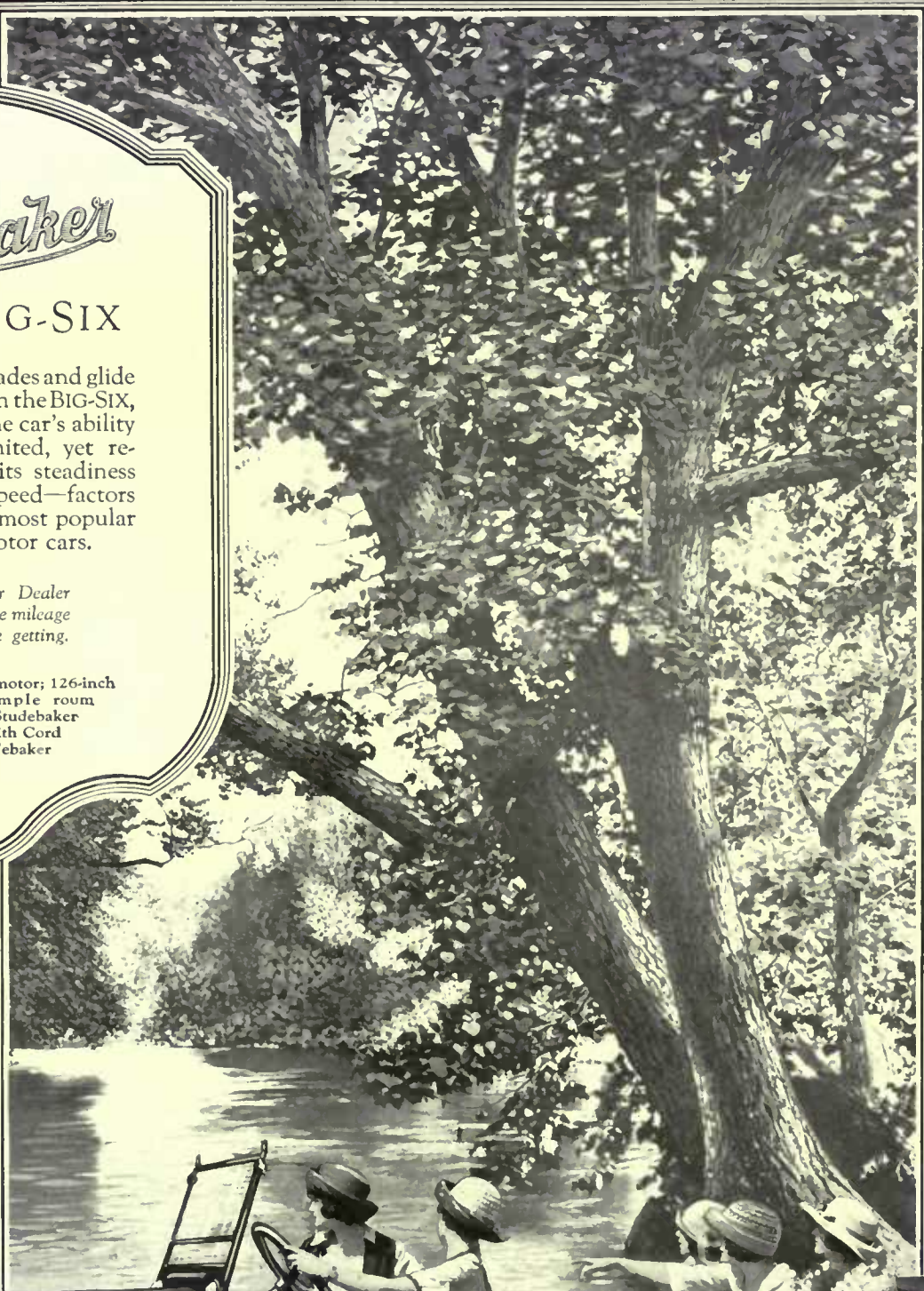
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F. O. B. Detroit

BIG-SIX

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"This is a Studebaker Year"

Simple Upholstery

(Continued from page 62)

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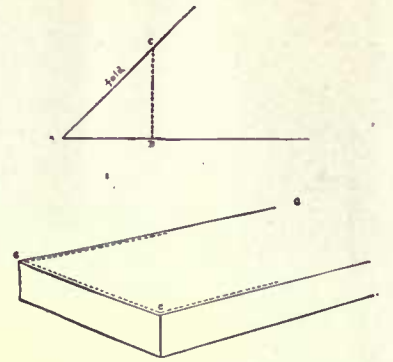
turn the piece over to a repair man for his part of the job, as the ultimate appearance of your work depends largely upon the springs being firmly set. Should the framework be loose or broken and the finish in bad shape, have him attend to this at the same time.

As to finish, mahogany and oak require experience in staining, filling, and varnishing, but if the wood is walnut you can do it over yourself by using a commercial varnish remover, steel wool, boiled oil, floor wax, and elbow grease. Do only one-half the framework at a time, giving it a good coat of the varnish remover, and after half an hour rub it off thoroughly with the steel wool, taking care to protect the hands with old gloves. If the old varnish is stubborn repeat the process and finish with fine sandpaper. The next day the wood is ready for the oil rubbing, to be followed twenty-four hours later with the wax polishing. Speaking frankly, this is not a pleasant task, but it does pay.

The New Cover

Granted that the filling and muslin cover are ship-shape and need no attention, cut the pattern as directed, following with special care the cut-outs made for the uprights of the arms and back. Lay the seat cover in place and slip-tack. The curves and uprights will offer problems that are new but by no means difficult. Coaxing and careful folding are all that is necessary. Curves will require closer spacing of the tacks. Material that is thin or frays easily, like cretonne, damask, or rep should be folded in at the corners and all along the tacked edge; but velour or other fabrics should have a wedge-shaped piece cut out at the corners, and need not be turned under along the tacked edge, but must be neatly trimmed. Tipping the chair so that its back rests upon the seat of a straight chair will facilitate the work on the seat.

Lay the cover of the back in place and slip-tack all around the edge, drawing it smoothly and not too firmly, as there must be some leeway for the buttoning. The tacks are not to be driven permanently until the buttoning is done, as some re-adjustment may be necessary. If the back has been buttoned before it is an easy matter to locate the places for the new buttons; otherwise you must measure the spaces carefully, placing al-



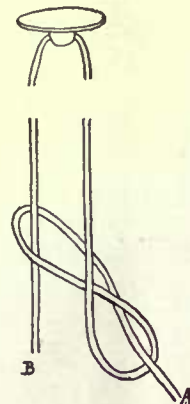
The corners and stitching of a box cover are the most difficult part of the work

ternate rows of even and uneven numbers (two and three, or more should the size of the chair demand it), and working from the central part of the back outward. Do not attempt to cover the buttons yourself, but have them made from the cuttings at one of the local drygoods shops. Thread the upholstery needle with the twine, stick it through from the back, run it through the shank of a button, re-insert it in the back about 1/4" from the first stitch, and tie at the back with a slip knot, as illustrated. Before tightening the knot insert under it a tuft of cotton, draw tightly, tie twice and cut, not too short. The buttons may all be threaded on first, a little slack, and the tightening and tying done afterward. When the buttons are all on, if no adjustment of the edge is necessary drive the tacks in permanently.

Using Gimp

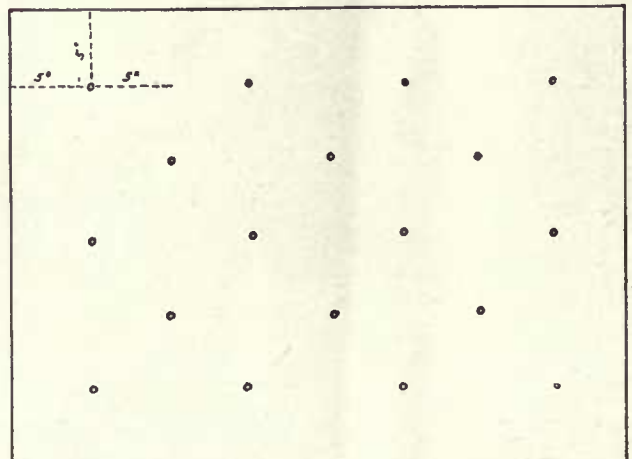
After covering the arms, which offer no difficulties, the gimp is put on. Start at the back of the seat, working from right to left, at a corner or next to an upright, and after fastening the end slip-tack the free end of the gimp with a single tack as far ahead as the framework will permit it to lie.

Return to the beginning and place the gimp tacks, driving them permanently, spacing them 2 1/2" apart, measuring the distance with a card or by counting the spaces of the gimp pattern. Place the tacks in the center of the gimp, except on the curves, where they must be set nearer the outer edge (Continued on page 70)



Buttons are placed 5" each way and sewed through the filling to the back

The upholsterer's knot for tying buttons in place at the back is easily acquired



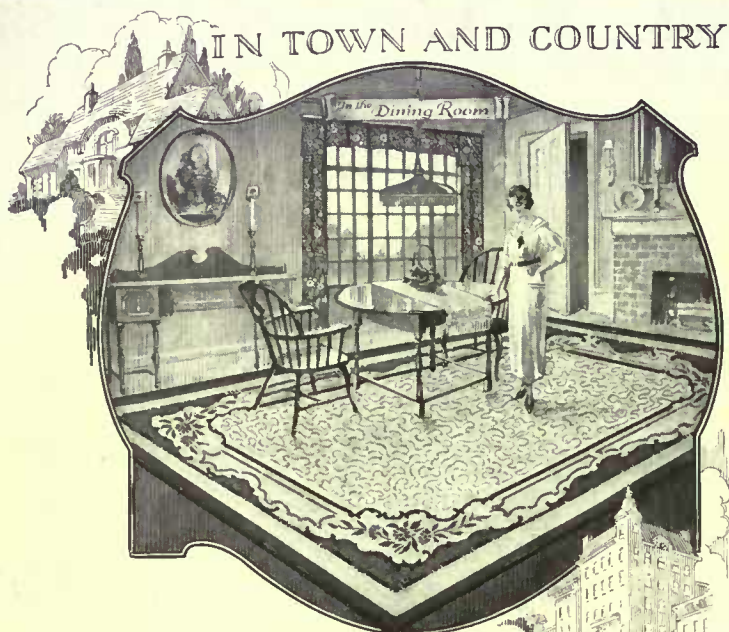


The Car That Made Good in a Day

Simple Upholstery

(Continued from page 68)

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as well as closer together, as in the illustration, which also shows how to turn the corners. If the gimp joins at a corner mitre it neatly; otherwise turn it straight under. In gimping the chair back, begin at the bottom; and in gimping the arms begin at the back inside corner. The outside of the chair back is best covered with the same material as the front, but a good quality of sateen to match may be used instead, finished with the same gimp. The small amount of filling in the back does not need a muslin cover, but can be kept in place by the outside one. Use black cambric for the underside of the seat, and when this is on give the framework a final rubbing.

Davenport and wing chairs should not be attempted by the amateur, but many other stuffed chairs and sofas, though presenting a bigger piece of work, are no more difficult than the armchair we have just covered. Where back and seat join, the goods are pushed down through the crevice, pulled smooth, and tacked or sewed onto the frame at the back of the chair. If the old pattern is carefully followed there is little danger of a poor job.

Slip Covers

We recently helped make attractive summer gowns of cretonne for half a dozen handsomely upholstered chairs and a davenport which the owner wished to protect from the dust and sun of summer. To help give the living room a lighter appearance the heavy velour portieres were replaced by hangings of linen-colored monk's cloth with a broad band of cretonne near the bottom. The linen-colored cretonne was patterned in old blue and sage green, which harmonized with the rugs and wall. It was surprising to see how quickly the formality of the winter color scheme gave way to the refreshing informality of the one adopted for summer. Having learned how easily slip covers can be made, the delighted owner decided to make a summer set for her bedroom and the result was charming.

Because of their design and cheerful coloring chintz, cretonne, and printed linen give the most interesting effect, but patterned self-colored Scotch linen, figured denim, and Victor damask are satisfactory, the finest, of course, being striped or changeable taffetas. An extra touch can be given by piping or binding the seams with bias bands or mercerized braid which repeats one of the colors of the design.

In measuring for the slip covers the following suggestions will be helpful. The dotted line in the illustration will show how to estimate the amount of material needed for a plain, full-length slip. With a tape measure begin at A and finish at F, allowing an extra inch at each turn (B, C, D, and E) for seams and at A and F for hems. For the side pieces measure from H to G, allowing also for a seam and hem, and add twice this amount to the yardage already estimated. Sometimes the pattern and width of the goods will permit of both side pieces being cut out of one width. For an arm or wing-chair, measure from H to the highest point of the arm or wing, over the top, and down to the seat. If you wish the cover to be finished with a gathered or pleated valance start to measure at A' over back and seat to F'. For the ruffle measure the depth of the ruffle and calculate the amount needed by allowing 1½ times around the chair for gathers and 2½ times for pleats.

If the finished slip is to be bound lay the goods on the chair, right side up; if piped or box-seamed lay it wrong side up. Beginning at F, lay the goods on the body of the chair, pinning it smoothly at the four corners of the seat and back to keep it well in

place, and making at each angle a little pleat with the extra inch which was allowed. Remember to center the pattern, which should always run upward, and unless it is reversible the material must be cut at B and the back piece turned right side up. Pin firmly or baste along the pleated edges at E, D, C, and B, and then split them. Unless you are accustomed to fitting you would better make paper patterns for the sides before cutting the cloth, allowing a good half-inch all around for seams, and then cut the material and pin or baste it to the body of the slip-cover, which is now ready for stitching. It is well not to fit the cover too snugly, as most goods shrink a little in the laundering. For over-stuffed pieces which have a crevice where the seat and back join you must leave at least a 4" plait to be tucked into the crevice. If the back of the chair is wider at the top than at the bottom an opening or placket must be made up the center of the back, running high enough to permit removal of the slip; otherwise the opening may be made at one of the back corners, and closed with hooks and eyes, snaps, or tapes. In covering larger pieces of furniture apply the same principles as have just been given for the straight-backed chair, except that, for a sofa or davenport you would have to double or treble the measurement from A to F, according to the width of the goods.

Covers for Box Cushions

Somewhere about the house you probably have a chair with box cushions that look run down at the heel. Their forlorn appearance may be cheered up immensely by ripping 4" at the middle of the lower front seam and inserting several good handfuls of new stuffing, hair, tow, or excelsior. Sew up the opening and readjust the filling with a regulator.

Maybe you want entirely new cushions for a chair or window seat and have the courage to make them, but do not know how to begin. "The way to begin is to begin", so measure twice the length of the cushion you want to make, add 8" for the seams and boxing of the ends, and an extra half-inch per foot to be taken up by the buttoning. Thirty-six inch goods are generally wide enough for the top, 8" for seams and side boxing, and the extra half-inch per foot for tufting. Cut the top piece first, allowing 4" at sides and ends and the extra half-inch per foot on width and length. Thus, for a cushion which is to measure 2' x 3' when finished cut a piece 45½" (3' + 8" + 1½") x 33" (2' + 8" + 1"). At each corner fold the edges together wrong side out and at B, 4" from the corner A, stitch across to C. Trim off the extra and turn. When all four corners are finished baste the folds from C to C all the way around, and stitch the width of the machine foot. Cut the bottom ¼" larger all the way around than the finished top. Now turn the top wrong side out and sew in the bottom, leaving one end open to within 2" of the corners. Turn on the right side and box-seam the lower edge and the corners.

Another way to make a box cushion is to have the top and bottom pieces the same size and separate, joining them with a straight strip of 4" boxing all the way around, closing the latter at a corner, and leaving the opening for the filling at one end, stitching wrong side out. Then turn and box-seam all the edges and corners. This method has the advantage of giving a true box-seam at every edge.

The Filling and Buttons

When you are ready for the filling, turn the cover wrong side out, and on (Continued on page 74)

Peterson's Perfect Peonies

THERE are, of course, others but there are none so good.

Peterson Peonies are the triumphant result of a quarter of a century of enthusiastic—yes, loving devotion—and which has grown with the years.

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Simple Upholstery

(Continued from page 70)

the top, sides, and ends baste securely a thick layer of cotton batting, turn the cover and proceed to fill it with hair, tow, or excelsior, packing it firmly. Begin at the farther corners, stuffing each very tightly and then filling in between them. Continue filling from the sides toward the center, always shaking and spreading the material with the hands to prevent lumping, and patting the cushion on the outside to keep it flat and the edges well squared. When no more will go in, sew up the seam and use the regulator.

Now measure off for the buttons, placing pins where they are to go. Four to 5" is far enough apart, the distance being determined by the width and length of the cushion. Button and tie according to directions given for the chair back, being careful to insert the needle straight, working from the center toward the ends and tying firmly and evenly. When carefully done, these home-made cushions will keep their shape for years. A second cover may be put over the first, and the latter then becomes the casing which the professional makes as a foundation over which the outside cover is fitted.

Pillows a-plenty you must have, for davenport, easy chairs, window seat, and porch. We mean the honest-to-

goodness comfortable ones, not the fussy, round, shirred boudoir variety, but the fat, square ones that make a good resting place for a weary back or a tired head. They should not be smaller than 18" square nor larger than 24". For sofa ends they may be oblong, 16" by 26". They may be covered with cretonne, plain or block-print linen, silk, rep, damask, velour, tapestry, or a handsome embroidered square, according to the furniture with which they are to associate. On a plain davenport it is better to use cushions of figured material the colors of which harmonize with the covering; while on a tapestry covered piece the plain pillows should be a color which harmonizes with it. In making the pillow covers stitch around all four corners, leaving the opening at the middle of the side or end and blindstitch it. The edges may be piped, bound, box-seamed, or corded.

In all upholstery work it is very important that in piecing material the design should be perfectly matched and the nap run the same way. Therefore, in estimating the amount needed, especially if the figure is large, allow something extra. Certain large set patterns must be centered on the seat and back, which calls for generous measurement.

The Japanese Tea Ceremony

(Continued from page 35)

—urbanity, purity, courtesy, and imperturbability—and little as such a cult seemed adapted to military men, it nevertheless received its full elaboration under the feudal system.

The Early Ceremony

In the Ashikaga Period the guests who had assembled for the Cha-no-yu partook first of a repast, following which they were conducted into the garden to contemplate its beauties, thence to the arbor-room of the Tea Ceremony. On the walls of the arbor hung paintings by celebrated Chinese artists—it must be remembered that Chinese art has always been held as classic by the Japanese—and a bronze flower vase stood on a brocade covered table while a brass incense burner was upon another. The sliding screens of the arbor bore other paintings, mostly in the Chinese style. Other incense burners, boxes of red (Tsuishū) and black (Tsuikoku) and a tea-caddy of Chinese make were also in place. After the guests were seated on the mats, the Master of the Cha-no-yu brewed and served the tea. Perfect order and no confusion accompanied the operation. After all had tasted the tea, competitions in tea-tasting were held.

In later times the Buddhist paintings of the Ashikaga Tea Ceremony gave place, more often than not, to secular works of art and to kakemono by Japanese artists. In later periods if a Cha-no-yu host could include a single article descended from the Ashikaga Period great was his joy in producing it for the inspection of his guests. The tea arbor of Ashikaga was supplanted by special tea rooms in the house.

In the Tea Arbor

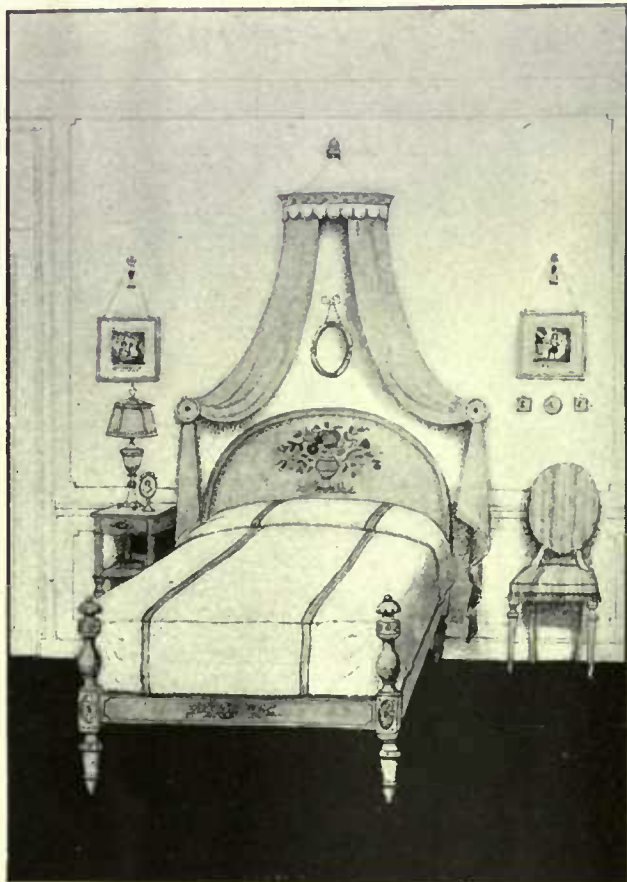
James Lord Bowes says in his volume on Japanese Pottery "a small garden would be arranged so as to resemble as closely as possible a natural landscape, to give the idea of the feeling of peaceful seclusion which has always been associated with the ceremony. When the guests were assembled the house was kept entirely quiet, the servants being sent away, and the master of the house himself waiting upon the guests and preparing tea. The for-

mer, leaving their swords outside the house, would be welcomed by the master, who would arrange the various utensils required. While he prepared the tea with water boiled the previous day, the guests were allowed to inspect the various implements—the box containing perfumes to be thrown upon the charcoal fire, the tea-bowls, etc. The tea used was in powder, and was prepared both as a thick (Koi-cha) and as a thin (Usa-cha) beverage, and the most minute and exact instructions are set forth for its preparation. All the various implements had their prescribed uses set forth, and when the tea was made, it was drunk in accordance with rules which were observed with the greatest exactitude. When the host had prepared the beverage, the principal guest approached and received the cup [bowl] from him; this he carried to his place, expressing respectful thanks to the master for the honor done him, and at the same time apologizing to the assembled Chajin [Tea Ceremony guests] for taking the first sip; he would then admire the color and consistency of the tea, and, after quietly and thoughtfully tasting it two or three times, pass it on to his neighbor. In this way the cup passed from Chajin to Chajin, until it was returned to the hand of the master, who would place it in the bag from which it was taken."

From this we see that the Cha-no-yu was not a tea-guzzling bout, but rather an assembling for intellectual pastime initiated by the performance of a rite that symbolized much to the Japanese mind. An anonymous Japanese writer has said "Tea has a taste of a mellow, yet astringent quality. These characteristics correspond to the basis of the Zen sect. Religion has its basis in contemplation, and yet sight, taste, scent, oral sensation—all these faculties are connected with contemplation.

"In one sense, the Tea Ceremony may apparently be regarded as one which secularized and rather deteriorated sacred religion. But on the other hand is not the Tea Ceremony a kind of esthetic culture which popularized the profound and lofty spirit of the Zen sect? In the Ashikaga Period especially

(Continued on page 74)



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James McCutcheon & Co.
Fifth Avenue, 34th and 33d Sts., New York

The Japanese Tea Ceremony

(Continued from page 72)

the direct contact between them is undeniable. In modern times the relation does not necessarily exist, but indirectly one is in touch with the other."

A Tea Drama

Okakura-Kakuzo writes (The Book of Tea) "The tea-room was an oasis in the dreary waste of existence, where weary travelers could meet to drink from the common spring of art-appreciation. The ceremony was an improvised drama, whose plot was woven about tea, the flowers and the paintings. Not a color to disturb the tone of the room, not a sound to mar the rhythm of things; not a gesture to obtrude upon the harmony, not a word to break the unity of the surroundings, all movements to be performed simply and naturally—such were the aims of the tea-ceremony." Again this author writes "Manifold indeed have been the contributions of the tea-masters to art. They completely revolutionized the classical architecture and interior decoration. . . . All the celebrated gardens of Japan were laid out by the tea-masters. Our pottery would probably never have attained its high quality of excellence if the tea-masters had not lent to it their inspiration, the manufacture of the utensils used in the tea ceremony calling forth the utmost expenditure of ingenuity on the part of our ceramists. . . . Many of our textile fabrics bear the names of tea-masters who conceived their color and design. It is impossible indeed to find any department of art in which the tea-masters have not left marks of their genius. In painting and lacquer it seems almost superfluous to mention the immense service they have rendered."

For Collectors

Collectors of Japanese art objects will find many beautiful pieces connected with the Cha-no-yu still attainable. New York, Boston, Philadelphia, Washington, Chicago and San Francisco are excellent browsing grounds, and the great public sales of oriental art objects held in New York throughout each season for which carefully prepared descriptive catalogues go out in advance to permit the bidding by mail of distant collectors often disperse collections that contain Cha-no-yu treasures which chance so often places within the possibilities of a moderate purse. The Japanese Nihon Fuzoki Shi gives the following list of Cha-no-yu utensils of special importance: Cha-ire, Tea-jar; Cha-ire Fukuro, Silk bag for enclosing the tea-par; Cha-sen, the Tea-whisk; Haboki, the Feather Brush; Kogo, Incense Box; Gotoku, Kettle-holder; Haino-Nabe, Ash-box; Cha-wan, Tea Bowl; Ido-cha-wan, also Tea Bowl; Temmoku, a large Tea Bowl; Fukusa, Silk Cover; Cha-kin, Tea Napkin; Chasazi or Chahi, a spoon-shaped Tea-measure; Hishaku, Water-dipper; Hibashi, Fire Tongs, used like chop-sticks; Kwan, Split Rings to lift the kettle; Kama, Kettle; Furo, Stove used in summer; Mizu-zashi, Fresh-water Jar; Haijo, Tool used in arranging the ashes with a surface pattern; Chizukei, Bamboo Flower-stand; Kake Hana Ike, Hang-

ing Flower-basket; Jizai, Pot-hook for suspending kettle above the fire; Kama-shiki, Bamboo Mat for the kettle; Setto, Cover for the Stove; Kankei, Lamp-stand; Ro, Fireplace Iron Frame, for winter use; Sumi-tori, Charcoal basket; Sukia Ando, Paper Lantern; Mizu Koboshi, Waste Basin; Cha-usu, Tea-mill. Of course, the collector will turn to the Tea-jars, Tea-bowls, Lacquer Boxes, Bronze Vases and Incense-burners for his field.

Japanese Pottery

The Japanese pottery is most varied. Mr. Charles Holme says "Some wares, such as the ancient ones of Shigaraki and Iga, are fashioned in an earth almost as coarse as fine gravel. Others, such as those of Satsuma and Isé, are of great fineness, and the porcelain of Hirado is justly celebrated for the extreme delicacy of its paste. The Raku ware of Kyôto is somewhat soft and tender, while the products of the Bizen province have an almost metallic hardness. . . . the soft paste of the Raku bowls, destined to contain hot tea, and by the custom of the Cha-no-yu to be clasped in both hands in the act of drinking, is especially suitable, being a feeble conductor of heat, to the purpose required. A bowl made of it could not fail to be much more agreeable in use than one of porcelain; and, moreover, it would retain the heat in the liquid for a much longer period. The remarkable hardness of Bizen stoneware adapts it to use as incense-burners or pots to contain fire, and it is therefore often employed for that purpose. . . . It is a noteworthy fact that on most examples of old Japan ware, however they might be otherwise enameled or decorated, certain portions were left uncovered, so as to expose the earth of which they were composed. This is especially the case in jars and bowls used in the Tea Ceremony. The glaze upon these was usually so applied as to leave bare the lower exterior part of the vessel. This method had two advantages: the bottom of the object was kept clear of the irregularities that would be caused by the uneven running of the glaze upon it, and it permitted the earth to be inspected and criticized by the guests—an important part of the ceremony."

Korean Pottery

The Japanese have always valued the early Korean potteries most highly, and the collector will, of course, hope to add some examples of such wares to the Japanese wares of Iga, Kyôto, Satsuma, Seto and Soma. Even in the time of Taiko Hideyoshi a sum amounting to several thousand dollars was not thought too high a price to pay for some rare Tea Bowl of Seto Ware, and still greater prices were then paid for rare Korean bowls.

An outline of the various sorts of ceramic wares of Japan cannot well be given here within the limits of this article; the writer's intention has only been to suggest to the lover of things beautiful the wealth of interest to be found in the art objects of the Japanese Tea Ceremony.



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Mahal study

MacBRIDE

OF

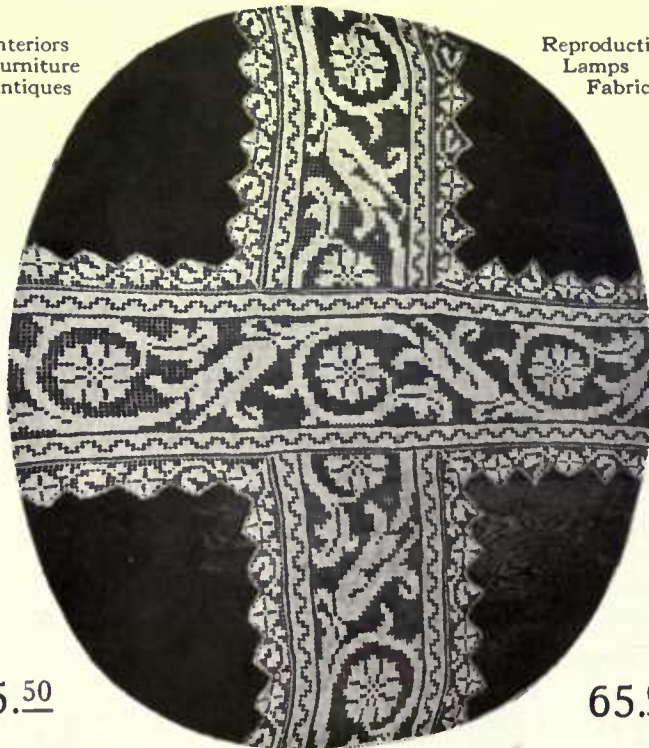
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Ventilator Easily Installed in part of window or wall

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IIG Electric Ventilating Co.
162 Whiting Street - Chicago, Illinois



The marble top table and chairs here are finished in white enamel, a good kitchen color

Furnishing Your Kitchen

(Continued from page 57)

and pine for the cheaper kinds of top. The range and has a 7' high pot rack attached.

The marble top table is the royal pastry table, which, of course, though not a luxury, is an extra table. Fancy a seven foot marble slab 2½" thick! Isn't it like an Alma Tadema conception! The pastry table usually has a rack of some sort beneath it, either slatted or solid. This rack may be half shelf and half electric plate warmer. In smaller homes the pastry table of 3' length is most convenient with a somewhat thinner marble top or glass top.

The top of the cook's table is sometimes divided into two parts, one part made of marble or glass for pastry work and the other part of polished wood for ordinary pursuits. This effects the saving of a table if the cooks do not squabble or if there is but one cook and little room!

The cook's table is placed opposite

the legs of most of these high-grade tables are tipped with metal to keep them unspotted from the washings of the floor. The trimmings, too, are of the same metal, formerly called German silver.

It would not be a bad idea to have a metallic tip of some sort put on the legs of the less expensive tables, to keep them from wearing and to maintain a rigidity well beloved in tables. For there is no happiness in table tipping outside of the spiritual seance!

Kitchen Cabinets

A kitchen cabinet is a thing of duty and a joy forever. It is first cousin to the table and really is but the table extended and expanded into drawers

(Continued on page 78)



Space prevents showing all the various kinds of cabinets. This design is of wood, with round corners and an enamel table top. Courtesy of Wasmuth-Endicott Co.

KAUFFMAN Radiator Shields

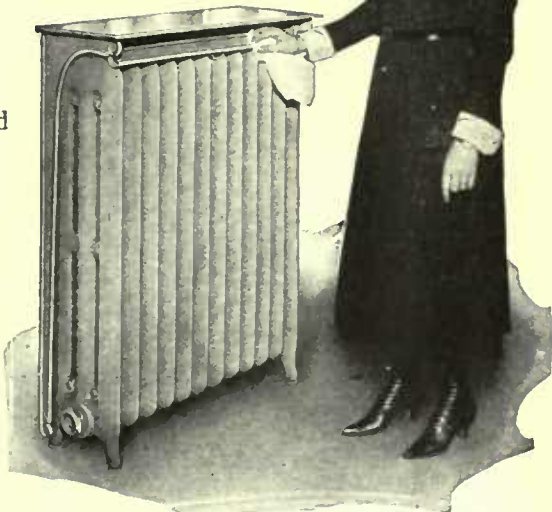
will
PROTECT DECORATIONS
and
ADD to the APPEARANCE
of YOUR ROOMS

Thousands in use.

They catch the dust and hold it.

Adds humidity also if you want it.

GLASS,
MARBLE,
OR
METAL
TOPS



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Cut the High Cost of Cooking with the Duplex-Alcazar

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For sections where gas is not to be had, there is a DUPLEX ALCAZAR now for OIL and COAL and WOOD. Write for our literature.

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Your Servants Could Tell You



Equipped with Kernerator
Residence of W. F. Wallace, Winnetka, Ill.
Architects: Brown & Wolcott

INCLUDE a Kernerator in the plans for your new home, and your maids will tell you that disposing of household waste by burning is by far the better way.

KERNERATOR Built-in-the-Chimney

abolishes unsightly refuse cans. It destroys without odor or expense, kitchen refuse, wrapping paper, paper boxes, faded flowers, rags. Requires no fuel other than the dry waste that is thrown in a handy kitchen hopper. It dries the wet waste so it can burn. Bottles, tin cans and other non-combustible materials are also disposed of.

It is built at the base of the chimney when the building is erected and requires little extra masonry.

The Kernerator is found in 85% of all new apartment houses and fine residences in communities where we are established.

**SANITARY—ECONOMICAL
CONVENIENT—ODORLESS**

If you are building, ask your architect or send postal for illustrated booklet.

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THE MAGIC of a TURNED FAUCET

Where a

HOFFMAN Instantaneous Automatic Water Heater



is part of the equipment is expressed by unlimited quantities of HOT water—instantly—automatically.

A turn of the faucet, and lo!—hot blue flames from the Hoffman Bunson burner envelop the copper tubing and fresh hot water begins to flow that very second—continuing as long as the faucet is turned on.

Turn off the faucet and the gas is automatically shut off—the flames extinguished. You pay for the gas that is used in heating the water only—not in keeping it hot as in the old, expensive tank system.

The Hoffman patent thermostatic control prevents overheating and insures fresh hot water.

Every Hoffman heater is guaranteed. There is a size for every purpose, from the cottage-garage-apartment types to the largest heaters for big residences and institutions. The Hoffman Water Heater was the only water heater that secured an award at the Panama Pacific International Exposition.

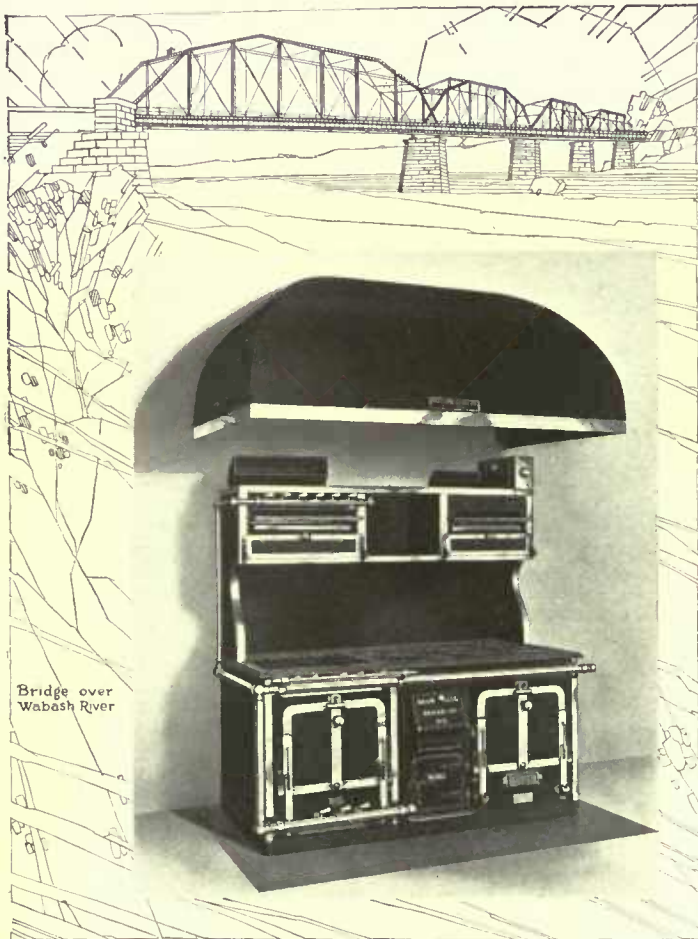
Hoffman engineers will be interested in your heating problems—simply mail the attached coupon.

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Electric, Gasoline, Gas and Wood Range designed and built for W. C. Laiblin, Congress Lake, Ohio.

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Does the fire start quickly and burn evenly? Is the heat distributed equally on all sides of the oven, insuring uniformly cooked and appetizing looking food? Is your range easy to clean and does it give you satisfactory results at a low fuel cost?

Deane French Range

does not look like the ordinary kitchen range. It gives distinction to your kitchen. It has no needless fancy work that takes valuable time to clean. Refuse cannot gather under the range for the angle base rests squarely on the hearth and stray drafts cannot cool the ovens. A Deane Range requires a surprisingly small amount of fuel. This saving alone soon helps to pay for it.

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Please send me "The Heart of the Home."
 How many in family?.....
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 What fuels are available?.....
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 Name
 Street No.
 City



A special sink cabinet provides space for soap and brushes. It is made in the same general style as the unit cabinets

Furnishing Your Kitchen

(Continued from page 76)

and shelves and closets. It signifies the demand of the modern housewife for a shipshape tool chest with all the materials ready to her hand, so that there may be no reaching, stretching, or relay races around the kitchen in the preparation of the recurring daily meals.

For the most part these cabinets are movable. That is, they are not built into the walls of the room. At present, however, architects are planning for them as stationary and essential parts of the kitchen equipment.

Materials

Steel and wood are the materials out of which the cabinet is made. The steel ones are better in many ways than the wooden types because they are easier to clean and are more protected against vermin. However, the wooden cabinets which are built with rounded corners are a close second to the steel cabinet, since these corners cannot become a receptacle for food waste and are practically vermin proof. Wooden cabinets are finished in a hard enamel paint and can be washed with impunity.

Some kitchen cabinets are equipped with a rolling door which folds upwards; others have swinging doors. The swinging door, although it extends into the room a few inches, has the convenience of being able to hold extra little racks for extra little things, such as small bottles, market lists, and the like.

Never fill your cabinet too full of things, as they are prone to fall down and jangle the nerves of the worker, thus really defeating the purpose for which the cabinet is built, which is maximum convenience.

In the illustration you can see the arrangement of one kitchen cabinet, which will give you a general idea of their general scope.

Besides the table top, which is used

as a moulding board, there are places for the flour bin, sugar container, bread, cake, pots, pans, rolling pin, cutlery, jars, dishes, marketing slips, and even the favorite cook book.

The kitchen cabinet is a boon to the small housekeeper and is becoming so appreciated for its concentration of work and saving of steps that even the owners of large homes insist on installing it. That is why architects are including the kitchen cabinet in their plans. It means a saving of 75% of toil and thus becomes a factor in making servants willing to stay with you. Where there are no servants employed Mrs. Wife gets the benefit!

There are many smaller cabinets on the market. The sink closet, which contains all the sink soap, swabs and brushes, a real convenience indeed, as is the long and narrow broom closet, for brooms and cleaning materials. Until the housewife has her brooms properly garaged her nerves never will be entirely rested.

Dealers and manufactures are ready, in fact, to make any sort of cabinet for you if they are not in stock. Don't be bashful, get what you need for your kitchen—but never get more than you can use.

Small neat white cabinets are made, to fit corners as well as flat spaces, and give the kitchen the efficient, clean look of the laboratory.

Shelving Units

Steel shelving and built-in kitchen cabinets are growing more and more popular. Stationary shelves, built once and for all, can be installed, or you can begin with a few units and as you require more they can be bolted on to what you have, just like sectional book cases.

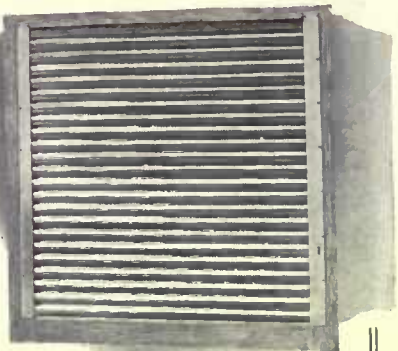
These shelves are covered with three
(Continued on page 82)



The kitchen stool should be not less than 24" high

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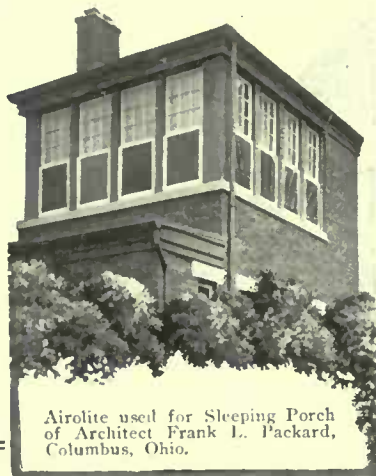
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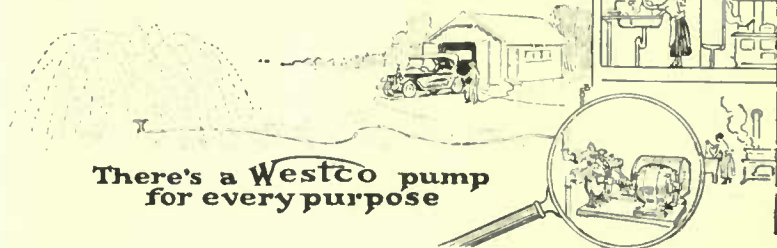
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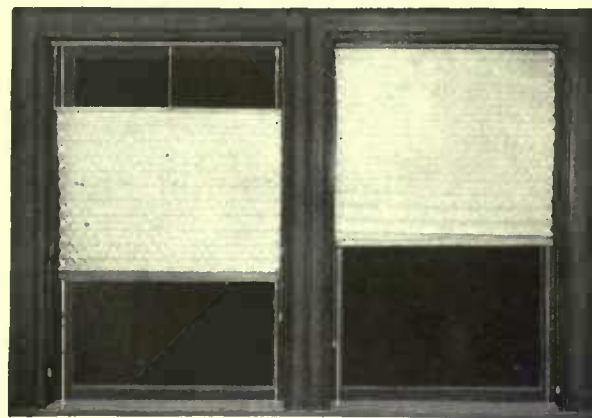
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At a Very Low First Cost

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give you perfect control of both light and ventilation; combining air-comfort and eye-comfort with privacy.

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They admit the breezes without flapping; do not interfere with opening and closing of windows; and allow you to "follow the Sun," so as to admit light and air, yet protect rugs, carpets and draperies from direct sunlight.

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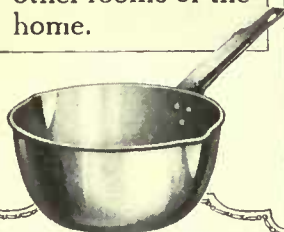
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"Wear-Ever" utensils are the most economical utensils you can buy. A set of "Wear-Ever" is an investment that pays big dividends by saving food and fuel. "Wear-Ever" utensils are made in one piece from hard, thick sheet aluminum without joints or seams—cannot chip nor rust.

Replace utensils that wear out with utensils that "Wear-Ever"
The Aluminum Cooking Utensil Co.
New Kensington, Pa.
In Canada "Wear-Ever" utensils are made by Northern Aluminum Co., Ltd., Toronto, Ont.



This small illustration shows how a Dunham Radiator Trap looks when fitted to a radiator. The Trap is permanently adjusted at the factory—never needs attention.

New Life For Old Heating Systems

Did your steam radiators leak, knock and gurgle last winter? Were they half-hot? Did you have to force the steam pressure up to five or six pounds to get things warmed up?

If you can say one "Yes", you will welcome an easy way to overcome such troubles—whether they have been in a home, apartment, office, store or factory—for, above all, you want heating comfort.

Such troubles are due to chronic clogging-up of the heating system. The air and water (condensed steam) interfere with the circulation of the steam. Remove these trouble-makers through a separate pipe, and you get perfect heating comfort—more hours of comfort per ton of coal. And this is exactly what is accomplished by the Dunham Heating Service.

The DUNHAM HEATING SERVICE

This Service is based upon the Dunham Radiator Trap—a small device connected to each radiator, and from which a small pipe leads to the cellar or boiler room. Without letting an ounce of steam escape, the Dunham Trap automatically removes the trouble-making air and water. The steam then circulates freely at low pressure; radiators quietly get hot all over; you have all the heat you want, when you want it.

It will repay you many, many times to have your present steam heating system "Dunhamized". Tell us exactly what kind of a building you have, or intend to build, and we will make our recommendations accordingly. Do this now—before winter gets closer.

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After the slip covers come off the furniture and the screen-doors come down, and you begin to figure how long your coal will last—then you're faced with a multitude of things to be done that have waited through the hot weather.

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Orinoka *Guaranteed* Sunfast Draperies in every color are permanently beautiful. Choose whatever colors you wish, hang the draperies at your sunniest windows; they will not fade, and they can be washed and hung up again as colorful as new.

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Bulbs

DO NOT miss the joy of having a bed or border of Bulbs next Spring. Plant them this Fall as early as you can and success is certain.

We import the very highest grades of the finest varieties and offer in our Autumn Catalogue splendid collections of Hyacinths, Tulips, Narcissus, Crocus, Lilies, etc., etc.

The Fall is also the time to set out Roses, Hardy Perennial Plants, Vines, Shrubs, etc. Our Autumn Catalogue also gives a complete list of seasonable seeds, plants and bulbs for out-doors, window garden and conservatory.

Mailed free to anyone mentioning this magazine

Henry A. Dreer
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A Cross-Road at Rosedale Nurseries

EVERGREENS
Are Ever Beautiful

NOW is the time and *Rosedale* is the place to buy your evergreens for August and September planting. If you have never bought here, your tree-wise friends will explain why you should. They will tell you that our many-times-transplanted trees have masses of fibrous roots.

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BLUEBERRIES

Sturdy Nursery Grown Plants
for October Shipment



The Blueberry, although among the finest of fruits and the finest of all berries, for pies, is almost unknown in the average garden. This is due to the scarcity of nursery grown plants, the only kind that transplant easily.

We have to offer this fall some excellent nursery grown plants—ideal for successful results in the home garden. The plants are very hardy, rapid growers and heavy bearers. Blueberries can be planted most successfully in the autumn.

The flavor of the Blueberry is almost impossible of description. The Blueberry is in a class by itself, with its delicious melting flesh, full of rich creamy juice and a delicate wild taste all its own. Next summer when you are eating luscious Blueberry pies made from berries picked from your own bushes you will appreciate the wisdom of planting Blueberries.

CULTURE: Blueberries do best when the soil in which they are planted is slightly acid. Partly rotted oak leaves give an acid property to the soil. Mulch your plants with these at least once a year and cultivate some of the leaves into the soil itself. Sulphate of Ammonia and acid phosphates are the two best chemical fertilizers to use.

Write today for our illustrated Fall Catalogue, describing Blueberries; also fruit trees, shrubs, ornamentals and evergreens

J. G. Mayo & Co.

800 Ellwanger & Barry Bldg. Rochester, N.Y.

Furnishing Your Kitchen

(Continued from page 78)



BEAUTY imperishable-



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AMERICAN MAGNESTONE

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SPRINGFIELD ILLINOIS

coats of enamel baked on steel and are very durable, having the same qualities as the good table:—rigidity, non-absorbiveness, and ease in cleaning.

They are the parallel of the steel filing case in the office—and that is another sign that the kitchen is becoming as systematic as the business sanctum. Just as soon as the home approximates the efficiency and standardization of the office, just so soon will the servant problem cease to be. But we are not discussing the millennium in this article.

The shelves can be made with or without doors. Of course doors are a little help in the fight against dust, yet even they are not infallible enemies of this household nuisance.

Very often under the shelves the plate warmer and the refrigerator are placed. Their close proximity shows that the refrigerator is insulated against the heat and the plate warmer is insulated against the cold. This is really an object lesson in the possible self-identification of good apparatus.

This arrangement will work well both in the pantry and in the kitchen.

Wooden shelves are less expensive than the steel ones, but require careful attention, frequent cleaning, and new coverings at intervals.

Plate Warmers

In speaking about the above luxurious pastry and cook's tables, we touched on the matter of plate warmers.

In small homes plate warming is accomplished by ovens, oven tops, or warming plates arranged above the ovens or stove. In larger homes, however, where guests are many and often and plates and dishes multitudinous, the electric plate warmer has come to do the work.

It may be under a table, as we have seen above or it may be a separate entity.

The doors of the plate warmer are generally of the sliding variety and are of a special make of iron, trimmed with steel or white metal. The interior of the warmer is perfectly insulated with asbestos and other materials. It does not warm the kitchen. This is proved by the possibility of its being placed next to a refrigerator without any bad results to the ice.

There is a little ruby pilot light which tells you if the electricity is on or off, thus obviating the chance of unnecessary heat getting out when one wishes to find out whether the warmer is functioning or not.

The electric warmer usually stands a little higher than a table, but does not alter the size of the table when built underneath it.

Chairs and Stools

Since the kitchen is in no way a lounge, the chair in the kitchen is really only another tool to assist in the work or possibly to permit a few moments of relaxation. Of course, it is quite obvious that in some kitchens which are a combination sitting room, living room and dining room, the chair and

even the couch are real comfort factors. However, this type of room is not being considered here.

In the kind of kitchen we are furnishing the ordinary modified Windsor chair is as good a model as any we know, and can and should be finished to match the rest of the kitchen.

The stool is most convenient and should be about 24" in height, because a worker can work efficiently while sitting on this.

The chair step-ladder is convenient in rooms that have had to build high shelves for sufficient storage room, lack of space being the only excuse for such unreachable shelves.

There is, too, the ladder-stool, which serves the same purpose as this chair step-ladder combination.

The little wooden step is a convenience if perchance the kitchen maid is not an Amazon and needs a few more inches added to her, or if the cook happens, too, not to be of heroic mould.

In small kitchens the settle-table is a convenience. For when a bench is needed it can be used as a bench, and presto! when a table is needed, it is quickly changed into a table—the two things taking but the space of one.

Mats

Stone, composition, tile, and even wood floors are often very trying to the feet and back of the kitchen denizens. A strip or two of linoleum or cork is a great relief as it adds to the unrelenting floor a little elasticity and resiliency which takes the strain off the feet and makes for comfort and ease. These materials are the best, for they are washable and non-absorbent, and they add rather than detract from the beauty of the surroundings. If strips are not usable, mats can be bought or made for the space to be filled.

Matching Up

It is quite as possible to have uniformity in your kitchen as well as in your other rooms. Even if the kitchen must be fixed up after the architect has done his worst, you can at least have the same color scheme throughout.

There are on the market today kitchen furnishings to suit every pocket, so there is really little excuse for a kitchen to look heterogeneous and messy. Furnishing a kitchen is a most tempting problem, especially with not too full a purse. The trouble is mostly that people who know nothing about a kitchen always furnish it, because it is considered easy. It isn't easy. Even after the furnishings are bought if they are not placed right they are of as little value as if they did not exist.

Little has been accomplished in these articles published every month by HOUSE & GARDEN if the reader has not learned from them that in getting household apparatus the first and great demand is: Know your manufacturer. And the second is as important: Buy the best you can afford after the most careful thought, and be very sure where it is going to be placed when you get it.

Growing Your Own Orchids

(Continued from page 47)

doors admit all the air necessary in the winter. But in larger houses, even ventilation must be provided for in the way of a small window in an unexposed section of the house which can be raised and lowered easily. When a sun parlor or conservatory, because of its exposed position in relation to the regular dwelling, cannot retain a night temperature as high as 45°, an oil lamp can be

used to bring up the temperature after sundown. During the day the sun itself will furnish the additional heat.

The accommodation of the plants is the next important step, and means of hanging plants as near the surface of the glass as possible should be provided, as it is essential that they be given all the sunlight possible. In a standard hot-

(Continued on page 84)



Danersk Decorative Furniture

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Put thought and artistry into your rooms. Plan your furniture and fabrics so that they will present a unity of appeal. DANERSK FURNITURE is devised according to fine traditions of the past and each selection is finished for those who use it. To city dwellers it brings charm and good cheer to the apartment.

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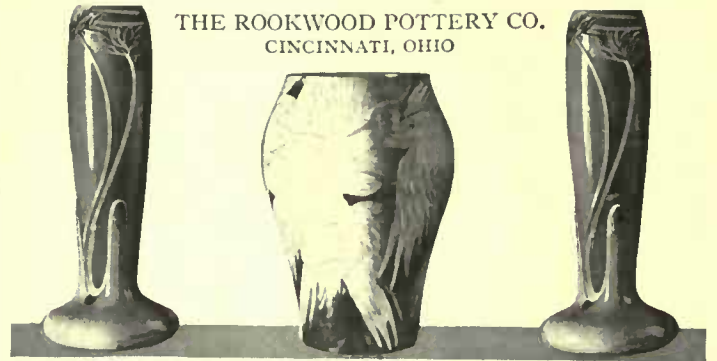


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Growing Your Own Orchids

(Continued from page 82)

house, orchids of the *Odontoglossum* species are placed in the coolest part of the house, while the *Cattleya* and *Laelia*, which require more heat, are placed on the stagings where the warmth of the sun is stronger. Still other more delicate species are hung close to the glass. This same arrangement can be reproduced in the sun parlor. Cool plants can be placed in that section of the parlor receiving less sun heat and other varieties hung from the wood frames holding the glass in that section where the sun lasts longest.

In the hot summer months, however, the sun is much too hot and means of shading must be provided if the plants are to be protected. It is more or less customary to associate the shading of a hot-house with a preparation akin to whitewash applied only to that side of the house receiving the afternoon sun. This is really not very practical, especially where the plants are hung near the surface of the glass, for while the whitewash does break the rays a little, it does not prevent the intense heat radiated by the glass. Moreover, the ordinary whitewash preparation is not rain-proof and will wash off. It is, therefore, best to have blinds which can be pulled down as required. In a standard hot-house, these blinds are generally fastened to wooden supports possibly six inches from the glass on the outside in order that the air may circulate between the blind and the glass, and the tendency is for cooler temperature. These blinds can also be made use of during severe winter nights as a protection against sudden drops in the temperature. On dull days, they must be rolled back or taken off.

Growing Requirements

Now that the heating and ventilating has been taken care of, and accommodation for the plants provided, the beginner must look over his collection of plants and plan how to give them the proper amount of water and new material to grow in when they have outgrown their present sized pots. This is a most essential point in successfully growing orchids—how much water to give them.

The composition of peat, or of peat and moss, is the nearest approach to the fibrous substance of the tropics where the orchids originally come from. In potting plants, the growers provide good drainage which they accomplish by filling the pots about one-third with crocks. They then carefully surround the roots of the plant with peat, placing pieces of crock around the peat, thus forming a broken sustaining wall, and this in turn is placed in the pot firmly. Growers are always most willing to show how to pot the plants, and give any instructions and information they can about orchids.

The re-potting of plants is a process that is in operation practically all through the year, with the exception of a few short months in the winter when only the plants that are in poor condition are re-potted. The one best time for potting, however, is right after the flowering season.

Not all varieties of orchids have the same flowering nor the same resting seasons, although none blooms more than once a year. A beginner can so arrange his collection of cool-house orchids as to have a plant in bloom for practically each month of the year. The resting season sets in when the flower has been cut off. No water is then given except a little now and then to keep the plant from too much drying, if the cutting is done during the hot

summer months. After a month or so (some plants like the *Odontoglossum* and *Oncidium* require a longer resting season) the plant will show growth—new roots will appear and new leads (shoots) will burst forth. The resting season is over now, and watering is to be resumed.

Watering

The best way to water plants is by immersing them into a vessel filled with water. After the peat is well saturated, they are put back where the sun will dry them. Where orchids are suspended, care must be taken that after watering their drip does not fall on plants placed on the staging below, as this tends to sour the peat. No more water is to be given until the peat is thoroughly dry, when the same process is repeated. In the hot summer days, plants require watering every two days or so, but during the winter months when the sun heat is not hot enough to dry the peat quickly, water is not required oftener than every week or ten days. In case of uncertainty as to the amount of water any given plant requires, it is always best to give it less water than too much, as more harm is done through too much water than not enough.

My miniature hot-house was originally built by amateurs for the purpose of growing ferns and hot-house plants with a minimum of heat. With this in view, its base was built 3' below the level of the soil, which of course is in direct contradiction of the way a standard orchid house should be built. Being entirely separate from the dwelling, it was originally heated by an oil lamp, but later by an ingenious device: an iron coil was placed inside the steam furnace heating the entire dwelling, and a hot water system was thus installed and conveyed through the ground solely for the hot-house.

The results have been surprising. Being only 9' by 6' and 7' high, much too narrow for a center stage, a shelf was built around the wall low enough to allow large plants to be placed there without being too close to the side windows, and in the center back, plants are hung from the top and sides of the house. The collection of orchids began with an inexpensive *Cattleya Percivaliana*, which is the easiest growing lavender orchid, and gradually included an *Odontoglossum*, an *Oncidium*, a *Cattleya Triana*, a *Dowiana*, which is an exquisite orchid of a yellow texture, and several other white species.

The temperature in this miniature hot-house is kept at about 50° at night and 60° and above in the daytime. Orange plants, ferns, heliotrope and many flowers are grown and serve not only to keep the air full of moisture, but also as decoration. These plants are placed on a low shelf which is below the one used for the orchids, and thrive very well in the partial shade.

Wearing and using cut orchids as decorations has become tremendously popular, and the price for these blooms is extremely high. This, however, is partly justified by the ban on the import of these plants from South America and other tropical countries. But the popularity of growing the plants and propagating them by amateurs, even as is done with palms, ferns, and other plants, is only in its inception. Orchids, and especially the cool-house species, are capable of being understood, given a little observation and a love of flowers, as readily as any less showy and admirable house plant and the results more than compensate for all the work.

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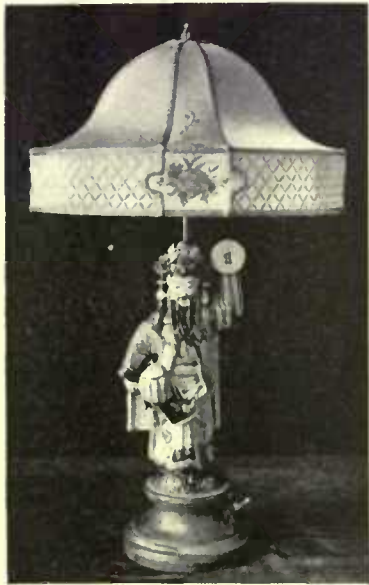
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THE WING SEED COMPANY
 Box 1427, Mechanicsburg, Ohio
 THE HOUSE OF QUALITY AND MODERATE PRICES



Chinese treatment transforms this narrow hall in a New York apartment

Composition In Decoration

(Continued from page 29)

Seize chairs accords ill with the weight of Tudor oak—the contrast is too great; whereas the rich lacquer of a Queen Anne chair would be a distinct addition to a group in the monotone brown of Carolean walnut with the slim turned posts.

If one selects wisely with an eye sensitive to line and proportion and with some knowledge of the history of furniture, one may combine the furnishings of many periods with admirable effect.

Line and color are vastly important in these groups. It requires a certain rhythm of line to hold together the various pieces which compose a group and then lead the eye easily and naturally to the next group.

A usual and disastrous mistake is to have all the furniture of a room of approximately the same height, producing on a small scale the level dullness of a prairie. Variety must be introduced in such a room.

The lines of composition must swing,

giving play to the eye which demands variety. Stanford White was noted for the skill with which he attained this variation in height by means of palms of varying sizes. Plants and flowers may indeed do much to this end, but better yet, because more fundamental, is the selection of furniture which shall afford the desired effect. Tall cabinets, old Colonial highboys and secretaries, grandfather's clocks, high screens, may all serve to lead the eye up to the wall, where it may be caught by well-placed pictures (which also should never be hung "on the line") or carried upward to the ceiling by the structural lines of paneling or trim.

Similar service in creating a "lower level" may be rendered by low tables and quaint old-fashioned seats and footstools, with needlework covers reflecting the dominating color notes of the room.

Even more subtle and intangible than line in its services in holding a room together is color. A single note of it may

(Continued on page 88)



The comfort of the body and the pleasure of the eye are doubly served in this Colonial bedroom. The consistency in the character of the furniture is worthy of note

HODGSON *Portable* HOUSES

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A plot of ground—a Hodgson Portable House—and the housing question is solved! Hodgson Portable Houses are wonderfully attractive—you will be surprised at their beauty and permanence. Doors and windows have their places and fit them perfectly.



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Louisville, Kentucky



Tebbs

The sun porch, the setting for animated conversation or leisurely hours with a book, should be furnished to meet those needs

Composition In Decoration

(Continued from page 86)

flash from end to end of a long room, catching here and there with rhythmic recurrence as it goes. The colors of the rug, deepened or heightened as the case may be, combined with other colors yet still present, may climb the wall with the draperies and come down again in the fabrics which cover the furniture. Flowers, also, may carry the color note or may serve to introduce contrasting color. The blue of the old Delft in some rare old cabinet may be the keynote in a delightful composition, lending its hue in varied tones and shades to the whole room.

With color, as with line, there must be a certain rhythm; the proportion must be true in the spaces which separate the different "spots" of color in a room; the balance of colors, as well as the balance of mass, must be studied as carefully as an artist studies them for his canvas.

What, after all, is a well-planned room regarded from the viewpoint of appearance only, but a painting in three dimensions?

Admirable use may be made of mirrors in the scheme of decoration. A tall mirror set in an inside wall may change the whole character of a room, bringing in the sunshine and the green of out-of-doors, reflected from the opposite windows. Again, the mirror may serve to vary the line of the furniture not only by its own height but by the reflection of some tall piece on the opposite wall. Colors may be repeated by reflection and the illusion of air and space may be created in the same way.

In Dining Rooms and Halls

There is danger, however, in too many laws. A room, like a person, must avoid rigid conventionality, if it is to attain distinction and personal charm. In fact, certain rooms have some distinctly bad habits which should be rigorously suppressed at need. There is the dining room, for example, with its firm conviction that the middle of the room is the one place for the table. There are many dining rooms where the true place for the table is emphatically at one side before a fireplace or at the end in front of sunny windows which look out upon a garden. It may even be that the table belongs in both places—before the fire in winter and in the sunny curve of the window in spring and summer.

The hall, also, has often been the object of much misguided severity in the matter of decoration. For many

years the theory that a hall was merely a passageway reduced it to a state of intolerable bareness, all Caen stone walls and marble floors and little else. Today there is something of a reaction, and there has come a tendency to relegate severity to the vestibule itself and to regard the entrance hall as a sort of overture to the house.

The hospitable halls of old Colonial houses lend their support to this new arrangement, while the New York house, with its long and narrow hall, has developed some interesting arrangements of furniture, which cleverly break the long spaces without obstructing the passage and take away the air of bareness without creating the atmosphere of a living room. The old carved Spanish chairs or the high-backed, cane-set chairs of Jacobean days or the William and Mary period have a severity which adapts them well to such use, and the mirror may be put to excellent use.

The Use of Pictures

Another point where tradition lingers in defiance of good sense and new conditions is in the hanging of pictures. Many houses have not yet recovered from the excessively bad habit of hanging them with the hooks so low on the frame that the picture hangs at an angle to the wall, contesting every architectural line and every law of the eye. More modern dwellings, which would scorn such provincialism, yet blunder sadly with the problem of pictures against a paneled wall, and it may be stated with Irish accuracy that the only way to hang a picture against a paneled wall is to set it into the paneling. About the framed picture against such a wall, there is something so hard and so incongruous that the effect can never be satisfying to the sensitive eye. It is less than hopelessly bad only when the picture is hung exactly in the middle of a panel of similar shape and is hung flat against the paneling by two cords—never with a single cord forming a triangle line above it, at variance with the structural lines of the house. Far better than pictures to give variety to paneled walls are tapestries or embroidered hangings or the lovely batik silk hangings so extensively used by decorators at present.

Most earnestly of all should it be urged upon those who compose rooms to live in, not to compose them too fast nor too firmly. It may take a year of experiments to decide the exact position in which a table or a chair or a grand piano is most effective.



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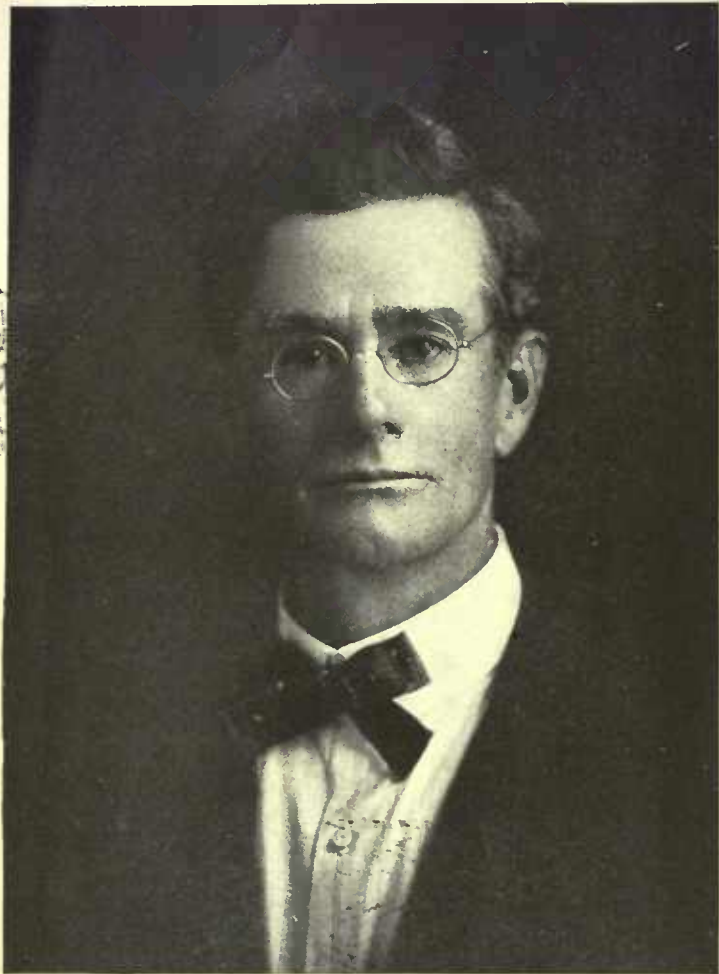
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This is the test which I have applied to all my best seedlings and for such qualities my best varieties have been selected. Such varieties are: *Benjamin Franklin*, *Brand's Magnificent*, *Charles McKellip*, *Chestine Gowdy*, *E. B. Browning*, *Frances Willard*, *Henry Avery*, *Luetta Pfeiffer*, *Judge Berry*, *Lora Desheimer*, *Longfellow*, *Martha Bulloch*, *Mary Brand*, *Mrs. A. G. Ruggles*, *Phoebe Carey*, and *Richard Carvel*. This short list is the result of the most painstaking labor and rigid selection and has given to the peony-loving public a line of flowers the all-around general standard of which has been excelled by those of no other grower. I have an immense stock this year in all ages and sizes.

To this list, I am now adding the results of my more recent labors with the peony. Let me introduce to you the latest and most wonderful of my productions. They will soon be on sale. Watch for them. My three great pinks: *Ella Christiansen*, *Myrtle Gentry*, and *Victory Chateau Thierry*. My two great whites: *Mrs. A. M. Brand*, and *Mrs. Frank Beach*. Flowers you have all been waiting for. Flowers which all of you should have.

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Faribault, Minn.



A field planting of daffodils finds them quite at home close up to the base of a tree. When the flowers are gone, the grass hides their straggly foliage

The Adaptable Daffodil

(Continued from page 54)

seen the choice white daffodil, "Madam De Graff," in a thinly planted cluster, showing against a gray boulder in a wall where arabis is tucked into the crevices, and again, soft yellow ones in longish drifts just above a dry laid wall which is almost hidden under a cover of lilac creeping phlox.

A Border

I have planted daffodils in a small border not more than 35' long. Seventy-five "Victoria" with broad, creamy petals, were planted in an easy, swinging line between clumps of "Emperor" daffodils that make accents at either end. Such combinations of daffodil varieties, simple as these are, are especially fascinating for the garden, for then the contrast of their differences is easily noted. Clumps of large trumpets with short, thick drifts of lesser crowned ones between arranged in a kind of repeat pattern along the border are extremely effective, especially if they have dark green foliage to offset them. I used the well-known "Emperor" and old-time "Barrii Conspicuus" very successfully in such combination with *Pachysandra* in the foreground and irregular clumps of laurel in back against a hemlock hedge. Last year I added hyacinths to the scheme. There were several varieties of light blue hyacinths

and buff and cream and pink ones planted just inside the *pachysandra* edge in an irregular line. This is the effect in the accompanying photograph where the wealth of bloom shows plainly, though the fascinating color effect is, of course, lost.

In the same garden I planted daffodils, too, around the grass rectangle in the centre. I used only one kind there. Formerly they would have been bedded out in regular rows, but I spilt them out thickly and irregularly until they formed a band four feet or more wide around the lawn. Above them rose Ghent azaleas and abelias scattered alternately through the borders. There was still room for more, so I planted poet's narcissus in a solid ribbon band a foot or more deep just behind the edging row of pansies. As the poet's narcissus are late in bloom, they were still in flower when the azaleas came out, all in orange shades, rising above the grassy foliage of the daffodils that had gone by, where already verbenas and heliotrope gave suggestions of the summer bloom. This effect was far finer than I imagined when I planted it, for the clear white of poet's narcissus against the rich orange of azaleas made a color contrast that made one quite breathless with pleasure and more than made up for the work expended.

The Decorative Value of French Prints

(Continued from page 39)

searched for mediums in which to amuse themselves.

On the death of the old king Louis XIV, the days of great stateliness disappeared and a more intimate life took its place. Everyone was building, decorating and furnishing petits apartments. Great artists such as Watteau, Boucher and Fragonard gave their time to designing artistic decorations. To beautify everything was the general aim and many exquisite accessories were created by the skillful hands of these artists. The characteristics of the age found expression in the numerous artistic engravings, which were so perfectly executed that they served not only as the records of the frivolities and gallantries of the beau-monde, but could be absolutely trusted as historic documents of architectural detail and costume design.

That scenes such as the "estampes galantes" show us were of daily occurrence, is easily understood, otherwise engravers such as Launay, for in-

stance, could have never given us episodes similar to "L'Heureux Moment" or "Qu'en dit, L'abbé." Numerous delightful incidents were rendered by him with such delicacy and vivid charm, that, once seen, remained in the memory as the most characteristic examples of that old world elegance of which the 18th Century can justly be proud. "La Consolation de l'Absence" shows well the delicate skill of Launay's burin as regards the detail of woodcarving and justly proclaims him the creator of "L'estampe galante." These three with "Le Billet Doux" would be a graceful group of prints for a small room and with the soft blues, pinks, pale yellows and greens would suggest many ideal color schemes. That boudoir subjects would admirably lend themselves to color treatment was Janinet's invention and he perfected the color-printing, begun earlier by Le Prince. He left us such masterpieces as his portraits of Marie Antoinette and of the ill-fated

(Continued on page 92)

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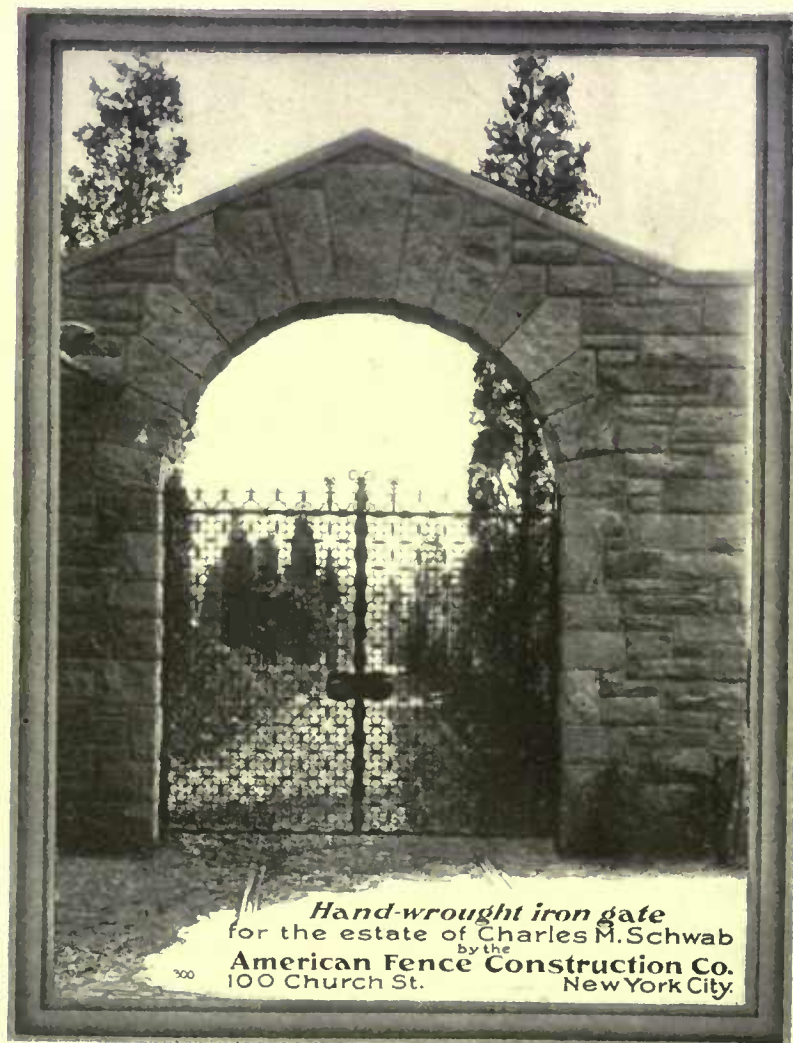
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Silver Fir



The Decorative Value of French Prints

(Continued from page 90)



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St. Aubin and Others

Whether we can absolutely trust French portrait engraving as regards accuracy of likeness is much doubted, nevertheless, as with everything else in that age, it was a part of decoration and as such, extremely pleasing. Such is the case with St. Aubin's "Soyez Discret" and "Comptez Sur Mes Sermens," so delicately drawn and so French in feeling, that it matters little whether St. Aubin and his wife looked as represented or not. The two engravings of "Le Bal Paré" and "Le Concert" prove that he was equally clever in handling large groups of people.

A group of lovely prints could be made up of the works of Cochin, Eisen, Simonet, Lépicié, Gaillard and a number of others who produced these delicate scenes, of which Boucher's pastoral is unusually delightful. That his imagination was fertile and that he could design almost any scene with equal charm is seen in "L'Amour Frivole" engraved by Gaillard in which the frivolous boudoir scene is treated with the utmost grace.

Moreau's set of "Le Monument de Costume" would lend a strong French element to the decoration of a room. Nowhere has intimate and delightful French life been better and more daintily rendered than in his plates depicting the life of the jeune mariée. This with Freudeberg's twelve plates complete the series, which have served ever since as authentic fashion plates of the period. "La Promenade du Matin" and "La Promenade du Soir" are characteristic bits of the set.

Our interest and love for the "estampe galante" is doubtless accentuated by the

short period of its production. With the names of Debucoart and Boilly disappear the enchanting boudoir scenes, to make place for historical anecdotes of the French Revolution. Debucoart's "Les Deux Baisers" and Boilly's "Le Bouquet Chéri" which Chaponnier engraved, bring to a close all expressions of the frivolities and gaities, which marked the time. All lovers of romance and old world charm will find permanent enjoyment in surrounding themselves with these graceful prints which lend a certain note of elegance and have such an undefinable charm of their own. Nowhere is the tale told so well of petits appartments, where powdered wigs and panniers and ardent youths in satins and laces combine to show us the elegant but artificial life of the beau-monde.

Elegance in Decoration

A discerning age will soon discover that quiet walls and soft colors are of vital importance as backgrounds for French prints, and any strong color scheme will at once create an inharmonious note. Great discretion should be used also in the furniture arrangement—what to keep in the line and what to leave out. Forget sentiment, if a harmonious effect is desired. Avoid the so-called gilt-legged French chairs, and don't substitute a wicker chair while you are waiting for an empty place to be filled by a fauteuil. Don't let your impatience prevent you from waiting for the proper accessories, and rather live with a few appropriate things than ugly substitutes. A few well-chosen furnishings lend elegance to a room, while over-crowding spoils the best. Treat your prints as offsprings of elegant days and don't compel them to associate with massive products of less graceful periods.

NOTES OF THE GARDEN CLUBS

THE Newport Garden Association, organized 1909, is comprised of 108 men and women. Miss Wetmore of New York is President. Meetings are held monthly during the summer and two or three times during the winter. At intervals there are exhibits of flowers, vegetables, etc., from members' gardens, and teas in the "trial garden" of the Club. This garden is of special value and interest, being open to the public who come from even a distance to study the beds filled with the finest varieties of roses, carefully labelled. One member gave the grounds, another the plan for the garden, still another (Mrs. Auchincloss) the perennial border, and the President planted some formal beds. Club funds have secured a house, furniture, etc., for the garden.

For two years of the war, vegetables were sold on the grounds and afterwards from a market stall. Half of the proceeds went to the Red Cross and half to the Home for the Aged. A unit of the Women's Land Army was also financed.

The Club has prevailed upon the New York, New Haven and Hartford R. R. to improve the approach to the station, the Club pledging itself to keep the public play-ground, opposite, in good order. An annual report is printed, with the Club's motto "Sub Sole, Sub Umbra-Vivens", on the cover, and one year a diagram of the trial garden was included. Prizes are given to the Newport Horticultural Society.

Among the members of the Club are Mrs. August Belmont, Mrs. Henry Clews, Mrs. Elisha Dyer, T. A. Have-

meyer, Esq., Frederick Newbold, Esq., Mrs. Lorillard Spencer, Frank K. Sturges, Esq., James J. Van Alen, Esq., Mrs. Vanderbilt and Hon. George P. Wetmore.

THE Tri-City Garden Club, organized 1919, draws its fifty women members from Davenport, Iowa; Rock Island, and Moline, Illinois. Mrs. J. G. Crawford is President. The Club meets once a month, the programs including talks by members or by professionals, on subjects such as landscape architecture, color schemes, bees, cultivation of vegetables, etc. This year the most important civic work of the Club is planting the grounds of the Industrial Relief Home.

THE Garden Club of Santa Barbara and Montecito, California, organized 1916, has a membership limited to 100 men and women. Mrs. Edwin H. Sawyer is President, Mr. Ralph Stevens, Chairman of Committee on New Plants, and Mrs. Ralph Isham, on Photography.

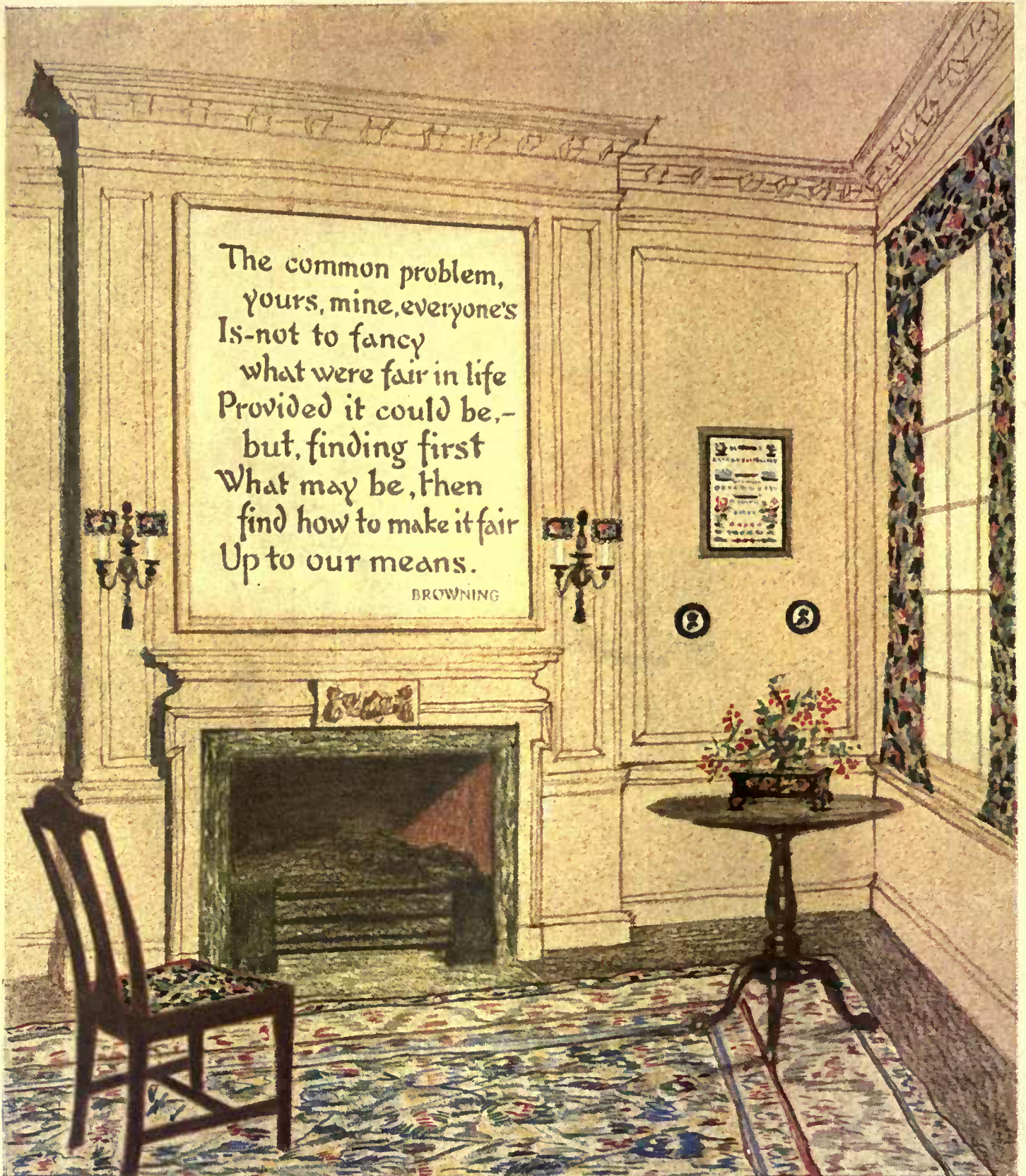
The Club meets at irregular intervals throughout the year, sometimes at a ranch or in a lovely canyon. The program for the current year includes lectures on Private Gardens, by Ernest Braumton; Rare Trees and Plants, by Dr. Doremus, and an address by Professor E. T. Wickson, Professor Emeritus in Horticulture in the University of California. Mrs. Oakleigh Thorne, President of the Millbrook, N. Y., Club, is also a member of the Santa Barbara Club. These clubs have helped greatly to stimulate interest in gardening.

House & Garden

97



Fall Planting Number



The Solution of the Whole Problem
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House & Garden

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NOVEMBER HOUSE PLANNING

THE secret of a successful house lies in a successful plan, and the time to study plans is during the winter months. That is why we devote this November issue to house planning. Let's see what it does for the man who hopes to build—

First there is an article on the evolution of a house plan—how the architect works up the ideas of the client until the last detailed drawing is made. In reading this evolution you will see how architect and client stand and what each is to expect of the other. For those who would go further and visualize the house more realistically there is an article on house models, those delightful little miniatures made of clay or cardboard that show exactly how the projected house will look.

From these plans you step to the pages of finished houses—two pages of delightful little cottages in California, another page showing two small houses and plans from the South. This not being enough, we include another small house that was built for a most unusual purpose. It is a cottage erected on the estate of a newly-married couple and designed for the respective mothers-in-law during their visits. It



Among the many houses shown in the November issue will be this example of stucco, with fascinating garden steps

quite solves the usual mother-in-law problem. Then you pass on to the larger houses, an English type of stucco and two in the Italian manner by Mr. Guy Lowell, the architect of the Woolworth Building. Mr. Lowell has transplanted Italian architecture most successfully in these two examples. As a flip for this comes an article on gates and grills in Spanish architecture, the sort one sees in Cuba and South America.

Going inside the house, you learn how a decorator works, what she does for the client and what the client does for her. There is also a page of the old scenic papers. During the war it was rumored that the blocks for printing these papers had been destroyed. This proved false. The blocks are safe and the factory is now in operation. We can again have those lovely papers on our walls.

The questions of period designs in music cases is also discussed, the proper electric wiring for a house and the installation of stationary vacuum cleaners.

The care and placing of house plants in winter is a topic relative to this season and its facts will be appreciated by the gardener.

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Antoinette Perrett

THE TWO GARDENS

There are always two gardens—the garden in full sunlight, when every flower and tree limb silhouettes distinctly, and the wraithed garden seen in the white mists of dawn, the mauves of dusk or late on summer nights patterned over with silver from the moon. For the beauty of color watch the garden in sunlight; for the beauty of subtle tones and

delicate atmosphere study the wraithed garden. Such is this view in the garden at the home of Herbert N. Straus, Red Bank, New Jersey, showing a glimpse of the broad stone step leading up to the tree-shadowed terrace. The landscape architect was Martha Brookes Hutcheson and the associate architect F. Burrall Hoffman, Jr.

THE MOODS OF AN AUTUMN GARDEN

*In the Waning Vigor of the Fall Lurks the Beginning of
Next Year's Glory*

RICHARDSON WRIGHT

THE garden shows three degrees of vigor. First the resurgent vigor of spring, lusty up-thrust of myriad blades and breathless rush to break into flower. Next, the full tide of summer, the complete, the robust growth. Then the mellow days of autumn and the waning of vigor.

Each has its own rare colors and revelations of beauty. It is difficult to say which season gives the most delight. The gardener, though, who has followed the cycle of work (and only he who does the work really appreciates it) finds the autumn garden full of fascinating and subtle moods.

The autumn garden is not unlike an old man who, for all his occasional bad days, still has many years to run. Its vigor persists though it is ebbing all the time. It is uneven, and yet such vigor as remains to it seems to have been carried from the very beginning, like the staunch blood of a good family. Those cosmos that dip and nod along the wall have been sturdy from the very first day they broke the soil.

MUCH of September's glory, it always seemed to me, is inherited. She boasts, of course, the flash and flame of turning leaf and a satisfying number of hardy autumnal blossoms and she wears a scarf of blue mist around her shoulders, but think of all the things handed down to her from August!

August, September and October remind me of three sisters endowed with diminishing amounts of this world's goods. Late August possesses an abundance—innumerable asters, the white of sneezewort, the mallows, various sunflowers and golden glow, the flaming of tritoma and the diversity of chrysanthemums. Many of these she passes on to September, and what September has left she hands on down for October to deck herself in during her final festive days of Indian summer. Then frosts whiten the fields before the approach of November. Poor thing, there's naught left November save some gaudy berries—the last bits of old family jewelry that even the poorest are too proud to part with.

It is this gradual ebbing of the garden's vigor that makes so many people look upon autumn as a season of regrets. The old Chinese poet Lu Yun has expressed the feeling perfectly in a beautiful line, "At the fall of the year there is autumn in my heart."

Once frost robs the garden of color, once the noble silhouettes of tall flower clumps and bushes and leafy trees are lost, then comes autumn in the heart. And yet this is strange, for the autumn months are among the busiest in the garden year.

Think of all there is to do in the autumn—

The autumn garden is not unlike an old man who, for all his occasional bad days, has still many years to run. Its vigor persists, though it is ebbing all the time. It is uneven, and yet it seems to have been carried from the very beginning. Those cosmos that dip and nod along the wall were sturdy from the first day they broke the soil.



the divisions and transplantings, the mulching and enriching of the beds, the harvesting of dahlia roots and gladiolus bulbs, the bringing of plants indoors to winter over in that sunny bay window.

Many people make the mistake of thinking that autumn marks the end of the garden year. Autumn is only the garden's ultimate perfection, and the ultimate perfection of a thing, as the philosopher has said, is that it is the beginning of something new.

Even in the chill north wind there is the promise of spring balminess. The withered stalks hold a hint of greater growth next season. In this autumn's smashed and scraggly lily clump is hidden the beginning of a larger clump next spring. On every side there is this promise of something new and something better. In

Although much of her beauty is inherited from August, September's glory is not to be despised. She boasts the flash and flame of turning leaf and a satisfying number of autumnal blossoms. Also, she wears a scarf of blue mist lightly around her shoulders



the irreparable past of autumn lurks the available future of another garden year.

Next year is the constant Life-To-Come of gardeners. The mistakes of this year will be rectified then. The undesirable colors will be rooted out of that perennial border. The iris that never did do well where it is will be given another chance in another environment. Those special strains of snapdragon and sweet pea you've been longing to try out will find a place in next year's garden.

Next year! Next year!

The autumn mood of the garden lover is quickened with this beginning of something new; it is strong with a promise of fulfillment.

For many of us life is so ordered that by November we lose our garden interest. Not until February or

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even as late as March do we feel the urge of the seedsman's catalogs.

I AM beginning to think that the best time to plan next year's garden is not in February, but in November and December. At that season the data regarding your garden is still fresh, and it is just as easy to work from the 1920 catalogs as it will be from the 1921.

But there is still another reason. If you have your garden plan ready before the end of December, you provide your friends with an extensive selection list for Christmas presents. Personally, I would rather have ten of those expensive new Chinese lily bulbs—the yellow, white, brown and pink Regale—than the smartest cravat on the market, and the generous soul who will endow my garden with a sturdy white lilac bush, instead of sending the

usual umbrella, will win my eternal gratitude.

Why doesn't this goodly custom of giving garden presents enjoy a wider vogue?

There must be many a bride who would prefer a garden started for her instead of the accustomed string of pearls from a fond and extravagant parent. A rose garden, for example, laid out with little stone slab paths that converge to a sundial in the middle. Or a perennial border planned for a succession of her favorite flowers and colors, from the first peep of the crocus to the last blossom of autumn.

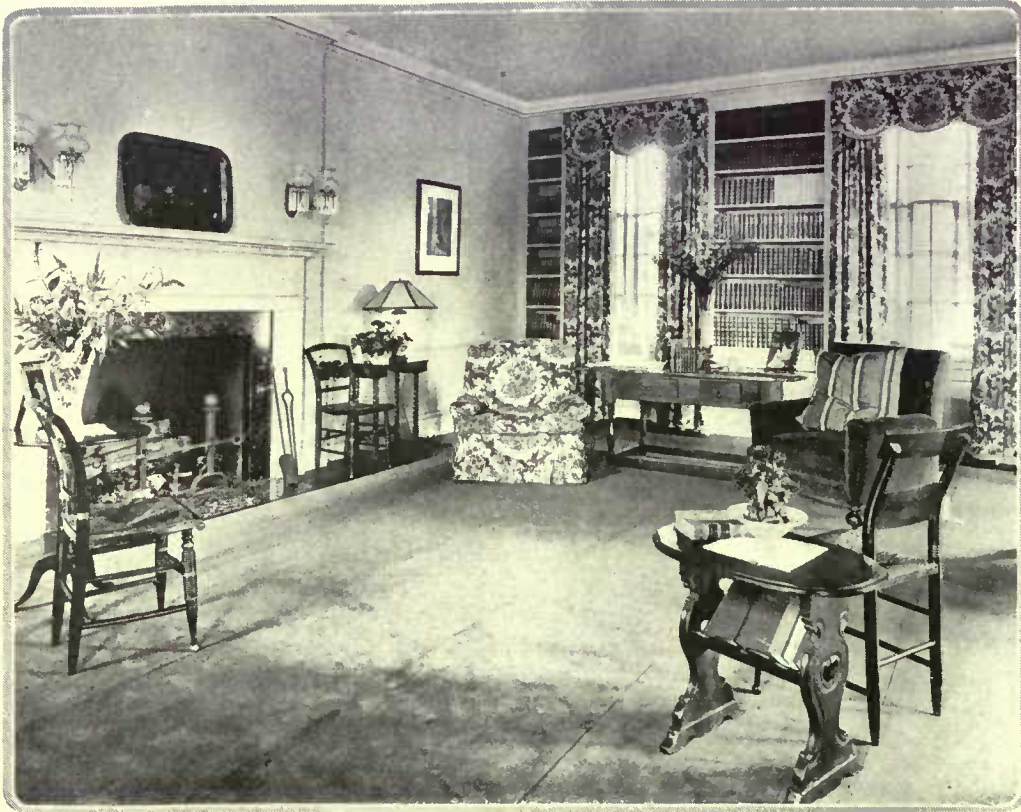
JUST a year ago, it was my good fortune to come into the possession of an old garden. How old it is I cannot say, although the house dates back almost a century and the elms that shadow it are fully that old. Former tenants

planted it. This spring it revealed its glory.

Next year the harvest will be greater. The long border that edges the stone wall by the meadow, the little formal garden of cedars, the rock garden beyond the study door, the strawberry patch, the lines of rhubarb and asparagus on the hilltop behind the barn, the half acre for vegetables, all are now ready with richer soil for next year. There is even a perennial nursery started in which new colors will be tried out before they are given places in the beds and a special corner is reserved for experiments in columbine.

This is the available future of one hilltop in Connecticut. Next year! And the next! And the next!

Dreaming of these things, I disagree most emphatically with Lu Yun. There is no autumn in my heart!



A large fireplace with a simple mantel and black marble surround is the focal point of the living room. Book shelves reaching up to the ceiling are built in between the windows. The furnishings are simple in line and pleasing in color



The variety of gables can be seen from this view of the service wing taken from the garage. The lintels and the edges of the eaves are painted black in contrast with the white walls. The circular window is an interesting detail



This view shows the dining room and dining porch, with the master's suite above. Shrubbery has been admirably used to screen the lower rooms from the street. It ties the house to the ground and silhouettes pleasantly against the white walls



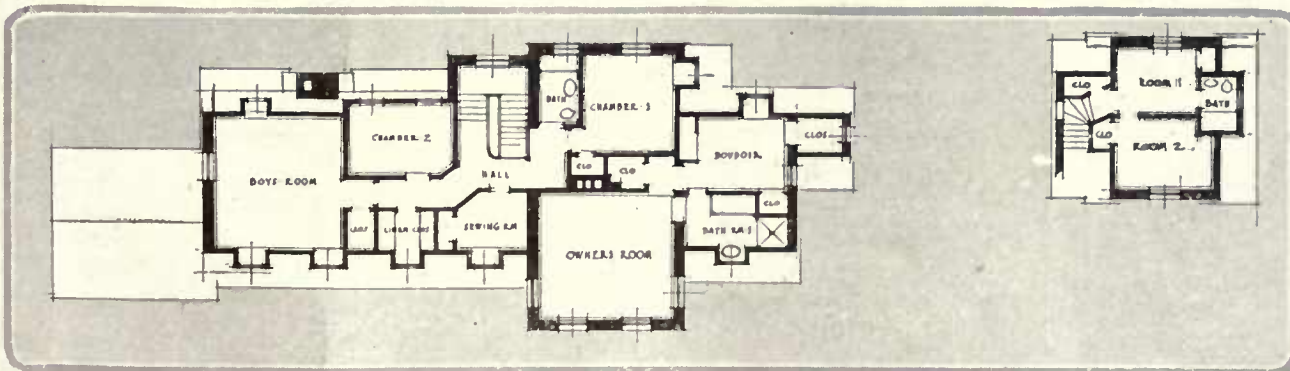
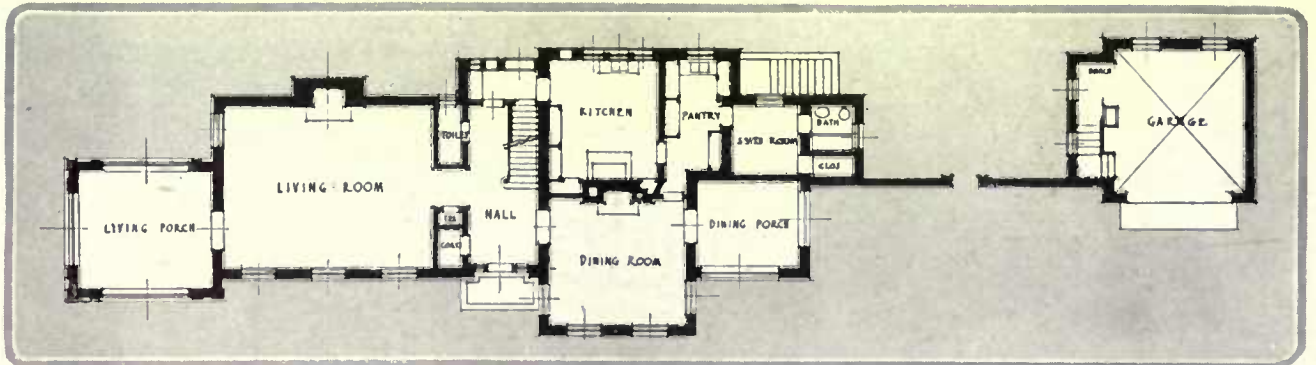
The architect was faced with the problem of a long, narrow lot on a street with houses in close proximity. Consequently a long, narrow house was designed. The general style is Colonial, executed in brick painted white and with a slate roof. Interest is given the design by the number of gables, the small paves and the range of dormer windows

A HOUSE FOR A NARROW LOT

The Home of Adolph Augenblick, Newark, New Jersey

HOWARD MAJOR, Architect and Decorator

On one side of the hall is the living room and its terminal porch, on the other the service quarters, dining porch. A brick wall lends the garden privacy and connects up the garage



The second story projects into the roof, giving an interesting character to the chambers. The owner's suite occupies one end and the guest chamber and boys' room the other

INTERNATIONAL GARDENING

STAMP collectors have many pleasant habits, but the pleasantest of all is their custom of writing to other stamp collectors.

The four stamp collectors in this office, for example. They are busy executives, burdened with responsibilities and constantly pushed for time. Each day big baskets of correspondence go out from their desks. And yet they tell me that quite their most enjoyable correspondence is written to brother stamp collectors in foreign lands.

One of them has been in communication with a Belgian philatelist for ten years. During the war the letters stopped. Now they are coming again, for Belgium is already sufficiently recovered to allow her tired business men to take up the relaxation of their stamp albums. Another correspondent lived in Kiev, and letters came through regularly, bearing their tales of personal experiences and stamp ventures, until the Bolsheviki laid low that fair mother of towns. A third is a planter in South America. There were others in Germany, for the Germans are great philatelists, and some in France.

THINK what this means, this welding of a bond of a common hobby. For a common hobby forms a more dependable bond than can any amount of commerce. Commerce presupposes competition and competition raised to its highest degree means war. But the things that bring contentment and innocent pleasure, that delight the eye and quicken the brain to fine and far-flung imaginings, these things create a camaraderie not easily forgotten or readily shattered.

There is also the flavor of romance and adventure about gifts from overseas, even about humble, everyday postage stamps. Though their intrinsic value be small, one prizes them above others because of the spirit that prompted their being sent and the distance they have traveled.

Of course, not all stamp collectors ride their hobby this far afield. Some are content to buy and exchange duplicates with neighbors, and let it go at that. But the mark of the real devotee, the finished, the complete, the hardened philatelist is his foreign correspondence. And, as the enthusiast above has said, it is the pleasantest part of stamp collecting.

GARDEN lovers could well learn a lesson from the philatelist. They could, by correspondence with garden enthusiasts in other countries, make their gentle art much more of an international affair than it is.

All gardens today are more or less international. Scarcely a country under the sun but finds its representative in the perennial border, the rockery, the bog garden or the pool. The hollyhock brings a message from China, the anemone speaks of Japan. The long spurred columbine represents the Rockies and the vulgaris types Siberia. Transylvania has given us the bellflower and Armenia the star thistle. The Peruvian lily comes up the continent to us and the yellow day lily travels from the far-off Amur Valley. Hot Asia Minor is represented by one kind of poppy and the arctic regions by another. Thus every complete garden has come to be a map of the world blossoming in color and varied foliage.

This map could be made more interesting, more of a personal reality, if garden lovers corresponded with others in those countries from which these plants have come. There would be several desirable results. First to the plants themselves. As we have them today, foreign plants are usually hybridized a long distance from the original. Nurserymen have been so anxious to satisfy the American desire for novelties that much of the old, simple, native beauty of the original flowers has gone. The lily has been gilded out of all recognition, and many of our boasted double varieties cannot compare in simple loveliness with the original specimens. Letters from gardeners overseas would bring in their quota of

precious seeds harvested in other hands. The next year those plants would furnish a vast amount of interest, enjoyment and study to the amateur here and, in many cases, would give him the old strain so much desired.

EVEN more important would be the effect on the gardener. To have a flower in a friend's garden is a common practice. Garden lovers are not selfish and they dearly love to share plants and seeds with neighbors. This exchange makes for friendship and the better appearance of the community. What is done now in the small town can be done in the world at large. A common interest in such gentle and beautiful things as flowers will accomplish more than the mandates of a dozen League of Nations. It will bring enjoyment and pride, and it will give to American gardeners that which so many Americans lack, an international interest.

Common interest of this sort breaks down prejudice and goes a long way toward healing the wounds that the war has left us. I may distrust the German people as a whole, but I would feel differently about them, I think, if a slip sent me from a German garden lover's rose tree were blossoming by my front steps today. I'm a little more lenient with England over Ireland because of a row of broad beans giving promise today, gift of a notoriously British Britisher.

Think of the fortunate rosarians who were on Dean Hole's correspondence list or Admiral Ward's! The old dean, the old sailor are gone, but there are still giants alive today and, if the amateur has the temerity, she may dare their wrath by writing them. If the giants cannot be induced to speak, then there are others. Many of the prize winners in English rose exhibits have been workmen with no more garden space at their command than the allotment around a cottage. Men and women of this type often have an instinct for flowers and their experiences would be of great value if they could be induced to set them down in a letter.

THE first question the garden enthusiast will ask is, "How can I find these friends in other lands?"

It would be a perfectly simple matter to write for names to the Garden Club of America, the International Garden Club of America, the Women's National Farm and Garden Association, the Royal Horticultural Society, and the Women's Farm and Garden Union of England. These names would give a start. From correspondents in England one might branch out to the Continent. Fortunately, correspondence on the other side hasn't yet become a lost art.

THE purpose of this correspondence, of course, would not be the exchange of pleasantries on gardening in general, but of practical data on flowers in particular. No especial purpose will be served by rhapsodies, but very definite and beneficial results might be gained by correspondence between, say, American and French chrysanthemum specialists, American and Japanese iris enthusiasts and American and English devotees of primroses. While the requisite information on all plants is found in Bailey's Cyclopaedia of Horticulture, there are special experiences applicable to special varieties, various personal color combinations and methods of planting that may not be found in the books.

Searching for this data may seem an unnecessary waste of time and effort, and yet just such eagerness for all facts marks the true gardener. To make a pretty garden is one thing; to know the requirements and idiosyncrasies of each plant in the garden is quite another. One can never come to the end of gardening or know all there is to be learned. This is the secret of its fascination. There are always other garden worlds to conquer. You can set out upon the quest now with a postage stamp.



Thanksgiving

*We have not known (thank God for it!)
Love tossed on wild adventurous seas;
Or sought for love on hills where sit
The gods of bitter mysteries;
We have not served their altar fires
With fierce and perilous desires.*

*But love instead has come to us
As quietly as April rain
On April woods, solicitous
To quicken them to life again;
As sweetly as the thrush's voice
Making attentive dawns rejoice.*

*O happy traveler, I found
A friendly light upon your face,
The head that gentleness has crowned
With tender gaiety and grace,
Love deep and intimate that blessed
My heart with rest, my heart with rest.*

—THEODORE MAYNARD.



Tebbs

THE CHOICE OF GARDEN GATES

There are as many kinds of garden gates as there are kinds of gardens. Consequently, no element in the architectural background of a floral planting should be more carefully chosen. Rustic gates for wild gardens, Colonial gates for old-fashioned gardens, stately gates of wrought iron for formal entrances, but for the garden that requires seclusion

—as in a suburb or where one is close to the road—build a wall about it and pierce it with a little gate such as this. The arch of brick above is reflected in the shape of the gate itself. The slat panel above gives just enough glimpse to the passerby of the beauty that lies inside and, to those in the garden, of the world without. Howard Major, architect

COLLECTING AUTOGRAPHS

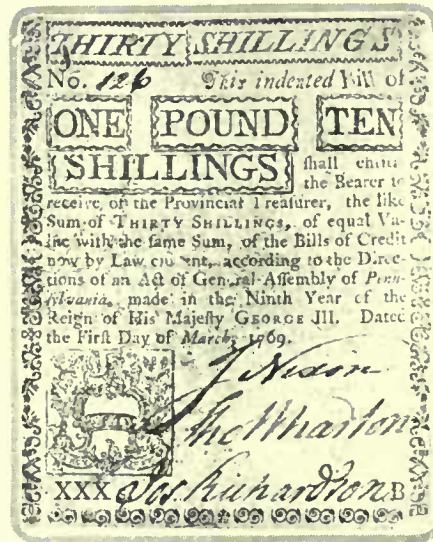
A Hobby That Gives the Collector a Poignant and Realistic Touch with the Great of the Past

GARDNER TEALL

EVER since handwriting was evolved, the actual written words of the wise, the great, the interesting, the entertaining, in fact of every man who has contributed his word or two to History have been treasured as precious relics of their authors. I suppose autograph collecting has claim to a remote antiquity, to an age before the invention of paper when parchment and papyrus served to arrest the thoughts of the scribe. Suetonius, chief gossip of the first century Anno Domine, in whose Lives of the Twelve Cæsars occurs the earliest known use of the word "autograph," relates that he possessed several little pocket-books containing some well-known verses in the handwriting of the Emperor Nero and written, says he, in such a manner that it was very evident, from the blotting and interlining, that they had not been transcribed from a copy, not dictated by another, but were written by the composer of them. This little sidelight on the literary proclivities of the imperial fiddler would never have come down to us had not someone, as curiously inclined as Suetonius, "collected" and handed down Suetonius's own record of the fact. Thus we see what valuable members of society are the collectors of autographs, the appendices to History, as Francis Bacon called them.

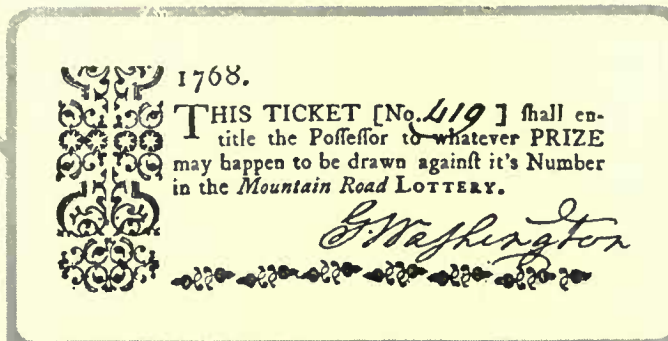
As the intelligent collecting and preserving of precious written souvenirs of persons of note progressed, there followed those unintelligent faddists who imagined that signatures of the writers were what the collectors they sought to imitate were seeking. Hence it followed that a ruthless slaughter set in. Fine letters, priceless documents, family papers, unique manuscripts were, when set upon by these misguided "friends," slaughtered and robbed of their signatures. I have seen a collection of five hundred mere signatures of noted men and women, signatures that had been cut from their context and pasted in a book, proudly displayed as a "collection," whereas it was merely a sad "gathering," a sort of autograph-morgue, leaving one amazed that so many treasures should have been destroyed to obtain mere signatures.

(Continued on page 76)

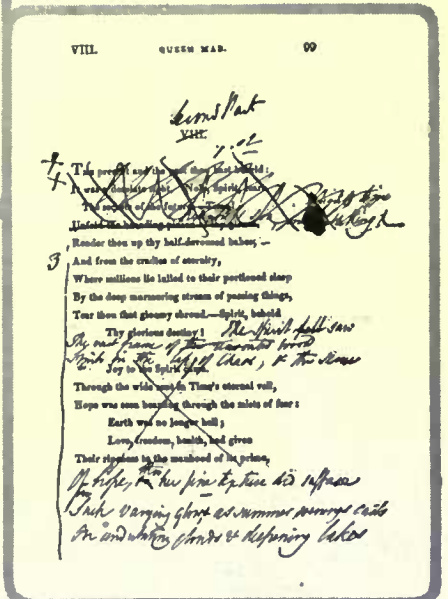


A Colonial note bearing the signature of John Nixon, who first read to the public the Declaration of Independence

(Right) Reproduction of a lottery ticket signed by George Washington, and showing the Father of His Country in a new rôle



(Center) Facsimile of the writing of Caesar Rodney, a signer of the Declaration, written at the age of fifteen



Colombus's Birthday.
A Play in Five Acts.
Persons. By Mrs. B.

Colombus of Roussillon, Duchess of Juliers and France.
Juliers her attendant.

Guibert Gaussonier Courtiers.
Monsieur Clugnet

Valence, Advocate of Laws.
Prince Berthold, Claimant of the Duchy.
Melchior, her confidant.

Place, The Palace at Juliers.
Five. 16.

1768.

THIS TICKET [No. 419] shall entitle the Possessor to whatever PRIZE may happen to be drawn against it's Number in the Mountain Road LOTTERY.

Caesar Rodney, 15 yrs.

Stand y^r Writing and Arithmetick carefully, Taught By James Valence.
Keep you mind to Diligence. Love God, and you Neighbours. If y^e gods commandment is in them in things you shall live.
Turn your self away from Idolatry.

Robert Browning had an orderly handwriting, as witness this title page

© Heron & Co. London. G. N.

Be thou as a flower,
Or as a tree;
And if thou wilt be wood,
Or a bush;
Or if thou wilt be hay,
Or grain;
Or if thou wilt be lowly,
Or high;
Or if thou wilt be plain,
Or high;
Or if thou wilt be lowly,
Or high;
Or if thou wilt be plain,
Or high;
Or if thou wilt be lowly,
Or high;
Or if thou wilt be plain,
Or high;
Or if thou wilt be lowly,
Or high;
Or if thou wilt be plain,
Or high;

O! Thus lie & ever when freemen shall stand
Between their land & home & the war's desolation
Blest with rest in peace, may the hearer's vision
Bless the power that hath made a nation
Then conquer we must, when our cause is just,
And they lie our masters. In God's hand is our trust;
And the star spangled banner in triumph shall wave
O'er the land of the free and the home of the brave

Washington
Oct 21 - 40

T. Key

Shelley's own corrections are made on this page from "Queen Mab"

Le D. Marat a l'honneur de faire remarquer à Monsieur & à Monsieur Franklin, et à Monsieur Pitt, que l'on a vu, dans les journaux, qu'il y a des gens qui ne regardent pas le ciel, et qui ne regardent pas la terre, et qui ne regardent pas le ciel et la terre.

M. Marat a vu que ces gens, Monsieur Franklin, Monsieur Pitt, et Monsieur Franklin, ne regardent pas le ciel, et ne regardent pas la terre, et ne regardent pas le ciel et la terre.

Ce 21 oct 79.

The first page of "Five Hymns" by Emily Brontë The last verse of "The Star Spangled Banner"—a verse few Americans know by heart—shows Francis Scott Key's handwriting Marat's invitation to Benjamin Franklin



A double row of casement windows covers three sides of the porch in Mr. Guido A. Doering's house at St. Louis. Casement cloth tempers the light. Over the radiators has been built a long and comfortable cushion seat. The shoulder of the wall makes a broad sill for plants. Farrar & Study, architects

ENCLOSED PORCHES

Give An All-Year Glimpse of Sunshine



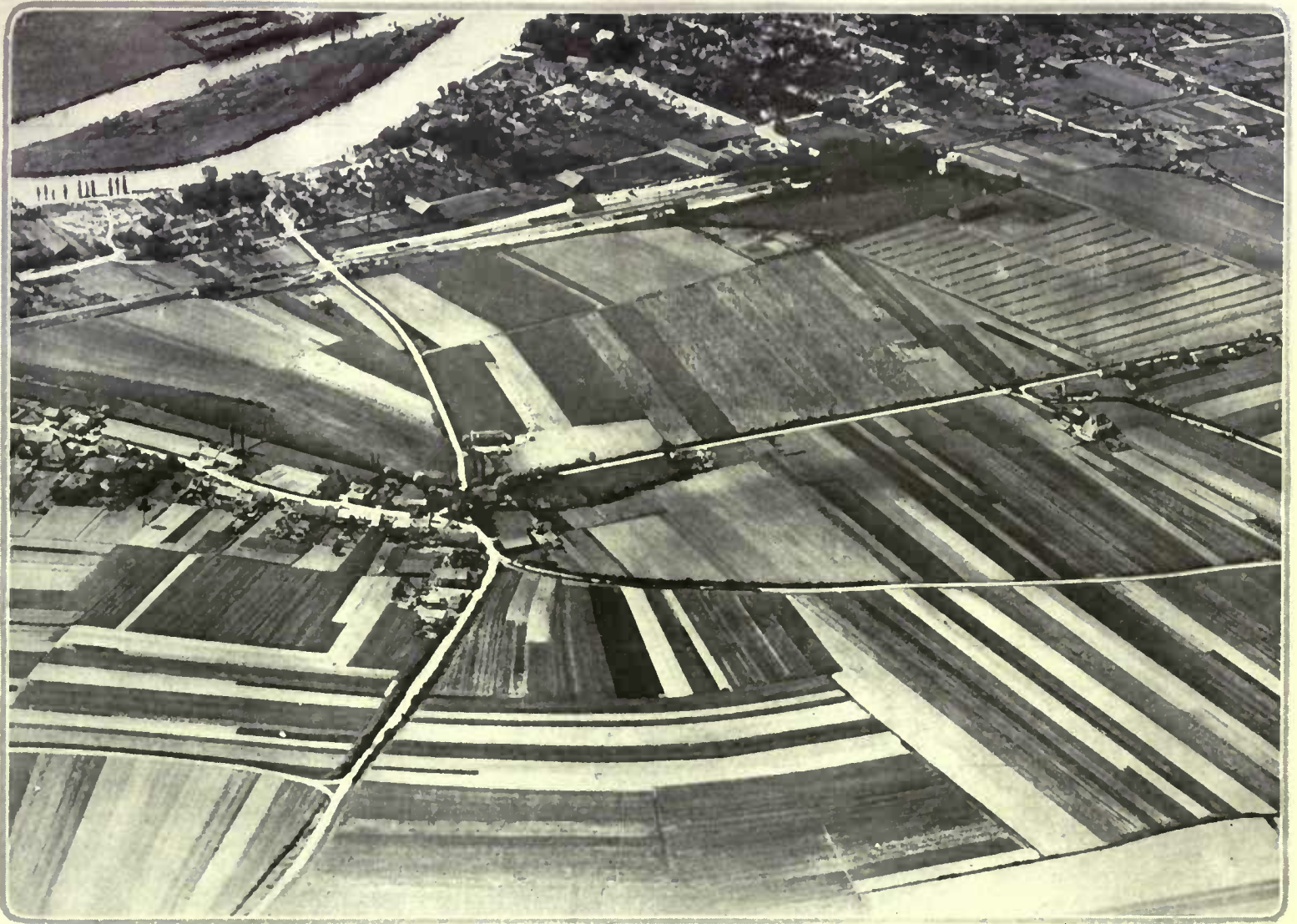
Entrance to the Doering porch is gained through an arched door, from which point can be seen the comfortable wicker chairs and painted cottage pieces



An all-year breakfast porch is a desirable feature for a country house. Glazed chintz roller shades can be used and a fibre rug over the brick. M. B. Schmidt, architect



In the home of Mrs. Edward Hasler, Lake Forest, Ill., the enclosed porch has exposed brick walls, a sand plastered ceiling and tile floor. Braided rugs and painted Windsor chairs have been used. Miss Gheen, decorator



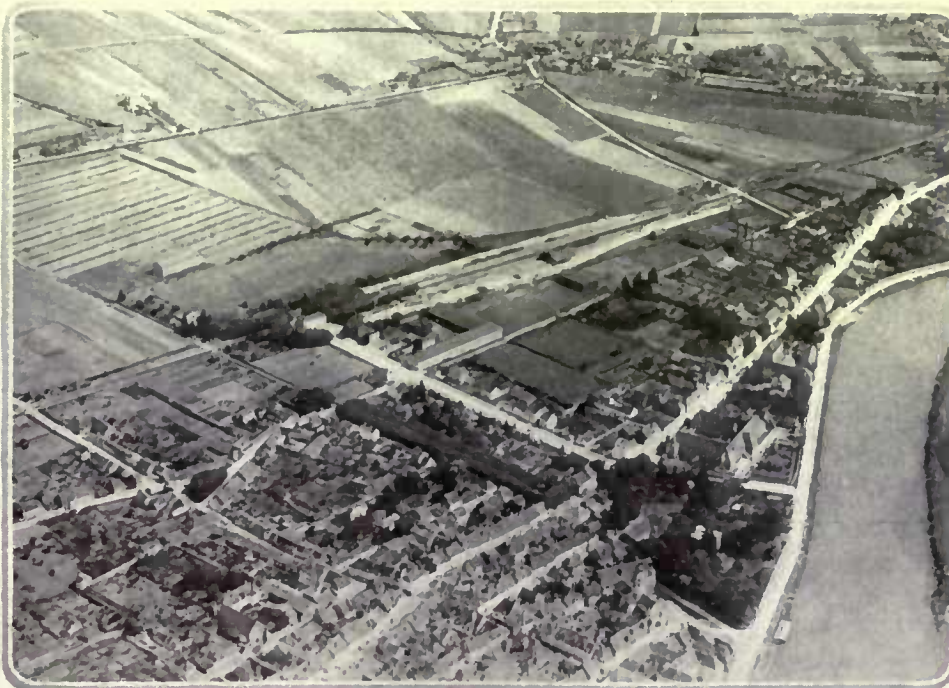
In order to feed the town, the farms nearby must be cultivated and the roads kept in good condition

This aero view of a French countryside shows the close relation between the town and country

THE era that banished the fireplace and snuffed the candle huddled people into towns and brought them food they knew not wherefrom, with the result that the nation has been thinking in terms of the town and of manufactured articles, and the city has forgotten the country.

We are now facing the inevitable consequences of this mal-adjustment.

The townsman is complaining of the high cost of living and is looking askance at the farmer who is telling him that unless the town gives back to the farmer his laborers and the necessary hours of labor he can no longer feed the town. We are already facing the fulfillment of the prophetic warning of James J. Hill, uttered fourteen years ago, that the national wastage of



Intensive cultivation, made necessary by the requirements of a dense population and made possible by the division of the land into small holdings, not only assures a large total yield to the French city but gives to French farms the nicety of a garden. Good roads and well-kept canals make possible rapid transportation of food stuffs

our mineral and timber resources and of our soil fertility must result, within a comparatively short time, in this veritable Land of Promise being hard pressed to feed its own people. We are forced to find a way to avert this evil, and we are coming to recognize the wisdom of Sir Horace Plunkett's words that a complete change in the whole attitude of public opinion towards the question of town and country must precede any practical readjustment of American economic life.

In our helplessness before the newness of our problem we no longer disdain, as in our superabundant youth, to learn from the old world. To those countries where these problems have been met successfully we are now turning for methods (Continued on page 64)

FROM FARM TO TABLE

As The French Solve The Food Problem

LAURENCE H. PARKER



The linen closets carry the same green diamond decoration that is used on the furniture and have the same background of old ivory. The ceiling shades are of green tarleton to match the curtains. At this end are the alcoves that form a sitting room



In the bathroom a stiff glazed chintz of mulberry lattice pattern is used for roller shades and valance, dressing table and ceiling shades, as well as covering the inside of the linen closet. The floor is green and white linoleum. Agnes Foster Wright, decorator



From the baseboard, where they are painted a brilliant green, the walls fade up into a white ceiling, giving a sense of distance. The color scheme is black, ivory and green. Green tarleton curtains with black ribbon edging on the ruffles have the cooling effect of fresh salad

THE ATTIC AS GUEST ROOM

This Usual Waste Space of the House Can be Made to Blossom with Interesting Furniture and Accessories to Delight and Serve the Visitor

AGNES FOSTER WRIGHT

THERE is something romantic about an attic, and this seems especially true in the imagination of boys and men. It marks the manhood of a boy when he can sleep without fear in an attic. Queer old trunks holding queerer old hats and blankets of home-spun, an old relic of a gun, a horse-hide dispatch box, all with that curious, pungent attic smell—these are the treasures around which we weave romances when we are young.

Not long ago we had a queer old furniture painter come for the night to our house in the country hills. For years he has been living in a New York flat. The thing that gave him the most joy was the rain through the night on the attic roof. He had not heard it since he was a boy. He was a dear old soul, and yet all the country treats we had for him paled beside that of God's own treat of pattering rain on the roof.

The attic holds many possibilities for development. No style is expected of it. We can put all sorts of queer things together up there. With the help of water paint or stain on the walls, some braided, rag or hooked rugs on the floor and with fresh paint on the furniture so that in color—at least the pieces will go together, and some gay chintz on the furniture and a crisp, bright hanging at the windows—we've a place for the boys and their friends or for the grown-up boys' guests.

In the country there often comes the chance to ask three or four unattached men up for the week-end's golf or tennis, but the house only boasts one or two guest rooms and those are reserved for the married couples. Anyone who has a place knows how often this happens. The remodeled attic will give space and accommodation for these extra guests.

The attic shown in the illustrations

was in a house on a golf course where the hospitable owner never had beds enough for all the guests he wanted to invite. He turned to his attic for the solution. He opened the tiny ladder stairway and made a nice square stair well. On the first landing book shelves

were built into an alcove and a semi-circular top put on it to give it a little distinction. One could choose his night's story on the way to bed.

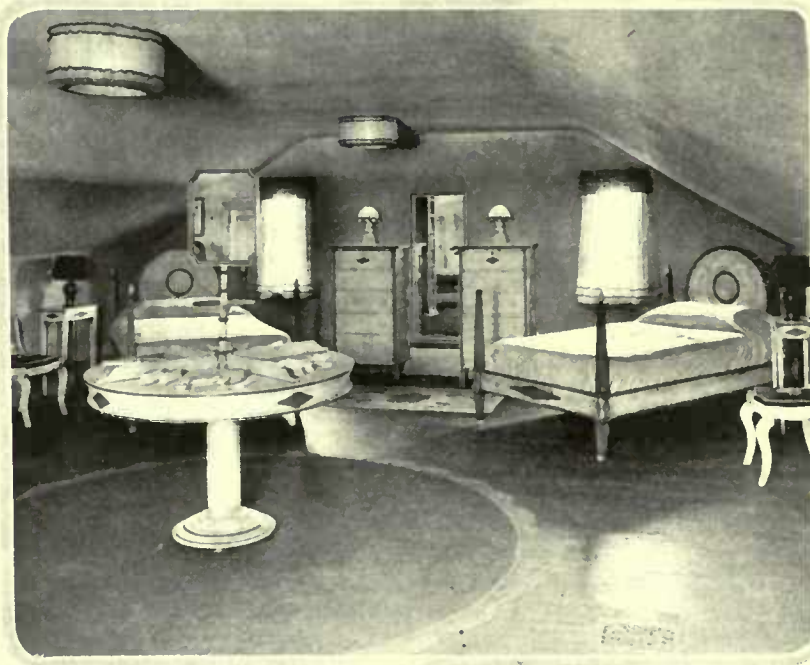
The rough plaster walls had countless angles and the roof many pitches. It was decided to make the color scheme for the room black, ivory and clear emerald green. The walls were kalsomined, beginning at the baseboard with the bright green and gradually finishing at the top of the ceiling in white. In this way one did not notice the angles, as the color floated from the baseboard into the ceiling and the fresh green gave a lovely cool effect, with the suggestion of distance to it. The floor was stained very dark green.

The attic consisted of one large main part, an alcove on either side and a long, narrow extension. The main part was used as a bed dormitory, the alcoves as a sitting room and the extension a bathroom, with the linen and store closets between.

Four beds were placed in the four corners. Beside two were bedside tables painted to match in ivory and green with green diamonds for decorations. The bed quilts are of

deep ivory sateen with green diamonds applied in a stitched border design of white golf balls. All the furniture was heavily glazed so that it will not show wear and yet have an interesting texture that unglazed furniture lacks.

The lamps on the tables are of black pottery with black chiffon shades made in bands of bright green with bunches of black shiny cherries hanging from the top. As the space did not allow of tables for the other two beds, standing lamps were used, with a shelf and a white parchment shade decorated with green bands. The house being the mecca of golf (Con't on p. 66)



The dressing table has four compartments and a double mirror. The furniture is ivory and brilliant green

The ivory, black and green color scheme is relieved by gaily flowered hooked rugs, and black glazed chintz



THE RECTANGULAR LOT

Offers a Variety of Chances for Excellent and Livable Landscaping, as Shown by These Five Moderate Planting Schemes

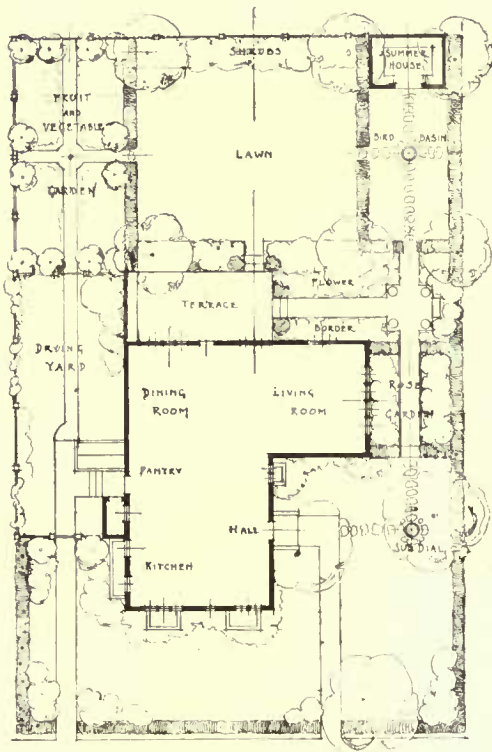
ELIZABETH LEONARD STRANG

THE small rectangular lot is worthy of more attention from the landscape designer than it has hitherto received for the simple reason that so many of them exist. When the possibilities of this seemingly simple piece of ground are more fully realized by potential clients we shall doubtless see many more charming small places than we do now. Even if beauty did not ever justify its own existence the increase in actual value of the property from a real estate standpoint would be a strong argument in favor of the improvements.

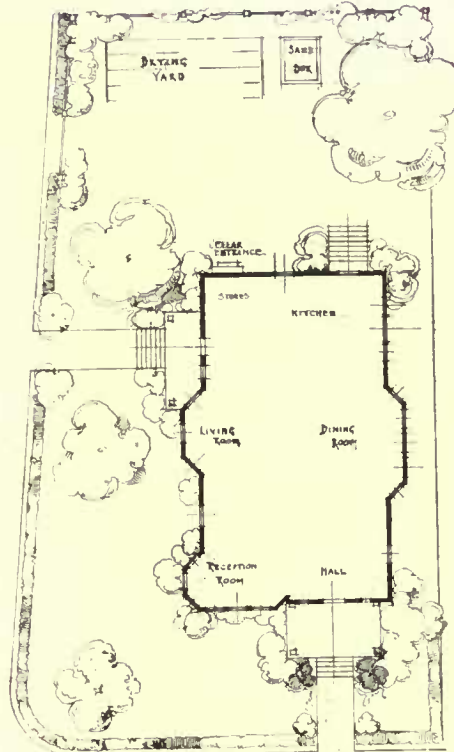
Many factors enter into the design of such a place: the environment, whether city or suburban; the house plan and its relation to the lot; the points of the compass; and the tastes, habits and pocketbook of the owners.

City Privacy

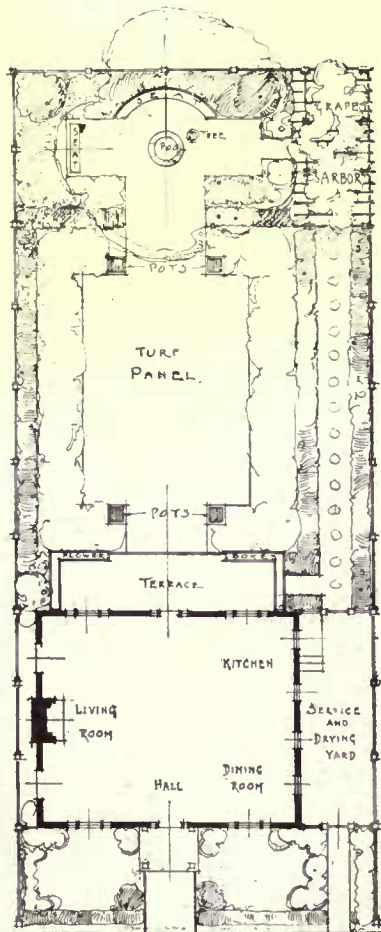
Lot Number One (size 60' x 120') is situated on the outskirts of the growing city of Brockton, Massachusetts. It belongs to a busy physician with neither time nor inclination for gardening, who expects to sell it in the near future and build himself a country home. To expedite this sale he and his wife wish to beautify the grounds as much as possible at small expense for initial work and subsequent care. The requirements are shade and a fair amount of privacy and the softening of the harsh lines of the boundaries and house foundations. A hedge of Iboata privet (the hardest variety) and some good shade trees like red oak or sugar maple provide the former, while the latter is secured by massed planting of shrubs. The outlying boundaries are screened by native thorns, gray birches, witch hazel, common barberry and forsythia, with Virginia creeper and Clematis paniculata on the high wire fence. Around the house are plants of a more domestic character like Persian lilac, Spiraea Van Houtteii, Euonymus alatus for autumn color, the low Spiraea callosa alba or Deutzia Lemoinei beneath the windows, and elder or sweet pepper bush in the shade. Here and there a small tree like a hawthorn or dogwood breaks the monotony. For vines there are the climbing evergreen eounymus and wistaria. Against a sunny wall is the new shrubby Rose Hugonis with its arching sprays of yellow flowers. These are mere suggestions for a plan which in its entirety need not exceed a cost of fifty dollars for plants.



The shape of the city lot No. 3 lent itself to division into parts—a rose garden, flower border and a bird lawn on one side, and on the other drying yard and kitchen garden. Between lies a square lawn, surrounded by lilacs and spiraeas. The cost for plants, \$200



The aim in design No. 1 was to afford privacy to a city lot measuring 60' x 120' and to soften the harsh lines of the boundaries and house foundations. The property was hedged with Iboata privet together with red oaks and sugar maples. The plant cost was about \$50



broad-leaved evergreen Andromeda floribunda will succeed where Rhododendrons fail. If a tree must be set out, the Ailanthus is both quick growing and beautiful if the pistillate form is used.

This plan is capable of development in various ways. If a less expensive type of planting is preferred clipped Japanese barberry or Iboata privet could form the hedge and shade-tolerant shrubs like viburnum or mock orange surround the seat. A garage could take the place of the grape arbor. A drive would then replace the stepping-stone walk and the drying yard give way to a removable clothes reel on the lawn. The front of the house needs but the simplest treatment—arching privet over the service walk, barberry hedge, and a few choice deciduous or evergreen shrubs. The cost of this scheme would vary from \$100 to \$500 according to whether or not evergreens were used.

A Garden in Parts

Lot Number Three is also in the heart of Cambridge. It measures 70' x 110'. In this case the arrangement of the house interior was planned in conjunction with that of the

Clipped hedges of arborvitae surround the central turf panel in design No. 2. This is on the axis of the house-depth hall and terrace. A perennial border lines the panel and an outdoor living room has been made with seats under the old apple trees at the end. Variations of this scheme can be used, costing from \$100 to \$500

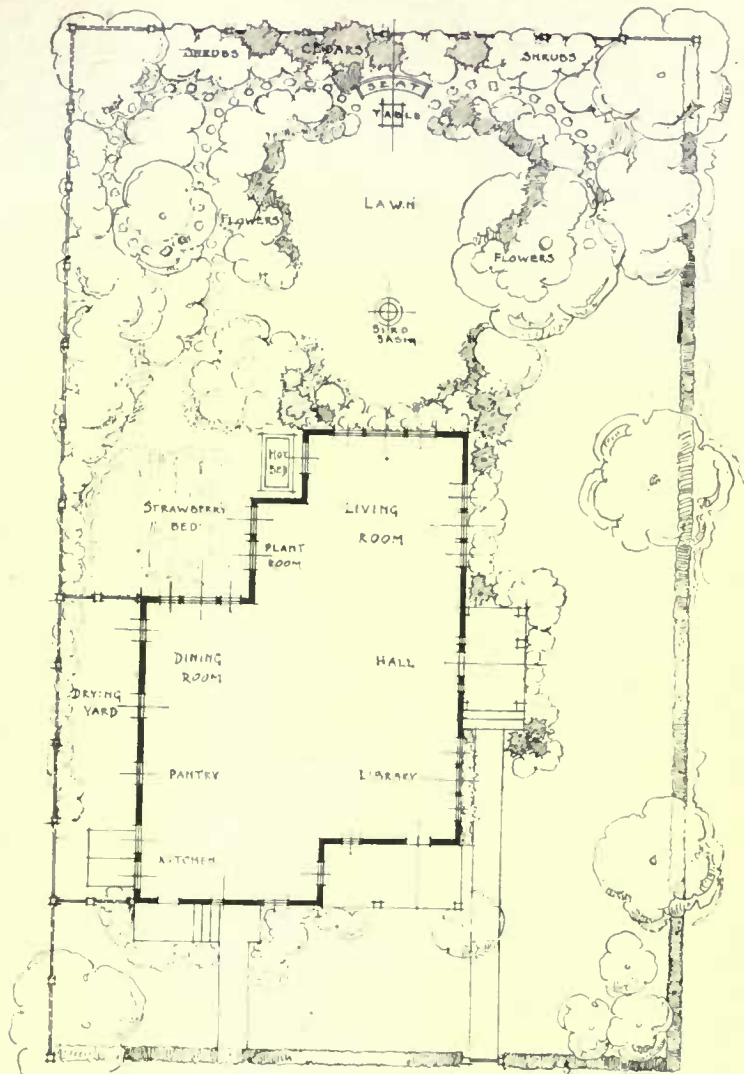
grounds. The shape of the lot lends itself nicely to a division into parts. Because of the large elms on the street, the house foundations are masked by a few shade-tolerant plants—funkias, ferns, maple-leaved viburnum and clethra. The hedge is of clipped privet. Inside it an effect of strong contrast is secured by dark Japanese yew (upright form) and white flowering almond.

A small rose garden occupies the sunny exposure, with a brick path and edging of 3" box, which needs slight protection. In the rear a summer house overlooks a bird lawn overhung by four silvery *Eleagnus longipes*, beloved of the feathered tribe.

The breakfast terrace faces a central lawn surrounded by lilacs and spiraeas in front of which is space for a display of bulbs. But the brightness of the place is in the flower border between rose garden and terrace, where crocus, iris, larkspur, lilies, phlox, and in fact a little of everything forms a concentrated mosaic of color.

A fruit and vegetable garden balances the bird lawn. Here dwarf fruit trees, standard currants, and parsley edges make an artistic

The fourth lot measures 80' x 130' and is located in an open suburb. Large oak trees provide the setting, to which was added a massed planting of shrubs around the rear, giving it a semi-wild character. In informality lies its charm. Its cost for development would be something over \$500

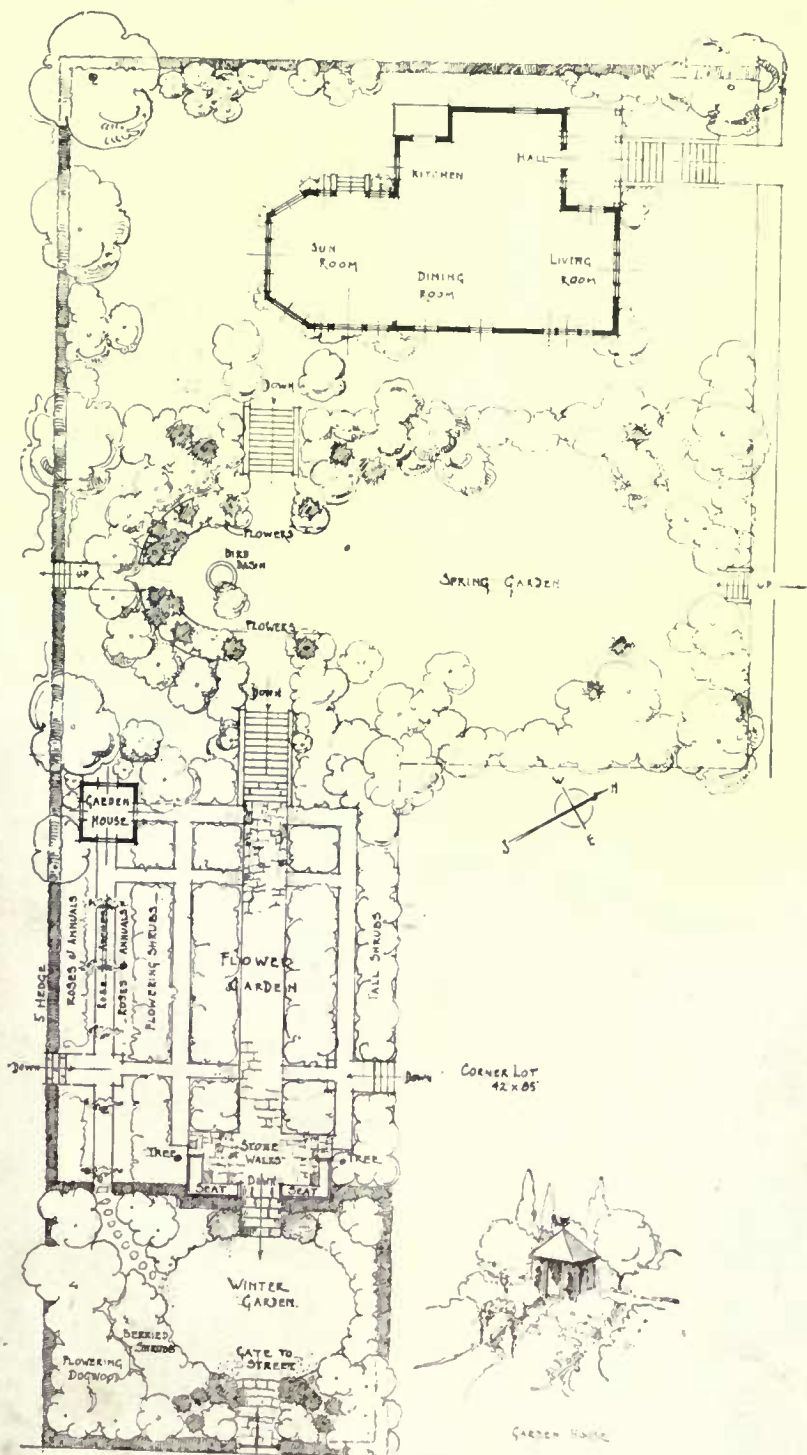


as well as useful combination. Of course only a few vegetables are grown, or the space could be filled with gay annuals. Ample service space is provided. A garage might take the place of the vegetable garden. The cost of the plant materials on this plan would be around \$200.

An Informal Development

Lot Number Four (80' x 130') is situated in Newton Center, a town adjacent to Boston, in a section where the houses are far apart and the grounds ample. Here also the house rooms were planned in relation to the compass points and the shape of the lot. One improvement is suggested, in that French windows and steps might have opened from the living room to the garden. Several large oak trees provide a setting, and their high branches do not preclude the possibility of planting beneath them. Because the ground slopes to the rear it was thought best to avoid the expense of grading by making an informal garden. Against the fence, therefore, are trees and

(Continued on page 58)



The fifth plan is really a garden for three adjoining houses. Along the main path which descends by steps has been laid out the bird basin end of the spring garden, the flower garden and the winter garden—an all-year development costing between \$1000 and \$2000



AN ENGLISH GARDEN IN SPRING

*Mathern Palace, A Home of
W. Avray Tipping*

MRS. FRANCIS KING

FOR those who cannot, or who will not travel, and whose gardening interests still leap across seas to other lands, substitutes in the way of photographs prove the alternative, supplemented, of course, by written description. And since substitutes some of us must and will have, pictures of the type with which this writing deals are as near perfection as such things may be.

Here, to the eye accustomed to finding color, light and shade in pictures, are these qualities in high degree. Here are shown forth a particularly interesting ancient dwelling in Wales, and its gardens in the spring, Mathern Palace, for thirteen hundred years an episcopal residence.

In 1894, the property came into the hands of Mr. W. Avray Tipping, the distinguished English writer on architecture. Under his able direction, the conversion of the old house to meet the needs of modern living, was done without losing one whiff of the savor of an antique time. That Mr. Tipping is one of the best of amateur gardeners, too, one cannot doubt who sees these pictures and who has read of his later horticultural achievements at a newer place, Mouton House.

In his own words, he thus tells briefly the story of the gardens of Mathern Palace.

"If the house is essentially old, the gardens are absolutely new. The sordid untidiness of a hopelessly ill-contrived and unrepaired farmstead prevailed in 1894. There was a potato

(Continued on page 58)



Mathern Palace dates back thirteen hundred years. Now restored for modern living, it is further enriched by a garden that is counted a distinguished horticultural achievement. This view is of the quadrangle



In tulip time there is a glimpse of the old buildings for a background, the happy use of trees and a fascinating foreground of tulips

The grass alley is bordered by tulips and myosotis in beds, with hedges behind. This walk divides two gardens, a rose garden on the right



The set of five flower vases above is of rock crystal. \$30. The English crystal comports are \$50 the pair

These graceful little scent bottles are of engraved glass with gold tops. They are priced at \$10 the pair



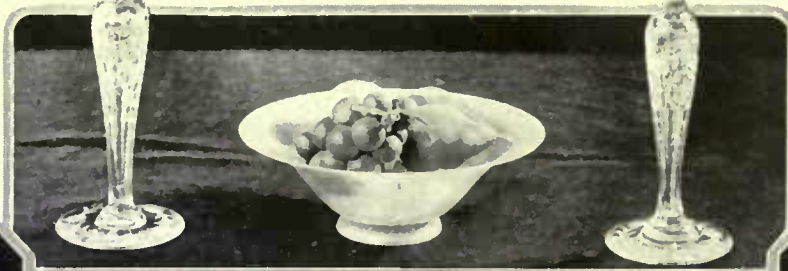
This comport is Venetian glass stippled with gold. Gay little pears in colored glass make the handles and decoration on the top. \$18



Above is a candy jar of American glass in either amber or amethyst color which may be had for \$5.25. It is 10" high and extremely graceful

CRYSTAL

Which may be purchased through the House & Garden Shopping Service.



Below is a comport of rock crystal that is smart because of its simplicity. It is about 5" high and is priced at \$7

The engraved crystal candlesticks at the left are 12" high. \$11. The 10" fruit bowl is of aquamarine glass. \$9.25



The set of glass shown below is unusually lovely, of rock crystal in a graceful flower design. The prices, reading from left to right, per dozen are—claret glass, \$33; cordial, \$25; sherry, \$27; champagne, \$39; goblet, \$46; grapefruit, \$75; finger bowl, \$50, and finger bowl saucer, \$50



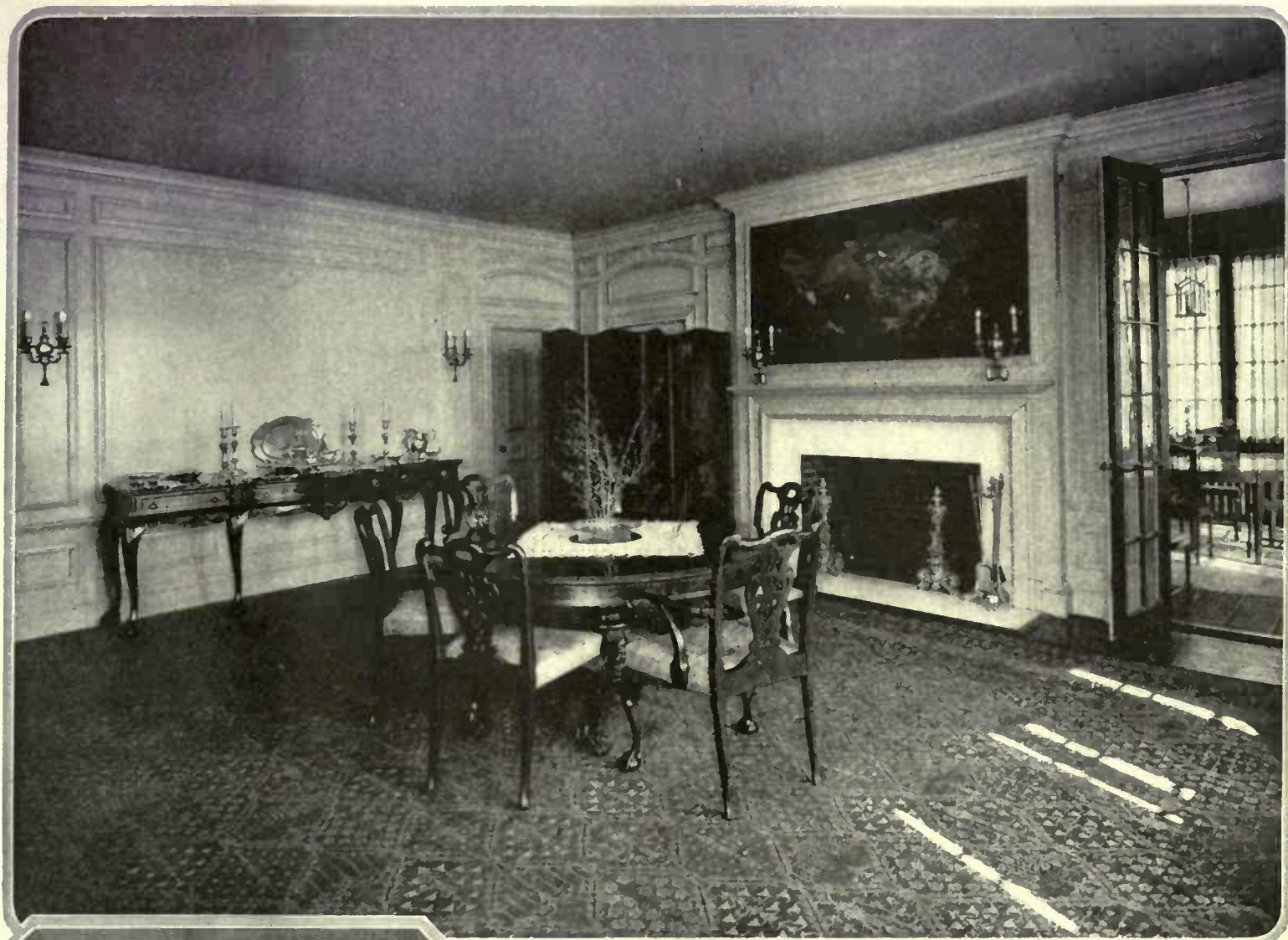


Off the entrance hall is a little black and gold lacquer coat room. Walls are finished in old yellow glaze, the black floor covered with old Chinese rugs in tones of gold and dull blue and the window draperies and cushions are of black and gold Chinese brocade. The furniture, late Queen Anne and early Georgian, is lacquered in black and gold

Early English influence is seen in the architectural contour of the house—the massing of its gable ends, the roof shingled to simulate thatch, the long dormers and the range of casement windows in the sun room that open on the terrace overlooking the lawn. The rough texture of the walls affords an excellent background for the terrace planting and vines

A
COUNTRY HOME
at GREENWICH
CONNECTICUT

CROSS & CROSS, Architects
Interiors by HAMPTON SHOPS



Dignity is lent the dining room by the paneled walls finished in deep ivory. A Persian rug in soft tones of blue and gold covers the floor. Chairs are hand-made reproductions of a Chippendale design, while the table and console were adapted from Chippendale designs to fit the spaces in this room. The draperies repeat the blue and gold note



This simple little breakfast room looks out on the garden and the sea. Here the windows are shaded by glass curtains of casement cloth and overdraperies of quaint old English printed linen. The tiled floor and sand colored rough plaster walls suggest being out-of-doors, as does the green painted furniture



There is a fireplace at each end of the sun room. The walls are of rough plaster, with the stone work outlining the door and window frames. The red stone floor and old Italian well-head of reddish stone give a warm color note which is repeated in the chintz covers and draperies at the casement windows

FALL PLANTING AND TRANSPLANTING

Garden Operations this Month Which Will Give You More Perennial Flowers Next Season

ROBERT STELL

TO some it may come as rather a surprise, this idea of planting the garden in the fall. We are prone to think of spring as the period preeminent for the sowing of seed, the setting out of bushes and young trees, of creating a garden from the union of soil and the literal fruits thereof. In some ways such an attitude on our part is justified, for vegetable seeds and those of practically all of the annual flowers are planted in the early part of the year rather than the later; but there are many, many other plants which do best when fall-planted. Roughly speaking, these are the perennial flowers, and the deciduous shrubs and trees.

The reason for fall planting is simply this: it enables hardy things to establish their roots in their new sites before freezing weather and without check in growth, with the result that they will be ready to start active life with the first warming of the soil in the spring. Were planting postponed until March or April, a decided delay in development would occur because of the inevitable shock which comes with moving a growing plant from one place to another.

TAKING up the perennial flowers first, we find this situation: while in the majority of cases their seeds should be sown in the spring or summer in order to yield blossoms the following season, the setting out of young plants and the root division or replanting of old ones are best accomplished in the autumn. With one intervening transplanting (or without even that, in many cases) the hardy young plants which you have started in your seed bed can go into their permanent places now. A light mulch applied after the ground freezes will help them to come through the winter safely and develop into strong blooming plants next season.

Such transplanting follows the general rules of all such operations: you take the youngsters up with plenty of earth around their roots and without injury to the latter, and water plentifully as soon as they have been reset and the soil well firmed around them. New plants received from some other grower should be treated in the same way, unless they are in the "division" class which will be considered presently.

Root division in the fall can be practised successfully in the case of large, well established clumps of the majority of perennials listed in the accompanying table. The true bulbs, of course, are not handled in this way. They must be dug up and moved complete, though the offsets which the lilies form can be separated from the parent bulb and planted by themselves.

THE time to divide and reset perennial roots is after they have ceased to bloom and have entered into a semi-dormant state. Most of them can be divided by hand, but care should be taken to have each section carry

a few strong buds or crowns. Do not let the clumps be too large, and do not place them too close together when resetting. Perennials as well as other flowers do best when not overcrowded. A sharp spade can be used to divide into smaller clumps the roots of such plants as cannot be separated with the hands.

This root division has another value than merely increasing the number of plants in your garden. Many of the stronger growing perennials form such large root masses after a few years that they exhaust the soil, and this, together with the more or less unhealthy condition of the older roots which comes with age, shows in the fewer and inferior blooms

Shrubs and small trees set between now and freezing weather should come through well. The holes dug for them ought to be large enough to accommodate their roots without crowding. Any broken or badly bruised roots had better be cut off before the plant is set in the ground. Thorough and firm tamping down of the soil around the roots as it is filled in is essential to full success, and, particularly if the weather is dry, abundant water at the time of planting and for a few days afterward will help a great deal in enabling the roots to re-establish themselves. As with all rooted things, shrubs and trees should be left out of the ground as short a time as possible, and their roots kept protected from the drying effects of sun and wind.

Apple, pear, quince and crab-apple trees may be fall planted, as well as the bush fruits such as currants and gooseberries. But the so-called "pit" fruits, like peaches and plums, had better be left until early spring. If you have the available space and are in no great hurry for results, it will prove an interesting experiment to plant some pits of these latter kinds in the open this autumn, and raise trees of your own. The action of the winter's cold and moisture will split the hard pits and they will sprout in the spring. They do not need to be planted deeply—an inch or two is enough—and after the seedlings are a couple of feet high they can be transplanted like other small trees.

And now a word in explanation of the accompanying table. The number of plants designated as sufficient for a certain area of ground is based on the first season's effect only. The second year of bloom will find many of the plants so large that division and a general thinning out will be necessary. It is not an easy thing to create a complete, mature looking perennial garden in one year, but you can at least help to approximate it by close planting while the stock is still small.

ONE more flower might be added to this list for fall planting—the sweet pea. In the North they can be planted about six weeks before the first frost—about the middle of October—if one uses a glass frame to cover them during freezing weather or as late as the end of November when sown in the open. They should be covered over the plants with 3" of soil.

The purpose in open fall planting sweet peas is to sow them late enough so that the seed will germinate but not come up above ground before frost. It is held in this condition until the weather opens up again.

Both the frame and the open sowing will give sturdy plants early in the spring and blooms much sooner than if the seeds were planted in April.

By doing some of the work in the fall, the plants will be hardier and will be more ready to start active life in the spring.

SPACING FALL PLANTS

Aconitum (monkshood)...	2 small plants to	1 sq. ft. of soil
Adonis (pheasant's eye)...	4 " " " "	" " " "
Asters (hardy).....	2 " " " "	" " " "
Astilbe	1 " " " "	" " " "
Alyssum saxatile	4 " " " "	" " " "
Aquilegia (columbine)....	3 " " " "	" " " "
Anthemis	6 " " " "	" " " "
Bellis (English daisy)....	6 " " " "	" " " "
Campanulas (except Canterbury bells).....	3 " " " "	" " " "
Convallaria (lily-of-the-valley)	6 " " " "	" " " "
Delphinium (larkspur)....	4 " " " "	" " " "
Dianthus plumarius (grass pink)	5 " " " "	" " " "
Funkia (plantain lily)....	1 " " " "	" " " "
Gypsophila (haly's breath) 1 " " " "	" " " "	" " " "
Helenium	1 " " " "	" " " "
Heterocalis (day lily)....	1 " " " "	" " " "
Heliopsis	1 " " " "	" " " "
Hibiscus (mallow).....	1 " " " "	" " " "
Iberis sempervirens (hardy candytuft)	2 " " " "	" " " "
Iris	2 " " " "	" " " "
Lupine	2 " " " "	" " " "
Myosotis (forget-me-not)...	2 " " " "	" " " "
Peony	1 " " " "	" " " "
Phlox	2 " " " "	" " " "
Veronica	1 " " " "	" " " "
Salvia	2 " " " "	" " " "
Spiraea	1 " " " "	" " " "
Crocus	8 bulbs to	1 sq. ft. of soil
Hyacinth	8 " " " "	" " " "
Lilies	2 " " " "	" " " "
Narcissus	6 " " " "	" " " "
Scilla (squill).....	8 " " " "	" " " "
Snowdrops	8 " " " "	" " " "
Tulip (May flowering)....	5 " " " "	" " " "
Deciduous shrubs and ornamental trees.		
Fruit trees except cherry, apricot, plum and peach.		
Seeds of "pit" fruits (peach, etc.).		

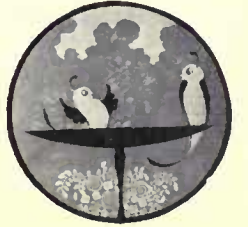
which are produced. A clump which has reached this state needs division for its own sake. Cut out and discard the superannuated parts of the roots, and replant the healthy parts in enriched soil.

AUTUMN is the best season of all for planting hardy bulbs. They should be set with their crowns from 3" to 5" below the surface, depending on their size. The larger lilies can be planted as deep as 10" or even 12". It is perhaps unnecessary to add that all bulbs should be placed with their tops, which are clearly distinguishable by their pointed appearance, uppermost.



FALL PLANTING TABLE

The questions of what, where and how to fall plant puzzle many home gardeners. Here they are answered briefly and without unessential verbiage. Let the following table be the basis of your flower and shrub planting this fall



	NAME	BLOOMS	HEIGHT	COLORS	REMARKS	
HARDY PERENNIALS	Aquilegia	May—June	3 — 4	Yellow, red.	Aquilegia. Graceful and airy, especially valuable in mixed border.	
	Aconitum	June—Sept.	3 — 5	Blue	Aconitum. One of the best for shady and semi-shady positions.	
	Anchusa	May—June	3 — 5	Blues	Anchusa. The new varieties are great improvements. Give full sun.	
	Anemones	Sept.—Oct.	1 — 2	White, rose.	Anemones. Beautiful flowers, lasting until hard frost. Good for cutting.	
	Carex (Sedge)	May—June	1 — 2½	Foliage	Carex (Sedge). Good for marshy places or wet spots.	
	Chrysanthemums	Sept.—Nov.	2 — 4	White, maroon, yellow.	Chrysanthemums. Most important of the late fall flowers.	
	Dicentra	May—June	2 — 3	Pink	Dicentra. Old favorite, thriving in either shade or sun.	
	Dictamnus	May—July	2 — 3	Pink, white.	Dictamnus. Showy for the mixed border; give rich soil and sun.	
	Delphinium	June—Sept.	3 — 6	Blue	Delphinium. Indispensable for background in the mixed border.	
	Ferns	May—Oct.	1 — 4	Foliage	Ferns. Good for shady positions, especially massed around the house.	
	Foxgloves	June—July	4 — 5	White, purple, lilac.	Foxglove. For backgrounds in the mixed border. Dominate whole garden.	
	Hardy grasses	May—Oct.	2 — 5	Foliage	Hardy grasses. Should be used freely both by themselves and in mixed border.	
	Hardy pinks	May—June	1	Crimson, white.	Hardy pinks. Old favorite. Among the easiest to grow of border plants.	
	Hibiscus	July—Aug.	5 — 8	Pink, white.	Hibiscus. Full sun, but prefer moist soil. Robust growth with immense flowers.	
	Helianthus	July—Sept.	5 — 6	Orange, yellow.	Helianthus. Desirable for shrubby planting and in clumps. Newer varieties.	
	Iris	May—July	2 — 3	Blue, lavender, yellow.	Iris. Select varieties for succession of bloom and character of soil.	
	Peonies	June	2 — 4	Red, white.	Peonies. Strong soil and sun or partial shade. Cover crown 2" deep.	
	Perennial poppies	June—Sept.	1 — 3½	Red, white.	Perennial poppies. "Iceland" bloom all season; "Oriental" in May and June.	
	Primroses	April—May	1 — 1	White, yellow.	Primroses. Good for half shady position and rockeries. Rich soil.	
	Phlox	June—Aug.	2 — 3	Pink, red, white.	Phlox. Select for succession of bloom; replant every three or four years.	
Rudbeckia	July—Aug.	4 — 6	Yellow, orange.	Rudbeckia. Hardy, robust; spreads by itself; excellent for screening.		
Saxifraga	April—June	½ — 3	Pink, white.	Saxifraga. Very hardy; thrives everywhere; good for bordering shrubbery.		
Shasta daisy	July—Sept.	1½	White	Shasta daisy. The popular original has been improved in later varieties.		
Spirea	May—June	3 — 5	White, pink.	Spirea. Prefers semi shade and moist soil; good for borders; permanent.		
Stokesia	July—Aug.	1½ — 2	Blue, white.	Stokesia. Good for masses and beds in sunny positions; very hardy.		
Sweet William	June—Sept.	1½	Pink, white.	Sweet William. Extremely hardy and permanent; fine for cutting.		
Salvia	June—Oct.	3 — 6	Blue, red.	Salvia. Prefers moist and semi-shaded positions; several new varieties.		
Trillium	May—June	1½	Red, white.	Trillium. Good for moist, shady positions in the hardy border.		
Veronica	June—Aug.	1½ — 4	Blue, white.	Veronica. Long spikes of flowers; extremely effective in mixed border.		
Vinea	April—Nov.	½ — 1	Foliage	Vinea. Good as ground cover in shady position and under shrubs.		
Violets	April—May	½ — 1	Blue, white.	Violets. A generous number should be included in every mixed border.		
SHRUBS	Berberis	April—Nov.	2 — 3	Foliage	Berberis. Best general plant for informal hedges; color in autumn.	
	Deutzia	May—July	6 — 8	Pink, white.	Deutzia. Very hardy, permanent, and free-flowering; any soil; full sun.	
	Lilac (Syringa)	May—June	15 — 20	White, lilac.	Lilac. Tall hedges, screens, and individual specimens.	
	Hydrangea	June—Sept.	10 — 15	White, pink.	Hydrangea. Lawn specimens, hedge terminals, screening hedges.	
	Forsythia	April—May	8 — 10	Yellow	Forsythia. Single specimens and in mixed border. Best early shrub.	
	Japanese maples	May—Oct.	10 — 15	Colored foliage	Japanese maples. Invaluable alone on the large or small lawn.	
	Rhus	July	15 — 20	Foliage	Rhus. Unique and effective. Good background shrub.	
	Spirea	May—June	15	White, pink.	Spirea. Invaluable in the mixed border; also isolated. Many varieties.	
	Althea	Aug.—Oct.	15 — 20	White, red.	Althea. Tall hedges and single specimens. Very hardy.	
Viburnum	May—June	12 — 15	White	Viburnum. Hardy and effective. Flowers followed by white or scarlet berries.		
Weigela	June—Aug.	8 — 12	Pink, white.	Weigela. Extremely pretty and free-flowering. Graceful single specimens.		
BULBS		Plant—Inches				
		Apart	Deep			
	Tulips	4—8	4—6	1 — 3	Pink, purple, white.	Tulips. Most effective in long borders and in front of shrubs.
	Narcissus	6—12	5—7	1 — 2	White, yellow.	Narcissus. <i>N. poeticus</i> and <i>N. P. ornatus</i> good for naturalizing.
	Jonquils	6—8	4—6	1 — 1½	Yellow	Jonquils. For the mixed border and for cutting. Plant early.
	Hyacinths	6—10	5—7	1 — 1½	Blue, white, pink.	Hyacinths. Best for formal and design bedding. Mass in variety.
	Lilies	12—24	6—10	2 — 6	White, red, yellow.	Lilies. Plant soon as received. Succession of bloom throughout summer.
	Snowdrops	2—4	3—4	½	White	Snowdrops. Earliest flowering; naturalize in open woods or in rockery.
	Scillas	2—4	2—4	½	Blue, white.	Scillas. Under trees or on shady lawn; will stand close mowing.
	Crocus	2—4	3—4	½	Blue, white, yellow.	Crocus. Brightest of the early spring blooming bulbs. Naturalize.
	Spanish Iris	6—12	3—4	1 — 2	Blue, purple.	Spanish Iris. Prefer a light, friable soil; good for the mixed border.
	Grape Hyacinth	2—3	3	½	Blue, white.	Grape Hyacinths. "Heavenly Blue" the best variety; plant in groups.
	Anemones	4—6	3	½	Blue, white, scarlet.	Anemones. Prefer well-drained, sheltered position; good for rockery.
Allium	6	2—4	1	Yellow, blue.	Allium. Naturalize where grass does not have to be cut and in borders.	
Chionodoxa	3—6	2—4	½	Blue	Chionodoxa. Prettiest of the early blue spring flowers; naturalize in grass.	

FALL PLANTING INSTRUCTIONS

Be sure that the plants are in a healthy condition. Plants set out in the fall in a dormant or semi-dormant state do not give evidence of infestation. Buy from a reliable nurseryman. Plants should be well matured; the wood should be firm and hard in the case of trees, shrubs and small fruits, and the season's period of flowering over in the case of perennials. Set out immediately upon arrival.

Any ordinary good soil will answer for most plants. Avoid extremes of sand or clay. Thorough drainage is essential. Heavy soils will be benefited by an addition of coarse sand, gravel, coal ash, or broken brick. Lime is good for both extremely heavy and light soils.

The amount of soil preparation will depend on the quality of the soil and the culture it has received. Add rotted manure and ground bone where plant food is necessary.



Before planting see that all roots are in proper condition. Cut off broken or straggly roots. Prepare holes for shrubs and put in plant food. Keep roots moist. Most perennials that form in clumps or crowns should be set out so that the tops are about level with, or slightly lower than, the surface. Firm in soil about roots. Tag all plants.

After soil is well frozen, apply winter mulch. This protects plants from weight of snow and prevents premature root growth. Use fine, dry manure, marsh hay, dry stable litter or leaves. A depth of 3" to 5" is sufficient.

Of the larger fruits, apples and pears may be set out now, but cherries, peaches and plums should be left until spring. Of the small fruits, raspberries, blackberries, gooseberries and currants may be set out to advantage this fall.

ENGAGING A LANDSCAPE ARCHITECT

ELSA REHMANN

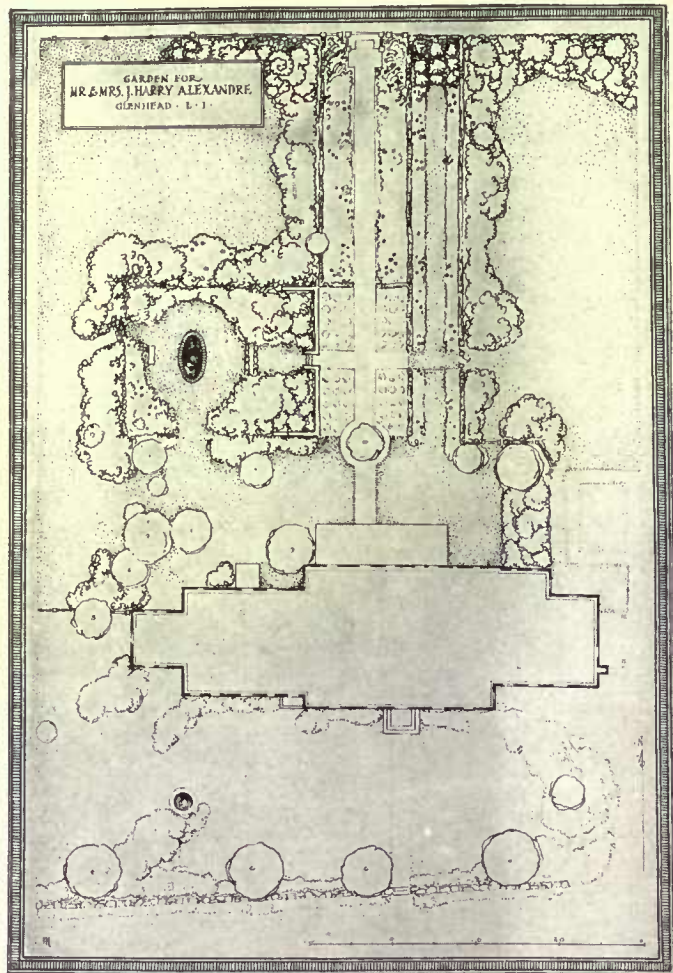
THE very first thing to do in engaging a landscape architect is to arrange for a visit with him—or her—on the grounds. For this visit you pay a certain fixed fee. It is not possible to say just how much this charge will be, as it varies with the reputation of the landscape architect and with the kind of work he is engaged to do. As the work of the landscape architect is extremely varied—ranging from the design of the smallest backyard garden to the development of whole estates and parks and university grounds, streets, residential communities and whole towns and cities—let us suppose, purely for simplification, that you are only asking the landscape architect to design a garden for you.

This first visit of the landscape architect is the most important one that he will pay—and if he is a very busy man he may not pay another until the work is far toward completion, as his assistants will carry out his ideas. This first visit, then, is important because it is at this time that he will have to form a very definite idea of the problem at hand. You have no idea how many little things, and how many big ones, have to be noted on this visit. The lay of the land, the situation of the house, the kind and position of the trees, the style of the house, the arrangement of the rooms, the kind of views and vistas that are possible from the various windows, and many another matter like these must be noted, for they will determine in a large measure what kind of a garden it will be possible to design for you. In other words, if the landscape architect does not fit your garden into the spirit of the house

(Continued on page 78)



This is one of the ends of the main path, as indicated in the first plan for the garden of Mr. and Mrs. J. H. Alexandre, Glenhead, L. I.



At the first visit the landscape architect studies the lay of the land, the situation of the house, the kind and position of trees, and evolves the outline scheme for the entire garden. The example here is the work of Marian C. Coffin



The landscape architect not alone visualizes the design and color of the new garden but studies the possible vistas and the approaches to them so that whatever way one looks, the garden makes a picture. This is a sedum planting by the gate



L.H.L. 09

A LITTLE PORTFOLIO OF GOOD INTERIORS

The Little Portfolio this month is devoted to interior views of the Boston residence of Mr. Harris Livermore and the first illustration shows the fireplace end of the Italian living-room. This half is two stories high with a beamed and coffered ceiling finished in greens, grays and vermillion.

The tone of the rug is dark red and of the tapestry green. The walls are rough cast and the mantel a simple design executed in gray stone. Italian walnut furniture with brocade and velvet coverings finds a distinguished environment here. Richardson, Barott & Richardson, architects



The walls and ceiling of the entrance hall have an old Italian plaster finish in characteristic pink. This Italian atmosphere is further developed by the stone floor, the fireplace with its plaster hood, the wrought iron grill and lighting fixtures, the old Venetian chest and the chair in crimson brocette



The opposite end of the Italian living room shown on page 41 reveals the wrought iron balcony and the exposed timbers of the second story. Broad oak boards pegged in place make the floor. The furniture at this end is grouped with a pleasant regard for comfort and utility—couch, long table, chairs and piano

In the dining room the floor is of blue tile and the walls and ceiling rough plaster in tones of light orange and yellow orange. The furniture, which is Italian walnut, is finished in leather and red brocatelle. Fixtures are wrought iron. In the alcove on the higher level beyond is the children's dining room.



Antique gray oak has been used for the library woodwork and broad oak for the floor. The walls are cream rough plaster. At the windows the curtains are rose brocatelle. A gray stone mantel accents the fireplace and lends dignity to the shelves. The low pointed door to the right leads into the living room.

BOUQUETS THE WINTER THROUGH

*Wild Flowers and Grasses and Even Many from the Cultivated Garden
Can Be Collected Now for the Flowerless Months*

EVELYN CRAIG CORLETT



Teazel from the waste sandy places bears hooked spines and tiny lilac flowers

THE most valuable subjects for dried bouquets are the common wild flowers and grasses of fields and woods. That one may know where to find these various plants in the autumn, it is well to learn their habitat and appearance during their growing period. Then while walking or riding through the country, the location of particular specimens should be noted for a visit at the time when they are ready for picking.

On almost every stretch of open meadow

and along every roadside the tall prairie dock and wild lettuce attract attention because of their large leaves, often a foot in length. Few observers realize that their leaves turn their edges due North and South, which gives both the name of compass weed. Many a traveler astray on the prairie has been guided by these natural compasses. Dock leaves are entire with finely serrated edges while those of the wild lettuce are deeply cut, giving them a less robust appearance. It must have been the latter of which Longfellow wrote in Evangeline:

Look at this delicate plant that lifts its head from the meadow;
See how its leaves all point to the North as true as the magnet.

In the autumn the leaves of both these plants twist and curl into interesting forms and turn to a beautiful brown. They should be gathered before winds whip and fray them. The prairie dock leaves particularly furnish a fine base for decoration where large masses are desired, and, combined with feathery blooms, give a pleasing change from the conventional palms or ferns that so many householders choose for winter.

At a recent floral exhibit, the landing of a wide staircase



Prairie dock and moth mullein can be combined, the curled leaves of the dock offering a pleasant contrast to the dainty brown balls of the other wild flower

was flanked by large jars filled with tall wavy plumes of Japanese plume grass with a few dock leaves close to the top of the jars and

touches of brilliant color given the tan and brown mass by a scattering of Chinese lantern pods of orange red.

Where more formal decoration is suitable, dock leaves are combined with the stately lotus, honored from ancient times, but unfortunately found in but few favored spots in this country. Its top-shaped seed pods with flat surface deeply pitted, each hollow holding a marble-like seed of the same soft brown as the compass leaves. A few of each in a tall bouquet make a dignified ornament. Both the dock leaves and lotus pods are sometimes painted iridescent colors, giving a decidedly Egyptian touch to the decoration.

The closely clustered seed spikes of common sheep sorrel, and the various docks retain their coloring if gathered in midsummer before fully ripe, when the colors in shades from delicate pink to crimson brown. If hung heads down in a dark closet until thoroughly dried they are valuable material for use with grasses.

Many wild flowers if picked in full bloom, lose little of their color in drying. One of the most abundant of these is liatris or blazing star, known in practically every section of the United States. In midsummer many meadows are waving seas of rose lavender due to this so-called weed which grows to a height of 6' with flower spikes of 12" or more in length. A bouquet of liatris in a tall vase of harmonious tone gives one of the best examples of the value of dried flowers where a note of dignity and grace is needed. Few, if any, flowers from the winter greenhouse have form or color suitable to such a position.

Resembling the liatris somewhat in size and color and of the same numerous composite family is the ironweed—bête noire of the



Honesty, beloved of our grandmothers, still contributes to the winter bouquet



An early spring bouquet can be made of laurel and pussy willow. The laurel will keep its color for months. Set in a large floor jar, as in this music room, they make a rarely beautiful contribution to a room Walker & Gillette, architects

prairie farmer, as its masses of mulberry brown and purple invade his fields. Its common name of flat-top describes the form of its loose flower cluster spread out at the top of its tall sturdy stem. Gathered about the first of September its downy flowerets keep their rich coloring.

Both liatris and ironweed are desirable additions to the perennial garden supplying as they do a dignified and strong background for smaller plants and being quite conservative about spreading.

Another member of the same family valuable for winter use is the thoroughwort or eupatorium of shady woods and thickets bordering streams. The blossoms, resembling the garden ageratum, are clustered in snowy heads on stems 3' or 4' high, and if gathered as soon as fully opened, fluff into tiny pompoms which give airiness to masses of heavier bloom. They combine well with the seed spikes of dock and sheep sorrel. Eupatorium may also be used effectively in the home garden where one wishes a note of white.

Moth Mullein

A dainty little wayside weed variously styled pernicious or beautiful according to one's viewpoint and called a "favorite of mine" by John Burroughs is the moth mullein of fields and roadway. Growing but a few feet high it is recognized in early summer by its slender stem of yellow flowers in a loose raceme, which later becomes a spray of dainty brown balls. A low dish of dull orange pottery with a loose arrangement of small wild lettuce leaves interspersed with several



Laurel and pine branches have been set in majolica jars on this Italian mantel, making a perfect winter bouquet. Walker & Gillette, architects

of these dainty stalks of moth mullein is a pleasing study in soft browns.

Familiar to everyone who goes afield is the asclepias or milk weed, more appropriately silk weed, with its esthetic tinting of dull violet browns and crimson pinks giving beautiful patches of color during July and August to fields stretching from New Brunswick to Kansas. The interesting warty seed pods if gathered while green, in September, will dry and open, revealing and releasing slightly the flat brown seeds, each with its tuft of long silky white hair. These pods are interesting when used with pussy willows, their colors harmonizing well. A beautiful bouquet in a slender gray-green vase has a

One of the most beautifully fruited vines is the carrion-flower. Collected after a frost it loses its offensive odor. The berries are blue black

stem of milk weed with its open pod veiled in silk, a stem of honesty and a single blade of grass with its heavy head of golden brown seeds. Butterfly weed, also a milk weed, has small slender pointed pods fine in combination with misty white baby's breath which dries well.

Wild Indigo and Teazel

On many a roadside may be seen in June flat masses of clover-like foliage sending up stems several feet high along which hang delicate cream-tinted pea-like blossoms. This is baptisia or wild indigo, so called because indigo, of a poor quality, is obtained from it. A member of the pulse family, the plant has a curious habit of turning black as it withers. The wise collector of winter bouquet
(Continued on page 60)



Bayberry has never lost its charm as a winter decoration, its crooked, grayish brown stems and white berries holding their color



The globe thistle dates back to Colonial gardens. Its metallic blue flowers, gray stems and foliage make a pleasant scheme



ROSES PLANTED IN THE FALL

October and Early November Are Not Too Late For Hybrid Teas and Many Others that Are Better for Being Set Out in Autumn

J. HORACE McFARLAND

Editor of The American Rose Annual

THIS year of 1920 has been one of unusual rose prosperity in the eastern United States. The cool, moist spring built up good foliage and strong twigs from which arose lovely flowers, in the case of the bush roses, and the climbers fairly jumped in growth and bloom. The colors were more brilliant than usual, it seemed to me, and the display one to be either proud or envious of, as one owned or only gazed at the healthy, wholesome plants.

Undoubtedly many who were mildly envious of roses seen would now move over into the pride of possession if the suggestion came at the right time. As the rose display ends and the growing year closes, rose planting does not suggest itself; wherefore, believing that fall is the right time for much of the rose planting America needs, I here provide the suggestion.

Probably ninety per cent of the outdoor roses are planted late in the spring, and of that ninety per cent a very considerable proportion in consequence loses speed, prosperity, and even life.

Cause of Failure

There is a good reason for the failure of late spring planting of roses, in the fact that rose roots begin action very early, are happy in cool and moist soil, and resent disturbance after they have sent forth the delicate, almost invisible "root hairs" which do the wondrous work of transmuting dull soil into exquisitely alive rose petals.

I have advanced the theory that there is a "critical date" in spring rose planting, after which the plants are very seriously handicapped for the current season at least, if not for all their life. This is not the place to argue in support of that theory, but it is the place to urge that there is no critical spring date for roses carefully planted in the active and comfortable soil of fall.

Hybrid Teas

"But won't they freeze?" someone inquires. Answering for the Hybrid Tea class, the nearest we have in the north to constant blooming, or continually recurrent blooming roses,



The pink flowering climber, Mrs. F. W. Flight, produces a mass of lovely colored blooms that remain beautiful for several weeks. The effect is especially good when used to form a low hedge or division fence



At the sunny corner of the house, back of rhododendrons or other low shrubs, a glorified wild rose, single-flowered type of climber will be very effective. Suitable varieties are Hiawatha, American Pillar or Leachstern. If there is abundant room, Paradise, Evangeline or Milky Way. The foliage will remain good all summer

I would say, "Not more, probably, than if they had been planted late the previous spring." If carefully and promptly transferred from the nursery to the well-prepared soil, some time during October or early November, and if reasonably cut back or pruned, their chances of surviving an ordinary winter are, with suitable protection in the latitude of New York, and north, very good.

No close and accurate observations have been reported, but there is reason to believe that roses so planted in the fall make some root growth before spring, and they are obviously ready to make the earliest and best start for bloom prosperity in the spring.

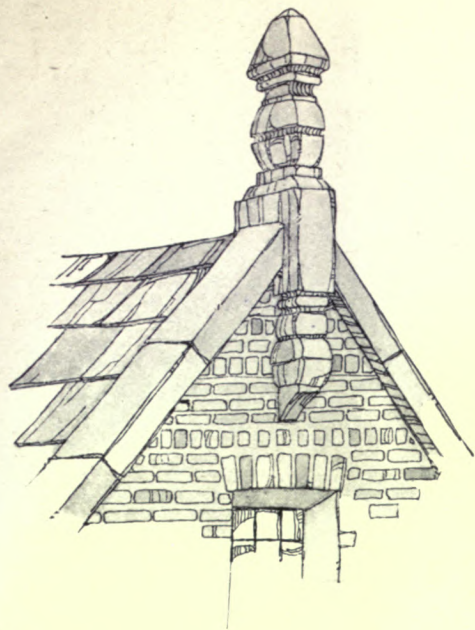
The Hybrid Perpetual roses,—which are certainly hybrids and just as certainly not at all perpetual as to bloom—are much more hardy to the winter, and consequently there is even more reason for planting in the warm and kindly soil of October.

The splendid hardy climbing roses of the newer types, including the Multiflora class as represented by the Crimson Rambler, and the Wichuraiana class of which Silver Moon is a good example, do much better when planted in the fall. For these protection is desirable only in the more arctic portions of our American climatic range from subtropics to North Pole contiguities!

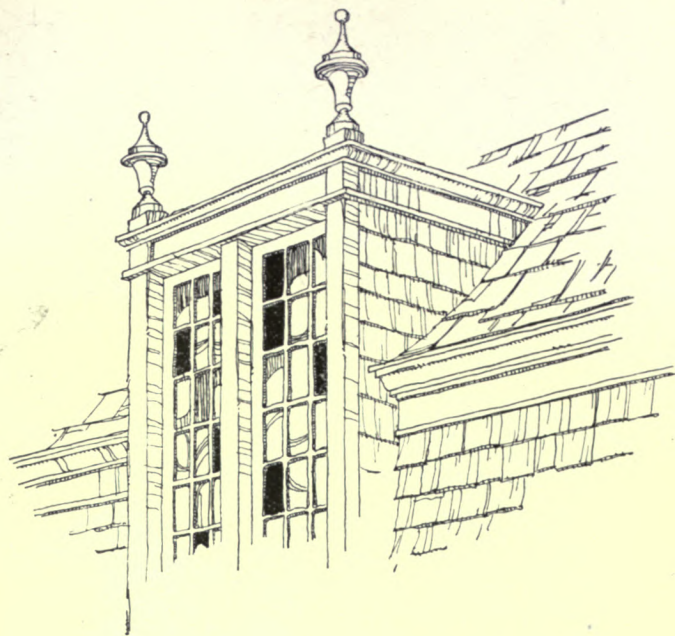
Near Chicago, for example, they require protection every winter; my good friend Egan at Highland Park lays down his climbers and covers them with earth and boards, to make sure.

Rugosa Hybrids

Rugosas and the Rugosa hybrids are seemingly immune to the assaults of Jack Frost's American legions, and they also are better when fall planted, being early to start and earliest to bloom, save the wonderful Hugonis and its hybrids, likewise hardy but not likewise in full commerce as yet. (Great rose advances are in sight, when some of Dr. Van Fleet's wonderful and rugged hybrids, intended to take a rose place in the shrub-border with the lilacs and (Continued on page 68)



Finials are found both indoors and out, on furniture, in gardens, on buildings. The example to the right is a square-headed dormer window which suggests the use of finials in exterior woodwork



This type of stone finial is often found in houses of the Holland Dutch type and is generally used with brickwork. Jacobean or English Renaissance stone finials were of the same character

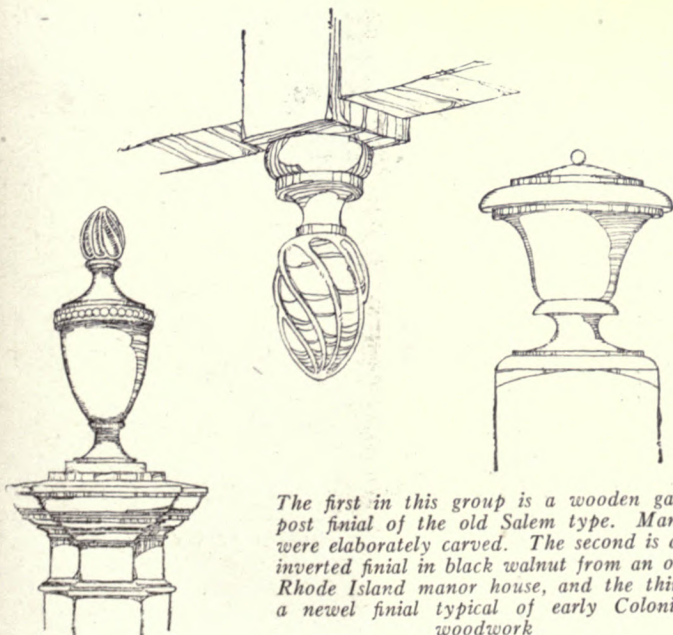
Finials are especially at home on the top of gate posts, whether the material be stone, wood or stucco. Stone finials very frequently appear as the finish of brick gate posts and pillars

THE USE of FINIALS

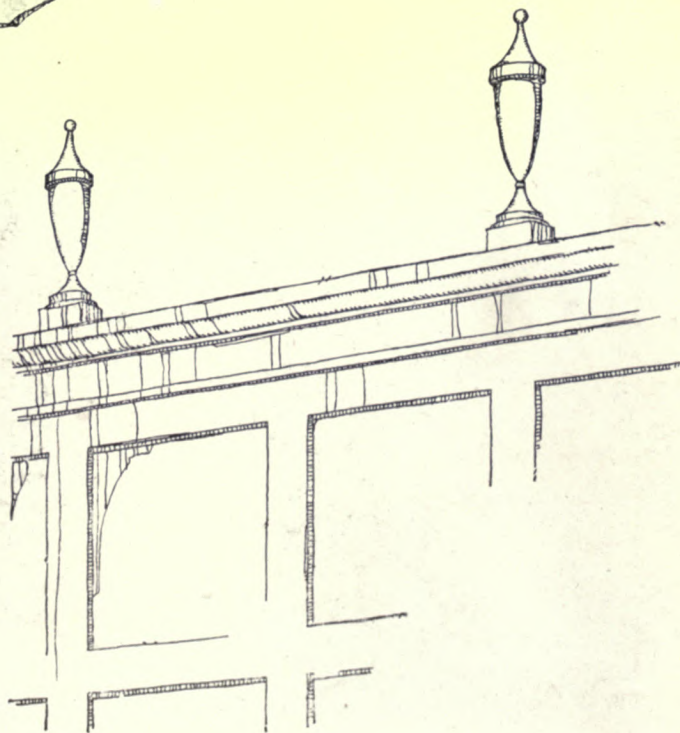
A Decorative Detail in Wood, Stone or Metal



The monotony of a long line of paneling can be effectively broken by placing finials at intervals. They also appear as embellishments on tall clocks, highboys and cabinets of Colonial design



The first in this group is a wooden gate post finial of the old Salem type. Many were elaborately carved. The second is an inverted finial in black walnut from an old Rhode Island manor house, and the third a newel finial typical of early Colonial woodwork



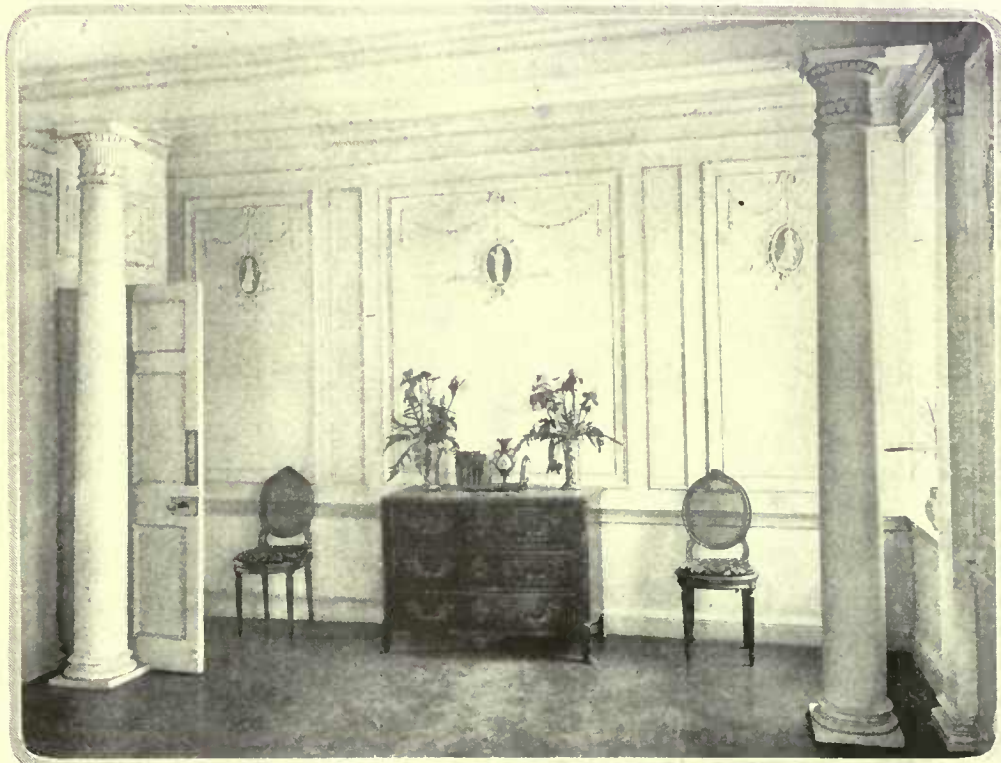
THE SMALL FORMAL HOUSE

Bramble Haw at Carshalton in Surrey Illustrates a Formal Design by The Brothers Adam That is Adequate for Complete Living

HAROLD DONALDSON EBERLEIN

A NOTION seems to be more or less prevalent that formality in domestic architecture is somehow incompatible with smallness. That it is not true may readily be seen from Bramble Haw, at Carshalton in Surrey.

Bramble Haw was designed by the Brothers Adam and built in 1792, the year of Robert Adam's death. The gray, close-grained stone used for the walls came from the old London Bridge and was fetched down to Carshalton to be fresh dressed and utilized in the fabric of this thoroughly characteristic bit of late 18th Century urbanity in architecture. The house as originally planned was an almost perfect cube. It has, however, suffered one defacement, added twenty-five years ago, in the shape of a lateral slice of structure tacked on to the ground floor at the north side. Seen from the east, north, and northwest, this excrescence sadly mars the symmetry of the composition and, to heap insult upon injury, it serves no particularly valuable purpose. One cannot but regret that the



The pillars, cornice and over-door panel are as the original architects left them, the other panels being of later design



The woodwork of the hall shows a pleasing disposition of the panels and excellent details in moldings that warrant study

addition was ever made and it is best to think of the house and to visualize it in its original and wholly symmetrical form.

Apart from the satisfying and distinguishing lines of the mass, with its nice balance of solids and voids, each detail of Bramble Haw will bear and also repay the closest scrutiny. The molding at the top of the base course and the moldings of the frieze and cornice, while quite sufficient to impress the eye and carry the conviction of just proportion, are instinct with refinement and combine delicacy with strength in an exceptionally agreeable manner. The sun-ray roundels, set at intervals in the fluted frieze, are of gray terra cotta matching the color of the stone.

The only other feature to break the severe simplicity of the exterior is the portico at the house door where chaste Classic enrichment is concentrated. What appears to be a fan-light above the door in reality contains no glass at all, but is a semi-circular expanse of plaster painted white as a



It is a well-established old English usage to set the fireplace in the corner. The surround is of veined marble and the over-mantel a wood panel in scale with the panels of the walls

Although the glazed doors to the library bookshelf are modern, the cupboards beneath and chair rail are in the original condition, and worth noting for their simplicity and refinement





The severe simplicity of the front façade is broken by a classical portico with a white plaster fan device over the door

background to display the delicate lead tracery set against it. Its function is purely ornamental and inside there is no suggestion of the exterior treatment.

Bramble Haw inside fulfills the promise of the exterior. The woodwork of the hall is especially felicitous in the disposition of the panels and in the detail of the moldings, while the fireplace with its veined marble surround, set in the corner according to a well-established old English usage, is the crowning gem of the composition.

In the library the glazed doors to the bookshelves are of modern addition but the lines of the cupboards beneath, which are in their original condition, are worth noting for their simplicity and refinement. In the drawing-room, at the back, the pillars, cornice, and overdoor panel are as the Adelphi designed them, but the large wall panels with medallions, swags and drops are of the same date as the addition of the exterior excrescence previously alluded to. At that time also the exquisite little dining room was spoiled by lengthening it by covering the walls with heavy William and Mary paneling in oak, and by a new ceiling of

(Continued on page 58)

The house is a thoroughly characteristic bit of the late 18th Century urbanity in architecture. As originally planned, it was an almost perfect cube. The stone for the walls is said to have come from the old London bridge



A gateway in architectural harmony with the house dignifies the entrance to the grounds. Its classical, white painted posts stand in striking contrast with the foliage beyond. A wall completes the enclosure

The severity of each façade is broken by base courses and well-proportioned molding, and up under the cornice the fluted frieze is broken at intervals by gray terra cotta roundels matching the color of the stone



BEAUTY AND THE BATHROOM

The Latest Equipment Gives the Bath Less of the Laboratory Air and More the Atmosphere of a Comfortable Boudoir

ETHEL R. PEYSER

PROBABLY no development of the home has mirrored human accomplishment to such an extent as has the bathroom. We have prided ourselves on our sanitary bathrooms; on the devices for comfort and idyllic perfection in this, the smallest, yet the most important room in the home. We have developed it to such a point that in new homes everyone has a bathroom to himself with comfortable additions to fit the individual whim.

For a few decades this room has been a replica of hospital efficiency and that has sufficed. But today, the artist in home-making is bringing the bathroom back to the luxury and ease seen in the boudoirs of ancient days, the days from which we take our beautiful drawing rooms, chambers and general schemes of decoration.

This reversion toward bathroom luxury has come about because the ordinary bathroom has been too cold. It lacked warmth, well-being and coziness. Then, too, bathrooms are always the smallest rooms in the home, and for that reason can be more easily dressed in glorious sheen and kept in harmony with the color scheme and general plan of the home.

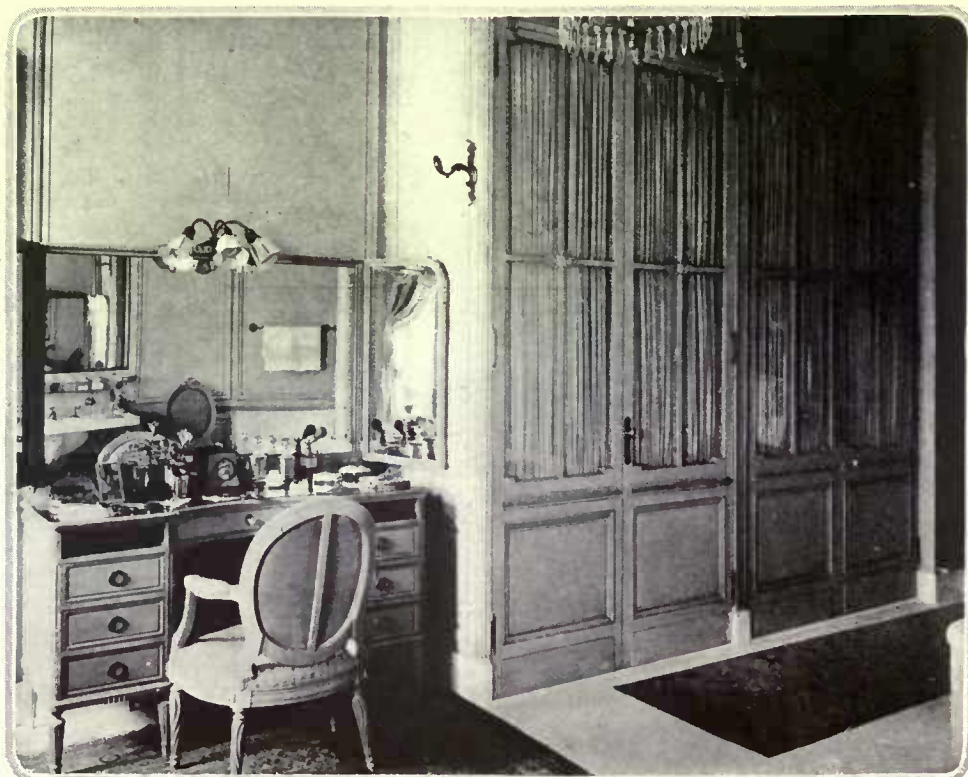
A French Bath

A few years ago no one would have thought of having wood panels in the bathroom—we proudly felt that we had gone beyond that stage. Yet today in the elaborate combined dressing-bathrooms we find white wood panels giving a feeling of warmth, together with almost as rich an effect as when marble itself is used.

The French bathroom shown on this



While it is none the less a bathroom, while it lacks nothing that makes for complete sanitation, the element of beauty has also entered into the finish of this French bath. The walls are paneled in wood, the metal work is gold, the toilet is camouflaged and the lavatory is spacious



In the other side of this bathroom is the boudoir equipment—a wardrobe with carved panels of glass and wood and a generous dressing table placed in excellent light. A crystal chandelier, large mirrors and the light tone of the woodwork make this a real creation in bath equipment

page is as carefully designed as any room in the house, even more so, for here both utility and beauty are achieved together. Take, for example, the closet seat. Here an ugly necessity is beautifully camouflaged to fit in with the entire scheme of the dressing room, and it gives no jar to the inhabitant who must, forsooth, spend many hours of careful toilet making in this superb room. The fixtures here are gold of lovely design, the woodwork in keeping. The floor is of large tile and spread with rugs to add warmth and the room is lit, not only by the regular bathroom fixtures, but also by a crystal center chandelier.

Some bathrooms even have a corner for the bathtub which transforms it into a chaise longue.

In modern bathrooms in luxurious homes we have a reincarnation of the art of Benvenuto Cellini in the gold wrought metal work. This is made to harmonize with the general style of the room in which it is placed, and, though expensive, it is easy to take care of. Besides, when one is really making a bathroom, what does it matter if it goes into the thousands when other rooms go into tens of thousands?

Usually only one or two bathrooms—the master's and the mistress's—reach this height of gorgeousness. The others, however, conform pretty well to the highly convenient and thoroughly delightful rooms in the rest of the house.

The Equipment

An interesting development, too, is the shape of the bathroom—the departure from the rectangular. Some-



The bathroom in the New York home of Judge Gary has marble panels and gold trimmings on the glass hand rails

cult and quite complicated to put in plumbing installation after the house is well advanced. There is nothing quite so important to the successful builder as the early consideration of pipe requirements. The plumber is equipped with the sanitary code, which, of course, the architect knows too, and any householder can get one to read and digest. However, with a licensed plumber, a good architect and a faithful builder, this is unnecessary.

The Bathtub

The most interesting fixture in the bathroom, to Americans and Britons, at least, is the bathtub. Aside from the kitchen stove, this is the nucleus about which our content is generated. Civilization has been kind enough



In the home of the late Theodore N. Vail, Morristown, N. J., one of the bathrooms is equipped with this shower

times it is octagonal, with a radiating tiled floor and the various functioning fixtures in the far sectors. One room which we have investigated has in one corner a sunken marble tub and in the center the radiator. The gold work in this room is beautiful, but practical, of a design that takes plumbing into the arts.

The thoroughly equipped woman's bathroom must have the usual tub, showers, lavatory, watercloset seat, a closet or two in the walls, a table, towel racks, brackets for soap and sponge, hooks for hanging things, scales, rugs, a chair or stool, toilet paper receptacle, mirrors and tiling for floors and wall.

In the men's bathrooms is added the bidet, sometimes a shaving chair and other shaving necessities such as a special lamp for fine work. To both these rooms can be added various things, more or less necessary according to different people's taste, such as the sitz bath, which is luxurious for bathing the feet after a hard walk or a game of golf.

This article in no way intends to be a plumbing article. All it means to do is to tell the reader what there is new in the development of the bathroom and leave the choice to him. In a recent issue, HOUSE & GARDEN took up plumbing very carefully and all we need to tell you here is to buy your fixtures at the best possible shop and then get the best plumber obtainable to install them. The installation of all good plumbing work should be in the beginning, in the plans of the architect, for it is diffi-



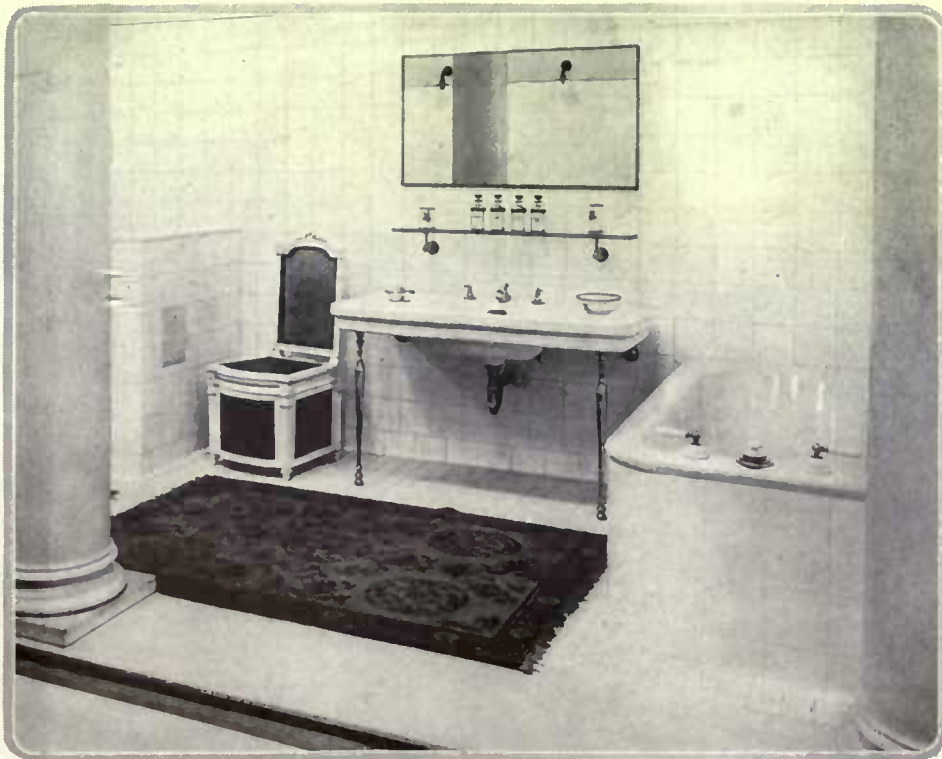
A bathroom in the residence of Mr. Felix Warburg shows an ideal shower arrangement for the shower

to leave us two generally used types of bathtubs—the solid porcelain and the enamel over iron (enamel lined or porcelain over iron) tub. The tin tub has gone out, the glass tub is too perilous, and the porcelain or porcelain lined proves about the most satisfactory when we can't have marble or old Italian basins for our bathing.

Recent advances in methods of manufacture and design have made the choice between solid porcelain or enamel iron baths a matter of personal liking as influenced by their fitness for positions assigned to them in a room. On account of the losses sustained for the manufacture of clay products, selected grades of porcelain baths are of necessity higher in cost than

the porcelain lined or enameled iron. The porcelain bath is fine in appearance, but it is not reasonable to expect the same perfection in shape and uniformity of glaze. This is due to the difference in methods of manufacture, and allowance should be made for the irregularities occasioned by the baking of glazed clay products. In the past when English porcelain baths were being imported it was perhaps considered distinction to have a solid porcelain bath. With the present extensive manufacture of these products in this country, this condition has, of course, changed. The porcelain lined bath is preferred by some on account of its requiring less hot water to hold the desired temperature. Against this is the fact that cheap porcelain lined baths should be avoided.

(Continued on page 72)



Tiled walls and floors are prime essentials in the modern bathroom. The tub is built in, the rails and shelves are of heavy glass and the toilet seat is beautifully camouflaged to fit in with the scheme. The illustrations of these two pages are by courtesy of Meyer & Sniffen

PLANNING THE MODERN LAUNDRY

*A Scheme for the Complete Washing, Drying and Ironing Equipment Together
With Suggestions for Laundry Construction*

VERNA COOK SALOMONSKY

MONDAY'S operation naturally starts with the clothes chute and for this the use of a glazed terra cotta pipe of at least 15" diameter is recommended, although plaster on metal lath is often used, in spite of the difficulty of successfully plastering the inside of a chute. A great convenience results from the provision of doors in the kitchen and bathroom above so that linen from either floor can be thrown directly into the hamper in the laundry below. These doors should be of the self-closing type as a prevention against fire and dust.

From the hamper the clothes are assorted and then placed in the electric washer which should be, if of the stationary type, alongside the laundry trays, or, if movable and provided with a swinging wringer, so placed as to provide easiest manipulation of clothes from the washer, through the wringer and into the tubs. Good light and direct plumbing are factors in determining the position of both trays and washer.

Washing Machines

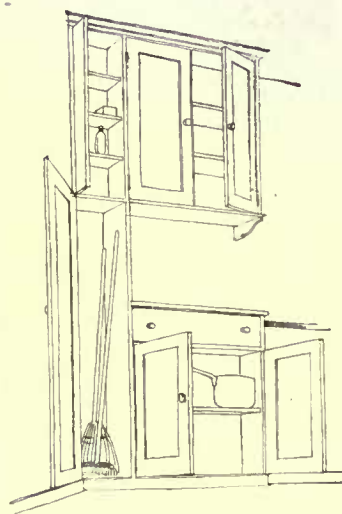
Of the numerous electrically-driven washing machines now obtainable we find some models with wood shells, some of cast iron, some of copper with all steel frames and even those for attachment on twin stationary tubs, and each working on a different principle. There is one type in particular which differs radically from the others, in that it operates on the vacuum or suction principle; the dirt is not expelled by a constant rubbing against cleated or corrugated surfaces but by forcing the water through the garments, which does not wear out the materials or injure delicate laces. This model is complete with an electric wringer which swings in any desired position and is also provided with a small gas heater attached to the underside of the machine to keep the water hot or to boil the clothes at the same time that they are being washed.

For whatever starching is necessary, water can be boiled on an electric stove kept during the week in the cabinets.

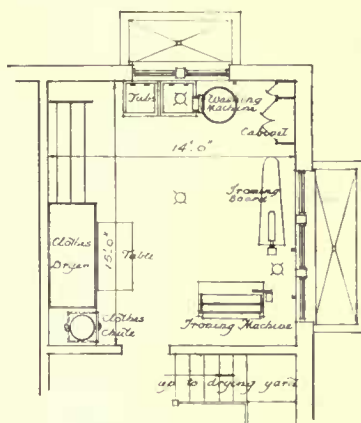
The clothes are now ready to be dried. Open air drying is, of course, always advisable but unfortunately not always possible and so the



The electrically driven washing machine is the first essential piece of equipment in a modern laundry



Cabinets for supplies and accessories should be built into the laundry. Brooms may be kept here



This plan is devised to meet the requirements of an average family and the equipment is installed in positions that save time and steps



The clothes hamper stands below the chute. Close to it is the electric dryer with one of the sections pulled out ready for the clothes

thoroughly equipped laundry should have an artificial dryer so as not to disrupt the household schedule. There are several types of dryers to be had in almost any size; however a dryer containing less than three compartments is hardly adequate for the average family. These dryers are heated either by gas, electricity or steam, and one type has a gas stove exposed in the room. This is a good feature in a laundry where a stove is desired but otherwise it is not to be advised, as the wasted heat only tends to increase the temperature of the laundry.

Ironing Equipment

After drying, the next important step is ironing. Those pieces which are ruffled or cannot be ironed flat should be

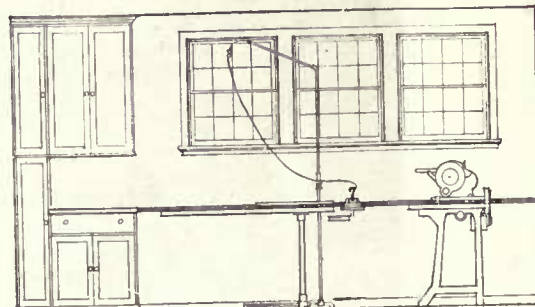
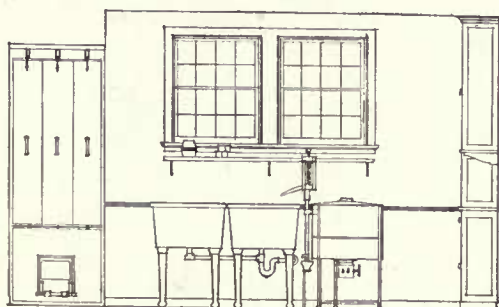
put to one side for hand ironing. Everything else can be ironed by the ironing machine. This is operated by either gas, electricity or gasoline, and, where no mechanical power is available, by hand. So much has already been written on the intrinsic and labor economy of the electric ironer that a word here in commendation seems superfluous.

A table should be rolled into a position near the ironer convenient for the laying of the finished work. A sanitary and inexpensive table for the laundry is one with a composition top which does not crack from heat, and which is supported on a white metal or natural maple frame.

The ironing board with its electric or gas iron attachment should be provided for the ironing of the more elaborate pieces, such as shirtwaists and summer dresses. To one model is added a pivoting sleeve board which may be pushed back when not in use. For those who prefer a separate iron, a stand equipped with main and sleeve boards only can be had, and, for the too compact laundry a portable, folding ironing board should be used, which, when not in use, can be folded up against the wall. In some communities electric power for operating these machines can be obtained at the commercial rather than the domestic rate. The machines should all be on separate circuits so as to avoid fuse blow-outs when two or more machines are working simultaneously.

(Continued on page 72)

The clothes pass from the tubs to the washing machine and are then placed in the dryer at the left



Two kinds of ironing machines are provided—a large roller for flat work and a hand iron for the other

COMFORTABLE CHAIRS AND TABLES

Which may be purchased
through the HOUSE &
GARDEN Shopping Service



In the long run, a Windsor chair will always be found satisfactory. This one is of mahogany and has a rush seat. It is \$27.50



A quaint, ladder-back, sturdy cottage chair of excellent lines. It is of mahogany with a rush seat and may be had for \$24.50



Polly With a Past chair in apple green satin with mauve cordings, \$80. In muslin, \$60. The painted sewing table is apple green with flower decorations and a sliding pocket of changeable tafeta. \$38

An enormously comfortable chair with down cushion covered in black and silver Italian damask, \$150.00. The little table is walnut finish, decorated with gold lines and has a glass top. \$55



An easy chair covered in soft green satin with a purple satin stripe on the side. It is \$175. In muslin only, \$145. The drop-leaf table is walnut finish, with gold decorations. \$50

Another version of the Windsor chair is this small, graceful side chair in mahogany that can be used in a variety of places. \$23.50

ORDER BELOW THE STAIRS

The Basement is the Latest Section of the House to Which the Wise Householder Turns Her Attention

WALLACE B. HART

IN order to meet the servantless and costly living of this era it is essential that every part of the house contributes its share of delight, convenience and efficiency. Especially is this true of the small house where space is at a premium. It is to the credit of American architects and manufacturers that a gradual improvement is being made all along this line. The attic, for example, is no longer merely a store room; it has been remodeled and finished as a guest room, a nursery, a quiet library for the busy man or a dormitory for the boys of the family. The bathroom also shows an amazing development and today is giving a maximum of sanitary comfort.

Where space is limited the dining room has been eliminated, making a large living room possible. There remains

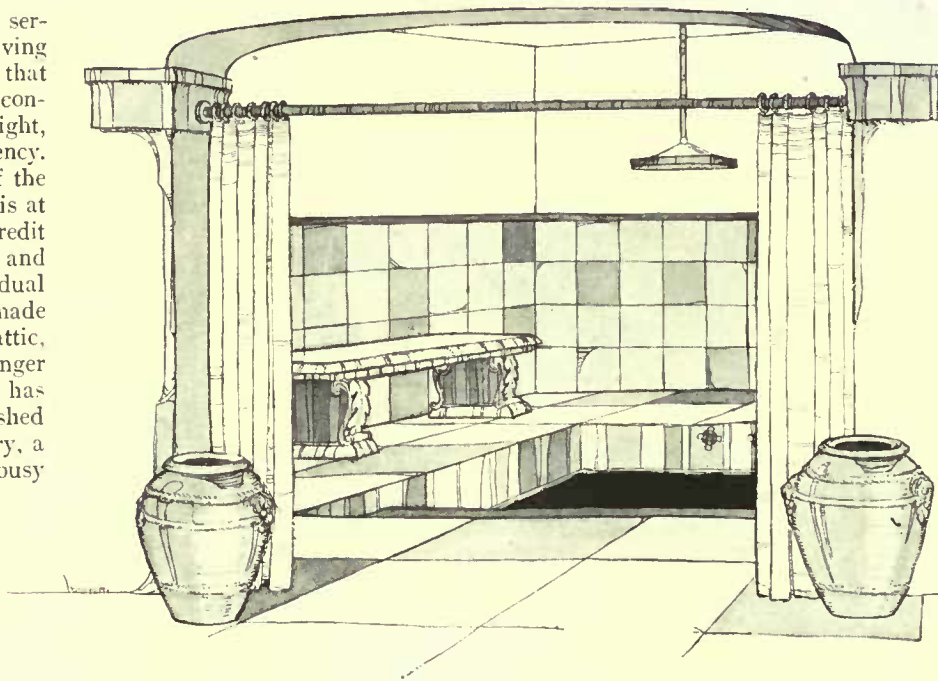
one more section of the house to be improved, and the attention of up-to-date householders is being directed to it now—the cellar.

The possibilities of most cellars are either not appreciated or not developed. Cleanliness and order, prime essentials in themselves, will not meet all the requirements. To make his cellar one hundred per cent efficient, the householder must study its shape and size and its relation to the rest of the house. He must find what equipment can reasonably go into his cellar, how much space can be devoted to it and how best it can be arranged.

The Equipment

There should be space for the following: the heater with its coal and wood supply, a laundry, a storage room for trunks and a preserve closet which will also afford room for extra supplies of canned goods, soaps, etc. A wine vault and an entertainment room, as suggested in the illustration, will depend upon the taste and good fortune of the owner. So will the swimming pool and the work bench. Such further equipment as a built-in incinerator for garbage, a vacuum cleaner and an ice machine should also find a place down here. Before installing these improvements, the cellar should be divided into rooms with sealed partitions so that no dust or dirt can be conveyed from one to the other.

The heating plant should

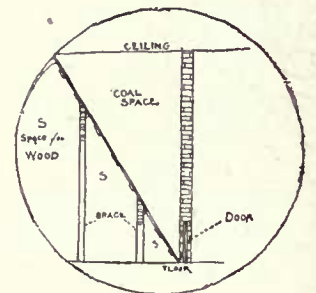
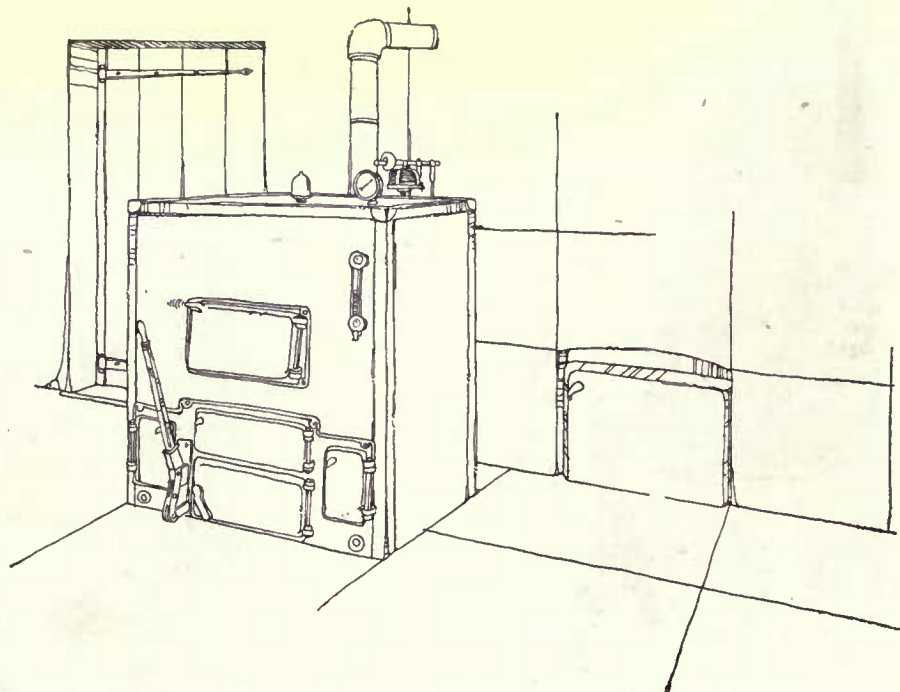


While a shower bath for the garden worker is an essential, it could be made very luxurious if installed in a small swimming pool. The finish and decoration of the pool will only be limited by the confines of the purse

be fully enclosed in a room by itself. The coal or fuel should be kept in an adjoining room, conveniently located for easy handling. It may be possible to adopt the coal bunker system of ships—a hopper arrangement which permits the coal to slide down to a narrow door in proximity to the heater. The wood, as shown in the illustration, can be kept under the lee of the coal bunker and reached through a door close to the heater itself. The handling of ashes can be reduced to a simple matter if an overhead system for hauling the cans is installed. This track can be attached to the ceiling and run to the outside door. Or a

It is preferable that the workroom for the handy-man be located in the basement, where he can make all the dirt and noise he pleases. A shoulder of the wall often furnishes adequate bench space. This also might be used for garden tools. A little ingenuity in taking advantage of odd corners and unusual construction will afford plenty of opportunity for this kind of development.

That there should be some water connection in the cellar is a fundamental. It will be needed for washing down the walls and floors. A floor drain should be on the house plans. If a shower bath is installed, the worker in the garden will appreciate it. The ultimate luxury would be a small pool, either of cement or tiles, set in the floor of the cellar. It could be finished as elaborately as the purse provides, with



Adopting the coal bunker idea from ships, the coal slides down to a narrow door close to the heater and the wood is kept beneath in the remaining space

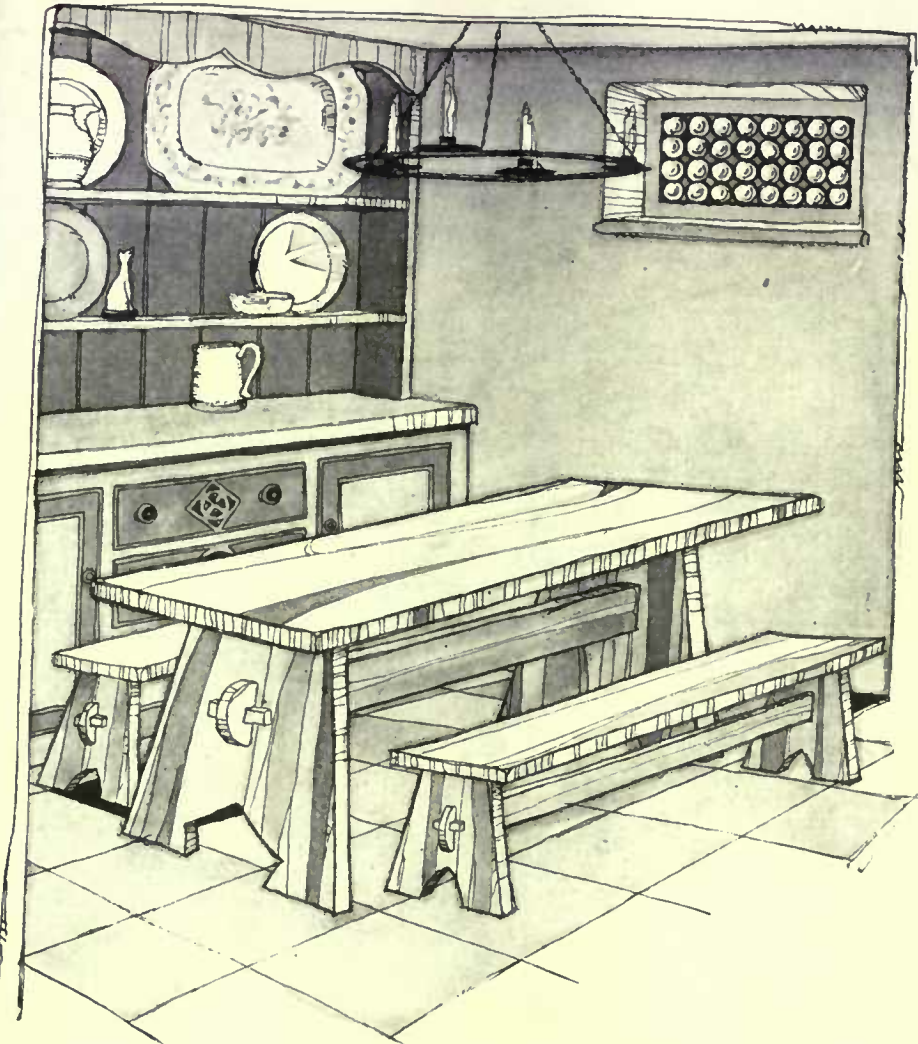
benches along the wall and a special dressing room attached.

The Laundry

If no provision has been made elsewhere in the house for laundry equipment, it should be installed in the cellar. An ideal arrangement consists of a wash room having a minimum floor area of 8' x 8', a drying room with an area of 7' x 7' and an ironing room of 8' x 8'. If desired, the washing, drying and ironing equipment can be installed within one room having a minimum floor space of 12' x 16'.

Of the many factors that should be given consideration, ventilation is one of the most important. To make a cellar a healthful place to work in, an abundance of fresh air must be provided. This can be done by well-arranged windows or by electric blower fans.

An adequate lighting system is next in importance to proper ventilation. Outlets should be provided for lights in each room and special wiring for the heavier equipment of the laundry. It is well to remember that sunlight is the best possible preservative. See that the shrubbery planting around the foundations does not cut off this light.



Hospitality now begins in the cellar and it will be made interesting if there is provided a hospitality room close to the precious home supply. The dresser, table and benches and wrought iron fixtures of this room give it a Twelfth Night appearance. The floor can be tile or cement cut to simulate tile

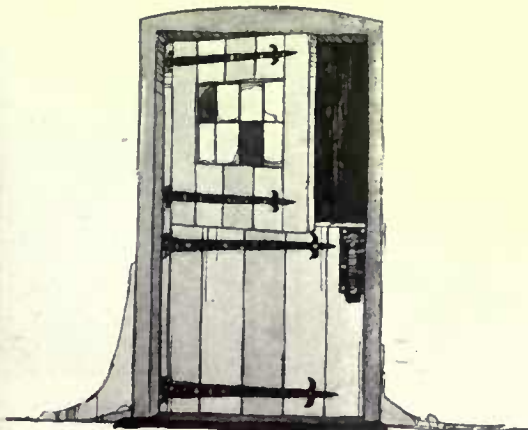
gested the Twelfth Night room as a possible feature for the basement. It is finished in an old English style, with solid table, benches and dresser, making a picturesque corner for hospitality. Now that almost everyone is brewing some kind of goodly potion, this room will be especially appreciated. Since Prohibition, as some wit observed, hospitality, begins in the cellar.

Decorations

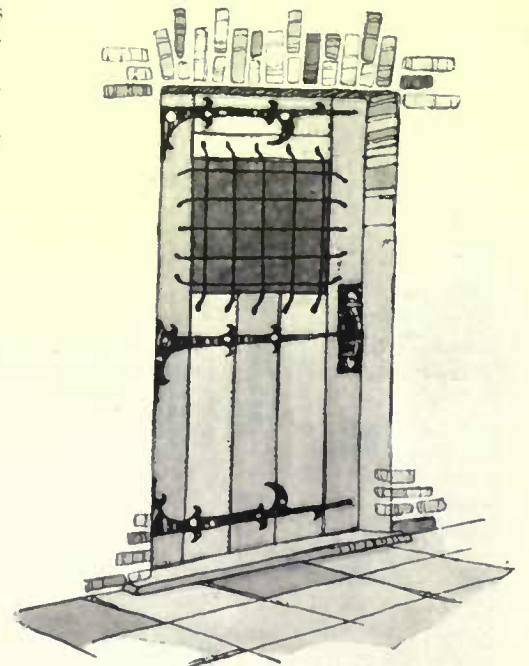
In arranging the equipment of the cellar it is advisable to remember that it should not alone be efficient, but should be pleasant. The happy color for the walls, a bit of iron grating on the wine vault door, a solid batten door for the preserve room—these additions will make a great deal of difference. Such improvements are especially necessary when one remodels a city house and part of the erstwhile cellar will be occupied by such different rooms as a reception hall and kitchen. The high-ceilinged basements of the old-fashioned city brownstone houses offers an excellent opportunity for cellar beautifying, an opportunity that architects are not overlooking.

While the decoration of the cellar walls is a matter of taste, their sealing and waterproofing are essential. Waterproofing paints are on the market, and the owner should consider them. A dry cellar is one of the most desirable features in a house, and the health of the family depends much upon it. Of colors, white is perhaps the best, and the old-fashioned whitewash is not to be despised. With a modern type of heater, which reduces dust to a minimum, and with moderate care, the white-washed wall should keep in good condition for a year.

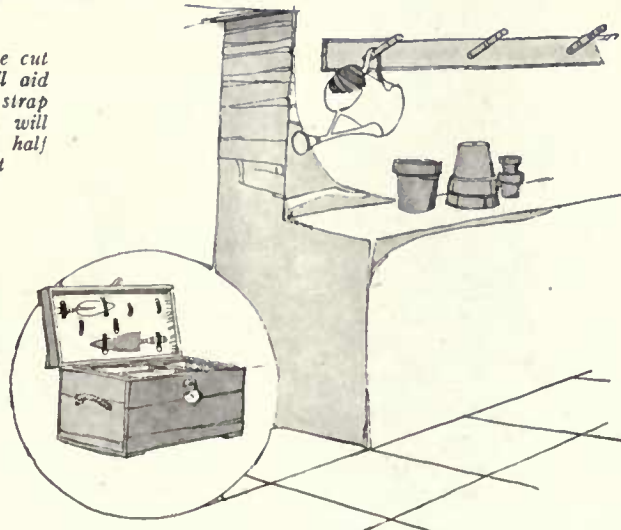
The pleasant custom of Sunday night supper parties that one finds in our suburbs has sug-



The preserve room door can be cut in the Dutch style, which will aid ventilation. Wrought iron strap hinges and a decorative latch will give it interest. The upper half might have an opaque light



The door for the Twelfth Night room must be solidly built, provided with sturdy latches, locks and hinges and the window protected by a wrought iron grill. Solid oak is suggested for this door



The low shoulder of the wall will provide a work bench for the garden enthusiast or amateur carpenter. With a little ingenuity such a corner can be made a great convenience

October

THE GARDENER'S CALENDAR

Tenth Month



Large peony clumps may be dug up and divided now for re-planting



Instead of dead leaves, excelsior or straw may be used to cover the roots



Burlap spread over the late beans will protect them from night frosts



Dead leaves make an excellent winter mulch for perennial beds. They should be raked up and stored under a shed until you are ready to use them



Fall is the time to prune grapes, because the sap is down



The various hardy spring-blooming bulbs should be planted this month and next. Crocus, narcissus, lilies, scillas, tulips and snowdrops are among them

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>31. 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.</p> <p>3. 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.</p> <p>10. 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.</p> <p>17. 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.</p> <p>24. 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.</p>	<p>How fuse and mix, with what unfelt degrees, clasped by the faint horizon's languid arms, Each into each, the hazy distances! —Lowell</p> <p>4. 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.</p> <p>11. 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.</p> <p>18. Don't neglect seasonal sowing of the vegetable crops planted in the greenhouse. Lettuce, cauliflower, spinach, radishes and beans require seedling about every two or three weeks in order to insure a supply.</p> <p>25. 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.</p>	<p>This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.</p> <p>5. 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.</p> <p>12. 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.</p> <p>19. Carrots, beets and other root crops should be gathered and after the tops are removed they can be stored in trenches out-of-doors, or in a cool cellar. If stored out-of-doors, they should be protected from the frost.</p> <p>26. 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.</p>	<p>6. 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.</p> <p>13. 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.</p> <p>20. 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.</p> <p>27. Potatoes and other root crops stored in the cellar should be looked over occasionally to prevent damage by decay. Remove all decayed or soft, spoggy tubers, because they are sure to infect other sound ones.</p>	<p>7. Hay thrown over tender garden crops such as egg-plant, 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.</p> <p>14. 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.</p> <p>21. 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 critical period with these trees, and they need care.</p> <p>28. 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.</p>	<p>8. Dig up and store all tender bulbous plants such as gladiolus, 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.</p> <p>15. What about some bulbs for house forcing? Paper whites, Pott-baker tulips, narcissus and various other early forcing bulbs may be grown successfully in the house.</p> <p>22. A few roots of parsley, planted in pots and placed on the kitchen window-sill, will keep any time in a year transplanted during the current year. The first winter is the critical period with these trees, and they need care.</p> <p>29. When husking corn an 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.</p>	<p>2. Don't neglect to get byacinths and other early flowering types of bulbous plants boxed up or planted in pots preparatory to forcing them in the greenhouse. They should be buried out-of-doors to facilitate rooting.</p> <p>9. 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.</p> <p>16. 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.</p> <p>23. Start now to collect all the old leaves, bringing them to one point. Do not ever burn them, because when finally supplied with an abundance of this valuable green for garnishing and other kitchen uses all winter.</p> <p>30. Arrangements should be made to protect the roses, the best method being to do them up in straw overcoats. In addition to these, earth should be banked around the plants so as to throw the water away from them.</p>



Use plenty of dead leaves to protect the root crops stored outdoors

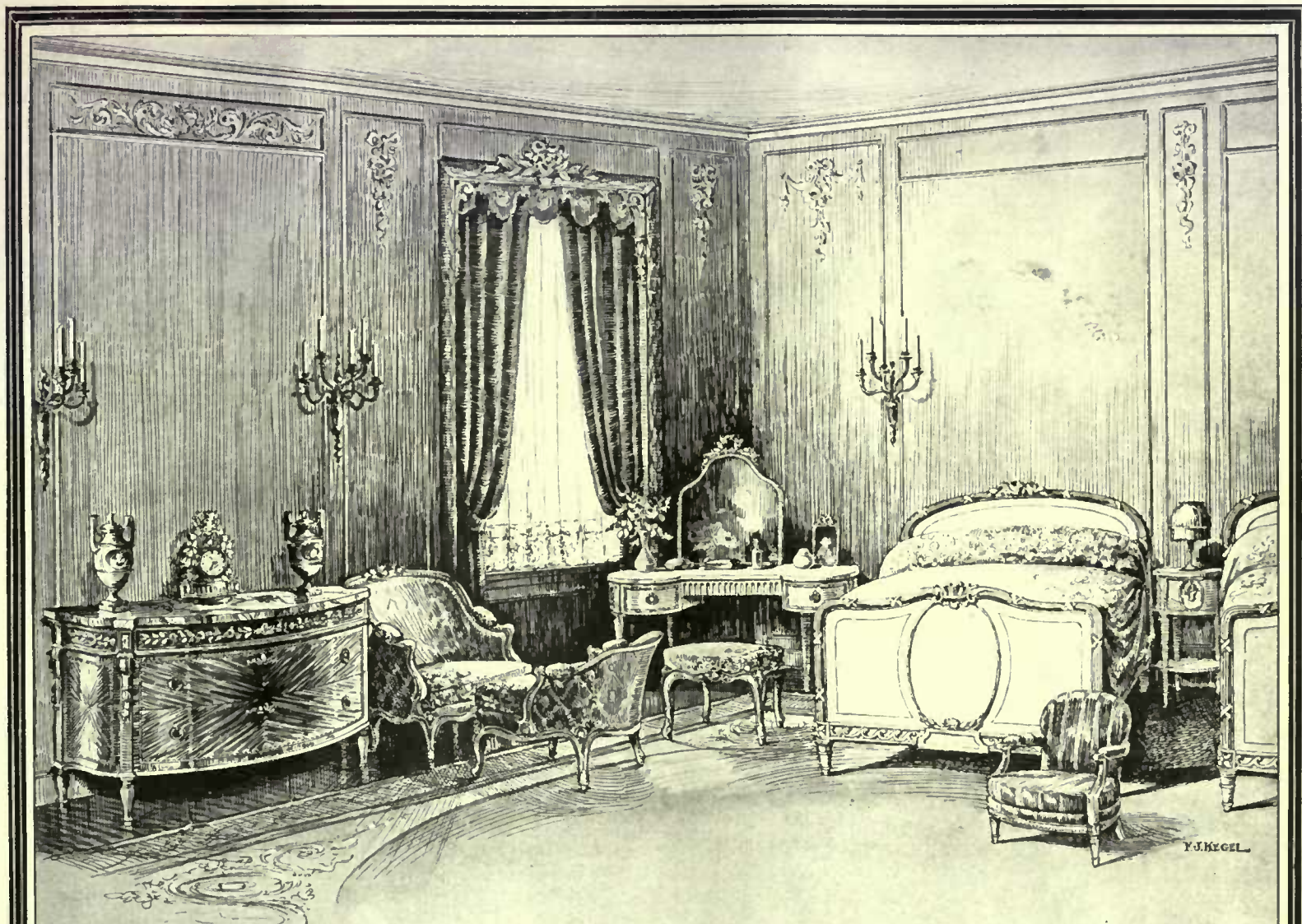


Most long-lived perennials need to be divided every three or four years



You can keep the parsley bed working if you protect with boards and leaves

CHAWINS a kinder funny thing—I mean, the pleasure a feller gits out of it. Nor I ain't thinkin' 'o' tobacco or beefsteak or gum, neither; but chawin' the things Old Ma Nature grows for ye to chaw. I mind as a boy how I used to pick the pinkish young leaves o' sassafras an' eat 'em by the handful, I ain't never got over the habit. There's a kinder spicy flavor about 'em that's mighty tasty, an' ye can keep pickin' an' chawin' an' pickin', 'long as ye've a mind to. 'Nother thing I like is wintergreen leaves, an' them red berries the partridges is so fond of. They keep ye more busy than the sassafras—that is, the leaves do; but wintergreen's a darn fine flavor an' it sorter stays by ye. Some folks'll chaw on dandelion leaves, too, but they're too bitter for me. I like sour-grass a lot better, 'specially on a hot day when yer mouth gits kinder dry. Fin'ly, they's chawin' on a grass stem, a good, long, sweet stalk o' timothy that ye pulls out o' the load on the hay wagon as she passes ye by on the road. I like wintergreen, an' young birch tips, an' ground-nut an' all the rest; but for real, solid chawin' comfort, give me a timothy stem on a still July evenin' when the las' load's on its way to the hayrick. —Old Doc Lemmon.



*The Importance of
Proper "Scale" in
Furniture and Decoration*

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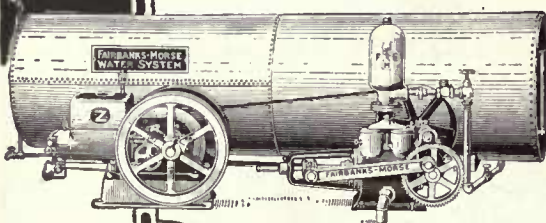
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Fairbanks, Morse & Co.
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The Small Formal House

(Continued from page 49)

heavily-detailed plasterwork, all quite out of keeping with the spirit of the house.

And now a word about the plan of the house and the principles embodied. The 18th Century, especially in its latter half, was a period when the whole Anglo-Saxon race seemed to be imbued with a sense of graceful line and just proportion. Witness even the simple furniture made by country cabinet-makers, and the houses wholly designed and built by country carpenters, both in England and America. It was a period when domestic life in all its several manifestations was distinguished by poise and balance and by a very practical sanity of judgment coupled with a due appreciation of all the small refinements that count. And the houses, in their fabric and plan, afforded a visible and enduring testimony to the mode of life lived within their walls. They were the shells unmistakably proclaiming the domestic and social ideals

that were maintained by the occupants.

In that age of oftentimes small and finished elegancies it was possible for a small family to live elegantly a complete and self-contained life in a small house that truly reflected the habits of its inmates. Such an house was Bramble Haw—sufficient kitchens, scullery, pantry and other offices in the well-lighted basement; on the ground floor a spacious hall and staircase, a convenient library, a drawing room and a dining room of comfortable dimensions; on the upper floors the bed chambers; in all, a few good rooms, adequate in size and number for the amenities of polite life, and all of them fully used. Herein lies its lesson and its value for us.

Bramble Haw is a standing protest against negligé architecture and the fallacy that smallness connotes a certain inevitable lack of distinction in plan and aspect, or that it is only in large houses that the legitimate elegancies of life can be duly observed.

The Rectangular Lot

(Continued from page 33)

shrubs of a semi-wild character—red cedars, flowering apples, red-twigged dogwood and wild roses. Placed as a focal point, a table and chairs of old hickory furniture overlook the softly modulated lawn surrounded by a frame of flowers in bold masses carefully balanced as to effect. These are early tulips, tall Darwins, oriental poppies, iris, peonies, foxgloves, larkspur, Japanese iris, phlox, and hardy asters. The narrow encircling walks of stepping stones have planted in their interstices forget-me-nots, arabis and dwarf pinks (*Dianthus deltoides*) instead of the usual untidy grass.

The difficulty in developing this design is in having it look as informal as intended, because of the inveterate tendency of the handy man to shear all grass edges to a hard line. It will no doubt succeed better if given the personal attention of the owners.

The front is planted with a few shrubs against the house—arborvitae, spiraea, and cotoneaster. The street hedge is of unclipped barberry, its straight lines relieved by flowering dogwood trees. In the rear is a drying yard and space for raspberries, strawberries, and a small hotbed. Two years ago, this place actually cost around \$500, including all grading, topsoil, manure, plants and

labor,—a reasonable figure for the time.

The fifth house belonged to a man with an interesting idea. He lived in a suburb of New York in a subdivision of small lots (42' x 85') as yet but little built upon. First he annexed the adjoining property (which incidentally was several feet lower) and developed it as a spring garden of flowering crabs and cherries, lilac, red-bud, and forsythia. Then with his relatives he bought another lot which was developed into a flower garden equally accessible to the three families. The cross entrances are so planned as to give access to the adjoining lots. The main walk, which leads from the spring garden, is terminated by a stone platform flanked by seats and arching dogwood trees. From this focal point, which commands a wide view of the Hudson, a shallow flight of steps leads down to an oval turf panel, where evergreens and berried shrubs make a winter garden. A stone wall with artistic wrought iron gate separates the garden from the street, yet does not cut off the view. From \$1000 to \$2000 should cover the cost of plants and accessories for the entire scheme. Shared by three families, this does not seem so great when it is considered that one man can be the joint caretaker.

An English Garden in Spring

(Continued from page 34)

patch or two amid the rubbish heaps, and some evidence still remained of a farmer's wife who had liked her few flowers but had not been able to cope with the difficulties of the situation. Here, again, care was taken not to lessen the value of the picturesque but plain old building by detailed architectural effect. Terraces were laid out on the southern slope, but they were walled simply and with the local limestone. A good deal of pavement was used, and broad grass-ways, edged with borders and backed by yew hedges, were contrived. The steeper slope to the west, was made into a rock garden leading down to old fish ponds, where a good deal of water gardening was introduced. All this was taken out of a field and orchard, the trees of which were retained, and a matured effect was almost at once produced. The climate and the soil are good, and the whole of the gardens, as the illustrations will show,

are rich in floral effect. The simple, old-fashioned aspect of the English country home of the past that had its farmery attached and that drew no hard-and-fast division between its flower and vegetable gardens, has been sought for and obtained.

"The title of the house has descended from the days of the episcopal lords marchers, and it implies a certain grandeur in no way reflected by the place as it is today. It aims at being a quiet home where the simple life may be led."

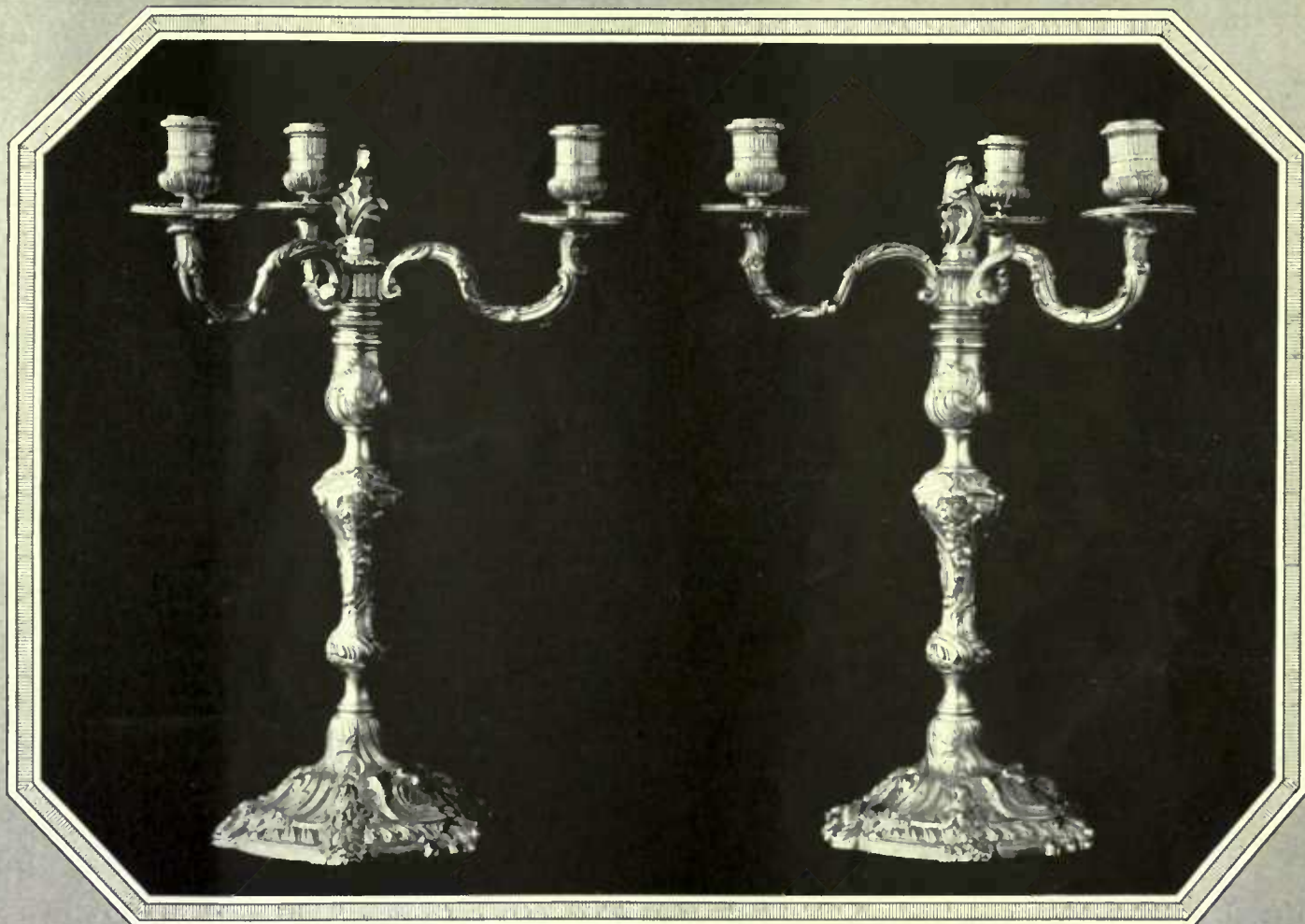
We have not, it is true, the rich backgrounds in buildings, for such garden pictures as these, but ours is a climate unsurpassed for spring gardening,—subjects in untold variety, not only our fine native flora, but plants, shrubs and trees from the round world itself, and we may, we do have, spring pictures unsurpassed. Such delicious disposings

(Continued on page 60)



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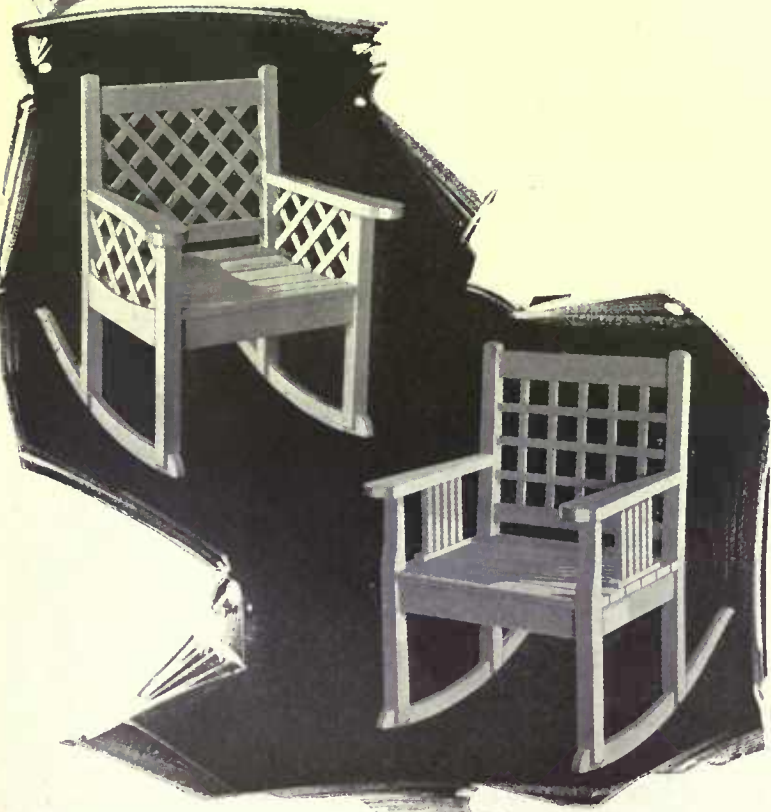
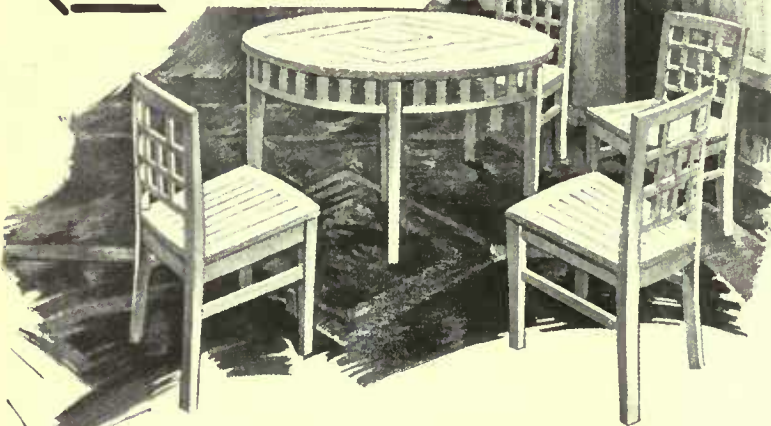
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An English Garden in Spring

(Continued from page 58)

of tulips and myosotis as are here shown, should not discourage but stir us to fresh hope and effort in gardening. Still, how could such flowers as these of Mathern Palace appear anywhere to such advantage as when they shine against close-shaven foliage as in the grass alley; or when each colored cup of tulip and sky-blue cluster of myosotis are thrown into relief against the smooth turf as seen in the old quadrangle?

Who can gaze at the illustration of the grass alley, without longing to look on the bright scene itself? The quiet setting of tree masses, the two gables of the old house on the right, deep in foliage; and gaily fronting the delicate spring background of blossoming tree and lilac, a dazzling effect of lines of flowers against rich green. Filled with color is this picture; and the coquetry of the topiary work seems to be part of the laughing beauty of the whole. Myosotis carpets the borders on either side of the walk: Late tulips trail a garland of rich hues above the blue; and the brilliant color has the perfect foil in the dark clipped yew which backs it all.

"Oh gallant flowering May—
Which month is painter of the world,
As some great clerks do say."

The grass walk seems to divide two gardens, perhaps a rose garden on the right; to the left, a garden of tulips is hinted at. The alley is an example of what such a walk should be, in width, in height of massive subject for the border,—a lesson in beauty of proportion. Happy he whose work, whose lovely creation is an effect in flowers such as this. Happy they who have strolled in May along this goodly walk, and fortunate we, who with this picture before us on the page may learn from it once again, that simplicity, and breadth of plan, are the successful principles of formal gardening.

In the photograph of the old quadrangle, the value of shadow is first of all apparent—the gay brilliance of sunlit flowers against sunlit walls, all rich because of shade. Here too, is a paved walk well placed, not cutting the green into two parts as so often is the American case, but allowing all possible sweep to the reach of grass, ivy, just enough to compose well, a few climbing roses against the ancient house garlanding the beautiful old windows—and one has suggestions which for simplicity and beauty cannot be surpassed.

The tulip bed too, gives endless hints

as to picturesque roof line and mass, the happy use of trees, an unobtrusive tea-house fitted to perfection into its corner of the paved garden, for protection against English rain and mist; and again the fascinating foreground of color in flowers.

Gardens such as these, speak to one's spirit. The harmony, the fitness of it—"All's Fair That's Fit"—the originality of a plan which though new, seems old—all fills the mind and eye with satisfaction and high pleasure. For myself, it is with gardens (and on first sight) as with people. They are simpatica or not. Let me give two impressions of American gardens, which in my case happened either to commend or not to commend themselves to this individual eye, an eye not sufficiently intelligent to be over-critical.

The two gardens in mind now, are the antipodes of each other. One a formal garden with much costly stone and marble—flowers grown to perfection, all kept in order—but a garden which leaves one cold. There is no heart in it, no individuality. It is a mockery in gardening—its borders have in it only the pride of the eye. "See, this is mine. I too have a garden; is it not better than yours or my neighbor's? It is more costly." When gardening takes this form, beauty is gone.

The garden set over against this in my mind is on a steep and wooded hillside, upon one of the loveliest of American lakes, indeed one of the loveliest lakes in any land. In the center of this garden, is a glorious pine-tree, tall, spreading, symmetrical. This has been taken as the pivotal feature, and a charming grouping of flower-spaces, with little box-edged walks arranged to radiate from it. Also, there is a long arbor at the higher end of the garden, flagged with stone, and at one end a sitting place from which a vision of blue water and purple mountain is a surprise and a delight. When I had the happiness of seeing this simple but beautiful and personal garden, frost had browned it. There remained only smouldering embers of flowers, embers which but a week before had been tongues of flame. No matter. Here was a garden speaking to the heart as well as to the eye. Charm was in its every line and fragment of composition. Above all, the words which leaped to one's mind within its boundaries words which should be applicable to every garden were those most precious ones, seclusion, tranquillity, peace.

Bouquets the Winter Through

(Continued from page 45)

material will mark well the spot for here in August and September will be found, instead of the blossoms, beautiful dark blue oval pods with a gray bloom upon them; each hanging free from its dried calyx and tipped with a sharp spur. The podded spikes are so unusual that they are exceedingly attractive either alone in a dull blue vase or to give character to masses of lighter material.

A curious plant of waste sandy places is the teazel, a tall coarse growing biennial. Its Greek name, dipsacus, meaning thirst, comes from the fact of its opposite leaves so closely clasping the stalk as to form a cup which holds rain and dew; venus' bath, venus' cup or basin are names appropriately given it. The liquid so held is one of the many "sure cures" for warts and the theory is held by several naturalists that the many insects drowned in it contribute to the nourishment of the plant. The ovate flower heads appearing in midsummer

are often 3" long and are closely covered with hooked spines among which nestle the tiny lilac flowers, the first appearing around the middle of the head and the blossoming progressing both upward and downward in a manner peculiar to this plant. The stiff spined heads have a commercial value for they are used by cloth manufacturers in "teasing" or raising the nap on woollens; the large central, king teazels for blankets and the laterals or queens in dressing the finer broadcloths. Inventors have vainly tried to produce a tool as effective as the teazel bur which releases the fabric when an obstruction is encountered whereas steel teeth, however pliable, tear it.

When to Gather

For winter bouquets the stalks should be gathered in September as soon as the flowers have faded. There are usually three or more heads on a stem and these

(Continued on page 62)

Mathews
GARDEN-CRAFT
Furniture

A dense, intricate floral and vine border surrounds the entire page. The pattern consists of repeating floral motifs, possibly roses or carnations, intertwined with scrolling vines and leaves. The border is composed of multiple parallel lines, creating a rich, textured frame for the central text.

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Bouquets the Winter Through

(Continued from page 60)

are so distinctive, each surrounded by long clawlike bracts extending above it that but few are needed for use with brown compass leaves or in a slender vase alone.

Teazel is interesting in its natural tan color which tones well with both warm grays and browns or it may be tinted to harmonize with vase or background by painting it with oil colors thinned with turpentine. The teazel illustrated is colored a soft orange which blends beautifully with its Tiffany vase of iridescent golden tones. One sometimes sees in florists' windows teazels dyed in abominable purples and magentas which are impossibilities in almost any scheme of decoration.

The Decorative Vines

Of vines, several species bear fruit useful for winter ornaments, probably the best known being bittersweet, gathered so universally for many years. This vine, trailing over wayside fences and climbing woodland trees, may be recognized in early summer by its small greenish white flowers in terminal racemes. In October, these have become clusters of bright orange, berry-like capsules which, when brought into the house warmth, burst open and curl back, disclosing the red berries within. These berries keep their color for several years, being freed from dust by occasional baths. Indeed, most dried fruit and flora may be freshened by dipping gently into water. Spreading sprays of bittersweet in a low bowl make an attractive bouquet or it is pretty used with the brown sheep sorrel seed spikes.

One of the most beautifully fruited vines bears the malodorous name of carrion-flower because of the offensive scent of its small yellow blossoms. Belonging to the smilax family and cousin to the trillium, it has been reviled by all naturalists. Thoreau compared its odor to that of "a dead rat in a wall." But in late September or October, after a frost, it is well worth hunting for along river banks and in thickets, for happily its blue black berries, closely clustered, thirty or more of them in a ball, are entirely free from any odor and make a charming decoration where hanging vines are desirable.

Another vine of ill repute is the poison or three-leaved ivy, trailing its treacherous length all too commonly upon tree trunks and through tall grasses, even appearing sometimes in a shrublike growth. Its loose clusters of greenish white flowers are followed by tiny gray-white berries which persist into the cold weather. These berries are not of the poisonous nature of the leaves for they form the winter food of many birds. When the leaves have fallen, the berries on their brown twiggy stems have a decidedly Japanese value. A loose cluster in an Oriental brass bowl was one of the most beautiful subjects in a recent exhibition.

There are many shrubs whose decorative berries remain on the plant throughout the winter but which, when brought indoors, shrivel and fall, making them valueless as material for winter bouquets.

Bayberry and Straw Flowers

Bayberry, waxberry or wax myrtle, as it is variously named, botanically, myrica, is an exception, for its berries may be kept for a long time after picking. Abundant in thickets and gardens of New England, the bayberry is less common in other parts of the United States. Its crooked grayish brown stems have small clusters of dull white berries covered with wax-coated granules. In olden times these berries were collected in quantities and boiled to obtain the wax of which the fragrant bayberry can-

dles were made. As with many other Colonial products, a cheap substitute for this wax is now used and few fragrant candles are now made from the true bayberry wax. There are few lovelier color combinations than a gray vase holding well-arranged sprays of myrica placed against a background of dull mulberry carried through hangings and the table scarf on which the vase stands.

Hapless mortals remote from prairie and woodland need not be deprived of blossoms for winter adornment for they may grow their own dried bouquets if they have even small patches of ground at their disposal. Most easily grown of these are old-fashioned everlastings or immortelles. All suggestion of funeral wreaths and memorials may be eliminated by avoiding the tiny white flowers of the latter name and planting *Acroclium roseum*, which blossoms, as its name indicates, in shades of rose and pink. The flower stems should be gathered when the unfolding buds are but half open and hung, heads down, in a dark place until dry. If allowed to open fully, the petals fold back, completely hiding their color and disclosing the large mass of stamens which in drying have no beauty. Small wicker baskets filled with delicate grasses and pink-toned strawflowers make dainty gifts.

An interesting plant dating back to Colonial gardens is the globe thistle or echinops, an effective subject for our use. Often a color scheme requires blue tones which are admirably supplied by these globes composed of tiny metallic blue flowers. With grayish stems and foliage and placed in a gray and blue vase, a bouquet of echinops excites universal admiration. The best specimens are secured by cutting when in full bloom, before the flowers begin in the least to fade. The plant, which is tall and coarse, blooms in August and combines well with white phlox in the garden.

Another blue plant of entirely different growth is the lovely statice or sea lavender, which spreads its lavender blue mist over the salt marshes of the Atlantic coast but which its inland lovers are obliged to raise in their gardens. It is a hardy perennial with widely spreading panicles rising above flat masses of leaves. Gathered while in full bloom and dried, its minute blossoms retain much of their color and lend delicacy to bouquets of globe thistle, pussy willow or almost any of the larger subjects.

Old Honesty

But most exquisite of dried flora is the dear old honesty or satin flower of our great-great-grandmothers' gardens. On the dresser, taking honorable place among pewter dishes, was often to be seen a bunch of its papery silver discs. Honesty, moonwort, satin flower, peter's pence and, according to botanists, lunaria, is a hardy biennial, its rather inconspicuous purple flowers adding little to the beauty of the garden. But the semi-transparent silvery partitions of its seed pouches are wonderfully delicate on their tall dainty stems.

In the Arts and Crafts Exhibit at the Chicago Art Institute in October, 1919, the honesty illustrated took its place as an aristocrat when shown in a large case displaying hand-wrought silver against a setting of gray velvet. In its slender vase of black, the silvery white spray gave an exquisite touch to the exhibit and was the center of much attention.

Off in a corner of the garden, where its creeping roots cannot crowd out other plants, may be grown the unique physalis or chinese lantern plant, whose bright orange lanterns give a brilliant note of color to neutral-toned dried bouquets. In pockets of tan pottery

(Continued on page 64)

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Bouquets the Winter Through

(Continued from page 62)

against brown walls these form an effective decoration in a popular tea room whose color scheme is tan and brown.

This list of dried leaves, flowers and fruits by no means exhausts the possibilities of this subject, but a theme so dry must not be too long drawn out lest interest as well become dehydrated.

Let attention be drawn to this field and it is surprising how many plants will disclose a winter beauty unthought of. Only those less well known have been noted than the specimens already in common use; pussy willows, cat tails wheatheads, hydrangeas and the many wild and cultivated grasses may be diversified and embellished by their addition.

Arranging the Bouquet

Of course to possess beauty, a winter bouquet must be arranged with a regard for the principles of form and color; must be something more than a hodge podge or a "dusty bunch of nothingness" wherein all individuality is lost. A bouquet of a few choice specimens loosely arranged reveals the characteristic charm of each in such a way that the eye never tires of beholding it, especially if its container be of a color which either harmonizes with or forms a pleasing contrast to it.

An adherence in a general way to the rules laid down in the Japanese laws of flower arrangement as taught in their art schools for centuries, will help to

avoid bunching of numerous varieties in conglomerate masses. One of the most important of these is that tall stalks in a vase are most pleasing if of an uneven number and not more than three or five. Indeed, the Japanese idea of Heaven, Man and Earth furnishes a desirable model; the tallest stem, Heaven, to be about one and one-half times the height of a tall vase; Man branching at one side, one-half the height of Heaven, and Earth on the other side, one-half the height of Man; any other flowers or leaves to be subordinate to these three. Though to the occidental mind this seems an arbitrary and stiff arrangement, its very simplicity gives it the charm seen in Japanese illustrations of flowers and plants. Interspersing delicate airy specimens among these prominent stems gives lightness and grace to the bouquet, as is well illustrated in the vase of burdock and moth mullein.

If the container be partially filled with sand and the dried stems thrust firmly into it, they will remain in any desired position.

Arranged with due regard for harmony of form and color combinations, a winter bouquet of dried flora may be not only as pleasing as one of expensive cut flowers, but is often better adapted to its surroundings in the home. The softer colors blend with those of the house furnishings, giving a sense of pleasure and restfulness that continues all through the winter days.

From Farm To Table

(Continued from page 29)

which may be practiced in America and one of the indirect benefits of the Great War is the broadening of the American horizon and the realization, on the part of many of the more thoughtful of our soldiers, that the countries of Europe have found ways of managing their agriculture and food supply, which preserve for posterity the accumulated riches of the soil, while supporting the present generation with maximum return to the producer and minimum cost to the consumer.

This desirable relation between the cultivator of the soil and the consumer of his products, this happy balance between rural and urban living, was particularly true of France before the war and is the goal to which that country is successfully striving now that she is somewhat relieved of the strain of the conflict in which she bore, with Belgium and the Near East, the most crushing part. A brief consideration of French methods will therefore prove of value to us.

French Markets

The traveller entering France by any of the usual routes cannot fail to remark the well-cultivated fields which surround every town and city. Indeed, the rows of carrots, cabbages and artichokes press the walls of the town in even ranks. The unlovely and useless "outskirts," so common in American cities, are scarcely to be found in France.

This intimate physical union of town and country, so clearly shown in the accompanying aeroplane pictures, is characteristic of the economic life of the people, for town and country fully realize their inter-dependence, and each is interested in the welfare of the other, the town depending upon the surrounding cultivated fields for its food and upon the raisers of that food for the sale of much of its manufactured products. This interest in each other's welfare is fostered by the marketing system, for it is a general custom that the

farmer brings his vegetables, his rabbits or fowl to the public market-place, where, during the early hours, the townspeople come for the day's supplies. This system not only reduces the need of the middleman and his charges but also promotes a common understanding of the producer's problems and the consumer's needs and, together with a wise foresight on the part of the government authorities, makes possible an adjustment of supply to demand which prevents, to a large degree, the fluctuations in price that often discourage the American farmer. During a period of sixty years, as Book-walter pertinently remarks, "the extreme mean variation in the mean price of the important cereal, wheat, was only six cents per bushel."

Soil Fertility

Since each town draws its supplies mainly from the immediately adjacent country, transportation and storage charges are reduced and the consumer is assured of really fresh products. The losses due to glutted markets are largely avoided.

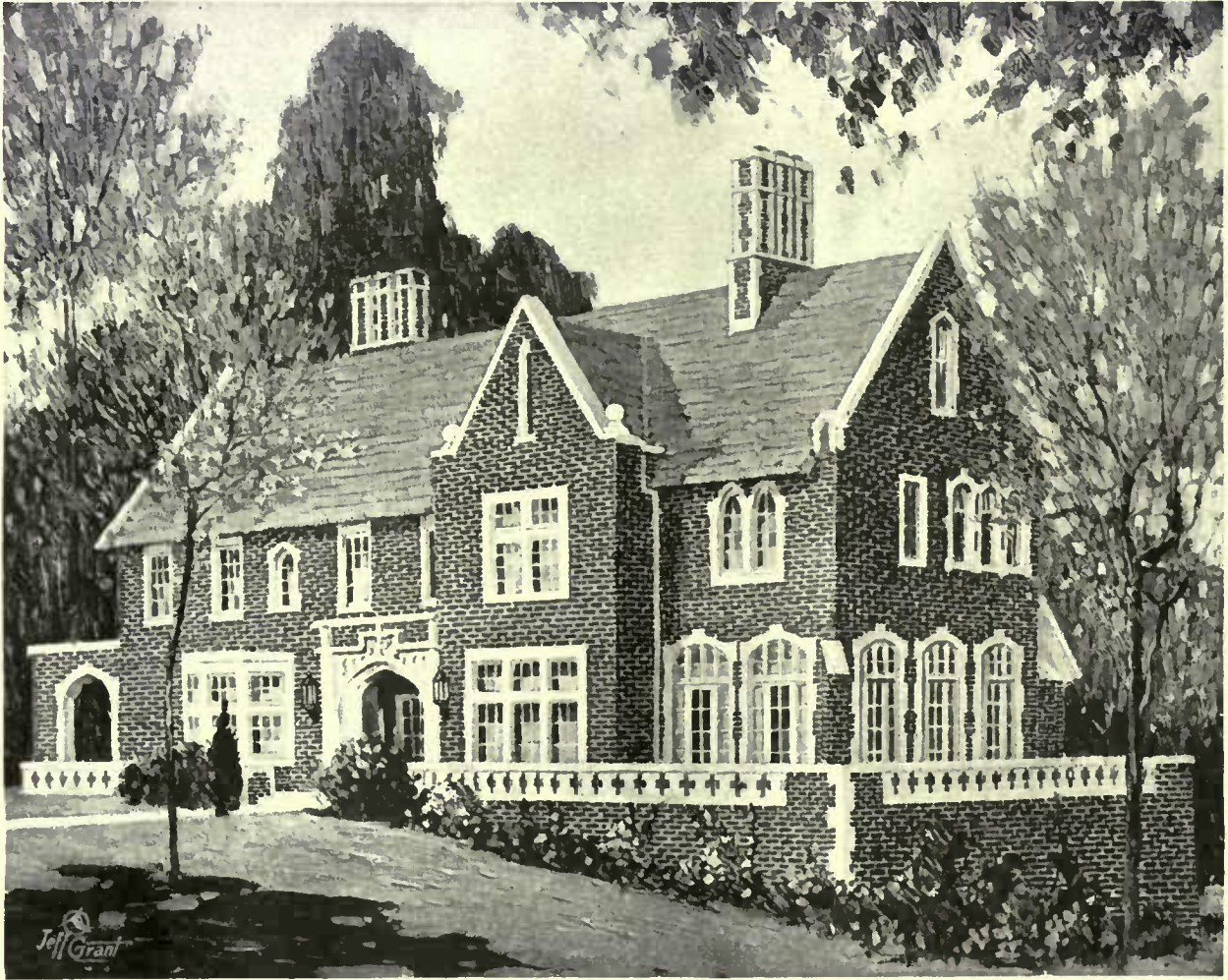
The city has come to realize, moreover, that soil fertility cannot be maintained unless the nitrogen and phosphates which the farmer brings into the town in his loads of succulent greens are returned to the farm. The waste of Paris is no longer discharged into the River Seine, as in the time of Les Miserables, but is conducted to the surrounding market gardens.

Not until the United States looks with repentant alarm upon the prodigal wastage of the nation's greatest wealth,—the fertility of the soil,—which now flows into our harbors and rivers, can we hope to avert starvation from ourselves or our children.

Roads and Canals

The intensive cultivation of the French fields, made necessary by the requirements of a dense population and

(Continued on page 66)



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From Farm To Table

(Continued from page 64)

made possible by the division of the land into the small holdings shown in the photographs, not only assures a large total yield but gives to the French farm the nicety of a garden. Well-planned and well-kept roads place each village within easy reach of the neighboring town and a great network of canals connects all important points. The tow-path on the river bank, shown in the illustration, is characteristic of all navigable rivers and wherever the stream is too shallow to float the broad-bottomed boats, its waters are used to supply a canal constructed by its side. Thus motor and water transportation supplement the rail system and provide cheap and sure movement of food and other commodities.

Warning to America

It is in ways such as these that France and other countries of western Europe have worked out practical methods of maintaining and even increasing their production per acre and of getting their products to the urban dweller in the best condition and at the least cost. To the superficial observer the relation between the smooth, white roads, the green-bordered canals, the weedless fields, the prominent compost-heaps and the well-ordered town life does not appear at the first glance; but those of our soldiers and educators who looked below the surface found

that Europe has many suggestions for us, while, on the other hand, certain of our developments, especially machinery, can be discriminatingly introduced by the European cultivator. A realization of what such sympathetic comparison might do for each country, and of the importance of co-operation in the use of those natural resources which are essential to the well-being of all nations, has led to the formation of the "World Agriculture Society" as a "fellowship of individuals and organizations interested in the world-aspects of agriculture and country life."

This "World Agriculture Society" resulted in part from the Conference on World-Co-operation in Agriculture and Country Life, called by Dr. Kenyon L. Butterfield, Director of Agricultural Education, at the A. E. F. University, Beaune, France, in June 1919, and during the brief period since its inception the Society has secured the support of thoughtful people in both hemispheres. It aims to meet the needs of the present time by an appeal not only to farmers and those engaged in the technical and educational phases of agriculture and those concerned with governmental functions, but also to every town dweller, calling upon all to think in terms of the country and its products and to realize that an enlightened public opinion is essential to the solution of this national problem.

The Attic As Guest Room

(Continued from page 31)

habitues, the shades carry a design of golf clubs on their borders.

Beside each bed is an old hooked rug in bright colors, green predominating. In the center of the room, under the "community" dressing table is a black fibre rug cut round and bordered with a deep scalloped band of brilliant green billiard felt.

The large round table was made with four partitions, so that each guest might have his toilet things to himself. From the middle of the table is a standard with a shelf for jewelry and a revolving mirror with glass on both sides. Two may "prink" at once.

At the farther end of the room is a dressing case made of two chiffoniers with a full-length mirror between. This is for shirts and underwear. Under the lower eaves is a closet for each man, sufficiently high to hold clothes. The dressing lights are two demure ladies holding ivory taffeta parasols trimmed with green taffeta ruche.

Each man has an old-fashioned chair painted old ivory and green, with seats of black sateen embroidered in a brilliant bouquet of old-fashioned flowers to match the hooked rugs.

The chimney is faced up with book shelves and banded off in green.

The alcoves are furnished simply. Two old English golfing prints give them interest. An old-fashioned barrel chair is upholstered in black glazed chintz with brilliant flowers. A chaise longue is in green stripe material.

Tarleton Curtains

The view was too lovely to cut off; besides, air was needed. And yet the room required color at the windows. So they were curtained in brilliant green tarleton made up with ruffles edged with black ribbon. The color is that of fresh lettuce and it cooled the room. Also, no air was cut off. The ceiling lights were covered to match these curtains.

Originally this attic was to be called "The Apostles' Room" and on the four bed spreads was to be embroidered in

quaint scriptural letters, Matthew, Mark, Luke and John. Then—well, it wasn't done. I hope someone will use the suggestion.

The linen closets are painted ivory with a tiny green diamond for decoration and the door into the bathroom has a large diamond in each panel.

This same green is used in the bathroom, although here mulberry predominates. The curtains in front of the alcove shower bath are brilliant green rubber banded with white. On the floor is green and white linoleum. The walls are white.

The Bathroom

A stiff English glazed chintz with a small lattice design in mulberry and white is used for roller shade and valance, ceiling light shades, mirror frames and dressing table. These are edged with bright green rickrack braid. An old hooked bath rug carries out the two colors.


The rooms are furnished so that four women would be just as comfortable as four men.

I think that in furnishing an attic we should avoid the stereotyped fashions of decoration. Nothing is expected but comfort and, perhaps, amusement. Clear, brilliant colors can be used or soft antique tones, but they should not be mixed.

A small room could be fixed up for boys' or girls' guests by using marine blue woodwork, white walls and yellow painted furniture. The curtains could be of yellow gingham with a plain or pointed band trimming of deep blue chambray. Put yellow rag rugs on the floor and use lamp shades of blue, yellow and red French paper. The French-Canadians make beautiful home-spun bed quilts of yellow and white that are durable and particularly appropriate for such an attic guest room.

A delightful house that I know boasts an attic library and music room. The walls are stained, the furniture is heavy oak. Between the wall beams are two

(Continued on page 68)



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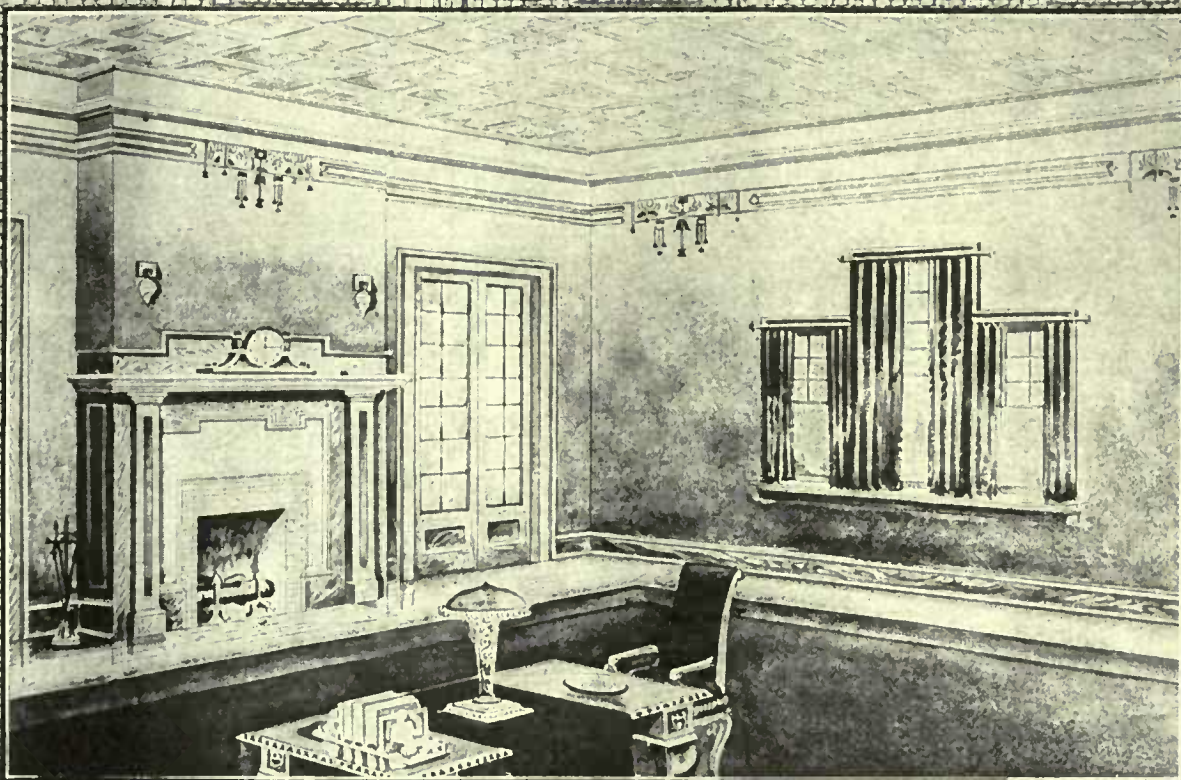
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The Attic As Guest Room

(Continued from page 66)

book cases. The room is not cheaply done. It has a certain elegance, and much dignity. After a formal dinner it is an entrancing spot in which to spend the evening. The music seems to have a particularly mellow, caressing resonance under the roof.

If the walls of the attic are not in a fit condition to paint, a landscape panel paper gives the effect one should get—the effect of there being no break between the wall and the ceiling. The trees rise into an indefinite sky. I should think that with scenic paper bought by the roll a rather good effect could be had if the pattern was cut out at the top, letting the trees silhouette

against plain paper put over the ceiling and carried down the walls. The wall strips would overlap the ceiling paper. The same could be done with a large floral design.

The exposure of the attic is the determining factor in the choice of the color. On the other hand, it must be remembered that most attics are hot in summer and consequently the color must help counterbalance the heat.

In an attic with a north exposure we might use a pinkish yellow side wall with deep rose cotton voile curtains and furniture painted blue green. This would be soft and warm and yet comfortable at all seasons of the year.

Roses Planted in the Fall

(Continued from page 46)

spireas, get out from the Federal Department of Agriculture.)

In the 1920 American Rose Annual there appeared a "Rose Zone Map", prepared by the Department of Agriculture to indicate those portions of the United States in which the various classes of roses would prosper. Any aspiring fall-planter living near or north of the Great Lakes ought to see this map before planning a rose-garden.

Planting Roses

The detail of fall rose planting is simple and fairly definite. Buy the plants of a nurseryman who actually grows them, rather than of a dealer, so that fresh plants may be expected; the rose is not happy out of ground, despite its endurance. If ordered before the first frosts have removed the leaves, ask to have the rose plants "stripped" of foliage before they are shipped to you, for every live leaf is evaporating water to the air every minute it is on the plant, and roots out of the ground are not able comfortably to provide this moisture. Good rose plants look like the pictures here, one of which shows the "Multiflora" root, and the other the "Manetti" root.

Prepare the ground thoroughly for the roses to be planted in the fall. It is heretical, I know, not to insist on preparation by trenching or complete removal to the extent of 2' or 3' in depth for the hybrid teas, but I have begun to think that such deep preparation is not entirely necessary, save in soils that do not drain easily. Fifteen to 18" will do very well, and I have seen good results where the digging was just to the depth of a spade with a 12" blade. Nor is the elaborate layer system of soil and manure and sand, etc., essential, unless the rose grower is heading into the super-expert class, and endeavoring to do the unusual thing with varieties of known difficulty.

Plenty of well-rotted manure is essential, however, and only in heavy soils which have been thoroughly and recently treated with manure is it proper to omit the addition of a liberal portion of that desirable form of plant food. Note, please, that I bespeak well-rotted manure, which means that it is all at least three months from the animal. It is not necessary to insist on cow-manure, though that fertilizer can be used fresher than horse-manure without danger. The latter, when well-rotted and "cool", is just as valuable, and mixed stable manure does very well. Enough of it, and well enough rotted, are the important items.

Manuring

"Plenty of manure" doesn't mean a thin coating spread over the rose ground and then buried out of sight—and often entirely out of reach of the rose roots—

by turning it over with a spade. "Plenty" is a fourth or a third of the whole bulk, and to be actually plenty for the rose plants, it must be dug in and over and through until it is thoroughly mixed with the soil. Roots, generally, and rose roots particularly, do not travel to find food while they are pushing up sap for a newly set top. The food must be handy and available, and well-rotted manure thoroughly mixed with the soil is both handy and available.

Where suitable manure cannot be had, or where it is desirable to supplement a scant supply of it, bone-dust or ground bone can be used to advantage. In soils already well pulverized by good culture, a liberal dose of bone-dust and sheep manure—both easily obtainable at any wide-awake seed-store—may be used instead of manure. These fertilizers are in the coarse powder or grain form, and will easily mix with the aid of enough elbow grease applied through a digging fork. The unpleasant odor of the dried sheep manure will disappear promptly when the mixing with the soil is completed. As to the quantity to use of a mixture of equal parts "sheep and bone", take into account that this condensed fertilizer is about four times as strong as good manure, and act accordingly.

What I have here written about preparation and fertilization has been written countless times, and is trite to the expert; yet I constantly find rose failures occurring because neither preparation nor fertilization is well enough done. It is necessary to insist, even at the risk of being tedious, that roses are not dainty but gross feeders, that their roots need the food that makes growth and bloom right close by, and that thorough mixing and solid planting are essentials.

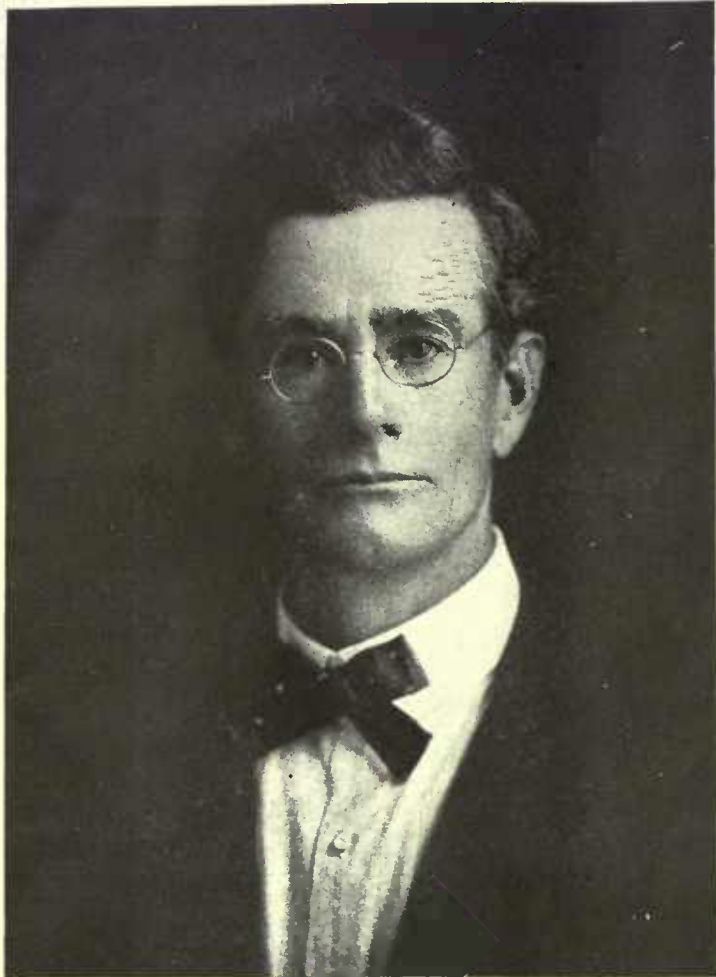
I have gone rather thoroughly into the simple detail of rose planting because, simple as it is, it has very much to do with the home rose-garden prosperity I want to promote. Better to have one rose well planted and well doing than a dozen merely stuck into the unprepared ground toward a slow death and a discouraging disappointment.

The Roses to Plant

With this essential emphasized, and on the basis that the reader is a beginner in rose-growing, the inquiry may well be made as to what roses to plant in the fall. The answer may be put in a progressive sequence, based on conditions about the home to be rose-improved.

Is there a doorway, an arbor, a pergola, a kitchen screen, a division fence, an old stump, a garden entrance, a gateway, about the home that is vacant of plant beauty? If such opportunity ex-

(Continued on page 70)



THE BRAND PEONIES

Originated by O. F. Brand and Son
America's Foremost Hybridizers of the Peony

500,000 PEONY ROOTS

WE now have an immense stock of over 500,000 peony roots such as we send out at retail, of the very choicest varieties. This great stock permits our customers the selection of almost any variety they may want in any size they desire from divisions to four and five year clumps.

OUR METHODS

We have made it a practice ever since the growing of peonies has become a specialty with us never to grow peonies twice in the same soil without a long period of years intervening.

In this way we have avoided many of the difficulties and disappointments encountered by other growers who have grown their stock continuously year after year for many years on the same ground.

This practice has kept our stock free from disease and has enabled us to supply our customers roots that for size and constitutional vigor are unsurpassed.

OUR GUARANTEE

We guarantee our peonies absolutely true to name. And as fine stock everything considered as can be purchased in the world.

We are able to make this guarantee because our business is handled entirely by experts. Not only is Mr. Brand thoroughly versed in every phase of the business but every person who has anything to do with our peony business is an expert in his or her line. Many of our men have been with us for over twenty years. The father of our peony field foreman handled peonies for Mr. Brand's father away back in the sixties.

OUR IMMENSE INSULATED STORAGE BUILDING

The Largest Storage Building in the World devoted to the handling of peonies enables us to remove our roots immediately from the field to a place where they can be properly cared for away from sun, wind, and air until shipped to our customers.

PERSONAL INSPECTION

Mr. Brand gives every order personal inspection before it is boxed. A business handled in this way must give satisfaction.

If you desire peonies so handled I suggest you write for my beautiful new 1920 Peony and Iris Catalogue.

Forty-one years a professional Peony Grower

A. M. BRAND

Faribault, Minn.

Peterson's Perfect Peonies

The Flower Triumphant

THE Peony is a flower that can and does laugh at any Winter which nature may send us. It came out smiling last Spring, 100% there, after a Winter which wrought havoc to many so-called "hardy" plants of various kinds.

And this June it was more luxuriant in growth and bloom than I have ever known it to be.

Do YOU Know the Peony of To-Day?

Do you know that in addition to its unequalled hardiness, its freedom from disease, and its ease of culture, it is, withal, one of the largest, most fragrant and beautiful of all flowers?

I have intimately known and loved the Peony for more than 25 years and for the past 16 years I have devoted my life work exclusively to this flower and the rose.

734 15th Street, Washington, D. C., Nov. 10, 1919

"I have had the same men planting for the past five years Peonies from France, Holland, and the United States, and they all agreed that yours exceeded by far anything that they had ever planted. I agreed with them, and I want to thank you for your excellent shipment."

"I have no objection to your quoting me at any time you desire to do so. I think it is well for the public to know where they can get good Peony roots, correctly named, as I have had some sad experience in the past."

EDWARD P. SCHWARTZ

(Peonies must be planted in the Fall)

My new Peony Catalogue for 1920 will open a door of ever-increasing garden delight. May I send it to you?

George H. Peterson

Rose and Peony Specialist

Box 30, Fair Lawn, N. J.



Honeysweet Black Raspberry

"Sweet as Honey"

The berry for the million and the millionaire—there's millions in it



Picking Honeysweet. Sold on local market summer of 1920, fifty cents per quart

THE berries are the most delicious fruit you ever tasted. Ripens in July—sweet and delicious—UNLIKE ANY OTHER BLACK RASPBERRY.

Honeysweet is extremely hardy, passing through the severe fruit tree killing winter of 1919-1920 without injury to a single twig on any plant in a four acre patch.

**BEARS EVERY YEAR—HAS NEVER BEEN A SLACKER
LARGE SIZE—GLOSSY BLACK—DELICIOUS
THE WORLD'S GREATEST BLACK-CAP**

The big clusters of big, black Raspberries literally cover the bushes. Twelve of our vigorous, nursery grown plants, will produce many quarts of fruit the first season—Twelve plants will fit into your garden nicely. **NO GARDEN SHOULD BE WITHOUT HONEY-SWEET.**

As a dessert berry, in pies, as a canned sauce, as jam, you never tasted anything like it—**TRULY A FRUIT FIT FOR A KING.**

Honeysweet has now found its way into every state in the Union and into many parts of Canada. Wherever it goes it is a winner. Planted commercially we know of nothing that will pay such immense returns per acre as this new and wonderful variety. Many growers received \$1.05 per pound for this year's crop of dried Black Raspberries.

Visitors are cordially invited to visit our nurseries during the fruiting season. Plant Honeysweet—it has been called "The most delicious Black Raspberry." Price for good, strong, fruiting plants:

\$2.50 per 6, \$4.00 per 12, \$15.00 per 50, \$25.00 per 100, \$200.00 per 1000

**GLEN BROS., Inc., Glenwood Nursery, Established 1866
2005 E. Main Street, Rochester, N. Y.**



Beautify Your Home With Evergreens

Direct from Little Tree Farms

OUR FAMOUS OFFER OF

6 Ornamental Evergreen Trees \$5

has enabled thousands of home owners, at little cost, to add to their grounds the beauty and dignity of living trees—growing trees, enhancing year by year the attractiveness of the home and its property value.

We make this special offer solely to acquaint home owners with the service and nursery stocks of LITTLE TREE FARMS. This Introductory Offer includes:

- 1 Silver Fir, 1 Red Pine, 1 Juniper,
- 1 Douglas Spruce, 1 Austrian Pine, 1 Aborvite



Silver Fir

Each of these beautiful Evergreens is two feet high, or over; and in sturdy growing condition. Packed carefully for safe delivery to transportation company, Framingham, Mass.; shipping weight 25 lbs. Send remittance with order.

FREE: The Book of Little Tree Farms

Beautifully illustrated with photographs of trees, shrubs and landscape effects. Contains valuable data on choice and care of nursery stock. Used as a reference work in schools, and listed in library of U. S. Dept. of Agriculture. Write for it.

American Forestry Company

Dept. K-10

15 Beacon Street BOSTON, MASS.
Owners of Little Tree Farms





House at Belmont, Mass. Stanley B. Parker, Architect Boston

NATURE alone is responsible for the qualities that make White Pine such a good home-building wood.

The smooth, even grain that makes White Pine easy to work and permits close-fitting joints—its long life when exposed to the most rigorous climate—its freedom from warping, splitting and opening at the joints—are due to the peculiar characteristics that Nature has given the wood.

WHITE PINE

We especially recommend White Pine for use on the outside of the house, for three centuries of home-building in this country have brought out the fact that no other wood so successfully withstands exposure to the weather.

White Pine costs a little more than other building woods, but the prudent home-builder will find the slightly added cost a sound investment because of the added life White Pine will give to his house, and its elimination of repair charges.

He will have the satisfaction also of having his house for many years to come as fine in appearance as the day it is completed.



"White Pine in Home-Building" is beautifully illustrated with old Colonial and Modern homes, full of valuable information and suggestions on home-building, and gives a short, concise statement of the merits of White Pine. Send for it now. There is no charge for it to prospective home-builders.

WHITE PINE BUREAU,
1004 Merchants Bank Building, St. Paul, Minn.



On the left, a rose plant with Manetti roots; on the right a plant with Multiflora roots. Plant deep enough to cover junction of roots and top 2". Plant firmly

Roses Planted in the Fall

(Continued from page 68)

ists, and is exposed to the sun at least half the daylight hours of every day, start the rose adornment there. The modern hardy climbing roses are vigorous, adaptable, and easy to grow. There are three broad divisions of them—the small-flowered cluster bloomers, represented by the familiar Crimson Rambler and its pink sister Dorothy Perkins or Lady Gay; the large-flowered Wichuraiana hybrids, represented by Dr. Van Fleet and Silver Moon; and the glorified wild-rose single-flower type, represented by American Pillar and Hiawatha. The planter may choose which, remembering that the small-flowered sorts give the largest bloom show with the least individual beauty of flower, that the single-flowered varieties are informal and lovely, and that the other group includes regal flowers of the conventional rose form.

Over a doorway the pink Lady Gay is most pleasing, as also is Excelsa, the improvement on Crimson Rambler. An arbor or pergola may have the fine and fragrant Climbing American Beauty for crimson and Silver Moon for white—and the combination will be very happy. Dr. W. Van Fleet will put the pink tone between, and extend the season.

For Screens

The kitchen screen or the old stump will become objects of beauty if covered with the strong canes of American Pillar. The division fence can have Paradise and Hiawatha and Milky Way, with their star-eyed single flowers, and with a little training will become a thing of luxuriant beauty. All I have mentioned will climb to 15' or more.

For more intimate effects, use the more or less yellow tints of Aviateur Bleriot, Goldfinch, and Alberic Barbier, each providing a special beauty of bud, and doing best within a height limit of 8' or 10'.

My personal preference is for a considerable variety of these climbers, so as to extend the season, at sacrifice of the greater impressiveness of a larger display of any one sort. My neighbor, who thinks otherwise, shows a most notable display of Lady Gay over arches, and of Leuchstern and Purity and White Dorothy on short posts.

But, the climbers placed, is there room and sunshine for some bush roses? If only hard-luck conditions exist, and in the more rigorous climates, put in several Rugosa hybrids—Conrad Ferdinand Meyer or Sir Thomas Lipton. Roses will surely come!

Next in order of ability to endure hardship are the Hybrid Perpetuals, which give a great burst of fragrant and opulent bloom in June, and are out of business usually for the rest of the year, save for a few precious flowers of some sorts in favorable autumns. General Jacqueminot, Baroness Rothschild,

Frau Karl Druschki, Magna Charta, Paul Neyron, Anna de Diesbach, are reliable and long-enduring varieties.

Trouble with H. Ts.

Most of us are adventurers in gardens, and are willing to take chances for rose beauty. That is why more Hybrid Tea roses are sold and bloomed every year than all other classes put together. The "H. Ts.," as they are familiarly called, give us form, fragrance, size, and color of bloom, and theoretically they flower continually, wherefore they are much to be desired. That the bushes are ill-shaped, undecorative when out of bloom, and subject to bugs and others, is the sporting side of the rose effort; for if by care and attention, plus weather and good fortune, we bring them to bloom, how great is our pleasure!

As I write, I am looking at a bowl of these roses from my own garden, and I am proud that I can have them in profusion to look at and to give away all through this humid July. Yet I have failed more often than I have succeeded, and I no longer buy the Hybrid Teas with a feeling of their permanence in my garden. Why should I worry about what may happen, when I have had delight far beyond the power of the same number of expended dollars to give me any other way? Compared with theatre tickets or candy or books, the roses are cheaper by far, even if I have but a half-dozen blooms in the season, and the plants perish later. Sufficient unto the hour are the roses thereof!

Buy the Hybrid Teas, therefore, for fall planting in the hope of a season's subsequent blooming. Give them your best place, your best ground, best prepared, and agree with yourself to pet them lovingly in the hope of success, but only to try again should you fail. If they prove permanent, you are ahead!

H. T. Varieties

There are nearly a thousand varieties of Hybrid Tea roses in American commerce, which is fully nine hundred too many. Some do best in one place, some in another, and some nowhere in America. In the 1920 American Rose Annual are many pages of bloom records to show which sorts do best in certain localities, and these indications are, or ought to be, precious in the sight of a careful rose buyer. Many rose nurserymen can give good advice for varied localities, but after all, experience is the best teacher, and there is much "fun" in the failures that turn us toward success.

It is hazardous to name any varieties here, yet I may venture to start the rose friend with a few of beauty and

(Continued on page 72)



L. Hilloa-Green's Sunlight Greenhouse, Pensacola, Fla.

THE principle of the Sunlight Double-Glazing, as shown here, is a $\frac{1}{8}$ -inch dead air space between two layers of glass forming the transparent blanket. This is a patented feature. It retains heat overnight, repels the cold, and does away with most of the labor and expense of winter gardening.



It Is Inexpensive to Own and Operate a Sunlight Double-Glazed Greenhouse

You want to get all the pleasure from winter gardening without the usual expense, trouble, and doubt of results.

The transparent "blanket" formed by our patented *Double Glazing* retains the sun's heat, repels the cold and makes winter growing successful—you need only a small oil heater in severe weather.

Assure yourself of an abundance of fresh vegetables and flowers this winter. Arrange now to get a *Sunlight Double-Glazed Greenhouse*—you'll need it early.

Shipped Ready to Set Up

Sunlight Double-Glazed Greenhouses are built in Sections—perfectly fitted before being shipped, and can be easily set up by anyone. *Sunlight Double-Glazed Sash* as used in the Greenhouses are interchangeable for use on Hot Beds and Cold Frames and need no mats, shutters or other extra covering.



Our Free Illustrated Booklet explains everything in detail, gives prices and valuable information about Greenhouse, Hotbed and Cold Frame operation. Send for a copy—and get your order in early.

Sunlight Double-Glass Sash Co.

Division of Alfred Struck Co., Inc.
ESTABLISHED 1860

944 E. Broadway

Louisville, Ky.

REVITALIZING WORN-OUT SOILS

Each summer, plant life takes from the soil which sustains it certain elements of productivity.

SODUS HUMUS *The Essence of Fertility*

puts them back in generous abundance.

Now is the time to use this wonderful natural fertilizer to replenish and build up run-down soils.



You will be glad you did so when next spring rolls around. The results will well repay you.

A sweet and odorless silt and leaf loam that improves the growth of flowers, vegetable plants, shrubs, trees and lawns.

Full directions for all uses accompany each shipment. Order a 2-bushel sack, at least.

Prices on ton and carload lots upon request to large users like Golf Courses, Nurseries, Greenhouses, Estates, etc.

SODUS HUMUS COMPANY
192 Main St. Benton Harbor, Michigan



A Wagner Garden in Kentucky

Wagner Plans Beautiful Gardens

Wagner-planned gardens and estates are the highest expression of landscape art. We aim not to supplant Nature, but to supplement her in her rugged, natural beauty. Our gardeners guard jealously every natural advantage of your grounds, adding here and there those delicate, delightful touches which mark the difference between the really artistic and the commonplace surroundings.

Now is the time for fall planning and planting. Irls, Peonies and Flowering Shrubs for spring blooming—Evergreens and Conifers for winter cheer.

Write today for our large, illustrated fall catalog No. 193 and full particulars of our Landscape Service.

The Wagner Park Nurseries Company
Box 92 Sidney, Ohio
Florists—Nurserymen—Landscape Gardeners



Roses Planted in the Fall

(Continued from page 70)

vigor and broad adaptability. Gruss an Teplitz (probably not a real H. T.) will give an abundance of bright crimson blooms if not too violently abused. Radiance has reliably shown its pink beauty in many places, and Ophelia has emerged from the greenhouses to be a fine garden rose. Mrs. Aaron Ward, also an escape from the forcing-house of the florist, will delight with its apricot buds. Killarney, Lady Alice Stanley, the lovely new Columbia, La Tosca, Mad. Abel Chatenay, Mad. Second Weber, Duchess of Wellington—all these are likely to do well in most rose-gardens. Scores of other sorts will approve themselves on trial, and some will disappoint—if I knew certainly which, I would say so!

Just a word about winter protection for these fall-planted Hybrid Tea roses. As the outdoor-grown "open-ground" plants are received (I would never think of planting the little own-root pot-grown plants in the fall), they will have the full year's top-growth on

them. This should be pruned or "cut back" to not over six or seven buds or eyes on each stem, and not more than three stems to a plant. The roots also need to be pruned only to smooth any ragged ends. When setting in the prepared ground, they should be enough deeper than they grow in the nursery to cover the junction of the bud with the root at least 2". When solidly firmed into the soil—and loose planting is an assurance toward failure!—pull up 3" or 4" more of ground loosely about the stems. After this has frozen, weeks later, cover the ground with evergreen boughs or other loose litter, to serve as protection against the winter sun rather than against the winter's cold. This protection must be loose and open, not close and tight; it is to shield against sun and wind, and yet must permit air circulation. If the spring shows some freezing back, simply cut away the dead wood, and if the root is uninjured Nature will provide a new top.

Planning the Modern Laundry

(Continued from page 52)

The laundry is not complete without a simple well-arranged cabinet to provide for the storage of soap, starch, sleeve boards, clothes pins and other accessories. There may also be a compartment for brooms and mops where these essentials may be hung up.

The flooring material should be chosen with an idea for ease of cleanliness, comfort and durability. Wood is the most comfortable floor to work upon and is the cheapest but is difficult to keep clean and rots easily. Since tile and cement are too hard for comfort, a composition floor seems to be the ideal material. This can be carried 6" up the walls to form a sanitary base. A bell-trap can be placed in this floor to carry off the surplus water and to facilitate cleaning. For a trifling additional expenditure the floor under the hamper could be raised 3" above the main floor

of the laundry. This tends to keep the basket free from any moisture which might accumulate on the floor.

If expense is not too great a consideration a tile wainscot about 3' high on all four sides of the room adds to cleanliness and looks. A very good substitute however, is to plaster the wall with cement up to the same height and cover it with a gloss finished paint—this could be a shade darker than the wall above—and where the two meet paint a band of brown or blue about an inch wide.

The initial outlay of this up-to-date laundry is soon overbalanced by the saving in wages, by gas and electric bills, and which is of greatest importance, the time and strength of the housekeeper. These things far outweigh the matter of initial expense for installation.

Beauty and the Bathroom

(Continued from page 51)

There are some points in favor of the enameled tub. It doesn't absorb so much heat from the water; hence a hot bath can be obtained in it more quickly. It is lighter in weight, therefore more easy to install in frame houses and its plumbing is easier to handle. Furthermore, greater uniformity can be had in its construction.

In the tub which is built into the wall, there is a tendency to neglect proper piping conditions. When installing a solid tub, it is necessary to build a bulkhead in back of the tub so as to take care of the waste pipe which should be available to the plumber as it often needs a new washer. Or it must be built against a closet wall so that the pipes are easy to get at, or against a hall wall or some stable place.

Valves

There are myriads of styles of faucets, vents and outlets used today in tubs.

It was at first thought advisable to have the inlet as near the floor of the tub as possible in order to make the pour of the water practically soundless after the first inch or two came in. This is about the only advantage of this arrangement. It is far better to have the inlet higher up, either on top of the wall of the tub, or even in the

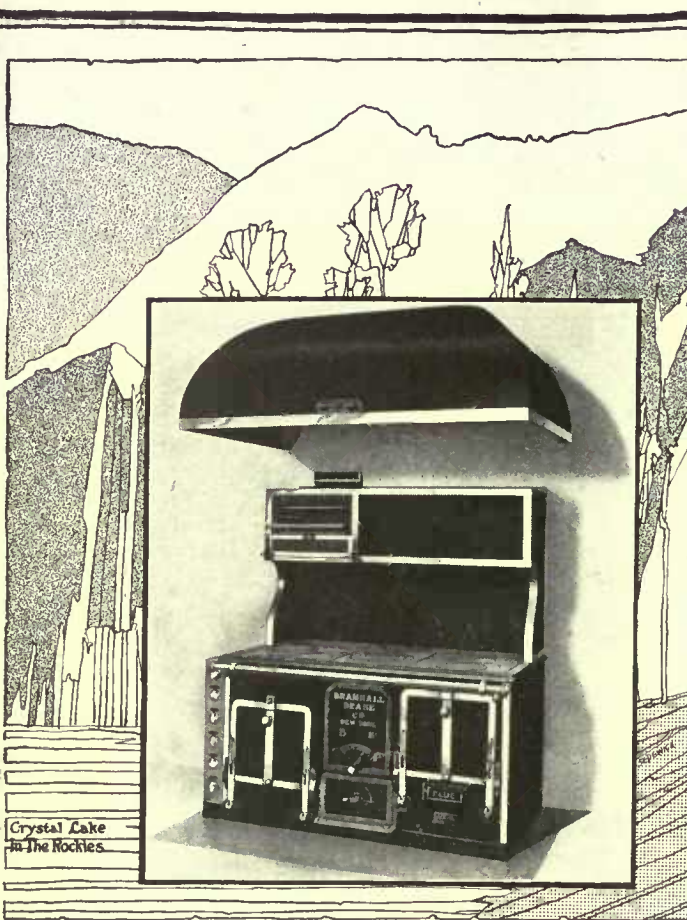
wall above the tub. If it is in the wall of the room it is impossible to hit one's back while bathing; and one may have a shampoo nozzle attached; or draw water from it whether one is in the tub or not, and when necessary, fill a pail or dish. There is more noise when the water is running into the tub, but what of it? If you have a good door on your room, that will silence the sound.

With the low inlet, there is a remote danger of drawing in through the pipe dirty water from the apartment above if some one is bathing in the tub which is a twin to yours. It is quite possible for this to happen unless the plumbing system is very well contrived.

One can have a hot water and a cold water faucet or one faucet from which both hot and cold come. This is a matter of taste. More often there are two, but many people like one, so that there can be a mixture of water, giving a comfortable temperature.

Tubs, of necessity, have to be placed in many ways. When in recesses or in a corner, the valves, etc., can be placed at one end. When against a wall, the piping can be placed above the bath in the wall. This method often lends a luxurious air to a room and has been utilized in the most elaborate ones.

(Continued on page 74)



Burn Electricity or Coal in this Deane French Range

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

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

Deane French Range

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

Consumption of fuel, be it electricity or coal, is held to a minimum. In fact, it has been said that the saving in fuel soon pays for the range.

The range illustrated, built of Armco rust-resisting iron, is made in two sizes. The electric section at the left end has a large oven, a cooking top composed of four plates and a broiler in the plate shelf. The coal section has one oven and a fire chamber. The French hood collects cooking vapors and prevents them from circulating about the house.

At your request, we will mail "The Heart of the Home", our portfolio of special ranges. If interested in the electric and coal range illustrated, ask for special folder.

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



Each radiator and coil to be equipped with one No. 1 Siphon Automatic Air Valve, manufactured by the Hoffman Specialty Company.

How your Architect can write heating comfort and small coal bills into your specifications

When your architect includes Hoffman valves in your heating specifications, he is planning a warm, cozy home for you, because Hoffman Valves assure

- [1] Radiators hot from end to end—a few seconds after you turn on the steam heat.
- [2] Radiators that radiate heat noiselessly—no banging or thundering.
- [3] No disastrous water and steam leaks.
- [4] Automatic perfection. Hoffman Valves are made right then sealed against meddling or need for adjusting.

No. 1 Hoffman Air Valve. The recognized standard for radiator venting in one pipe systems.

And so you get complete warmth on low steam pressure—hence small coal bills.

As soon as your steam system has been equipped with Hoffman Valves you will receive the Hoffman guarantee of five years' perfect operation. Be sure to ask your architect about it. Send to our New York office for the booklet, "More Heat from Less Coal."

No. 8 Hoffman Return Line Valve for vapor or vacuum systems



HOFFMAN VALVES

more heat from less coal

Chicago
150 N. Wells St.

HOFFMAN SPECIALTY CO., INC.
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Running Water for Every Home

The Kewanee Water Supply System ends lifting and filling of heavy water buckets in the kitchen and laundry, in the barn, milk house and garage. Simple in construction, requires little attention and works steadily day after day without getting out of order.

There is also a Kewanee Lighting Plant, and a Combination System supplying both running water and electric light, and a Sewage Disposal System.

Send for free booklet describing over 100 plants for farms, country houses, clubs, etc.

KEWANEE PRIVATE UTILITIES CO.

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Water Supply

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KAUFFMAN Radiator Shields

will
PROTECT DECORATIONS
and
ADD to the APPEARANCE
of YOUR ROOMS

Thousands in use.
They catch the dust and hold it.
Adds humidity also if you want it.

GLASS,
MARBLE,
OR
METAL
TOPS



KAUFFMAN ENGINEERING CO.
ST. LOUIS U. S. A.

KNAPE & VOGT

Garment Care System

Saves Closet Space



YOU can save from \$200 to \$500 on your new house by planning smaller, more efficient closets, made possible by the KNAPE & VOGT Garment Care System. Saves valuable space that can be allotted to other rooms, and assures the better care of wearing apparel.

The KNAPE & VOGT Garment Care System does away with hooks and crude hangers that destroy the beauty and set of your attire. Carriers are roller-bearing and operate easily on a telescoping slide. A slight pull brings the whole wardrobe out into the light and air of the room. There are special hangers for every garment and, as those for coats and jackets are shoulder-fitting and "nesting", more can be used on the carriers of this system.

Write us for particulars and suggestive plans whereby you can save money by installing the KNAPE & VOGT Garment Care System in your new home, or by which you can modernize your old closet.

This system of garment care modernizes closets in old or new homes, apartment houses, hotels, clubs, lodges, etc. Installation in old closets is easily effected by attaching over top of door casing and to rear wall. A screw driver is the only tool required. Carriers are made in all sizes from 12 to 60 inches in length.

On sale at hardware and department stores. If not immediately obtainable at yours, write us giving closet dimensions and we will see that you are supplied.

KNAPE & VOGT MFG. CO.
GRAND RAPIDS, MICHIGAN

New York, 168 Church Street Chicago, 546 Washington Blvd.
St. Louis, Title Guarantee Bldg. Boston, 86 High Street
San Francisco, Rialto Bldg. Minneapolis, Soo Line Bldg.



The light percolates around the mirror on to the face. Courtesy of Edison Co.

Beauty and the Bathroom

(Continued from page 72)

Nearly every modern bath has a shower of some description.

The difficulty with the shower is the splashiness of it. The first protective device was a cloth on a bracket. This is still used to a great extent, but the ideal arrangement is to have the shower in a closet designed for it, opening into the room. This closet may be of glass, marble, or tile, with a cloth curtain or a door to match the material of which the section is built. The door should be as small as possible. Twenty inches is quite large enough. The smaller the opening, the less chance for the escape of water. Besides, a large door is a nuisance to clean.

When the compartment is used there can be, besides the ordinary head bath, a needle bath. This may consist of from eight to twelve nozzles pointing in from the four corners of the compartment, or it may be a series of apertures in metal pipes hung around the inside of the compartment. When the separate compartment for the shower is not desired, one may find a substitute for the sheet in the arrangement shown in the Felix Warburg bathroom picture in this article. The glass sheets are practical and not cumbersome. Nevertheless, they involve more cleaning, and in the average home this must be considered today.

Mixing the Water

There are various propositions on the market to mix the water in the shower so that it can not scald the bather. One manufacturer offers a little toe pipe, with which to test the temperature of the water before starting the bath. These things are more or less desirable and dependable but are not at all necessary.

It is best to have the valves at the entrance as you walk into the shower, so that your arm may not be under the flow when it begins. If the piping is well done and the valves work, the mixture of hot and cold water can be tempered sufficiently to be safe and comfortable. Here, as well as in every other department of purchasing, you are told a lot of things, and if inexperienced, you may be horribly taken in, and led to buy a lot of unnecessary things, which though good in themselves, are quite dispensable.

The shower bath compartment must, of course, be large enough to permit the bather to stand inside without having to be all the time under the shower. This is an important point. Glass doors are not necessary either for a tiled or for a marble compartment. A light weight curtain is good, with the smallest possible entrance. This obviates the cleaning of the door.

Tiled floors and floors of honed marble are better for shower receptors than are the porcelain ones. They fit into the building problem better, can be made in any size and are less slippery. Be very careful in selecting the plumber who puts in your shower, because unless the drain and curb are absolutely right

you will be exposed to the danger of flooding the room and the partitions of the house.

Lavatories and Tables

The styles of these are legion. The sizes are so well standardized that unless one wants them made according to some bizarre pattern it is not necessary to give dimensions. The usual length is about 33". This is ample and graceful. The 54" takes more space than most bathrooms can give up to the lavatory, and makes quite unnecessary bulk. The 33" lavatory—and any smaller size—can be made of vitrified china, which is handsomer and less absorbent than the solid porcelain lavatory. The vitrified china is fired, and therefore it is difficult to make in large pieces.

Lavatories may be made for corners, or straight walls. They may have two legs, or a center pedestal or four legs, or they may be simply hung on brackets. Two legs, however, is the usual style, although four makes a very luxurious looking table. The legs can be had in nickel, glass, brass or in the handsomest types of gold, with carving or some other kind of design.

There has been a reversion, too, in the lavatory. The new style is to make them of imported marble, cut in one piece. With these the gold leg is suitable, also the glass which looks well and is most satisfactory, being easy to clean. Soft American marble is absorbent and stains easily, so when you use marble, get the imported if possible. Another point should be noted in buying the lavatory,—have enough space on it so that it can hold a glass; otherwise extra cost will accrue from breakage and ruined nerves.

In addition to the lavatory, as we have said, is the bidet, and the dressing table. The latter is sometimes made of glass on gold, nickel or brass standards, but it is oftener made of vitrified porcelain on four legs.

Faucets

The faucets on tubs, lavatories, bidet, shower, etc., require a great deal of care, since they must be cleaned so often. Various materials have been used, such as cut glass, porcelain and nickel, porcelain-like enamel, brass, silver, gold, etc. For a very rich room, gold and cut glass, or the gold alone is beautiful. But for most rooms the porcelain and nickel faucets are the very best and demand the least care. All-white enamel is not durable and is hard to take care of properly.

It is very much better to have one faucet through which both hot and cold water can flow. The faucet should have an overhang of at least 1" from the side of the lavatory, so that it will be possible to get a glass under it for filling or your hand under for washing, thus obviating the necessity of filling a basin every time you want to rinse

(Continued on page 76)

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Beauty and the Bathroom

(Continued from page 74)

your hands. There are fancy faucets which do not meet these requirements, but avoid them. Faucets which only flow when held are a curse and should only be used in public places where the water tax is high.

What you must look out for in the floor tile is that it be as little slippery as possible. Therefore do not get a glazed tile. More and more floors are being tiled in colors, to match the home scheme. Also, the dull tile obviates the squeak occasioned by the shoe touching it. This is a minor point, but one worthy of notice.

Walls can be tiled to any height desired. In the average room the tile is carried only 4'6" up except at the point where the shower is installed. There it should be carried up 7'.

The Closet

The syphon type is, of course, the best obtainable. Many closets are sold especially from catalog and by mail, as absolutely silent. Never, if you can help it, buy anything of this sort from a photograph. No closet can be absolutely silent. If there is any flow at all, complete silence would be impossible. A minimum of noise is the best that can be achieved, and the best makers have closets of this sort.

The bowls are generally of porcelain, and the best ones are of vitrified china (really porcelain), which is non-absorbent and quite the thing for this use because of the freedom from discoloration.

For general use, the less wood around the seat, the better.

The tank as a flushing medium is still about the best thing to use. There are on the market various flush valve types, some of which operate with a foot button on the floor or with a hand lever on the right side of the closet. These may be good in some locations, but neither the ordinary plumber nor the man in the house can repair them in an emergency. The piping in the

valve type of flusher requires careful arrangement to avoid trouble.

Sometimes it is rather convenient to have the closet in a doored recess opening into the room and available from the hall as well. This is especially to the point when there are few bathrooms in the house.

Incidental Fittings

Chairs and stools are usually in white enamel or in fancy rooms are made to match the general style which prevails in the decoration.

The question of closets in the bathroom is entirely dependent upon individual taste. You can have the wall and mirror finished type, or the long door regular closet, or a combination of these, with or without full length mirror. In some rooms a glass shelved linen closet is found to be a real convenience.

The soap racks, etc., have lately become recessed in walls. This system is not popular, however, because, although useful and economical for hotel or institutional use, it adds no charm to the fine bathroom. Rather, it detracts from its dignity.

A nice way to have scales in a bathroom is to have the dial encased in the wall, and the tray on which one stands, sunk into the floor. This arrangement economizes space and is very welcome to fastidious people.

Plan the bathroom of your house early. Talk with your architect. Insist upon the best and get it. Your bathroom need consist of very few things, in the last analysis, and the wisest plan is to get the best. The cost will be from \$250 upwards, for fixtures. However, it is wisest to buy the best you can afford so that a replacement cost is obviated. There must be no skimping of plumbing work, because that would be a menace to both health and wealth, and the plumbing costs no more for good material than for bad.

Collecting Autographs

(Continued from page 27)

On the other hand the growing interest in real autograph collecting has led to devising many delightful and legitimate uses for autograph letters and documents. I know of no more attractive a wall-decoration for a library than framed original letters of famous writers. These are made doubly interesting by having portraits of the writers, preferably small engraved ones, placed within the same mount with the autograph letters. Rare letters so mounted should never be pasted down on the boards of the mount, but should be tipped with paste (never with glue) and placed under the mat opening. Wide frames are unsuitable for autographs, very narrow wood strips being used instead.

A few unusually interesting autographs may well be called a collection, although one would not care to frame an extensive group of autographs. A large collection of letters is best arranged with each piece in a separate folder on the outside of which is written a brief biographical sketch of the writer of the document contained therein, together with a clearly written transcription of the writing if it happens that the autograph is difficult to decipher readily.

Again, autographs may be inserted to add interest to such books as they may have definite connection with. In my own library I have, in addition to books autographed by their authors, other volumes which have become "association books" likewise by the insertion of auto-

graph letters and documents. Some collectors have taken a single work, a Life of Napoleon, for instance, and by the addition of autograph material and prints have expanded one volume into twenty or more. As for myself, I have been content with the addition of a treasure or two, leaving to those who have but a single hobby, and that tethered to such a post, to pursue this sort of extended extra illustration known as "Grangerizing," from the method used by an 18th Century writer, the Rev. James Granger in illustrating his Biographical History of England. It must be admitted that Grangerizing is a very fascinating hobby and one that is applicable to every product of literary endeavor.

The uninitiated who might become interested in autographs are often frightened away by imagining that interesting autographs are beyond reach and beyond purse. True it is that good autographs are becoming more scarce as collecting them increases, but collections are constantly being dispersed by public or private sale; new "finds" are likewise constantly coming to light. Fortunately for the collector America has become an important market for autographs, and several noted dealers in autographs lend impetus to the pursuit. Of course fine letters by great makers of history are not to be had for a song, except through those happy accidents which add zest to collecting of any sort. I once obtained

(Continued on page 78)



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Collecting Autographs

(Continued from page 76)



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for fifty cents a letter written by Martha Washington on note-paper watermarked with a portrait of her illustrious spouse, a note that would probably fetch at least a hundred and fifty dollars had not disaster overtaken and destroyed it. A holograph letter by Button Gwinnett, a signer of the Declaration of Independence would, if such were extant, bring at least \$25,000, although the discovery of a hundred Gwinnett letters would send any such price tumbling. I know of only one autograph letter signed by Thomas Luch, Jr., another signer, and this brought something like \$7,000, when sold some years ago. It is now in the collection of the New York Public Library. On the other hand I find in a catalogue just issued by a noted American dealer fine letters by other signers at moderate prices, one by Stephen Hopkins of Rhode Island at \$20, one by Samuel Huntington of Connecticut at \$10 and so on. This same catalogue offers one an autograph note by John Greenleaf Whittier for \$2, a page of William Cullen Bryant's translation of the *Odyssey* in his own handwriting for \$5, an extremely interesting letter on political matters and giving her ideas as to future life by the famous Sarah, Duchess of Marlborough for \$10, a letter by Ouida, the novelist for \$3, the autograph manuscript, signed, of Jules Verne's *Memories of Infancy and Youth*, a poem in manuscript by Walt Whitman at \$10, while a fine two-page letter by Emile Zola may be had for less than half of that.

Thus one need have no fear that autograph collecting or the collecting of a few fine autographs for the purpose of enhancing the interest of a room is beyond the purse or the possibility. Whether library, music-room, hall or living-room, autographs offer a suggestion for making one's house more interesting.

It is not everyone, I know, who shares with me a delight in catalogs, catalogs for the sake of many things, and—I do confess it!—catalogs for their own sake. It is an enlightening diver-

sion with which those who do not know its seductions might have little patience. but I daresay that if such Philistines could be persuaded to dip into the lore such brochures hold forth, they would at least make exception in their anathema to catalogs of autographs. Had it not been for a catalog of autographs that arrived in the morning's post I would never have known that Lord Byron contemplated going to America to start as a planter, that it was Brahms' dislike for concerts that kept him from a trip to England, Petrograd and Paris, that Charles I had his stationer account for a "skynne of vellome being guilt and lymnd very faier," that G. P. R. James troubled to send a friend a recipe for an infusion of roses, that Ruskin was "pulled up" in his plans of casting from the ducal palace by "the need of paying a tax of a hundred per cent"—how we can feel for him!—and that Robert Louis Stevenson had no idea that his *Dr. Jekyll and Mr. Hyde* would go "into any other form than the ignoble shillingswort," and also that "publishers are thrifty," highly important matters as you will agree! Blessed catalogs!

Yes, gentle reader, I can recommend autograph collecting highly; one has but to begin; there is no ending! But let not enthusiasm carry discretion along the historic road traveled by the late M. Michel Chasles of France, a noted scientist, who, incredible as it may seem, was induced by a man named Vrain-Lucas to purchase from him a collection of 27,000 "autographs" for 150,000 francs, nearly all of which were the most ridiculous forgeries, including letters written in the French language attributed by the suave Vrain-Lucas to the authorship of Julius Caesar, Cleopatra, Vercingetorix, Judas Iscariot, Sappho, Tiberius Caesar and, of course, Mary Magdalene! But the world, fortunately, is not as full of preoccupied scientists as it is of ingenious charlatans, and the affaire Vrain-Lucas did not, fortunately, fall as a death blow to autograph collecting.

Engaging a Landscape Architect

(Continued from page 40)

and its surroundings, he will fail in a large measure, even if the garden is ever so beautiful in itself.

That is one of the greatest charms of the landscape architect's work—the infinite variety of it, for no two gardens ought ever to be alike.

And what a host of kinds there are—terrace gardens for hillsides, shady gardens for woods and courtyards, formal gardens and naturalistic ones, walled gardens, rock gardens, rose gardens, shrub gardens, and even vine gardens, stately gardens with fountains and statues, with box bushes and bay trees, and intimate gardens with a seat beneath an apple tree, large gardens and gardens that are made up of a myriad of small subdivisions, gardens with long vistas, and tiny gardens that nestle so close to rooms that they become veritable parts of them.

On this first visit, too, it is really important for the landscape architect to determine—I might call it sense or feeling—your social position, the kind of entertaining you do and the scale upon which you live. Besides, he will want to know how much you will spend on the garden and how much you can afford for the upkeep of it. All these things will determine the nature of your garden.

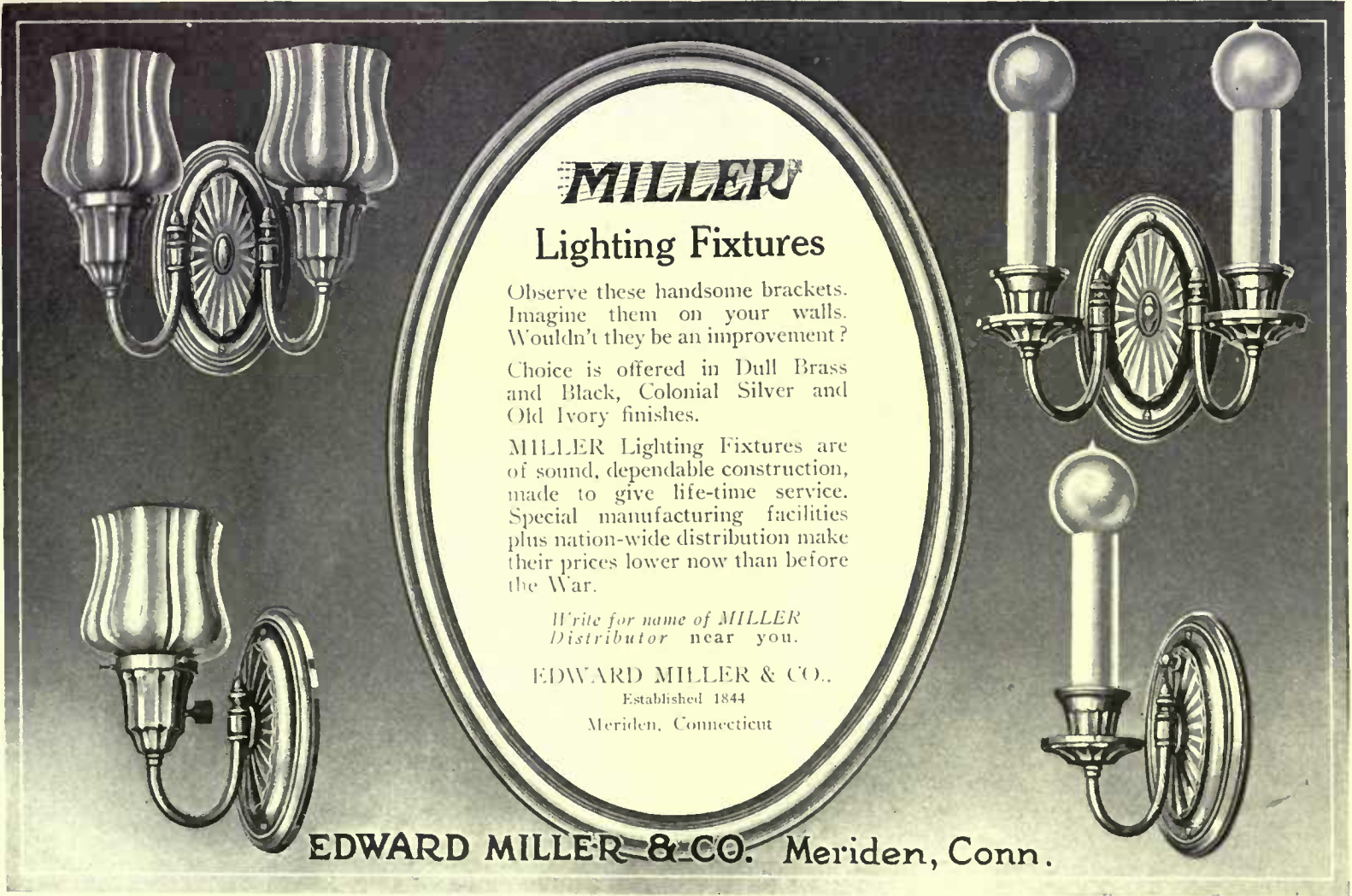
The maintenance of the garden is a very serious problem today, with the shortage and high cost of labor, but somehow I feel that just these difficul-

ties will be the impetus to new and fresh garden developments. After all, these difficulties are not new ones—the change from the old and *passée* bedding-out of plants to the use of the herbaceous border, for instance, was due, no doubt, as much to an increase in wages as to the decadence into which the bedding plant had fallen. So foresight into the cost of maintenance is very essential.

I have visited just recently some extremely rich gardens with marble fountains, great walls and statues, great yews and box and cedar hedges—wonderfully effective. Such gardens are very expensive to build but comparatively simple to take care of. On the other hand, charming little shrubby gardens can be arranged with deciduous plants whose cost and care will be a negligible quantity. The flowers for a garden are its smallest expenditure, and herbaceous borders can be ever so simple for maintenance, but they do require not only constant attention but intelligent and loving care to keep them in beauty year after year.

All these matters the landscape architect is storing up in his mind—most likely while you are having a very amiable conversation and are getting acquainted with one another. This getting acquainted is important in itself. You must like his—or her—personality and trust his artistic judgment in much

(Continued on page 82)



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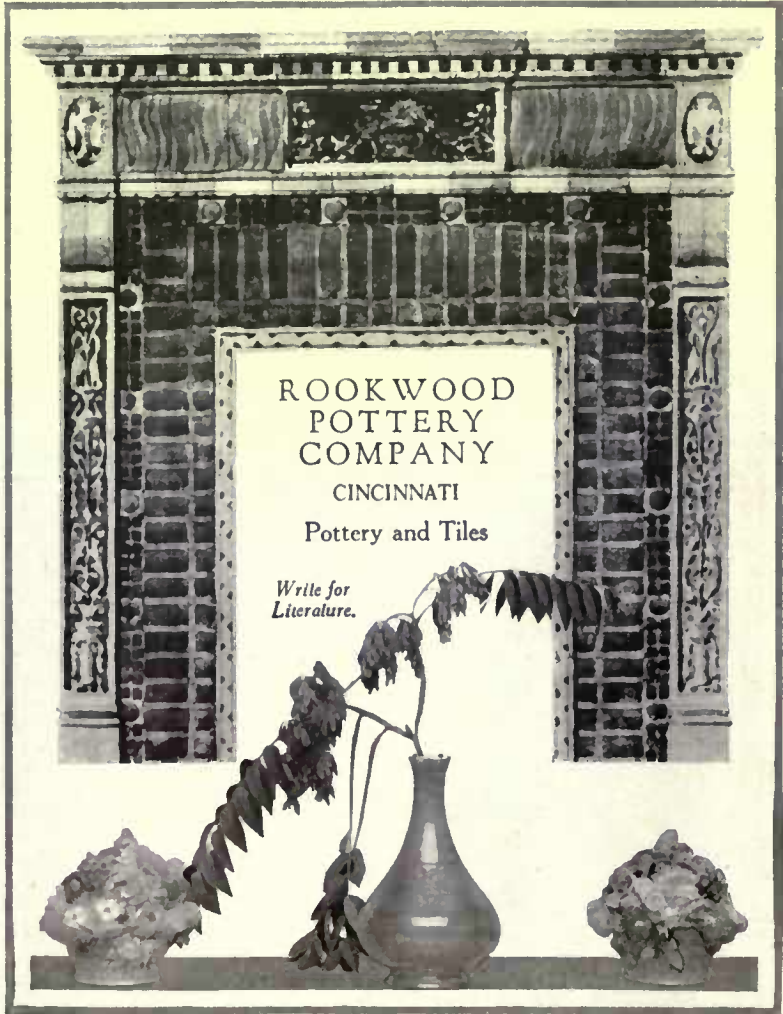


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SEEN in the SHOPS

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(27) A charming grouping is shown at the bottom of this page. The wrought iron and gilt candelabra are unusually graceful and one has a choice of orange, old gold or blue candles. The price, including candles, is \$18.50 a pair.

(28) The fruit bowl in the center with the delicate, open-work top is of deep, cream-colored pottery. An interesting and lovely effect could be obtained by filling the bowl with oranges and using orange-colored candles. The bowl is priced at \$17.50.

(29) In the same shop that has so many charming things, I found a painted wood box or hamper. It is a copy of an old Dutch box and is 15" x 22" and 22" high. It is gaily decorated with flowers and a landscape design on a buff ground. The price is \$35.

(30) The widespread interest in dogs has created a demand for good-looking dog collars. In a shop known for the excellence of its sporting outfits, I found some collars heavily studded with brass and a brass name plate. They come in tan, red and dark green leather and are 1 1/2" wide and range in length from 12 1/2" to 18". Price \$2.50. Leashes of the best quality English harness leather can be had from \$1.30 to \$2.75.



Boudoir clock 17" high. Ivory with colored flowers, gilt or polychrome. \$7.50

(31) For the fall house cleaning comes a wool wall brush that cannot injure the most delicate wall paper. It is made of soft, white wool and has both a long and short handle. From \$1.60 up.

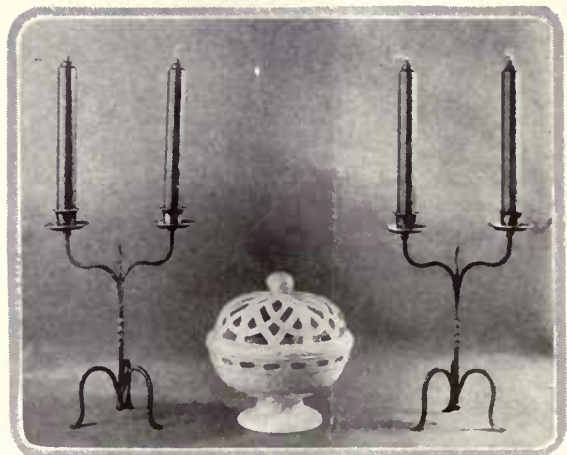
(32) The little painted table illustrated, is a delightful and useful accessory to any room. It folds up and can be tucked away, if desired. It comes in black, green or red, ornamented with gold, and is \$18.

(33) The Wedgewood comport illustrated is cream colored and stands about 5 1/2" high. A pair of these would be charming on any table. \$20 the pair.

(34) An unusual Italian candelabra is of wrought iron combined with a Russian pottery vase in dull, old-rose color, on a teak-wood stand. A pair of these would be excellent decorations for a mantel. \$75 each.

(35) One can never have too many bowls, especially in summer when flowers should be everywhere. Frosted glass bowls, 10" in diameter and 4" high, that can be used for either fruit or flowers come in turquoise blue, pink, orange or black. \$5.

(36) The tin bonbonnière illustrated is another expression of the vogue for (Continued on page 86)



This pair of wrought iron candelabra, 22" high, are \$18.50 including candles. The cream pottery fruit bowl is \$17.50

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is recognized the country over, as genuinely practical, easy to apply and operate. Above all it is efficient, good to look at and extraordinarily durable.

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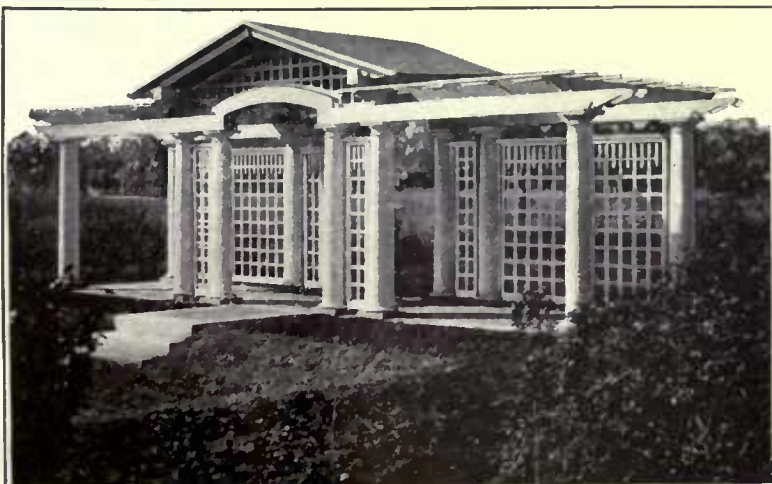
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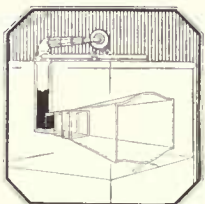


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DEALERS EVERYWHERE



The Cheney Acoustic Throat



Off one side of the main path is this little bird lawn and pool, set around with perennial plantings and fenced in with white pickets

Engaging a Landscape Architect

(Continued from page 78)

the same way as you must have confidence in your physician. On the other hand, the landscape architect will be interested in your ideas and in all your likes about flowers, for the landscape architect is most successful if he is able to interpret your individuality in your garden and make you love it as much as if you had planned it all yourself. Flower gardens are perhaps most personal, and they will reveal your feeling for flowers and their color as much as they will reveal the art of the landscape architect himself. Some landscape architects have a strong feeling for design—and often think little of the planting—some have a strong feeling for form, so that their borders become veritable sculptural friezes, while others, again, are particularly sensitive to color—be it subtle appreciation or a broader feeling—and they make gardens as wonderful as paintings.

After this first visit the landscape architect prepares sketches and plans. The method for paying for plans and for the supervision of the work under execution varies according to the type of the work and according to the wishes of the client. These charges may be divided, roughly, under three heads: First, the charge may be a fixed sum for stated professional services. By this method a separate charge may be made for each visit and plan, or for the total services, including plans. The second is a percentage charge on the total cost of the work executed. This percentage basis of charge is a common one—espe-


cially for large work and is similar to an architect's charge. I believe that the third—a per-diem charge for the time of the landscape architect and of his assistants for visits and consultations or for supervision of the work being executed—is the more usual method among landscape architects. Plans and office work are then charged for at a similar rate, according to the time spent upon the work. It is well to note that you pay a landscape architect for his services and for his artistic ability and that he takes no commissions on materials nor makes any commercial profit on material or labor.

The reading of plans is generally a difficult thing for laymen. I do hope that aeroplane riding will become more general, for I am sure that then plans will have a new fascination and a real meaning for everyone, for plans are drawn as if seen from above. Many people do not realize just what a plan is—that it is, first of all, a record of an idea, often an assemblage of many complex ideas into an organized whole. Sometimes plans are the result of much study and time, and, again, they will be drawn overnight, as it were, in a flash of genius resulting, of course, from a fund of knowledge and experience acquired through years. A plan, then, is the work of the mind, and that is why this mere thing on paper is so valuable.

After a general plan has been prepared then come the working plans for contractors and gardeners—drainage plans, (Continued on page 84)



Although the Alexandre house is quite close to the road, there was space enough for planting in front, a natural planting that gives the house a comfortable setting




THE SPIRIT OF THE
EARLY COLONIAL OR
GEORGIAN PERIOD
IS RECALLED IN THIS
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Plate 11 which we shall be pleased to send upon request.

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THE hand carving
in this solid figured
walnut silver cabinet
of the early Italian
period is typical of the
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96-98 Federal Street

Engaging a Landscape Architect

(Continued from page 82)

grading plans, and all plans for construction of seats, pools, steps, etc. The number of these plans and their complexity depend upon the complexity of the work. They may be ever so simple—in fact, sometimes there may be no plan at all, for the garden may be staked out right on the grounds and verbal instructions given to the gardener. And, unless there is much construction, the outside help of contractors is not always necessary where the gardener is able to carry out the work.

And then there is the planting plan. So many people do not seem to understand the value of a planting plan. I know of wealthy men who buy valuable paintings, but have objected to pay for planting plans because they did not realize that planting plans may hold within their complexity of names a whole series of wonderful pictures. A planting plan is a record of an artistic conception. In reality it is more than a record of one conception, for it portrays at one time the effects of an entire season. And it is more than that, for it is a guide to the landscape architect when he supervises the planting. The handling of plants on a plan, and then in the garden, is similar to the brush work of a painter. It is a matter of individual choice and temperament. That is why some landscape architects who are particularly interested in flower gardens have to supervise the planting personally so that their conceptions which are rendered in a plan may be rightly interpreted upon the ground. This is not always possible, however, and must be entrusted to assistants, who may do it well if they work in the spirit of eager discipleship. You have no idea how much a matter of individual feeling a planting plan is. I formerly interpreted plans for sev-

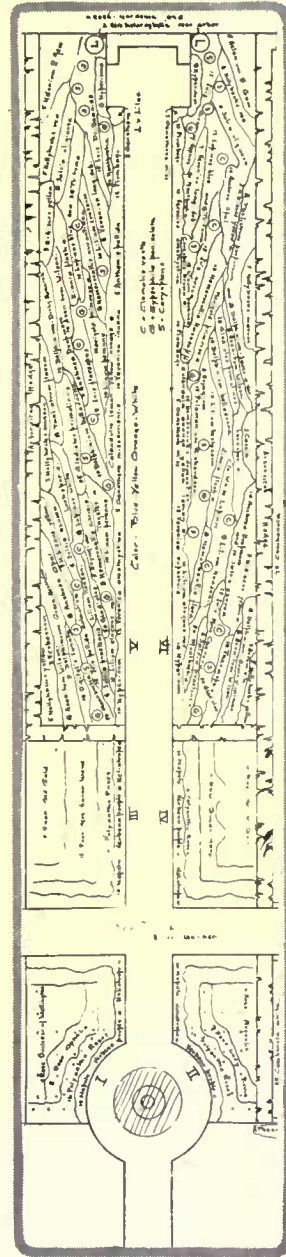
eral landscape architects, and yet I find that my own plans have but little similarity to any of theirs.

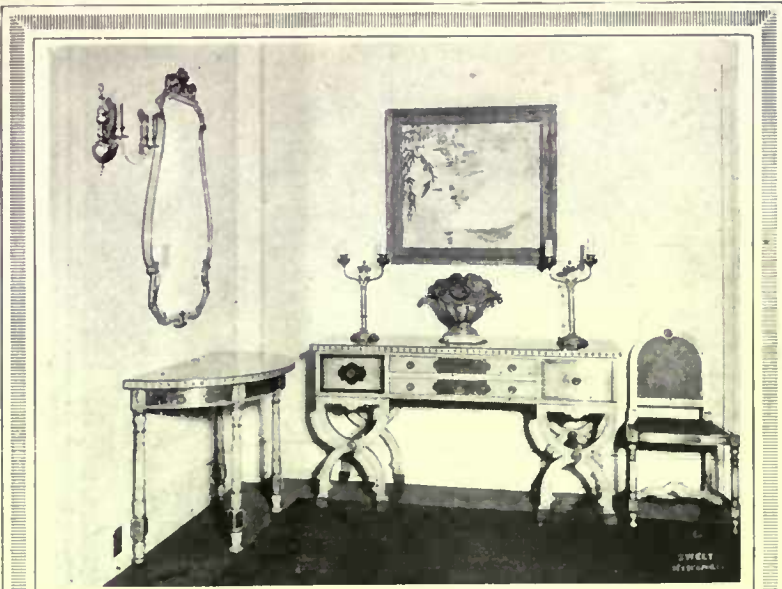
Planting lists and orders accompany each planting plan. Some landscape architects give out their whole planting lists to a nursery, who will fill all the orders. Other landscape architects do all this ordering themselves and make every substitution themselves. I like this second method best myself. It sometimes involves a great deal of time and trouble, but I have always found it worth while in the end.

A garden is, perhaps, the most perishable product of art. It is subject to the caprices of nature and of men and its inherent beauty may be lost in a season. For this reason it is advisable to retain the services of the landscape architect, whenever it is possible, so that the garden may retain its beauty. The flowers are not only growing and spreading and sometimes dying out, but there are bulbs to be added and annuals to renew—and once you realize the infinite amount of detail there is to be taken care of you will appreciate the yearly supervision of the landscape architect. For this service the landscape architect will sometimes make a yearly retaining fee—and come as often as he finds it necessary—or, again, he may simply charge you for the number of visits that he makes.

I like this maintenance work very much. It has given me an opportunity not only of making some very firm friends among my clients, but has given me the joy of watching my gardens develop in beauty and pleasure-giving capacity.

The planting plan is usually executed by one of the architect's assistants. This shows the main path in the Alexandre garden.

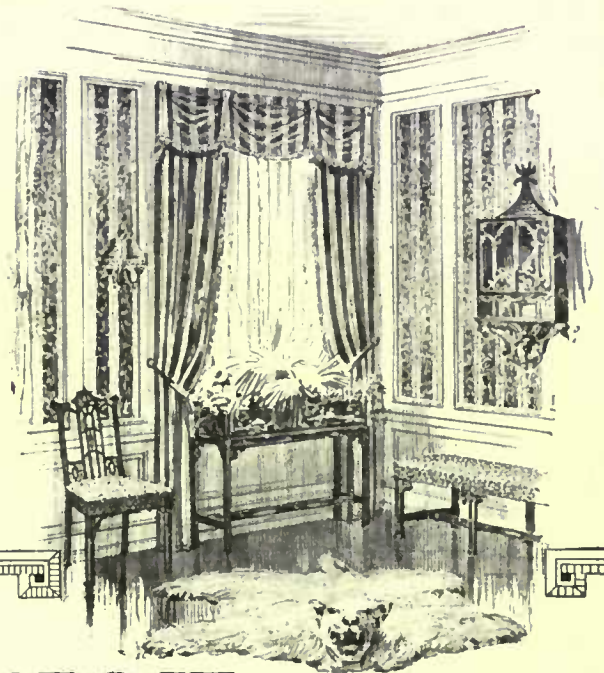




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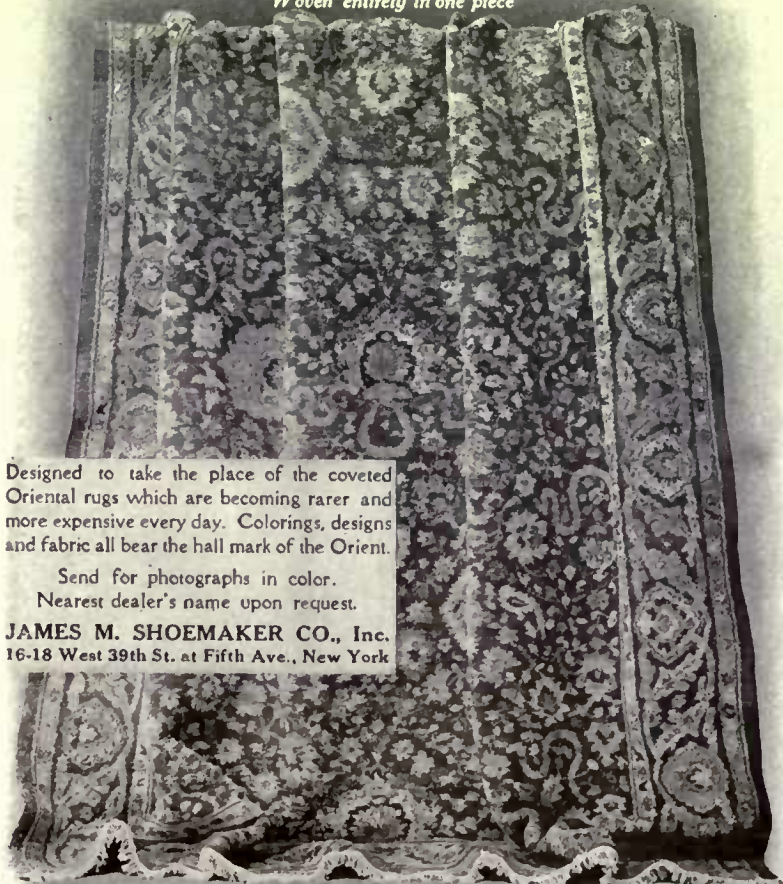
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Laristan study

Medium old blue predominates in the ground while gold, taupe, rose and mulberry in many shadings color the figures of this rug.



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Do you know how many times the springs should be tied?

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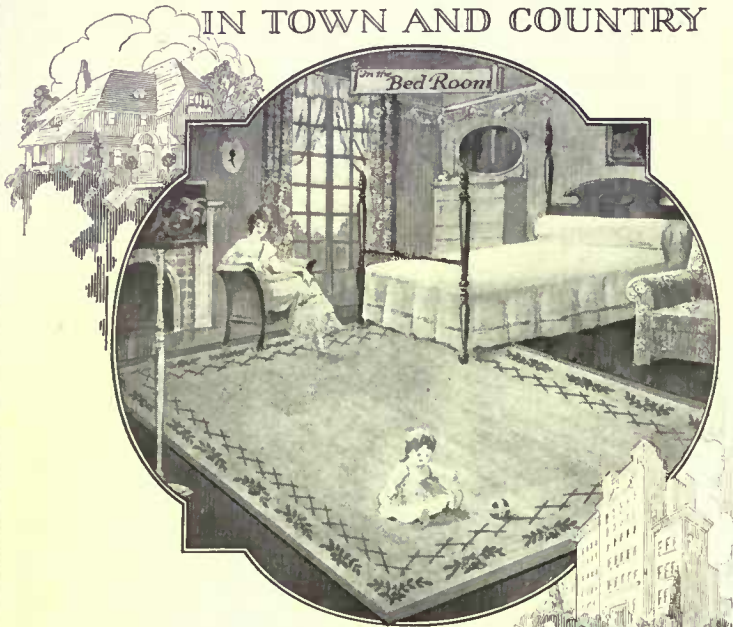
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It's your protection and our guarantee



A painted tin bonboniere which may be had in green, pink, blue or ivory. \$15

Seen in the Shops

(Continued from page 80)

tin flowers. It is effective and will harmonize with different color schemes as it comes in pale green, pink, blue or ivory with vari-colored flowers, all in tin. \$15.

(37) The French boudoir clock pictured, is ivory color with a blend of blue and pink flowers. It is 17" long and has a 30-hour movement. It may also be had in gilt or polychrome. \$7.50.

(38) There is always an odd spot in the house that needs a lamp. Sometimes it is a very small lamp that is required. The little lamp, shown on another page, is an unusual value. It is 13" high, of pottery, in orange, old-rose, blue or heliotrope with a decorated parchment shade to match. Complete on a black stand. \$10.

(39) A little tip-table that will be found most useful in the city apartment or country house is of mahogany with an inlay in the center. It measures 17" across and is 22" high. \$11.50.

(40) If you have not an electric ice-cream freezer, the next best thing is a vacuum freezer that is a refrigerating plant on a small scale. No labor is required to freeze

two quarts of cream, the chemical action of the salt, ice and vacuum doing the work. \$5.

(41) The bowl shown here is a good example of the effectiveness of Italian pottery. It is cream colored, decorated with a band of bright blue and pink roses and leaves. It is only \$5. The wrought iron stand is \$10.

(42) In the same shop that housed the Italian bowl, I found some candlesticks, copies of old Italian ones. They are of composition, old blue and gold and extremely effective. They are \$12 a pair and are about 12" high.

(43) In electrical appliances, nothing is of greater comfort than an immersion water heater. By simply placing this rod in a glass of water and turning

on the current, the water is heated almost immediately. It is 7" long and is \$6.25. A larger, crookneck shaped one, is \$8.50.

(44) Another electrical convenience is a small toaster stove that is large enough for a slice of bread and a pot of coffee to cook at the same time. It is \$7.

(45) Among the many attractive ac-



Handkerchief box covered in heavy, lacquered paper. \$2.75



This cream-colored Wedgewood compot, 5½" high, is \$10



A decorated Italian pottery bowl is \$5. Iron stand \$10



A painted, folding table comes in black, green or red, ornamented with gold. \$18

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SPECIAL
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your preference to pieces equipped with Domes of Silence. By using them, the manufacturer and dealer show their regard for quality throughout.

FOR the furniture already in your home, get Domes of Silence at any hardware or department store.

When buying furniture give



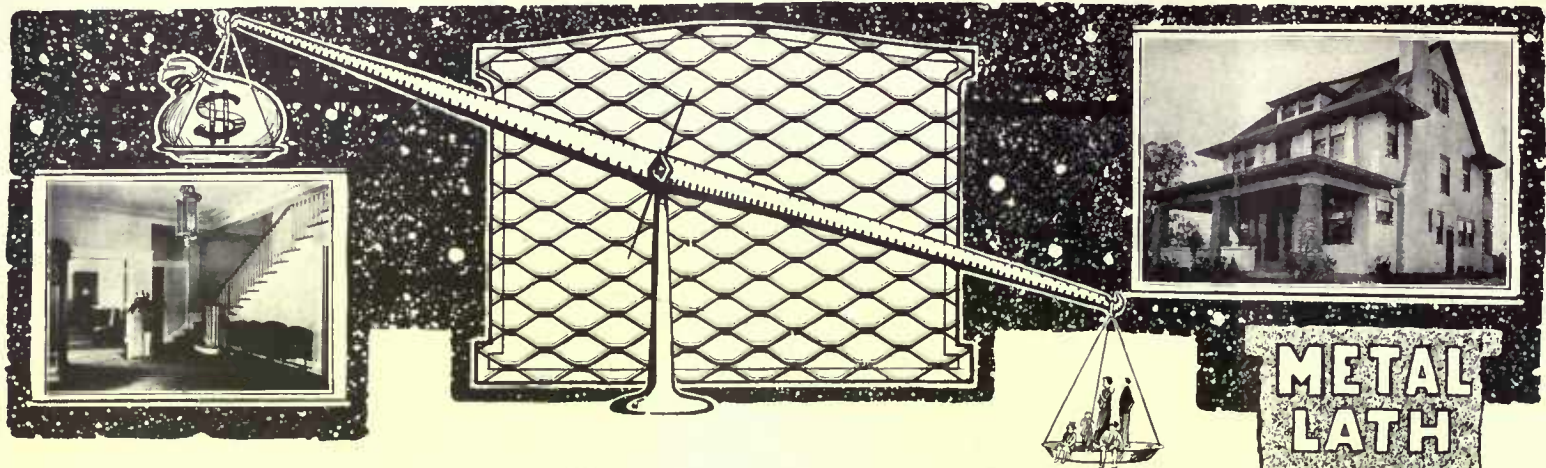
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Consider this *before* you build.

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Last year more than 70% of all fires occurred in residences and more than 23,000 lives were lost. One of the objectives of Fire Prevention Week—October 3rd to 9th and of Metal Lath Week, observed during the same period, is to urge people to *build safely*—to stop the awful life and property loss by using fire resisting building materials such as *Kno-Burn Metal Lath*.

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OCT. 3-9

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Better Cooking With the Duplex Alcazar

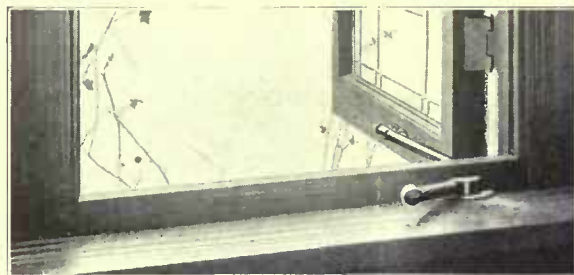
YOU can make your cooking better, quicker and much more efficient if you use the **DUPLEX ALCAZAR**, the stove with the perfect heat control. In the summer, with the **DUPLEX ALCAZAR**, you can burn gas and keep the kitchen cool. In the winter, cook with coal or wood and keep warm. This three-fuel stove makes your kitchen a miracle of comfort the whole year 'round.

*For sections where gas is not to be had, there is a **DUPLEX ALCAZAR** now for **OIL** and **COAL** or **WOOD**. Write for our literature.*

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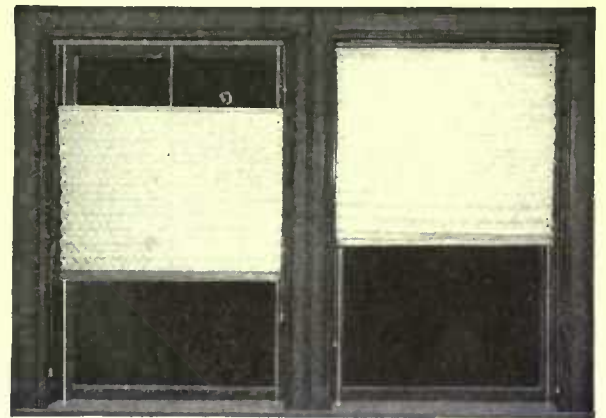


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give you perfect control of both light and ventilation; combining air-comfort and eye-comfort with privacy.

From the outside, they give the effect of expensive Venetian Blinds or puff shades, yet they cost less, measured by years of service, than the cheapest spring-roller shades.

Athey Perennial Shades are made of a superior quality of Imperial Herringbone weave coutil cloth; reinforced and double-stitched at the accordion-pleats. They are raised from the bottom, lowered from the top, or "bunched" in a small space any

place on the window, by the easy and convenient pull of cords at the sides.

They admit the breezes without flapping; do not interfere with opening and closing of windows; and allow you to "follow the Sun," so as to admit light and air, yet protect rugs, carpets and draperies from direct sunlight.

An "Athey-dressed" house bears the stamp of a fine gentility; has an air of distinction; and gives its "inhabitants" a luxurious sense of comfort and satisfaction.

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Name any painting job. There is a Bay State paint, stain, varnish or enamel to do it.

Try INOROUT Varnish. For any work, indoors or out, you will find it the finest varnish you have ever used.



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Paint and Varnish Makers

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New York Office: Architects Bldg.

Philadelphia Office, 1524 Chestnut St.



These andirons of wrought iron are a copy of some old Welsh ones. They are 32" high. \$55

Seen in the Shops

(Continued from page 86)

cessories for the kitchen, comes a white enameled tin spice box. It is 11" x 8" x 4½" and is fitted with six separate tin boxes for cloves, ginger, cinnamon, allspice, nutmeg and mace. Also a grater. \$3.85.

(46) In this day of small apartments, refrigerators must conform in size to the average kitchenette to be of any real use. An excellent refrigerator only 20" wide, 40" deep and 37" high is \$28. It has two compartments, for ice and food, and is of white enameled wood.

(47) In another shop given up to beautiful and unusual things, I saw a set of six after-dinner coffee cups in the lovely silver lustre ware. The inside of the cup is a soft, pale green. The price for six is \$22.

(48) The andirons shown at the top of the page are a copy of some old Welsh ones. They are 32" high and are of wrought iron. \$55 the pair.

(49) The handkerchief box illustrated

on another page is of heavy cardboard covered in imported lacquered paper in different designs. The cover is hinged. \$2.75.

(50) A charming little sewing stand that is useful as well as decorative, is \$16. It is of mahogany and has two compartments to hold the sewing as well as two drawers for spools, etc. It is 24" high.

(51) A utensil that will hold a prominent place in the efficient kitchen of today, is of heavy tin, 19" long, 12" wide and 10" high. It can be used as a fruit canner, corn boiler or ham boiler. It is fitted with a detachable rack to hold preserve jars. \$3.50.

Under the present market conditions we cannot guarantee that these prices will remain the same.

Articles such as glass, furniture, etc., require special crating for which an additional charge is necessarily made.

NOTES of the GARDEN CLUBS

THE Garden Club of Short Hills, N. J., Mrs. John A. Stewart, President, organized 1907, has thirty active members (women) and includes men in its associate membership list of fifteen. Meetings are held monthly in winter and weekly in summer, and the Club arranges a daffodil, rose, and dahlia show. The last named show has been held for twelve years and is a special feature of the Club. In 1917, admission was charged for the first time, the proceeds going to the Red Cross, and in 1918, to the Women's Land Army.

Mrs. Charles H. Stout, one of the Club members, has created a long list of dahlias, for which she has been awarded ten silver medals, twenty-four silver cups, and in 1919 she received from the American Dahlia Society the first prize for her collection of seedlings. The New York Horticultural Society awarded Mrs. Stout its silver medal for her collection of hybrids, and this year invited her to send specimens of all her dahlias to be grown for exhibition in the New York Botanical Gardens. Mrs. Stout sells her dahlias and also lectures about them with slides, all receipts being devoted to the War work of the Comte de Nanteuil, France. The dahlia "Sunshine" has taken "1st" wherever shown, and its sale realized about one

thousand dollars in two years of the War.

The Short Hills Club is affiliated with the American Rose and American Dahlia Societies. In memory of its late President, Mrs. Renwicke, it has founded a medal for achievement, the Emily D. Renwicke Medal, to be awarded annually by the Garden Club of America.

THE Larchmont, N. Y., Garden Club, Mrs. George Martin Van Slyck, President, organized in 1913, is composed of 150 women, who have six meetings with lectures, two field days, and shows twice a year. All flowers at the show, unless marked otherwise, are sold or distributed to charitable institutions. Plants are exchanged in the Club. Several members have written for publication. During the War vegetable gardens and community gardens were maintained in vacant lots, which were ploughed, fertilized, and seeds and tools supplied, if required. Also experts in canning and dehydrating were employed and prizes given to encourage the workers. Another War activity was the cooperating with the garden clubs of Rye and New Rochelle to supply flowers to the East View Hospital. At present the Club provides an instructor for children's gardens.

(Continued on page 92)

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You owe it to yourself to have a winter garden, in which you can cultivate your favorite flowers and fruits.

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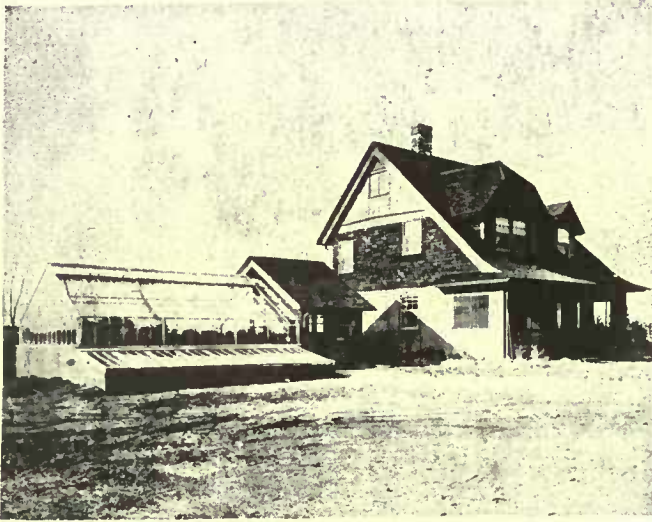
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Notes of the Garden Clubs

(Continued from page 90)



You Love Flowers—

not only during a part of the year, but the year round. If anything, their brightness is more effective when all else in the plant kingdom, except the evergreen, is denuded and brown.

There is life, you know, in the odor of growing things, and there is joy in the sight.

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THE Dolly Madison Garden Club of Virginia, organized 1919, Mrs. Joseph G. Walker, President, draws together twenty-four women scattered through Albemarle, Orange, Madison and Culpepper Counties. The name of the Club was chosen because Dolly Madison's home, Montpelier, with its horseshoe-garden, copied from the House of Representatives, is now owned by one of the members of the Club, Mrs. W. Du Pont, and is a central point of the membership. Mrs. Walker's home, Woodberry Forest, was also originally part of the Madison Estate. The Club meets monthly, November to May, and original papers are contributed by the members, one of whom, Mrs. Henry Holladay, of Red Rock, Rapidan, has written for publication and also received a prize for designing a garden. Prizes for vegetables have been offered the Orange County Fair. It is planned to establish in the spring of 1921, a sale of seedling flowers and vegetables, and to advance gardening in the locality by introducing groups of new seeds for experiment, also encouraging competitions in the growing of vegetables and flowers.

THE Garden Club of Rochester, N. Y., organized 1912, is limited to seventy-five active and twenty-five associate members. Mrs. George C. Buell is President. Meetings are held monthly, November through March, and bi-monthly, April through October. Usually papers by members are read, but when there are paid lecturers, the public may attend by paying fifty cents admission, though any member may bring a guest, and the hostess invites as many persons as she wishes. The Club exchanges plants among its members, and twice a year they contribute flowers and plants for sales open to the public, when tea is served. Funds are given to civic organizations, and during the war Victory bonds were bought, back-yard gardens maintained, and since October, 1912, two fatherless French children have been supported. In Rochester's beautiful Highland Park, the Club has planted a "poets' garden", to which have been added stone benches, a sun-dial, and bird bath, the whole forming a popular resort for visitors. Last Christmas an attractive bulletin was printed. The Club has a librarian well supplied with helpful information.

THE Kansas City (Mo.) Amateur Flower Growers' Association, organized in 1916, includes 150 men and women. Mrs. Massie Holmes, the founder, is President. The Association arranges two flower shows a year, with the purpose of encouraging the cultivation of flowers in every home in the city. Mrs. Holmes published a small garden-primer several years ago.

In 1920, as a result of a series of questionnaires sent to members of the Association, she compiled and published for sale a flower garden guide. This contains special information based on local experience which is necessary, owing to the climate and conditions which made many planting tables and garden books inapplicable to Kansas City. The Guide's foreword says, "Never be satisfied until the flowers suited to your locality are growing in it." Cultural instructions are given and a list of plants which grow without watering, and of plants proven to thrive in this section of Missouri. It is found that perennials are better adapted than annuals to the irregularities of the climate.

The term "amateur" in relation to the Association is applied to anyone not making the selling of flowers his sole means of support, but who is allowed to sell garden surplus. Topeka, Kansas, has been inspired to organize an Association similar to that of Kansas City.

THE North Shore Garden Club (Mass.), organized 1915, Mrs. S. V. R. Crosby, President, has thirty-five members (men have just been voted eligible) and meets bi-monthly from June to September. Original papers by members are read at some of the meetings. Through the New England Branch of the Woman's National Farm and Garden Association, the North Shore Club has given a scholarship to the Horticultural School for Women at Ambler, Pennsylvania. This year the annual meeting of the Garden Club of America, the last week in June, was held under the auspices of the North Shore Club. The program of motor rides and entertainment was extensive and generously hospitable, including a visit to the Arnold Arboretum, the North Shore horticultural show at Manchester, drives to some of the finest gardens in Manchester, West Newbury and Eastern Point, Gloucester, Pride's Crossing, etc., as well as to the old houses and gardens of Danvers, Salem, Nahant, etc. The visiting representatives of garden clubs were entertained

at dinners, luncheons or teas by Mrs. Crosby, Mrs. Crane, Mrs. Mosley and Mrs. Lane.

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THE Amateur Gardeners of Baltimore, organized 1908, is formed of forty-seven women. Miss D. L. Murdoch is President. From September to June 15th meetings are held, for which members prepare papers, and they have had a garden-planning competition.

During the War a member loaned a city lot to the Club where it grew vegetable seedlings, which were used in school gardens, vacant lots, or by persons applying through the Women's Civic League. Also during the War, in response to an appeal from the U. S. officer in charge of the Military Hospital at Fort McHenry, the Club developed the grounds most successfully, Mrs. Louis E. Shipman patriotically giving her services to make the plan for the several acres. The cost of drafting was paid by the Club. In addition to this, a flower guild was conducted at Fort McHenry, other Clubs in the vicinity uniting in contribution of flowers and plants.

In May, 1920, the Women's Civic League held a flower market, at the foot of the Washington Monument, and the Amateur Gardeners ran a stall, greatly increasing the receipts of the occasion. In June, 1920, a field day was devoted to visiting, by motor, three old Manors, the most distant of which was twenty-five miles from Baltimore. The Manors were Doughregan (Charles Carroll of Carrolton); the Folly Quarters, built originally for a daughter of this same Charles Carroll, and now owned by Mr. Van Lear Black; and a third Manor owned by W. Bladen Loundes, Esq.

THE Garden Society of New Orleans, organized 1918, includes about four hundred men and women. The President is Professor Reginald S. Cocks, of the Department of Botany of the Tulane University of Louisiana, where bi-monthly meetings are held from October to May. Members are asked to bring to each meeting specimens of some selected flower, which are criticised and judged, usually a professional being present to answer questions. Talks are given by garden-owners whose relation of their successes and failures furnishes a basis for the evening's discussion.

A little hybridizing has been accomplished. (Continued on page 94)

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A sturdy brass, non-corroding
ing sprinkler that will last
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Prepare now for Summer Lawns

To insure beautiful velvety lawns this season you should start sprinkling the very first warm day. The grass must catch an early start for a thick, even growth. The "Gem" is adjustable, sprinkles evenly over a wide area, is wear-proof, not expensive. Price including stand..... **\$1**

Your Radiators Give Trouble Especially in the Spring

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A new thought in home comfort. The rail is attached to lower part of radiator. Assures foot comfort—draw up your chair for reading or sewing and see! Made in nickel or oxidized Standard finish. Easily attached. Will be sent for only..... **\$5.00**

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YOUR lawn should certainly be an outdoor living-room—else why have a suburban or country home at all? Few of us, however, make enough use of our lawns—for work, and rest, and play—and for entertaining our friends. Perhaps there are not enough shady nooks. A few Shade Trees will provide them—and then home will have a new comfort and health and happiness for both the grown-ups and the kiddies,—more play outdoors for the youngsters, more time spent in the open air for Father when he comes home to rest and read, and for Mother all day while she does her homework.

And how much nicer it is to hold a tea or a party outdoors, in the cooling shade! At night, too, "affairs" are ever so much prettier in the moonlight shadows and under the glow of Japanese lanterns strung between the trees. Nor should we forget that shade trees, more than anything else we can plant, add to the property value and the landscape charm of the home. Write today for price list and suggestions.

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MORRISVILLE PENNSYLVANIA
which is 1 mile from Fenton, N.J.

FOR the COUNTRY HOME

THE country home fence must combine utility with unobtrusive neatness and low cost. And where do you find these qualities better balanced than in Afcco Chain Link Fence.

Even if you do not contemplate any fence construction for the remainder of this year, make your plans with the proper background to work on.

*"Plans matured today
Will save Spring delay"*

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Afcco Fences

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Moreover, the Ideal is a power mower and roller in one—the sod is continually kept smooth and firm because it is rolled every time the grass is cut.

There is still time to get your Ideal and make a big saving on the care of your lawn this Fall, and at the same time have your machine ready for the early Spring rolling and mowing.

Furnished with riding trailer at nominal extra cost; also with special set of blades for use on putting greens.

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IDEAL POWER LAWN MOWER

Does the work of five hand mowers

Notes of the Garden Clubs

(Continued from page 92)

plished by some of the members. The Society publishes occasional leaflets on planting, the best varieties for New Orleans, of shade-loving plants and vines, roses, evergreens, sweet peas, chrysanthemums, sweet-scented plants, ferns for outdoor use, foliage plants, winter-blooming plants, annuals, garden pests, and arrangement of small gardens. In May, 1920, there was a garden contest.

ELLEN P. CUNNINGHAM.

In order to make complete this record of the work of America's garden clubs, we would greatly appreciate it if any club which has not already received a note from Mrs. Cunningham would communicate with her, sending the names of the officers and other data of interest. Mrs. J. W. Cunningham may be addressed in care of the Editorial Department, House & Garden, 19 West Forty-fourth St., New York.—

EDITOR.

NEW PAINT FOR OLD FRIENDS

THEY were both old. But where one was brilliant, interesting and different, the other was commonplace, drab and ugly. An Egyptian mummy case and a neglected house in the Connecticut hills. The link? Paint.

Paint had transformed a plain wooden box, over five thousand years old into a thing of exceptional beauty. Most of the charm and interest was due to the successful use of pigment. What might not be accomplished by this same means, in the forlorn old house hidden away amid sweeping hills? Inspiration had come with admiration for the art of ancient Egypt. Paint could solve our problem and make a house we had thought hopeless not only possible, but charming and interesting as well. So we went to work.

Fortunately the architecture was good, of the rambling farmhouse type that is picturesque in spite of itself. The shingled walls were painted white and the roof, doors, shutters and trim a dark, strong green. New red brick steps with prim iron railings were added and a brick wall flanked on either side by borders of bright-hued phlox.

The small porch was made the most of. For at least three months of the year it became an outdoor living room. Climbing honeysuckle vines grew along one end and light, adjustable porch shades, stained dark green were added. The furniture consisted of old wicker pieces, enameled bright yellow. Vivid cretonne that had orange, green, black and a tiny bit of Chinese red in it made the cushions. Some odd tables were painted a shiny black and the green flower boxes around the railing were filled with orange-hued nasturtiums and daisies. Sand colored grass rugs were on the green porch floor and hanging yellow baskets were filled with English ivy. It was a spot to rest in.

The inside seemed utterly hopeless. Brown was everywhere—brown walls, woodwork and heavy, mid-Victorian furniture, in a summer cottage where everything should have been light and graceful. We could not afford to discard, so there was only one thing to do—paint!

The little entrance hall was dark so the walls were painted orange, the woodwork and stairs deep ivory. Two little chairs were enameled black and the seats covered in green and orange striped linen. Pale orange silk curtains brought a glow of warmth into what had been a cheerless, drab interior. A long mirror painted black, with jade green and gold decorations completed the grouping.

In the living room which was flooded with sunlight, we decided on gray walls and woodwork and a deep taupe floor. All the heavy, brown oak furniture was enameled light gray also and two small chairs and a table were done in a soft yellow. For hangings, cretonne was used—a lovely pattern in which gray blue was the predominant color, combined with yellow, mauve, a little green and gray. A plain rug in a deeper shade of blue was on the floor. The lamps were brass urns with stiff, yel-

low parchment shades that had a border and fine line of blue for decoration. As the room needed some contrasting color, two Chinese red jars were placed on the mantel, flanked by brass candlesticks. From a brown monstrosity, the room had become informal, graceful and restful, the cool, blue-gray coloring adding much to one's comfort during the hot, mid-summer months.

The dining room had some lovely old mahogany furniture that demanded an attractive setting. We decided on painted yellow walls, deep ivory woodwork and a dark brown floor. The chair seats, originally covered in brown velour, were done in a striped green and buff linen. Flowered chintz that had lots of cool, soft green in it made the hangings and as the view of the garden was especially lovely from this room, no glass curtains were used. A two-toned tan rug completed a simple, restful color scheme.

In one bedroom the furniture was wicker, enameled light tan. Here the walls and woodwork were painted a soft greenish blue and the floor dark brown. Sand colored pongee made the hangings, and the cushions and bed spreads were of glazed chintz in mulberry, greenish blue and yellow.

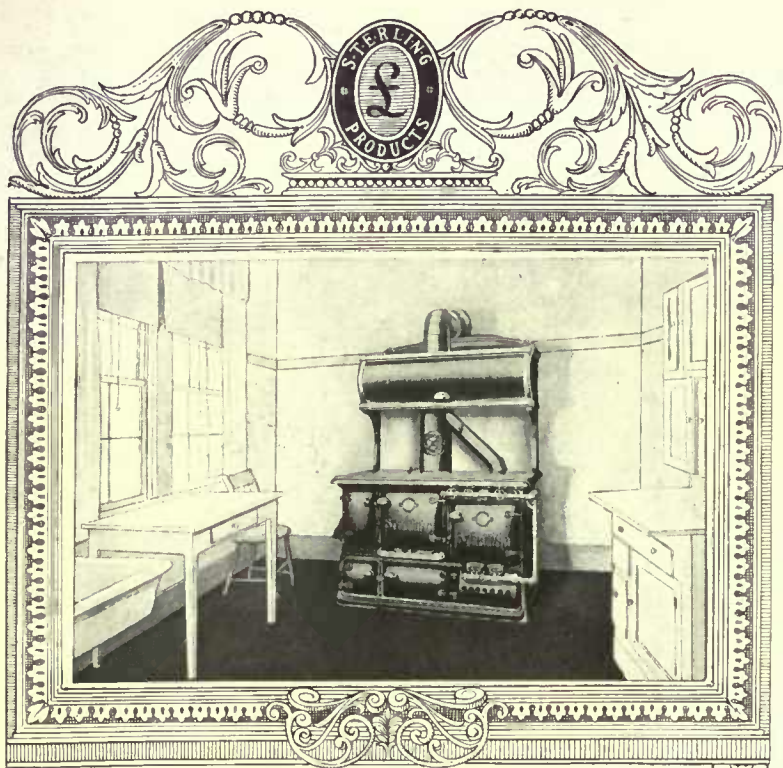
Another bedroom had heavy oak furniture that was thoroughly impossible. This was painted a silvery green and decorated with nosegays of old-fashioned flowers. Immediately the aspect and atmosphere of the room changed. The furniture could never be graceful—its shape forever prohibited that, but it assumed a certain grace and lightness which was the next best thing. Cream painted walls, mauve, terra cotta, blue and yellow chintz and a mauve rag rug on a black floor made a room that was effective and easy to live in.

There was a little store room on the upper floor that became a den. The walls were painted gray, and the woodwork and floor the same color in a darker shade. The hangings were Chinese red silk and some old chairs and a bench were painted the same red. A jade green tea set was on a small, black lacquer table and two brass bowls were filled with yellow daisies.

In a general decorating scheme the kitchen is so apt to be neglected. It can be one of the most uninteresting rooms from a decorator's standpoint or one of the most effective. This kitchen was transformed from a dull, brown room into one that had color for its keynote and immediately became individual. The walls were painted butter color and the woodwork black. Black and white linoleum was on the floor and at the windows hung blue and white check gingham curtains. All the cooking utensils were bright blue. The stove also was blue and the cabinet, table and chairs, white enamel. Surely a room easy to cook in.

An Egyptian mummy case was responsible for it all. Without it the idea might not have been born. Old things had become new, miraculously transformed by hard work and many coats of paint. The old house had charm.

MARGARET MCELROY.



CUT your fuel bills and food bills and do away with half the work and all the annoyance of cooking and you will go far to solve the problem every household is facing today.

"Double" Sterling

The 40 feature, 2 oven, 2 fuel range

actually accomplishes these results. 70 years' experience has enabled us to secure such perfect combustion in the Sterling fire box, grate and flue system, that you have absolute control of your heat at all times. This banishes cooking annoyances, prevents wasting food in cooking and saves fuel. (The regular Sterling Range bakes a barrel of flour with a single hod of coal.)

The 49 inch wide, 4 hole coal range and 4 hole gas range, all on one level has 2 separate ovens. It enables you to cook easily and conveniently no matter how few or how many you have to serve. We leave it to you if this will not eliminate half the work of cooking.

We will send on request a complete descriptive catalog on the "Double Sterling" explaining and illustrating the 40 Sterling features which make it the range for your kitchen.

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Wm. D. Carter Harper

House Planning Number

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But small experiences of every day,
Concerns of the particular hearth and home.
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Standard Authors of all that concerns
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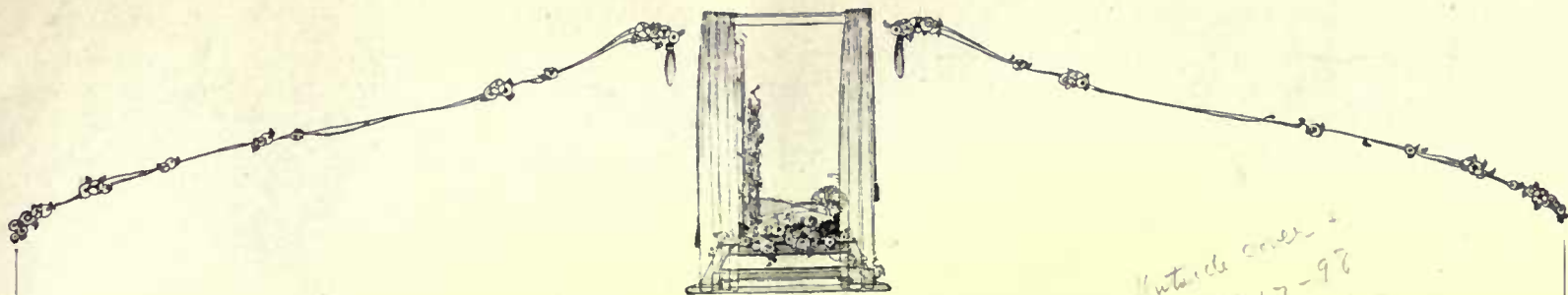


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*Outside cover -
p. 17-98
see plates*

House & Garden

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RICHARDSON WRIGHT, *Editor*
R. S. LEMMON, *Managing Editor*

THE HOUSE AT CHRISTMAS

EACH month, as the forthcoming issue of HOUSE & GARDEN takes shape under our hands, we become absorbed in it to the partial exclusion of all others. It seems a living, personal thing, embodying with particular aptness the spirit of the home which we hold before us as an editorial ideal. This is true of every issue through the year, but it applies with particular force to the Christmas House Number.

For Christmas is essentially a home time, a season when one's thoughts draw close about the blazing log fire on the hearth and the glittering spruce tree behind locked doors in the living room where the children may not even peep at the treasures with which its branches are laden. And the December issue is a home issue, filled with home things.

Outstanding, of course, will be the pages of Christmas gift suggestions—ten of them in all. Games for the children there will be in abundance, to amuse them on stormy days or clear; gifts for the lady of the house, for the man, for the guest within their gates; gifts for the girl, for the boy, for the dining room, for the boudoir. And gifts that can't be classified as for any particular person, but which will answer that old, perplexing



In the December issue will be an article on the revival of wax miniatures, of which this is an illustration

question, "What shall I give?" It occurred to us not to let the matter stop even here, so we have gathered together ideas for a page on wrapping up Christmas parcels in ways that are attractively distinctive.

The spirit of indoors is carried on by many other pages. Gardner Teall writes charmingly of old-time samplers, and to the subject of wax miniatures we are giving two more pages. The decoration of nurseries is discussed through the medium of an interesting set of photographs, and a New York sculptor's charming apartment is shown in all its features. If it would not be giving away a secret, we would like to use up the rest of this space talking about Peyton Boswell's article on wood blocks, but you can read that for yourself in a few weeks. The spirit of Christmas is coming upon us and we want to surprise you.

One cannot enjoy these nice fireside things without a warm house to shut out the wind and snow, so the story on the why and wherefore of weather-stripping is really apropos. And just to round out the issue, there will be several new houses, a mill remodeled into a home, and several pages on garden walls and the things that grow within them.

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THE SPIRIT OF THE LATIN

The creation of a truly Italian house is not a question of materials, but of the way materials are used. Its success lies in the designer's art and his skill in developing perfection of detail. Southern California seems especially well adapted to be a setting for Italian architecture, a condition which contributes markedly to the

charm of this white stucco house near Santa Barbara. From its loggia one looks out across a broad terrace to the Pacific, dotted with the islands of the Californian coast. The living rooms, which here appear to be on the second floor, are really on the entrance level, as shown on page 21.
Guy Lowell, architect



IS "ITALIAN" ARCHITECTURE REALLY ITALIAN?

A Discussion of the Use and Misuse in America of a Type of Architecture Whose Success Depends Upon the Three Factors of Design, Detail and Surroundings

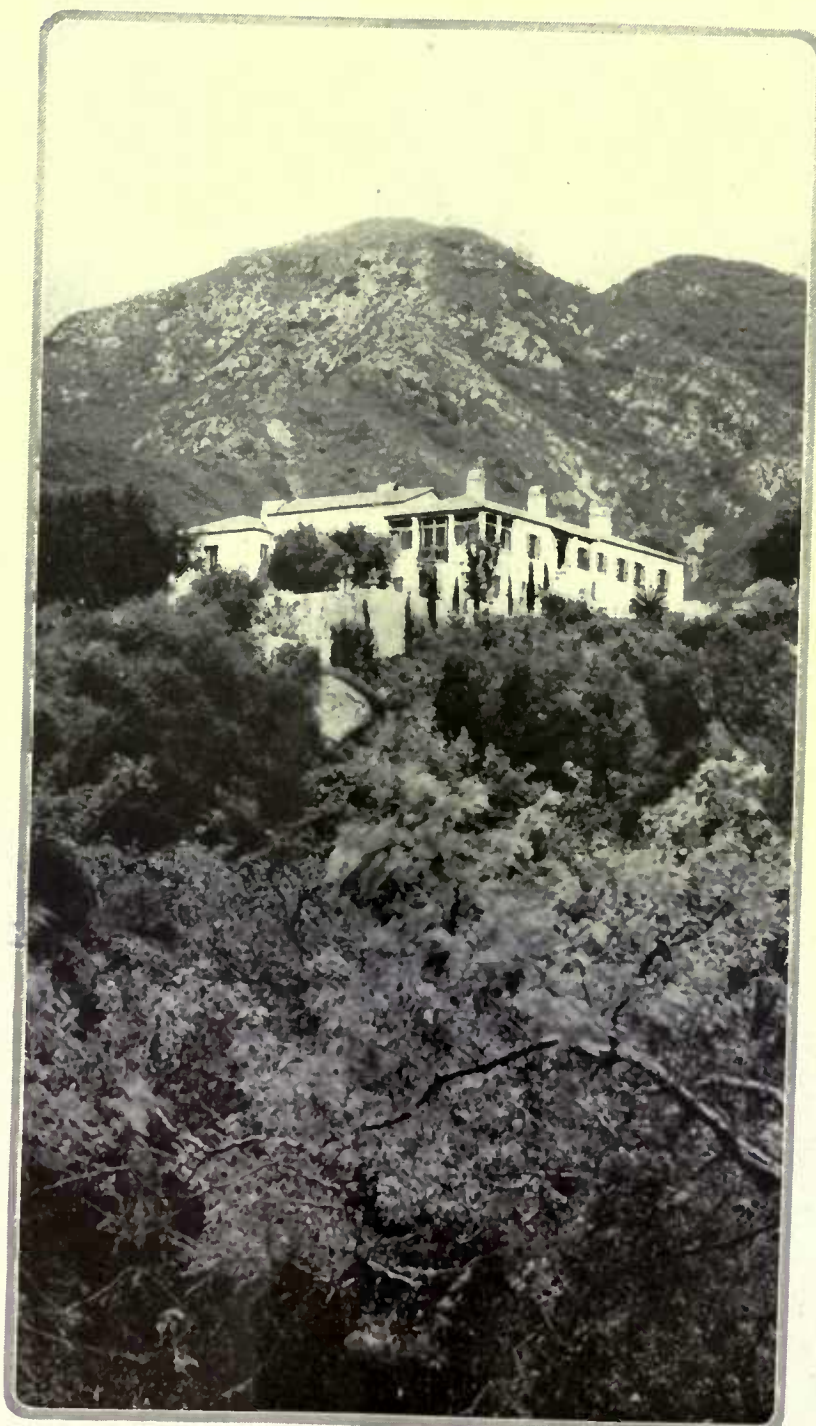
GUY LOWELL

AMERICA has attained acknowledged pre-eminence in several of the branches of art during the last twenty years. This is particularly true of architecture, but our art has not been developed under the influence of American surroundings alone. It has been strongly affected by imported artistic traditions; the styles we have adopted have been firmly founded on foreign styles; we have taken the best that Europe had to offer by way of examples and we have wisely studied the artistic precedents of other lands so as to convert them skilfully to our own use.

What is true of art in general, what is true of architecture, is particularly true of dwelling houses, and many of the charming designs which we now see in all parts of this wide country are strongly reminiscent of what we have seen and admired on our foreign travels. It may have been the manoir or chateau surrounded by the tall poplar trees of France or mirrored in her lazy rivers; it may have been the villa overhanging the Alpine lake or clinging to the Tuscan hillsides; it may have been the cottage framed in by the clipped hedges and park-like trees of England.

The Renaissance Influence

There has been above all one powerful factor influencing the evolution of our American architecture. As one looks back, one comes to feel that there has been no more potent influence in bringing our American architecture to its present high point of accomplishment than has been the influence of the Italian Renaissance as interpreted perhaps first for us by the late Charles McKim and as continued in the work of his disciples like York, Sawyer, Platt, Tracy, Schwartzout, Magonigle, Faville, whose work has all



Nothing could be more Italian than the way the house sets on the hillside above the canyon, with the sparsely wooded mountains behind it. The mass of the house shows the variety of levels so often seen in the architecture on Italian hillsides. Guy Lowell, architect

been strongly influenced by what McKim himself taught us and their teachings in turn since we Americans are creatures of habit, have had a strong influence on other architects.

It is quite natural, then, that those motives and those proportions and refinements which have been developed by the more skilful architects should have been copied and adapted by others with less skill who have felt that in copying the forms of Italian architecture, they were expressing the spirit of Italian art. This unfortunately has not always been so. It is no wonder then that the feeling should have arisen that much which professes to be Italian in character is not really so, for often the buildings have no power to recall those charming and picturesque houses which the traveller has frequently admired and wished to see transplanted to the soil of his own country.

Design, Details and Surroundings

So the question is often put as to why "Italian" architecture in America does not really seem Italian. The usual explanation, which however does not seem to me to be the real one, is that a great deal of the charm of Italian work lies in its obvious "antiqueness." As a matter of fact, there are many charming buildings in Italy fitting in admirably with the landscape, which have been built in recent times, alongside of the older buildings from which they are copied, and it is quite obvious that their charm is not the result of mildewed plaster, of worm-eaten beams and of foot-worn flagstones, but is due to design, to the handling of detail, to the harmonious surroundings above all. If, then, we can get in this country a skilfully designed house with sympathetically handled details,



Outside stairs lead down from the main floor to the terrace level and on to the garden below. The planting was done less than two years before these photographs were taken—a tribute to the California climate



At the left is a gardener's cottage, with the garage at a lower level. Here the character of the surrounding landscape, the treatment of the walls and the profusion of flowers are strongly suggestive of Italy

set in a landscape that either naturally or as a result of skilful landscape treatment recalls the Italian, there is no reason why an American country house should not have all the Italian charm which one actually sees in Italy.

I do not of course mean to imply that only what is Italian can be charming, for many of the adaptations of foreign types are charming in themselves. Much of our own indigenous architecture of pre-Revolutionary times is clean cut and satisfying. We are really concerned for the moment only with the Italian type. The trouble has been that much which is only a crude imitation has been wrongly named. A house put up on a small

suburban lot, as long as it had a red roof and white walls, became an "Italian villa." But these Dago-Colonial buildings as they might be called in the East, or Neo-Mediterranean as they might be called in the West, though they follow the outward forms, do not have the Latin spirit.

When is the picture complete, when does it rightly recall the harmonious combination of all the elements of design? It seems to me that for this the forms and materials should first of all be strongly reminiscent of what we have seen in Italy. This does not in any sense mean that we are restricted to the use of red tiles and stuccoed walls, for the materials used



The terrace is irregularly paved and commands extensive views. The white stucco of the house walls admirably sets off the purple Bougainvillæ and the Golden Bell

turies, as when it was quarried in the mountainside.

What Is Needed

It is not, then, a question of materials, but the way materials are used. It is art, it is skill, it is the perfection of detail. That is what is needed here to give Latin charm to our Italian houses. The ready-made house builder cannot do it for us; the man who casts his balustrades in cement cannot do it for us; the builder-designed house in the outlying suburb cannot do it for us. Poplar trees planted to recall the plains of Lombardy, or bay trees as substitutes for the more freely branching oleander cannot give it to us, but when all these various elements are right—when materials, lines, planting, surroundings are right—then a house built on the sands of Long Island or on the slopes of the Western ocean expresses to us some of the sunshine and some of the joyousness of the soul of the Latin race.

throughout the length and breadth of the Italian peninsula are as varied as those which the energetic building material salesman offers to us in America. Sometimes the carving is done in marble, at other times even in Italy the modelling is only in stucco. The Istrian stone of the balustrade may be worn smooth where generations have rubbed against their now rounded moldings. In Tuscany the *pietra serena* is as clear cut today after several cen-

Fortunately there are many successful examples of real Italian architecture in this country, and nowhere has this work been more successfully carried out than in Southern California. To one who has made a study of the smaller villas and picturesque farmhouses of the Italian Renaissance, there is much that is full of the cheerfulness and charm of the Italian work to be found near Los Angeles and Santa Barbara, and every architect might



The steps leading down the canyon side of the house to the garden are of brick. The stucco balustrade with its plants in bright pots is strongly in the Italian spirit

well wish to have a chance to design a home for some sunny slope beside the Pacific. The photographs accompanying this article show where in a spot favored in every way by nature, where the hills rise abruptly near the sea, where the live oaks give their dark green color to the landscape, where flowers and vines grow up luxuriantly almost over night, an opportunity was offered to express the Latin spirit.



On the entrance side the house appears low, a characteristic which the view on page 19 belies. The roof is of hand-made variegated tile, the woodwork, trimmings and flower pots are blue, and the stucco is white



The view along the south porch shows the stucco walls broken around the doors and windows with brick. The ceiling beams are rough-hewn timbers with stucco between. Quarry tiles make the floor

The house is of stucco and hollow tile with brick trim; the roof of varicolored slate. The shutters are green. This is the view from the northeast, showing the kitchen wing in the foreground



Tebbs



From the southeast one sees the garden. The original property was an open farm, innocent of tree or shrub, and all the planting was put in after the house was finished and the terracing completed



In the living room the walls are paneled in antiqued apple wood, giving a grayish brown tone, with the knots and irregularities showing in pleasant relief. The mantel is massive and of carved limestone



Tebbs

Before the house runs a broad terrace—a stretch of lawn, then a bricked path close to the wall and leading to the pergola. This gives gradual approach to the house and helps make the house a part of its setting. Vines and transplanted trees soften the lines and complete the unification



Round brick pillars set on stone bases are an unusual detail of the pergola. Overhead the beams are rough hewn. The contrasts between white painted brick and rude timbers, between the solid superstructure and the low growth of green things, give the garden unique charm

The HOME
of DEVEREUX
MILBURN,
WESTBURY, L. I.

PEABODY, WILSON
& BROWN, Architects

CATALOGS—AND OTHER THINGS

SOME years ago there appeared in *HOUSE & GARDEN* an article by a prominent architect in which he stated that on several occasions prospective clients had come to him bearing whole suitcases filled with illustrations clipped from magazines which show houses and plans, out of the mass of which they had conceived a rather definite idea of the sort of house they wished to build. The author went further and said that such clients, while some of their ideas might be impractical, were the most interesting to work with and the most completely satisfied with the finished job. Their own investigations made it possible for them to understand their houses through all the stages of their creation, and see the whys and wherefores of the architect's suggestions.

Now, this is easy enough to understand, and merely bears out a principle which we have often cited—that the man or woman who plans to build a house should learn beforehand as much as possible of what goes into the construction of that house, and where it goes. One does not buy a motor car without knowing the "talking points" of its design and mechanism. One should not build a house in ignorance of its architectural details, equipment and finish.

THE pages of the architectural magazines offer the most obvious source of this pre-building knowledge. The many excellent books on the subject are another—and here most people are inclined to end their search, overlooking the third source, and the least expensive of all. This is nothing more or less than the catalogs of the building and house equipment trades.

Do not gasp—I am not thinking of the thousand-page mail order volume, illustrated with crude sketches printed on paper that makes that of the telephone directory de luxe by comparison. No, the modern catalog of building or decoration or gardening is not like that. It is a book, rather than a price-list. In place of the old-time line cuts it has photographic reproductions, often in color where the subject calls for that; heavy plate paper; well written text that the non-technical reader can understand, and a clear, concise presentation of the whole subject. Artistic and informative—one could search further and find far less of valuable help in whatever house problem may be under consideration, be it of building, decoration or special equipment.

To suggest to prospective house builders that they gather together a library of catalogs may be stretching the prerogative of advice, but there is something in the idea. It would not be difficult to accommodate and classify such a library—a filing cabinet with folders for the principle subjects, such as Roofing, Paints, Wall Materials, Windows, Interior Finish, Furniture, Kitchen Equipment, etc., would contain it in readily available form. A card file of references would hardly be needed; the marked folders would take care of that.

Think what a volume of pertinent facts such a library would contain!

NOT long ago I visited a house that was under construction. The owners are young, tremendously interested, and evolved the whole original conception themselves with the aid of a home-made model which gave their architect a very clear idea of what they wanted.

We drove out to the house about sunset, with thermos bottles, cold roast chicken, cake and all the other ingredients of a modern al fresco supper stowed in a corner of the car. The carpenters and masons had long since quit for the day, and the late summer orchestra of katydids and crickets was tuning up for its nightly concert among the trees on the steeply sloping hillside.

On the rough planks of the second floor we improvised a table out of two boards, a nail keg and a carpenter's "horse", and dined in comfort while the dusk deepened and the rafter skeleton of the roof above us drew away into the gloom. And as we sat they talked, those

two, of the great ideal that was developing day by day, rising steadily out of the formlessness of rock mass and lumber pile, growing, growing into the house of their dreams, where the years of city apartment dwelling would become things of the past and the man could have a photographic dark-room all his own. They had entered a new era, an absorbing game with the goal already in sight; and it was good to hear them.

Later, by the light of an electric torch, we explored the house again, climbing ladders, peering through doorway openings, balancing along exposed floor beams. The porch fireplace, the finish of the outside stonework, the trim, the windows—all came in for their share of enthusiastic comment and explanation. Every detail was familiar, all the pros and cons of the many questions which had arisen they understood. Everything was so personal, so vital to them; almost as though they were doing the building with their own hands. In the broadest sense of the words, the house was theirs.

I came away from that visit with three outstanding impressions: that these two had studied magazines, books and catalogs carefully as their plan took form; that it was going to be a splendid little house; and that the whole thing was the greatest fun in the world for them. And of these three impressions, the one that seemed the most worth while was the last.

FOR indeed, what would building a first house—or a second, or a third—be without the fun of planning? One can picture a great merchant watching the erection of his new office building, coldly calculating the amount of floor space in this section or that, leaving the details to the architect he has employed, asking nothing, interested in nothing but the "efficiency" of the completed whole. The very magnitude of the work precludes any feeling of intimacy with the details of its planning. What a dull, uninspiring, worrying thing it must all be for him!

But let that same merchant build a house, and if he is a human, kindly man, you will scarcely recognize him. He holds long conferences with his architect, neglecting his business, suggesting, discussing, accepting or rejecting. He never thinks of it as work or duty or necessity; he is planning a thing essentially for his family and himself, and his enthusiasm for it absorbs him.

The feeling of ownership, the realization that by his own thought and initiative he is creating a place that is more than a mere hired protection from the wind and rain—these are valued privileges indeed. They merge naturally into the contentment which will come with the years of living in that house. They are phases of the building game which are no less real for that they cannot be seen by the eye or touched by the hand.



A hall and interior doorway in the New York home of Miss Ruth Dean, landscape architect

AND so we come back to our starting point, to the principle that familiarity with the things of which a house is built and equipped is essential to the greatest pleasure and understanding and ultimate satisfaction. You can truly picture the comfort of that living room, or the convenience of that kitchen, or the beauty of those roof lines with the changing shadows of the trees upon them only if you know the underlying bases which make them what they are to be. You will find your architect all the more a friend if you can go to him with a broad knowledge of your own.

After all, the building of a house can be as much a matter of friendship as of business. It means creating one of the most personal, intimate things in the world, something which through the ages has held as great importance in men's lives as the food wherewith they are nourished, or the fire which warms their bodies against the winter's cold. And in proportion as it is an undertaking of the heart, so will its planning become one of the Great Adventures. R. S. L.



Tebbs

GRADUAL STEPS IN THE GARDEN

Garden steps should be broad and flat, with short risers and wide treads. This avoids abruptness, and abruptness is the one element that should never be permitted in a garden. Wide, low steps give a sense of gradual approach to the house, and that is as it should be. Their stone is a relief to

the green planting about them and, if the terrace wall has a rail of wrought iron and the front of the landing a little wall fountain and pool, then they are the perfect garden steps. This example is from the home of Devereux Milburn at Westbury, L.I. Peabody, Wilson & Brown, architects



Two examples of Whieldon agate ware teapots, showing the remarkable veining of color

THE WARE OF THOMAS WHIELDON, POTTER

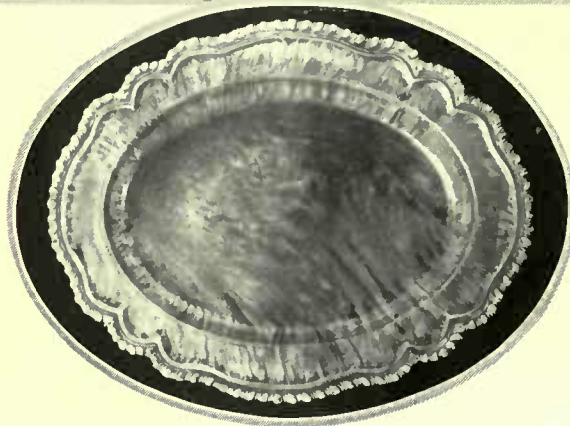
This 18th Century Master Had Wedgwood for Partner and Left Us a Heritage of Distinctive Wares That Collectors Should Enjoy

GARDNER TEALL

IN the history of the art of the English potters, the Whieldon period, which extended from 1740 to 1780, is one of the utmost importance. Despite this fact, collectors of Whieldon ware have been few in America, although devotees at the shrine of the blue-and-white Staffordshire have been myriad, and hundreds have been worshippers of the wares of Wedgwood, who became Whieldon's partner from 1753 to 1759. There have been those who have contended that Whieldon owed much of his reputation to the group of his associates and apprentices who subsequently became so famous—Josiah Wedgwood, Josiah Spode, William Greatbach, Aaron Wood (who was employed by Whieldon as a block cutter at Little Fenton) and others. Be this as it may, I think there can be no question but that the master hand and the master mind of Thomas Whieldon inspired the efforts of these younger men and gave them the foundation on which their later successes were reared.

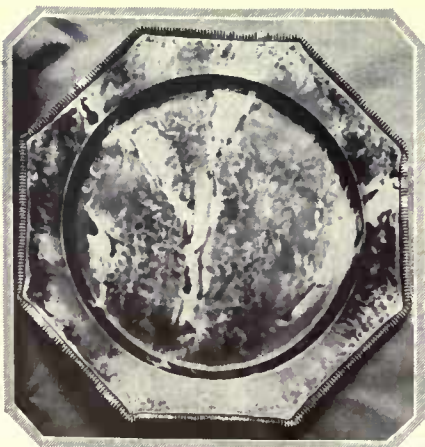


A group of Whieldon figures, from the collection of Mr. Myers



An oval platter of Whieldon make. Courtesy of Mr. Louis E. Myers

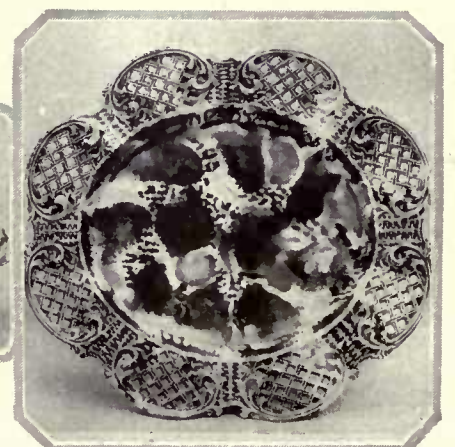
The rediscovery of the original manuscript "Account and Memorandum Book of Thomas Whieldon" by Mr. T. W. Twyford of Whitmore Hall in Staffordshire, and its presentation by Mr. Frank Partridge to the Hanley (Stoke-on-Trent) Museum has given impetus to a revival of interest among collectors in the subject of Whieldon ware. In this little book we find recorded the following entry: "1749. April 9. Hired Siah Spode, to give him from this time to Martelmas next 2s. 3d., or 2s. 6d., if he deserves it." If he deserves it—the great Josiah Spode who, as Arthur Hayden observes, acclimatized the "Willow Pattern" in Staffordshire! The same year he "Hired a boy of Ann Blowes for treading ye lathe" at 2s. per week, but I imagine Boy Blowes grew heartily sick of his job and found no incentive in it for clambering up the steep hillside of Fame to sit with Wedgwood, Spode and the gods. There must have been many "now-and-thens" turning up at Whieldon's pottery to be set to work for anything they were



Tortoise shell ware was a feature of Thomas Whieldon's pottery. This is a characteristic octagonal plate



Another type of Whieldon ware was the animal figures. Teapot and cat of tortoise shell pattern; chickens in white and brown



In addition to the remarkable tortoise shell glaze that Whieldon used was the pierced work, as in this platter



Mottled Whieldon is a type distinct from the tortoise shell. This teapot is an example of the mottled glaze



Flowers and fruit in natural colors above a lattice base decorate this example of Thomas Whieldon's ware

worth, entries showing that to a worker named Cupit Whieldon was to give "a old pr. stockings, or something", while Wm. Marsh was to have "a old Coat or something abt. 5s. value." A shilling a week was to be given "little Bet Blowr" the first year, two and thr'pence the second and two and six the third to learn flower-painting. I suppose this made it possible to charge Mr. Thomas Fletcher but 8s. for a dozen tortoise shell plates and but 2s. for a dozen painted ones. What would the Workmen's Committees say to Thomas Whieldon's account book today! How dimly remote seems the contentment of the Staffordshire potters of yesterday!

A Time of Transition

When Thomas Whieldon became an independent potter Staffordshire wares were in what may well be considered a distinctly transitional stage. The elder Astbury, working from 1736 to 1743, experimented with figures in clays of different colors and with lead glazes which, though very crude, are still interesting. Agate effects of intermingled clays and the splashed and clouded decoration later perfected by Whieldon and others took rise at this time. But these pieces had nothing of the beauty and quality of the wares that Whieldon came to produce. Half-tone repro-

The two teapots above are of Whieldon ware with reliefs in the Chinese style and characteristic Chinese shapes



Although the interesting animal figures attract most collectors, examples of Whieldon's mottled ware, as the set above, are quite valuable



The tortoise shell glaze was used on this covered bowl with the leaf design by Whieldon, which is in the private collection of Mr. Louis E. Myers



The chocolate pot to the left is of tortoise shell glaze, and the cream jug can be classed among Whieldon's animal designs

ductions can scarcely give one a hint of the attractiveness of real Whieldon, wherein the colors are blended with the hand of an artist and selected with unerring judgment. The glazes, too, bespeak Whieldon's genius and mastery of his art.

Early Productions

Whieldon's first products were probably the agate ware knife-handles which he made for the Sheffield cutlery trade, or for the snuffbox manufacturers of Birmingham. Up to 1753 Whieldon also produced quantities of pottery toy figures, chimney ornaments, black-glaze pots for tea and coffee, plates of tortoise shell ware, and the marbled and mottled pieces. Although Whieldon never marked his wares definitely, thus making it difficult to insist on their identity at times, nevertheless they are "signed every inch" as much as might be an unsigned Rembrandt. Whieldon's wares fall broadly into five classes: (1) Black glaze pots for tea, coffee and chocolate; (2) Pottery figures, bird and animal toys and chimney ornaments; (3) Solid agate ware; (4) Mottled, marbled and tortoise shell wares; (5) Cauliflower, pineapple, maize and other like wares.

The black glaze ware was an inheritance of potters from a pre-Tudor period, following the black ware production (Continued on page 68)



Some collectors hold that the vivid glazes of green and yellow that brighten Whieldon's cauliflower, pineapple, maize and melon wares were the invention of young Josiah Wedgwood, who was associated with Whieldon. Four examples of this type are in the above group, the fifth being a teapot in the Chinese style. Courtesy of Mr. Louis E. Myers

GRATES AND RAILINGS OF SPANISH IRON

The Rôle They Played in Old Spanish Architecture Is Reflected in Latin America Today

JESUSA ALFAU

ANY collector readily appreciates the rôle played by iron in Spanish art. It has not only been used in such small details as chest locks, knockers, lamps and brackets, but also in those larger manifestations in which Spanish forged iron was perfection itself. One of the developments most worthy of study and consideration is that relating to grates and railings.

They were first made to decorate and embellish churches, convents and palaces, and to give a more pronounced aspect of privacy to the homes, rural properties and gardens which are frequently surrounded in Spain by iron railings instead of wall-fences or mud-walls. Many splendid forged iron railings are to be found in the old cathedrals. Many are of the XII Century in which the primitive Gothic influences as well as Moorish are very pronounced. As the years pass by we find other influences of foreign art, sometimes French and other times German, but as a general rule the art developed in the designs and forms of these railings or grates is purely and characteristically Spanish in spirit.

Patios and Convents

Some of these railings are huge in size, such as those at chapel entrances in the cathedrals and in the cloisters of

Outside stairs executed in wrought iron are characteristic of Spanish architecture. This example is found in the Vedado at Havana

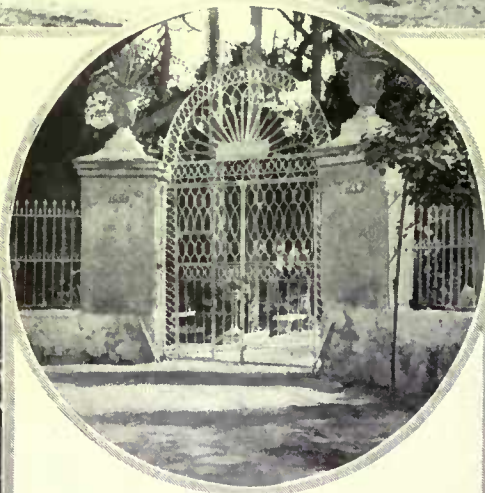


numerous convents and monasteries. In Andalusia, Spain, in all the cities artistically inclined, these railings are to be found at the entrances of the famous patios or yards. It is an iron lace that prohibits the entrance to the quiet and secluded privacy of the patio, without depriving whoever passes by the door from admiring this wonderful sight. Another interesting example of Spanish iron is the railing that closes the windows, the grates around which legend and poetry have wound their wreaths, just as vines climb and entangle themselves in their braes, covering them with flowers and foliage. These are the railings through which the Andalusian sweethearts speak to their lovers, and that also preserve the sacredness of the old convents.

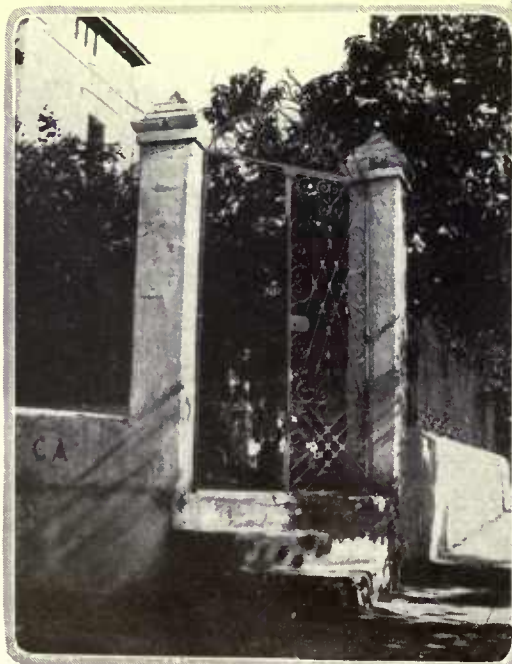
The Designs

Most of the grates and railings are made of round and square braces, sometimes triangular ones, finished up at the top by fleurons, pikes or spears. We also have the most ornamental types in which the iron turns into complicated curves and arabesques are enriched with withered leaves and decorative elements. These ornamental railings give ingress to many buildings, close the altars and the
(Cont'd on page 58)

An interesting feature of this Latin-American iron gate is the shutter, or little door, used for ordinary occasions. The design is characteristic



A Moorish star and letters reminiscent of Gothic influence decorate the top of this corner gateway in the Vedado. Tall pillars pronounce the gate. The railing is set on a rubble base



A low socle or base forms the foundation for this railing around a tropical garden in the Vedado. Here, tall carved stone columns support the gates, which are elaborately wrought



The garden was made out of a typical New York back yard, a space of about 20' x 40'. The fences were covered with trellis which was carried up to 15', shutting out the first stories of the surrounding buildings. The fence is French green and the trellis ivory

A CITY BACK-YARD GARDEN

RUTH DEAN
Landscape
Architect



Behind the house a space about 8' wide is paved and covered with trellis, forming a shady seat. Wistaria and wild grape climb the trellis and ivy is in the window box. Opposite is a wall fountain

A wall at the rear end of the garden conceals the original fence. This is relieved by a niche in which stands an English lead figure. Bushes are Chinese privet, and the trees are ailanthus, "tree of Heaven"



Gilles



THE COTTAGES OF CALIFORNIA

The Small, Distinctive Houses Have Architectural Merit and Prove Very Livable in this Servantless Era

LUCY RODGERS

WERE you in California last winter? If not you are among the very few who weren't. If you were, I wonder what is the most definite memory you carried away with you. Was it the ruined and vine-clad missions, the ribbon-like roads, threading primeval wilderness, rose garden, and orange grove, the fields of poppies, the bustling cities, the fairy seacoast, the wonderful Spanish palaces? Or was it the little houses?

Miniature Houses

I can hear the voice of Lady Tourist Number One to Lady Tourist Number Two:

"Oh, Jane, look at that darling little house covered with roses! That is just the sized house we ought to have."

Lady Tourist Number Two sighs and thinks of the eternal servant problem, housecleaning, the expense of keeping up the big old house (it probably has a Mansard roof, high ceilings, two parlors, and a huge, inconvenient kitchen), and murmurs, "Wouldn't it be heaven"?

Probably Lady Tourists Numbers One and Two are thinking of going into an apartment or hotel at some early date, and will end by giving up the old house and having no home at all. But wouldn't they really be more sensible if they followed the California custom, and built a little house?

Yes. But—there are so many difficulties. To begin with there is the old house. I once knew a maiden lady, a creature of heroic mould, as you will acknowledge when you hear what she did. She and a bachelor brother were left with a huge stone octagon house on their hands. It was the kind of house that servants flee from. My friend tore down the old stone house. The stone was used to build an ideal little modern house on one side of the lot, leaving the other half to be sold for a good round sum.

Of course not all people are heroines. They will complain and



Mauret

The living room in one of the cottages owned by Mrs. Muchmore, the decorator, at Hollywood, combines comfort and simplicity with a completeness not always found in small houses

sigh, and wish secretly that the old nightmare would burn down, but they end by renting the Mansard atrocity as a boarding house, and go to live a restless life in an apartment for which their furniture is all too large.

Don't talk of sentiment. When the old days are gone they are gone, taking their comfortable staff of servants with them. We are living today, and all the memories and associations will live in our hearts just as well without the ravaged old ghost.

If you are living in a house that is twice or three times or ten times too big for you, move out of it, tear it down, or at least let someone have it who needs all that space, and build yourself a little cottage such as you have been dreaming about.

Another difficulty, just at present, is the cost of building. If you are in need of a home my advice would be to go ahead and build, and build just as small as you can, as long as you have one large room. At any rate, have all your plans made, so that the moment you can bring yourself to build you can go ahead.

The Scrap-Book

The first step toward building should always be a scrap-book. Cut out everything you see that interests you. Take snap-shots, make plans, then go to an architect, and when he sees your pictures and you can say, "This is what I like", he will be able to concoct something that is not only a practical house, but something that means you.

And now for a warning. Don't, don't, don't, build a bungalow! I mean one of those flat-roofed atrocities that belong to no school of architecture, that derived their inspiration from the Pullman car, and which not even the sunshine and smothering vines and roses of California can make tolerable. No, when I spoke of the small houses of California I did not mean them, though the State is full of them. I mean the lovely small houses that



Long roof lines lift the cottage out of the bungalow-appearing class without sacrificing any of the conveniences of the lower roofed houses. Variations in color add interest



Near Hollywood is a one-story cottage reminiscent of the French farmhouse. At one corner rises a round tower, with maid's room above and dining room below



Architectural good taste and convenience have been boiled down until the result is the concentrated essence of a real house, not a potpourri of monstrosities

are being built nowadays by architects who have boiled down good taste and convenience till they have the concentrated essence of a real house.

There are the little Belgian cottages which are one of the pleasing results of the war, built by two young camouflageurs who received their inspiration while with the A. E. F. With their quaint green and brown and blue variegated shingles, and plaster walls, they are miniature French farmhouses to which every modern convenience has been added.

Consider this one from Hollywood, the town of make-believe, where the movies come from. It is of one story, with a steep roof of mottled shingles simulating the mossy effect of age. A round tower goes up from one corner. Downstairs this is a round dining room, with windows on all sides like a bird cage, and just half a step from the kitchen which is tiny and convenient. A winding stairway goes up to the maid's room in the tower, and what maid could resist such an adorable winding stair and room overlooking the country far and wide? Then there is a living room, long rather than large, two bedrooms with a bathroom in between, and a delicious little garden with a lily-pond just outside the glass door. Nobody could resist such a house. It is like the witch's cottage in the woods, with windows made of barley sugar.

There is one of these Belgian cottages in Santa Monica, right opposite the house that has been presented to Maeterlinck. And then there is the English cottage style. I must confess that that is what my soul leans to. Just look at some of them, with their gables snubbed off at the corners, to remind one of thatch, their diamond or square-paned windows, and little canopied entrance doors.

Other Styles

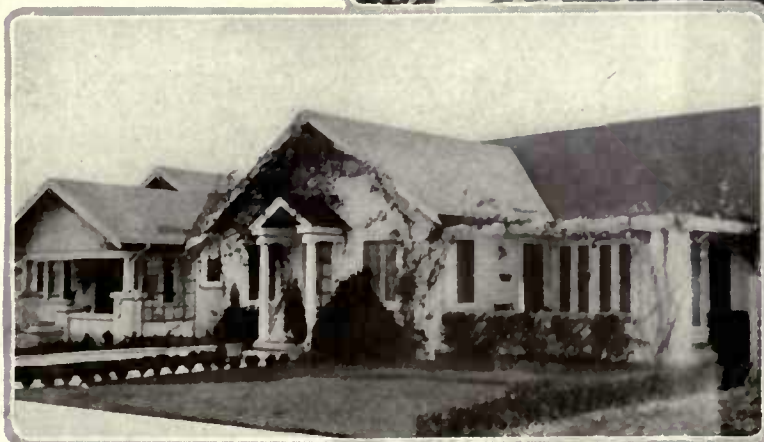
And then there is just plain house, the roof brought down to make a porch, and perhaps a paling fence in front with hollyhocks looking over it.

There is also the Colonial, of white clapboards, with a pretty portico and long windows. When it is so easy to build something simple

and delightful, why will people go to the trouble and expense of these roofs held up by truncated cones instead of posts, porch roofs supported by chains, chimneys made of brick and stone to imitate small-pox? Architecture is supposed to reflect the times we live in. I don't know what these hideosities reflect. The best small houses reflect a time when people of good taste and refinement choose to live simply and comfortably, to do away with every ounce of unnecessary work, so that they can devote themselves to the pleasing task of living, and when the best in architecture and mechanical invention is at their command.

So build a small house. Begin at once. Subscribe to some house magazine, buy a scrap-book, paste and scissors, and start cutting out. Buy or borrow from the library a book on architecture. You will be surprised at how fascinating the subject is. Draw some tentative plans, and then see an architect. It will seem only a step from this to the enchanted moment when this house is done and your dream is realized. You will be standing on the doorstep of your own home, your little, modern, convenient, satisfying, adorable cottage home.

Many living problems are to be solved by giving up the large house for the small



The white-clapboarded Colonial type, with portico and long windows, retains the simplicity of its larger relatives. Climbing roses about the door add a pleasant touch of color



Saner judgment has turned from the brick-and-stone chimneys, porch roofs hung on chains, and other grotesque features and is demanding more sensible, conservative cottages

A M O T H E R - I N - L A W H O U S E

How a Cottage on a Little California Country Place Provided Rare Hospitality and, Incidentally, Solved a Problem

PEGGY NICHOLS

I AM sure there must be lots and lots of mothers and mothers-in-law in this world today who, just as ours, do not care to live with their in-laws and their in-laws do not care to live with them. And yet somehow they seem so sadly lonesome shifting around in the average big house all by themselves. Or they may not have that house. Times may have changed for them, and they come to live with their children. Accustomed to being mistress in their own homes, they find it difficult to adapt themselves to this new environment. Either of these situations usually covers the average mother-in-law problem.

It was this sort of problem we faced—and surely many other young married couples must face it too. It had to be solved, and this was the way we solved it. We built the mother a wee, tiny house in the garden, really no bigger than a minute, but all her very own. As our lot is not so large—only 60' x 100'—and as our house is only a wee bit of an affair itself, this tiny cottage snuggled away in the shrubbery at the back of the lot is in perfect scale and keeping with the place. Like the house, it was made all on one floor, and covered with stucco.

Outside and In

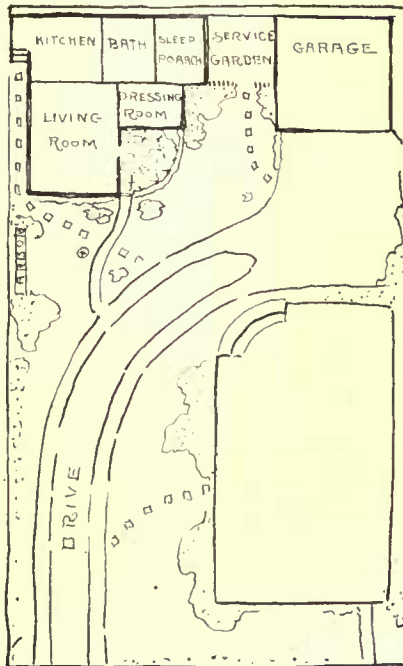
The entrance to this cottage had to be off the driveway. We laid a narrow brick runner, giving the effect of a winding pathway instead of a drive. One runner branches off past a sundial and through a wrought iron garden gate onto the little terrace in front of the cottage. A clipped hedge surrounds the corner, giving privacy to both places.

We built the sleeping porch out into the very heart of a peach tree, and to the roof of it clambers a pink Cherokee rose.

Inside, in addition to this sleeping porch, there are a living room, dressing room, bath



Tucked away in a corner is the little cottage for the mother-in-law



The cottage has five rooms, ample for its hospitable purpose

and kitchen. The dressing room is commodious with plenty of shelves and closet space. Along one wall a great long dressing table is built in.

The kitchen is painted lemon yellow and has blue gingham shades and dainty lace paper on the shelves that give it an old-fashioned air.

We made the living room fairly good sized because there must be accommodation for visiting in-laws and friends. Although not much furniture was required, we had heaps of fun snooping around second-hand stores and antique shops for most of the things. Some we had to have made. Everything came in for its coat of paint, either rose or gray, for rose and gray seemed the color scheme best suited to a mother-in-law. We had the thrill of our lives when the mother found a quaint old walnut bed, that would serve for couch. This, too, came in for its share of paint. We toned the panels in soft color and in every

place we could we painted old rose and blue striping. We covered the upholstery with rose rep and heaped up soft pillows.

In this living room is a panel dresser, bought from an antique man, and renovated to fit the spot. Its mirror was removed and hung on the opposite wall.

Additional Pieces

The other furnishings consist of a soft putty color rug, a cheap oak gateleg table which was made to harmonize with paint, four straight chairs with woven seats and rose colored rungs, a big, soft, overstuffed chair, a little low rocker and, pièce de resistance, a little old peasant cupboard which we made with a drop leaf, handy for serving tea things.

Taking it all in all, we think it a very lovable, homey place, with a rosy atmosphere which is inviting to all, even the sons-in-law.



Simple furniture is used—a painted gate-leg table, and dresser



An old walnut bed was used for a couch and painted rose and blue

A SMALL COLONIAL HOUSE IN UPPER NEW YORK

Which Shows to Advantage How Well This Type of Architecture Is Adapted to a Narrow Lot Where No Space Can Be Wasted

ROBERT ELWOOD

A FACTOR whose bearing the prospective builder of a house frequently overlooks, is architectural style as affecting the interior plan. Where space and expense do not have to be considered, this may not be of great importance, but on small grounds it becomes a vital consideration. The owner of a narrow lot cannot afford to waste an additional foot which could be saved by a compact house plan.

By reason of its square or rectangular shape, the Colonial type of house is ideally fitted to effect this economy without cramping the size of the rooms. This fact is well brought out in the home of Robert Fein, Esq., in the upper part of New York City opposite Van Cortlandt Park. This is a comparatively new residential district, where many excellent architectural examples are to be found.

The General Plan

The house is of brick with white trim, and although it lies close to the street, attains a degree of privacy by reason of its screening shrubbery. A straight brick walk leads to the main entrance, entirely separated from the side walk which forms the service entry.



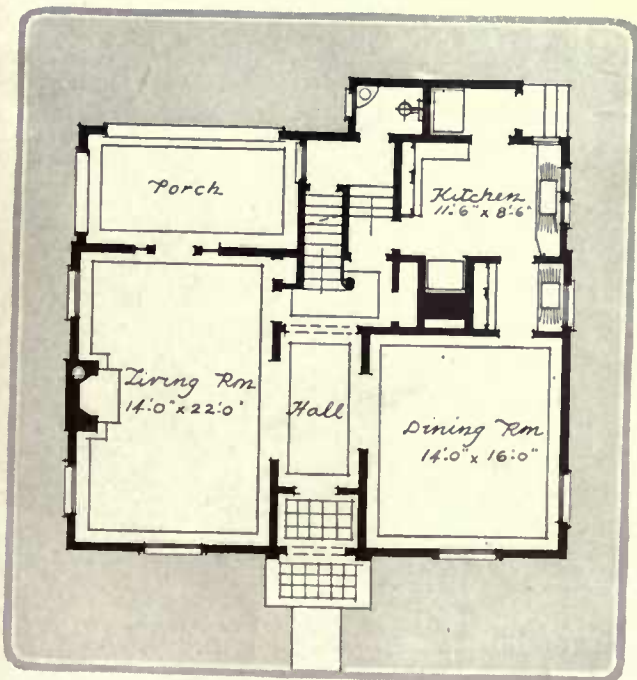
The house is of brick with white trim, small but affording a surprising amount of room space. Shrubbery about the main entrance adds privacy and helps to shut off the service walk at the side. Dwight James Baum, architect

Entering the small vestibule, one steps directly into a little hall with the living room on the left and the dining room to the right. The former especially is of good size for so small a house, and follows the principle that every house should have at least one large room. Service quarters are in the rear, so planned that they are not obtrusive as one passes from the living room to the porch which is so integrally a part of the house.

The Rooms Upstairs

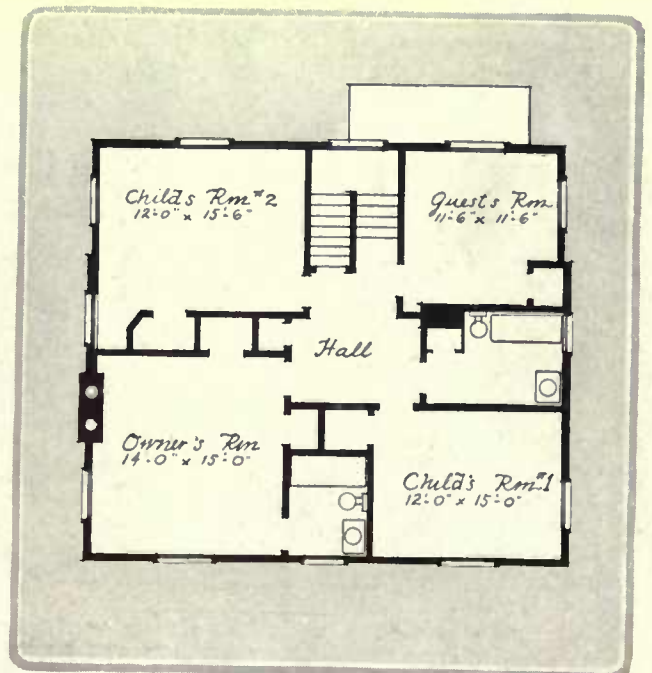
The second floor arrangement is noteworthy in that, although there are but four bedrooms, two baths are provided. All the rooms are arranged around a square central hall—another space-economizing feature. Plenty of closet space is provided, and as all the bedrooms are corner rooms, abundant light and air are assured.

An interesting fact about the house is that, although it was built during the war, when construction costs were well on the way toward their present high level, it cost but a little over \$7,000. Yet it is thoroughly good, and with the growing improvement of the land about it will soon fit admirably into its site.



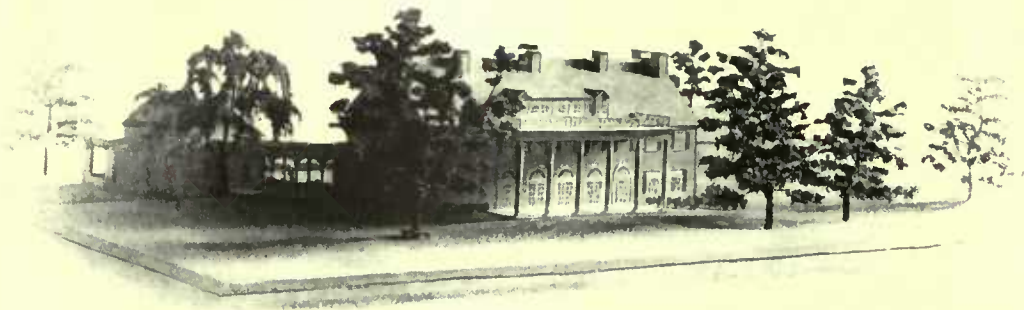
The first floor plan shows a compact room arrangement, with the service quarters in the rear. The living room opens directly on the porch

All of the bedrooms have abundant light and air and are grouped around a square hall. Two baths are provided on this floor





Another view of the Armour model suggests the wonderfully effective way in which the house can be visualized even before ground is broken for the foundation. The perspective, of course, is perfect throughout



By a wise choice of materials, a model can be made of any type of house. All three dimensions of the Hon. Lathrop Brown residence at St. James, L. I., are convincingly clear. Peabody, Wilson & Brown, architects



A great variety of material is used: clay, wood and cardboard for the house; green paint, gravel, sand and glue for the lawns, walks and drives; dried sponges and green dyed seaweed for trees and shrubs—these are a few of the things utilized. In this view of the Armour house model the life-like appearance of the planting along the brick wall is especially interesting

SEEING YOUR HOUSE BEFORE IT IS BUILT

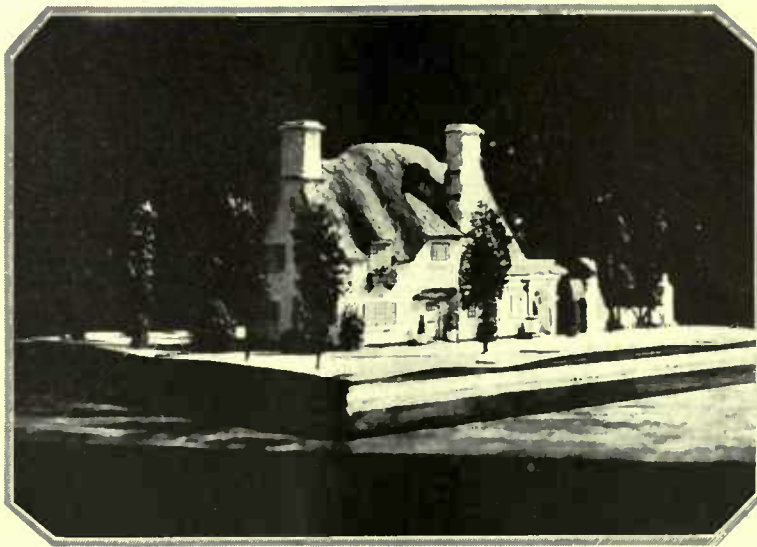
The Scale Model, Accurate in the Details of Color, Form and Site, Is a Replica in Miniature of the Finished Dwelling

ALWYN T. COVELL

PERHAPS there are only two kinds of prospective builders, from the architect's viewpoint—the kind that can visualize and the kind that can't. Of course, those two kinds are divided up into as many varieties as there are varieties of people, and the architect will remember certain ones with pleasure and certain others with unhappy sighs.

Exactly what is meant by "visualizing"? More often it is called imagination, though that is not so accurate a term, because it means other things as well. The architect must have both imagination, and the faculty of visualizing as well; his client needs only the ability to visualize what the architect has imagined. Both are gifts, which may or may not be possible to cultivate; certainly failure to possess either is as little to be regarded as a personal shortcoming as lacking an eye for color, an ear for music, or a sense of proportion.

In the matter of architectural models, however, even the highly imaginative architectural visualizer may find very definite assistance and assurance, while his client will find the answer to many questions which the drawings do not answer for him. Architectural drawings, excepting the colored preliminary perspective



The 1/16" scale model of Mr. C. Norvin Rinek's house at Easton, Pa., is a good example of the plastic type. Photographs of the completed house itself appeared in the last August issue, and form an interesting comparison with this preliminary study

view, are not pictures of the proposed house—they are drawings of it. They are drawings, furthermore, which are made in a technical manner, and with no intent to convey anything but forms, dimensions, materials and construction to the various workmen who will build the house. Architectural working drawings are accurate, but not at all artistic, just as the

specifications are accurate, but not literary.

From the point of view of detailed visualization, then, the only drawing which tells the client what his house will look like is the colored perspective, which is good as far as it goes. But even if it is done well, and is an accurate perspective, the client cannot walk behind it, or see more than one view of the house on any one given drawing.

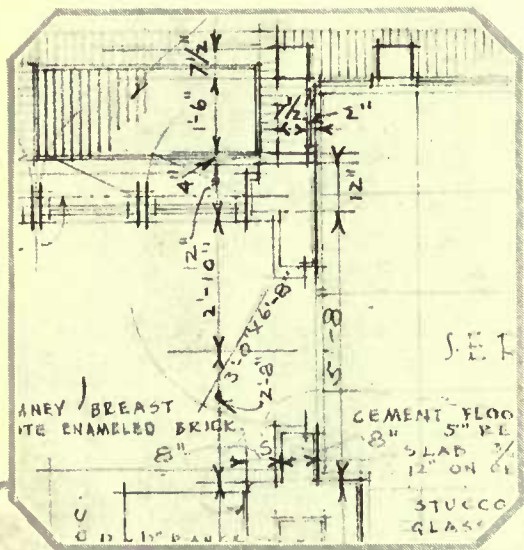
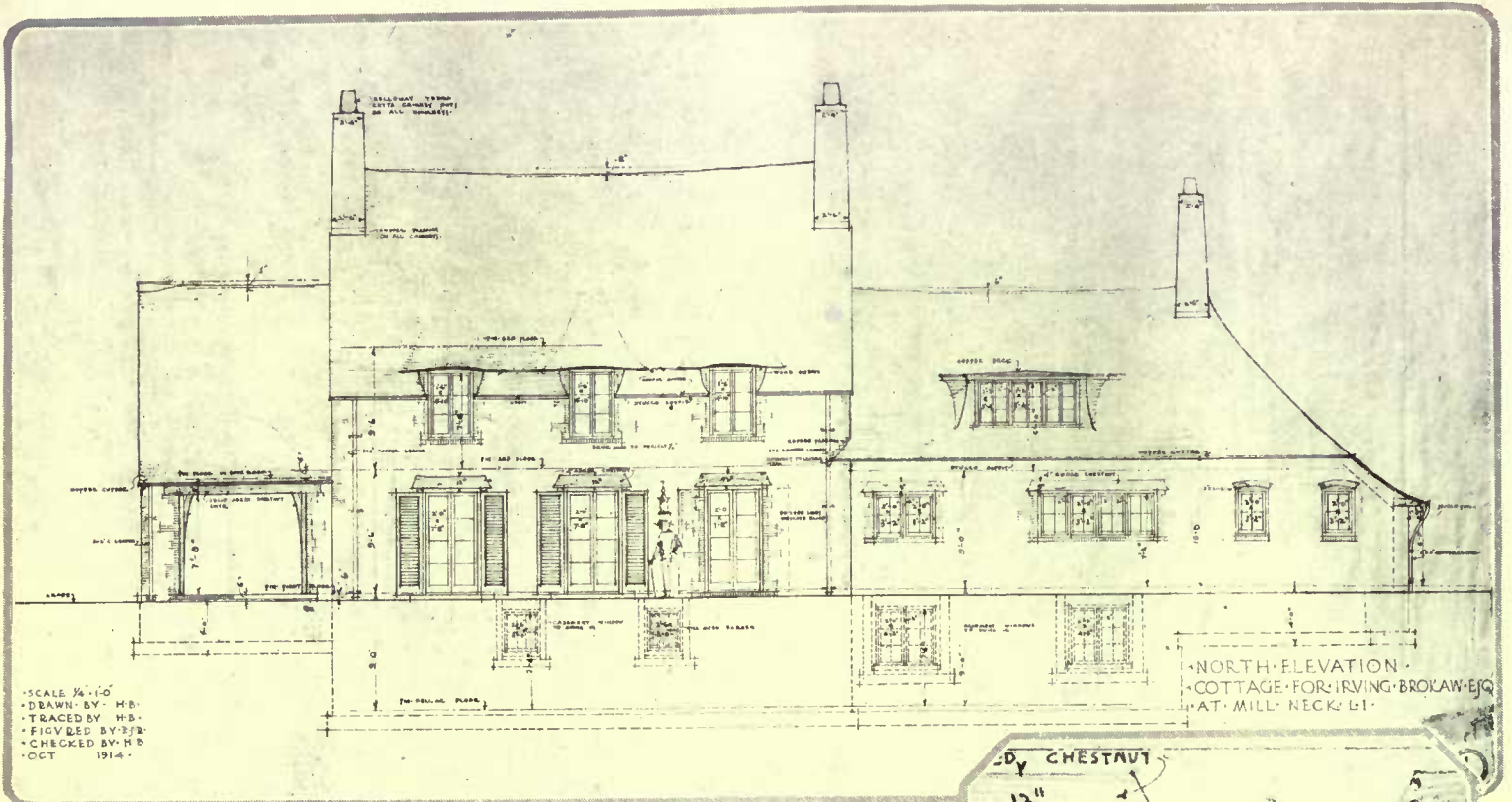
As a supplementary aid to visualization, then, comes the scale model, so called because it is very carefully made to scale, in the same way that architectural drawings are made. In a model, for instance, a quarter of an inch, or a half or three-quarters of an inch, equals a foot in the actual building. In this way the exact proportions are shown.

In making a scale model, especially if the site for the proposed house be irregular in contour, a topographic survey should be made, with a drawing showing all the grades, elevations and depressions, drawn at the same scale at which the house model will be made.

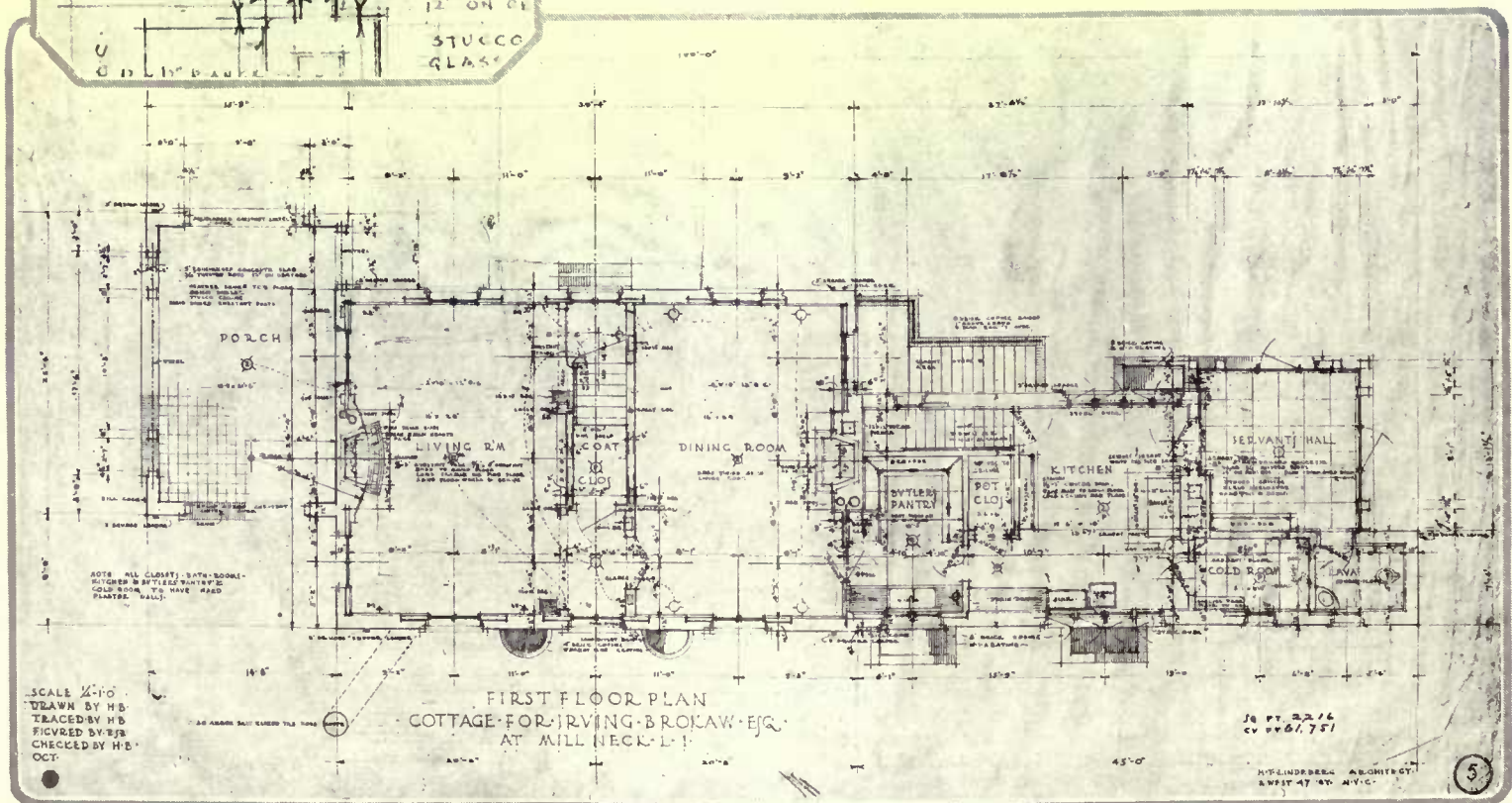
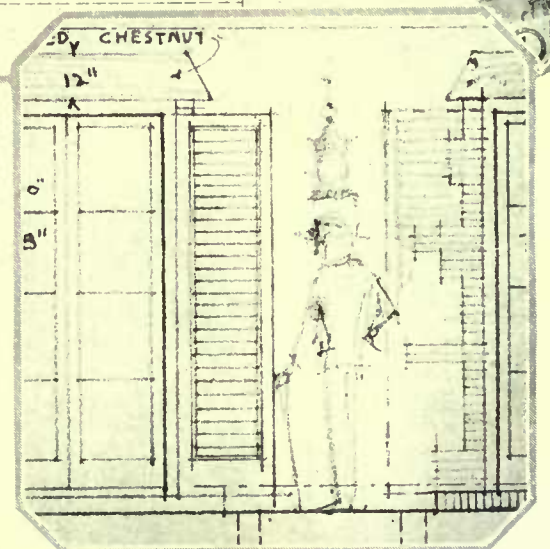
The plot of land, then, will be modeled in clay, in exact conformity with the surveyor's
(Continued on page 74)



In the more elaborate models, every detail is shown to scale. Nothing is left to conjecture—even leader heads and curtains are put in. The representation is so complete that one can scarcely believe the photograph is not one of a real house. This model of the Philip D. Armour residence is on the scale of 1/8" to 1'. H. T. Lindeberg, architect



Following the preliminary drawing shown at the top of the opposite page, the architect makes a set of working drawings on a scale of 1/4" to 1', from which blueprints are made and the house built. These drawings contain a mass of detail, as shown here. The small inset sections are reproduced actual size





The preliminary sketch is really a picture of the finished house, drawn in perspective and usually colored. It shows the house with its surrounding planting well established, and gives a definite idea of what the house is to look like. H. T. Lindeberg, architect

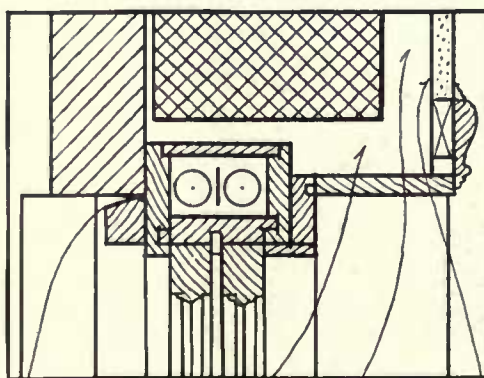
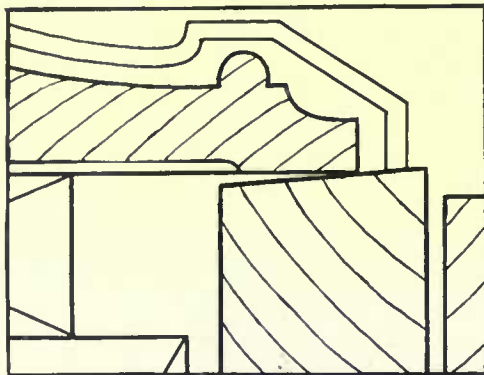
THE EVOLUTION OF A HOUSE PLAN

The Successive Steps by Which the Architect Sets Down on Paper the General Plan and the Minutest Details of the House He Is Designing for You

MATLACK PRICE

THE good old proverbs, the kind that Stevenson so drily labeled "pocket wisdom," certainly have not universal application. In the matter of having a house built for yourself, for instance, I cannot honestly say that ignorance is bliss, or that wisdom could be construed as folly. And yet the kind of knowledge I mean is a special kind, and consists of knowing, if even only a little, how the architect works and what he is trying to do; not aiming to know more than he does. Notwithstanding the lack of intelligence of such a procedure, there are plenty of prospective builders who, after devoting a few whole evenings to the perusal of "How to Plan Your Own Home," or "What Alice and George Did with Old Packing Cases," will go to the architect not for advice and professional service, but to tell him how much more they know than he about architecture.

It is the purpose of this article, with its illustrations, to describe, in categorical form, the successive drawings which are customarily made by the architect in planning and building a house.



OAKUM
BLOCKING

FURRING
PLASTER

First there is the idea-sketch, often no more than a memorandum, dashed off on a scrap of paper. If, however, this little idea-sketch represents a definite visualization on the part of the architect, it is upon this sketch that all the subsequent drawings are built.

Having made this idea-sketch, and being convinced that it contains the essence of the proposed house, the architect must now prepare a drawing which will convey to the prospective builder a quite definite idea of what the house is to look like. Small sketch floor plans usually accompany this first drawing.

This drawing is really a picture, drawn in perspective and usually colored. It shows the house with its planting several years grown and is made on the basis that the average individual is not "picture-minded," and must see the proposed house drawn to convey as closely as possible the effect of the house itself. This type of drawing is called a "preliminary."

At this juncture scale models are sometimes made, especially for houses of considerable size and extensiveness of plan and grounds.

(Continued on page 78)

The upper drawing is part of an "F. S. D." or Full Size Detail. These details show, primarily, the actual profiles of moldings, and are drawn exactly the same size as the work to be executed

At the left is a 1/2" scale detail. Its function is to show with greater accuracy than the 1/4" drawings such special pieces of construction as stairs, fireplaces and cupboards. Both drawings are actual size

HOW A DECORATOR WORKS

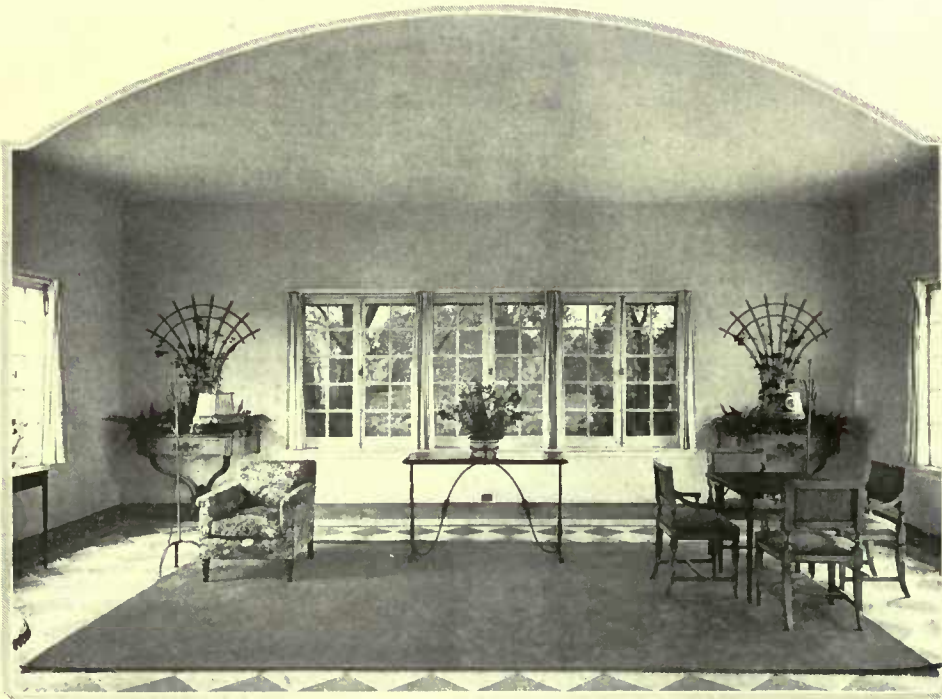
She Accepts the Established Facts of Architecture and Adds to Them Furnishings That Give the House Distinctive Personality

ANITA DE CAMPI

ONE of the most inscrutable things in the world to the ordinary lay person is the method of procedure of the interior decorator.

How does the decorator go about the work? What is the professional secret of meeting with success? Is a certain fashion followed? Is the personality of the client given first importance? Is it quite a matter of how much or how little money must be spent? Or a question of locality and exposure?

All of these things are factors, but one consid-



The walls of the Hibbard house are dull blue in the Italian style

eration takes precedence over them. If a client wants decorating and furnishing done it is a foregone conclusion that the client has an actual place to decorate and furnish. The first things then to consider are actualities. What manner of place has been decided upon, purchased perhaps finished, or in process of construction? There must of necessity be fixed features in the selected home, and the expedient thing to do is to recognize established facts and to make all of the
(Continued on page 58)

These are the ends of the Hibbard living room. Miss Gheen, decorator





Exposed brick walls, sand-plastered ceiling and a tiled floor were the fixed features in the sun room of the home of Mrs. Edward Hasler. Simple furnishings were used—wicker and Windsor chairs, braided rugs and green calico curtains



On one side of Miss Gheen's apartment is a balanced group composed of an Italian walnut commode with painted chairs on either side. The mirror is flanked by small brackets holding vases of trailing ivy. The screen is satin damask in blue and gray

In Miss Gheen's own apartment, in Chicago, the bath serves for dressing room, a small kidney table holding the toilet accessories. At one corner can be seen a glimpse of the bed that slides through the wall to the next room

In order to meet the requirements of a small room, the desk is a desk only by day. At night the front pulls out and the bed is drawn in from the bathroom. Italian walnut furniture is found here and upholstered pieces in blue and gray satin damask





A view of old New York Bay is part of the "Vues de l'Amerique du Nord," hand printed in colors from the original wood blocks. Thirty-two breadths in the set

The Chinese decoration paper used below is in brilliant natural colors, each breadth 12' by 21", ten breadths to the set. The original wood blocks were cut in 1832

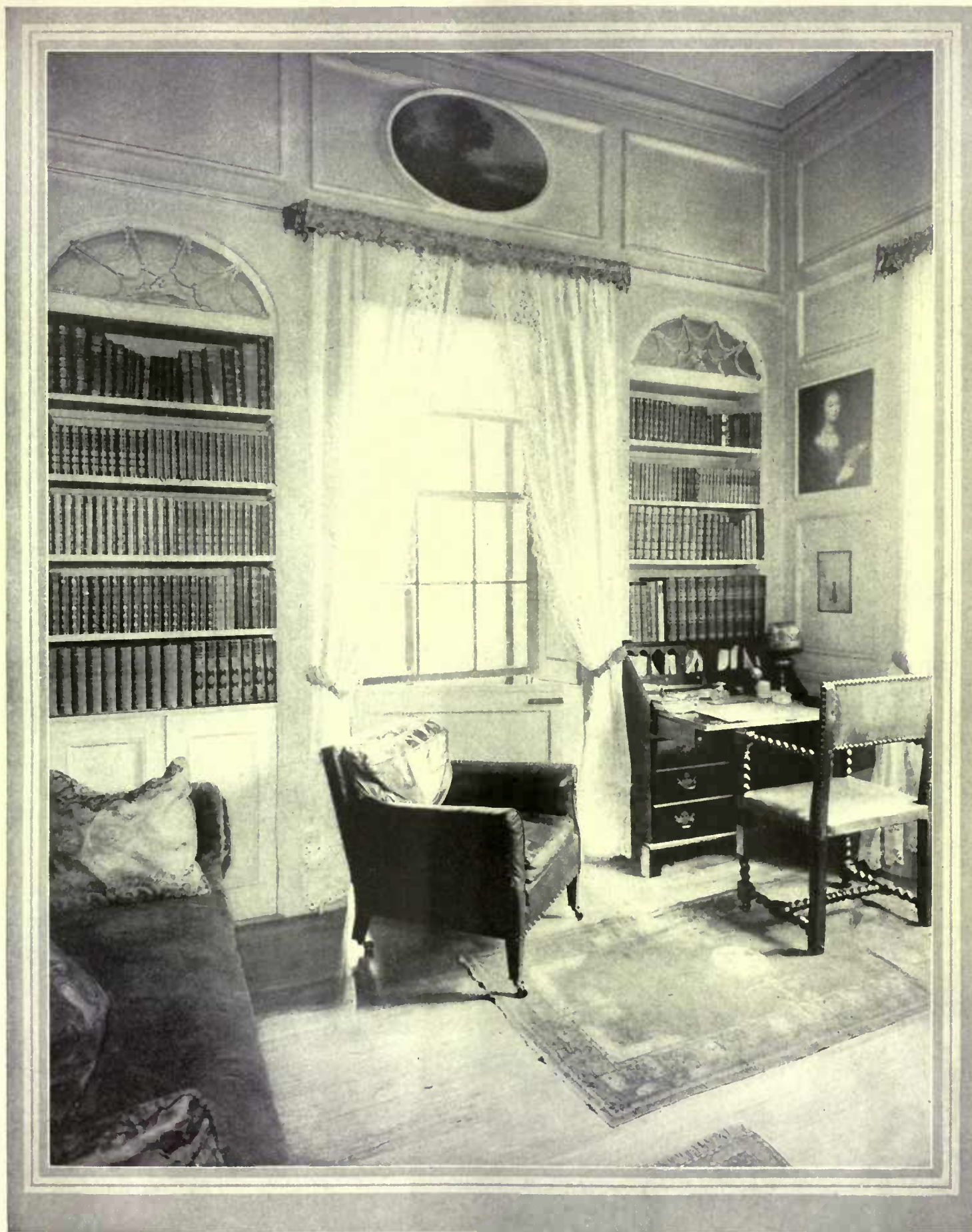


Printed from the original blocks in soft sepias and grays, the Italian landscape affords a delightful wall treatment. Ten breadths, each 12' 6" long—greatest height of picture 6' 1". All of these papers are from the factory at Rixheim, Alsace, which survived the German occupation. Courtesy of A. L. Diamant & Co.



One of the most beautiful of the patterns is the Eldorado, printed in magnificent colors. Twenty-four breadths, each 21" wide, complete the design

THE RETURN of
the ZUBER PAPERS



A LITTLE PORTFOLIO OF GOOD INTERIORS

The distinguishing merit of many old houses built in the first years of the last century is the remarkable handling of the interior architecture—the nice balance of panels, the scale of window openings, the height of the ceilings, the members of the moldings. The library of the Henry Tudor House in Boston is a striking ex-

ample of this merit. Shelves and a window completely fill one end, with panels and an oval painting set in above. The oval repeats the curve of the top decoration of the shelves. The window and its bottom panel, which is solid, are on hinges, making a door to the garden lying directly without



In remodeling a city house it is often possible to create a much more spacious living room by eliminating the inevitable upper hall. This was done in the New York residence of Mrs. Claude Penney. The walls are paneled in Adam green. Chairs and sofas lend the air of Louis XV. The curtains are yellow taffeta with plain valances of old brocade. Sterner & Wolfe, architects



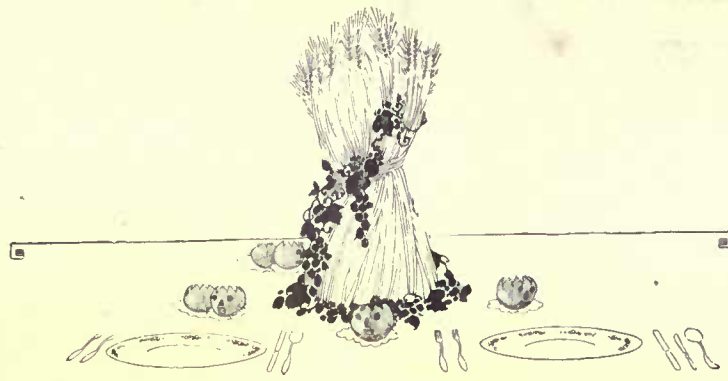
When one desires to create a room in which to live comfortably for a long time it is advisable to use strong colors with restraint. Make the background neutral and concentrate the color in small accessories. This is the principle employed in the room to the left. Another view, on the opposite page, shows the fireplace grouping. Here are shown plain taffeta curtains



A taupe paper with a small black dot forms the background of this livable living room. A darker stripe taupe covers the furniture. The strong color is found in the accessories — cushions of mulberry and blue and bright bits of china and pottery



The walls in this English dining room are panels of Adam green. An over-mantel painting and carved swags, together with a hob grate, finely proportioned mantel and flanking mirror sconces pronounce the fireplace. Josephine Chapman, decorator



A golden sheaf of wheat with twining grape vines may shade the lights, and be set off by small pumpkins of crystallized sugar

DECORATING THE THANKSGIVING TABLE

*Harvest Fruits and Customs that Were Old in the Days of the Puritans
Suggest Decorations for the Hospitable Feast*

MARY TUCKER

ONCE more, as the old chronicle runs, "Since it hath pleased God in comfortable measure to bless us in the fruits of the earth", we are again called on to add up the credit side of the year and to prepare the feast, whether with or without the transient blessing of servants, and whether beneath our own or our landlord's roof.

The tritest commonplace of decoration and observance can not conceal the meaning of the Thanksgiving feast, its portion of beauty and abundance, its symbolism of plenty which is more than the plenty of mere daily food. Here are the fruits of orchard and field, and the bidden guests sit down to give thanks at a common board. But less frequent ways of decoration are to be sought for, in order to add the zest of novelty to the laudable duty of being thankful. That beauty which reached its mellow perfection in field and garden now gains by artistic arrangement on dinner tables, and a variety of attractive ways suggest themselves to the hostess for disposing fruits or flowers or grains. The colorings from the rich palette of autumn itself will suit the menu, and the glow of candles or mellow lights will lend the proper accent.

A Formal Arrangement

In one very attractive arrangement, miniature pumpkins of crystallized sugar, fairy-like enough to have served a sweet Cinderella and her retinue, make attractive spots of color, and serve for nuts and favors, while the central note of the decoration is a sheaf of wheat, with the lights glowing softly between its satiny stalks; and grape-vines twined about it and laid upon the white cloth are graceful suggestions of the old time of vintage. Nor is the sheaf of wheat less suggestive of the old origin of this harvest day,

as the dinner-guest could testify who had been fortunate enough to take a leisurely journey through Northumberland at reaping time. In this formal decoration he would see a reminiscence of the "kern-baby"—the last sheaf of wheat to stand after the bending reapers and flashing sickles had passed over the ripened grain, leaving the stubble in their wake; and after this the kern-baby was brought home to the shouts of the reapers and the pipes and tabours of old England and set up at the following feast, just as on more modern and more sophisticated dinner tables.

For it is the essence of Thanksgiving to be traditional and time-loving under the guise of novelty, just as the Thanksgiving dinner will follow the old and savory way. There are those spicy fragrances, those tempting whiffs, as familiar as the multiplication-table, but sweeter than the perfume of Araby for all that. Until it is revolutionized, Thanksgiving day will float in the aroma of New England

cookery, in the sacrosanct odor of mince and pumpkin which offers recompense for the departed summer fragrances of the garden.

And the pumpkin may hold as much appeal for the Thanksgiving hostess as for the pastry cook, with its mellow and satisfying color and its delicious contours. It has grown among the sprawling vines from small and gourdlike beginnings to this lordly sphere; and now it proudly brims with the delicate fragrance and varied hues and shapes of fruit—burnished red apples, pears touched with a cheek of pink, and dangling purple clusters of plump grapes. Its bed of autumn leaves and the soft candle lights echo the colors.

Using Fruits

Fruits prove most plastic material for the decorator, adapting themselves with equal beauty to more dignified arrangements. To the long lines of a refectory table, an array of lovely fruit adapts itself in formal fashion like a gorgeous polychrome panel of the Renaissance. Two tall candlesticks are the central notes, and from them festoon the wreathed grapes, the purple plums, red pomegranates and many fruits with all the blended richness of mosaic.

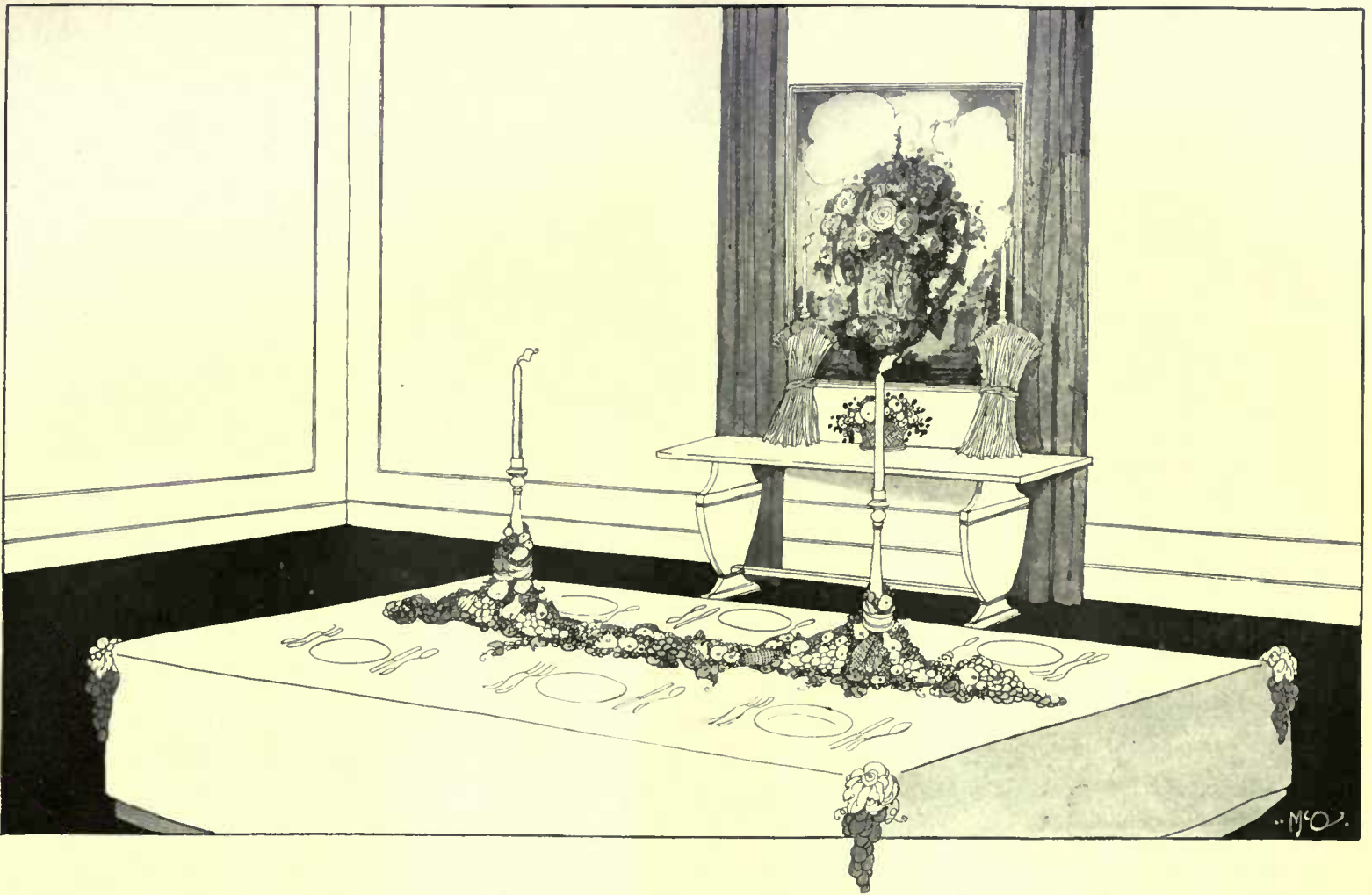
On a square table, one central mass of fruits in profusion furnishes the theme, and from it go trailing off delicate strands of vine, which suit the outline of the table and mark etchings upon the white cloth. The design is completed by burnished red apples, hollowed out and holding a merrily flaming candle. For candle-light itself is a most friendly element, the "yellow ease of eyes" in which hospitality takes on a more informal tone.

There are other vines which may be used to mark lines upon the Thanksgiving table



Mattie Edwards Hewitt

In this arrangement the Thanksgiving table holds a note of the harvest in its center decoration of grasses and poppies, and of purple grapes on burnished silver. Fine napery and crystal add much to the effect



A formal decoration for a refectory table is a long panel-like arrangement of corn, fruit and flowers, leading up to two tall candles. Fruit as a decoration is especially adaptable to the Thanksgiving table, whether formal or informal, because of its color, fragrance and varied contours

with the grace of an Aubrey Beardsley drawing. Trailers of various kinds are lovely, and for the less formal effects the woodland grace of laurel or mountain ash would be charming. Chestnut burrs with their satiny brown linings would combine with bright yellow leaves to provide an abundance of beauty to the informal dinner. But the richest note of woodland decorations, perhaps, is littersweet, with its cunningly twisted stems and its red beads in their artful settings. Only red candles should go with this, to mark the color, and the rough yet pleasing hues of Spanish pottery complete the effect.

It is not every flower that can come to the feast of plenty, for there are certain flowers which belong to its observance, and some sophisticated hothouse blooms which would not serve at all. Not a novelty, but a most satisfying color scheme is provided by combining golden fluffy chrysanthemums with the dead brown of oak leaves. The candle shades could carry out the color scheme, and flat arrangements of marrons glacés would be a tempting touch, and grapefruit could begin the meal in perfect harmony with the scheme. Poppies, those silky short-lived flowers, have been the harvest flower from time immemorial, long before they suggested the line about reaping Autumn, asleep beside her sickle, "drowsed with the fume of poppies." Like lovely parasites, they shine out redly among



The lordly yellow globe of the garden may brim with a heap of burnished apples, delicate pears and the hanging clusters of purple grapes

the wheat and fall with it before the sickle, and so, although they toil not, they are a harvest flower; ever since the time they were so esteemed by the goddess Ceres as millinery they have been a legitimate Thanksgiving decoration.

For Thanksgiving is an old festival which

one celebrates in the light of these candles, and in the perfections of the menu and in the flow of table talk; nor is it fair to allow to the Puritans the credit for originating being thankful. With all due allowance for the five deer and the wild geese which they consumed with the assistance of Squanto and other red gentlemen in stripes and deerskins, it was very likely an over-serious affair, begun at a very early hour with prayers. It is likely that earlier givers of thanks were much merrier over it, even the long-ago ones who never knew Christianity nor predestination. So it seems only fair to suggest a table with the horn of plenty for the center, large, golden and gracefully curved, and pouring in classic profusion the fruits of the vine and tree. Tiny horns of plenty could spill out little marchpane fruits at each place, and candle-light could glow golden through gold silk shades. This would be a formal decoration and would prove an effective design. It would, doubtless, also propitiate the goddess and ensure good harvests for next year.

Thanksgiving is a pleasant time, a time of wished returnings and journeys' ends. The child that is in every man sometimes looks backward to Christmas a little wistfully, but we are all happy at the prospect of the Thanksgiving table, deftly arranged and tempting to our eyes as well as our palates.



For the square table a massed arrangement of fruit forms the central theme of a pleasing design, and from it are laid delicate etchings of trailing vines

AMERICAN PRINTS AND THEIR USES

Contemporary Work That Is Worthy and Inexpensive

PEYTON BOSWELL

THIS article on the use of modern American prints in the home should be of interest to every man who has learned that expensive clothes of extreme style and a huge diamond stickpin fail to stamp him as a person of good taste, and to every woman who has learned that it is vulgar for her to go around in striking colors with nearly every finger laden with rings. In this social organism of ours the minds of people have been fixed a good deal harder on making money than on standards of good taste, and it is a comforting thing to be able to hold the opinion, as many do, that we have at last reached a stage when we as a people are rich enough and old enough to transfer a lot of our emotions to cultural enjoyment.

It is for the person with walls and without millions that this article is written. For it is possible, by utilizing etchings and lithographs by contemporary artists, to surround one's self with pictures that administer to true esthetic delight, without spending very much money.

The average price of these contemporary prints, which are so worthy in an art sense that no multi-millionaire need despise them, is less than \$20 each. At the last annual exhibition of the society known as the
(Continued on page 72)



"Sheldrakes," by Frank W. Benson, is a type of etching which might be used almost anywhere, from dining room to nursery



In "The Beeches—Central Park," Henry B. Shope has made an etching companionable for the home and full of outdoor spirit



"Brooklyn Bridge," an etching by John Marin, makes a wall decoration of originality and beauty



The spirit of the windy open is admirably caught in Hornby's "Dans les Champs," a subject in the Marne region John Marin's earlier style is less extreme in "Cour Dragon" than in his "Brooklyn Bridge." An excellent etching for the wall

PERIOD DESIGNS IN MUSICAL INSTRUMENTS

They Link Together the Arts of Music and Interior Decoration, Assuming a Rightful Place in the Furnishing Scheme Without Sacrificing Their Musical Qualities

CHARLES D. ISAACSON

THERE are many self-styled conservatives who see in the development of the period designs for musical instruments a violation of the art of sound. This is a view, however, which neither the owner of a house nor the decorator will share, for any musical instrument which goes into a home acquires the added quality of being a decoration. The violin and cello, in handsome cases, resting gracefully against the wall, become decorative in value. The larger forms, the phonograph, the piano, the harp, the pipe-organ, are furniture in the truest sense.

One must remember, of course, that anything which detracts from the best musical expression is prejudicial to art, no matter how beautiful, aristocratic or quaint the exterior of an instrument may be. Within this limit, the construction of a fine instrument offers a wide field for development. We have the opportunity of bringing the piano, organ or phonograph into a finer environment and varying their attributes to harmonize with the surrounding atmosphere. Any desired type of case which does not interfere with the musical idea is permissible. A cabinet may be carved in Florentine or ancient Moorish style; a case may be illumined in the florid spirit of the Louis XVI period;

or a special type of architecture may be designed for a piano which is to rest in a personally created drawing room.

In a musical sense, the instrument is simply the embodiment of a voice. A tone which originates in the striking of the hammer against the wire does not end merely in the vibrations of the latter. If that were all to the tone of the piano it would sound little different from the xylophone played by vaudeville performers. An instrument has what the French have named *timbre*, which is described less effectively by the expression "quality." The violin is of sweeter, lighter *timbre* than its larger sister the viola, which is more mellow, deeper and less carrying. Thus the cello and the bass violin are exactly the same in general shape as the violin and viola. But they are as different as soprano, tenor, baritone and bass among singers, because the acoustical construction is so varied.

The piano has its sound board, its sturdy case, its firm legs, its general

(Continued on page 82)



Far removed from the undecorative machine of early phonograph days is this Adam cabinet, placed below a mirror as a console might be. Courtesy Columbia Graphophone Co.



Period designs in musical instrument cases have reached a point of development which entitles them to admission into the best furniture circles. This Queen Anne phonograph is an example. Courtesy Cheney Talking Machine Co., and John Wanamaker



A Colonial highboy case is another of the period developments. With early American furniture it makes up a group which is effective and true to the traditions in line and form. Courtesy Pathé Frères Phonograph Co., and John Wanamaker



Harting

Where the space is large, as in a sun-room or conservatory, effective use can be made of ivy on wall lattices of various sorts. The necessary pots and other soil containers can be decorative adjuncts in themselves if well selected



The wall fountain and tiny pool add immensely to the sun-room where their use is possible and fitting. Besides permitting the growing of aquatic plants, the water itself will help keep the air moist for the other flowers

THE PLACING AND CARE OF HOUSE PLANTS

In Almost Every House There Is a Place for a Winter Garden if a Wise Selection of Plants Is Made and They Are Well Cared For

G. T. HUNTINGTON

PRIMARILY, the great value of house plants is that they bring the interest of the growing garden indoors. Secondly, they constitute decorative elements which in themselves are worthy of our best attention. If we bear these two qualities well in mind we have a good foundation on which to build a garden in the house.

Where to Put Them

There can be almost as many places for house plants as there are houses. A single cyclamen blooming in a tiny stairway window is scarcely less effective than a whole conservatory massed like a greenhouse; ivy trained on a lattice adds as much to the sun-room walls as do the geraniums, Paris daisies or fuchsias to its windows. Many a rough-cast hallway is enhanced by a handsome fern in a simple wrought iron brazier, just as a hanging basket of oxalis cheers the sunny bedroom. There are few places in the house where some sort of plant cannot be used, if consideration is given to the conditions presented and a choice made in accordance with them.

Mark this one point, however: the size and kind of a plant must be suited to its location. A huge palm in a small city apartment is grotesque; a tiny pot of pansies in a palatial living room may be pardonable, but is more likely to be ridiculous. Self-evident as this principle may seem, the frequency with which it is violated is appalling.

Necessary Conditions

The majority of plants one is likely to consider for anything except a water garden need five conditions for their physical success: good soil in the pot, plenty of fresh air, abundant light, suitable temperature, and sufficient moisture for the leaves and stems as well as the roots. Let us take these up in order and study their application.

A plant growing in the open garden has abundant soil space in which its roots can reach out for sustenance. Put that same plant in a pot, and its feeding range is limited to a space perhaps 5" by 6". All the food it consumes in the development and maintenance of its wonderfully complex organism of stem, leaf and blossom must come from that small area.



Harting

Here old polychrome iron gates lead into a sunny enclosure filled with growing plants. The walls are tinted yellow and green damask hangings are used at the windows



The arrangement at the left illustrates a simple but highly effective use of house plants. The window is part way up a staircase and receives abundant light

Little wonder the soil in the pot must be rich in nourishment.

Good garden loam is the best potting soil to use, and with it bone meal in the proportion of about one part to fifty should be mixed. This may be rich enough to carry the plant all winter, or it may not. Should the general health of the plant begin to fail, it may be a sign that more nourishment is needed. This can be supplied by liquid manure, or one of the concentrated stimulants supplied for this purpose by the dealers in flower things.

The second requisite on our list—fresh air—is almost as important as the first. Remember that a plant breathes through its leaves, and has no greater liking for stale, vitiated air than we have. The effect of this condition on the majority of plants is evidenced by a general failing in vigor, and it should be forestalled by regular daily exposure to as much free, fresh air as is possible without chilling the plants unduly.

Light and Moisture

Most of us have at some time seen a plant that has grown more or less in the dark, and noted how thin, spindly and anaemic-looking it was. This is due directly to the absence of sunlight. Think, again, of the conditions under which flowers grow outdoors, and how important a part the sun plays in them. Obviously our house plants

must have direct sunlight—as much of it as possible. Only the ferns, ivy and some of the other foliage plants like pandanus do well with little or none of it.

Suitable temperature, the fourth requirement for a successful garden in the house, means a thermometer range of from 60° to 70° during the day, with a night reading of about 50°. These are ideal, though occasional slight variations one way or the other will do no harm.

The moisture supply is usually quite easy to regulate. A sprinkling of the leaves with cool water once a week or oftener is beneficial, while water standing in a tray on a radiator or near the plants will help remedy the dry-air evil which causes so much trouble when the house is artificially heated in winter.

Watering the soil in the pots is, of course,
(Continued on page 78)

THE GROWING FARMS OF FRANCE

A Survey of Soil Recovery

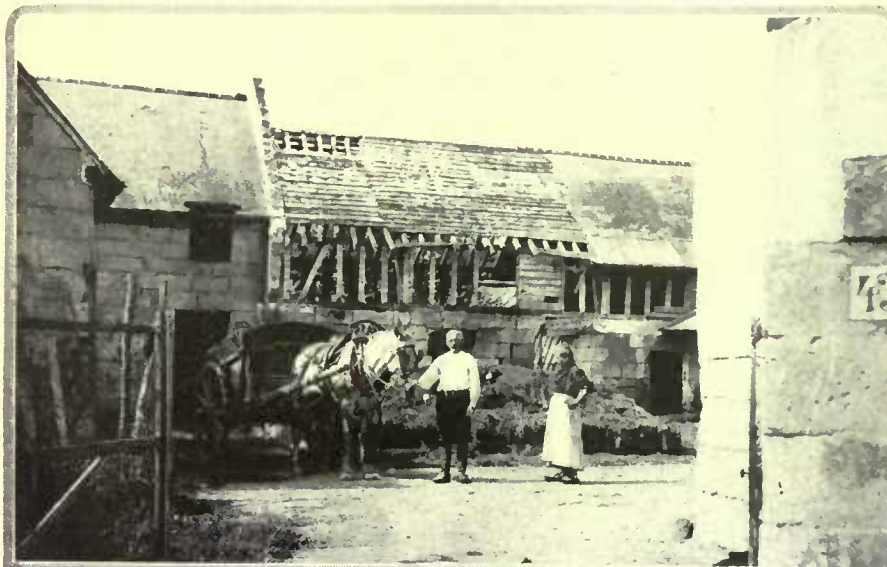
IN June, 1917, General Henri Petain took a group of ten American women into the invaded region of Northern France, and established them in the little village of Blerancourt, a scant fifty miles northeast of Paris, half-way between the Aisne and Sarre Rivers and just at the western edge of the Department of the Aisne. This is the district that in 1914 the German wave rolled over in the rush that carried the gray hordes almost to the gates of Paris.

Headed by Miss Anne Morgan and Mrs. A. M. Dike, these pioneers were authorized to set up their headquarters in the old chateau at Blerancourt. They were requested to wear the French Army uniform and ordered to report to the commanding officer of the Third Army Corps, thus operating under army authority and direction. In the beginning some thirty villages were given to the American Committee for Devastated France to supervise, and in six months they had charge of

With the help of the Government and the American Committee, the indomitable courage of the French is bringing the land back to productivity



The shattered homes are being patched to make them habitable for refugees. By the American painter, Harry B. Luchman



Vegetation springing up from the shell-torn ground shows that the soil is still fertile. Indeed, the throwing up of the sub-soil by the explosions will result in ultimate improvement

sixty; their territory now covers one hundred and thirty villages. The immediate object of their work was to reinstate the returning refugee upon his own land and help him to become, as quickly as possible, self-supporting.

That intangible something called "spirit" is possessed to an extraordinary degree by the French people, and there is no evidence of pessimism among the French farmers about their land. Both men and women have unusual mechanical ability. The small farmer or market-gardener does not spare himself, nor does his family. They work from early dawn until nine and even ten o'clock at night, taking full advantage of France's long twilight period to produce the family food, before and after their day's work on the roads, bridges, industries and shelters. The French countryman is a strong individualist, but the present

The great need is for implements, especially tractors and other farm machinery, which are expensive but necessary to reclaim large areas

conditions have made co-operation his only salvation. With the lack of man-power—one seldom sees a man between nineteen and thirty-five in Northern France—



valuable minerals of which the top soil, used for generations, had been depleted.

The problem, therefore, of restoring the French soil is one of engineering. Not having received indemnity as yet from Germany, the French Government cannot afford to advance "damages" for the purpose of making farm lands available which, when restored by expensive machinery, will not, for a considerable period, produce crops that will pay the expense of the work. They have neither the funds nor the material to restore these lands to pre-war productivity, but the help of the Government and the American Committee, together with the remarkable courage of the French people, have resulted in bringing back into cultivation in the Canton of Coucy alone, fifty per cent of the original area.

The French are a people who love plants and everything that grows, but in places like the Department of the Aisne, where every bit of food, all live-stock and every tool were either taken away or destroyed, little can be done without help.

Tractors brought to France by the American Committee are distributed from special centers to the small farmer and loaned to him until his land is cleared,

(Continued on page 66)



St. Paul aux Bois was almost completely destroyed, but now over 200 people are living in its ruins and working in their gardens

The American Committee began its work in June, 1917, under French control. The members are actively co-operating with the farmers. By Harry B. Lachman

As the Germans left one small farm and garden, which are now cleared and producing crops. The photographs illustrating this article are from the American Committee for Devastated France, Inc.

and of machinery, it has become essential for the small farmers that they should form themselves into agricultural syndicates, which the Government has provided for, and with which the American Committee is co-operating in providing and loaning tractors.

The French are past masters of agriculture, but they are without tools and machinery, and even shelter in thousands of cases. The systematic destruction by the Germans of similar parts of all agricultural implements, making it impossible to assemble remaining parts, left the French peasants unable to put together any of the wreckage of their farming implements. If France had the needed tractors and motor-driven implements, the soil could easily be brought back to its original fertility; as a matter of fact, the trench digging and the shell craters which have upheaved the under soil, actually represent the type of cultivation advocated by practical agricultural experts. It has brought to the surface, without destroying it, the deep soil which contains

One of the American headquarters. One hundred and thirty villages are now included in the territory supervised by the Committee





Of paper, in a French design suggestive of the Empire period, this basket is 8 1/4" wide by 12" high. It is priced at \$12



An amusing variation of the French print is found in this basket with its gray background. 8 1/4" by 11 1/2". \$10



For a girl's desk comes a hand-painted basket in cream and blue with pink roses. 8 1/4" by 9 1/2". \$15

The desk set of silk and brocade matches the basket. All are in blue, rose and purple. The set is priced at \$16.50 and the basket at \$15

TO STAND BESIDE the DESK

And to be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th Street, New York City.

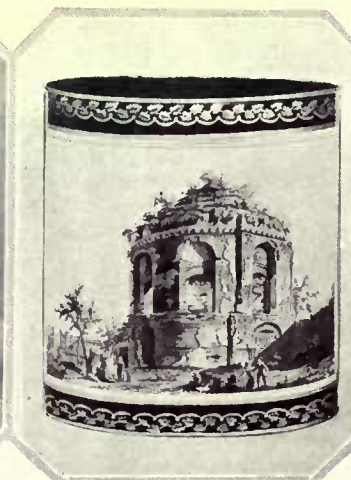


This paper receptacle is of gay blue garlanded paper lined with yellow. It measures 9 1/2" by 11". \$2



(Above) Gray ground, with rose wreath and figure in colors. 9 3/4" by 11 3/4". \$7.50

Another tin basket, painted in rose with a Chinese design. 11 1/2" by 14". \$20



(Above) Of oval tin, with black ground and painted design. 10 1/2" by 12". \$18

Of cardboard, antique yellow with print in pinks and blues. 11 3/4" by 11". \$25



THE CASE OF THE STATIONARY VACUUM CLEANER

The Advantages of the Built-In-Machines and the Situations in Which They Are Most Valuable

ETHEL R. PEYSER

AS soon as we get accustomed to the intricacies of one method of doing anything today, something new crops up. This is probably more true in the realm of housekeeping than in any other except that of military science. We have no sooner mastered the points of what not to do and what we should do with portable vacuum cleaners than up comes the stationary vacuum cleaner and we have to know about it, too. And so this article follows a few months after one on the portable cleaner. If you forget the technicalities discussed in that article it would be well for you to look up *HOUSE & GARDEN* for January, 1920.

To refresh your memory, every vacuum cleaner has five elements:

1. Air producer (vacuum is a misnomer): the pump or fan series employed to create the air current.
2. Dust collector: bag, box, pail, etc.
3. Dust conduit: piping.
4. Cleaning tool: brush, felt, etc., etc.
5. Human direction: the hand that steers.

The portable type of cleaner has the first four parts mounted on one unit, so that the whole machine is moved in its chase for the enemy Dust. Besides this the electric wire must be applied to an electric connection in a baseboard or electric fixture.

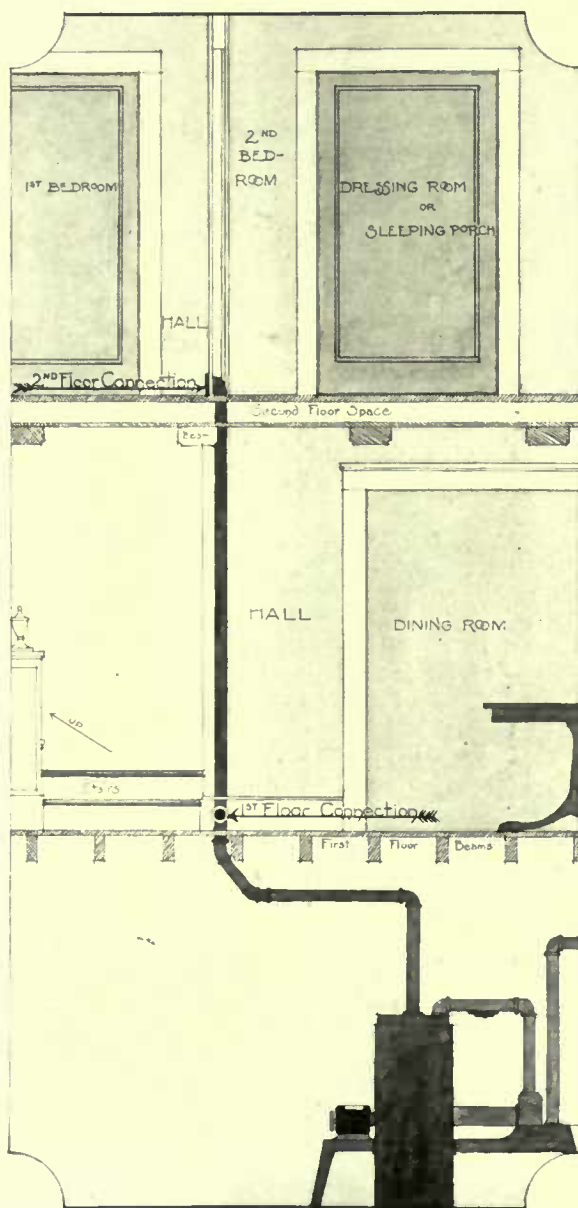
In the case of the stationary cleaner, the mechanism is larger and the air producer and dust collector are in the cellar or basement, and the dust conduit impartially spreads itself throughout the house through walls and ceilings and politely connects at convenient intervals with the cleaning tool, via the agency of the vents in baseboards. With this cleaner the only thing that is manipulated by the worker is the cleaning tool which "bites the dust."

Pros and Cons

But why should one have the installed cleaner? Why not have the portable? The fact is that neither of these cleaners is in competition very directly. But let us quote an expert who has given most of his time to the subject of air cleaning:

"There is unquestionably a legitimate field for both types of cleaners, but the stationary type more nearly reaches the ideal." The next statement of his will explain that: "If we observe the action of the wind in an open field, we find that a gentle breeze will move light material. . . . If the breeze changes to a hurricane, we find that the moving air has the power . . . to move anything in its path, including fences, trees, houses, etc."

Therefore in considering purchasing a cleaner we must ask ourselves first: "Do I want a gentle breeze or a little hurricane in my home? That's the first and foremost question! Is my home large enough to afford the much more expensive plant which makes the hurricane, at a higher running cost; or isn't the portable just the thing I need because of



its various adaptabilities and small running and installation costs?

It has been held against the installed vacuum cleaner that it is—

1. Expensive.
2. Unusual skill must be employed in installation.
3. Suction is altered by length of pipe.
4. Cost of operation is high.
5. Wear and tear on the house too great.
6. It must be installed when the house is built.

Of course the stationary type is more expensive than the portables, because of the larger machine, the indefinitely long pipe system and the larger motor. The motor has from six to twelve times and upwards the horsepower of the portable machine. It is, therefore, more costly to run because it eats up more electricity, but it can do heavier work and quicker.

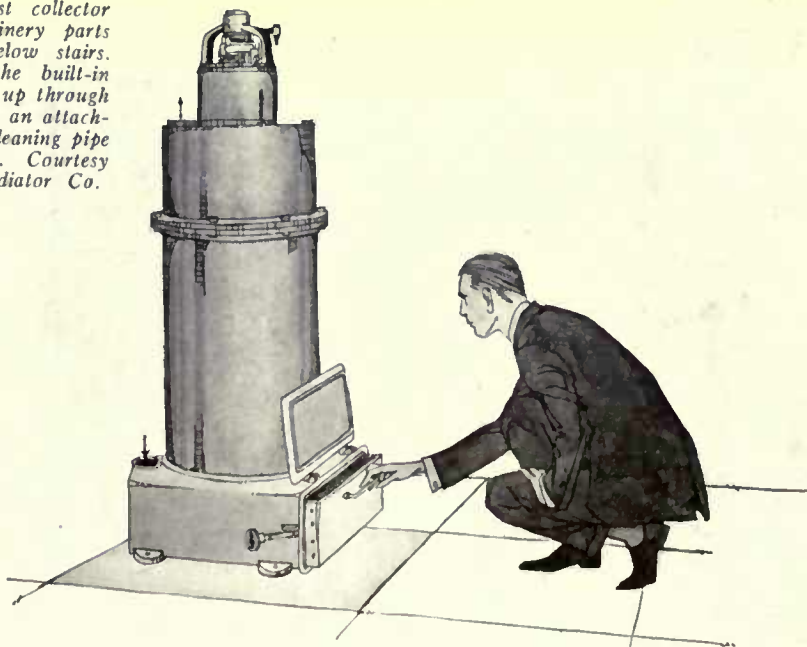
Great skill must be employed in the installing of all machinery. Not long ago mistakes were made when putting in the air system, but now engineers know this department of work as well as they know gas and electric installations, and with the length of hose used there is no lessening of suction because of the construction of the entire pipeage.

The objection that with this apparatus there is tremendous wear and tear because the hose is taken through the doorway from the hall so that the door must needs be scratched when it closes on the hose as it is dragged through, may be nullified by installing double end hose connections in the wall near the door so that one line of hose will connect from the valve to the connection in the hall and another shorter piece of hose used inside of the room.

There is no trouble at all about installing the stationary vacuum cleaner (Continued on page 76)

The fans, dust collector and all machinery parts are located below stairs. From them the built-in piping extends up through the house with an attachment for the cleaning pipe on every floor. Courtesy American Radiator Co.

Instead of a bag, the stationary cleaner has an easily removed dust pan. With the incoming and outgoing pipes as indicated by the arrows, all the working parts except the cleaning tool are included here. Courtesy B. F. Sturtevant Co.



PLANNING THE WIRING FOR A HOUSE

The Practical Side of an Important Phase of House Equipment to Which too Little Attention Is Often Paid

M. LUCKIESH

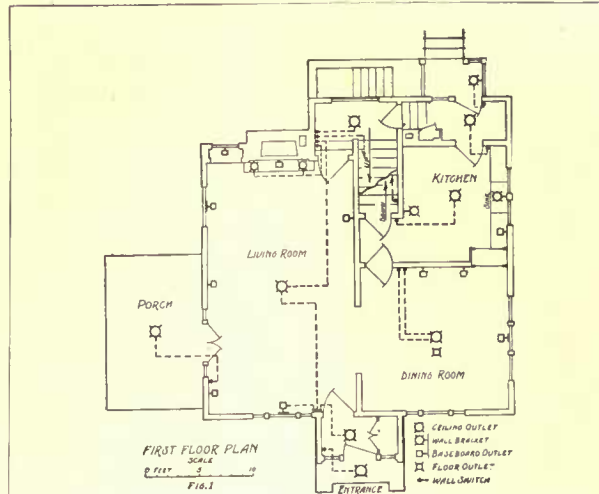
ONE of the most discouraging factors in the development of residence lighting is the paucity of outlets. A number of interests are responsible for this condition. Those central stations which continue to penalize the householder for the installation of outlets are inhibiting progress in lighting. The building or electrical contractor who does not encourage the installation of more outlets is not only failing to promote the cause of lighting, but in many cases is responsible for placing a blight upon the home. The architect should appreciate the possibilities of lighting and should give practical suggestions.

The average householder has about one baseboard outlet in his home. This is especially true of apartments. Considering the inadequacy of the other outlets it is not surprising that the householder has not learned of the possibilities of lighting. But this scarcity is not confined to apartments. On investigating houses during construction it is common to find only one or two outlets in houses which cost from \$10,000 to \$25,000.

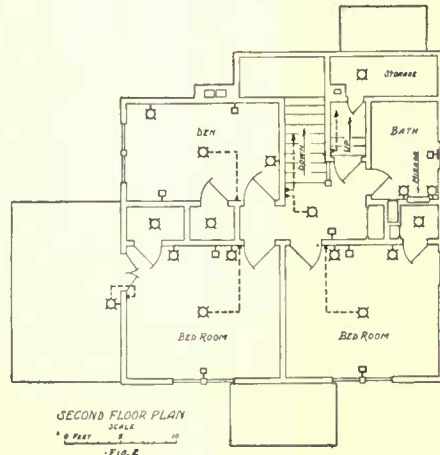
Sometimes the attitude of an electrical contractor-dealer is not only one of indifference but is actually reactionary in character. For example, let us take a case which occurred some time ago. A man building a house for his own home had come to realize that artificial light was really an important factor in making a house a home and he had laid out the wiring in accordance with his ideas of convenience and adequateness. The wiring diagrams were those shown in the accompanying illustrations with the exception of a few minor details.

Householder and Contractor

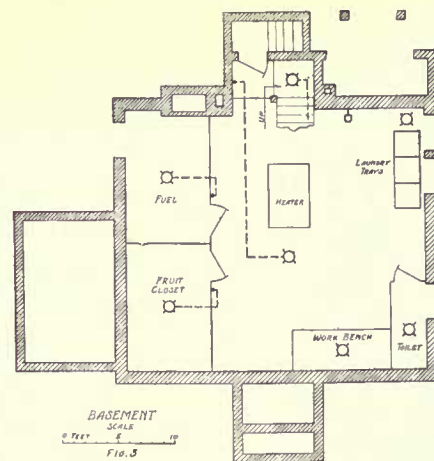
In going over the plans with an electrical contractor-dealer the latter suggested the elimination of an outlet or switch here and there until a total of ten had been recommended for elimination. When the contractor had finished his consideration of the plans, the householder asked why a contractor should assume an attitude which appeared to operate to his disadvantage. He replied to the effect that he always had the interests of his client in mind. But did he? He was unknowingly placing a blight upon that home, but then, the electrical contractor has not learned what an important link he is in the chain which leads to a pleasant home. The householder, who knew that the cost of outlets was insignificantly small compared with their importance, insisted that the elimination of these outlets at a saving of a few dollars was not to his advantage. He knew that, in a few months, the house would be completed and the contractor-dealer would then attempt to sell the householder various electrical devices such as a heater, a toaster, a flat-iron, a vacuum cleaner, portable lamps, etc., each of which demands a convenient baseboard or wall-receptacle.



Eleven baseboard outlets are provided on the first floor, together with ample provision for wall lights. Switches at stair and front entrance are conveniently placed



The furniture arrangement was determined before the outlets were located. A baseboard outlet in the hall of the second floor furnishes connection for a vacuum cleaner



A switch at the foot of the basement stairs controls a ceiling lamp near the heater and furnishes enough light to distinguish everything in the basement

All the efforts of others toward progress in residence lighting will be reduced in effectiveness as long as electrical contractors do not appreciate the value of adequate wiring and recommend it. This does not mean that other interests are on the side of progress as opposed to the contractor. In fact, none of those who come into contact with the householder is placing sufficient emphasis upon the importance of lighting effects and the insignificant cost of lighting. The central station should show that lighting is not costly and should emphasize that it should not be viewed with the same attitude as the householder maintains toward fuel and food. The architect and builder must be reached, for they are often in the best position to recommend adequate wiring and to show the advantages of lighting. In fact, they can easily show that a few baseboard outlets will bring greater returns in the sale of a house than any investment of equally small magnitude.

The fixture dealer is generally consulted about fixtures after the wiring is completed, but if he had a demonstration room, the householder would in due time acquire the habit of visiting the lighting artist for advice concerning the wiring. It has been found that this would be true if the fixture dealer lets it be known that he has experts for that purpose. But there are so many interests which come into contact with the householder, and some of these at an inopportune time in the course of the construction of the home, that the best plan appears to be for the householder to become familiar with the possibilities and importance of lighting.

Some companies engaged in lighting or in the sale of lighting accessories have attempted to inform the householder regarding this new era of lighting, but in general, they have not taken up the matter of lighting effects in the broader manner which awakens the householder's interest.

The Plans

Let us take up the wiring of a moderate priced home which was built three years ago. Sufficient time has elapsed to establish a justification of the various outlets and controls and to make it possible to appraise the wiring plans. An inspection of the accompanying diagrams will reveal an adequacy of outlets and switches seldom approached and rarely equalled in a middle-class home of similar size, but it may be stated that the existence of each outlet and switch has been justified.

Beginning with the first-floor plan, Fig. 1, let us analyze the living room. No ceiling fixtures have been installed, but a two-circuit outlet was provided for possible future demands. Switches control these two circuits respectively at the main entrance and at the stairway as shown by the dotted lines. However, not intending to install a ceiling fixture, the baseboard

(Continued on page 60)

CROPS TO GROW IN THE CELLAR

Methods Used in the Cultivation of the Mushrooms and French Endive Under the Conditions of the Average Home

MARGARET McELROY

IT was not so many years ago that mushroom growing was regarded as more or less of a mystery. There was always uncertainty as to the result and this element of chance appealed to the amateur and professional alike. In the past, gardeners, with a great faith and an optimism very contagious, plunged in and prayed for results. Now that is changed to a certain extent. The faith has given way to a wider knowledge of facts and an increase in the mushroom crop has been the outcome.

In the last ten years, enough has been accomplished in mushroom raising to demonstrate the fact that the general principles of production are comparatively simple. There is now no reason why an intelligent person should not be able to grow mushrooms successfully if he will give the same care and attention to the work that he gives to the cultivation of any delicate flower or fruit. As a matter of fact, the mushroom crop should be a more certain one than many others, since it can be grown only in situations permitting the practical control of conditions. Successful outdoor mushroom culture is possible only in regions where a uniform temperature prevails for a considerable period of time. The reasons for the failure of mushrooms planted in fields and lawns are obvious. Insufficient rain, unexpected cold, or an early summer drought are enough to check a plant sensitive to climatic conditions. In France and England, outdoor culture has proven fairly successful, but nowhere in the world can the mushroom grown in the open compete successfully with those grown indoors.

Where Mushrooms May Be Grown

Mushrooms may be grown in outbuildings, cellars, caves, sheds or in the space under the benches in a greenhouse. The important thing is to have a place that permits the regulation of moisture, temperature and ventilation. If a house is specially built, see that there is air space in the walls to prevent "sweating" and the drip which accompanies this.



French endive is comparatively simple to grow for a winter crop. Taken out of the garden in autumn and properly cared for in the cellar, it will yield all winter long

The height of the ceiling of the mushroom house depends on the number of tiers of beds. When only the floor is used for planting, the ceiling should be low, as the air space above the bed is not advantageous for the control of both heat and moisture. The ventilation should be sufficient for a constant but slight drying of the beds from day to day, necessitating an occasional sprinkling. In stagnant air the mushrooms are apt to become long-stemmed with relatively small caps.

The Compost

The success of mushroom raising depends on three things—fresh spawn, the right kind of compost and proper climatic conditions.

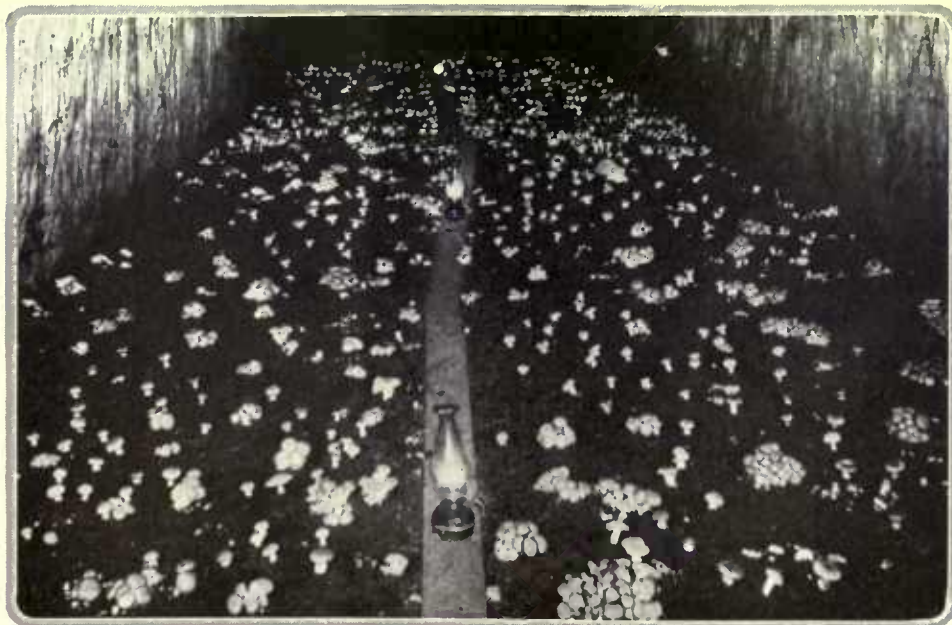
should be used to test the heat of the compost and when it gets down to about 90° F., it is ready to be made into beds.

The kind of bed generally used in this country is a flat bed from 6" to 8" deep and from 2½' to 4' wide. When the compost has reached 90° it should be firmed over night and then the heat tested. If the glass runs over 110° the compost should be loosened up to allow more heat to escape. If, however, the mercury remains nearly stationary the compost can then be placed in the beds to a depth of 12" and pounded firm. Within a few days the temperature will begin to fall and the bed may be spawned at 70° to 75° F. Within a week the temperature should fall to the normal figure for mushroom growing, about 54° F.

Spawn

The development and growth of the mycelium—the threadlike growth that is characteristic of most fungi—yields a "spawn" which is merely the vegetative stage of the fungus. Be sure that the spawn you get is fresh. Old spawn contains the same amount of mycelium as the new and they are about the same in appearance. But the mycelium of the older spawn has less vitality, and fresh, live spawn is needed to insure good results. It is necessary to be more careful in the purchase of spawn than of field or garden seeds.

The spawn, which
(Continued on page 70)



There is something strangely fascinating about growing mushrooms. For market they are grown in caves and specially built underground houses



Cabbage may be stored head down in trenches and covered with earth



Corn saved for next year's seed should be husked now and put away



Dry sand is a good material to use in the winter storing of root crops



Perennial roots that need to be lifted and stored indoors for the winter should be plainly labeled as a guide for replanting next spring



Fall plowing breaks up the soil and allows the lower strata to benefit by the winter's exposure



A top-dressing of manure put on now and allowed to lie all winter will enrich the lawn soil and make a better sod

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><i>'Tis a dull sight To see the year dying, When winter winds Set the yellow wood sigh- ing, Sighing, O sighing!</i> —EDWARD FITZGERALD</p>	<p>1. 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.</p>	<p>2. 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.</p>	<p>3. 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.</p>	<p>4. 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.</p>	<p>5. Poinsettia, lilies 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.</p>	<p>6. Ill-kept gardens breed disease 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 treading.</p>
<p>7. 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.</p>	<p>8. 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 manure.</p>	<p>9. 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.</p>	<p>10. Carnation plants should be kept supported and properly disbudded. Never allow the benches to accumulate green mould. The surface of the ground should be kept stirred. Top-dress with sheep manure.</p>	<p>11. There are a number of popular perennials which are well-clumped, bleeding heart, Shasta daisy, dicentra, etc., may be lifted, potted, and then stored outside to ripen properly before forcing.</p>	<p>12. 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.</p>	<p>13. Celery must be kept banked properly to protect the hearts of the plants from damage by severe frost. In fact, it can be stored in trenches any time now for use during the late fall and winter months.</p>
<p>14. 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 settling on the plants.</p>	<p>15. 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.</p>	<p>16. 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.</p>	<p>17. Primula, cyclamen, clivia 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.</p>	<p>18. Standard roses are among the hardest garden subjects to protect. If strawed to them must have heavy stakes or they will become top-heavy. Laying the stems down and covering with earth is the best.</p>	<p>19. 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.</p>	<p>20. House plants of all kinds should be given a little extra care at this time. Sponge the foliage with soap solution, scrub the green scum off the pots and top-dress the soil in them with sheep manure.</p>
<p>21. Freesias, French grown narcissus, early lilies and all bulbs of this type can be brought into a higher temperature now. After the buds show, free applications of liquid manure will benefit the roots.</p>	<p>22. 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.</p>	<p>23. Sweet peas in the greenhouse should be fed freely with liquid manures. The first flowers to appear should be pinched off to conserve the plant's strength. Keep the atmosphere dry at night.</p>	<p>24. 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.</p>	<p>25. At this time all hardwooded foreign plants such as lilacs, cherries, deutzia, wistaria, etc., should be lifted from their places about the grounds and placed in tubs or boxes for winter forcing.</p>	<p>26. 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.</p>	<p>27. 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.</p>

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

Gather ye rose-buds while ye may,
Old Time is still a-flying,
And this some flower that smiles today
To-morrow will be dying;
—ROBERT HERRICK

YE can say all ye want 'bout Fall bein' nothin' but a sad sort o' season, but ye'll never be able to convince me that I oughter go 'round sniffin' an' wipin' the tears out o' my eyes because all the flowers an' things 're dead. They ain't. How 'bout them little bronze an' yellor an' brick-red button chrysanthemums 'longside my garden fence? Or the purple an' gold wild asters by the road, an' the fringed gentians in the swamp meadows, an' the deep, dark green cedars with their little blue berries on the hill? Sure, the leaves 're mosly gone off the trees, but the branches 're still as strong an' live as ever. Suppose they do look bare—ye can see their shape all the better. An' I want to say right here that they's lots o' sadder, deader lookin' things than a white birch in the Fall, all its trunk an' branches an' little twigs set off ag'in a solid clump o' hemlocks an' junipers. It's a mighty live, graceful, purty lookin' thing, an' so 're all the other kinds o' trees at this time o' year.

—Old Doc Lemmon.



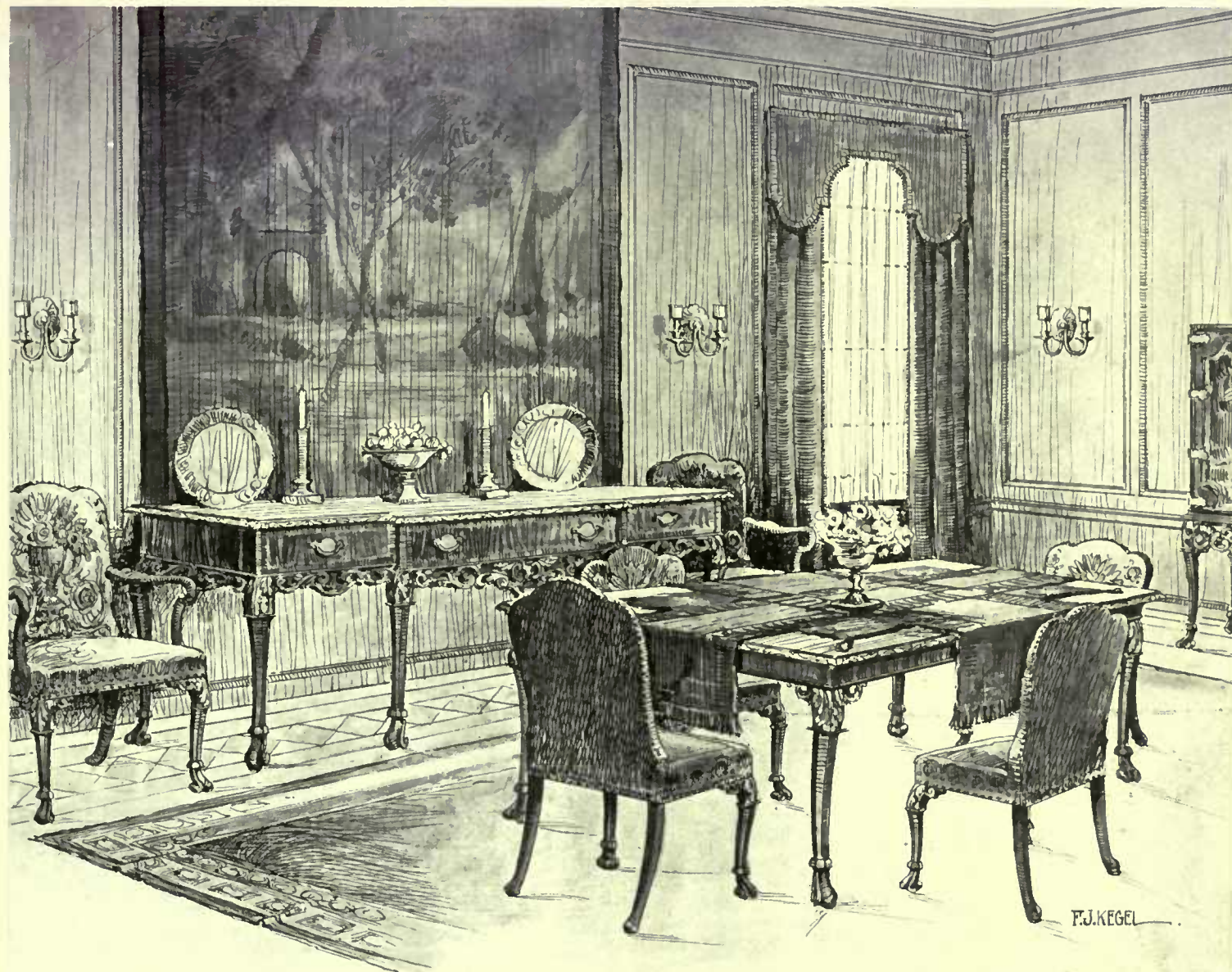
A thorough clean-up of the last garden odds-and-ends is in order now



Put a manure mulch around newly planted trees, for protection and fertilizing



Rutabagas, parsnips and other late root crops should now be lifted and stored



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 unailing source of inspiration.

The pleasure of acquiring Furniture so uncommon in design, yet true in its character to historic precedent, is heightened here by the fact that its cost is in no instance prohibitive.

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De luxe prints of attractive interiors, simple or
elaborate as desired, gratis upon request.

How a Decorator Works

(Continued from page 38)

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Monogrammed Handkerchiefs
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THE variety of smart new sport styles and our ever large assortment of hand-embroidered, lace-edged and hemstitched handkerchiefs afford a wide selection to the early shopper.

But the ever welcome gift of handkerchiefs acquires a truly personal charm only when it bears a distinctive monogram.

To insure delivery for the holidays, orders for monogramming should be placed not later than November fifteenth.

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added features accord well with them.

The client may be a very exquisite type of woman, fragile, beautiful, a bit artificial in a fastidious fashion, that immediately suggests powder and patch. Le Petit Trianon and visions of a Louis XVI interior come instantly to mind. But you go with her to the home of her choice and you find it is a Colonial American farmhouse, or a Frank Lloyd Wright bungalow, or goodness knows what.

You ponder inwardly that, while she herself is a dainty beauty who might have graced the court of Marie Antoinette, she has a husband and several other male members of her family who are of the most material, modern types. You suppress a smile at the thought of these successful packers or smug bankers, gingerly poised on little gilded chairs! No, no, that would never do! The mantelpiece and the husband are settled features of the establishment. The mobiliary selection must be brought into harmony with them.

Let us illustrate with concrete examples of a variety of permanent parts used as starting points—going on from these points to descriptions of the finished rooms and supplementing with photographs. The examples show the work of Miss Gheen.

A Balanced Living Room

In the home of Mrs. Frank Hibbard, in Lake Forest, Ill., the permanent fixtures were side walls in dull blue in the Italian style, a marble mantel, casement windows and a floor in squares of blue and gray marble. Now then, to furnish it.

First a plum colored tufted rug was laid on the floor, and at the windows and on the French doors silk gauze in neutralized butter color. At one side of the fireplace is a davenport upholstered in blue and gray figured linen, and an arm chair across from it is covered in the same. Two comfortable gray wicker arm chairs are cushioned to match. A little wrought iron table holding a lamp of jade green pottery stands beside the arm chair, while its counterpart is at the side of the davenport. The bi-symmetrical arrangement is repeated in two spindle standards holding pots of ivy that flank the fireplace. Over the mantel, reaching to the ceiling, is a colorful panel of batik and at either side of this on the mantel-

top is a delicately carved alabaster vase holding flowers. Still another bowl of flowers is on a low occasional table.

At the other end of the room the photograph shows a triple landscape window with curtains well drawn back and a pair of lovely consoles holding ferns and ivy. The little card table group is made up of four painted chairs covered in butter colored gaspé silk and a card table with its padded top upholstered in satin.

The sun porch is in the home of Mrs. Edward Hasler, in Lake Forest, Ill. The fixed features of this room were the exposed brick side walls, sand-plastered ceiling, and tiled floor.

The textural quality of this room seemed to call for simple, hardy furnishings. The material selected for curtains was plain green calico. Braided rugs are on the floor and the furniture is a mixture of painted Windsor and wicker. Pots of flowers on the window-sill seem to make the garden overflow into the room. A quaint lantern hangs from the ceiling, and ivy is trained against the brick over the mantel.

A Hotel Apartment

There is probably no more difficult combination of fixed features to deal with than those found in the general ugliness of the ordinary hotel room. Just to what extent native hideousness may be baffled is shown in the remaining two photographs of Miss Gheen's own living quarters in a Chicago hotel. The floor covering is gun-metal colored, the draperies blue and the wall blue-gray. The furniture is Italian walnut, and the upholstered pieces are in satin damask, blue and gray. The brightest color note in the room is in a chest of drawers lacquered red.

The remarkable feature of the room is the writing desk. Notice it well. The lower part of the desk pulls out, transforming it into a full-sized bed which, during the daytime, slides in under the false floor of the adjoining bathroom, through a hole cut away in the lower part of the wall. The little bathroom, by the way, is very attractive. It is used as a dressing room as well. The upper wall is "papered" with glazed chintz. A kidney table holds the convenient toilet articles. No one would ever suspect that a bed was concealed beneath its innocent looking white tiling.

Grates and Railings of Spanish Iron

(Continued from page 28)

chapels of the churches and form gates for the parks.

Naturally an industry which could be utilized in so many different ways and was in such great demand, should and did develop and flourish most brilliantly. Especially the cities of such artistic lineage as Salamanca, Leon, Toledo, and of such industrial importance as Barcelona and others on the Mediterranean coast offer interesting examples.

In Latin America

In Latin America, especially in the historical cities of South America, such as those of Chile, Peru, Bolivia and Colombia where the residences of ancient civilization still remain, we find interesting examples of grates and railings. In Buenos Aires, Montevideo, etc., modern civilization has attired the cities in cosmopolitan apparel which is the international uniform of this century, and is gradually casting into oblivion that which is characteristic and exclusive of each and every nation and populace. In Mexico there are many valuable exterior railings surrounding the gardens and parks.

Sometimes these railings rest on a stone or rubblework base and are not very high. Others emerge from the ground, and are extremely tall, and, again, they are small, about a yard and a half in height. Nearly always the railings surrounding a garden or park are simple. Frequently, however, the entrance boasts of an elegant door of iron richly embellished, which reminds us of the classical railings of Spain. Moreover, as happens with the majority of Spanish railings, the main object in placing the pinnacle of the rods is the terminal lance which opens up in the leaf ornaments that turn downward, of the flower-deluce, which is a decorative phase of Spanish art and the preferred one ever since the times of Phillip the Fifth, the first Bourbon who carried it to Spain. There are older railings, the pinnacle of which can be easily taken for a flower-deluce, which is simply the heraldic fleuron that has played such an important part in Spanish decorative art, the ornamental motives of the national and provincial coat-of-arms having frequently influenced it.

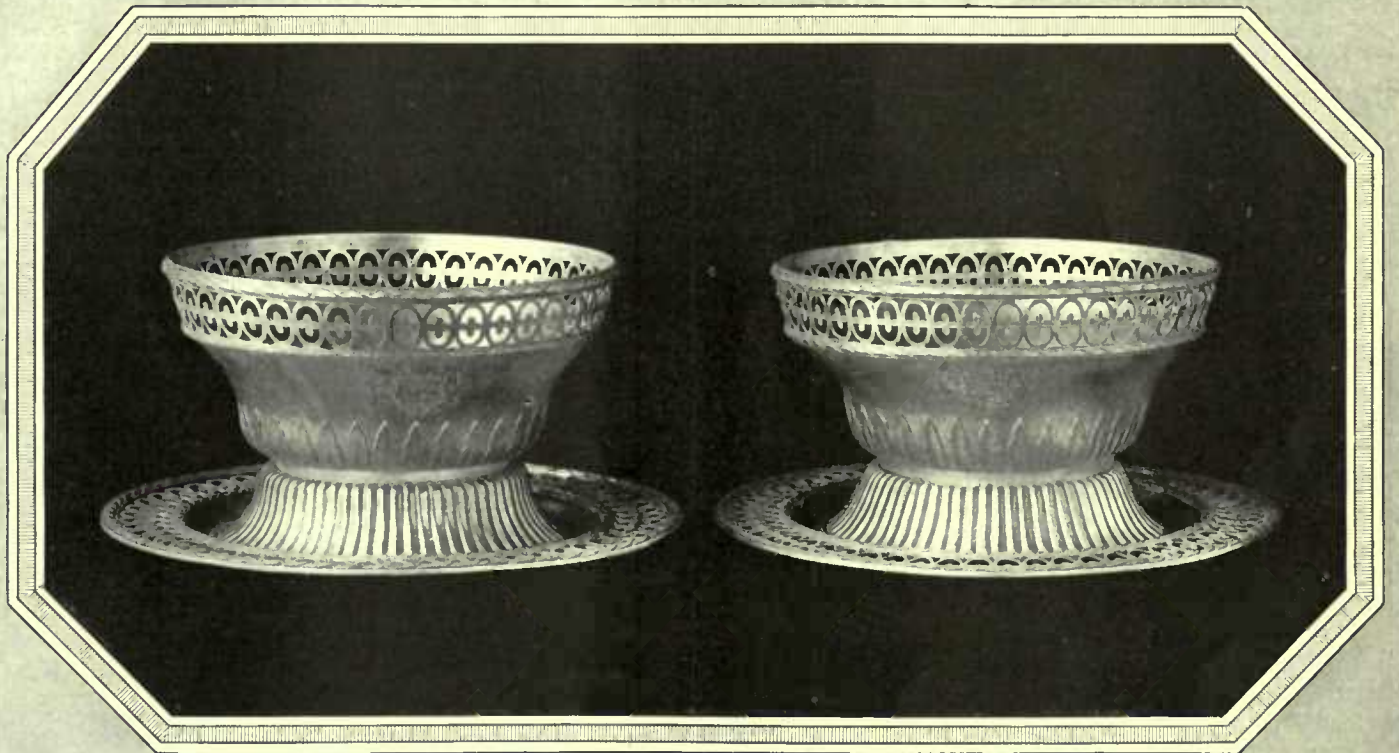
(Continued on page 60)



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THE KING AND QUEEN

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THE ABOVE HALL MARKS APPEAR
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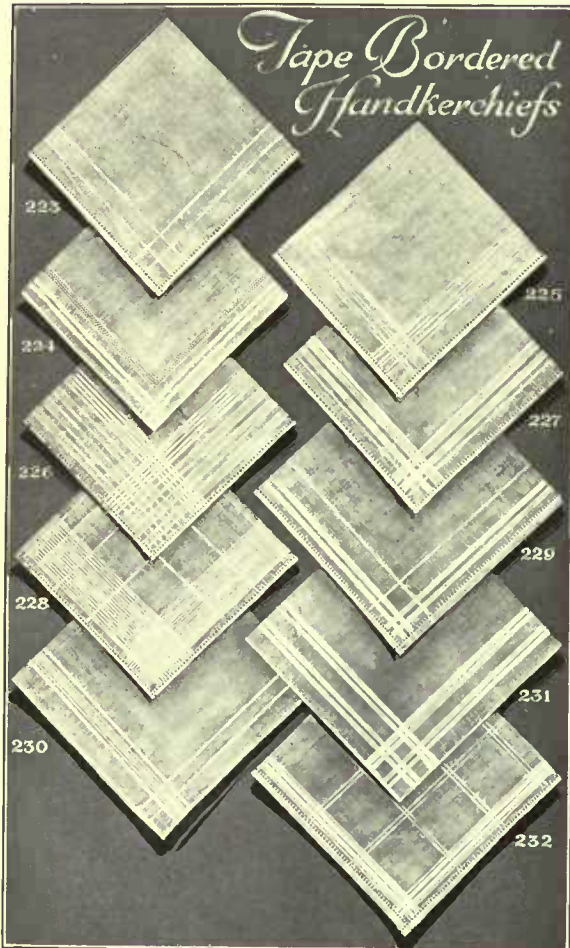
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- 229—Ladies' French handspun Linen, tape bordered, hand hemstitched, size 13 x 13 ins. 42.00 doz.
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Similar in Men's size 33.00 doz.
- 231—Ladies' Irish hand woven Linen, tape bordered, flat hand hem, full size 15.00 doz.
Similar in Men's size 24.00 doz.
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Grates and Railings of Spanish Iron

(Continued from page 58)

The four photographs appearing in the present article clearly show four characteristic and important works of iron in Cuba. One of them represents the railing and entrance to a garden in a "Quinta" or country-seat of Guanabacoa, Cuba. The entire railing surrounding the garden rests on a tall socle or base of rubble-work, and the design is simple, although classically Spanish, the rods terminating in lance points. The entrance railing, although extremely light and simple, is of decorative value, resting between the two large rubble-work pillars. This phase is also characteristic as regards the doors of the gardens in Spain. The doors of this gate are made of a strip of iron interwoven with curves in a geometrical design. The small door or shutter located on the right is worth noting. It is an after-taste of an old Spanish custom, for all the ancient manorial homes, as a rule, had a shutter made on the doorway, in the iron railings as well as in the large wooden doors. The large doors were opened only on certain solemn occasions, while the daily entrance and exit were made through the shutter or peep-window (póstigo).

Another interesting view is that of a railing with a gate located at the corner of the garden. It also is built on rubble-work, the design of which is extremely old, especially the top detail of the gate. The center decoration is a Moorish star, the letters and top being of Gothic reminiscence.

Another attractive entrance is that of a beautiful tropical garden in one of the modern houses of Vedado, Havana. This railing is small and very simple in proportion to the two pillars that support it, which are extremely large and made of carved stone. The rest of the railing rests on a low socle, as shown on page 28.

Stair Banisters

Another interesting and characteristic phase of Spanish work in iron is the stair banisters. One of the photographs shows a remarkable example. It belongs to another aristocratic home (the Vedado being the aristocratic suburb of Havana) in which the stairway develops into two ramifications up to the main floor of the house. These stairs are of Spanish tradition. They are found on a large scale in several Spanish palaces, and the interior stairs are of a similar construction to this. The entrance railing is more elaborate than the others, and the design is also classical and ele-

gant, although this one, as well as the others mentioned, can be classified among the simple railings, if we compare them with those known as "front door gratings" which separate the zaguan or vestibule from the patio or yard in the cities of Seville, Cordoba and Granada.

We cannot terminate this article without mentioning, although it be rather briefly, other interesting phases of the Spanish works in iron, such as door hinges, lock plates and hasps, brackets, well cranes (the last being wonderfully beautiful and elaborate), knockers, door keys, and a thousand other accessories with which Spain is so full, and of which interesting examples are to be found in Latin America.

As regards all this, we can only record the ancient lineage of the Spanish works in iron.

A Little Bit of History

The great heights attained by Spanish works in iron are not at all astonishing. Their marvellous development is readily understood by merely reading the history of the Spanish peninsula. From remote ages, Spain was the richest mineral country of Europe. Spain had copper, silver and brass industries long before iron was discovered, and it is a well known fact that the Greeks exploited the iron mines of Spain as early as the 6th Century B. C. The Romans adopted the Celtiberian sword, which they found in Spain when they invaded that country. Julius Caesar's soldiers used Spanish swords. Later on, the Visigoths gave a great impulse to Spanish iron industries, and in the 8th Century, during the invasion of the Moors, who were a warlike people and lovers of weapons, and who brought precious models from the Orient, the industry of arms developed notably, while iron was made into various shapes during the establishment of the famous weapon factory of Toledo, now owned by the government. For centuries, in this factory, the famous Toledo blades have been made, which are a symbol of nobility as far as Spanish knighthood is concerned. Together with the weapon industry, the Arabs in Spain established the great "Damask" steel industry, that is to say, along the Damask style—steel inlaid in gold, from which not only weapons are made, but also small chests, amphoras, jewels, cigar cases, and all kinds of modern objects. These articles have become widely known by the simple name of "eibar".

Planning the Wiring for a House

(Continued from page 54)

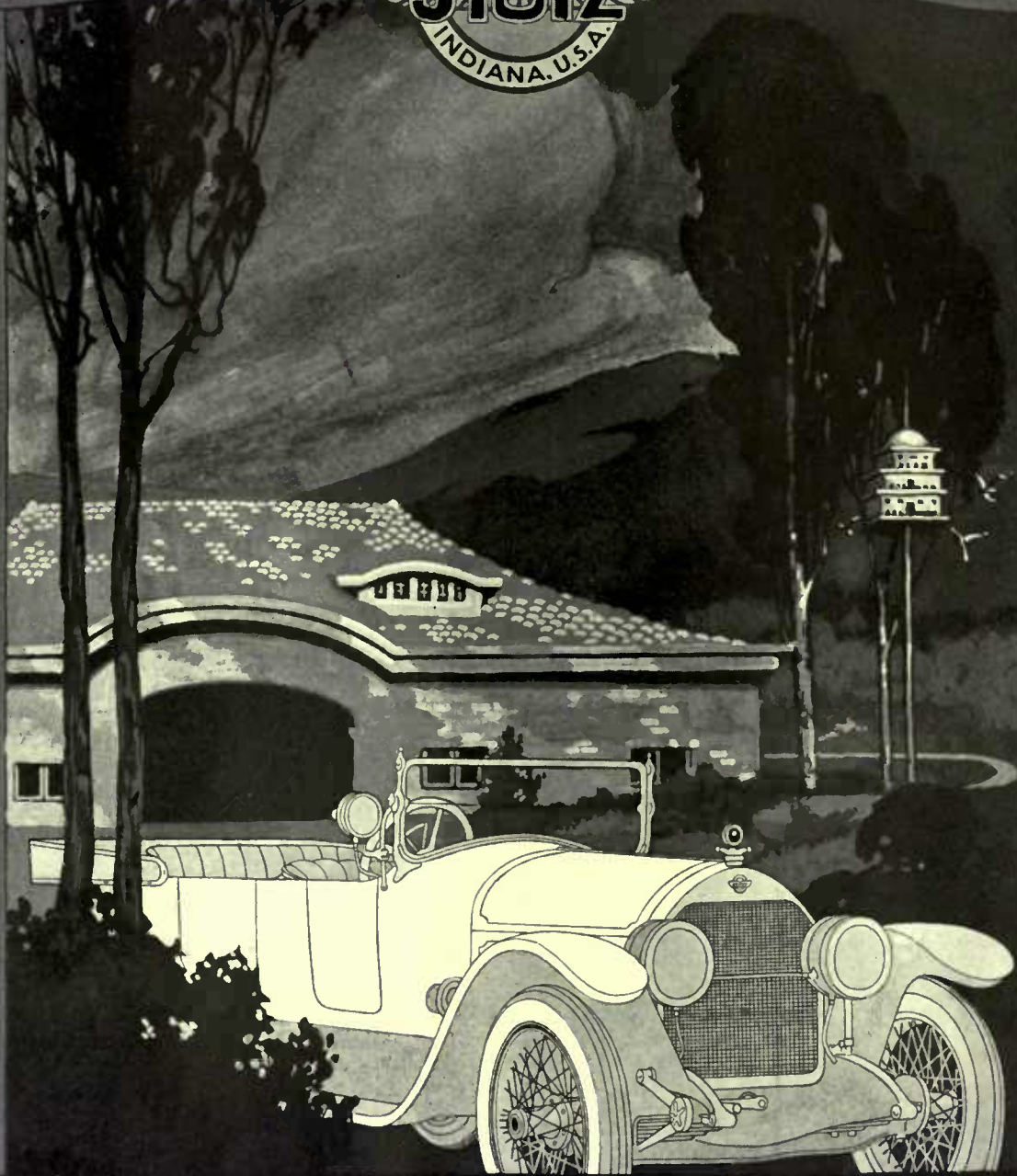
outlet at the front end of the room is attached to a switch at the front entrance. In order to have artificial light on entering from the stairway at the opposite end, the pair of brackets which flank the mantel are connected to a switch at the stairway entrance. The arrangements of the furniture such as piano, library table and davenport were carefully studied before deciding upon the location of the outlets, the switches, etc. A table lamp is provided for at the front end. In the corner on the left is an outlet to which is attached electrical equipment (including a small lamp) of a modern phonograph. On the mantel is an outlet for decorative candlesticks and at the left is another outlet for a beauty-spot of light. The remaining baseboard outlets are utilized respectively for a floor lamp near the piano (on the wall at the right), for a floor lamp at one end of the settee (on the left center of the room ordinarily), and for a miniature floor lamp

at the other end. The latter may be moved close to a chair and thus serve as a portable reading lamp. Every outlet is in use in this room and some of them do double duty.

In the dining room a two-circuit outlet is found in the center of the ceiling. This supplies a fixture which emits a well-controlled downward component of light illuminating the table predominantly and an upward component for a moderate general illumination. An outlet in the floor under the table may be used for electrical devices on the table. One of the baseboard outlets supplies a pair of candlesticks on the buffet; the others are used for electrical apparatus, and are also available for any special lighting purpose.

In the kitchen an electrical outlet in the center of the ceiling is controlled by a wall switch conveniently located. The combination fixture is a wall bracket at the left near the stove. Another bracket

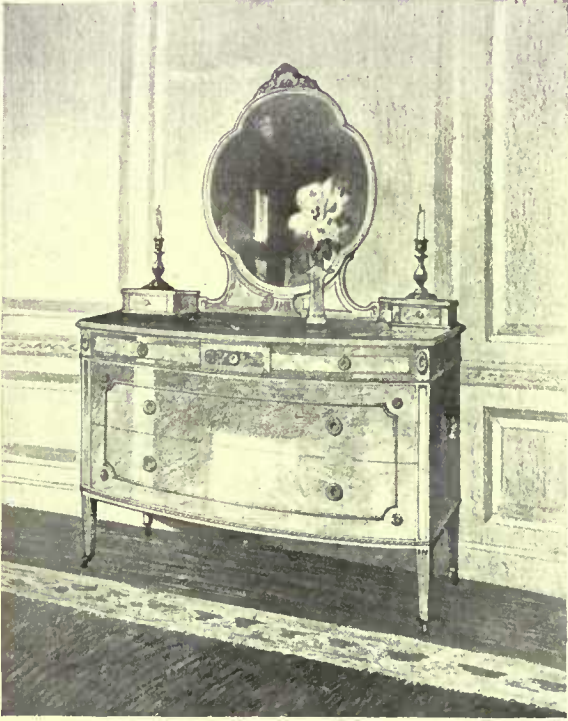
(Continued on page 62)



The Car That Made Good in a Day

Planning the Wiring for a House

(Continued from page 60)



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with a pendent shade is placed over the sink and a wall receptacle is provided for electrical devices. If windows do not permit the use of a bracket, the fixture over the sink can be suspended from the ceiling. In the rear hall and on the rear porch are ceiling prismatic balls controlled by switches as shown. At the front entrance is a pendent lantern and in the vestibule is a ceiling husk, both being controlled by switches. On the porch at the left is a ceiling fixture consisting of a prismatic ball and controlled by a switch at the side entrance. Ceiling outlets are installed in the stairways, each being controlled by a three-way switch.

The Second Floor

The wiring diagram of the second floor is shown in Fig. 2. Here again the best arrangements of furniture were determined before the outlets were located. For example, in the front bedrooms the windows were located in this manner, and in each of these rooms twin beds may be used if desired without any interference of the windows. Each room is wired for a ceiling outlet controlled by a switch at the entrance. A baseboard outlet is available between the beds at the windows in the front bedrooms. This serves for connecting a portable lamp and on certain occasions affords a connection for electric devices. Two wall brackets are provided, one on each side of the dresser, and a baseboard outlet is installed for connecting dresser lamps. In case only one bed is used the other baseboard outlet may be used for the dressing table.

The den, which in some cases would be a small bedroom, is supplied with two brackets and two baseboard outlets, and the ceiling is wired for an outlet in the center controlled by a switch at the door. All closets are supplied with pendent lamps and pull-chain sockets.

The bathroom mirror is flanked by small brackets and a wall receptacle near the floor is provided for the connection of electrical devices. In the upper hall is a baseboard outlet to which a portable lamp may be attached for the purpose of supplying a decorative touch to this otherwise unfurnished space. However, the possibility of using this outlet for this purpose was not sufficiently evident to justify its installation, but the fact that it affords a place for connecting a vacuum cleaner which can serve all rooms on this floor without disconnecting resulted in the installation of this outlet. For the latter purpose the outlet has well proved its worth. In fact, outlets may often be justified on the basis of a dual capacity of this character.

Basement Wiring

In the basement, Fig. 3, the wiring is likewise adequate. A switch near the kitchen entrance to the stairway controls the lamp which illuminates the stairs. A switch at the bottom of the stairs controls a ceiling lamp near the heater and this immediately supplies enough light to make it possible to distinguish any objects in the basement. Above the laundry trays and somewhat

to one side is a ceiling socket with a pull-cord snap-switch and on the wall is an outlet for connecting a washing-machine, a flat iron, or other electrical device. Over the workbench is a pull-chain socket, and a similar one is in the toilet. The fuel bin and fruit closet each contains a ceiling outlet controlled by an indicating switch installed in each case outside. These outlets are conveniences which add much to the satisfaction of a basement and make most basements appear by comparison as dingy caves whose chief function is to contribute bumps upon the head and shins of the invader.

All Essential

A comparison of these wiring plans with those of houses costing several times as much would suggest extravagance in this case, but it is confidently affirmed that every outlet and switch has a right to exist. The actual increase in the cost of this adequate lighting plant is an insignificant part of the entire investment. The house possesses possibilities in lighting which are always a source of satisfaction to the householder. One of the best proofs of the justification is that not an outlet or a switch would be given up for several times its cost.

These wiring plans are considered adequate but in no sense extravagant. They represent artificial lighting which ranks third in importance in this house, as it should. It is superseded in importance by the house or enclosure, and by the heating plant. By comparing these diagrams with the wiring of the moderate priced homes in general, it is evident to those interested in bringing the possibilities of lighting to the householder that each must do his part if this interval between the prevailing inadequate wiring and reasonably adequate wiring is to be spanned. It should be borne in mind that double and triple receptacles can be installed at any of the baseboard outlets, thus adding to the convenience of the wiring by eliminating the necessity of detaching one device to connect another.

Cost and Upkeep

Adequate wiring such as has been outlined does not necessarily increase the operating cost. The slight increase in investment is insignificant when considered in terms of the entire investment in the home and of the return in convenience and pleasure. This can be easily ascertained by consulting an electrical contractor. Furthermore, it has been proved that adequate wiring of this character is a gilt-edged investment which pays excellent returns if the house is sold. The bills for electricity in this particular house have averaged about two dollars a month—about seven cents per day—the central station rates being ten cents per kilowatt-hour for the first ten kilowatt-hours and five cents each for the remainder per month. Adequate, flexible and convenient wiring does not necessarily increase the cost of lighting excepting for the slightly increased investment. But it contributes greatly toward making a house a home.





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As indicated by the accompanying photo, Crane Service in the industrial field covers a wide range of special work for pipelines as well as the customary standardized requirements. At left, a Crane 42-inch cast iron special base elbow, weighing about 6200 pounds. At right, the first section of a suction line to a circulating pump; inside dimensions, 3 feet 6 inches by 4 feet 6 inches; 8 feet from face to end. Weight, about 10,375 pounds.

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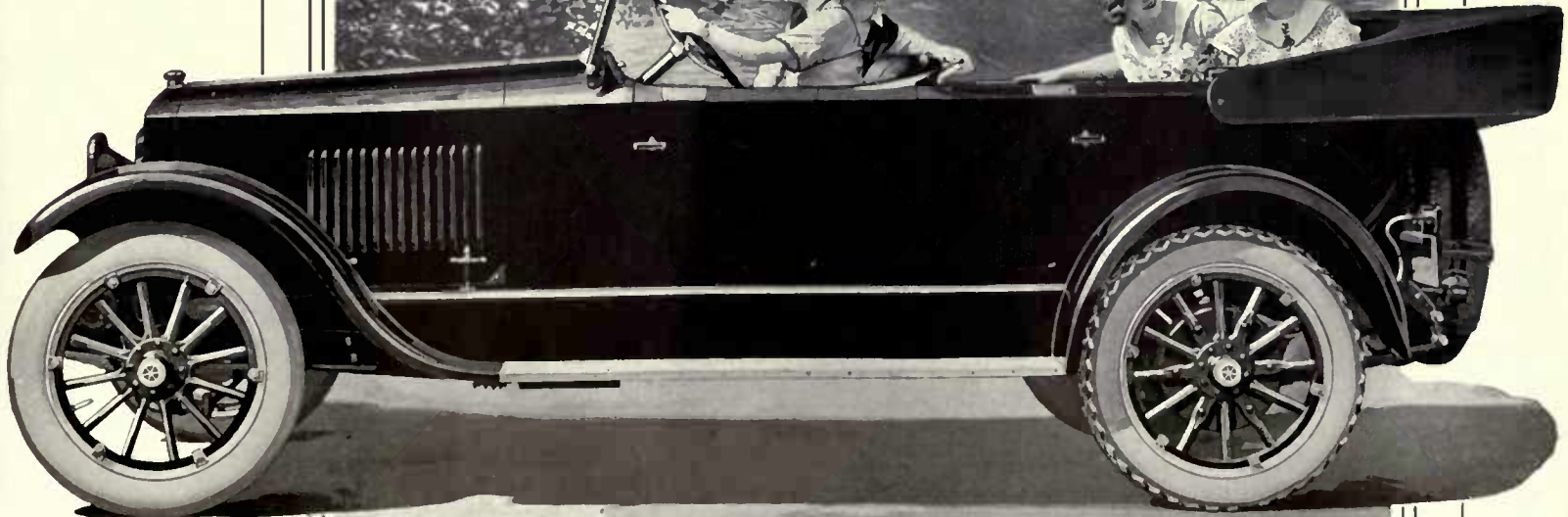
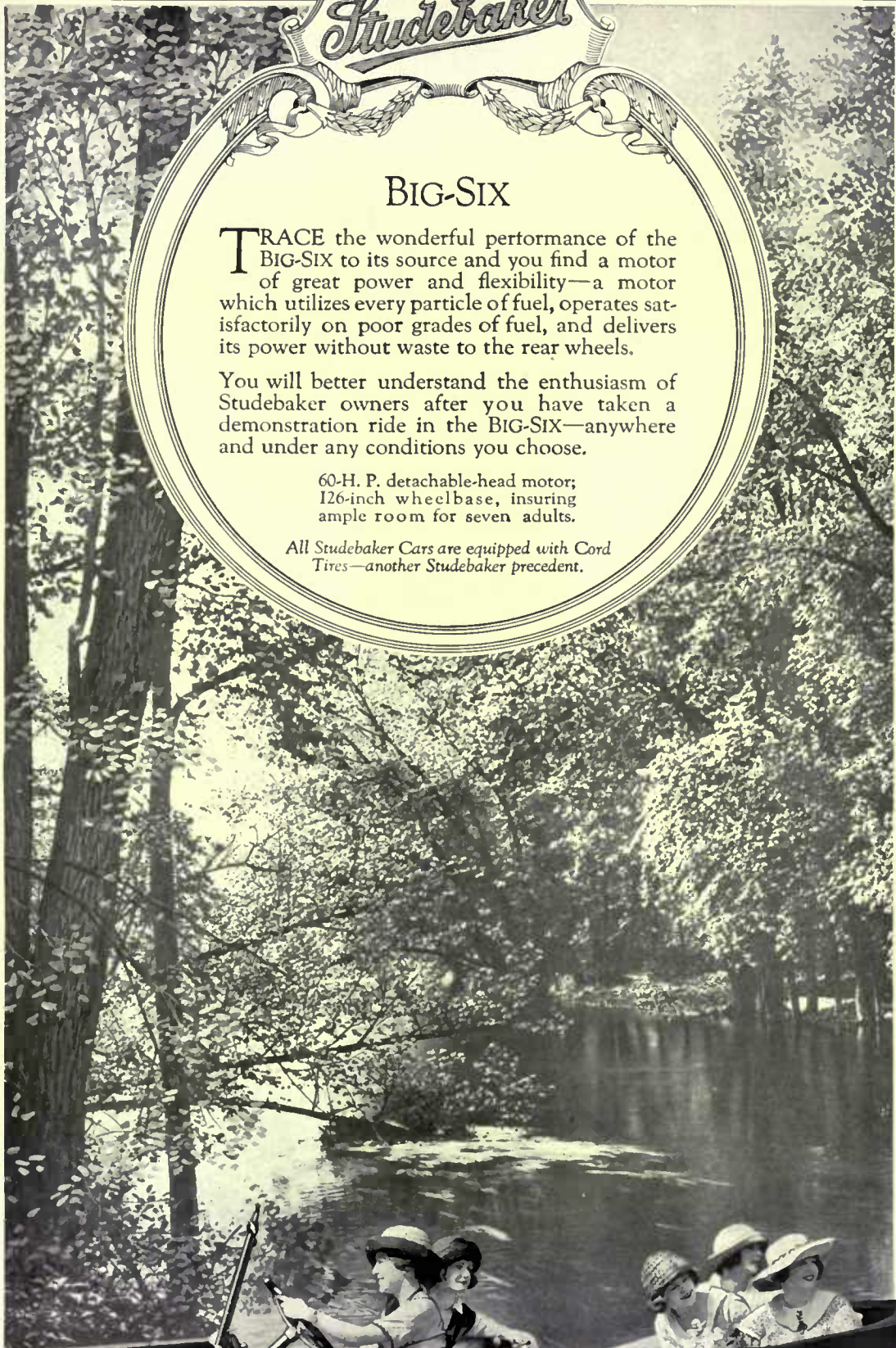
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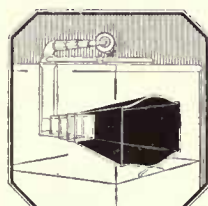
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The Cheney Resonator



The French farmer is naturally thrifty, but the restoration of his pre-war prosperity is a tremendous task. Cattle, crops, houses—all must be supplied

The Growing Farms of France

(Continued from page 51)

the soil plowed and seeds planted. Cable tractors remove the barbed wire and wreckage. In the Department of Coucy, where the American Committee for Devastated France has established twenty agricultural syndicates, and where they have twenty tractors that they loan to small farmers, three thousand acres of devastated land have been reclaimed and are growing. Similar progress is reported in other districts of Northern France.

In the Department of the Aisne (where the American Committee works) there were approximately 25,000 hectares (a hectare is 2½ acres) which were so badly scarred and so utterly destroyed, that no attempt was made, because of the expense, to clear and level the soil. The American Committee invited an expert from this country, Mr. Hal Fullerton, to give practical advice in this matter, and he is in accord with the Director of Agriculture for the Department of the Aisne, that it is not a question of uncultivable lands; on the contrary, there is vegetation at the very bottom of the shell holes, proving the soil to have retained its value, but until France has settled some of her more pressing needs, these 25,000 hectares will remain untouched pending the settlement of her indemnities. The work accomplished by the French Government in putting the highways into condition, as well as the very great number of temporary barracks which serve as school buildings and homes which have been erected by the Government, is staggering. André

Tardieu in an article recently issued by him, reports 3,500,000 hectares of shell-torn ground cleared; 1,500,000 hectares placed under cultivation; 1,799,000 houses fully repaired, 50,000 provisionally repaired and 3,500 constructed.

France has confidence in her destiny. There is not a shadow of pessimism. The reconstruction of her devastated areas will be slow, but today, fields and gardens, tilled and sown, triumphantly frame her ruined villages. The people are fully aware of the pressing problem before the Government and the magnitude of the task before M. Millerand to secure her claims of indemnity with which to reconstruct shattered homes, and to maintain France's position in the world.

The American Committee for Devastated France is planning to organize a French Agricultural School, in close cooperation with the French Government. It will consist of a demonstration farm of 375 acres with sufficient housing capacity for eighty boys and eighty girls—war orphans—and the purpose of the school will be to make it an educational and demonstration center for the young farmers of the district, many of whom have been denied educational advantages for five years during the war, although they are now beyond school age. There will be practical demonstrations, for instance, of the use of the wheel-hoe, one of the most useful of modern implements, the use of the plow for opening furrows, of motor-driven implements and the tractors that have proven of so much worth.



The American Committee has workers busy in the fields which they have reclaimed and brought back from devastation to a state of fertile productiveness

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No. 9254-H. Child's Modeling Outfit, consisting of 4 moulds, including lion, tiger, horse and elephant; 4 circular cakes of modeling material, each a different color; 4 wooden pedestals, one large size wooden work board, 1 glass tube of gold paint, 1 glass tube of silver paint, modeling knife, etc., and colored reproductions of animals to guide youthful sculptors. An exceptionally interesting and highly educational plaything, that any child is sure to appreciate.

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No. 6022-H. Japanese Bronze Shippo (Cloisonné) Koro or Incense Burner with carved open-work wood cover, jade knob, and carved wood stand. Design inlaid with colored enamels. Size of Koro 5 x 4½ inches.

Price \$12.00



No. 5598-H. The long shoulder and flowing skirt of this kimono are but two of its attractive features, while the wide shapely sleeves are cut in such a way as to dispel the awkwardness usually found in kimonos of domestic manufacture, usually offered elsewhere at this price. This pretty model is made of Habutai silk, with lining and interlining of silk, and is hand embroidered in cherry blossom or chrysanthemum designs in natural colors on grounds of pink, light blue, lavender, old blue, black and navy. (In ordering please be sure to state color and design desired.)

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No. 7039-H. Ladies' Japanese Quilted Silk Slippers, hand-embroidered in floral design; assorted colors. This slipper is made especially for winter wear and is warm and comfortable. Be sure to state color and size desired.

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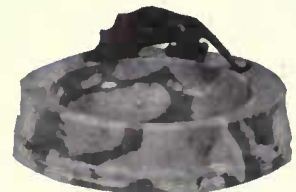
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No. 35421-H. Japanese Cigarette Box. Press the spring and the stork dives down into the box and automatically picks up a cigarette; size 5½ x 4¼ x 2¾ inches.

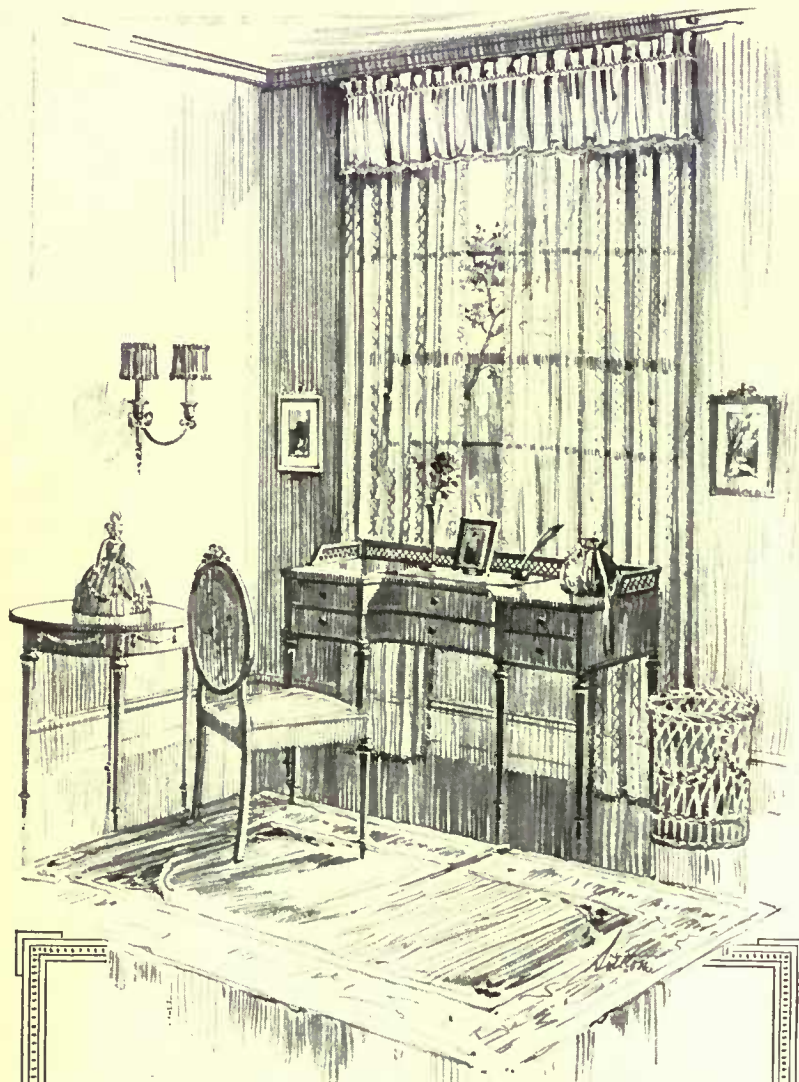
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No. 19272-H. Japanese Marble Ash Receiver. Made to represent a piece of bamboo with Lizard crawling on the edge, looking into the bowl. The lizard is made of bronze and modelled by Maruki. Comes in white, mottled green, and variegated colored marble.

Size:

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Whieldon bottle, teapot and coffee-pot, from the collection of Mr. Louis E. Myers

The Ware of Thomas Whieldon, Potter

(Continued from page 27)

duced by a mixture of red clay and oxide of manganese such as the elder Elers is believed to have made popular. Whieldon's black glaze ware is excessively rare and the most difficult of all his products to attempt satisfactorily to identify.

Figures and Chimney Ornaments

The figure, bird and animal toys which Whieldon himself called "image toys" and the Whieldon chimney ornaments have truly high artistic quality. While they lack in the exactness of the Staffordshire figurines by the elder Ralph Wood, I would credit them with a far greater degree of true artistic excellence. Indeed, I know of no figurines of the early potters which approach Whieldon's in their surprising modernness. "It is difficult," says G. Woolisoncroft Rhead in "The Earthenware Collector," "to fix a limit to what Whieldon could have done with the advantages of a proper artistic training or in a different environment." But I, for one, am quite satisfied with what Whieldon did do.

Whieldon's solid agate ware, like other agate wares, was produced by placing thin laminae of clays of different colors in an alternating arrangement, cutting these crosswise by wires after doubling them over and variously working them, the greater the number of doubling and cutting operations the finer being the veining produced. Turned agate ware pieces were superior to the molded ones, as such came forth from the turner with greater perfection in the veined effect. While as early as 1724 Redrich and Jones had perfected a process for producing agate ware, that by Whieldon was of a finish and quality which distinguished it definitely.

The Whieldon mottled, marbled and tortoise shell wares were of a genre that Redrich and Jones had also anticipated, but like Whieldon's solid agate ware his wares of this sort possessed a remarkable and rich quality of their own that placed them without real rivals. In making these wares Whieldon spared no pains and continually sought perfection and durability.

Whieldon and Wedgwood

Some hold that the vivid glazes of green and yellow that brightened Whieldon's cauliflower, pineapple, maize and melon wares was the invention of young Josiah Wedgwood who came to Whieldon in 1753 and remained associated with him until 1759. In the partnership agreement between Whieldon and Wedgwood it was arranged that both should utilize certain processes devised by Wedgwood, the secrets of which Wedgwood was to retain. Solon says: "It would be interesting to discover the share Wedgwood had in the production of Whieldon's more refined pieces. He spent much of his time in the first years of their partnership in preparing blocks and molds; and it is not improbable that some of those delicate pickle trays, scalloped plates, perforated teapots of tortoise shell, and agate ware so highly

prized, are the work of his own hands." Probably Wedgwood's experimental nature and ideas came somewhat in conflict with what may have been Whieldon's conservatism, and the partnership was dissolved in 1759. During the few years of their association, however, salt glaze ware was their principal product, and Wedgwood himself made record that "whitestone ware was the principal article of our manufacture, and the prices were now reduced so low that the potters could not afford to bestow much expense upon it."

Cauliflower, pineapple, melon and maize wares became very popular and were imitated extensively in many directions. The glaze of the green leaves of the cauliflower ware against the cream-white glaze forms a most pleasing contrast. Certain Whieldon pieces of this fifth class possess a luminous orange-brown tint, the applied leaf ornamentation being in yellow of a pale tint. Astbury may have initiated this style but Whieldon's own pieces will hardly be mistaken.

True Whieldon Ware

The collector interested in ceramics still stands a good chance of picking up interesting bits of Whieldon ware, although he must not hope for "a dozen tortoise shell plates at 2s," nor must he overlook the fact that the term Whieldon has come to be applied as a generic term to all the variegated Staffordshire wares of the sort in which Whieldon himself excelled. As I have said, Whieldon did not mark his wares and one must become familiar with attributed specimens in private or public collections or in the collections of reputable dealers in order to obtain a "sense" of the superiority of genuine Whieldon pieces. Fortunately, American museums have many fine Whieldon pieces, and although private collectors of Whieldon have been few in America, their ranks are increasing.

Probably the "image toys" and the chimney pieces will continue to hold the warmest spot in the heart of the average collector. I do not agree with an English authority on ceramics who insists that we must assign the majority of figures generally given to Whieldon to the Wood family, unless he chances to refer to pieces carelessly attributed and scattered at large, in which case he is probably correct, as it has seemed more than probable that many such do not bear the impress of Whieldon's own direction, however well they may have imitated or suggested it. In the figures that ought to be accredited to Ralph Wood, for instance, there is a pose of the head that certainly is characteristic of his work and which can hardly be mistaken. Whieldon's type appears more angular, the costume more nearly contemporary and the glazing richer and more varied. In his later figurines Whieldon did, of course, introduce Oriental motives. As for Toby Fillpots, it is unlikely that Whieldon ever produced

(Continued on page 70)

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Kirman study

Background of mulberry with rose tones—soft blues, gold and sage greens are the colorings blended in the figures.

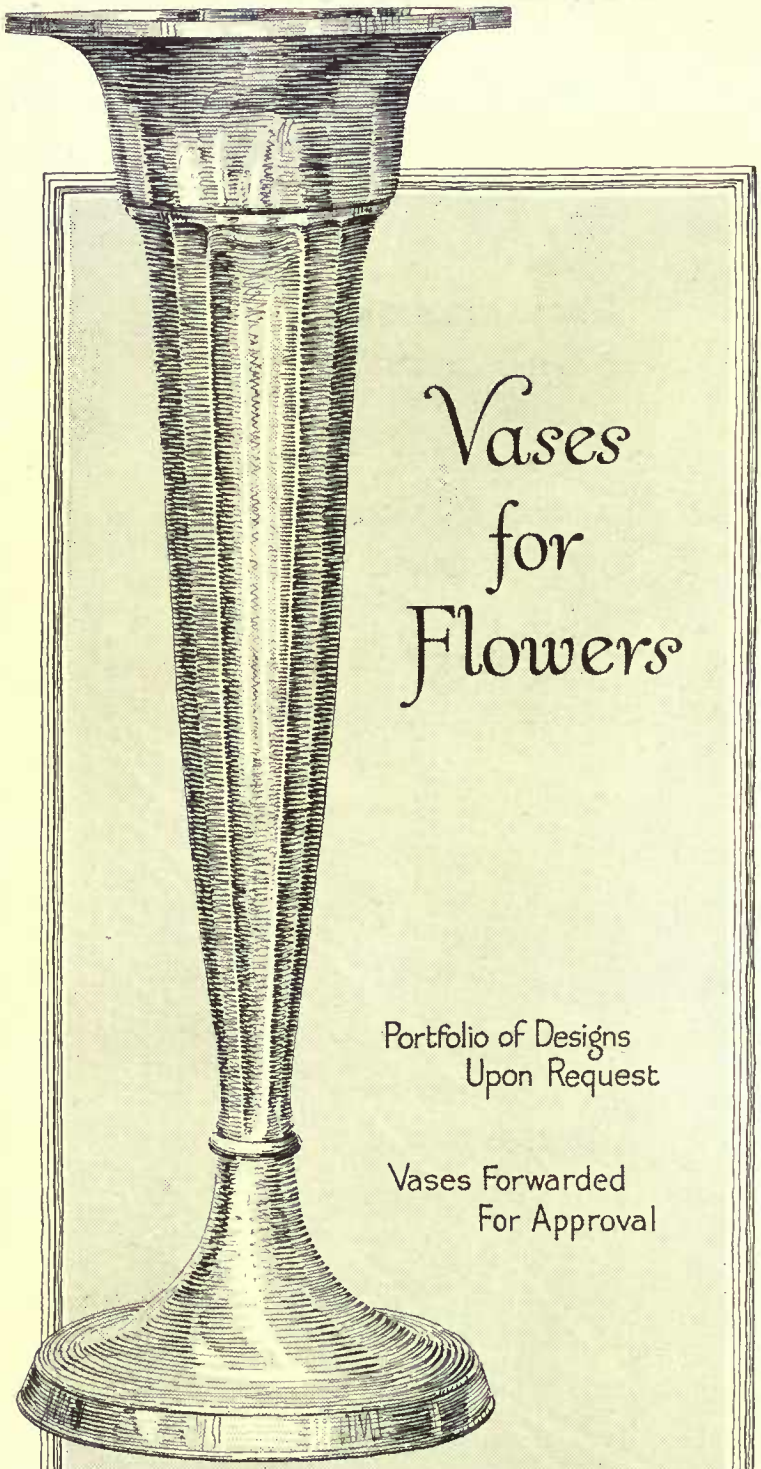
The Ware of Thomas Whieldon, Potter

(Continued from page 68)

any such pieces, as he retired from business in 1780 and there seems to be no evidence of a reliable nature that assigns the introduction of the Toby jug into ceramic art prior to that date. There is no doubt but that Whieldon's figures were imitated during the period of his activities and afterward, but there should be no difficulty in discovering which was the ceramic wheat and which the imitator's chaff.

Beyond the fact that he became a consummate craftsman, we know little of Thomas Whieldon's early life. Likewise the details of later activities are

more meagre than we could wish. But we do know that his was a provident nature, and that with perseverance, thrift, sound common-sense, application and ability he came to exercise an influence upon Staffordshire wares that at once gives him place as one of the world's master-ceramicists. Whieldon earned a comfortable fortune, built for himself a mansion of goodly proportions near Stoke, whither he retired, and as a considerable landowner was able to support the dignity of High Sheriff of his county, to which office he was appointed. He died in 1798.



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Crops to Grow In the Cellar

(Continued from page 55)

comes in bricks, should be broken into pieces about the size of an egg and then planted about 4" apart and from 2" to 4" deep and the bed then firmed. In about ten days the new growth should appear about each piece of spawn. The bed should then be smoothed and again slightly compressed. If the surface layer has become dry it should be sprinkled and then covered with a casing of loamy soil, applied evenly to a depth of about 1" or 1½" and then firmed. It must be kept moist but not wet while the spawn is spreading. It is sometimes advisable to cover the mushroom bed, after the soil has been applied, with about a foot of straw to prevent the air from reaching the surface of the bed. The mushroom, like all other fungi, is not benefited by fresh air.

Growth

The best temperature for mushroom raising is about 54° F. and no one should attempt to raise them in a place over 60° F. In warm atmosphere insects and other mushroom enemies have a better chance of development and the quality of the mushroom will be affected. In hot weather they are small and long-stemmed. On the other hand, at a temperature continuously 45° F. they will develop so slowly as to be unprofitable. For the best quality mushrooms, it is advisable to keep the temperature fairly low. The surface soil should be kept moist but not wet and care should be taken that the drainage and ventilation are good. This is particularly necessary in caves and cellars.

Under favorable conditions mushrooms should begin to appear in seven or eight weeks. The mycelium in the spawn becomes active and fine white lines start running through the bed. Where these lines cross is the base of the mushroom. Often they may run freely and never cross, which is due to poor planting, or the lines may cross and owing to weak spawn or unfavorable growing conditions, fail to become active. But generally, if the mycelium starts running through the bed, there will be a good crop. Sometimes a spell of cold weather will retard the growth, but where the growing conditions are good and nothing shows in ten weeks, it is almost certain the bed will not produce.

Mushrooms should be picked before they open or just at the time the veil begins to break. Never cut them, but take the top between the thumb and second finger and then gently twist. This will bring the mushroom out clean.

Families of Mushrooms

Agaricus campestris, the common, cultivated mushroom, when full grown is a somewhat umbrella-like plant with a central stalk which supports a rather thick cap. The stem may be from 2"

to 5" in height and 1" or more in diameter. Above the middle there is a ring or annulus. The cap varies in color from cream to brown or gray brown. It bears on the under side the gills, blade-like lamellae, which, when first discovered, are a beautiful pink color. Later they darken and eventually become almost black.

Agaricus arvensis, known as the horse mushroom, has much the same qualities as *Agaricus campestris*. They are larger and stouter than the field mushroom and possess a double ring.

Agaricus fabaceus is the almond flavored mushroom. This is easily distinguished by the long-persistent membranous veil which is covered on the lower surface with frosty scales. It is reddish brown with an enlarged lower part of the stem.

Agaricus silvicola, an inhabitant of the woods, is almost pure white except as to gills. It is small, occurring in summer.

Coprinus is the only other genus of the *Agaricaceæ* with black spores important enough from an economic standpoint to warrant consideration. It is characterized by the dissolving of the gills and other parts of the pileus at maturity to an inky black liquid. There are three edible species, usually appearing on lawns in the spring. *C. comatus*, a shaggy-mane mushroom, is the largest, often 6" high with a cap sometimes 3" long and 1½" in diameter. The gills are salmon color. *C. atramentarius* is smaller and commonly grows in clusters. The short oval cap is slaty gray. *C. micaceus* is much smaller than either and usually grows in a solid phalanx, covering several feet of space about old stumps. When young, the tan-colored cup is covered with temporary, glistening scales, like minute particles of mica.

The genus *Lepiota* differs from *Agaricus* in that the spores of the former are white. The more important species of this genus are *Lepiota procera*, the parasol mushroom which stands often 16" high with a reddish-brown pileus 5" to 6" in diameter, and *L. naucinoides*. This is usually pure white and is about the size of an ordinary cultivated mushroom. Both occur in lawns, fields, and meadows.

The genus *Amanita* is interesting because of the beauty of some of the species and because among these species are several which are the most deadly poisonous of all mushrooms. The *Amanita phalloides*—deadly amanita—is widely distributed in the United States. The plants reach a height of 6" and a pileus diameter of 4". As a rule, the upper surface of the cap is grayish, brownish or greenish. Usually there are no scales on the cap, and the veil, which in mature mushrooms appears at the base of the stem, is cup-like. In the button stage, this universal veil is an outer skin or envelope, and

(Continued on page 72)

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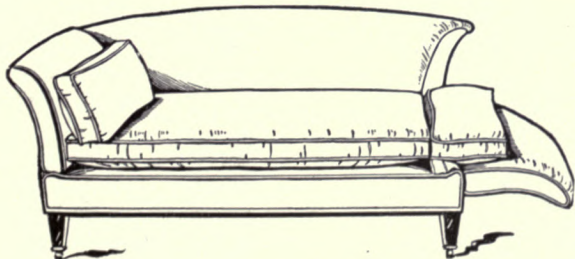
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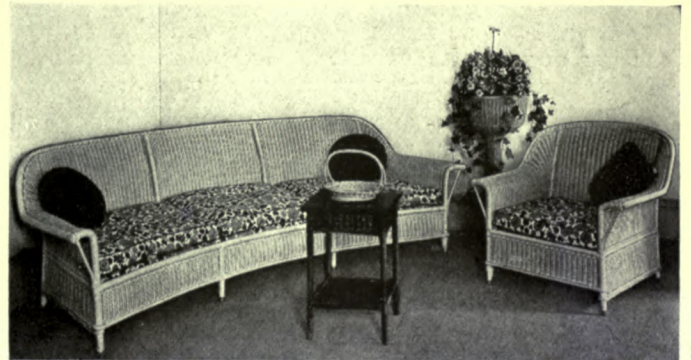
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Crops to Grow In the Cellar

(Continued from page 70)

as the plant grows it bursts through the envelope.

In the same category with mushrooms are found the *Lycoperdaceæ* or puff balls. These are a species of fleshy fungi that are extremely edible. They grow in gardens and meadows and frequently attain a diameter of 16". The flesh is pure white until practically full size is attained. *Lycoperdon cyathiforme* is a beaker-shaped puff ball varying in color from creamy white to pink-brown with white flesh. With the formation of spores, it becomes purplish throughout. This puff ball has perhaps the highest flavor.

French Endive

Brussels whitloof, or French endive as it is more generally known, is comparatively simple to grow. This makes a delicious winter salad and can be grown successfully in the cellar.

The seeds should be sown an inch

deep in May and June in drills about 15" apart in good garden soil. When up, cover lightly and thin out to 8" or 10" apart and water well. One ounce of seed will plant one 100' of row.

In the fall they should be taken up carefully and the roots shortened to about 8". It is well to keep a ball of earth around each plant and they should then be placed close together in fibre, moss or some similar loose soil in boxes in the cellar. The temperature should be from 50° to 60° F. and there must be plenty of air. To blanch, tie the tops of the heads together to keep the light from the heart, or place an empty box over them. The shoots should grow to about a height of 6". If proper temperature is maintained, in three or four weeks the roots will produce a head of whitened leaves, tender, crisp and of excellent flavor. A continuous supply of this is possible from December first to April first.

American Prints and Their Uses

(Continued from page 46)

Painter-Gravers of America, in New York, held under the management of Walter Monroe Grant and Mollie Higgins Smith, approximately one hundred etchings, lithographs, wood block prints and engravings were sold for about \$1,600, or an average of \$16 apiece. The quality of these prints was so high that they inspired extensive reviews by every art writer in the city.

The Painter-Gravers' Work

Each of these prints is an individual work of art, and each bears the pencilled signature of the artist. In many cases they are the work of men and women who are well known as painters, for in the list of members are found such names as George Bellows, George Elmer Brown, Ernest Haskell, Childe Hassam, John Marin, Albert Sterner, J. Alden Weir, Mahonri Young and Jerome Meyers. From five to one hundred proofs are made of each subject; then the plate is destroyed. This adds rarity to the charm of a print and, if it is an especially good one, causes it to be worth more and more as the years pass. For instance, a Weir etching that three or four years ago could have been bought for \$20 is now worth \$100.

The artists in this society call themselves "painter-gravers" within the exact meaning of the term, because all of them are painters who simply use engraving as another means of expression. There are two other organizations whose members are doing similar work in the popularization of true art in this country. One is the Brooklyn Society of Etchers and the other is the Chicago Society of Etchers, and both give annual exhibitions in the effort to draw the public's attention. By far the greater number of prints, however, find their way to the ultimate consumer through the activity of the art stores.

Just why is it that an etching or other individual print bearing an artist's signature is superior in art value to a reproduction? It is because it carries the individual "touch" of the artist. A reproduction does not cause a thrill of pleasure to the esthetically inclined because it is a process that speaks, not the voice of the author himself. This is best illustrated, perhaps, by a reference to music of the variety that in the vernacular is called "canned". A musical composition may be reproduced mechanically exactly as the composer wrote it and then rolled off on a player piano—every note and every stop absolutely perfect—but it will strike the truly artistic ear with no emotion whatever. But if the former premier of Poland

should sit down at the piano and play the same composition, the same hearer would be lifted into ecstasy by the soul of the artist. Just so with pictures. The interpretation of the printing press leaves the beholder cold, but the etcher by means of his pencil touches the very artistic nerve of the owner of the completed print and gives him the esthetic thrill that all true art must give or fail in its mission.

No one has ever been able to explain this esthetic thrill that is stirred by art. It defies all analysis. Old Aristotle said that it springs from the nobility of the work of art. Clive Bell, who is the greatest exponent of the new school of Post-Impressionists, positively says the thrill is caused by "significant form" and gives it as his further opinion that this "significant form" springs from the emotion felt by the artist. Volumes and volumes have been written about this thrill of the esthetic, but for our purpose it is sufficient to know that the common man and woman can get it from the \$15 or \$20 print of the contemporary artist just as the multi-millionaire can get it from the old master he purchases for \$500,000—and perhaps more of it, because the emotion of the contemporary artist is a living thing, whereas that of the old master may have belonged to the soul of an age now dead. It cannot be had from reproductions except in a very slight degree. Reproductions may appeal to the memory, or to patriotism, or to the intellect, but they cannot impart the esthetic thrill which true art should give.

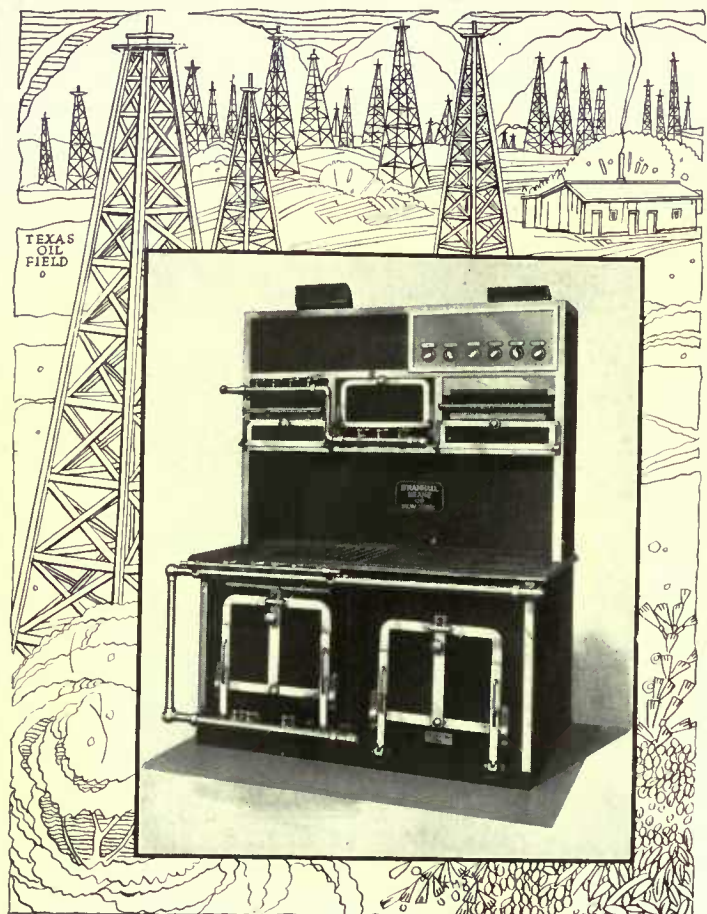
The person who has decided to surround himself with prints that can administer to his emotional being, should go about it by considering three things:

What to Look For

First—He should look for a print he likes without any regard to who else likes it or to who did it. It should satisfy his own taste. It should give him individual pleasure. It is not necessary for him to try to analyze the work, to find just why it appeals to him. It is enough that it give him a thrill of pleasure to behold it. If it does this, perhaps an acquaintance with it will so develop his power for pure esthetic enjoyment that he will afterward be able to get even keener pleasure from works he does not at present comprehend.

Second—He should make sure the work is technically good. To this end, if he has not confidence in himself, he should call in friends who know. However, he should not confuse technical

(Continued on page 74)



Electric and Gas Range designed for S. W. Williams, Paris, Texas.

Give Careful Thought To Your Kitchen

Give at least as much thought as you give to interior decorations or the selection of furniture. Your kitchen is the heart of your home and your range the most important item. Choose your range with special care. A built-to-order

Deane French Range

is designed to meet the conditions peculiar to your home. The number in family, the extent to which you entertain, the fuels obtainable and the floor space available are four important factors that help to fix the type of range you need. No two homes are alike. The range that serves one excellently may not give equally good service to another.

The range illustrated was designed to fill special requirements where electricity and gas are both obtainable. The electric section has a cooking top with four eight-inch discs and a large oven, all controlled by "three heat" switches, and a broiler. The gas section has four single burners under removable, corrugated bars, a large oven, a roll oven and a broiler. Ovens and broilers have platform drop doors.

The range is built of Armco rust-resisting iron, with polished, hand-forged, wrought-iron trimmings. There's nothing fussy about it, and it's surprisingly easy to keep clean.

If you want further information about Deane French Ranges, give us the information called for in the second paragraph of this advertisement and ask for "The Heart of the Home," our portfolio of specially designed ranges.

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How incongruous are radiators, or unsatisfying the artificiality of the attempts at concealment.

In such rooms, as in every room of the home, the Kelsey Health Heat is conspicuous for its lack of evidence. The only notice-



able thing is its comfort.

The fact is that you feel its comfort, but don't feel its heat. Which latter fact is explainable, because it heats with freshly heated fresh air, that's as fresh as the oxygen-filled outdoors itself.

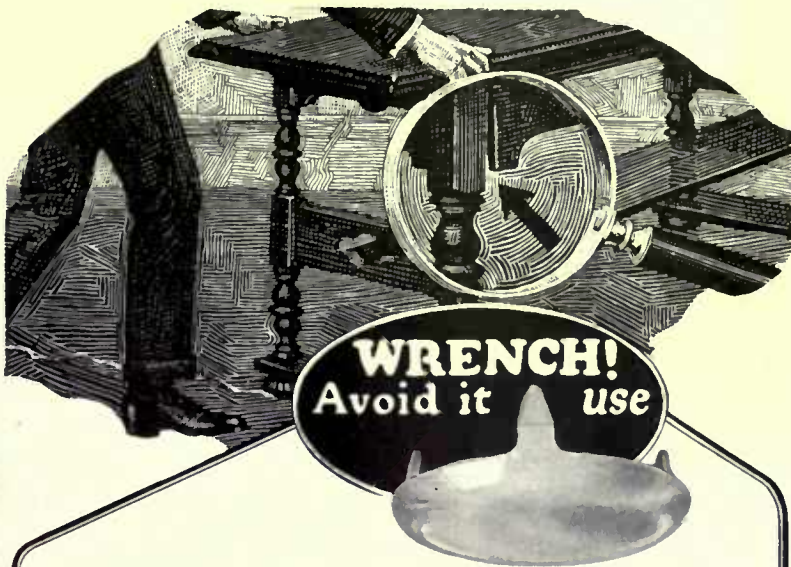
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regardless of its cost

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WHITE ENAMELED



"WHITE HOUSE" Units—E. P. Charlton Residence, Westport Harbor, Mass.

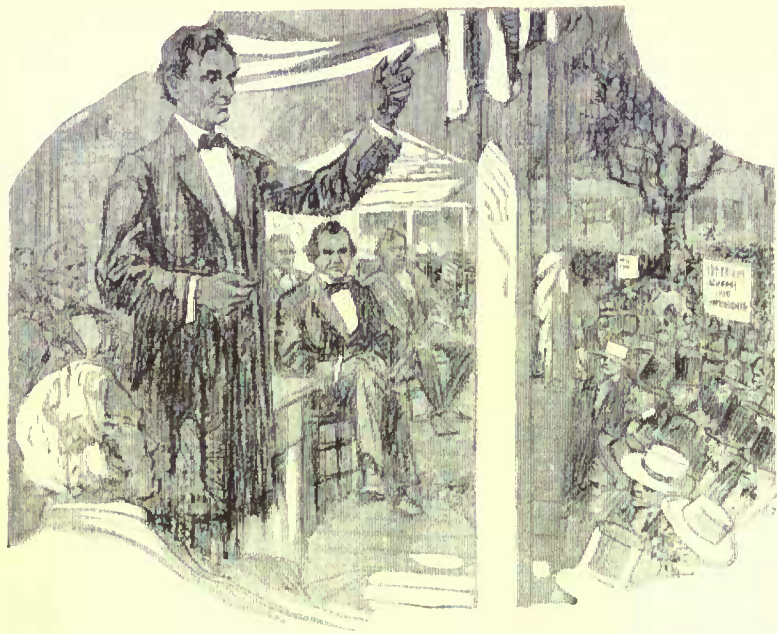
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"WHITE HOUSE" Units installed in the service portion of the house will assure attractiveness and efficiency

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The Lincoln-Douglas Debate

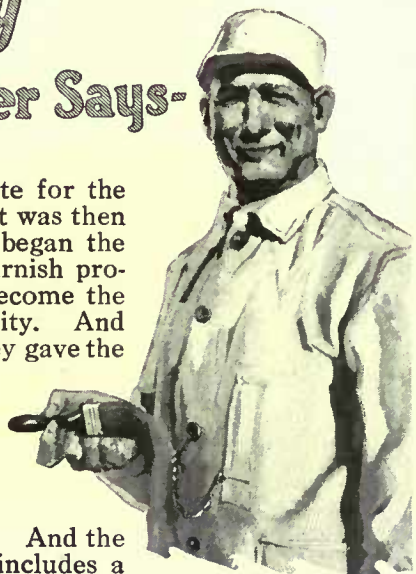
The famous debate between Abraham Lincoln and Stephen A. Douglas, both campaigning for the United States Senatorship from Illinois, made the year 1858 ever memorable. The Lincoln-Douglas debate brought to a focus the varying views on sectional questions which the Civil War ultimately settled.

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For every varnish need there's a Berry Brothers product. The label is your guaranty of quality.

American Prints and Their Uses

(Continued from page 72)

excellence with esthetic appeal. It may be technically good and yet cause no emotional thrill in his friends. It is not at all necessary that it should cause this thrill in them; it is enough that he feels it.

Third—The price must be within his reach. This, of course, is out of the realm of either esthetics or technique. In fact, it is altogether beside art. It is inexpressibly vulgar—but necessary.

Where to Use Them

There are five places in a house where prints are appropriate—in the bedroom, in the library, in the living room, in the nursery and in hallways. Drawing rooms require paintings. Dining rooms ought to have something a bit more luscious: color prints will do, but black and white ones seem out of place.

In the bedroom the print has its finest triumph. Not too many should be used, but just enough to balance the wall spaces. Landscapes, marines and flower pieces in color are most appropriate, and the treatment should be delicate. Etching is the best medium. The prints selected for one's bedroom should reflect one's individual taste in the fullest, without a thought to anyone else on earth.

In the library, prints should have broadness of treatment and should be selected with some thought for decorative mass. The esthetic thrill is not quite so compulsory, and can give way in some measure to sentimental and intellectual appeal. The latter, of course, has nothing to do with art, which is purely esthetic, but in a library pure art need not necessarily be the sole standard. Historical or topographical works, such as representations of old houses, may have both elements.

The living room is the only room where it is safe to mix prints and paintings, and whichever you use the sole standard should be your individual love of the picture. If there are to be some paintings, it is best that your prints should also be in color, either etchings, lithographs or wood blocks.

In the nursery, the mother can employ a great variety of subjects, from childish fantasy to themes that at first glance it would seem only a grown-up would relish. Here is the very home of the esthetic thrill. Children's sensibilities are not blunted, their emotions are keen and they react surprisingly to works that have beautiful color and

beautiful form. Sometimes a simple little landscape will have the most poignant appeal to a child—an appeal whose influence will greatly aid esthetic enjoyment throughout life. Try to find out the pictures that children enjoy, and, unless you want to commit a crime, do not try to make them like something that does not appeal to them, for if you do it will inevitably stultify their susceptibility to all esthetic appeal.

In the hallway the architectural etching is particularly at home. It imparts a feeling of bigness. Here again the art element may be encroached upon somewhat by the purely illustrative element.

Frames and Mountings

Having caught your print, it is time to frame it. Simple little wood frames should always be used. Never, unless you are absolutely dead artistically, put a heavy carved frame around a print. You might as well load your fingers down with diamonds. In bedrooms and nurseries, either natural wood or white or gold is appropriate, while in living rooms and hallways it is best to use the more positive mahogany, dark oak or black frames.

Prints should be mounted on mats that fill quite a considerable space between the picture and the frame. These mats should harmonize in shade with their surroundings. They are in reality the bridge between the print and the wall of the room, and when not white should be tinted so as to pull everything together in harmony. If color prints are used, the mat should comprehend both the color of the picture and the hue of the wall.

The movement in favor of individual prints in the home corresponds in a way with the arts and crafts tendency in America. The latter is a crusade against ugly, machine-made utensils of everyday use, while the latter is an expression against department store and novelty shop art. Both make for the free exercise of individual taste, and this is the important thing. There can be no general art appreciation among a people who buy so-called art because it is labelled this, that or the other. Nothing is art unless it brings a thrill of esthetic pleasure to some one or other. Is your home full of thrills? If it is not, see if our contemporary artists who make prints cannot give you the emotion that will tend to make life a little more complete and a little more worth living.

Seeing Your House Before It Is Built

(Continued from page 35)

drawing, so that the best location for the house, and the best plan for its approaches and gardens can be accurately determined.

The house-model itself may be variously constructed, the work being done either by a professional model-maker, or by the draughtsmen in the architect's office. The material may be clay, wood, or card-board, or a combination of these, colored up as artfully and convincingly as the skill and ingenuity of the maker may contrive. Some models are made rather roughly, especially small scale models, while others are made with the utmost care for every detail which can be shown. Lawns are usually done with green paint, gravel walks with glue and sand, brick walls with paint, and trees and shrubbery with dried sponges or seaweed dyed green.

The reader, by this time, doubtless shares the writer's opinion that it must be no end of a lot of fun to make one of these models, which, indeed, it is—if one enjoys handicraft even a little. With the expenditure of a sufficient amount of time (and hence money) a really beautiful model may be con-

structed. In many cases the makers contrive effects in the texture of materials, and put transparent celluloid in the windows for glass.

Obviously, the making of a scale model is an extra piece of work, and cannot be called for as a part of the architect's services as embraced in the standard form of agreement in accordance with which he works.

What, exactly, does the scale model accomplish? The illustrations of this article should, to a large extent, answer the question. In several of these photographs of the scale model of the Armour house, of which Harrie T. Lindeberg is the architect, it is difficult, at a glance, to realize that they are not views of the actual house and its immediate grounds.

The scale model accomplishes much, not only for the client, but for the architect himself. It verifies the accuracy and the esthetic qualities of his vision, and often suggests certain subtle changes which could become apparent only in a three-dimensional study. When the model has reached a stage of

(Continued on page 76)



One of the fifty small face brick houses shown in "The Home of Beauty"

"THE STORY OF BRICK"

An artistic booklet with attractive illustrations and useful information for all who intend to build. The Romance of Brick, Extravagance of Cheapness, Comparative Costs, How to Finance the Building of a Home, are a few of the subjects treated. Your copy is awaiting your request. Send today.

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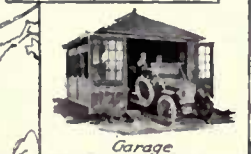
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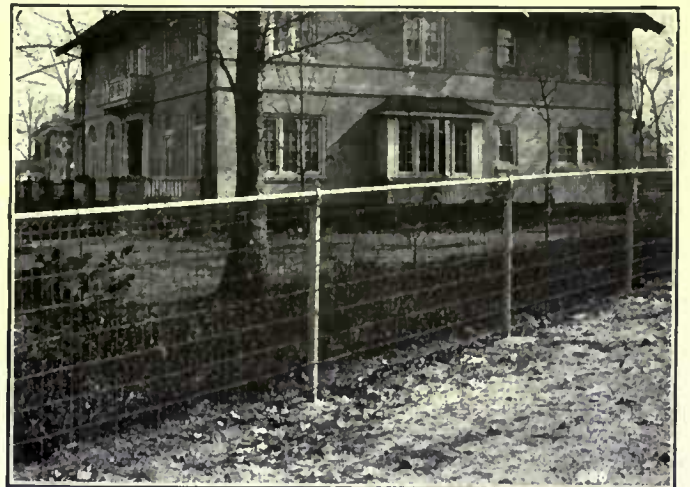
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Seeing Your House Before It Is Built

(Continued from page 74)

perfection which either corresponds exactly with the drawings, or improves upon them to some extent, it is ready for the client—and it enables him to see what his house looks like before even ground is broken for its building.

The client can see his house from different angles—can imagine its effect, as seen from entering the drive in a motor car. He can walk around it, and view it from the sunken rose-garden, or from the pavilion at the far end of the garden. It is as though he could read the future in a crystal globe—and it is a more accurate kind of prevision, because the architect's supervision of the making of the model makes certain that it is accurate, and that it checks with the drawings.

The element of uncertainty and misgiving, which assails the minds of many prospective builders, to the ruination of many a fair project, is eliminated, and complete reassurance substituted in place of it.

Most important public buildings were worked out with scale models, and, in the process of actually constructing the building, all ornamental detail is modeled to scale and at full size.

Scale models are especially useful in cases of committees, or groups of people who are to pass upon design. Though drawings might mean different things to different people, the model is more nearly likely to mean the same thing to every person who sees it, quite regardless of individual ability to visualize, or varied degrees of the faculty of im-

agination on the part of the individual. Above all, the scale model is of value in showing the exact relationship between house and grounds, which seldom declares itself in drawings. Certainly a garden plan looks very little like the garden itself, whereas a well made model will tell the story with amazing realism.

While model making, outside the architect's draughting rooms, is a distinct business, one cannot but wonder why it is not more frequently met with as a hobby of people who enjoy doing things with their hands. The prospective builder himself might experience a great deal of very real pleasure and a sense of creating the roof-tree which is to be his home and shelter, if he were to undertake the making of a rough, preliminary model before consulting with his architect. Even supposing this model were quite inaccurate, and to some extent impractical, the prospective builder would at any rate gain some very interesting first-hand knowledge and realization of how much more there is to building a house than "making some blueprints". Knowing, in this way, some of the difficulties which the architect is trained to solve, the prospective builder would feel, from the start, far more kinship, sympathy and understanding than usually characterizes the relationship.

Certainly a scale model may clarify many of the mysteries of architectural drawings, and will be a happy means toward realizing the house of your dreams.

The Case of the Stationary Vacuum Cleaner

(Continued from page 53)

after the building is erected, but naturally it is less expensive to put it in during the building and when planned for ahead than it is to put pipes through a house after it is built.

Operation

With the stationary type cleaner you have no machine to move about—you simply move the tool attached to the hose and the tools are just as light as those of the portable machines. There is no electric connection to make, no electric wire to carry unconsciously along. All there is to be done by the worker is to slip the end of the cleaner hose into the suction pipe opening in the baseboard of the room. A patented device prevents the hose from becoming detached accidentally.

The usual tools come with the installed cleaner, such as handle, blower, felted sweeper, book cleaner, duster, etc. Other tools can be made to order to fit any particular need.

One thing delightfully obviated in the stationary cleaner is the noise. The writer has what she considers the best portable cleaner on the market, yet the noise is a great drawback. The stationary cleaner is therefore a boon to the sick room and it is easy to see why the newer hospitals take as readily to them as to the piped water system.

Then, too, having the baseboard vent in each area in large houses, with the consequent needlessness of carrying a cleaner upstairs and down, over hill and dale, is a selling point for the piped cleaner. Also the swiftness of cleaning, due of course to the tremendous air velocity—a canned hurricane. However, in the small residence the greater cost would be unwarranted because of the great efficiency of the portable machines.

Where there is a garage in the family, and it is piped for cleaning, the machinery, instead of being permanently installed, can be mounted on rollers and

can be wheeled and attached to the pipes in that building. Therefore the necessity of two machines is obviated where the other building is piped.

Yet when the buildings are widely separated it is best to have one of the good portable machines which are on the market in so many designs, and are adapted to so many and varied uses. Therefore we see the portables as indispensable and see them filling fields that the installed can never hope to fill.

The fact that the stationary entails no dust bag cleaning is a time and labor-saving actuality. Then, too, no matter how good the dust bag is on the portable vacuum cleaner, some of the very fine dust must escape through the bag into the room. In the stationary type the cleaner politely does its exhaling in the cellar. This point has been made valuable to chocolate makers who want to save the loss of chocolate in packing boxes, to manufacturers who want to obviate the retaining of poisonous dust among the workers, etc., etc.

In the stationary as well as in the portable vacuum cleaners the suction is caused by the pump or fan type machine. Some manufacturers advocate one, some another. In picking your winner you must go to the best manufacturer of each type and let him give you his tale, and then see whether you come out a pump fan or a fan fan! The other intricacies of this simple machine need not bother us. Go to the best makers and make them responsible for your purchase. Not all of us being engineers, we have to depend on the reputation of the best makers.

The stationary cleaner can do more work than the portable, it will last longer because the machinery is heavier, yet there are drawbacks to it as to all machinery which is not at all points open to the eye. For example, the

(Continued on page 78)



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That it can be erected by unskilled labor in a day.

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And, that the building is guaranteed by us and by your dealer.

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The Case of the Stationary Vacuum Cleaner

(Continued from page 76)

pipes may clog. But we must remember that water pipes can clog and that gas pipes do very exasperating things; yet we use them without blinking.

For the very large residence, factory, hospital, hotel and institution, of course the stationary machine is best, mainly because it is difficult to get help today to carry about the premises anything that is heavy. To lift, push or carry the lightest portable over a very large residence or institution is a trial, and the stationary type overcomes this difficulty.

In some cases the heavy duty portable is advised with its increased horsepower, but when the increased area of residence match, the stationary type is

really the best, although we know householders who prefer to use the portable and heavy duty portables everywhere.

The stationary plant is only another real "pipe dream" come true, and in addition to piped water, piped gas and conduited electricity it will tend to hasten the processes of home maintenance and free the homekeepers to do more spiritual home tending.

But remember that in the average home or apartment the portable machine is the ideal sweeper and fulfills more than every requirement of sanitary sweeping combined with the least effort. The stationary is for the large house, not the small.

The Placing and Care of House Plants

(Continued from page 49)

essential. No hard-and-fast rule can be laid down for its frequency; every day or once in two or three days—it all depends on the local conditions. The soil should never be allowed really to dry out, nor should it be kept muddy. When water is applied, put on enough so that it comes out through the hole in the bottom of the pot. If the pots are kept standing in shallow saucers, this surplus water will not soil the floor and will aid in maintaining the general moisture supply.

Finally, there are the problems of dust and insect pests. The first should be regularly removed from the leaves of large plants with a sponge and warm water, and from small ones by sprinkling. Water forcibly applied with a fine hose or a sprayer will take care of most of the insect pests which may appear. If it fails, and your nostrils can stand the strain, whale oil soap or tobacco emulsion liberally applied will rout them. Pests are not so likely to appear if the plants are healthy.

The Evolution of a House Plan

(Continued from page 37)

These models, ingeniously executed in detail as shown on the two preceding pages, are, in effect, miniatures of the proposed houses they represent. Model-making, however, like many other pleasant things, is expensive, and the usual procedure is to go at once from the "preliminary" to the "working drawing."

The whole plan for the house, its exterior and interior treatment, now begins to assume an aspect of definiteness. The preliminary perspective has been discussed and perhaps changed. The prospective client has shown it to his friends, and the plans as well as the general exterior effect have been thoroughly considered.

The third drawing now to be made is in fact a set of drawings—the one-quarter inch scale working drawings from which blueprints are made and the house built. A word about blueprints. The drawings from which blueprints are made are on thin tracing paper or tracing cloth, so that they may be printed exactly like a photographic film. The drawing being positive, however, the prints are negative, showing white lines on a dark background. The original drawings always remain in the architect's office, and the purpose of sets of blueprints is to furnish the client, the local building department and all the contractors on the job with identical data about the house.

The meaning of "one-quarter inch scale drawing" is simply that these drawings are accurately made on the basis of one-quarter of an inch in the drawing equaling one foot in the actual building, so that even the smallest relative proportions are faithfully portrayed.

The set of one-quarter inch scale drawings includes the following: complete plans, beginning with foundation and ending with attic, complete eleva-

tions, and a typical section, and sometimes a roof plan.

The foundation plan will show all the cellar walls, and all piers or posts of masonry, as well as the exact definition of what portions of the whole area will be excavated. This drawing, and all other plans, are thoroughly "figured"—that is, all distances, measurements and dimensions are given in figures denoting feet and inches, thus supplementing the drawings themselves. There will also be seen a great many notes, which either refer to other drawings (larger scale detail drawings), or to points also covered in the written specifications. Concerning written specifications, an entire article might be written.


A study of the one-quarter inch scale plans illustrated here will show exactly how much information is conveyed by them to the contractors and workmen.

The scale "elevations" are four in number, and show, with figures and notes, the exact facts about the building's appearance, as seen from the four points of the compass. A working elevation is not a picture of one side of a house, but more like a pattern. It is drawn as though every portion of the building were on an exact level with the eye. Thus the deceptive distortion and foreshortening of perspective is avoided.

The one-quarter inch scale section is one of the most important drawings of the set, because it carries so much information on the construction of the house. It shows the different floor levels and ceiling levels, usually the working out of the stairs, and of door heights and window levels. A section which will comprise virtually all the essential points in the construction of the house. A typical one-quarter inch scale section is given in one of the illustrations.

(Continued on page 82)

RALSTON
ESTABLISHED 1892




*Portrait of Mrs. Ker-Seymer
by Sir Thomas Lawrence*

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*Sheraton Writing Table on stand—pair of
18th Century Globes—Fruit and Flower
Picture, gold frame*

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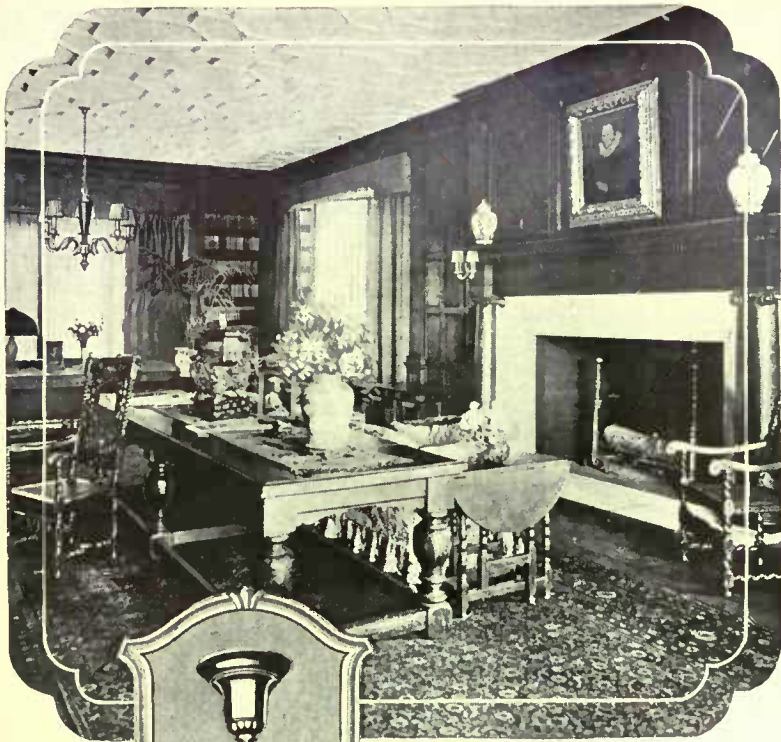


*This tapestry was designed
and woven for the residence of
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Closets in Your Home?



THE closets of the professedly modern American home are a relic of the Seventeenth Century, when the only known means of hanging clothing was on hooks or pegs. It is no longer necessary to entrust fine attire to the mercy of primitive hooks that destroy their shapeliness and beauty. There is a better way. Install the

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This system puts your closets in order and makes your wardrobe accessible. In new buildings the installation of this system makes it possible to plan smaller closets that will hold more garments and keep them better. The saving in space amounts to at least \$500 in a \$10,000 house. Ask your architect.

This system of garment care modernizes closets in old or new homes, apartment houses, hotels, clubs, lodges, etc. Carriers are made in all sizes from 12 to 60 inches in length.

On sale at hardware and department stores. If not immediately obtainable at yours, write us giving closet dimensions and we will see that you are supplied.

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YES, harmonious lighting fixtures—in strict accord with their surroundings—do lend a cozy warmth and atmosphere of hospitality to any room!

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are of rare artistic design and peculiarly adaptable. Their construction is sound and trustworthy. And their prices are actually less than "you used to pay."

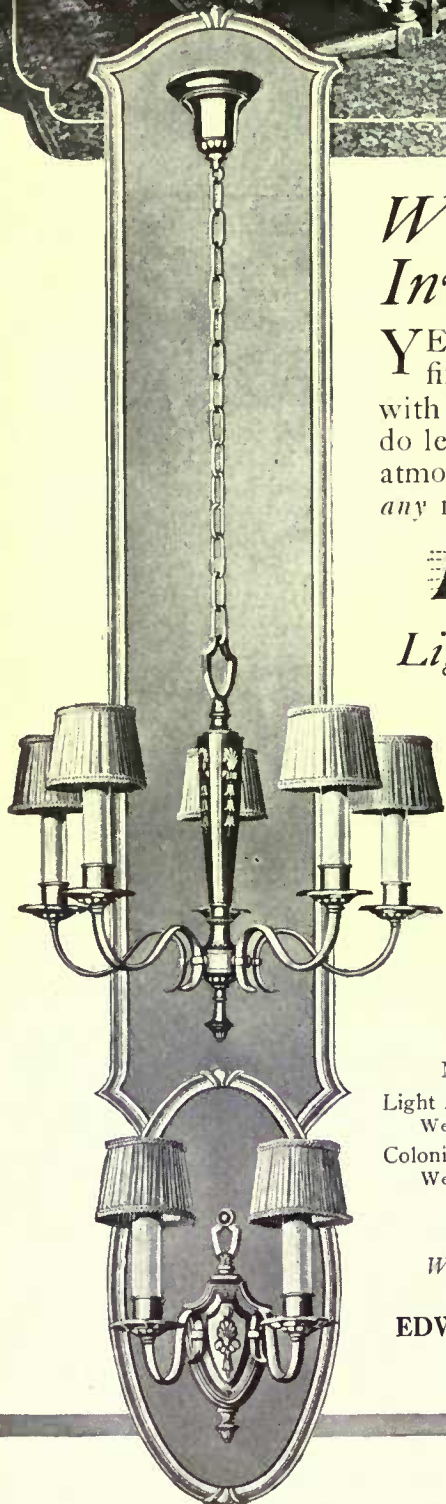
No. 70—5 Light Fixture
Light Antique Bronze finish.....\$33.15
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An Electrically Driven
Pneumatic Water System
— Ideal for Residence Use

COUNTRY homes having isolated electric light plants, or served by the lines of power companies, now may have the added advantage of running water, even though not connected with city mains.

A Typhoon Pneumatic Water System electrically driven, as shown below, provides an automatically operated plant entirely adequate for country house and grounds. Capacities up to 350 gallons.

Source may be well, spring, stream or nearby lake. One country home thus equipped draws an always-cold supply of pure water from the depths of an adjoining lake. Diaphragm pressure regulator keeps constant pressure in tank.

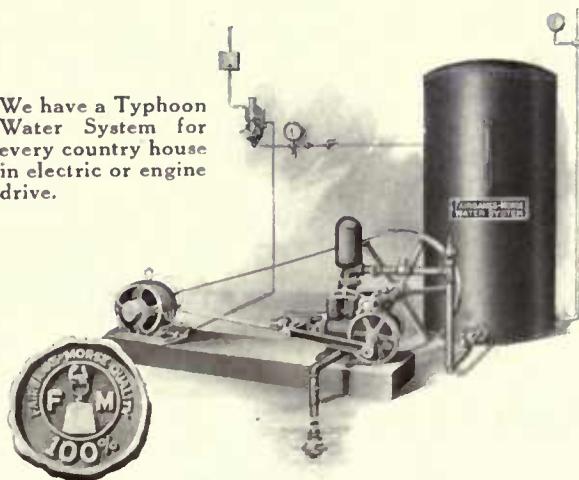
Such a plant provides water for drinking and cooking, for washing, for lawn, grounds and garage, and is also a valuable protection against fire.

Your dealer will be glad to furnish particulars as to best size for your country home.

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We have a Typhoon Water System for every country house in electric or engine drive.



Dodson Wren House.
 4 compartments, 23 in. high, 18 in. in diameter. **Price \$6.00.**

Dodson Bluebird House, 4 compartments, 21 in. high, 18 in. in diameter. **Price \$6.00.**

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that brings Happiness for a Lifetime. There is no gift that gives more happiness than a **Dodson Bird House**, or feeding device. Every year will bring to your friend the memory of your loving thoughtfulness.

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because they are scientifically built by Mr. Dodson, the best known bird man in the United States, who has spent a lifetime in studying the birds, their habits, and in successfully attracting them to Beautiful Bird Lodge, his home and bird sanctuary on the Kankakee River.

The Dodson Bird House adds to the beauty of your grounds and the birds protect your trees, shrubs and gardens.

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 Dodson Sparrow Trap guaranteed to rid your community of these quarrelsome pests, price \$8.00.

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Height 32 in.,
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SENG-EQUIPT Beds of Wood

Beauty of wood - strength of steel

ADMITTEDLY beds of wood are beautiful and in vogue. But there were always dust-catching slats, slots and crevices and, with age, creaks and groans to banish sleep. All of these faults arise from the use of wood side-rails.

In Seng-equip Bed of Wood sinewy steel side- and cross-rails replace the offending wood rails. These slender steel girders make a rigid unit of the beautiful wood footboard and headboard. Their stalwart strength insures durability, solacing quiet and perfect cleanliness.

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Over one hundred makers of bedroom furniture use Seng-equipment. Seng-equip Bed of Wood may be secured wherever good beds are sold. For your guidance, the Seng trade-mark is stamped on each corner lock. If you are interested in home decoration, write for "The Bedroom Beautiful" by Ruth Angell.



THE SENG COMPANY
CHICAGO, ILLINOIS

world's largest makers of furniture hardware

The Evolution of a House Plan

(Continued from page 78)

The one-quarter inch scale roof-plan is of obvious value in making sure of the exact execution of the complicated roof of a rambling, spread-out kind of house, and any extra thought which is expended upon this very important part of a house should be well rewarded by results. Mr. Lindeberg, who designed the house shown in the various drawings illustrating this article, has devoted much thought, and an equal amount of natural imagination, to the possibilities of the roof; the result is apparent in his work.

The Scale Details

Progressing, now, beyond the one-quarter inch scale drawings (general), the next drawings to be made are the scale details, which are very important as instruments of service in securing fine results.

Scale details are made, in different architects' offices, variously from one-half inch equaling one foot, to three inches equaling one foot. One-half inch to the foot, three-quarter inch and one and a half inch are the scales most frequently used.

These are the drawings so frequently referred to in the notes on the one-quarter inch scale drawings, and their purpose is to show with greater exactness than is possible at small scale such special pieces of design and construction as stairs, fireplaces, built-in bookshelves, window seats, pantry cupboards and the like.

Even these details, however, often need to be supplemented by a still more exact kind of drawing, which, as

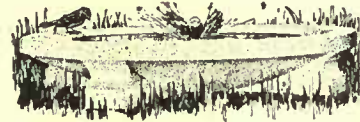
appears on the drawing, is an "F. S. D.," meaning "Full Size Detail." These details are used, primarily, to show the actual profiles of moldings, and are drawn at identically the same size as the work itself is to be executed. Because of the necessarily fragmentary manner in which actual size moldings and other details are shown on a sheet of "F. S. D.," it is often difficult for the non-architectural mind to grasp the meaning of a sheet of moldings and other close-ups from the general drawings.

Full size details are very important in that they assure the execution of the work in true accordance with the architect's intention.

All Things Considered

It will be seen from this very brief review of the evolution of a set of plans (which aren't all "plans") that every detail of a house comes under consideration in the making of the drawings from which it is to be built. Certain things may be changed as the work proceeds, and many details which were roughly suggested in the one-quarter inch scale drawings will be seen fully developed and worked out in the later scale details.

These are the main facts about architects' drawings, which should be thoroughly understood by any prospective builder. No architect but would be glad to discover that his client could talk with him understandingly and appreciatively about the successive stages of the different drawings which come up for approval.



Period Designs in Musical Instruments

(Continued from page 47)

design. And when that is very much altered, the instrument is changed. The same idea applies to the phonograph. Primarily it is created to reproduce sounds. It cannot be modified to take some entirely different form, to be combined with the lamp or concealed in a closet, without impairing its effectiveness. The first consideration in the choice of musical instruments is that they be irreproachable in their tonal attributes, but from that point on the use of one's discretion and artistic advice is to be recommended.

Louis XVI and Adam

In models of Louis XVI days, the character of the straight lines, with the finely elaborated carving, is reproduced by many excellent manufacturers of the pianoforte. In some instances, the craftsman of today has so cleverly caught the mood of yesterday that he has given three pairs of supports instead of three legs, each pair substantial but of such fashioning that they look rather delicate, and each pair held together by a typical ornamented coupling. Some instruments of this period are admirably adorned with sunken panels ornamented with fluted moldings, legs lined with parallel frettings, and similar conventions of the period.

Adam pianos and phonographs are quite the vogue. They are in the mood of those simple, delicate creations of Robert and James Adam; they have the fine proportions and the hand-

painted decorations those men loved so well. Practically every period has been quite faithfully covered by the better makers of the phonograph, organ and piano. The Georgian epoch with its spiral legs and somewhat erratic designing is represented. The Colonial days of our country are remembered faithfully with an almost Puritan character of decorativeness, and there are the Chinese, the Renaissance, the Phyfe and many other types. Chippendale of massive though graceful, beautiful quality is represented; William and Mary models with the grilles and florid motifs are included; Heppelwhite has the delicate, diminutive air; the Jacobean are still the cold, straight designs. The noble Umbrian craftsmen of Italy during the Middle Ages have influenced the modern instrument makers, and even the Florentine work, with the now very popular polychrome effects, have found a place in the affections of the artists of today.

Phonograph Cases

If the piano makers have succeeded so well in making their instruments such accurate art furniture, they have been well seconded—and I am inclined to say, surpassed—in this respect by some of the phonograph manufacturers. From the unsightly old instrument with the large, cumbersome horn of tin to the authentic cabinets of formal period type is an important epoch in the popularization of the arts of music and decoration.

(Continued on page 96)



House at Highland Park, Illinois. Robert E. Scyfarth, Architect

THE ter-centennial celebration this fall of the landing of the Pilgrims at Plymouth Rock is refreshing our memories on the sterling qualities of the forefathers.

They realized the paramount importance of the home in their quest for political and religious liberties. And their experience as home-builders is of interest to present-day builders.

From among the many woods in the virgin forest they soon found that for ease of working, durability, and "staying put" no other wood equalled

WHITE PINE

The wisdom of their selection is evidenced by the many homes of the Colonial period still standing along every roadside of New England. Through generations these houses have withstood the severe New England climate.

That is why we recommend White Pine for use on the outside of the house. Other cheaper woods will serve you as well inside but for out-of-doors use you cannot afford to compromise.

It is true that White Pine costs a little more, but from the point of view of service and satisfaction it is the most economical wood for this special purpose.



"White Pine in Home-Building"

is beautifully illustrated with old Colonial and Modern homes, full of valuable information and suggestions on home-building, and gives a short, concise statement of the merits of White Pine. Send for it now. There is no charge for it to prospective home-builders.

WHITE PINE BUREAU,
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—and you, too,

have been courting the beautiful out-doors with all its wealth of sweet odors, brilliant colorings contrasted with restful deep greens —and under all the smell of old mother earth—rich, moist and life-giving.

And now winter is drawing the curtain across this happy vacation land of yours.

But it can't take it all away from you if you have an AGMCO indoor-garden. For here you can have it all in miniature —all but the mountains, lakes and rivers.

So remember! Time is fleeting. You can't afford to miss a single day of the clean, sweet joy of living close to the purest beauty in the world—nature's.

An AGMCO conservatory book will tell you all about it We'll send it gratis—

But where?

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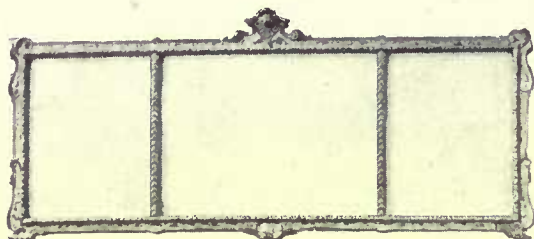
NEW YORK
5 Columbus Circle

CHICAGO
Masonic Temple

KANSAS CITY
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SEATTLE
Smith Bldg





C-48. Over a mantel is where this mirror belongs, where it can lend an additional depth to the appearance of the room. It is furnished in blue and gold with corner decorations and high lights burnished. Size 23 x 57 in. Price \$75.00.

"The Gift Shop of Fifth Avenue"

IT'S early now, but not too early. Christmas gifts bought in a hurry are generally not the kind you would like to have accompany your card. You may order by mail with the sure assurance that your gifts will be charming in themselves, carefully packed and correctly sent.

Catalog C sent on request



C-42. No picture is ever complete without a frame. This one of antique gold is with a pedestal base and a carved design with shield top. For a photograph 8 x 10 in. \$7.50.



C-66. This reading lamp in bronze, gold or silver finish, is 30 in. high and extends to 54. Price \$18. Parchment shade with blue, black or green band, \$5.00.



C-59 Massive Sheffield basket richly lined with gold, stands 18 1/4 in. high. Price \$22.50.



C-62. Colonial console set of solid mahogany. Table 32 in. high, top 15 in. wide and 30 in. long, \$25.00. Mirror, 20 x 29 in. \$30. Set, \$50.00.

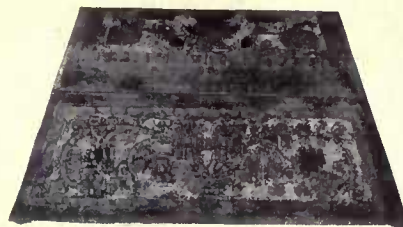
C-73. By raising the leaves and lowering the handle this solid mahogany tea wagon becomes a good sized tea table. The top tray of mahogany and glass is removable. As a wagon the top measures 17 in. wide x 27 in. long. As a table the top measures 27 in. wide x 38 in. long. The price is \$55.00.



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312-314 Fifth Ave. Near 32nd STREET New York



Box 10" long of tooled and illuminated leather. Different colors. \$30

SEEN in the SHOPS

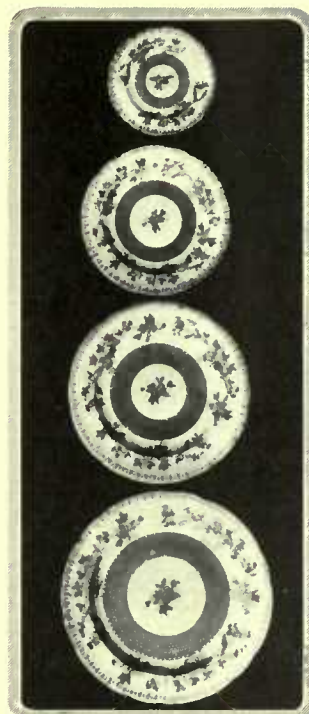
They may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th St., New York City. In ordering, kindly mention number.

(52) There is an ever increasing demand for attractive boxes. The one illustrated on another page is of painted tin and unusually effective. It may be used for candy or crackers, is 7" across and has a bright design of roses and leaves on a cream ground. \$5.

(53) I found a lovely set of sheets and pillow cases in a shop renowned for the excellence of its linens and cottons. This set comprises one pair of 72" x 108" sheets and one pair 22" x 36" pillow cases of fine cotton, monogrammed, laundered and boxed. The price complete is \$23. With 90" x 108" sheets, \$25.25.

(54) Among the many electrical conveniences is one that will appeal strongly to the motorist. It is a heater for the inside of the hood to keep the radiator and water jacket from freezing. It is strongly made of steel with a black enameled body and nickel plated ends. It is 7 1/2" long and 3" in diameter. \$5.00.

(55) Another electrical appliance, suitable for a small, kitchenless apartment is a lamp socket oven. This comes 14" x 14" x 13" and is large enough to roast a chicken, bake two loaves of bread, two pies, etc. It is made of steel, nickel trimmed, with the inside of white nickel.



Copeland ware decorated with flowers and blue design. \$16.50, \$15, \$12, \$10 a doz.

The cooking can be watched through a glass door, thus avoiding opening the door and losing heat. \$28.

(56) An interesting pair of andirons is illustrated on another page. They are of hammered iron with brass knobs and are 18 1/2" high. \$35.

(57) An effective luncheon set that has proved most practical, consists of a centerpiece, six plate doilies and six small doilies of oil-cloth with a smart, hand-painted design of gaily colored flowers on a gray or buff ground. It is \$16 a set.

(58) I found a lovely little French porcelain box, a modern reproduction of an old piece. It would be a charming bibelot for a dressing table and is priced at \$13.50.

(59) A most useful and attractive lamp is shown at the bottom of another

page. It is of wrought iron and gilt, adjustable, with a changeable rose taffeta shade piped in American Beauty color. A practical lamp for almost any purpose. It is \$28 and the shade is \$18.

(60) Another box that should be found in every household is a string box that has been made attractive as well as useful. It is of glazed calf skin and comes in green, blue, purple, gray,

(Continued on page 88)



This unpainted drop leaf table is 18" high, \$15. Painted any color, \$24



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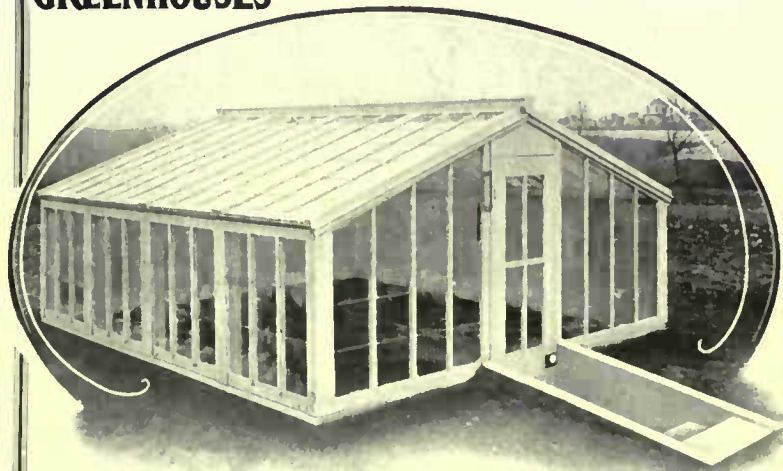
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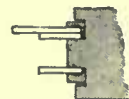
It will pay for itself in pleasure, recreation and profit—

VERY likely the greenhouse of your day-dreams was a costly, troublesome affair both to erect and to operate and perhaps you have sacrificed the pleasure of owning one for these reasons. Not so with the Sunlight Double-Glazed Greenhouse.

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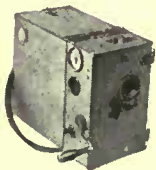
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A corner in a garden remembered for the luxuriance of the planting.
A pergola completely covered with vines forms a natural archway

THE APPEAL OF SMALL GARDENS

IT is a pleasant experience when some particular attraction in a garden is recalled again and again so that we long for an excuse to go back and renew our enjoyment of it. It may be a deftly placed piece of statuary, or a vine-covered arch over a gateway or through the end of a pergola which frames a perfectly familiar view in such a way that it gives a sudden breathless pleasure. Or it may be a recurrent note of color in a perennial border which will haunt us afterward much in the same manner as a theme in music.

In this busy, distracting life of the present day, more than ever before we feel the need of the diversion of our gardens, and it is fortunate that the beauty and satisfying quality do not increase only according to the ratio of size; in fact, in the smaller gardens there are unlimited possibilities for a certain intimacy and perfection of charm which larger gardens very often do not possess. Let us review a few points of concentrated beauty which have left lasting impressions upon those who have visited them.

In a certain garden of extreme loveliness there is a walled fountain of Batchelder tiles. The tiles are of clay in neutral tones of soft brown, except where scrolls or designs occur and then the depths of the design are colored blue. Growing up beside this fountain and bending over it is a shrub of *Duranta plumieri* which has clusters of delicate blue flowers exactly the shade of the blue in the tile. The play of light and shadow over the face of the fountain, the episodes created by the birds as they visit it to bathe or perch

on the bowl, the blue in the tile matched by the blue over-arching flowers create an effect unique in its charm.

In another garden, embowered in shrubbery at the foot of the steps leading up to the main entrance, is a statue by the sculptor Edward Berge, called Wild-Flower. That little figure with her petal-like hands and her face of "nods and becks and wreathed smiles", crowned with an inverted corolla, seems to cast a sort of magic influence upon all who pass along that walk so that terraced slopes, box-bordered paths and tall evergreen trees possess an entrancing beauty. A pool planted with wild grasses which we have gathered ourselves on a trip to the marsh lands by the sea, will always sing a peculiar song as though the sea breezes had strayed into our garden to rustle among them—such is the value of association.

There is a certain small formal garden so closely associated with the house that it becomes a sort of outdoor room. French windows open upon a broad, shaly porch just half a step above the level of the lawn. It is a walled garden, these walls forming a background for varied and exquisite planting, the charm of which is so diverting for a new-comer that a connected conversation is a practical impossibility. Two-thirds of the way down the garden is a pergola running from wall to wall with vine-covered arches, and the eye travels over lawn and low foundation, between Italian cypress trees to the central opening in the pergola which perfectly frames Romanelli's Smiling Child, squeezing water from a shell.

MIRA B. CULIN.



This little statue is deftly placed against a background of dense, dark foliage which admirably outlines its delicate grace



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After a Chilly Day on the Street—



One's instinctive fondness for a rest-spot for tired feet finds ready answer in this practical device as hundreds of home owners have long since proved. If you're building, remodelling or if you've *already* built, drop us a line—you're sure to make *immediate* installations of these Beaton & Cadwell foot rails.

Attachable to radiators of every type and design, nickel plated, and substantially constructed of heavy brass tubing and pressed steel brackets—strong enough to bear an adult's weight. Standard 26 inch lengths, \$5.00 each—larger sizes, 5c each added inch.

Inquire about our special Lock Shield radiator valve that prevents banging and hissing. Attachable to any radiator. Price \$1.00 Six for \$5.00 Twelve for \$10.00

Correspondence cordially invited

The BEATON & CADWELL CO.
NEW BRITAIN CONN.



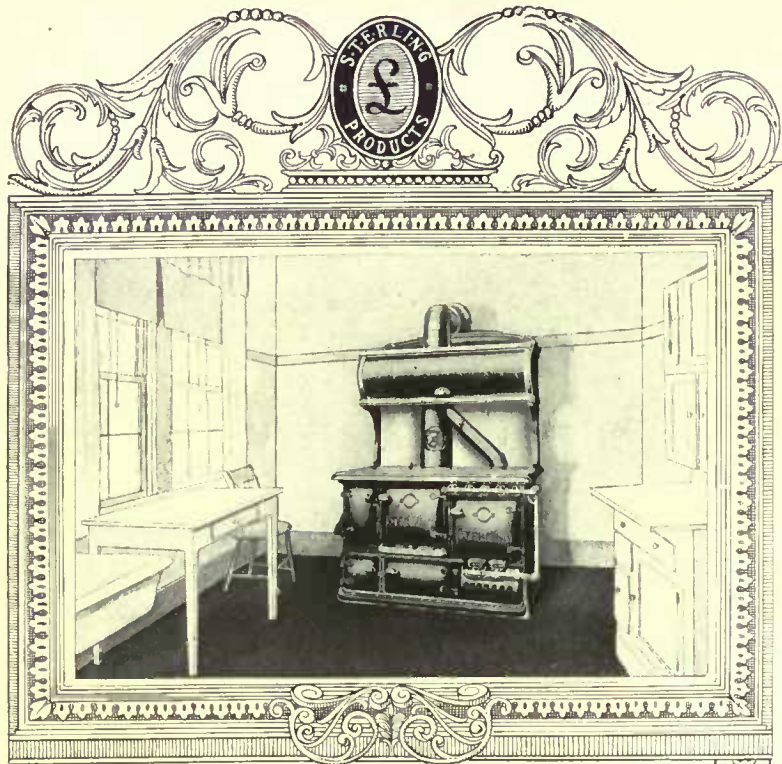
Danersk Decorative Furniture

HAVE you experienced the joy of creating a color scheme that is your own? This is your opportunity in Danersk Decorative Furniture: the chance to select the individual pieces you need for any room, and have them finished in some delightful color harmony to go with a quaint old English print or the fabrics of your own choice.

We make the furniture we offer and finish it for your home. Luxurious overstuffed pieces; dignified dining room sets; beautiful decorated groups harmonious with the choicest line of English prints.

Send for The Danersk A-11 and buy through your dealer, decorator, or direct.

ERSKINE - DANFORTH CORPORATION
2 WEST 47th STREET, NEW YORK
First door west of 5th Ave., 4th floor



CUT your fuel bills and food bills and do away with half the work and all the annoyance of cooking and you will go far to solve the problem every household is facing today.

“Double” Sterling

The 40 feature, 2 oven, 2 fuel range

actually accomplishes these results. 70 years' experience has enabled us to secure such perfect combustion in the Sterling fire box, grate and flue system, that you have absolute control of your heat at all times. This banishes cooking annoyances, prevents wasting food in cooking and saves fuel. (The regular Sterling Range bakes a barrel of flour with a single hod of coal.)

The 49 inch wide, 4 hole coal range and 4 hole gas range, all on one level has 2 separate ovens. It enables you to cook easily and conveniently no matter how few or how many you have to serve. We leave it to you if this will not eliminate half the work of cooking.

We will send on request a complete descriptive catalog on the “Double Sterling” explaining and illustrating the 40 Sterling features which make it the range for your kitchen.

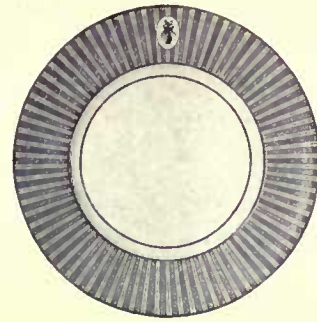
SILL STOVE WORKS

(Established 1849)

Rochester, N. Y.

Makers of Sterling Coal Ranges, Sterling Scientific Combination Ranges and Sterling Warm Air Furnaces

If you do not have gas connection write for catalog of the *Sterling Range*. The Range that bakes a barrel of flour with a single hod of coal.



Royal Doulton plate comes in black, lavender or yellow striped with white. \$59 a doz.

Seen in the Shops

(Continued from page 84)

tan and pink. There is a little blade on the top for cutting the string. \$7.50.

(61) For the refectory tables now so much in vogue, comes an unusual set of Italian hand-woven linen doilies and runner. The runner is 18" x 54" and the six mats are 12" x 18". The set, complete is \$30. Extra mats, \$3 each.

(62) A plate in an unusually striking, striped design may be had in two sizes. The one shown here is the salad size. It is Royal Doulton and the colors are lavender and white, black and white or yellow and white. They are \$59 a doz.

(63) A great convenience for the traveller or for the apartment that does not boast a laundry, is a collapsible aluminum pressing board. When open, it is 44" long and 9" wide. Closed, it measures 22" long and 9" wide. It comes complete with a fabric cover lined with silence cloth that fits tight. \$5.

(64) Another box that is extraordinary for its color and design is shown at the top of another page. It is of tooled and illuminated leather, 10" long and 7" wide. It comes in a variety of colors, ornamented with gold. \$30.

(65) A convenience that is time saving and practical and should be found in every kitchen is a dish drainer and drain board. It consists of a wire screen that fits in a white enameled drain board that in turn is placed on the tub or next to the kitchen sink. The dishes are placed in this and the water is allowed to drain off. The dishes will drain perfectly dry in a few minutes, thus eliminating another unit of the servant problem. Made in white enamel with white rubber guard on edge, \$3.50.

(66) The plates illustrated are Copeland ware, attractively colored and attractively priced. On a cream ground,

the French blue ring in the center and the gay wreaths of flowers around it, make an interesting splash of color. The sizes are 10", 8", 7", and 5½", and the prices, respectively, \$16.50, \$15, \$12, and \$10 a doz.

(67) An iceless refrigerator comes in three sizes for \$4, \$6 and \$7.50. This consists of two earthenware crocks that are submerged before filling in cold water. When kept in a draught or in an open window, the food inside is kept cool by means of evaporation.

(68) There is an excellent flower box for windows, porches or sun rooms. It is self-watering and sub-irrigating and needs filling only once a week. In size 8" high x 9½" wide x 29" long, \$4. It is finished in aluminum or dark green.

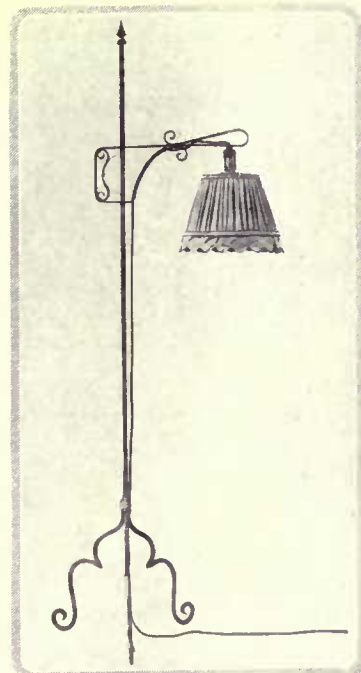
(69) I found a charming, little, folding table, 20" high. It was painted a deep, dull blue with a cloisonné design in colors. The under side was also decorated. \$25. It may be had in any desired colors.

(70) A beautiful iridescent glass fruit bowl is \$16.50. The bowl has a cover, topped with a little colored piece of fruit. Around the bowl is a compartment for ice.

(71) Buddha in any form is interesting and especially so when he is made into book ends that are deep red and gold or dull blue and gold. They are 6" high and are \$5 the pair.

(72) A lovely crystal mayonnaise bowl and plate is priced unusually low at \$7.50. The glass is decorated with a gold band in a Grecian key design and a wreath of transparent enamel roses. The bowl is 6" and the plate 7½".

(73) A graceful water pitcher, 5½" high is of crystal, etched in a Wedgwood design. (Continued on page 90)



Wrought iron and gilt adjustable lamp, \$28. The changeable rose taffeta shade is \$18



The famous
HAYS glove
"Doublebilt."

© D. H. CO.

.....
GLOVES
SINCE
1854

You do not need to wear a larger size to get
comfort in a LINED glove if you buy—
Hays Gloves

Lined gloves that really FIT—that are always warm and comfortable—that cannot bind and freeze a finger or so—must be made as we make HAYS lined gloves.

We use special dies in the cutting and considerably MORE leather than is usual, so Hays gloves are roomy and warm but still are your regular size.

Like HAYS unlined gloves they are made in varied and attractive models—"Superseam" stitching of course—the seams cannot ravel, even though the thread is cut or broken.

HAYS Lined Gloves for Men and Women in Buckskin, Cape and Mocha are sold by the Dealers you like to patronize.
The Daniel Hays Company, Gloversville, N. Y.

Todhunter Mantels

Reproductions

EARLY ENGLISH AND COLONIAL

A mantel of charming proportions for a living room, fitted with appropriate equipment.

Plate 7 illustrating fire tools will be sent upon request.

ARTHUR TODHUNTER, Showrooms, 101 Park Ave., New York

LANS

ANTIQUES

The illustration shows an original Dresser in oak, part of a collection of old oak furniture from a house in Hertfordshire County, England, purchased on the premises by Mr. Lans. There is also on view an unusually handsome collection of 18th Century French Furniture, Needlework and Tapestry.

554 Madison Ave., New York

CORNER OF 55th STREET

Paris: 32 FAUBOURG POISSONIERE

Individualism in Good Furniture

There is something about this sofa, the replica of an Italian design, bespeaking the sacred charm of old things.

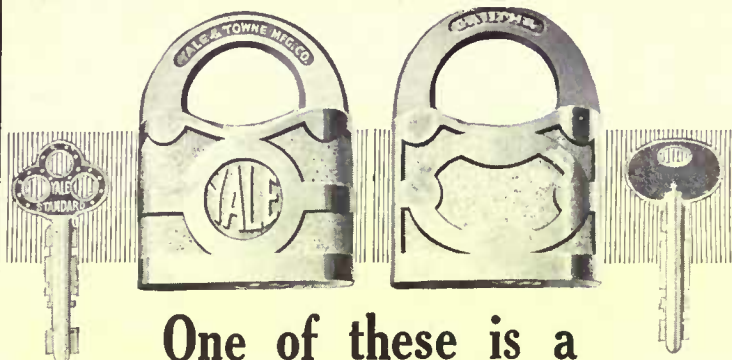
Its richness in color, fabric and line exemplifies the bond between the masters of yore and the craftsmen of The Elgin A. Simonds Company of today.

Sold at better class furniture shops everywhere.

The Elgin A. Simonds Company

Manufacturers of Furniture

SYRACUSE - NEW YORK



One of these is a YALE lock—the other is not

At first glance they look alike.

The outside shape is very similar in both cases.

But the inside? Ah! Now you're coming to it.

Inside there is a big difference indeed—all the difference between a Yale Lock and a lock that is not Yale.

Without the name there would only be two ways of finding out.

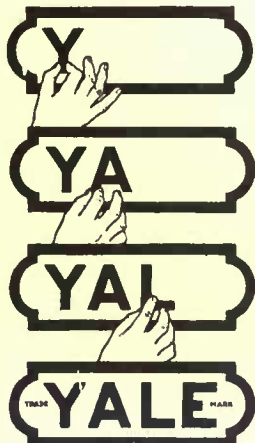
One would be to take the lock to pieces and look at its inside. The other would be by watching it at work, seeing how it stood up to every demand that a good lock is supposed to meet. Either way would satisfy you that Yale quality is very much of a reality.

But you don't have to do either of those things.

When you buy a lock, there's just one thing that you have to do to satisfy yourself that it's the sort of lock you really want—see the name Yale on it.

Without that name, a lock is not a Yale. But when that name is there you know that the inside of that lock has everything that makes a Yale Lock.

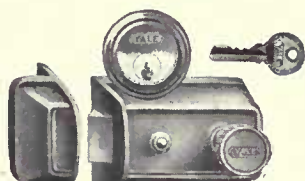
And it's the inside that counts.



Yale Made is Yale Marked



Yale Builders' Hardware



Yale Cylinder Night Latches



Yale Door Closers

THE YALE & TOWNE MFG. CO.

Makers of the Yale Locks

General Offices & Works STAMFORD, CONN.

New York Office: 9 E. 40th St.

Chicago Office: 77 E. Lake St.

Canadian Yale & Towne Ltd. St. Catharines, Ont.



Painted tin box, cream ground with gaily colored flowers, is \$5

Seen in the Shops

(Continued from page 88)

wood design. Around the top is a sterling silver band. It is \$7.50.

(74) Pottery birds that are immensely decorative come in a variety of colors and can also be had in plain green or orange china. They are 8" high and range from \$10 apiece, up.

(75) The little drop-leaf table pictured is only 18" high. Painted in any color it is \$24. Unpainted, \$15.

(76) I was on the lookout for unusual gifts. I wanted attractive, out-of-the-way things that were not to be found in the ordinary shops. Fortunately I ran across exactly what I wanted in a shop that goes to Italy for its ideas as well as most of its merchandise. Here were Italian pottery candlesticks and compots in that soft cream colored glaze that is so difficult to imitate; flower holders, pitchers, jars and bowls in this ware, and also some effective heavy, orange-colored pottery made in North Carolina. But what interested me the most was the Italian gesso work. Many of the treasures of the Borghese Palace and the Louvre have been reproduced in this gesso work, a composition, which is decorated by hand in soft, dull colors and antique gold. There were candlesticks and candelabra in various designs, mostly in old blue and gold coloring. These ranged from \$8.50 to \$18. There were also book-ends in classic design at \$12.50 and wall plaques from \$6 to \$18. But the things that attracted me the most were the boxes. Large boxes and small boxes for trinkets, cigarettes or bonbons, with de-

signs taken from the paintings of Andrea del Sarto or Botticelli, or a girl's head from the Museum of Milan, the Three Graces, and many others. A box which could be used for stationery was in the shape of an old Italian coffer, in panelled design of heraldic beasts. This was \$15. These boxes would make charming gifts and range in price from \$4 up.

In quite a different style were the painted tin articles also made by this firm. Here again were boxes of every shape and color, made of tin and gaily decorated with flowers or fruit. These were all prices and for all occasions.

(77) Baskets are necessities as well as luxuries these days, and I found some especially lovely ones made by the blind. They are all shapes and can be stained any desired color. One basket tray for fruit or flowers was flat, about 10" long with a handle. This was \$2. Stained any color, \$2.25.

Under present market conditions we cannot guarantee that the prices of any of these things that we show from month to month will remain the same. Nor is it possible to insure the stock being sufficient to fill all orders, although we make every effort to select things of which there is a good supply.

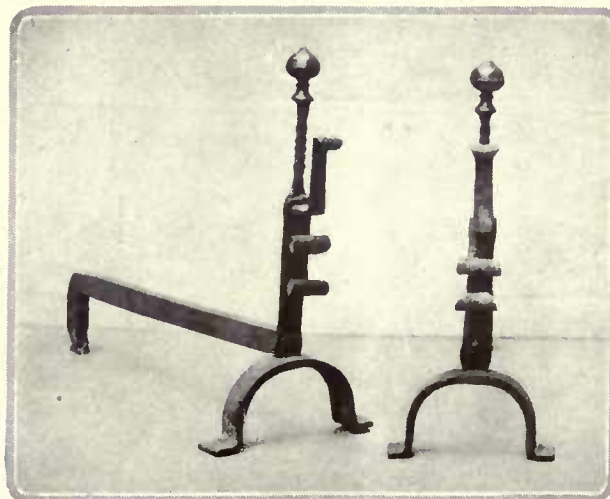
It is well known that stocks of many kinds are depleted and difficult for the shops to replenish without considerable delay.

Articles such as glass, furniture, etc., require special crating, for which an additional charge is necessarily made.



String box of glazed calfskin in green, blue, purple, tan or pink. \$7.50

The andirons below are of hammered iron with brass knobs, 18 1/2" high, \$35





Something Really New In Window Shades

While a thousand wonderful and welcome improvements have been devised for house-equipment and furnishing in the last few years the world has continued to fight and struggle with spring roller shades ever since grandmother's days.

Now comes something really *NEW*—a luxurious yet inexpensive necessity for every home—every apartment, school, hospital, hotel.

Athey Perennial Accordion Pleated Window Shades

These shades, from the outside, give the effect of elegant ecrú Venetian Blinds or costly draperies.

And to the occupants of any room, they mean perfect control of light and ventilation, combined with privacy.

They open and close like a Japanese fan, going up from the bottom, down from the top or may be "hunched" in any position. Shades are made of a fine herringbone-weave coutil cloth, in double-stitched panels or accordion pleats. They are strung on taut piano wires, and are raised and lowered, opened and closed by pulling plaited cords at the sides.

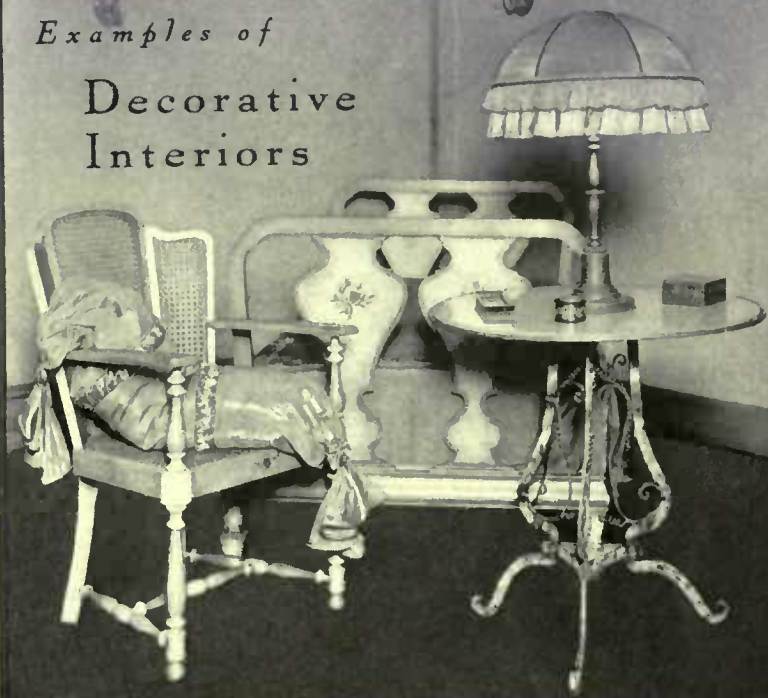
Cost less, in the long run, than cheap spring roller shades

Send for sample and circular.

ATHEY COMPANY

Also makers of the famous Athey Cloth Lined Metal Weather Strip
6041 W. 65th St., CHICAGO

Examples of Decorative Interiors



VARIOUS NEW BEDROOMS NOW
FOR THE FALL

MACBRIDE

OF

"THE HOUSE OF THREE GABLES"

NOW AT

9 EAST 54TH ST., N. Y.



A Soft Water Shampoo

imparts a beautiful, clean, glossy texture to your hair that can be obtained in no other way. You can have soft water from every faucet in your own home, not only for shampooing but for cooking, laundering and every personal use.

Permutit Water Softeners fit conveniently into any house supply system, and turn the hardest water softer than rain. Simple, inexpensive to operate

Write for booklet "Soft Water for Every Home"

The Permutit Company

440 Fourth Ave. New York

Offices in all principal cities

HANDSOME INTERIORS

HAVE ABSOLUTE PROTECTION AGAINST RUIN

From Dust and Grime from Radiators
When You Protect Them

With

KAUFFMAN RADIATOR SHIELDS

Bare Radiators
Have Always Been a Problem
to Interior Decorators

Kauffman Radiator Shields
Have Solved These Problems

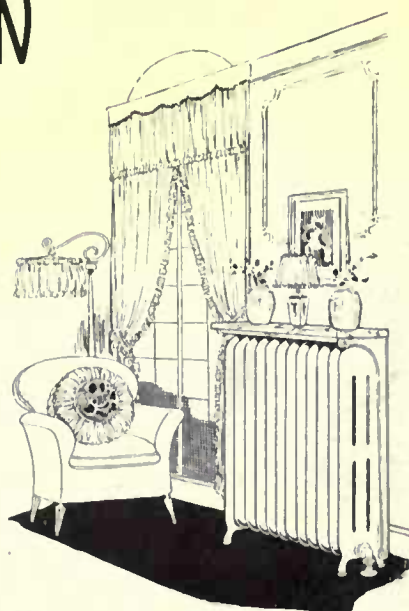
Artistically Correct
Beautiful in Construction

Appropriate to the
Most Refined Hangings and
Harmonize with the Most
Elaborate Furnishings

Glass Tops—Over Cretonnes,
Brocade or Damask, to
Blend with Color
Scheme of Room

Marble Tops—in Colors to
Harmonize with Decorations

Metal Tops—Enameled or Painted



THEY CATCH THE DUST AND HOLD IT

An Insurance Policy on Your Decorations
Patented Throughout the World

KAUFFMAN ENGINEERING CO.

ST. LOUIS, U.S.A.



Brighten Your Home With Beautiful Little Evergreens

For Porches, Windows, Tables Entrances, Sun Parlors, Balconies



17 Blended Evergreens and Box for \$10.00. Delivered to Transportation Co., Framingham, Mass. (Shipping Weight 25 lbs.—Express or Parcels Post)

The special assortment above illustrated, comes in a box 3 feet long, 7 inches wide and 6 inches deep. Box painted dark green. Shipped carefully packed. You simply remove cover, fill box with earth and plant evergreens as illustrated. The only care required is frequent watering.

Write for pamphlet which shows other combinations; also how evergreens grown for the purpose can be planted in pots, tubs, urns, etc., for decorative purposes. Hardy indoors and out.

FREE: The Book of Little Tree Farms

Beautifully illustrated with photographs of trees, shrubs and landscape effects. Contains valuable data on choice and care of nursery stock. Used as a reference work in schools, and listed in library of U. S. Dept. of Agriculture. Write for it.

American Forestry Company

15 Beacon Street Dept. K-11 Boston, Mass.
Owners of Little Tree Farms



FARR'S LILACS

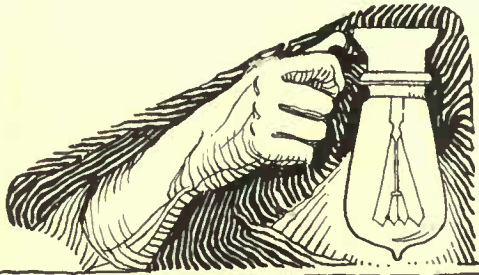
should be planted this month. Lilacs are essential to the garden; in early spring the bushes are laden with beautiful flowers and their delicate perfume is not surpassed by any other flower.

There are many new varieties at Wyomissing which bloom more freely and produce much larger trusses than the old types. My collection embraces over a hundred varieties.

Farr's Hardy Plant Specialties (seventh edition, 1920) contains a full descriptive list of all the material used by landscape gardeners. Copies will be sent without further notice to my customers; to others copies are free on request.

BERTRAND H. FARR

Wyomissing Nurseries Company
106 GARFIELD AVENUE, WYOMISSING, PENNA.



Built for Modern Home Needs

The Kewanee Lighting Plant, simple in construction, easy to install and operate, provides electricity for the electric iron, vacuum cleaner, washing machine, electric churn, grindstone and separator. There is also a Kewanee Water Supply System, or a Combination System supplying running water and electric light in one plant, and a Kewanee Sewage Disposal System.

Send for free booklet describing over 100 different plants for farms, country houses, clubs, etc.

KEWANEE PRIVATE UTILITIES CO.

401 S. Franklin Street Kewanee, Illinois



KEWANEE



Water Supply Electric Light Sewage Disposal



Residence of G. W. Wattles, Garden Front, Hollywood, Calif. Myron Hunt & Elmer Grey, Architects



BAY STATE COATING

Permanent beauty. That's the kind that one or two applications of Bay State Brick and Cement Coating imparts to all walls of brick, cement or stucco. It waterproofs them, too. No rain, sun, or storm affects its protection and lasting qualities.

Your choice of white or a range of colors. We will send you a sample of any tint you wish. Let us mail you Booklet No. 2. It shows a number of Bay State Coated Homes. Drop us a postal.



WADSWORTH, HOWLAND & CO., Inc.

Paint and Varnish Makers

New York Office: Architects Building

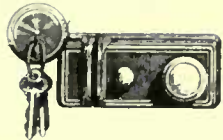
BOSTON, MASS.

Philadelphia Office: 1524 Chestnut Street

Your home—and its hardware

IN planning that new home, are you giving the thought to hardware which it should have? You are building for permanence, your hardware should be durable—possessing built-in wearing quality. You are building with an eye for beauty, your hardware should be pleasing and in accord with its surroundings.

In Sargent Locks and Hardware you find all this—security, permanence, ease of operation, and a choice of design which fits in exactly with your scheme of architecture.



Sargent Night Latches

Combine safety, security and strength. Afford security for any outside or inside door lacking a dependable lock. Simple, convenient and safe. There is no possibility of their getting out of order by forcibly closing the door. Many styles and finishes.

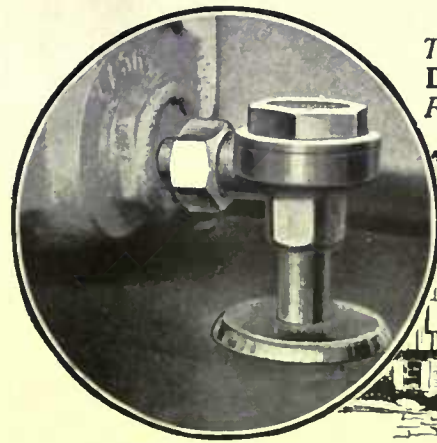
Send for the Sargent Book of Designs and go over it with your architect

SARGENT & COMPANY, Hardware Manufacturers
31 Water Street, New Haven, Conn.

Put Your Own Key in Your Own Front Door



SARGENT
LOCKS AND HARDWARE



The **DUNHAM**
Radiator Trap



The Smallest Part of a Steam Heating System is the Most Important

A fire as hot as Vesuvius under the biggest boiler ever made could not force steam through a heating system if the radiators were clogged with air and water—and this is usually the trouble with noisy, leaky radiators that will not get hot all over. You know this kind.

There is an easy, sure way to get rid of these troubles in existing systems, and to prevent them in new systems. Simply insist that the Dunham Radiator Trap be specified by your architect and used by the contractor. It is you who pay the coal bills, and you who want heating comfort; it should be your earnest desire to spend a little time investigating this standard radiator trap—whether you intend to build, or re-vamp your old system.

The Woolworth Building engineers selected the Dunham Trap above all others. Many similar buildings, factories, apartments, hotels and fine homes enjoy the heating comfort made possible by this trap—the original thermostatic disc trap.

The **DUNHAM** HEATING SERVICE

This nationalized Service cooperates closely with architects, heating and ventilating engineers and steam heating contractors.

The Dunham Trap and Dunham Service will be explained promptly and fully if you will tell us what type of building you are interested in. Technical bulletins are available.

C. A. DUNHAM COMPANY Fisher Building CHICAGO

Factories: Marshalltown, Iowa
Toronto, Canada

Branches in 36 cities in United States and Canada

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REDUCE Easily . . Naturally

Three Slices of Basy Bread a day, Help reduce your weight in a natural way.

18 POUNDS GONE!

Gentlemen: — "Basy Bread has helped me wonderfully. I have reduced eighteen pounds in eight weeks. I am indeed grateful to you for the great benefit I have received. Please continue my shipments, as I wish to reduce more."

Miss M. E., Mississipp.

DOCTORS' ESSENTIAL FOODS CO.

9 Oakwood Ave. Orange New Jersey

Your friends must have told you about Basy Bread, now a recognized standard weight-reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food—scientifically prepared.

There is no unpleasant dieting—in irksome exercises. In the Basy Bread course, Legions have reported remarkable reductions in weight with gains in strength and health.

You will be very much interested in the Basy Bread booklet, which gives reliable information on obesity and how to reduce.

Write for your copy today. Sent in sealed, plain cover, postage prepaid.



BASY BREAD

REGISTERED — TRADE MARK

FIREPLACES that SATISFY

AND

EVERYTHING for
the FIREPLACE



ANDIRONS NO. 50
19 inches high
Black finish...\$7.85
Japanese bronze, or old brass finish...10.45

FIRESET NO. 14P
28 inches high
Black finish...\$8.95
Japanese bronze, or old brass finish...11.85

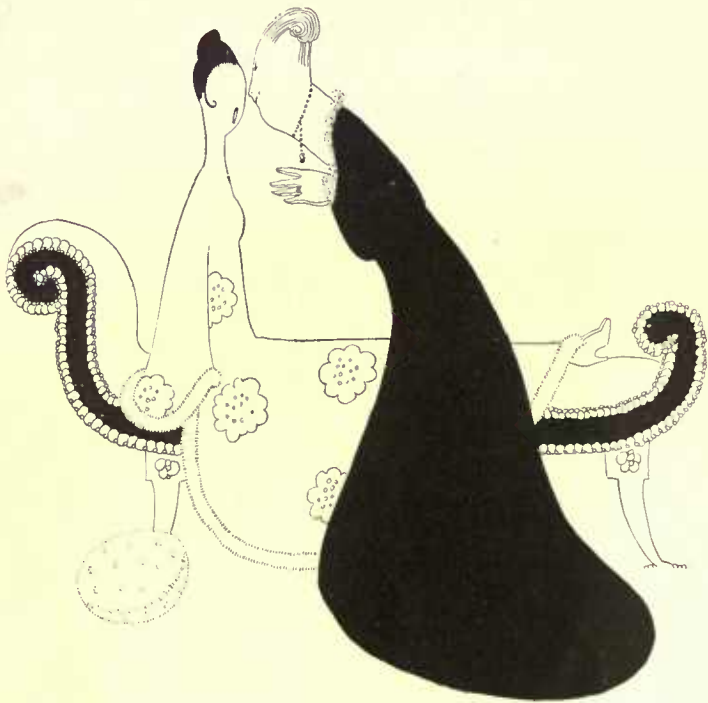
We Would Like to Send You Our Attractive Booklet "HOME AND THE FIREPLACE"
It Contains a Mine of Information Pertaining to Fireplaces and Hearth Equipment

SENT FREE - - - WRITE TODAY

COLONIAL FIREPLACE CO.

4613 Roosevelt Road

Chicago



“People Say—”

“I SN’T it shocking . . . my dear, it’s an outrage . . . Have you ever seen anything so merciless—so infuriating? . . . Of course, if people will go to operas, dances, cabarets, midnight frolics—they deserve to be exposed . . . I wouldn’t have it in my house . . . It’s scandalous” . . . What? Why that new book—

HIGH SOCIETY

hints on how to attain, relish,—and survive it

A Book of Satirical Drawings, by Fish

Precepts by Dorothy Parker,
George S. Chappell,
and Frank Crowninshield

Did you ever see a duchess stripped of a life-time of pretense by one swift line? Did you ever read the whole horrid history of a bridge maniac in a skillfully placed eyebrow? Have you seen all the naive sophistication of a debutante expressed with a single clever curve?

If you haven’t, then let Miss Fish introduce you to the original, amusing and truthful society which she has created on her miraculous drawing board. And, as Vanity Fair readers know, the drawings in this book are the work not only of a clever intelligence, but of a true artist.

Miss Fish is one of the most distinguished of present-day illustrators: her work shows mastery of line, a decorative and dramatic use of blacks, and a characteristic satire of men, women and events.

“High Society” is a new collection of Miss Fish’s remarkable drawings of life in our upper circles. And, whether your name appears in the Social Register or in the minutes of the Dorcas Society, whether you’ve a box at the opera or a pass to the movies—knock at the title page, open the door, take off your tiara or your toque, and make yourself perfectly at home in—“High Society.”

“High Society” is the smartest book of the season. It contains 156 of Miss Fish’s inimitable drawings and their entertaining captions; is attractively bound and beautifully printed.

“High Society” is published by G. P. Putnam’s Sons and is on sale at all better class book stores. Or—fill out the coupon below and mail it with your check to us for one of the first copies off the press. Price \$5.30, postpaid.

I want a copy of Miss Fish’s “High Society.” You’ll find enclosed my cheque for \$5.30 to cover book and postage. Please send me one of the earliest copies off the press.

VANITY FAIR

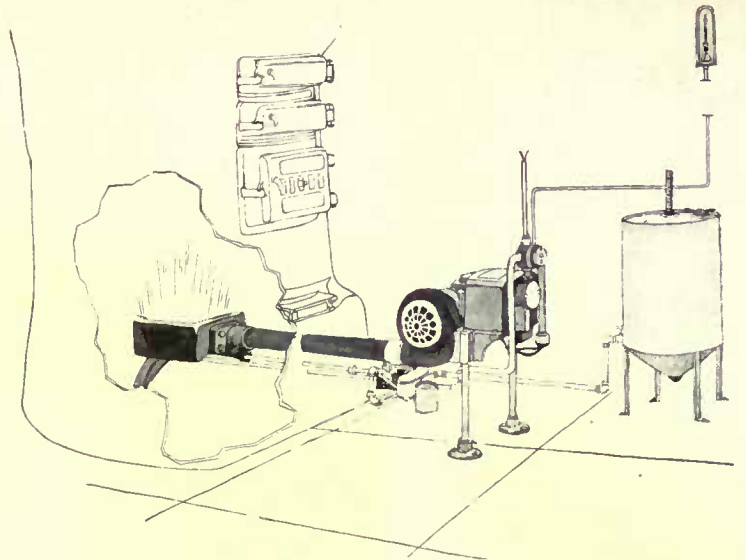
19 West Forty-fourth Street, New York City, New York

Name

Street

City..... State.....

H&G-11-20



The oil system embodies a thermostat, an electrical control box, a blower, a combustion chamber with a pilot light, and an oil supply tank. Courtesy The Steam Corporation

HEATING WITHOUT COAL

IN this autumn of grace of 1920, several factors exist which complicate the all-important problem of heating the house. Furnace tenders are scarce, independent and extortionate; coal prices have soared and supplies subsided; and a realization has come to the householder of the importance of cleanliness and freedom from furnace dust and ash below stairs as well as above. The trend of public demand is toward all possible simplification of heating methods and apparatus.

Oil versus Coal

Prominent among the devices calculated to meet this demand is a system which utilizes oil instead of coal as a fuel to heat the steam, hot water or hot air which circulates through the house. It substitutes for the coal fire, with its attendant ashes and labor, a smokeless oil flame which burns in a square combustion chamber within the furnace. It can be installed in any standard system which does not consume more than forty tons of coal a season, and consists principally of a thermostat; an electrical control box attached to a blower and connected with the thermostat; a blower or atomizer; a combustion chamber inclosing a gas pilot light which is always burning; and an oil supply tank. Thermostatic action causes the blower to operate, drawing up oil before a fan which blows it into a cool spray within the combustion chamber, where it is ignited by the pilot light. Thus it will be seen that about all the system requires, outside of the furnace and piping to which it is attached, and a 110 volt direct electric current or a 110 volt 60 cycle alternating current,

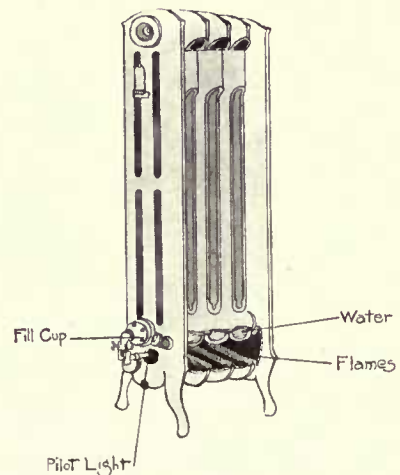
and a small supply of gas for the pilot light.

One of the big advantages of this oil system is the elimination of fuel waste which it accomplishes. The fire is started by the action of the thermostat, which in turn is governed entirely by the requirements of the house. When no heat is required, the fire goes out. This cannot be done with coal, which calls for a constant fire throughout the heating season.

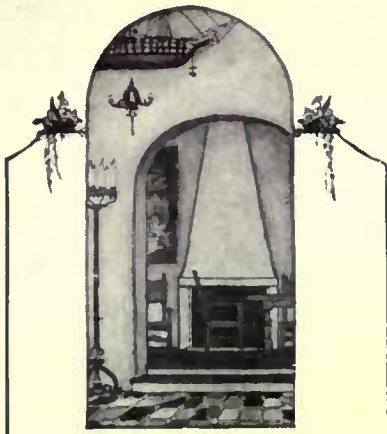
An interesting comparison of operating costs of one of these oil installations and a coal system, in the same heating plant, shows that when thirty tons of coal were required at \$12 a ton, the saving effected by the use of oil was \$45 for the season. The coal figures included furnace-man service, which of course was eliminated in the oil installation because of the latter’s ease of operation and freedom from ash carrying. And to the credit side of the oil should be added those items such as absence of worry and time which can scarcely be set down in dollars and cents.

Another System

Another device which offers the same sort of freedom from dirt and labor as the foregoing, together with the advantage that it can be installed where no regular heating plant exists, embodies a gas Bunsen burner inclosed in the bottom of a specially built radiator, the whole being a complete heating unit which needs only connection with a regular gas supply pipe and water in the radiator to make it ready for operation. It gives quicker and more economical heat than would a regular hot water system using coal.



A specially constructed radiator with inclosed Bunsen burner and gas connection makes a complete heating unit. Courtesy James B. Clow & Sons



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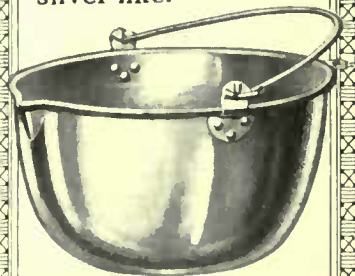
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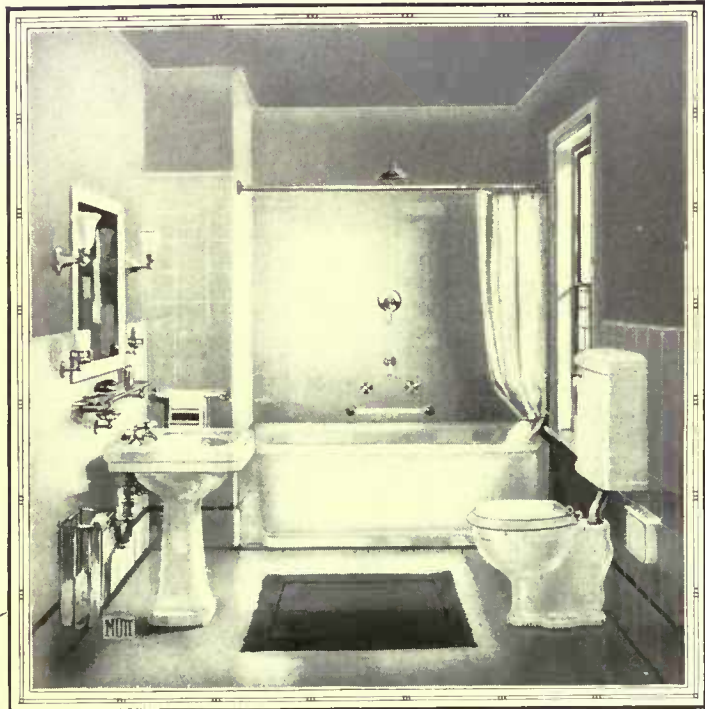
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1828 **MOTT** 1920



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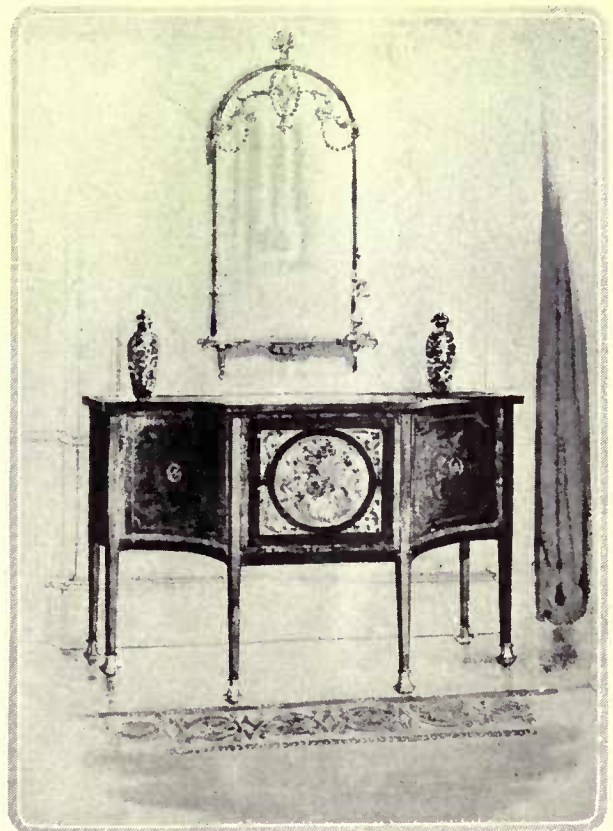


The Sheraton period offers wide opportunity for good design in decorated cases. Courtesy Victor Talking Machine Co.

Period Designs in Musical Instruments

(Continued from page 82)

The phonograph is an American product which took its first form as a matter of convenience and utility. When the horn first put its head under cover, some wealthy home-owners, unwilling to have a cabinet which even then was out of keeping with the rest of their furniture, had special custom-made "bodies" built. These cases, some of which cost thousands of dollars, gave a prestige to the rest. Clever business men, seizing upon this interest and sensing the vast new growth of knowledge concerning furniture, began to develop authentic designs. A by-product of the organized effort in this direction has been the development among the lay public of a desire to understand more of the meaning of period furniture. A beautiful William and Mary phonograph, perhaps, was the forerunner of some William and Mary chairs; perhaps was responsible for the purchase of a complete suite of William and Mary drawing room furniture! This discussion is addressed primarily to those who are planning the enlargement of their home music interests. There are all kinds of musicians, and all kinds of instruments; but both gain by having the proper setting, the proper atmosphere. Decidedly it is a beneficial and heartening influence to bring into the period room a perfect example of a musical instrument case in that same period.



A larger Sheraton cabinet is of decorated mahogany and measures 3' 4" high by 5' long. Courtesy Thomas A. Edison, Inc.



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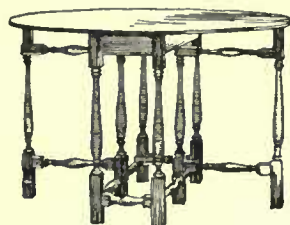
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ARE THESE YOUR PROBLEMS?

Questions Which Have Been Answered by
the HOUSE & GARDEN Information Service.

Questions pertaining to house building, interior decoration and gardening will be answered through the Information Service by personal letter. A fee of 25 cents is asked for each question, which should be inclosed with the original inquiry.

Inquiry—I am sending with this letter the rough plans of a house we have just bought. It is about thirty-five years old. The floors of hardwood are in good condition, but the inside woodwork needs repainting. What color would you advise for the woodwork throughout?

I would also be very glad of some help on the wallpaper question. The house faces directly west and all the downstairs rooms are on the south side of the house. I am fond of warm colorings, something cheerful. No putty or gray needs appeal to me. Will you please suggest color scheme that would be attractive for both floors. Also whether figured or plain papers should be used.

Do you advise the use of over-draperies in all the rooms? If so, please suggest material and colors.

At present the bathroom is most unattractive. It is plastered in white from the baseboard up and is cracked in several places. The room is small and narrow and has a north window. What would you advise for wall treatment?

In every case I would appreciate it if you would make your suggestions suited to a very modest pocketbook.

With many thanks in advance for your kindness, I am, —

Answer—Your letter asking for suggestions for color schemes for your house has just come to me. I think there are great possibilities there and feel sure you can make it most attractive.

In the first place I should have all the woodwork cream white. This is the most effective and satisfactory in the end.

I should also have the walls downstairs alike. These can be either painted or papered and I would suggest that they be a warm, deep cream. This color makes an excellent background for whatever color scheme you choose and by having all the walls the same, a sense of space is created.

In the living room, a color scheme of tan, green and mulberry would be attractive and restful. Let the hangings be of cretonne in which mulberry and green on a tan ground are the colors and the rugs of plain mulberry or deep tan would carry out the same scheme.

In the library the same coloring can be followed. Here the cretonne can be used on one or two chairs and the hangings, of plain color mulberry pongee, will carry out the color idea. In the dining room a cretonne of vivid blue, orange and black would be most effective. The glass curtains could be of pale orange silk and if the furniture were painted orange with a blue line running through it, and the rug, plain, deep blue, the effect would be both unusual and charming.

In the bedrooms I should use both figured and plain papers. In one room a pink and white flowered paper with hangings of pink taffeta, a taffeta bedspread and plain, deep pink rug would make a most effective room. Another could be furnished in yellow and white checked gingham with a wall paper of cream white with bunches of yellow flowers in it. Still another might have a lavender and white striped paper with lavender taffeta or linen hangings and a bright yellow pottery jar used as a lamp. Or the paper could be a pale yellow and the hangings blue and white checked gingham. In all the windows

I should have ruffled dotted Swiss muslin curtains.

The bathroom should be plastered and then painted with a water-proof paint. This should be cream white and is most satisfactory as it can be washed constantly. The curtains here should be of dotted Swiss muslin, too.

If at any other time we can be of assistance to you, please do not hesitate to let us know.

Inquiry—My home is in the country and as it is somewhat run down, I am anxious to improve the appearance of the place, I am writing to ask you to help me to plan the shrubbery for it.

It is an old-fashioned, square white house with green shutters, in a yard about 150' square, set about 100' from the road. In the yard are two big elms, a hard maple and an ash tree. I am enclosing a rough sketch showing the position of the trees.

East of the yard is the barn lot, with almost no shrubbery to conceal it, except a row of hollyhocks which I started this year. I would like to plant something there for a screen which will grow quickly and hide the barn lot.

The fence along the front is a picket one and is rather unsightly. West of the yard is the garden and beyond that the fields. Just outside of the back fence I have planted elderberry bushes which are growing nicely and will make a good screen next year.

I would like your suggestions as to planting as I am at a loss to know just what is best and how to arrange it. I have no shrubbery for foundation planting either. I live in the country, the level prairie land of central Illinois. I shall be most grateful for any suggestions you can give me.

Answer—I have been much interested in your letter asking about the planting around your house in the country. Here are a few suggestions, which I trust will be of some assistance to you.

In order to screen the barn lot on the west of the property I should plant a hedging of California privet. This grows very rapidly and is sufficiently high to serve the purpose admirably. If the fence along the front line is in good enough condition to retain, you might plant climbing honeysuckle along it to improve its appearance. Otherwise I would suggest your putting in a good quality, heavy, woven wire fence, such as is used for fencing live stock fields. Of course, this type of fence is not decorative, but in conjunction with the honeysuckle it becomes quite presentable and durable.

Good shrubs for foundation planting would be spiræa van Houttei, forsythia and deutzia. Without knowing a little more about the exact size and ground plan of the house, I cannot tell you just how many of these bushes you will need or exactly how they should be placed.

It would add somewhat to the appearance of the place if you planted lilac bushes on either side of the entrance gate, which I presume is on the south property line. Also you might naturalize here and there in odd corners a variety of narcissus bulbs, including poet narcissus, the Emperor, and the Barii Conspicuus.

None of these suggestions involves the outlay of very much money, but I think that they may satisfy the conditions that you describe.

House & Garden



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Christmas Gifts Number



Your Color Scheme

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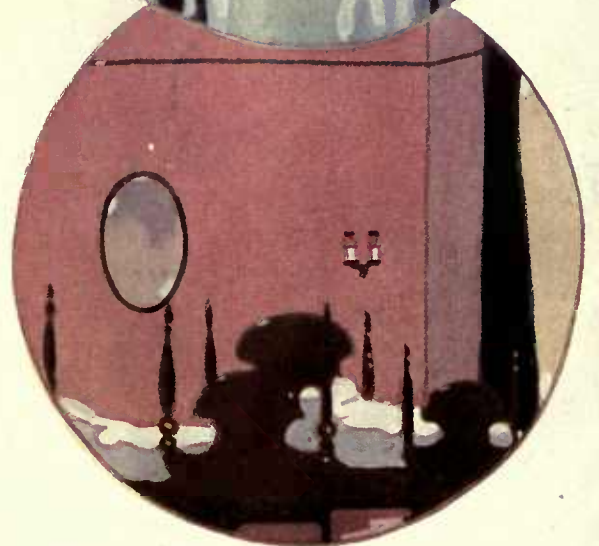
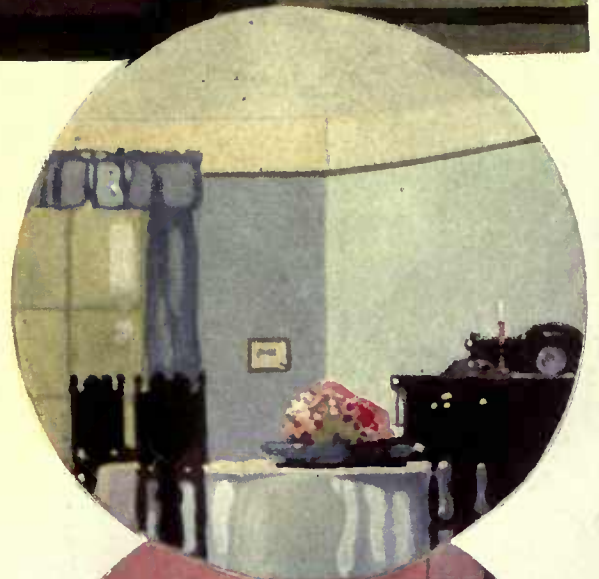
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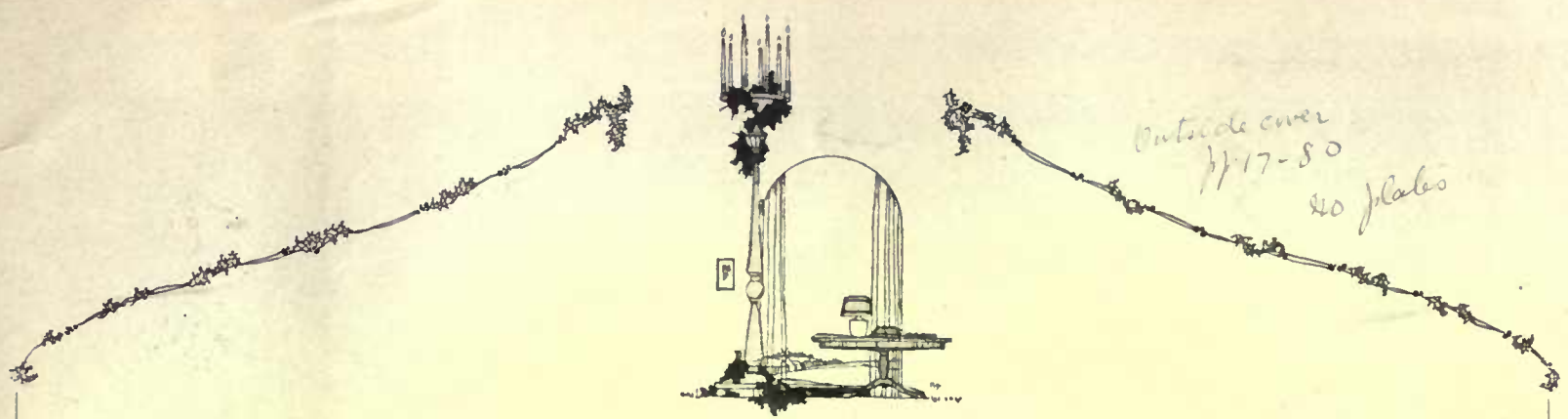
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House & Garden

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NEXT MONTH, THE FURNITURE NUMBER

STRANGE, how short a time it seems since we were selecting pictures and editing "copy" about summer draperies, and porch furniture and other warm-weather topics. Winter seemed very far away, then, and here we are with the January HOUSE & GARDEN all arranged and starting on its journey through the varied stages which lie between our editorial typewriters and your subscribers' hands. Yet that is ever the way with magazine making; issue succeeds issue so steadily that before we know it the year's cycle is complete and a new one opens the first of its twelve stages just ahead.

In this first issue of the new year we have concentrated on things inside the house, for without doors snow and ice are likely to discourage all but necessary activities. A series of sketches showing different types of chair legs will prove an interesting and helpful aid in the matter of period identification at a glance. Odds and ends of decoration always appeal, so we have made a selection of them, too, to fit various occasions. Gardner Teall continues his series of collector's monographs, and Ethel R. Peyser her articles on practical aids to modern housekeepers. Uphol-



A corner of one of the Dutch Colonial houses in the January number

stery fabrics, the Little Portfolio of Good Interiors, things that our shoppers have found in the stores, the fitting up of a practical storage room—these are some of the other features which help to round out the story of the interior as told in this number.

One of the two-page spreads of photographs to the publishing of which we have been looking forward for some time is being made up for the January number. It shows one of the early Long Island farmhouses, a delightful little place over two hundred years old, which has been restored without sacrificing a particle of its former atmosphere and charm. Then, too, there will be several pages of medium-sized Dutch Colonial houses by Dwight J. Baum, and another charming place designed by Frank J. Forster.

Even though it is winter, we haven't forgotten the gardener, of course. Mrs. Francis King contributes to this issue, and prominent among the other landscape and flower features is a practical exposition of the decorative and useful possibilities of the retaining wall. Altogether, a well-balanced number, a true earnest of what HOUSE & GARDEN will bring you in 1921.

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THE FLOOR OF INLAID WOOD

We have grown so accustomed to thinking the floors of our living rooms must depend upon rugs for warmth and pattern in their color effects that we often overlook the possibilities of wood. Yet where the inlays are wisely chosen for tone, design and grain, a floor can be achieved which fulfills every decorative demand. An arrangement of dark and light in-

lays, with those subtle lines and shadings which the grain of many woods presents, offers the architect wide latitude of choice. Such a floor is in this room, the trim and ceiling of which are of still darker wood. The walls are of decorative tiles, the fireplace fittings black iron, and the surrounds raked and carved limestone. Growing ivy in window lends a light touch



ROMANTIC GIFTS OF OTHER DAYS

*Some Presents of Our Forefathers Which Parallel in Spirit and Often
in Form the Things We Give Today*

GRACE NORTON ROSÉ

DOES life through the centuries repeat itself with regard to gift-giving as well as other idiosyncrasies of the human race? Are there not distinct parallels to be found today in some of the presents of other times?

That thrifty, almost wily Quaker husband who, under the stress of persistent nagging, finally promised his new wife a coach, and living up to his present only in the letter of the law, neglected to furnish the horses to draw the equipage, might find his counterpart in the modern father who unwillingly presented his daughter with the car upon which her heart was set, but who remained niggardly and stern about pin money for gasoline. We can picture the chagrined Philadelphia bride gazing upon her horseless ornament almost as easily as we can the girl of our times "hanging up" her gas account until her next allowance falls due.

In the 18th Century, as in the 20th, silver was, perhaps, the most popular gift for all occasions. The silversmith's work was artistry of the finest sort. Churches became the happy recipients of many pieces that have historical significance. Among the examples from *Historic Silver*, by Francis Hill Bigelow, is a silver tankard of unusual beauty with the London date letter for 1775-1776. It was given Martin Hern by the two parishes of St. Giles-in-the-Fields and St. George, Bloomsbury, for "having laudably assisted in bringing forward a number of volunteers which these parishes had to raise for His Majesty's Army in December, 1796."

Porringers, we know, graced birthdays perhaps more than any other anniversary, but tea-pots seem always to have had a distinctly feminine and Christmasy flavor. Of such a one is that engraved with the Pickman

arms and given by Love Pickman, the wife of that renowned citizen of Salem, to her daughter-in-law, Mrs. Mary Toppan Pickman.

"To Mr. Isaac Harris for his intrepid and successful exertions on the roof of the Old South Church when on fire, December 29, 1810"—is part of the inscription upon a cider pitcher of later date. On the other side is a representation of the fire on the steeple which the mast-yard apprentice, who had a share in the building of the *Constitution* extinguished.

College Presents

Made by John Burt of Boston is a pair of candlesticks inscribed "Donum Pupillorum 1724," and they became the property of Nicholas Sever of Kingston, Mass., then a tutor at Harvard College. A much-loved tutor he must have been, for we are told that many other beautiful pieces fell to his lot.

A silver punchbowl with a removable rim

in the possession of Dartmouth College, was the interesting gift of His Excellency John Wentworth, Esq., Governor of the Province of New Hampshire, and others, to the Reverend Eleazer Wheelock, D.D., the first president.

Of all the romantic and alluring gifts known to this country in its early days, none seems to have more charm or fascination than those brought by ship from the Orient to the old seaports of our coast. When the China trade was opened, and even before, returning vessels brought among their spicy cargoes many a rare and wonderful present from that strange land. Whalers, back from the South Seas, carried their share, too, of odd things of patient workmanship, and so it chanced that many an old home of seafaring ancestors treasures its carved ebony cabinet, its lacquered work-box full of intricately carved little ivory trinkets, its wicker chairs, its nested tables and its rare porcelain. Many a descendant of those lonely wives cherishes the China shawl

that the sea captain brought home as a special gift to her who had waited so long and fearfully for him. Occasionally a cloisonné incense-burner found its alien way to these unfamiliar shores; a precious gift that may have cost the donor more than history can tell.

Romance of the Orient encircles the gift of the wonderful Buddha of white jade that was chiseled from its base in a small rock-set temple and sent to America to protect and watch over the lives and destinies of the foster parents of the powerful Ah Foo; he of the twelve beautiful daughters, all eventually married to Americans, as the story goes, he in whom early education and training in one of the prosperous whaling ports of the past had not eradicated in one whit the pure pagan superstition nor the everlasting gratitude and fealty of his race. After



Here in America are several pieces of furniture given by the Bonapartes. In Girard College is a satinwood secretary presented to Stephen Girard by Napoleon Bonaparte. In the center of its arch is a block, and a musical box is within. A gray marble table of pedestal type was another gift

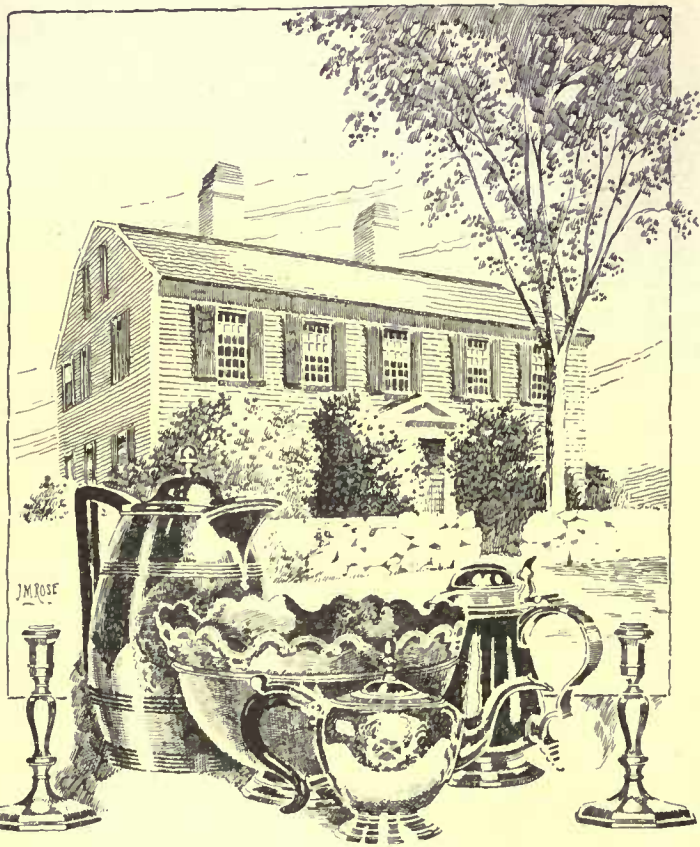
years of peaceful, perhaps supercilious, abiding in the home of the New England foster mother, this idol is now awaiting its ultimate fate. The recent attempt of a shabby Lascar sailor with well-filled money-belt and quite concise information regarding the treasure, to buy it from its present owner—and, not succeeding, to steal it—suggests that for some reason more potent than we know the possession of the idol is desired in the country of its creation. There is more than an air of mystery about the tale; and meanwhile the inscrutable little cross-legged figure of the jade god smiles eternally and extends downward its pointing arm polished so suavely by centuries of stroking hands. In its carvings the gold leaf shows faintly, but the jade shines with an almost unearthly luster.

Vases from the Orient

Ah Foo also sent across the sea the gift of a rare pair of Chinese vases on teakwood stands, all greenish yellow and gold, standing nearly three feet high. About them is a tale of Chinese thoroughness and kingly giving that has no counterpart.

The vases stood for many years in the best parlor of Her-whose-name-I-am-not-permitted-to-mention, and it must have been that their rare preciousness was not enhanced by the purely American setting. At any rate, their great value seems hardly to have been instantly recognized, as a workman, one day, in repairing a picture-molding set a plank across from vase to vase and stood thereupon! As may be imagined, the delicate neck of one crumpled under the strain.

In a letter to Ah Foo the accident was explained, how naïvely we can only guess. Many months passed, and then one day three Chinese presented themselves at the door of the house: a trusted clerk and two coolies who, with Oriental bows and much ceremony, offered credentials and begged for written permission to take the damaged vase back to China



In the 18th Century, as in the 20th, the work of the best silversmiths was in great demand. A tankard of unusual beauty was given by two parishes to Martin Hern, and a teapot bearing the Pickman arms commemorates that famous Salem family. Other interesting gifts were the cider pitcher of 1810 and the 1724 candlesticks

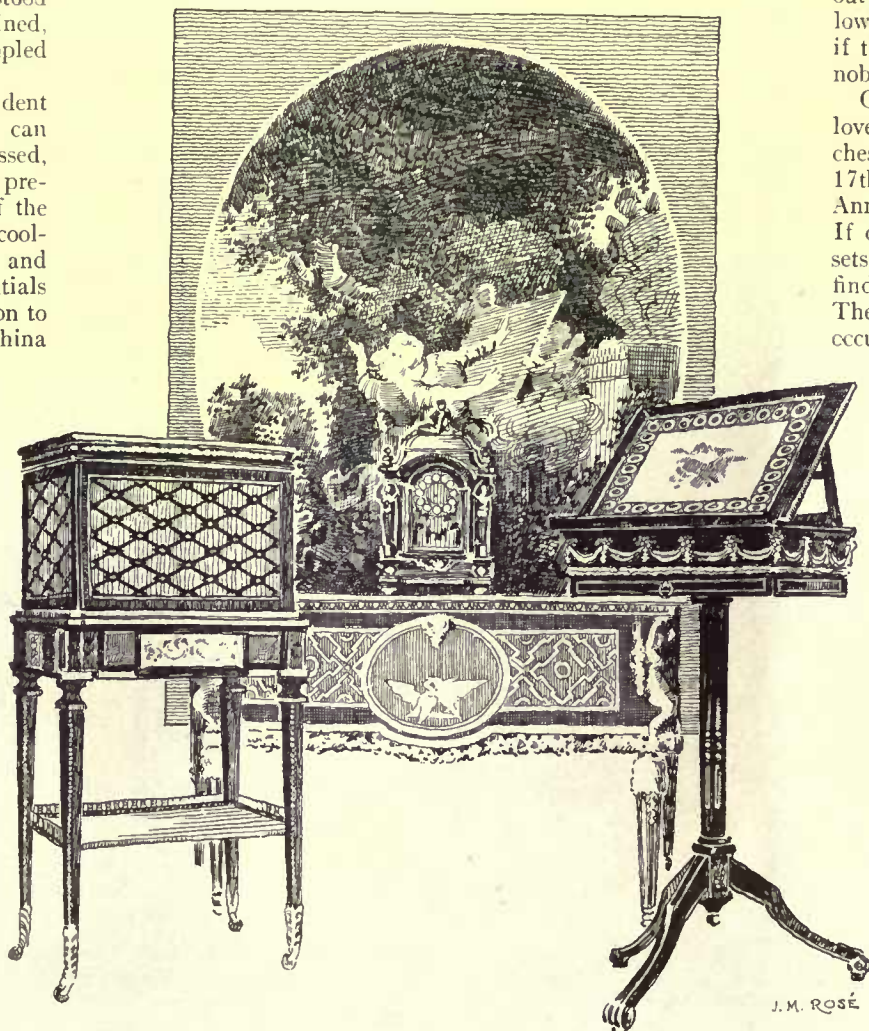
to be repaired. They had been months on their journey to fetch this treasure—from China to the Pacific Coast of America and thence across the continent—and they carefully packed the vase and promptly departed on their arduous return trip, promising to bring back the vase before many moons. They left with this New England woman, however, another gift from Ah Foo, an exquisitely carved and inlaid box, lined with rose-colored washable leather and well stocked with gold pieces, to help console her, so the message ran, for the temporary loss of the vase.

Lady Clare's Carriage

During the 14th and 15th Centuries in Merrie England, the gift commendable was a bed with bed-hangings and furnishings, or else a great carriage, carved and elaborate with coverture, carpets and cushions. Such a carriage as that illustrated in the Louterell Psalter, M. Jusserand says, became in 1355 the property of the eldest daughter of Elizabeth de Burgh, Lady Clare. Drawn by three or four horses, with postillions, its long, tunnel-like body with its curtained windows gives us an idea of the luxury of the day.

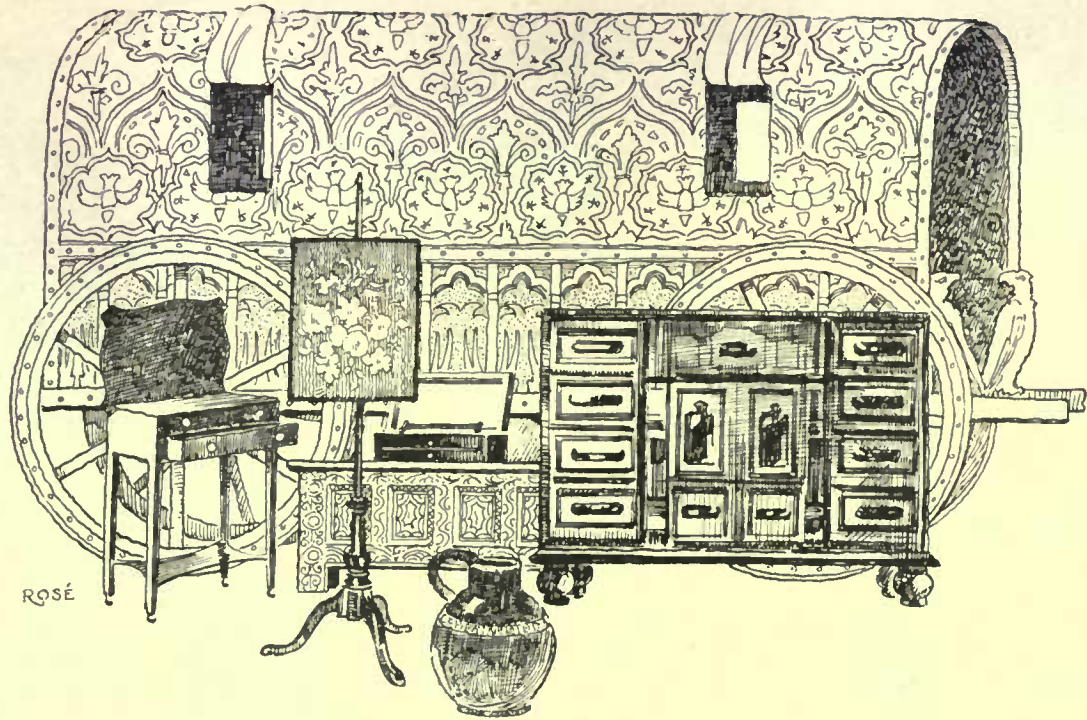
"The details," M. Jusserand goes on to say, "were extremely elegant. The wheels were carved and the beams were painted and gilt, the inside was hung with those dazzling tapestries, the glory of the age; the seats were furnished with embroidered cushions; a lady might stretch out there, half sitting, half lying; pillows were disposed in the corners as if to invite sleep—thus travelled the noble lady—"

Card-tables, work-tables, spinets, love-chairs, toilet-glasses and dower-chests were all favorite gifts of the 17th and 18th Centuries. Queen Anne's giving has become a fable. If one should count the communion sets in this country alone, one might find the figures rather astounding. The poor lady probably had other occupations than the giving of altar



In jewel cabinets of marqueterie the ladies of Louis XVI's time kept their costly trinkets. Marie-Anoinette's "coffre de mariage" was made in the last years of the reign of Louis XV, while the jewel cabinet at the left is of slightly later origin

The music cabinet or reading table, executed in marqueterie by Martin Carlin, has a rising top inlaid with a Sèvres plaque. Its tripod is ornamented with chased ormolu mountings—indeed a worthy and beautiful present for the great queen to select



silverware—in fact, we know she had. That all her gifts were not religiously inspired is proved by an ebony and tortoiseshell cabinet in the possession of the Wren family, her queenly gift to Sir Christopher. The framework is ebony and the tortoiseshell is laid over bright red paste. The inside is inlaid with ivory and contains four mirrors divided by black pillars with gold capitals.

Several times, perhaps, has a hardwood workbox which Grace Vallois shows in her book, *Antiques and Curios In Our Homes*, figured as a gift. A royal romance shadowed its first fair possessor; that Mrs. Fitzherbert, the wife of George Fourth whose faithful love was so illy repaid by the profligate king. The box is greenish in color and around the edges are bands of satinwood. It has a heavily weighted bottom. The drawer is supposed to defy inspection and there is built in it a contrivance for holding embroidery that allows the work to be wound up as it progresses. The heaviness of the box holds it steady during the worker's exertions. The present owner received it as a gift from Miss Prujean, the niece of Mrs. Fitzherbert's cousin.

A Present from Captain Kidd

A gift of later date with more than ordinary romantic flavor about it stands at present in the Metropolitan Museum, loaned by the owner. It is an old brown stoneware jug of English Fulham. Encircling it is a band of cut silver bearing the legend of its history, of course added in recent times. The redoubtable Captain Kidd was the donor and Lady Lyon Gardiner, of Gardiner's Island, the recipient. It was a gift of appreciation of hospitalities received at the Manor House. On Gardiner's Island, it will be remembered, much of the booty of the pirate was unearthed.

A long, tunnel-like carriage, elegantly appointed and with curtained windows in its sides, was a commendable gift in England of the 14th and 15th Centuries. Of later date is a brown stoneware jug of English Fulham, given to Lady Lyon Gardiner by the redoubtable Captain Kidd to show his appreciation of the hospitality extended to him at the Manor House

Many infamous gifts have become famous through the glamour of romance and the charms of age, and Fragonard panels, painted for what shameless favorite of France's most outrageous king, are none the less Fragonard panels, handled in his truly tender and dainty manner, and as such, delight us always. We know of gilt clocks from the cleverest makers in the world that once graced those gay boudoirs, one among them the gift of Louis XV to La Pompadour.

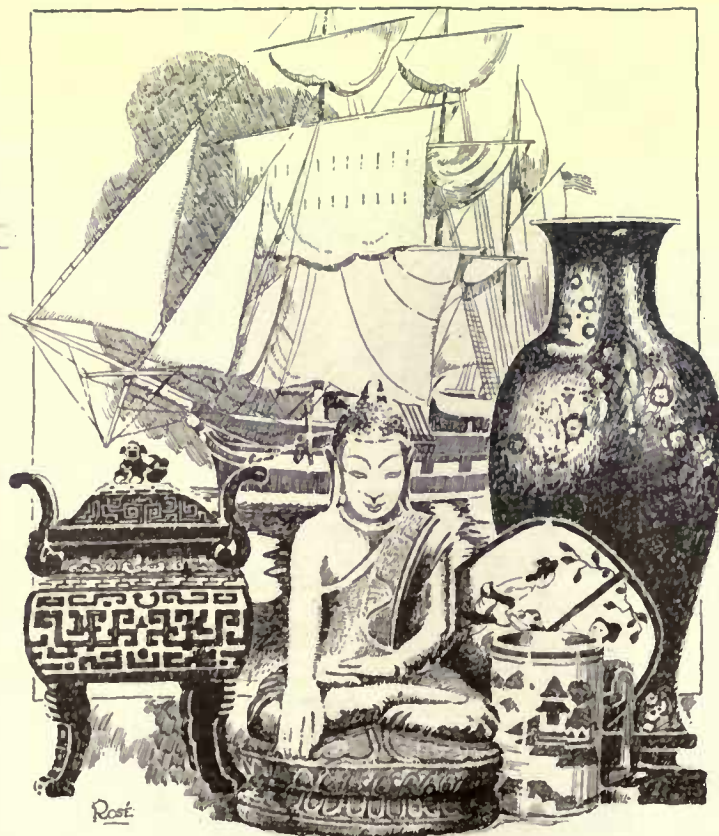
In the Morgan Collection in the Metropolitan Museum there are painted and jeweled patch boxes, scent bottles and dance programs known as *Carnet de Bal* during the reign of Louis XVI, that have all doubtless been the graceful gift of some lordling to some fair lady. There are snuff boxes also that suggest a certain extravagance on the part of the fair dames. In jewel cabinets of *marqueterie* they kept these costly trinkets, and in elaborate bureaux and coffers of ebony, lacquer and gilt bronze they stored their artful frippery. The "*Coffre de Mariage de la Dauphine Marie-Antoinette*," illustrated, was made in the last years of the reign of Louis XV, and it was purchased by Le Brun on behalf of Marie-Antoinette at the sale of the Duc d'Aumont's collection in 1782. The jewel cabinet belongs to the period of Louis XVI.

The music stand or reading table in *marqueterie*, made by Martin Carlin, with rising top inlaid with a Sèvres plaque bearing the date letter for 1778, its tripod stand ornamented with mountings of chased ormolu, was the regal gift presented by the same ill-fated Queen to Mrs. Eden, who afterwards became Lady Aukland.

Gifts of the Bonapartes

Here in America are several pieces of furniture, gifts of the Bonapartes. A secretary given to Stephen Girard by Joseph Bonaparte, Napoleon's brother, is now in Girard College. It is of satinwood ornamented with ormolu. The columns are of marble with brass capitals. In the center of the arch, a clock is placed, and the secretary is equipped with a fine musical box.

A gift of Caroline Bonaparte to Judge Joseph Hopkinson, the confi-
(Continued on page 80)



Few gifts of early American days possess more romantic charm than those brought by ship from the Orient to the old seaports of our Atlantic Coast. In those days the China trade yielded far more than spices and teas and pieces of rare old silk

Many an old home of seafaring ancestors still treasures its lacquered workbox, its wonderful vases, greenish yellow and gold, set on teakwood stands, its rare porcelains. Even, perhaps, it has a white jade Buddha, like Ah Foo's strange gift

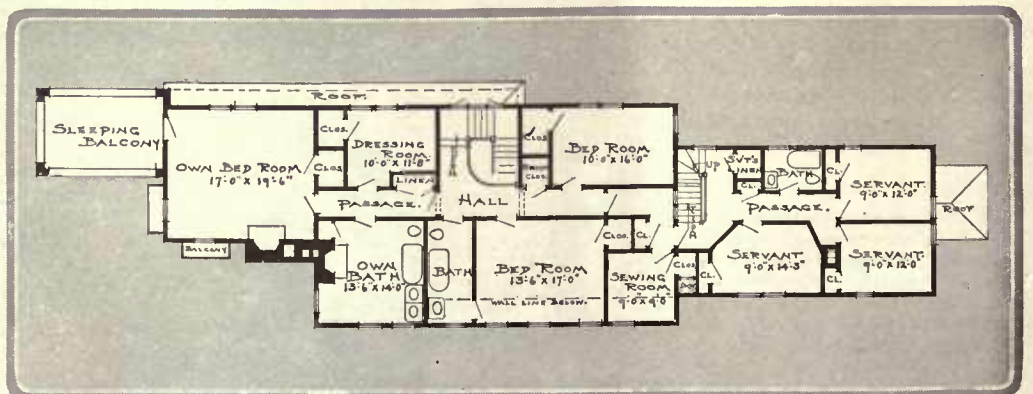


The house is low to the ground, a comfortable, spreading structure whose lines give it marked unity with its site and surrounding trees. The architects have considered these matters with a full realization of their importance and produced an effect the harmony of which is evident at once

A STUCCO HOUSE WHICH FITS ITS SITE AND SURROUNDINGS

The walls are rough stucco, giving soft gradations of light and shadow. What might otherwise have been a somewhat monotonous roof line in the servants' wing has been broken by raised dormer eaves over the larger windows

On the second floor are three bedrooms and two baths, besides the sleeping balcony, dressing room, sewing room, and the servants' quarters in the wing. The hall can be made continuous from end to end of the house



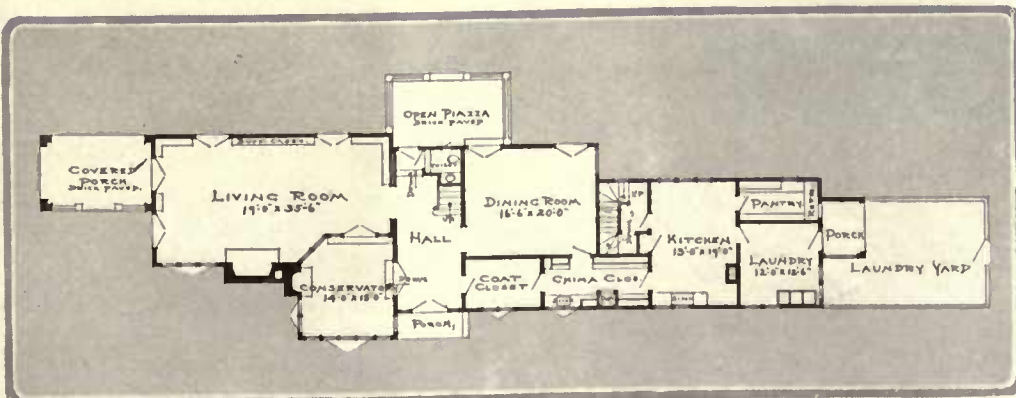


The absence of visible foundation does much to tie the house to the ground and, incidentally, makes easier the arrangement of the plantings. Wide projecting eaves cast relieving shadows. French doors and tall windows admit abundant light and air on the lower floor

**THE RESIDENCE OF
F. J. O. ALSOP, Esq.
AT MILTON, MASS.
CHAPMAN & FRAZER,
Architects**



Behind the house, and somewhat to one side, is a small sunken garden which one enters by rough stone steps. Here wide grass paths lie between the beds, their smooth surface and irregular outlines alluring alike to eye and foot



At one side of the entrance hall are a small conservatory and the long living room adjoining a covered porch, and on the other the dining room. A coat closet is convenient to the door. The drying yard is a unit with the house

AS THE CHRISTMAS GIFT MAY SEE IT

AH-H-H—I'm glad to be out of the city at last! Think of it—after weeks of gray slush and cluttering crowds, of greasy streets where no self-respecting sled could set runner without a shudder, I peeked out of the back of the expressman's sleigh coming over from the station yesterday and saw snow, clean, sparkling, dry snow a whole foot deep!

No matter that I've never glided a foot in my life, nor had a chance to wear the new red paint off my legs—I know my birthright when I see it. It's out here in the country, where the ways are steep and the air clean and nipping, where a fellow can have a boy to skim with down long, winding roads, past snow-buried rail fences and straight, dark cedars pointed against a blue sky. How I'll bend and swerve around the curves, and leap clear of the track at the thank-you-ma'ams, settling back again to fly on faster than before! How the sun will gleam overhead and the snow hiss under my feet! How his dog will race after us, a distant speck in the road's white path!

Best of all, I shall love the cold, still nights, all set with glittering points like an old-time Christmas card, when the moon rides white in the sky and every twig and branch is etched in shadow on the crust. No roads will be for us, then, but the broad shoulders of the hill pastures. Slipping, scrambling on the icy surface, crunching through a little here and there, we'll reach the crest of the slope. A pause for breath, and then the downward plunge, the boy flat on my back, the keen air sweeping against our faces, the clear black ice of the lake a dark pool far below. Faster, faster, the whine of the wind rising to a roar, the valley rushing up to meet us. Trees swirl up to us and whisk past, blurred and formless. A fence, bars down, a scattering fringe of weeds, and we shoot out on smooth, silent ice, endlessly on into the moonlight.

Yes, I see it all so clearly, hidden though I am in a locked closet under the stairs, waiting for Christmas morning. And I know that it will all come true, for several times I have heard through a chink in the wood a boy's voice, strong and merry, and the scratching patter of his terrier as they romped through the house. This afternoon they tried to open my closet, the boy pulling at the knob, the dog sniffing noisily at the crack. And I know I won't have to wait much longer, for his mother (she must have guessed what they were about) called down the stairs:

"Only two days more, Billy, old boy. Saturday will be Christmas!"

MON dieu, what a crude, bourgeois place! Since four dark, so long days I am prisoned here alone by myself, suffocated, strangling, dying. I, with the luster of the sea glowing within me; I, for whom men braved the ocean depths of Inde with knives to battle away the ugly sharks; I, whose beauty made to gasp even the Great Parisian; I, the queen of the magnifique pearl case—ah, miserable, that I should come to dwell here with handkerchiefs and collars all dark in a drawer so reeking of that terrible tobacco!

Oh, could I but escape myself again to the light, the air, the life! What have I done to be buried alive by a huge, rough animal of a man? All my friends, my little, glittering, gay companions, how happy are they still there in the ease where the people come to admire! While I, to whom praise is as the very breath and soul of life, shiver to the heart as he lifts me out of my box with his great thick fingers every night and rumbles like a ferocious old cow,

"Hope she'll like 'em, for they set me back an awful price, even for pearls. But they're not half worthy of her!"

WHAT does it all mean? There I was sitting on the shelf in the book store, sandwiched in between F. P. A.'s "Something Else Again" and a volume of Amy Lowell's verse, trying to keep a nice Christmasy peace between them, when a simpering clerk came along with a piece of paper in his hand and stopped right in front of us.

"Oh, here it is!" he exclaimed, looking first at the paper and then at me in a near-sighted sort of way. "She wants a nice book of verse for—" and his voice rambled off incoherently so that I couldn't catch the rest. Then his long, skinny fingers closed on me and dragged me away from Amy's side.

All that's happened since then has been a horrible nightmare. A silent man in a dark, littered room wrapped me in layers of rough cardboard and paper, thumping me about unmercifully. Not satisfied with smothering me, he must have tied me up with ropes, for suddenly I felt something cutting deep into my head and feet and sides. I writhed and groaned in agony, struggling to escape. Then came a heavy blow on my chest, and I lost consciousness.

It must have been hours later when I came to myself. Everything was still and unutterably dark. A great weight was crushing me down against a sharp, hard lump, like the corner of a box. For days and days I lay there, unable to move hand or foot, sick and dizzy with pain. Now and then, in half lucid intervals, I thought of my old home on the shelf, of Frank and Amy cordially quarreling about the merits and demerits of newspapers. How comfortable and peaceful and faraway it seemed!

At last, through my wrappings, I heard a man's voice, harsh and grumbling.

"Why don't people do their Christmas shoppin' theirselves," it rasped, "'stead o' havin' things sent by mail? Anybody'd think us post office clerks didn't have enough to do, without havin' a lot o' fool presents throwed at us to deliver. Look at that there big box—bet it's got glass in it. All right, Tom, here goes for a long toss—see if ye can ketch it!" I heard a heavy thump, followed by a laugh. Then the same voice again, "Don't ye care, Tom. Mebbe we can bust the next one good!"

That was weeks ago, it seems. I'm growing used to such things now—to rough voices and heart-breaking falls and long, bumping, swaying hours tumultuous with the clanking of steel wheels on steel and the din of railway yards and lurching mail trucks. Whither I am going I know not; of the days ahead I can only guess. But of this I am quite certain: I am a Christmas present for someone who wants a nice book of verse, if I ever get there.

PRETTY way, this, to treat a perfectly good three-months-old pup—drag him into a strange room before sun-up on a cold winter morning and leave him tied to the trunk of a funny looking green tree all hung over with fancy boxes and doodads. Why the dickens don't they bring me something to eat?

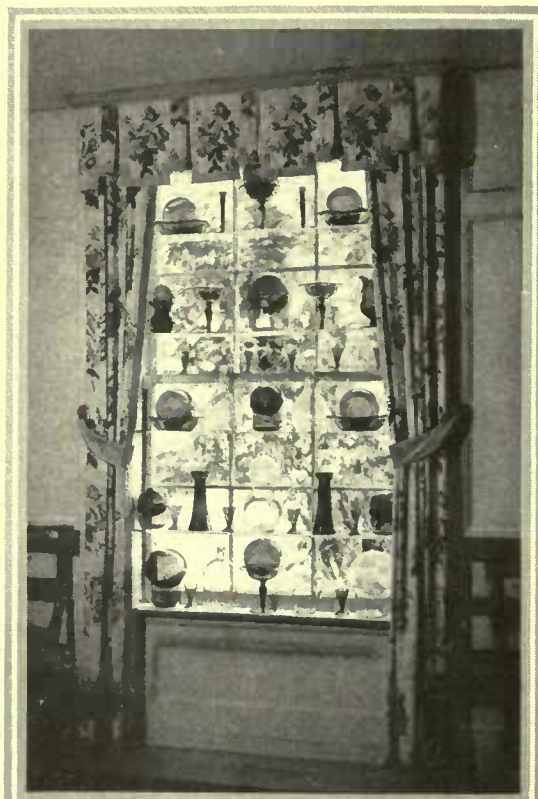
Hey, wait a minute—I smell something good! Seems to be up in the air somewheres; no—yes it is, too—that paper bag tied to the big branch. It's all lumpy and heavy looking, like candy; let's see if I can reach it. No, doggone the luck, I can't—this blame chain they've hitched me with's too short. Maybe I can twist out of my collar, if I turn around backwards. No, it won't come over my ears. Just my luck!

Why doesn't somebody come? It's cold in here, and darn lonesome. Must be an hour since the old man in his blue bathrobe sneaked me in from that nice warm box by the furnace and chained me to this fool tree. Seemed to think it was a good joke—told me what a nice Christmas surprise I'd be for the kids when they came downstairs. That's all right for him and them, but how about me? Does he think it's a joke for a hungry, homesick pup to be left in a great big room all by himself?

I've tried to get loose, and I can't. I've reached for that candy, and it's too far away. I've eaten part of the rug, the bark off the tree, the paint on the Noah's ark and everything else I could get at, and I'm still hungry. I've listened and waited for somebody to come and pet me, and they won't do it. I want my Ma, and I'm going to call her—

Yow—yow—yow—000—0000000!

R. S. L.



Harting
A window bright with colored glass in the remodeled farmhouse of Mrs. Charles H. Sabin at Southampton, Long Island



AN OLD DOOR IN ALBANY

The goodly heritage of American architecture boasts many things worth preserving and copying. Not the least are the doors of its city houses. The Meads House in Albany still retains its remarkable curved entrance. From the flat arch back, the whole doorway, inclusive of the side

lights and fluted columns, is concave. The top is a mica shell, bluish in color, giving a pleasantly tempered light to the inner hall. The house is gray, with white stone trimmings, iron rail and fence, a rugged wistaria vine, and red brick pavement. It is well over a hundred years old

EMBROIDERED PRIMERS OF THE PAST

Whereon It Was Customary for the Very Young Lady to Record Her Knowledge of Needlework and Numerals, Animals and Alphabets, Together with Whatever Devices and Mottoes Her Imagination Suggested

GARDNER TEALL

I DO not know who, nowadays, reads Miss Mitford, but every time I turn to "Our Village" and read one of the delightful sketches it contains I feel sure that everyone ought to read Miss Mitford. Only to-day I browsed through the volume and in the sketch which bears the title "Lucy" I found this bit which touched a tender chord in the heart of one who must confess to finding much joy in collecting antiques and curios:

"... There are some girls now in the school working samplers to be framed. 'Such a waste of silk, and time, and trouble!' I said to Mrs. Smith. . . . Then Mrs. Smith recounted the whole battle of the samplers, and her defeat; and then she sent for one which, in spite of her declaration that her girls never furnished anything, was quite completed

(probably with a good deal of her assistance), and of which, notwithstanding her rational objection to its uselessness, Lucy was not a little proud. She held it up with great delight, pointed out all the beauties, selected her own

favorite parts, especially a certain square rosebud, and the landscape at the bottom; and finally pinned it against the wall, to show the effect it would have when framed.

"Really that sampler was a superb thing in its way. First came a plain pink border; then a green border, zigzag; then a crimson, wavy; then a brown, of a different, more complicated zigzag; then the alphabet, great and small, in every color of the rainbow, followed by a row of figures, flanked on one side by a flower, name unknown, tulip, poppy, lily—something orange or scarlet, or orange scarlet; on the other by the famous rosebud, then divers sentences, religious and moral;—Lucy was quite provoked with me for not being able to read them; I daresay she thought in her heart that I was as stupid as any of her scholars; but never was

Ms. so illegible, not even my own, as the print work of that sampler;—then last and finest, the landscape, in all its glory. It occupied the whole narrow line at the bottom, and was composed with great regularity. In the centre was



Young Miss Bulger's knowledge of letters and numbers, to say nothing of flowers, is recorded within a neat border. Metropolitan Museum of Art

(Left) A sampler from the 18th Century, of either Scotch or English origin, is of combined drawnwork and relief embroidery in intricate design



Even royalty made samplers. This one is attributed to Queen Victoria's mother, the Duchess of Kent



Although she was only ten years old in 1824, Priscilla Hosking, of England, placed no faith in the future. And yet, she evidently possessed a lively imagination



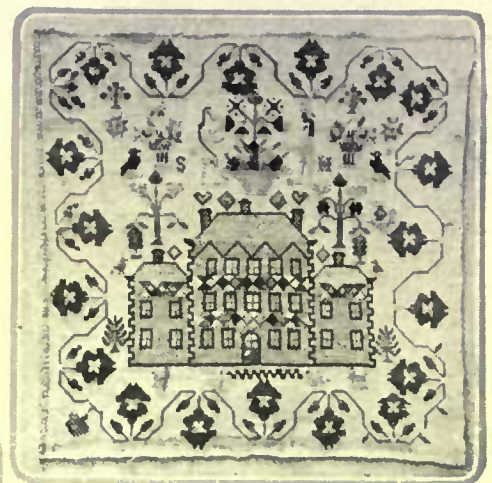
Another English sampler, this time from the year 1826. Some modern versification expresses less of rhyme and theme than does this old piece of needlework



An American sampler from the early part of the 19th Century, still in excellent condition



(Above) Maria Anna Mayr was a German, and her taste ran to imperialism. 18th Century
(Below) Another German sampler, from the same period. Both are in the Metropolitan



American, of the 18th-19th Centuries. The house, it would appear, is of brick, with a simple, dignified entrance

a house of a bright scarlet, with yellow windows, a green door, and a blue roof: on one side, a man with a dog; on the other, a woman with a cat—this is Lucy's information; I should never have guessed that there was any difference, except in color, between the man and the woman, the dog and the cat, they were in form, height, and size, alike to a thread, the man gray, the woman in pink, his attendant white and hers black. Next to the three figures, on either side, rose two fir-trees from two red flower-pots, nice little round bushes of a bright green or intermixed with brown stitches, which Lucy explained, not to me —'Don't you see the fir-cones, sir? Don't you remember how fond she used to be of picking them up in her little basket at the dear old place? Poor thing, I thought of her all the time I was working them! Don't you like the fir-cones?' After this, I looked at the landscape almost as lovingly as Lucy herself."

Never was written a more delightful description of a sampler, embroidered primer of the craft of needlework in the days of long ago!

What would we not give to come across Lucy's sampler, or Miss Mitford's, in our collecting browsings! Time has brought to us the samplers embroidered by Charlotte Brontë and the samplers of her sisters, Emily and Anne—Charlotte's worked in 1829, Emily's in the same year, and Anne's in 1830. If any



A sampler of Spanish origin, 18th-19th Centuries

extant samplers are more austere, more elegantly austere I have yet to behold them. They were worked in black silk on coarse gray canvas. Charlotte's contains seven lettered quotations, her name and date, all within a simple border. Emily's sampler and Anne's were worked with the same border design and with lettered quotations. I know of nothing more sombre in samplers unless, perhaps, the sentiment which Eleanor Knot embroidered on hers, albeit in gay-colored threads:

"With soothing wiles he won my heart,
He sigh'd and vow'd, but oh he feigned the smart;
Sure of all friends the blackest we can find
Are ingrates who stab our peace of mind."

We all know the ancient churchyard verse so often given—surely never selected by—little girls to work in their samplers:

"Man's life is like unto a winter's day,
Some break their fast and so depart away.
Others stay dinner, and then depart full fed.
The largest age but sups and goes to bed."

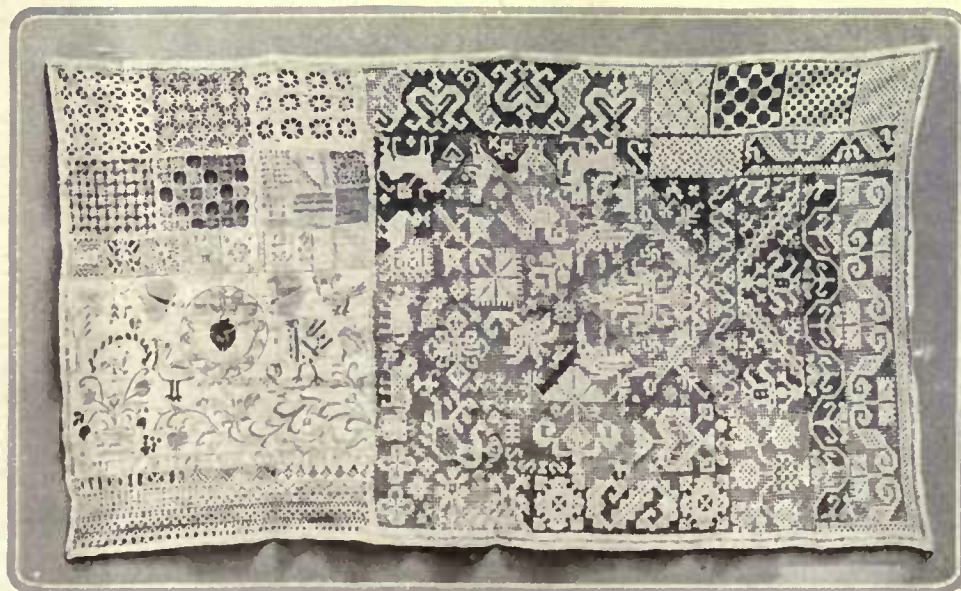
Robert Herrick, the English poet of the 17th Century, probably had read the verses on neighborhood samplers, for in his poem "The Wounded Heart" we find these lines:

"Come bring your sampler, and with art
Draw in 't a wounded heart."

In a sampler dated 1742, now in the Vic-
(Continued on page 68)



From England of Queen Anne's time. A sampler of unsymmetrical design and varied colors



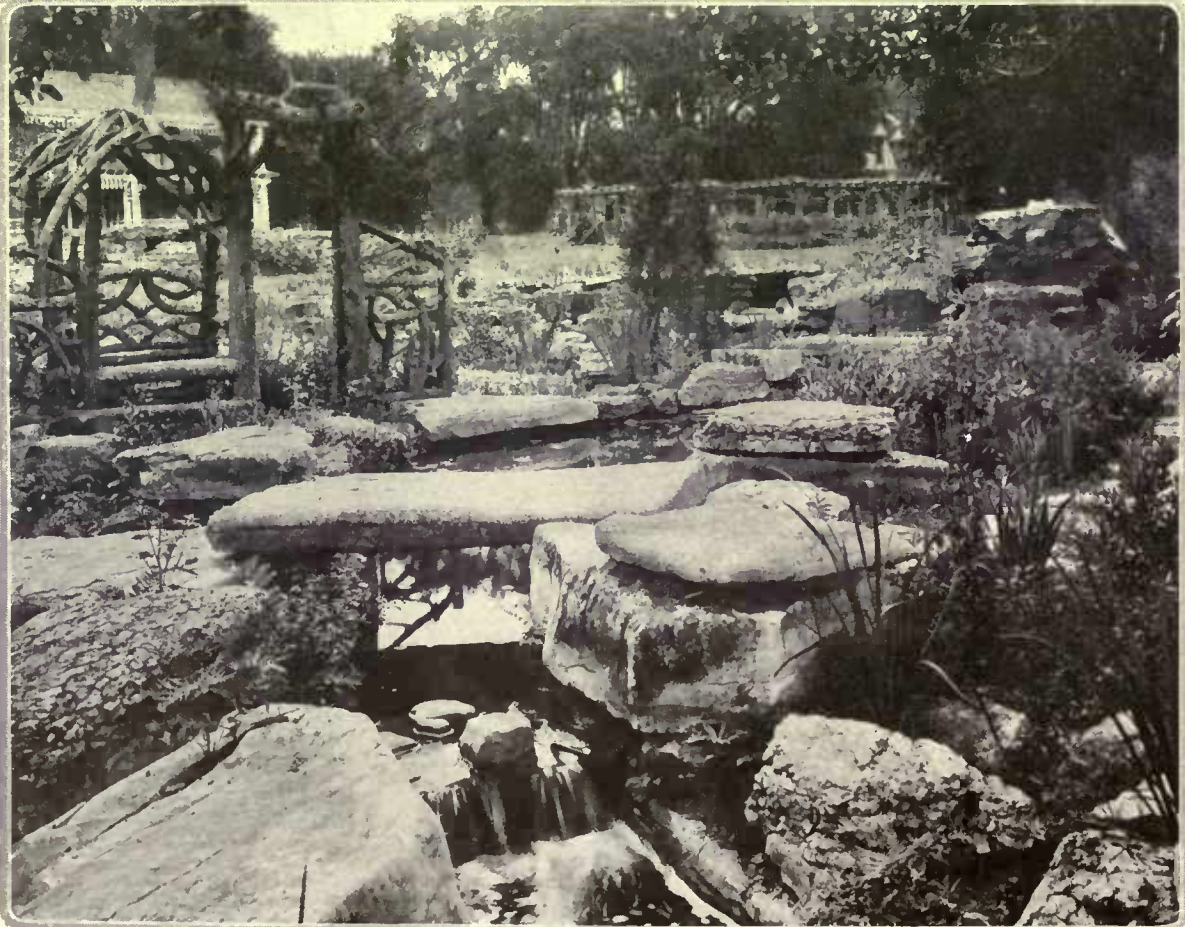
Along with a variety of typical sampler birds and beasts, this 18th-19th Century Spanish example combines drawnwork and embroidered effects



An old English sampler with the alphabet, numerals, cat, swan and an angular frog



"The Bandbox" is a cosy little white clapboarded cottage just big enough for one or two, set among hollyhocks and climbing roses, within brick paved paths. Here, of a summer afternoon, tea tastes all the better for being served among surroundings of hospitable simplicity and garden charm



From the middle of the rock and water garden is caught a glimpse of the main house through a rustic arch and seat. In the background, beyond the boulders, is the rose garden. All of the rocks were hauled in and set in place — none of them was here originally, though now they appear entirely natural



Levick

(Above) That one of the series of pools which lies nearest the little guest cottage is about three feet deep and is stocked with trout. Above it is a lily pool, and below has been built a deeper and larger one for swimming. The boulder garden and cottage are part of the property of Mrs. Emma Flower Taylor, of Watertown, N. Y.



(Left) The main staircase of the garden, where the rock-work shows to splendid advantage. The landscaping is all in accordance with the geological characteristics of the surrounding country, the stones themselves being markedly stratified and including some specimens of very old Azoic rock. Little planting is used here

**A GUEST HOUSE
and a BOULDER
GARDEN**

W. MAREYDD HARRISON
Landscape Architect

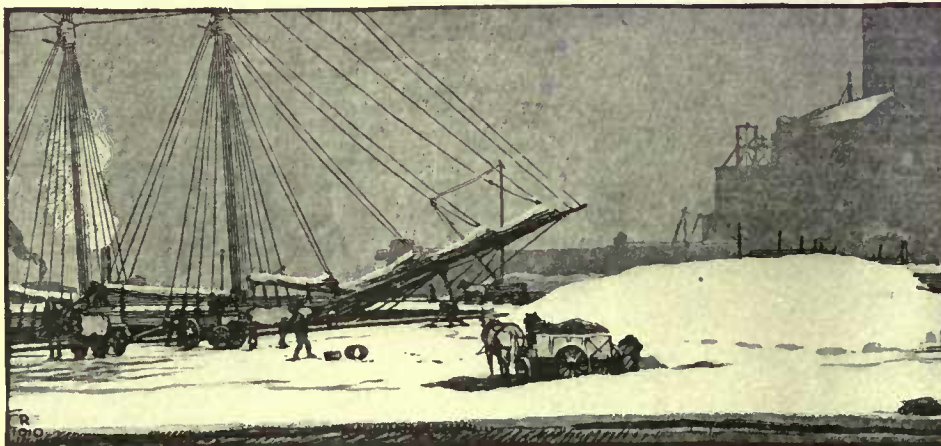
SOME AMERICAN WOOD BLOCK ENGRAVINGS

The Product of the New School and Its Rightful Place in Room Decoration
—Hand Work versus Printing Press Art

PEYTON BOSWELL

WHEN it comes to decorating a room with prints, the owner has the choice of several kinds of them. There are, first of all, etchings, and more of them than of anything else. Then there are mezzotints and lithographs, to say nothing of monotypes, which are merely paintings done on a flat surface and transferred in their entirety to paper. All of these are likely to be collectors' pieces, and are apt to be placed on the wall because they are things of beauty in themselves, rather than appropriate notes in the scheme of decoration. As a consequence, the visitor to the home, if he be at all an art lover, will probably lose sight of the fact that they are there for decorations, and will step up close and admire them purely for their esthetic quality.

This is as it should be, of course. It is a pleasant thing to possess exquisite prints, to put them on our walls and to see our friends admire them. Even when they do not particularly help along a scheme of decoration, it is all right to have them there. Nobody will quarrel with the art lover who makes his home assume somewhat the aspect of a museum. He makes it all the more precious for himself by so doing, and that is all he could do if he laid stress



This glimpse of the New York waterfront in winter, by R. Ruzicka, shows in black and green-brown tints how boldness and delicacy can be blended in a wood block



"Vignole—From a Gondola." A wood block print in gay, light colors by Margaret Patterson. Done with water colors mixed with rice paste. Ehrich Print Gallery

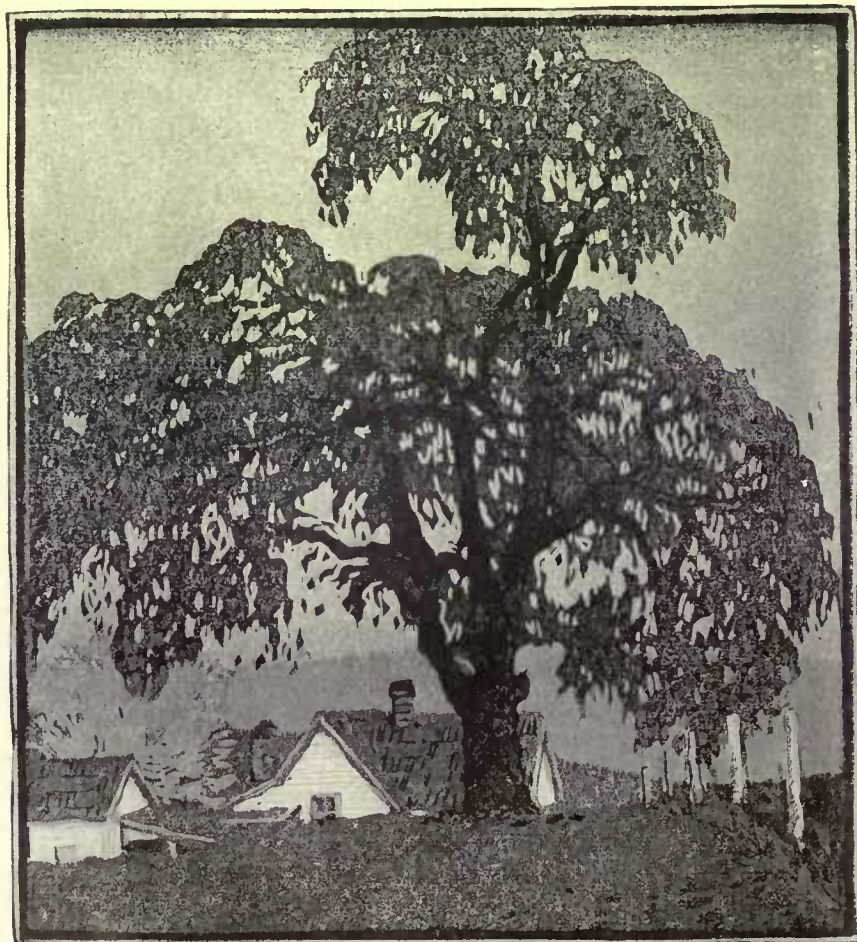
poorer esthetic quality, but of more positive appearance. A little Whistler etching, or a delicate lithograph by the same master, may be worth \$1,000 to the connoisseur and still be absolutely without value to the person who wants a print solely to decorate a room. An etching or lithograph from the strong hand of Brangwyn may answer both purposes, but in this it will be rather the exception than the rule.

Now, the home builder is not apt to be both a connoisseur and a constructive decorator, and if he isn't, he can take comfort in the fact that there is one kind of print that is almost proof against . (Continued on page 70)

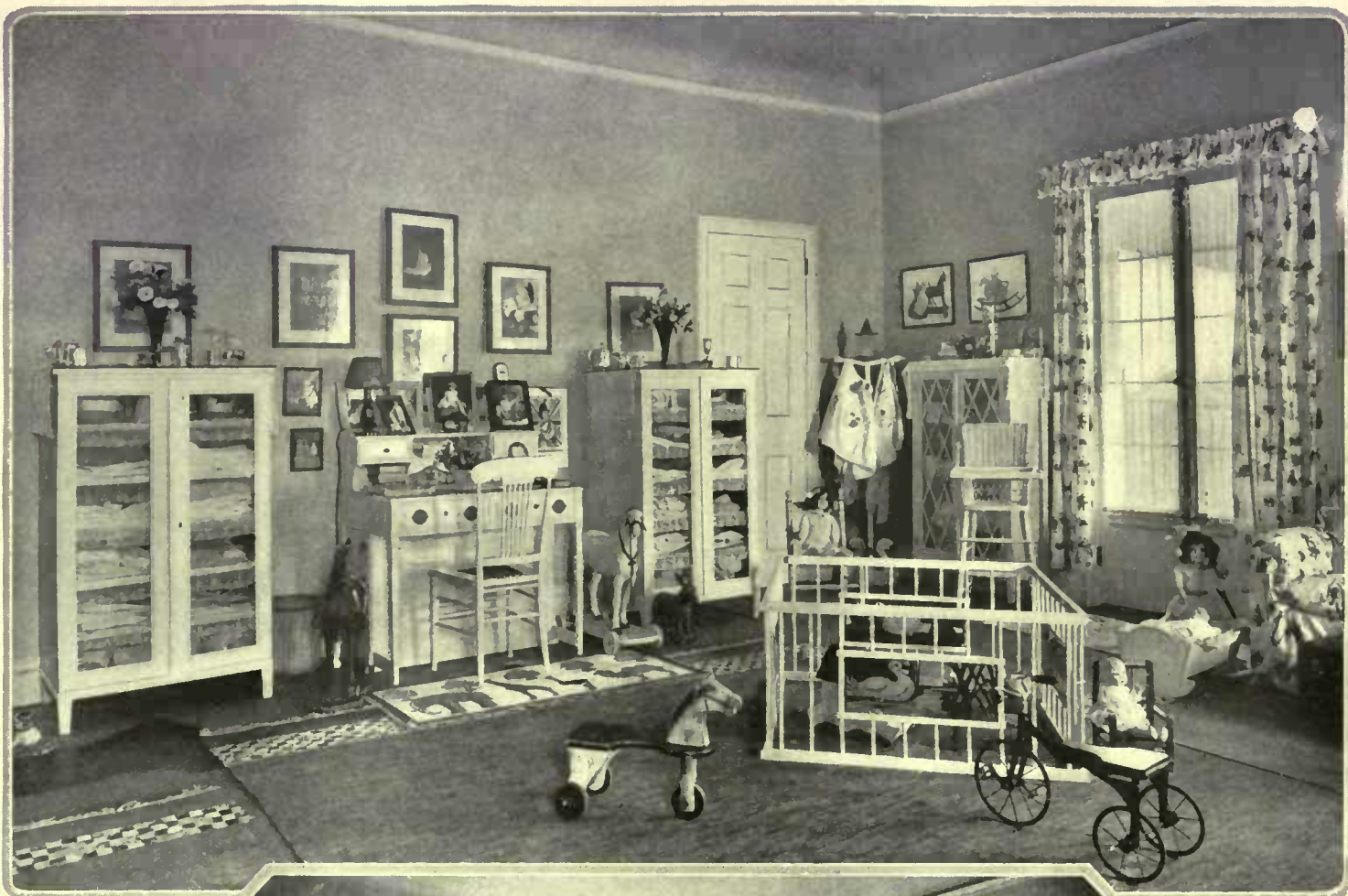


Though only three inches square, "The Strong," a decorative black and white wood block by John J. A. Murphy, is full of contrasts and makes a distinct note on the wall

"The Landmark" is by Gustave Baumann and is in colors. It is a fine example of decorative landscape, especially suitable for the wall. Courtesy Ehrich Print Gallery



The use of strong masses, of black contrasting with white, is well shown in "Two Women," a decorative wood block engraving done by John J. A. Murphy



Tebbs

The Devereux Milburn nursery at Westbury, L. I., is stocked with the things that children love, from animal design rugs to velocipedes. Peabody, Wilson & Brown, architects



Rabbits in an absorbing variety of funny poses cover the chintz of the curtains and upholstery. Rag rugs are on the floor, their sturdiness withstanding the constant patter of small feet

In the nursery below are four features of special appeal to the children: a real playhouse, a thicket of growing geraniums, a swing in the doorway, and beyond a carpenter's bench for the boys

Painted furniture is particularly good for the nursery. It is not easily marred, can be kept free of dust, is cheery and lends itself to simple bird and animal decoration. Miss Quackenbush, decorator



Harting

NURSERIES
THAT FULFILL
THEIR MISSION





HARTUNG

Italian feeling is strong in this loggia in Mr. Rudolph Evans' house, although the furniture consists mostly of antique Louis XIIIth peasant pieces. A simple limestone fireplace and an interesting old iron grille at the window help to create this atmosphere

The soft gray plaster walls throw in bold relief the fine old French furniture and make an admirable background for a brilliant wall hanging. Rough, unfinished beams that have weathered to a beautiful color make the ceiling, and the floor is of brick, waxed



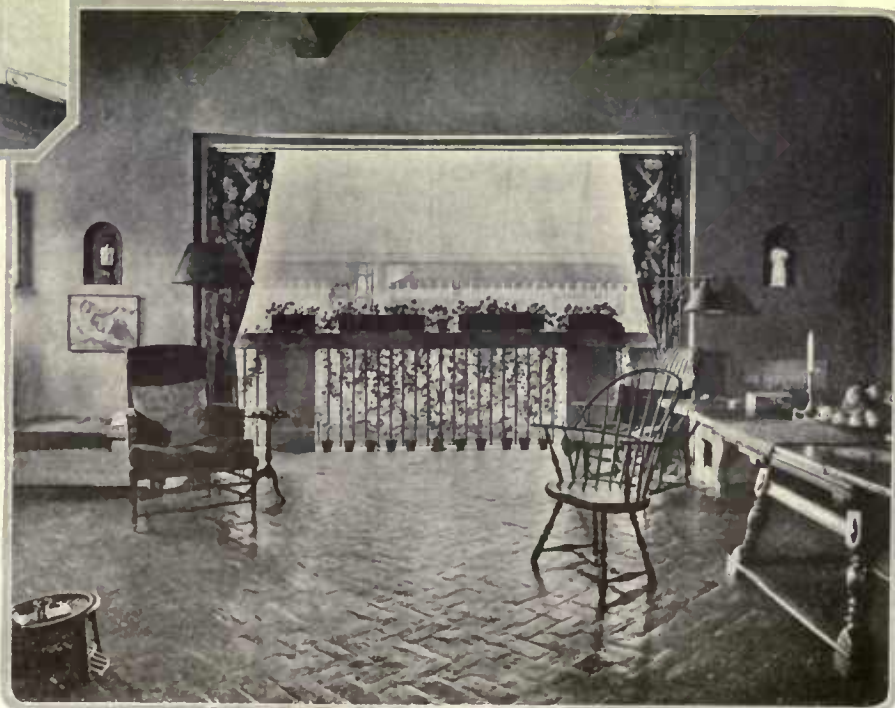


The walls and woodwork in this very modern bedroom are in one tone of gray. No moldings have been used and the woodwork is flush with the walls. Blue velvet and green and gold striped satin have been used effectively on the furniture

Below is a corner of the loggia. Gray walls and an interesting brick floor surround an interior dignified because of its simplicity. The charm of the room lies in the wide window with its growing plants and shaded by a blue-green awning

Gray, yellow and mauve are the color notes of the dainty dressing room which connects with a sleeping porch beyond. Primrose yellow walls, gray woodwork and modern painted furniture throw in relief the delicate mauve hangings and upholstery

The STUDIO HOME of
 RUDULPH EVANS
Sculptor
 IN NEW YORK CITY



THE GAZEBO AND THE GARDEN WALL

*Their Relations to Each Other and to the Architectural and Landscape Scheme—
Some Examples of How and Where They May Be Used*

HAROLD DONALDSON EBERLEIN

GARDEN walls and gazebos, however much glamour may attach to them, are very material creations and not at all to be relegated to the nebulous realm of fiction and romance, there to be surrendered to the novelist as picturesque "properties" against which to pose his characters. They are tangible realities and, as such, have all the appropriate advantages thereto appertaining, if we use them aright.

There seems to be some confusion in the public mind as to just what a gazebo is; there are many good people who are not quite sure whether it is a new breakfast-food or a quadruped of the antelope species. The dictionary kindly tells us that the term is humorously formed from the word gaze, and then goes on to define a gazebo as "a summer-house so situated as to command an extensive prospect." In its strictest sense that is what a gazebo is. As a matter of actual fact, however, the word has gradually assumed a more comprehensive meaning. Besides affording a distant outlook over a broad expanse of country, or an intimate view over the garden, as the case may be, it was inevitable that such posts of survey should serve a variety of other purposes as well, so that gazebo, once the word was coined, soon came to be a generic term for almost any sort of small garden structure, detached from and independent of the house—even when the original purpose of outlook had been largely or altogether obscured. In this sense the word is here used.

Charm and Utility

Those who built the old garden walls and gazebos in Italy and France, in England and early America were seemingly conscious of two things that we have somewhat lost sight of—the charm inherent therein, which the makers were wise enough to deem an actual asset; and the practical utility and convenience in them abiding. As considerations of utility and convenience ordinarily take precedence of other ends to be served,

let us cede them the customary priority.

So far as gazebos are concerned, regarded from the point of view of the utmost practical utility and quite dissociated from all esthetic considerations, here are a few of the purposes they may well serve, oftentimes, too, in connection with the primary intent of giving a coign of vantage for a vista. They can be of great use for the orderly and convenient storage of garden tools and other horticultural paraphernalia, or for putting away tennis and croquet things where they can easily be got at. Likewise, they may be used for aviaries or for the housing of domestic pets, while the upper portion may do duty as a dovecote. Again, where such things may be necessary as parts of the establishment, they may contain the pumping or lighting plants, or answer as well-houses or water-tanks. Best of all, they afford a sheltered place to sit in, and are thus a distinct aid and encouragement to the wholesome habit of garden dwelling. Several of the foregoing functions may very well be combined in one building.

Not a Foolish Frill

The gazebo so devised, therefore, is not merely a picturesque accessory, but becomes a comely part of the mechanism of daily life. Unlike the fantastic trellised summer-house of the Victorian era—a contrivance 'cousin-german' to the Victorian center-table and having just about as much *raison d'être* to recommend it—it is not at all an amusing architectural frill.

The score of esthetic value should be called the score of esthetic utility, for we have happily come to the age when beauty is at least beginning to be recognized as a utilitarian asset in very truth, an asset which has an actual cash value. Considered upon this ground, the gazebo becomes an architectural adjunct of the greatest service, contributing, as it may well be made to do, most substantially to the logical completeness of the whole composition, and yielding an element of balance and symmetry



One of the Russell House gazebos overlooks the highway. Here the master and mistress sat and watched the stage coaches

From the elevated veranda on the south-east side there is a full view of the garden and a broad outlook to the south and east



that cannot be so fully supplied by any other means.

Even in a purely informal and a symmetric scheme, a well-conceived gazebo, whatever its specific utilitarian purpose may be, is infinitely preferable to the patently unrelated and fortuitous outbuilding of shed-like aspect that is too often allowed to spring up and mar what might otherwise be an harmonious and engaging ensemble. In many cases, where a plan embodying some degree of formality has been followed and where the garden is wholly or partially enclosed, the gazebo may be an outpost between the house, with its adjoining and closely related garden, and whatever woodland, farmland, or neighboring property lies beyond. Or, again, it may be a focus toward which the garden arrangements converge or, in some other way, it may supply the appropriate architectural stress to a given point to be emphasized in the garden's scheme.

It is not difficult to conceive of a variety of ways in which gazebos may be effectively used to enhance the architec-

tural composition where the planning is avowedly symmetrical and formal. With a purely informal plan, however, the manner of rational application is not so obvious. Examples for illustration, therefore, have been chosen with a view to showing the use of gazebos in gardens where the plan has been of gradual growth and without regard to symmetrical arrangement.

The two gazebos at Russell House, in Broadway, were built at the end of the 18th Century for different purposes. One, constructed at a bend of the garden wall, has two windows on the road commanding a long view of the highway. Here of an afternoon were wont to sit the master and mistress of Russell House and watch the stage-coaches, of which twenty or more passed the house daily. There was a fireplace for winter warmth, and here they could have their tea or read when not looking at the post-road traffic. From the elevated veranda on the southeast side they had a complete view of the garden and a broad outlook beyond to
(Continued on page 78)



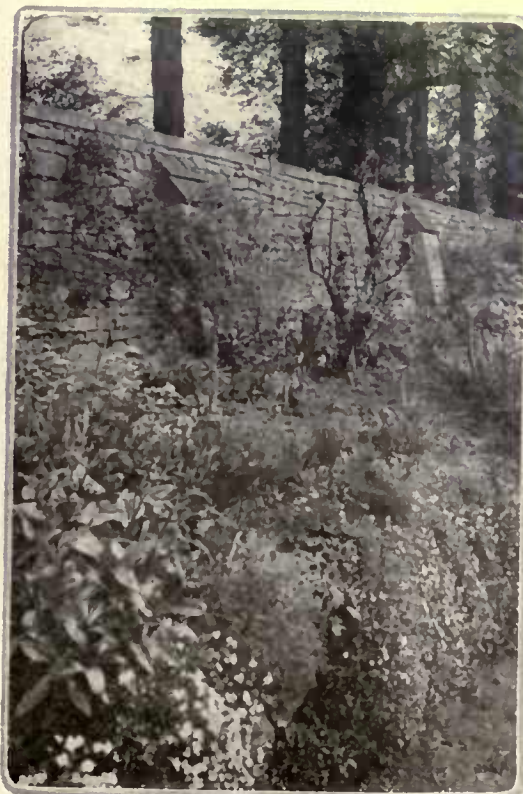
The second of the gazebos at Russell House was meant to contain an aviary

The aviary gazebo was built about 1791, when the place was done over and Adamized

As a garden background the wall offers unlimited possibilities. It is intrinsically interesting, with its varied lines and shadows, and provides a climbing place for vines



The rose garden wall at Avenue House is of red brick and shows much of the charm of old walls. It is full of holes from tacks and covered with the traces of tendrils



At the end of a long walk on the grounds of Avenue House is a white Georgian gazebo set among trees. It is painted, and its wooden sides are rusticated in imitation of stone



WAX MINIATURES ARE HERE AGAIN

*Another Old Art Has Been Revived and Once More Takes Its Place in Portraiture
—How the Miniatures Are Made and What They Are Like*

EMILY BURBANK

IT is again the chic thing to have one's portrait done in wax. The revival of this old art is one more sign indicating that the tide of taste has turned in favor of beauty, grace and a delicacy of tone and touch characteristic of the 18th Century. The world appears to be reacting from a long period of realism which in art has often emphasized the ugly, the abrupt and the vivid.

Interior decoration was prompt to declare for this 18th Century mood by a revival of the Directoire type in furnishings and decoration. The reading public and the publisher, the theatre-goer and the manager, are satiated with the brand the hallmark of which is "punch," and are on the lookout for this new-old key to be struck in books and plays.

As for books and the stage, we shall see. But the waxes are here and some of them are shown on these pages, the modern ones all being the work of the foremost artist in this field, Miss Ethel Mundy. Miss Mundy is an American, well known to connoisseurs at home and abroad. Her sitters live in many parts of the United States, as the illustrations show.

It was the well-known collection in the Musée Cluny, at Paris, that first cast a spell over Miss Mundy, who had been trained in some of the foremost American art schools of modeling and painting. She tells how day after day she returned to the waxes in the Cluny—waxes by Benois, Clouet, Dupré and the rest—of the fascination that the great Condé and Louis XIV, done in wax, had for her. Finally, she bought a tiny steel scapula and felt she had taken the first definite step in her career.



An Italian 18th Century miniature of a gentleman of the court. Metropolitan Museum of Art



(Left) Portrait of a Girl, one of Miss Mundy's revivals of the old art of modeling in colored wax

From Paris Miss Mundy went to London, where she studied the Wallace collection of waxes, the foremost in the world. There she saw all schools and every country represented: waxes in low and high relief, wax statuettes, pure white waxes like those of John Flaxman, and portrait reliefs by S. Percy. Among the latter were Napoleon, the Empress Josephine, others of the Bonaparte family, Marie Antoinette and Murat. In London, too, were ancient Egyptian wax portrait panels, a miniature of Michael Angelo done from life in reddish yellow wax, James I in a wax relief, three-quarter-face pose, done in colors by the Italian Alessandro Abandio. The great Pitt was there, in pink wax! But the 18th Century type of waxes in delicate coloring following Nature had the greatest charm. There were exquisite statuettes of Sir Peter and Lady Teazle (unsigned), true to type and time, in satins and flowered silks, lace frills, powder and patches, snuff-box—even elaborate manner.

Infinite variety of manner and method was there to choose from, and Miss Mundy at once began experiments with wax and color. Together with an expert chemist she worked out a secret formula, a wax which does not melt, and colors which do not run or act chemically upon each other. Here, too, she trod the royal road of her predecessors, for each great artist in wax had had his own formula, the secret of which died with him, adding to both the difficulties and the fascination of this art. For instruments she had, besides the steel scapula from Paris, tiny tools which she made from orange



Little Miss Natalie Mae Coe has been depicted within a simple round frame. These wax portraits are remarkable for their fidelity to line, features and coloring, and are distinctly original



Marjory and Her Mother show clearly the strikingly effective way in which the figures are built up into a relief that reproduces every shadow and detail of cloth, hair and facial expression



Miss Merl Whitcomb, a Schoolgirl, is another effective modern wax miniature. These three examples at the bottom of the page were executed in colors by Miss Mundy and are representative of her work



The spirit of childhood has been admirably caught in A Boy with His Block, a modern wax. This, like the rest, is built up bit by bit on a metal plate



Small Miss Hamilton, a granddaughter of the late J. P. Morgan, stood for her portrait in a demure pose that the wax reproduces admirably. Ethel Mundy fecit

wood as she needed them. But most valuable of all were her own deft fingers.

Miss Mundy's waxes demonstrate how character moulds the facial tissues. In a recent private exhibition in New York she showed serene and beautiful old men and women, energetic college boys, debutantes with verve, and lovely, winsome little children. Fleeting mannerisms, a tossing lock, the characteristic droop of eyelids, the way a flower was held, the fall of rare old lace or the sag of a pet tweed coat, even the baby's bunny, vise à vise to the little man—all were depicted. And it is impossible to say whether the color, the unbelievably fine modelling or the sure line holds one.

A characteristic of her work is that she never obtrudes herself. One feels that she withdraws on tiptoe after having left a part of herself in her creation. And she goes about her work in the simplest way possible, rapidly building up the delicate relief as she studies her subject, after first outlining the figure on a metal plate covered with wax to the depth of a small fraction of an inch. On this she builds up and adds small particles, each color having been ground and worked into the wax. Some of the colors are brought over from China.

Wax Portrait History

Whether or not one has seen good waxes, such as are now shown at the Metropolitan Museum of Art in New York (five of which were owned by the late Clyde Fitch and given as a memorial by his mother), it is interesting to read a charming essay on waxes by Mrs. Bolton, published under the auspices of the Daughters of the American Revolution in Massachusetts in the form of a small book which includes another essay on silhouettes. Mrs. Bolton's essay gives the history of waxes briefly, but has most to say about the early American examples. Those of the 18th Century, here as well as in England, were much finer than the Victorian waxes, which is a reason for gratitude for Miss Mundy's revival of the spirit and technique of the earlier and greater periods.

Miss Gwendolin Armour holds a pose that is no less effective for being done in colored wax. Miss Mundy modeled her



In the Clyde Fitch collection is an 18th Century miniature in very high relief and delicate tints

Some of the old waxes are adorned with real jewels. One of the Clyde Fitch group, a quaint Italian grande dame, wears tiny emerald chips in earrings and brooch. Seed pearls are oftenest used, and in some of the old German examples we find bits of silk, velvet and feathers as well as gems. This is not regarded as the best art.

Spanish waxes are interesting, but not to be compared with the best French and Italian. I would say that while the English were very much done in wax in the 17th and 18th Centuries, the French and Italians were the greatest artists.

An Early American Miniaturist

It is not generally known that a wax miniaturist who had great vogue in London about 1772 was an American, born and brought up in Bordentown, New Jersey—Patience Lovell Wright. She did the King and court circles, and one may see her wax figure of Lord Chatham in Westminster Abbey. Before going abroad Patience Wright had done wax portraits of well-known people in Philadelphia, and at some time during her career she modeled Benjamin Franklin from life. It may have been while he was experimenting with printing, at Burlington on the Delaware River, not far from Bordentown. She also did a wax miniature of George Washington from a bust modeled from life by her own son.

The student of waxes will find very little published data concerning them. Besides the book referred to by Mrs. Bolton, there are a few articles in old periodicals concerning the great foreign collections, and a rare, very small book dated 1755, printed in Geneva and giving a lecture read by Monsieur Le Comte de Caylus before l'Academie des Belle Lettres. The title of this book is Un Memoir Sur La Peinture à l'Encaustique des Anciens.

Besides some privately owned family portraits in wax here in the United States, Mrs. Vanderbilt has an interesting collection, and so has Mr. Richard Hunt, of New York. There may be others unknown to us.



From the Italian late 18th Century period. Real jewels are set into the wax, which is fully colored. In the Clyde Fitch collection in the Metropolitan Museum of Art, New York

A REMODELED MILL IN MASSACHUSETTS

NINA L. DURYEA



On the side nearest the road the mill is but two stories high, but as the land slopes downward toward the stream there are three stories on the inner side. The old wheel, at rest now after a century of usefulness, still looms above the stream, a hoary relic as stalwart as the rocks which guide the water to it from the hills above. Trees, ferns, wild flowers—all remain unspoiled



The mill has been made thoroughly comfortable and homelike without sacrificing its atmosphere of picturesque age. Flower boxes brighten the window sills, hollyhocks are already glowing against the gray old walls, and down by the wheel an outdoor living room has been created. Next year a garden of old-fashioned flowers will be well under way

Notwithstanding the carpenter's skepticism and predilection for varnished pine floors and modern windows, the original lines were kept intact. The old beams and floors, solid as rocks, remain unchanged; the wheel was left in place above the stream

THE Hindoos hold that nothing can exist in the human mind which does not actually exist on the physical plane. Wise men are they—I have proved the truth of their contention. It was in this wise.

One sunny afternoon I climbed a modest hill near Stockbridge, in the Berkshires. Great trees arched above the roadway. Forest-clad hills rolled away to the horizon, green waves of beauty. In the distance church bells chimed.

Nearing the top, I stopped short at sight of a low gray building under a mossy roof which snuggled beneath giant trees. The sound of running water mingled with the songs of birds. At one side a rocky cliff towered, topped with trees, green with ferns and flowers. A battered chimney rose above the roof; the land sloped away toward a stream over which aged willows leaned in the friendliest fashion. Dim vistas opened below, and across the valley rose the everlasting hills. And what should loom high above the stream, through a sort of terrace thirty feet long, but a gigantic mill-wheel, stalwart and hoary, at rest after a century of usefulness.

In ten minutes I was at the owner's door. In ten minutes more I was wheeling my prettiest with a woman who assured me that the old mill was a priceless possession of sentiment which no amount of money would allow to be destroyed, as it had been in her family for a century. But when she was assured that it was my intention to preserve and beautify every timber; make the place into a thing of comfort and beauty, a home where not a bird would be disturbed, where flowers should replace weeds and lawns flourish instead of vegetables, she yielded.

The Remodeling

A few months later the fun began. Carpenters were requisitioned, who plainly considered the new owner quite mad. But as weeks passed and the great wheels within were carted away, and order and comfort grew into being where shavings, grist and mysterious paraphernalia had reigned in rusted disorder, their interest and sympathy grew. Partitions were run up. The solid walls and great beamed ceilings, the wide-planked floors, solid as rocks, were left intact. There were sundry struggles against the contractor's longing for varnished pine floors and modern windows, but in the end some innate understanding and sympathy got the better of his education and he too caught the spirit of my dreams.

The mill is two stories high on the side



nearest the road, but as the land slopes downward toward the stream, three stories allow three tiers of rooms on the inner side. From the lawn facing the road one enters through an old green door, bound with iron, into a living room forty-seven feet long by twenty-five wide. Four large windows open to the lawn at the side. Opposite, other windows open directly on the tumbling stream below the hoary walls whence the rocks rise green and shadowed. A large fireplace fills the center of the room. Wide glass doors open out on the upper terrace, where the safety of the inhabitants is assured by flower boxes which form the railing.

The upper floor has three bedrooms and a bath, and below are another bedroom and bath. The lower floor, facing the lower terrace and tree-shadowed stream, contains the dining room, whose pale gray walls and furniture rely on gay cretonne curtains and flowers for color.

The kitchen is whitewashed from its beamed ceiling to the old flooring, and water gurgles past its door. White curtains catch the sun and shadows from the trees across the stream. Maiden-hair ferns cling to the rocky foundation where it rises from the water, and forget-me-nots smile at the blue sky above.

The Furnishings

To insure the note of simplicity, furnishings had to be found that were old and primitive. Rich mahogany and Turkish rugs were out of keeping, whereas rag carpets, cherry furniture, brass, copper and general rusticity were essential. Hence many trips about the surrounding countryside were in order, and many skirmishes with farmers' wives resulted in amusing incidents and happy acquisitions. Windsor chairs, brown with age; spindle-leg tables, rush bottomed chairs, brass andirons, a spinning-wheel, India jars, hand-woven table covers, quaint prints and endless other treasures were obtained from attics and barn lofts. The prices paid were absurdly modest, yet they gave the recipient an opportunity to exchange what she considered shabby and worthless property for new splendors of golden oak and brilliant plush.

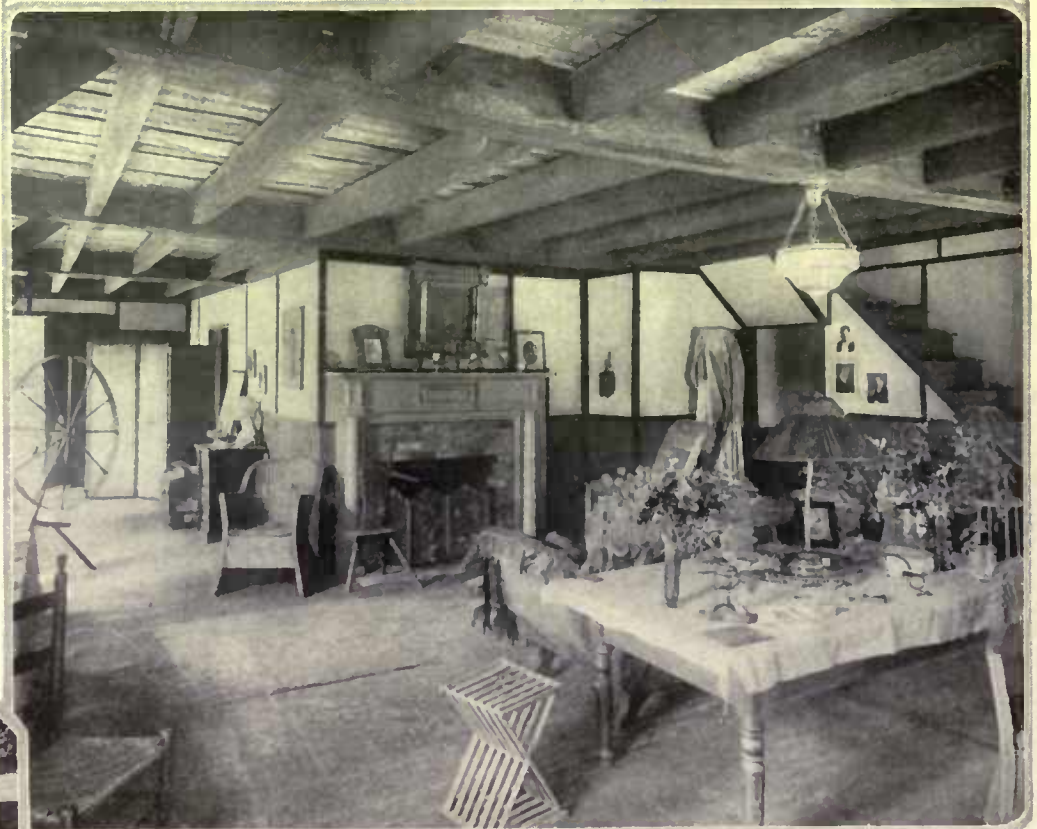
And so the mill's interior took on the atmosphere of settled age and homelikeness. Dull tints of rag carpets glowed from the dark plank flooring. Copper gleamed in dusky corners, and pine furniture, painted to match the walls' coloring, lent gaiety to simplicity.

The owner's room, directly above the stream, and facing the greenery-draped rocks, called for golden walls, while the great beams above remained reddish brown with paler panelling between. A delicately modeled bed of old spindle pattern was painted sky blue, as were the old-fashioned dressing table and rush-bottomed chairs. A rug from the Vale of Cash-

(Continued on page 68)



On the lower floor, facing the lower terrace and giving glimpses of the trees through the skeleton frame of the great wheel, is the dining room. Here the pale gray walls and painted furniture rely upon gay cretonne curtains and cut flowers to give the needed touches of bright color. On the platform without is a pleasant breakfast porch for summer mornings



The back of the mill has two "terraces"—the lower adjoining the dining room, and the upper, surrounded by flower box railings, connecting with the living room by means of wide glass doors. Awnings and simple furniture add comfort and charm

From the lawn facing the road one enters the living room, 47' long and 25' wide. A large fireplace fills the center of the room. Rush-bottomed chairs, a spinning-wheel, India jars, rag rugs and many other reminders of early New England maintain the feeling of age which the plain woodwork and massive ceiling beams so strongly emphasize



DWARF FRUITS FOR THE SMALL PLACE

Growing Apples, Pears and Plums Where the Space Is Small and the Desire Great—A Solution of a Frequent Garden Problem

MAUD ROBINSON TOOMBS

THE fruit-growing ambition of the owner of a small lawn or yard does not often reach further than cultivating a few berry bushes. The four walls or fences surrounding his domain are too frequently left bare when they might be made useful and beautiful, turned into hedges weighed down with the larger kinds of fruit. It does not require great capital to do this—only a small financial outlay and a fair stock of patience.

Dwarf fruit grown espalier fashion—or, as we more generally call it, wall grown fruit—is not a recent fad. Indeed, it is one of the oldest methods of cultivation. The Italians were the first to discover it, then the Swiss and French, and lastly the English. Americans have been rather slow to take it up because, I suppose, economy of space has been relatively unimportant with us; we have been content

to accept from several trees the yield a European would expect from a fraction of the space they occupy. These dwarf fruits are far from being for the rich man's grounds alone. They should appeal particularly to the small householder and to all who seek to decrease the high cost of living by using every available bit of space for cultivation.

For a Hedge

Dwarf apple and pear trees can be planted a few feet apart so as to form a continuous hedge. In the spring the branches of a well cared for hedge of this sort are crowded with blossoms that are a mass of beauty in themselves. Later the fruit comes, a great burden of it that is all the heavier because the strength of the little trees is directed toward bearing rather than making a large wood growth. Every fruit will ripen as it should because it is directly exposed to the sun's rays, and it can be easily reached when the time comes to pick. Still another advantage to be noted is that the diminutive height of the trees makes the necessary pruning and spraying operations far easier to accomplish than in the case of the standard size trees.

In this country you can buy dwarf stock outright, or train it yourself with the advice of a nurseryman. An eight-year-old tree, already trained in the fan, U or horizontal shape, and with a good root ball, is to be had for \$16 or so. Dwarf trees not trained in shape for wall cultivation are, of course, much lower in price.



The espalier grown fruit tree must have a trellis to which its branches can be tied. Above is a dwarf trained horizontally



A fan-shaped pear growing close to a wall against which it is decorative and productive of an abundance of high quality fruit

There is a great deal of pleasure to be had from planting and shaping your pear or apple hedge yourself, for the older and better trained it is the more valuable it becomes. First of all, be sure to have a firm and durable support for the wire or trellis on which the trees are to be trained, for it must last as long as they do. Solid chestnut, cedar or locust posts will be entirely satisfactory for most situations.

Good one-year-old trees from a reliable nursery will do, but the best results with apples are had from those grafted on the roots of one of the two sorts of French dwarf stock which are imported to this country in a dormant state. These are known as the Paradise and Doucin stocks. Of them, the Paradise seems the more popular just now. Nearly every variety of apple grafted on this stock seems to thrive, and give the earliest and heaviest yield.

Dwarf pears are grafted on quince roots, while our varieties of plums and cherries are grafted to dwarf European roots.

Early bearing, by the way, is one of the advantages of the dwarf tree which will appeal to the owner of a new country place. The Alexander apple, for instance, often bears the second year when grown as a dwarf, while you must wait six years for the standard tree to give appreciable results.

Training the Tree

After selection and planting, the next consideration is training the shoots. They must be gently bent and tied into position as soon as they develop. If a brick wall or the side of a garage or other building is used, wires must be strung at regular intervals in either the fan, the horizontal or the U shape—whichever you decide upon. The branches are bent and tied to these a foot apart

until perfect symmetry of design is obtained. All superfluous growth is rigorously pruned away, and the roots cut so that they form a ball, with no long leaders or tap-roots. The result is that all the strength of the tree is concentrated in the few branches which are allowed to grow.

When a brick wall or the side of a building is used, the tree should not be started as close to it as in the case of the detached trellis. Where the horizontal style of cultivation is adopted, as in the upper photograph on this page, as many strands of wire a foot apart are used as will fill the space and support the branches evenly. These branches should ultimately be of equal length and begin at the same level on the right and left sides of the trunk.

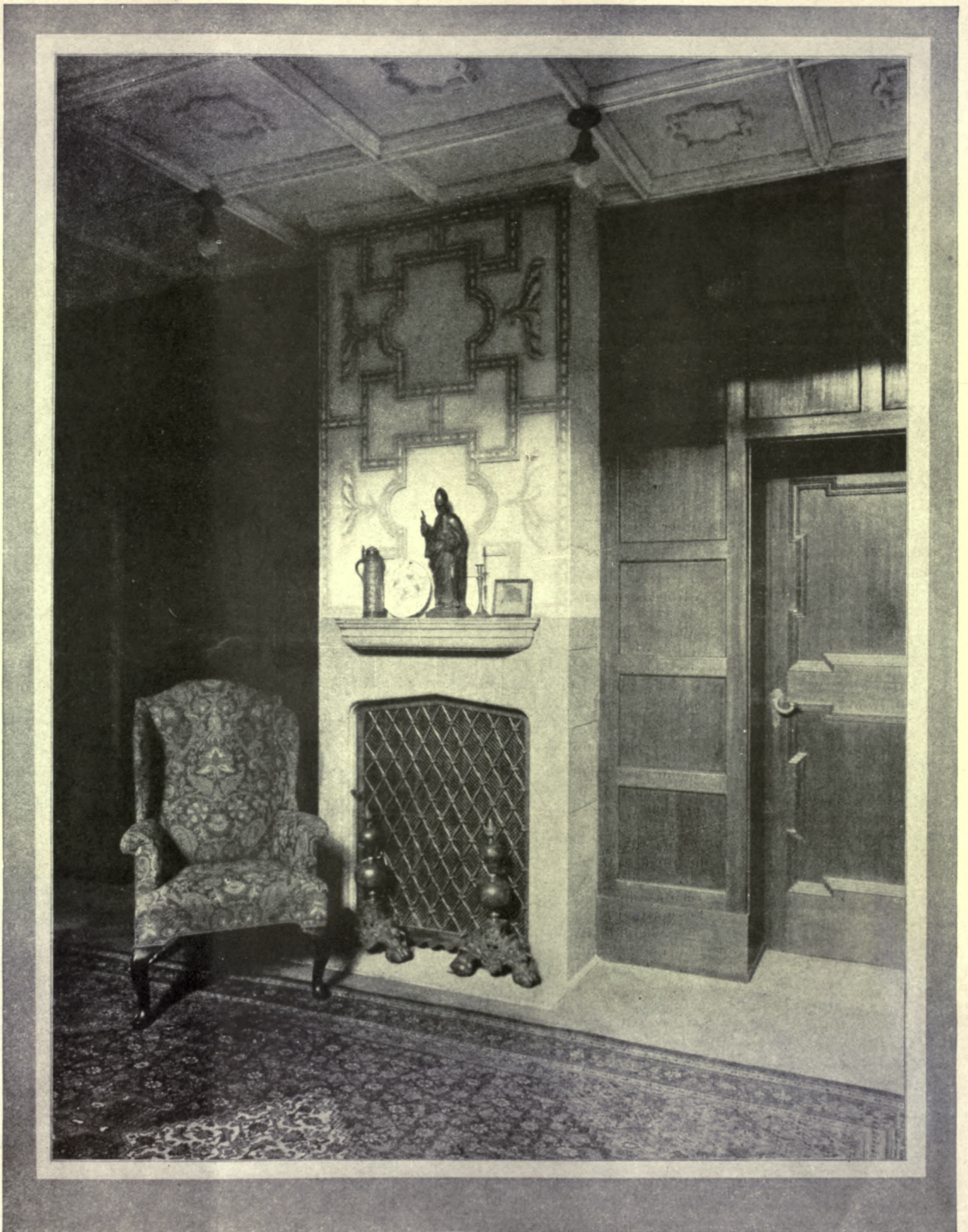
Different Shapes

The fan-shaped arrangement starts close to the beginning of the root graft and radiates outward and upward like a fan, while the U-shaped tree is composed of four long shoots bent outward near the bottom of the trunk and then upward to the top of the wall or trellis.

An attractive apple, pear or cherry hedge may be formed of dwarf trees set two feet apart and trained to single upright main stems. The effect of these trees along the sides of a walk is very beautiful, and their branches will be literally loaded with fruit.

If your trees show too much tendency to run to wood growth, they may be taken up and

(Continued on page 66)



A LITTLE PORTFOLIO OF GOOD INTERIORS

The exposed radiator is ever unsightly and many ways have been devised to mask its undecorative lines without interfering with its proper heating function. Here the radiator has been set in the fireplace behind a metal screen and andirons. It may be re-

moved if desirable and the fireplace given over to its normal duties. The modeled chimney breast and ceiling and the excellent panelling of the walls are wholly in keeping with the furnishings and the metal work which closes the opening



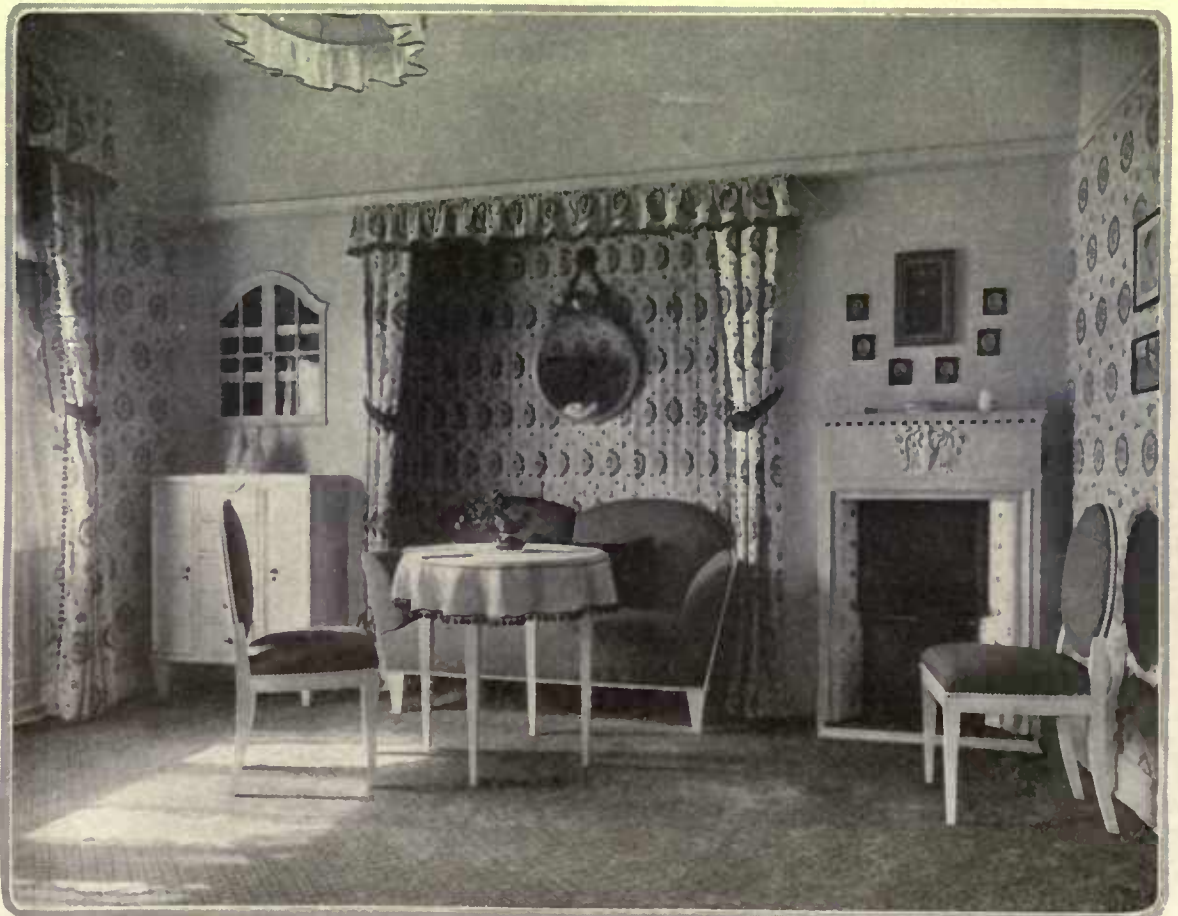
Pine was the mainstay wood of our forefathers, and it is still one of the best for many purposes. In this early American room it has been used effectively, even in the butterfly table and the wooden candle stand. The curtains are of thin muslin, giving an unobstructed view through the range of long windows. Executed by E. Spencer-Guidal, of B. Benguiat, decorator



The dining room of Mrs. Joseph E. Higgins, at Bronxville, N. Y., has painted panelled walls in deep ivory, curtains of casement cloth, and mahogany furniture following Georgian precedent. The rug is a Chinese antique in ivory, gold and blue, harmonizing with the blue and gold striped damask chair seats and the blue and gold damask over-draperies. Hampton Shops, decorators



Here again pine is used as the background for an atmosphere that is strongly suggestive of the old Paul Revere house in Boston. Old dishes and pewter, with an occasional piece of early American glass, are ranged on the mantel and the shelves of the built-in dresser. An early American hook rug is on the floor. E. Spencer-Guidal, of B. Benguiat, decorator



An unusual couch treatment is shown in this children's room, where a canopy is used. The pattern of the fabric is repeated on the side walls and in the curtains at the windows. No paper is used, the walls on either side of the couch being left in a flat finish which sets off the mirror, the little cabinet and the simply decorated fireplace-like radiator screen



Decorative designs in parge may be used appropriately on ceiling surfaces in conjunction with exposed beams, oak panelling or other treatment of the room which harmonizes with the sturdy character of the material

P A R G E T R Y I N S I D E T H E H O U S E

*A Revival of an Old Form of Decoration Which Can Fittingly Embellish
Many Rooms of Today*

COSTEN FITZ-GIBBON

PARGETRY, or parge work, in interior decoration, notwithstanding a certain satisfactory revival, is a resource of embellishment for ceilings and walls that many are disposed to look upon rather as an archaeological curiosity, out of common reach, a thing to be admired from afar and not to be really taken hold of and appropriated to our own use. As a matter of fact, however, pargetry is a decorative factor well within the range of average possibilities, and it is a useful means of adornment not to be despised for the interest it imparts.

The revival alluded to, up to the present time, has been chiefly in the form of reproduction. Architects and decorators, who have introduced 16th and 17th Century English



oak-panelled rooms into their schemes, have frequently had old parge ceilings faithfully reproduced from squeezes or moulds and have incorporated them as fitting, and often necessary, elements in the composition. But there is no reason at all why the revival of parge work should be confined to reproductions. Admirable as the reproductions are, and appropriate to the environment in which they appear, there is abundant opportunity for fresh and original design in this accommodating medium.

That there may be no uncertainty about the matter and about the possibilities afforded, let us define briefly just what parge is and how it has been customary to employ it in the past.

(Continued on page 62)



Vases, urns, fleur-de-lis, shells and heraldic devices all lend themselves to parge work



Modern reproductions are usually fashioned on a canvas background and are easily fixed in place

Another appropriate place for pargetry is on the upper wall surface or along the frieze

A BIT OF NORMANDY ON THE NORTH SHORE

The Farm Buildings at the Home of Mr. Francis Meredyth Whitehouse, Manchester, Massachusetts, Show How a European Style of Architecture Can Be Adapted to an American Setting

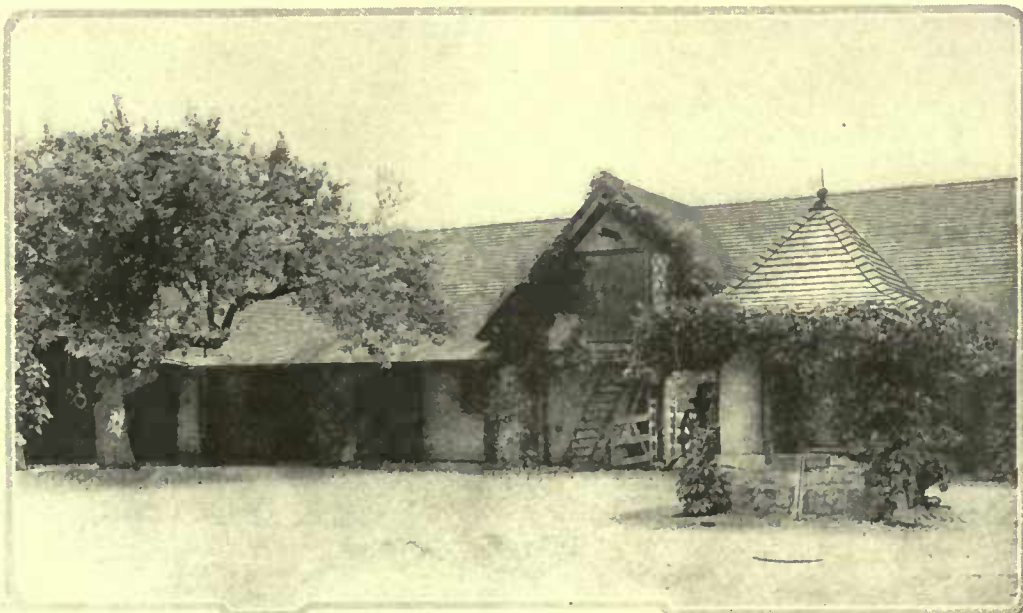
MARY H. NORTHEND

HALF a century ago, the North Shore of Massachusetts, with its bleak, rocky headlands, was the home of fisher and farmer folk. Today it has been transformed. No longer are the little huts of the fishermen the only interesting features, though to be sure they are still to be found in the villages. In many places beautiful summer mansions have supplanted them.

Midway between Manchester and Magnolia a winding road leads past green meadows well defined by stone walls—modern structures of huge rocks laid in white mortar, instead of the simpler boundaries of an earlier day. Finally, in a hollow at the curve of the road surrounded by mowing fields, appears a group of farm buildings that might have been transplanted from Normandy. They belong to "Crowhurst", the home of Mr. Francis Meredyth Whitehouse.

The long stretch of reclaimed mowing land which slopes from the rocky headland back to Kettle Cove Road gives a proper setting to this small colony of farm-houses, separated by the road from the home estate. Everything about the grounds has been treated in a scientific and thoughtful manner. No discordant note appears. Ducks are seen calmly drift-

The main entrance to the group is through one of the buildings, by an archway framed with wood-bine and closed at night by iron gates



Northend

A feature of the courtyard is a vine-clad well-head of stone and masonry with a shingle roof. Its architectural style fits that of the buildings themselves



ing in a pool to the right of the main entrance and cows graze peacefully in the meadow.

A wide graveled avenue, shaded by trees, leads over a wooden bridge under which a merry brook runs gurgling to the sea, on to the entrance to the group of buildings. This entrance is directly through one of the buildings, which are in the form of a hollow square. Within is a forty-foot courtyard enlivened by flocks of doves which whirl fearlessly to and fro about their cote cunningly contrived in a tower surmounting the main house. At night the wide gates are closed and form a protecting barrier.

Looking out through the entrance arch one sees the long graveled drive with its white boundary fences leading away to the main road

The buildings are finished in stucco, showing half-timber. Unusual combinations have been effected in gables and dormers which show interesting openings and give telling projections such as only an architect of courage could arrange. The chimneys are much higher than the curving towers and offer a well relieved yet harmonious skyline. Casement windows with tiny diamond panes give a note of individuality that is refreshing. This Normandy farm style of architecture was planned by Mr. Whitehouse himself.

(Continued on page 66)

The buildings are arranged in a hollow square. They are finished in stucco showing half-timber. A dove-cote is built in the tower of the main house



OUTSTRIPPING THE GALE

A Study of Modern Weather Strips and Their Rightful Rôles of Making Our Different Types of Doors and Windows Proof Against Wind and Weather

ETHEL R. PEYSER

WEATHER strips are not the caviar of the building menu—far from it. They are a whole lot more like the roast beef with pan gravy and baked potatoes.

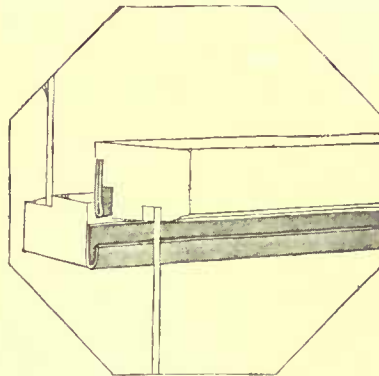
Those of us who bought weather stripping years ago and either put it on ourselves or had the town carpenter tack it on, do not believe it is any good, and at best only a "fancy fixing". But those days are passed and the weather strip has properly outstripped many other things in development and has come to be no hors d'oeuvre but the pièce de resistance of the bill-of-fare. So important has the effect of the strip become that heating and ventilating engineers have been and are today carrying on experiments, not to prove their value (no, for this has been proven), but to have exact data to show how much fuel is saved and just how evenly the temperature can be maintained throughout a home under varying conditions of gale and stability outdoors and in.

Things They Obviate

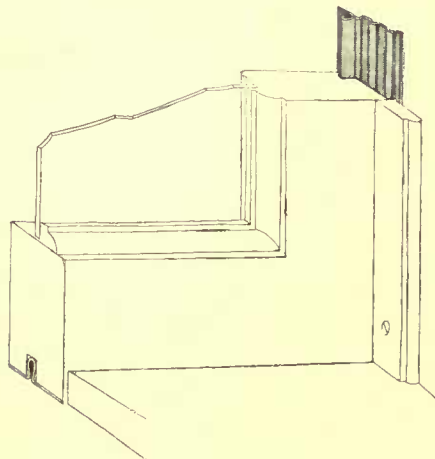
Do you care to heat the great outdoors? This is the first important question. If you do, how dare you with the shortage of coal today? Have you sufficient coal to waste it? Is your home hard to heat? Why? Do you like the gales and little hurricanes racing over your floors, chasing the little snow flakes? Do you like to cultivate colds and other draught diseases? These are pertinent questions even if they seem impertinent. They suggest the graphic pictures that we do not want inhabiting our homes.

These conditions can be obviated.

If you inquire from your friends who know intelligently the value of the furnishings they use, you will get concrete figures before in-



At the romantically called meeting rail—where the upper and lower sash meet—is a hooked metal strip. Courtesy Chamberlin Metal Weather Strip Co.



As silently as the rubber clad wheel, the window runs on a track with tubular metal inserted in the unlined sash. Courtesy Chamberlin Metal Weather Strip Co.

vesting. One conspicuous friend, Uncle Sam, says that in 1918 he saved two million dollars' worth of coal by the use of weather strips. And this led the director of conservation to make the extravagant statement that weather strips are 100% fuel conservation.

What They Are

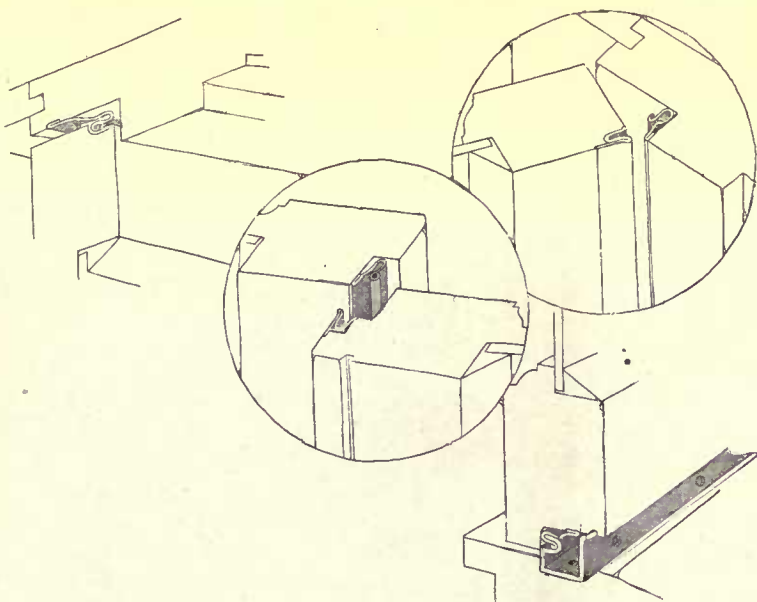
In the past when the telephone had just become a household staple and before horse cars evaporated we used to paste the weather strip on the outside of our windows. Then they were made of cloth, or rubber or heavy paper, and they made life slightly fair and warmer; but most of the heat accrued by them was that which was fired in trying to raise the windows which stuck due to the adherence of the weather strip.

Today the weather strip is gentler and not only keeps the cold air at bay, but keeps out the dust and noise and permits the window to go up and down more easily because it runs on a metal track; really the weather strip allows it to glide like magic. To move a window with the weather stripping affixed is a pleasure to which the weakest reed can bend.

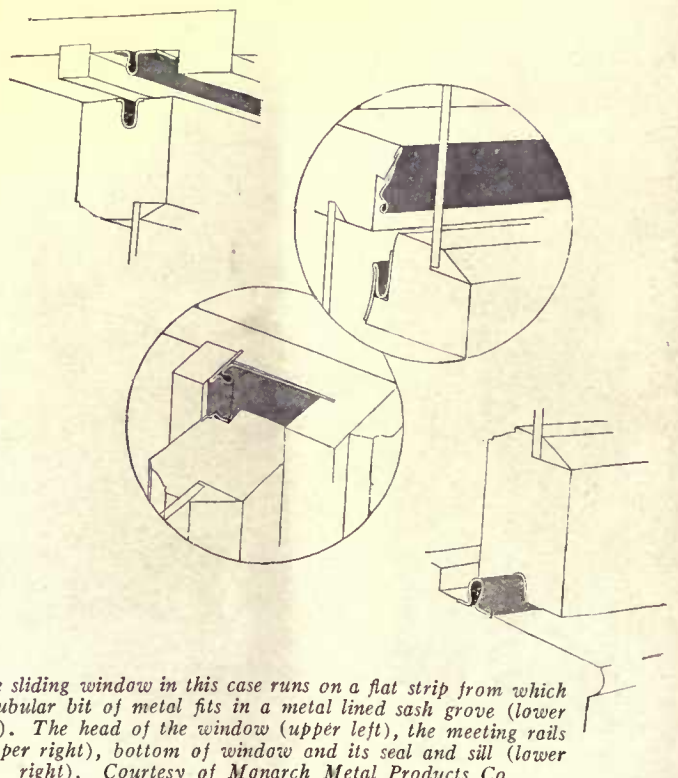
The dictionary says "the weather strip is a narrow strip, as wood edged with rubber prepared to be placed over crevices, as at doors and windows to exclude wind, rain, etc."

This is the old weather strip. Today they are in general metallic tubular strips fitting into complementary depressions in metal linings or window sashes that are designed and shaped to seal the cracks that naturally occur between and around doors and windows and their frames, sealing up these openings so that the elements are turned back before they get even their noses into the house. They are

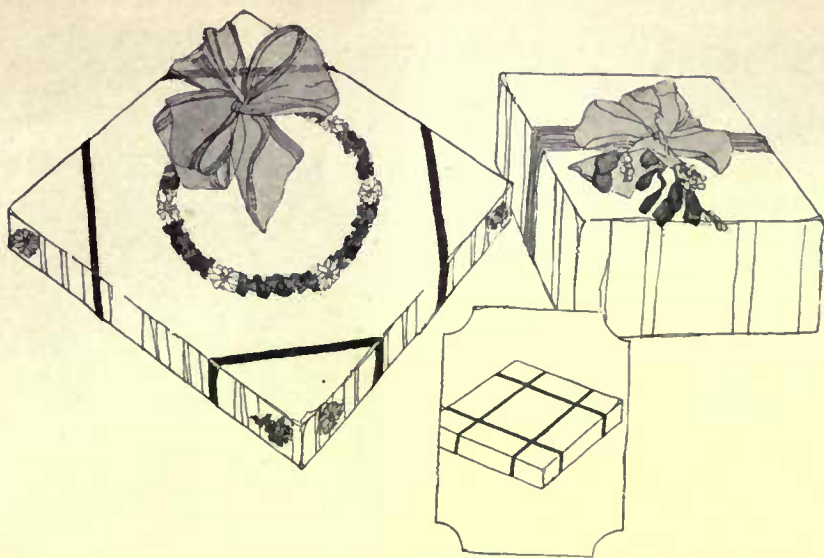
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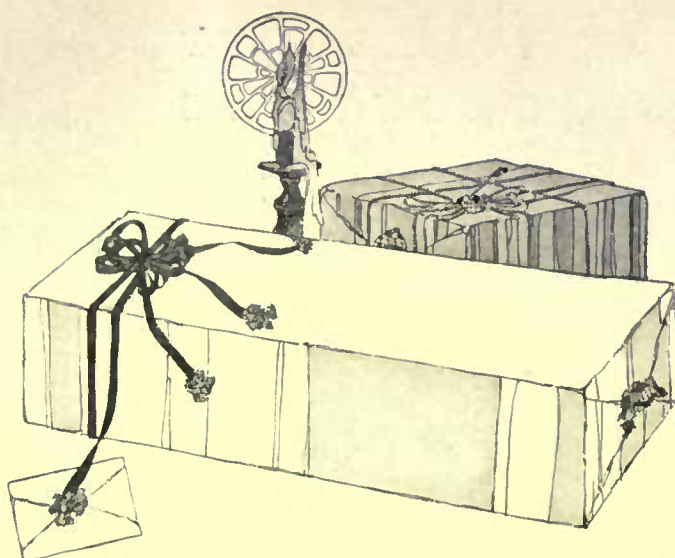
Here is the double casement window with the metal intersealing and locking devices. Head and side (above); meeting rail (center); sill seal with its weep holes (lower) which stem the floods while the rest of the locking device keeps out the air and wind. Courtesy of the Monarch Metal Products Co.



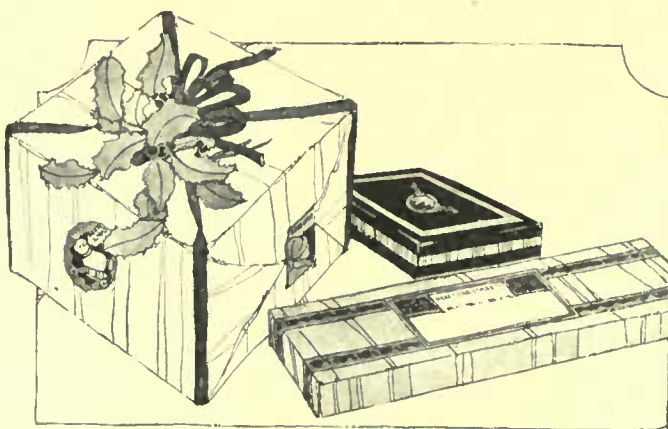
The sliding window in this case runs on a flat strip from which a tubular bit of metal fits in a metal lined sash groove (lower left). The head of the window (upper left), the meeting rails (upper right), bottom of window and its seal and sill (lower right). Courtesy of Monarch Metal Products Co.



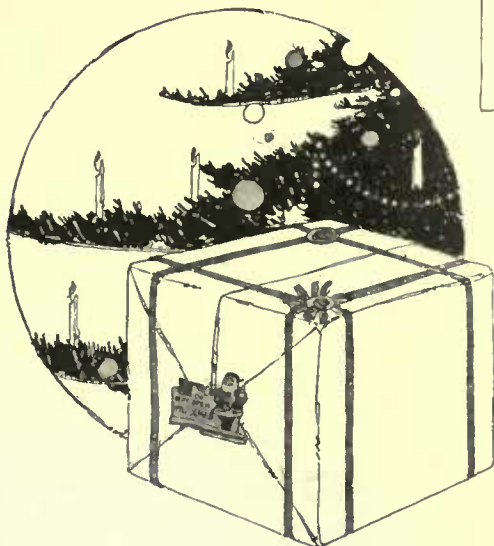
A wreath of holly and poinsettias, a fluffy bow and ribbon pasted at the corners, make the attractive package above. The other box is covered in silver paper, tied with pale green ribbon to match the bunch of mistletoe



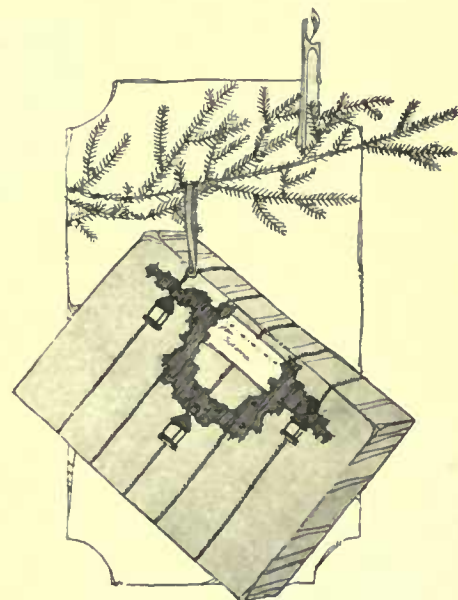
(Above) White tissue paper broken by strips of silver and gay little seals holding the ribbon make this box unusual. On the other is pale green tissue tied with silver cord and pasted down with tiny bunches of flowers



To paste on a present for a child come all kinds of delectable seals. Above is one of a woolly lamb. The little box in the center is gay with red crêpe paper and gold paper ribbon pasted on to form a pattern. In the center is a seal showing the Child in the manger. The other is green with silver paper ribbon



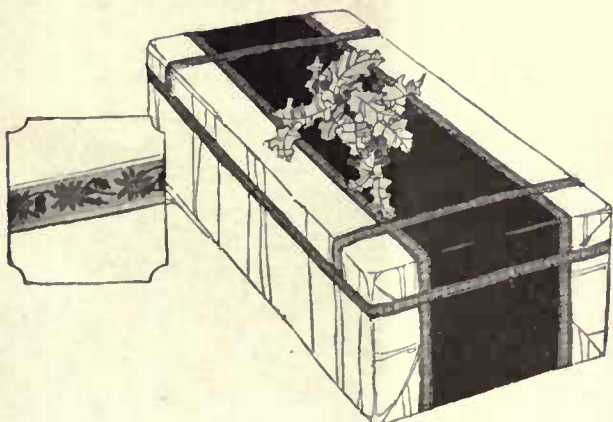
Here is a package wrapped in plain, heavy white paper, its severity making it smart. The holly ribbon is of paper and is pasted on. Seals, also, have been used



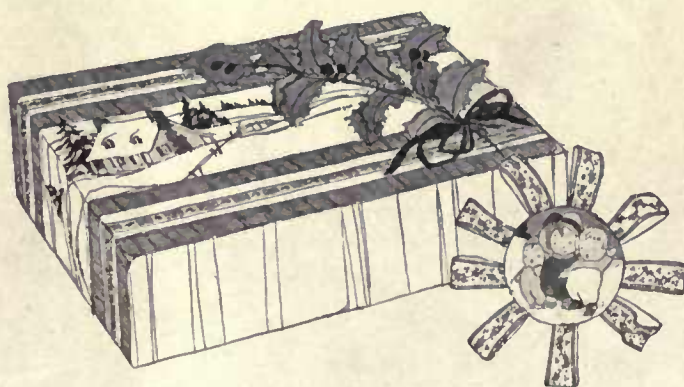
The paper wreath is the interesting part of this box. It is of holly, punctuated with little hanging lanterns. The paper is green crêpe and the cord gold tinsel

WAYS of WRAPPING CHRISTMAS PARCELS

Packages by courtesy of Dennison Mfg. Co.



Perhaps it did take a lot of time to do up this box, but isn't it worth it? The band of red crêpe paper is immensely effective against the white tissue and it is banded with paper ribbon that has prim little poinsettias on a white ground. This is pasted on flat and the whole made gay with a bunch of holly



For a large box a piece of scenic crêpe paper makes an excellent decoration. When the scene is snow laden pines surrounding a little red house and when a long spray of holly tied with ribbon and silver tinsel covers one end, this package becomes at once the most Christmasy of all

CHRISTMAS GIFT SUGGESTIONS

Which may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th Street, New York. Directions for ordering will be found on page 58



2001. (Left) A Colonial mahogany mirror 18" by 30" over all, \$25.
2002. The Colonial brass sconces are 10" high, and are \$9 the pair

2003. (Above) Pair of polychrome candlesticks 7" high, \$5. Decorated candles, \$1.50 a pair. 2004. Basket for fruit, stained any color, \$2.25

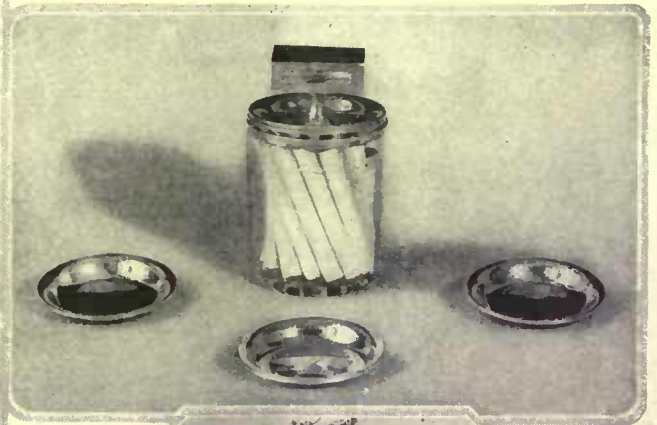


2005. (Right) This lamp is a reproduction of an old Italian pharmacy jar, green and white, \$22.50. 2005-A. Parchment shade, \$14

2006. (Below) A cigarette set consisting of four sterling silver ash-trays, matchbox and glass jar is \$15.95, plus the 80c tax



2007. Kidney-shaped mahogany reading-table, 14" high, \$28. 2008. Bronze finish book-ends, \$8.50 a pair. 2009. Japanese crackle pottery lamp, 13" high, \$15. 2009-A. The shades come in either black lacquer or cedar, covered with silk in gold, gray, tan or rose, \$5.50



2010. A graceful vase of simple design in sterling silver. The price is \$15.50 plus the 78c tax



2011. This pair of Colonial andirons is of solid brass, 15 1/2" tall. They may be had for \$12 the pair.

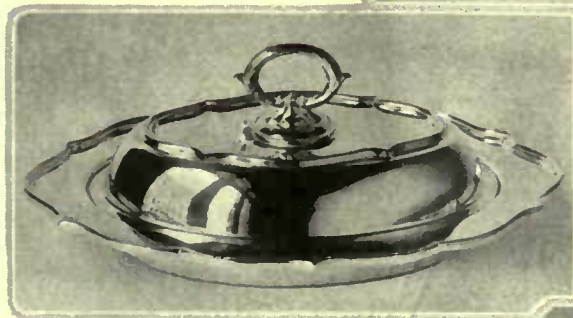




2012. A brilliantly colored pottery bird to hold ivy. It would be charming in a breakfast room. \$2 each



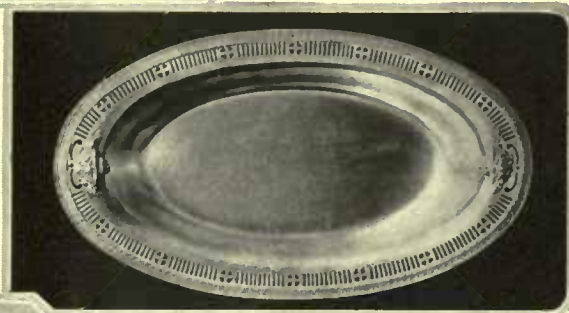
2013. Gold band and line. Goblet, \$23 doz.; ice tea, \$22; tumbler, \$21; sherbet, \$22.50; finger bowl, \$36; plate, \$28.



2014. This vegetable dish is of heavily plated silver. The cover can be used as a dish also. It is \$15, plus the 75c tax



2017. Anyone looking for an unusual gift would do well to choose the brass nutcracker pictured above. It may be had for \$1.50



2015. A most useful gift is the bread tray shown above. It measures 7" by 12", is of silver heavily plated, and may be had for \$10



2016. This Colonial silver-plated water pitcher, \$7.50



2018. A three-piece, silver-plated coffee set of simple Colonial design is shown at the left. Complete with tray, \$50, which includes tax

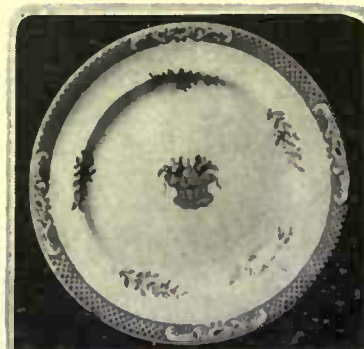


2019. Crystal mayonnaise bowl and plate. \$7.50

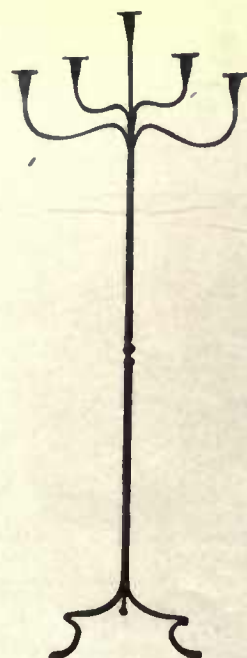


2020. Wedgwood plate, 8" in diameter, with design in mulberry on a cream ground. Six for \$7.50

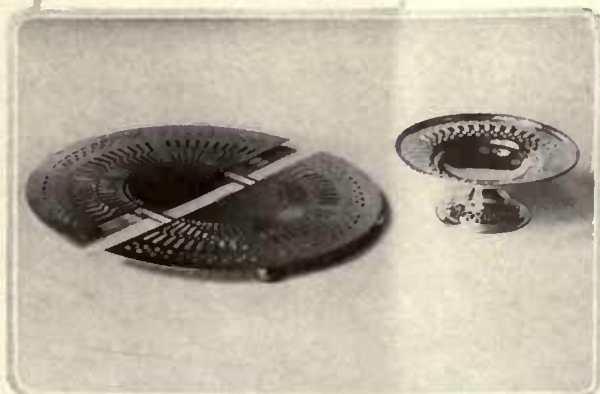
USEFUL PRESENTS FOR THE DINING ROOM



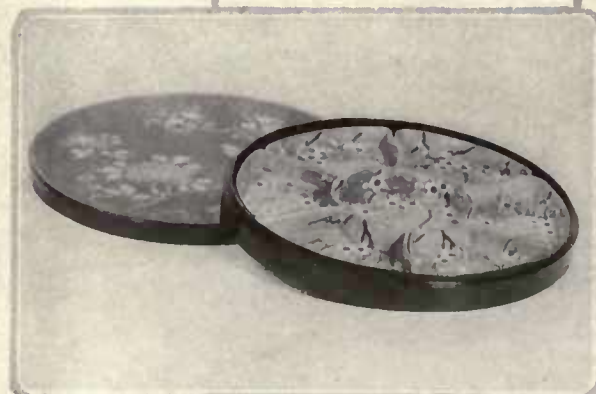
2021. This salad plate is of Copeland ware. Flowers and blue band on a cream ground. \$15 a dozen



2024. A torchère of hand-wrought iron 5' tall can be used in any room. \$15



2022. A silver-plated trivet in Colonial design, \$8.50, plus 43c tax. 2023. The little bonbon dish is also silver-plated, \$4.50 and 23c tax

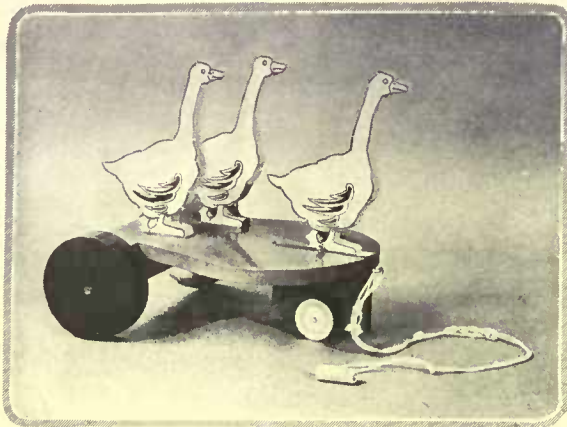


2025. A charming Japanese sweetmeat dish comes in black lacquer with the compartments of yellow china with a cherry-blossom design. It may be had for \$8

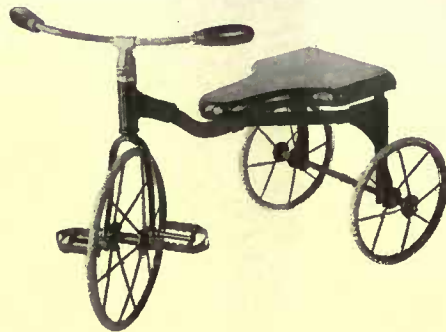
ATTENTION OF SANTA CLAUS

In Christmas Giving, Toys Hold the Paramount Place

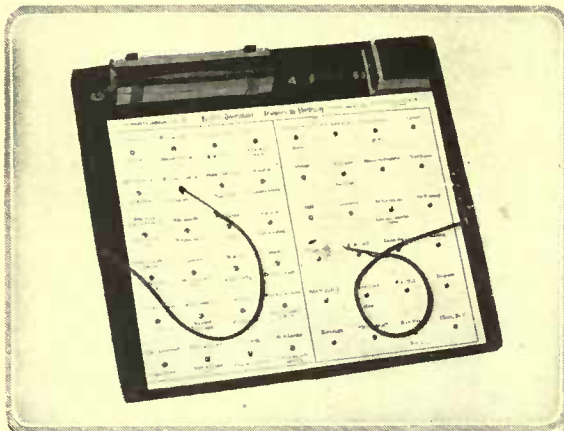
Before ordering kindly consult page 58



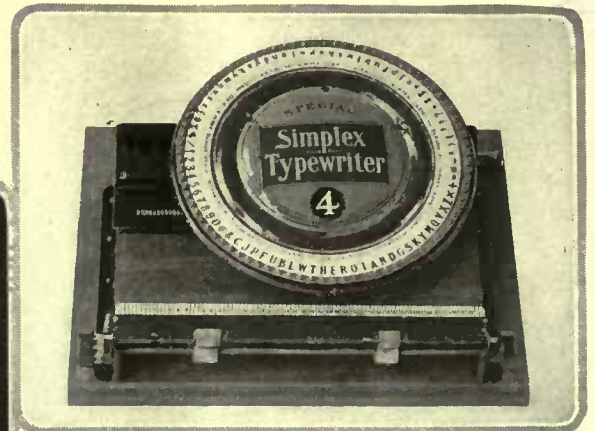
2026. All children love things they can pull. These three inquisitive geese are of solid wood mounted on a gaily colored base. This sturdy toy is hand-made and unusually attractive. The price is \$5



2027. A miniature bicycle, painted black with a bright red seat. It is about 12" high and has rubber tires. \$6.50



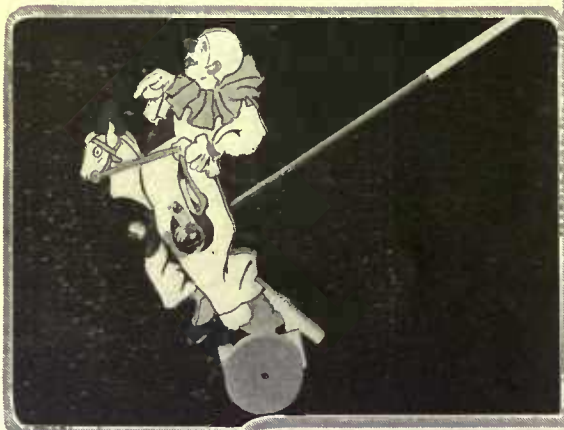
2028. Have your questions answered by electricity! The plug is placed on the question at the left. On the right is the answer, which buzzes when touched. Twelve cards of various subjects. \$4



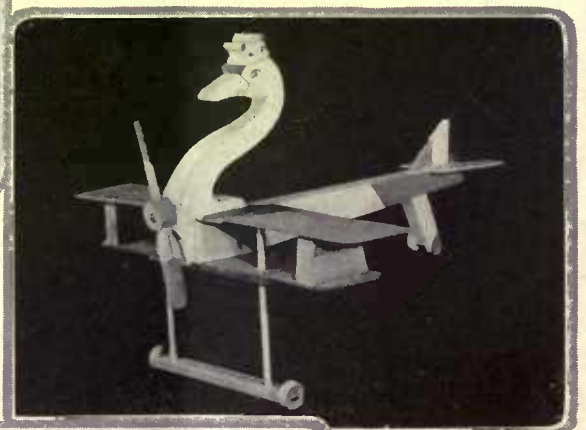
2029. An excellent small typewriter that has capitals, small letters and numerals. It is about 10" long and simple to operate. The price is \$5. A smaller size (2029-A) comes for \$3



2030. This baby doll is fully dressed from top to toe. She may be had for \$15. 2031. The little white enamel high-chair is \$2.75



2032. An enchanting push toy is this clown with bells. It is of solid wood, hand-made and attractively colored. It is priced at \$6



2033. A proud swan tops this gorgeously colored aeroplane, which is of wood, hand-made, and unbreakable. \$6.50

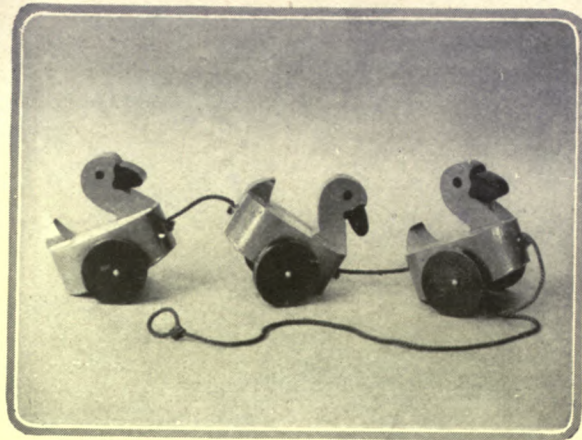


2034. Ten elephants just waiting to be knocked down. This alluring set of ten-pins is attractively painted and comes at \$12

TO PUT UNDER THE STOCKING

Eight Unusual Gifts That Will Bring Cheer on Christmas Morning

More toys will be found on pages 60 and 82

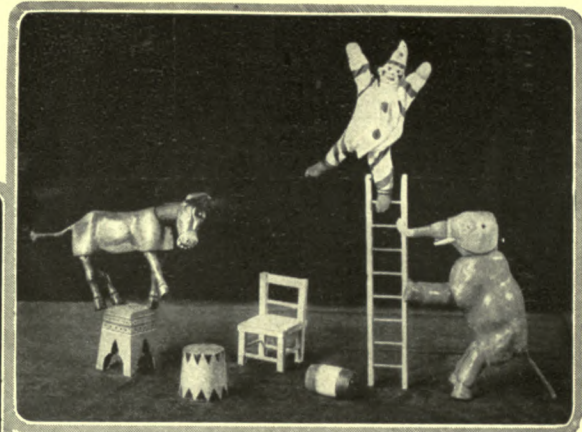


2036. These three ducks are an admirable toy for the kiddie whose greatest delight is something to pull. They are hand-made of solid wood and painted bright yellow with red beaks and wheels. \$2.50



2037. A quaint ark, Mr. and Mrs. Noah and the animals following "two by two," make the perennial Christmas gift of toyland. This is the smallest size and may be had for \$2.50

2035. A band-wagon of gaily painted wood that plays many tunes on the small victrola inside, \$15. Extra records 10c each



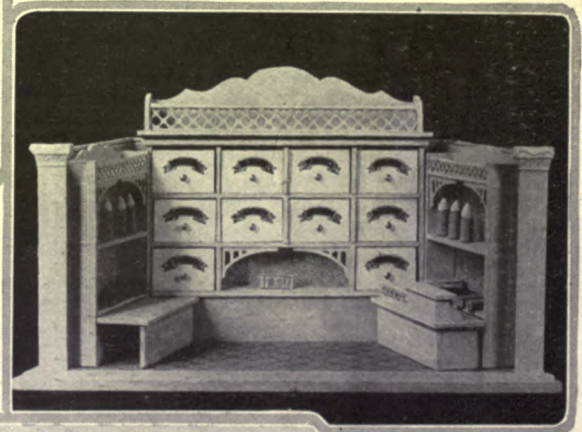
2038. A Humpty Dumpty circus that can do enough tricks to fill three rings. The clown and animals are jointed and unbreakable and can be arranged in hundreds of positions. \$6



2039. This small hand-organ plays two airs. It is \$4. 2040. The monkey is separate and is made of soft, white felt. \$3



2041. There are three Humpty Dumptys to have a great fall in this bowling set that comes for \$6



2043. Playing store will always be a prerogative of childhood. This store, with ten drawers to hold merchandise, is \$6.50

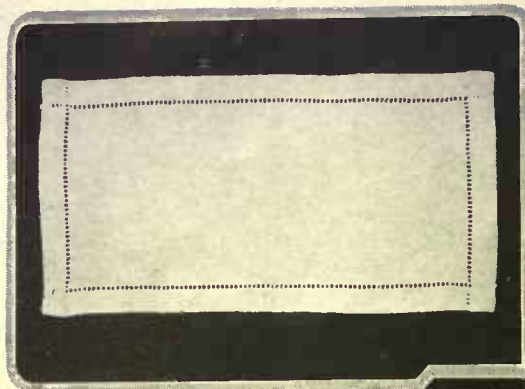


2042. The aeroplane on the right is made by the Japanese. It is extremely light and will actually fly. \$2.50

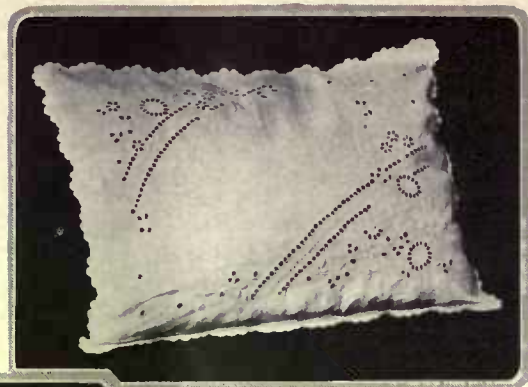
2042. This toy aeroplane is made of elastic and the thinnest silk. When started it will fly 15 feet. \$2.50

LINENS MAKE WELCOME GIFTS

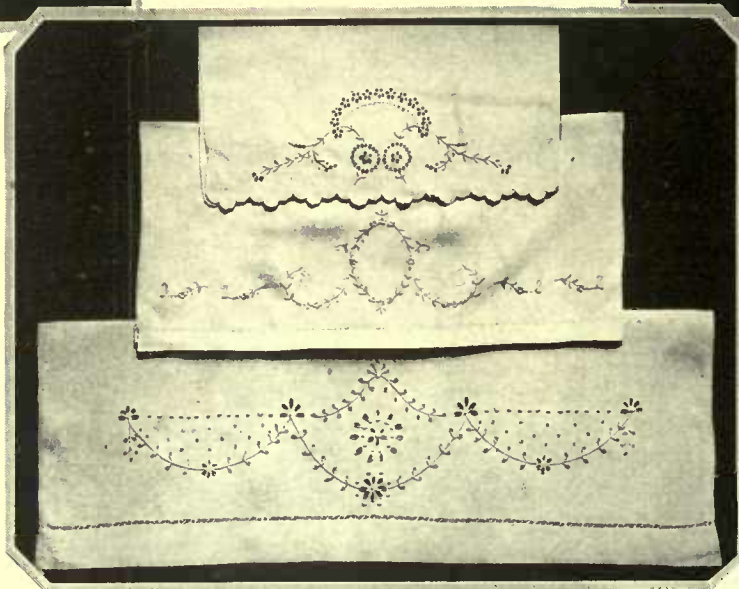
Before ordering kindly consult page 58



2043A (Above) A tea napkin small enough to be unusual, is made of natural colored linen. It is 9" by 5", is hemstitched by hand and makes a charming gift. The price is \$9 a dozen

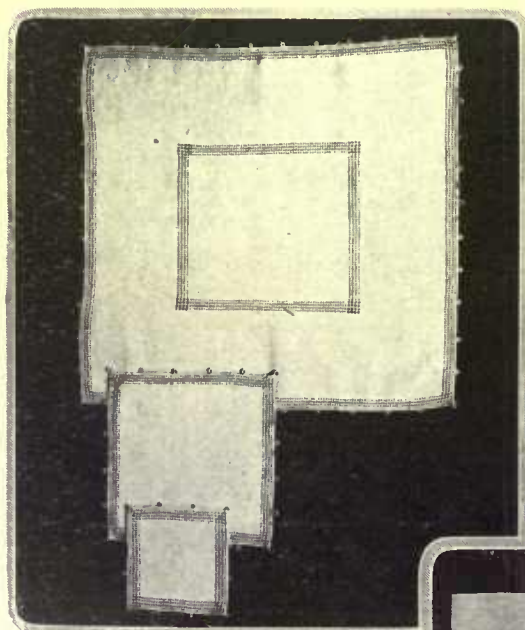


2044. A lovely hand-embroidered pillow case for a lingerie pillow is this one shown above. It measures 13½" by 17½" and is of fine handkerchief linen. It may be had at \$3.25



2045. (Above center, beginning at top) Madeira-embroidered towel, 12" by 16", \$3.25 each. 2046. Hand-embroidered towel 20" by 36", \$4 each. 2047. Spanish-embroidered towel of momie cloth 27" by 40", \$9 a piece

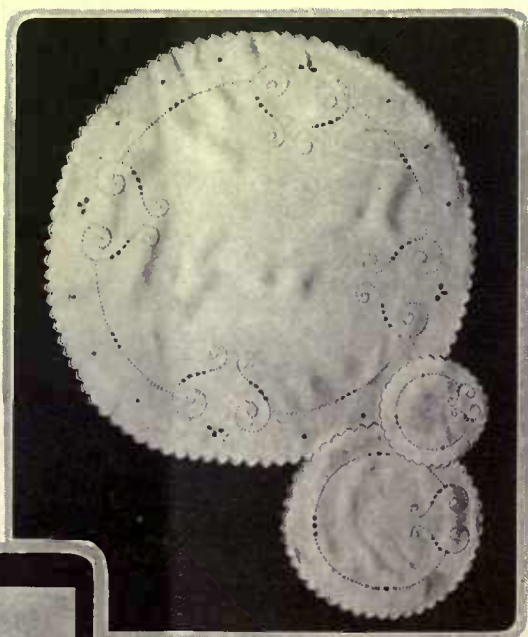
2048. (Below center) Hand-embroidered guest towel with Italian cut-work and filet lace, 15" by 26", \$7 each. 2049. Oporto towel, 15½" by 23", \$3 each. 2050. Madeira-embroidered towel, 14" by 21", \$2.50 a piece



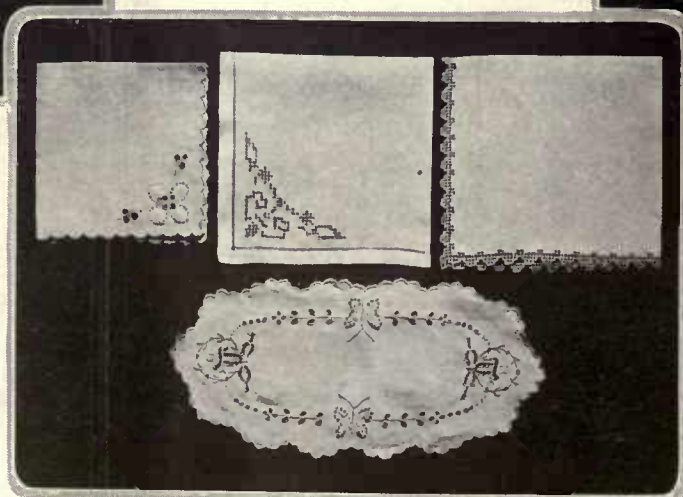
2052. (Above) This luncheon set consists of thirteen pieces of hand-woven Italian linen in natural color, with stitching to match, or in blue. \$26 the set



2051. (Right) A Madeira hand-embroidered luncheon set of thirteen pieces. The work is done on fine linen and makes a charming gift. \$9.50



2053. (Left) Madeira-embroidered tea napkin, \$11.50 a dozen. 2054. Mosaic embroidery and hemstitching, 13½" square, \$16 a doz. 2055. With filet edge, \$19.50 a doz.



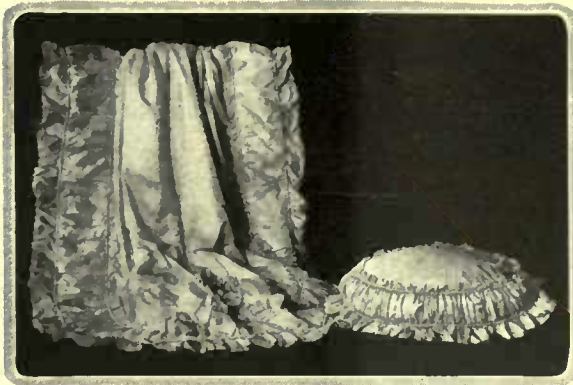
2056. (Left) This Madeira tray-cover measures 6" by 12". It is done on fine linen and charmingly embroidered. It may be had for \$1.75



2057. Crystal perfume bottles, 5" high, are \$10 the pair



2057. This crystal bottle has a gold top and encrusted gold bands



2059. A beautiful throw for a chaise longue comes in old-rose taffeta edged with a picoted ruffle. Silk flowers in pastel shades add a finishing touch. \$73. 2060. Oval pillow to match, 22" long, \$27

2058. A breakfast set in the lovely lustre ware in soft blue lined with gold or orange with mother-of-pearl lining is \$30

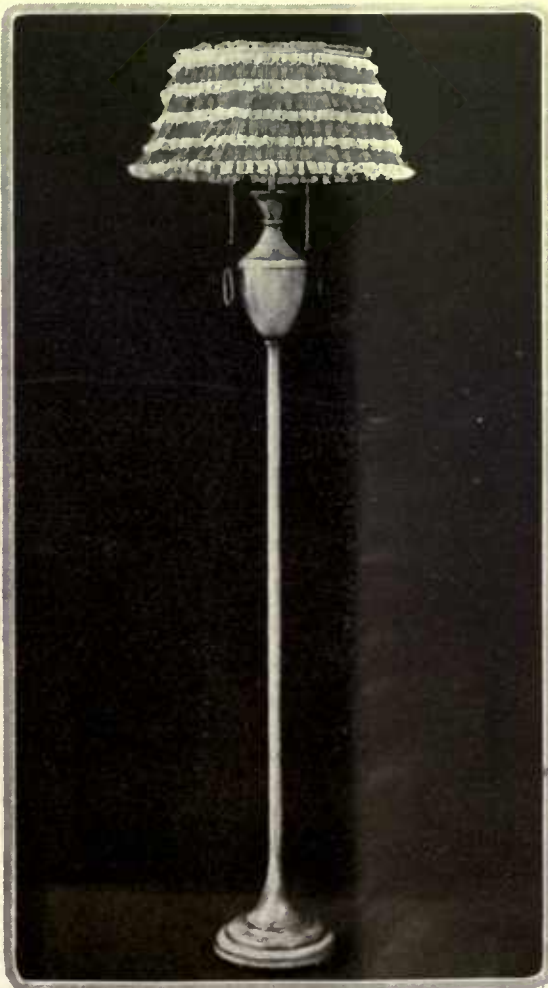
REMEMBRANCES FOR THE BOUDOIR



2061. For this heart-shaped pillow the embroidered batiste case is \$4.75. The pillow is \$1.25 and the silk slip \$2.10. 2062. Madeira embroidered pillow-case complete with silk-covered pillow, \$13.50



2063. A delicate French mirror that would be charming in a boudoir. It is 16" by 20" and a lovely combination of gilt and old blue. \$20



2064. Above is a coffee pot, sugar bowl and cream pitcher in one, in American Sheffield plate. It is 6" high and \$6.95, plus 35c tax

2065. The pottery lamp shown on the table is colored to match any room. It has a soft glaze. \$15. 2065-A. Italian paper shade, \$9

2066. (Left) This lamp is turquoise blue and gold, 5' high and \$42. 2066-A. The shade is of pleated ruffles in lace and turquoise silk, \$60



TO GIVE TO A MAN

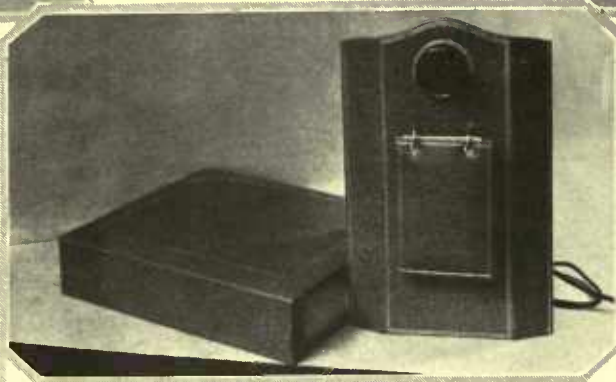
Before ordering kindly consult page 58



2067. These nickel trimmed ash trays are lined with colored enamel. There are four in the set and the colors are red, blue, yellow or dark green. Set complete, \$5



2068. A most effective gift is this three-piece sterling silver set, hand hammered. Clothes brush, \$17.50, tax 88c; hair brush, \$24.50, tax \$1.23; comb, \$7.50, plus 38c tax



2069. A leather set consisting of telephone shield, memorandum pad and cover for the telephone book. The colors are blue, green, violet or pink. \$19 the set



2070. (Above) To hold hot water is this hammered Russian pot, 6½" high. It is of copper and unusually attractive. \$6.50



2073. The door knocker pictured above is Colonial in design and of heavy brass. It makes a charming gift and may be had for \$4.50



2078. The candelabra below is a reproduction of an antique. 13½" high in brass, \$6

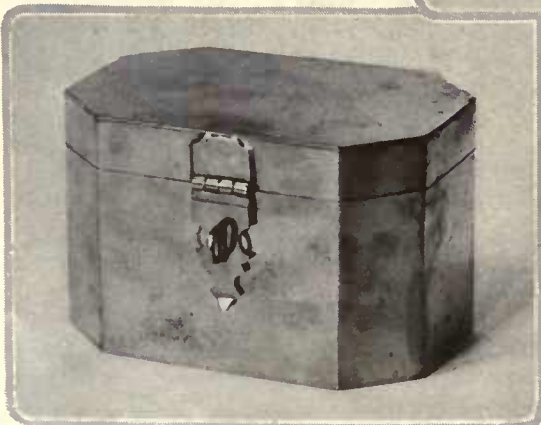


2071. The unusual candlestick shown at the left is 11½" high. It is brass, with a bell in the center. \$10 the pair

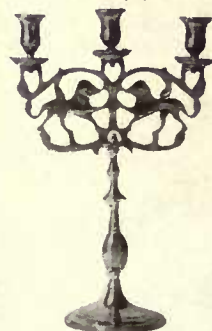
2074. (Left) Mahogany table, \$11.50. 2075. Silver plated box, \$13.50, tax 68c. 2076. Humidor, 10" long, \$40



2077. (Below) This collar case is of seal grain leather in black. It is lined with silk and may be had for \$5



2072. (Below) A brass cigarette box 4" by 3" with octagon corners. \$2.50. 2072A. 5½" by 3½" for \$3.50



FOR MANY OCCASIONS

In ordering kindly
consult page 58



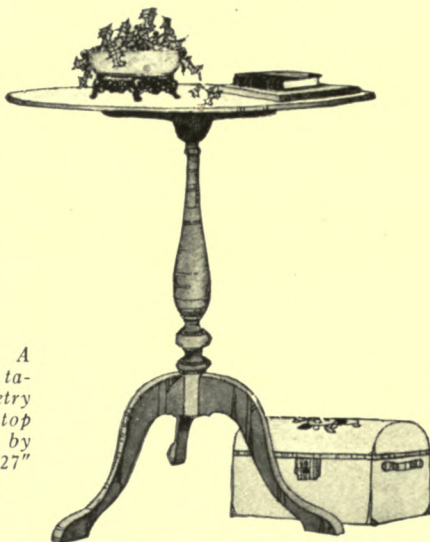
2079. A welcome gift would be a year's subscription to the "Gazette du bon Genre." It is Parisian to the last word and invaluable to anyone interested in designs and the application of color to form and fabric. \$32 a year. Single copies \$4



2080. A brilliantly colored china bird makes a charming decoration. The one shown here is \$15



2080. A side view of the same china bird. A pair of these would be lovely on a mantel. \$30 a pair



2081. (Right) A mahogany tip table with marquetry inlay. Oval top measures 14" by 22". It is 27" high. \$20

2082. (Right) A plain Colonial brass candlestick that is always in good taste. It is 11" high. \$8 the pair



2083. (Above) This candlestick is of hand-wrought iron. The price per pair with orange candles is \$4.50



2084. (Below) An antique Italian chair in walnut finish with carved urn in back and rush seat. \$60



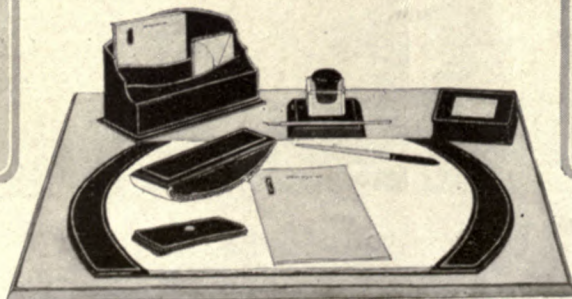
2085. (Above) This wicker breakfast tray comes in pastel shades. The stencil design is done in delicate colorings. \$20



2086. A painted tin cigarette box that may be had in any color with flower decorations. It is priced at \$3.50



2087. (Above) A folding table that is painted deep, dull blue. It has a cloisonné design in colors on both the upper and under sides. \$25



2088. The very attractive seven-piece desk set shown at the left is of excellent quality tooled leather. It comes in navy blue and is priced at \$18.50



Paper white narcissi can be brought into bloom if planted in pebbles and water

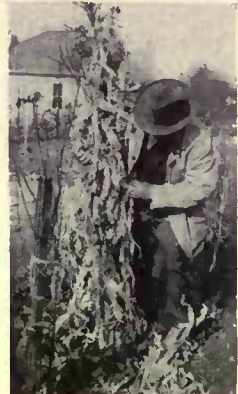


After the bulbs are set in the pebbles, the bowl is nearly filled with water



Put the bowls in the dark for several weeks to promote root growth

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.</p>						
<p>5. 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 passible in bad weather.</p>	<p>6. Do not neglect to provide for those friends of the garden, our birds. Feeding boxes may be placed where the birds will be out of the reach of cats. Suet tied to the branches is attractive to several species.</p>	<p>7. All the garden tools and implements should be thoroughly cleaned, coated with a cheap oil and put away for the winter. Those that are in need of repair should be attended to now while outdoor work is slack.</p>	<p>8. 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.</p>	<p>9. If cold weather prevails it is well to look over the vegetable trenches to make sure that the frost is not getting in and injuring the roots. Plenty of leaves piled on top is the best protection for the winter.</p>	<p>10. Grapevines can be cleaned up and pruned at any time in the winter, such as dahlias, canna's, gladioli, the loose bark and wash the canes with a good strong soap insecticide or spray them with an oil spray to destroy larvae.</p>	<p>11. Look over the tender bulbs that are stored for the winter, such as dahlias, canna's, gladioli, etc. Frost will surely destroy them, while too much heat or moisture will start them into growth before planting time returns.</p>
<p>12. Frames in which semi-hardy plants are being wintered, or frames that are used as growing mediums, should have some kind of covering. Loose hay may be used, but the best covering is jute mats.</p>	<p>13. 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.</p>	<p>14. Do not scrape the bark on trees to destroy insect pests—it is impossible to get into the crevices where insects hibernate, and in many cases the tree is injured by removing the green outer bark. Use stiff brush.</p>	<p>15. Rhubarb may be forced in the cellar or attic of the dwelling by planting good-sized clumps in barrels or boxes and placing them beside the furnace or chimney. The soil should be kept moderately moist.</p>	<p>16. Successional sowings of those crops in the greenhouse that require it, such as lettuce, beans, cauliflower, spinach and radishes, should be made. Rhubarb and endive may be started under the benches.</p>	<p>17. Plants that are growing in benches, such as carnations, roses, antirrhinum, etc., should be pruned and cleaned by washing them with strong insecticides. Remove some of the top soil afterward and replace it with fresh earth.</p>	<p>18. 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.</p>
<p>19. At this season of the year it is necessary to fertilize indoor cucumbers and tomatoes to assure fruit. Collect the pollen in a spoon and distribute it to the other blossoms with a camel's-hair brush.</p>	<p>20. Boxwood must be protected, else it is very apt to winter-kill. Burlap covers, pine boughs or any material that will keep out the sun but admit air may be used for this purpose. Apply it now.</p>	<p>21. 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.</p>	<p>22. Melon frames, tomato trellises, garden seats and other wooden garden material should be painted. Use good paint, and where necessary apply two coats. This is considerably cheaper than constant renewals.</p>	<p>23. Celery is one of the best winter salad plants. It can be forced in any ordinary cellar by planting the roots in boxes and keeping them dark. They can also be grown outside in trenches filled with hot manure.</p>	<p>24. The foliage of house plants must be kept free of insects. Sponging the leaves with a soap solution to which a good tobacco extract has been added will destroy white scale, red spider, mealy bug and green fly.</p>	<p>25. This is the time to plan and even install 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.</p>
<p>26. The value of the land-seeping 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.</p>	<p>27. 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.</p>	<p>28. Vegetables of all kinds that are stored in cellars should be looked over with the purpose of removing any decayed tubers there may be. A few bad ones will soon cause considerable damage to the rest.</p>	<p>29. 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.</p>	<p>30. The planting of deciduous trees and shrubs may be continued just as long as the weather permits. Mulching heavily after planting will prevent the penetration of frost if it should come soon.</p>	<p>31. 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.</p>	<p>From out the white and putting storm I hear the snowbird's cutting; The sheeted winds stalk o'er the hills, And fast the snow is falling. —John Burroughs.</p>



Cornstalks make an excellent winter protection for tall growing tender things



Celery stored in an outdoor trench covered with leaves will keep for winter



Bring the bulbs into the light only after their roots are well developed

WAL', here's another year gone by, an' I'm still in the ring, purty near as chipper as ever. Reckon I wouldn't be, though, if 'twarn't for my buck-saw an' stack o' cordwood out thar by the woodshed. They keep my blood a-movin', them things do, an' my mind from gittin' stale. I can work the ol' saw an' chaw terbacker an' recollect' all to onet, so it's a darn good gen'ral sort o' exercise. They say as how the Kaiser took to sawin' wood after he run away out o' Germany, an' while I don't know nothin' 'bout his chawin' terbacker, I bet he did do a whole lot o' thinkin' back while he was a-cuttin' up them Dutch logs. Me an' him's mighty diff'rent, though, 'cause my woodpile thoughts're pleasant, while his'n mus' be kinder onwelcome. To hear some folks talk ye'd think thar ain't no fun in cuttin' up wood, but I cal'l'ate they ain't never really done it. Thar's the voice o' the saw, fer one thing—just deep an' rough-like as ye straighten yer arms out, an' then low an' soft as ye pull 'em back. The smell o' the sawdust is mighty nice, too, 'specially from the birch an' hick'ry; an' I never git tired o' seein' the little spurt o' yallerish white that comes out o' the cut with ev'ry down stroke. Ye saw an' rest, saw an' rest for an hour or so, an' when ye git through ye put on yer coat an' mittens ag'in an' feel like all the snow an' cold Old Man Winter can bring ain't a-goin' to count fer nothin' ag'in that cracklin' blaze ye're goin' to have in the big settin' room fireplace.
—Old Doc Lenmon.



For the perennial bed or tender shrubbery border dead leaves inside a netting inclosure are a good winter protection. Apply them after the ground has frozen



A week or two in the sunlight will bring out the narcissi blossoms



A mulch of well rotted manure will serve the double purpose of enriching the soil and preventing the destructive alternate freezing and thawing of winter



KRANICH & BACH GRANDETTE

*"The Grand Incomparable
—In Miniature"*

INCOMPARABLE for every musical essential, from sympathetic responsiveness to an unapproachable purity, sweetness and volume of tone—the honored product of half a century's piano-creating achievements.

Despite its diminutive proportions, the Grandette is the marvellous rep-

lica of the Kranich & Bach Concert Grand, having identically the same grand action and delightfully free, wondrously balanced touch.

Yet it requires but a trifle more space than an upright—measuring less than five feet in length, adding an impressive, delightfully decorative note to any interior.

THE Booklet of the Grandette, together with address of nearest Kranich & Bach showrooms, gladly forwarded on request.

KRANICH & BACH
ESTABLISHED 1864

235 East Twenty-third Street, New York
215 South Wabash Avenue, Chicago, Ill.

HOW TO ORDER THE GIFTS THAT HOUSE & GARDEN SUGGESTS



C-61—A charming table decoration in purple, amber or celeste blue glass. The candlesticks are 10 in. high and cost \$15. The bowl to match is 12 in. across with a wrought iron stand in brown or verde green. Bowl, \$12. Stand, \$8.50. Complete with candles, \$35.00.

FIRST AID TO CHRISTMAS SHOPPING

GIVE gifts with a definite value in home adornment. Give gifts with the smart distinction which Ovington gifts possess. You may order by mail with the sure assurance that your gifts will be charming in themselves, carefully packed and correctly sent.

Catalog "C" will be sent upon request.



C-76—The "Thinker" as a bookend—handsomely finished in either bronze or verde green. Standing 9 in. high, these are priced at \$10.00 a pair.



C-87—A Colonial silvered water pitcher of antique lines holding 2½ pints. Price, \$7.50.



C-201—This chocolate set of six chocolate cups and saucers and one chocolate pot is of Lenox china in ivory tone and decorated with the "Mino" design. Price, \$22.50.



C-46—This oval mirror has a handsome carved frame and shield top finished in antique gold. Measures 13¾ in. wide by 29½ in. long. Price, \$20.00.



C-228—One of our newest Allies has sent us this unusual carafe and tumbler made of amber glass in a sparkling iridescent finish. Stands 8 in. high and costs \$7.50.



C-300—Ash tray of brown colored glass richly decorated with a gold inlay design of lines and flowers. 3 in. high, \$5.00. Same ash container in jet black glass inlaid with a bird and vine design in silver, \$2.50.



C-73—This solid mahogany tea wagon becomes a good sized tea table with its top tray of mahogany and glass. As a wagon the top measures 17 in. wide x 27 in. long. As a table 27 in. wide x 38 in. long. The price is \$55.00.



C-244—This black glass jar is decorated in silver with a bird and flower design, being worked on both sides and with silver handles and silver band about the top and base. 10 in. high, \$5.00. 12 in. high, \$7.50.

Mail orders promptly filled

OVINGTON'S

"The Gift Shop of Fifth Avenue"

312-314 Fifth Avenue Near 32nd Street New York

HOUSE & GARDEN, as you will see on pages 48 to 55, has taken the one sure way of arranging that you do your Christmas shopping early. It has done it for you. That is, it has done all the difficult part, which means going about in shops and making selections; the only thing that you need to do is to decide what you want and follow the directions below.

House & Garden is going to make every effort to purchase for you exactly the mahogany table or leather desk set or anything else that you may select from these pages as your choice. But it asks you to remember that stocks of goods are far below the normal to-day and that no manufacturer knows when his next strike is due. Therefore, in case the preferred stock should be exhausted be-

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

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

IMPORTANT NOTICE

ORDER these gifts by number. Full instructions for ordering are given on this page. Order your gifts at the earliest possible date. Christmas stocks are limited this season and every day that you put off your ordering lessens your chance of obtaining what you want and of having it delivered on time. Those who order first will be served first. Every order will be numbered and filled in the order of its receipt by the Shopping Service.

November 15, 1920.

House and Garden Shopping Service,
19 West 44th Street, New York.

Enclosed is my cheque* for forty dollars, for which please send by parcel post the following articles to

Mrs. Arthur James,
255 Elm Street,
Austin, Tex.

No. 2001—Colonial mahogany mirror, December House and Garden, page 48. \$25.

No. 2011—Colonial brass andirons, December House and Garden, page 48. \$12.

My Second Choice**

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

No. 2012—Pottery bird, December House and Garden, page 49. \$2.

No. 2041—Humpty Dumpty bowling set, December House and Garden, page 51. \$6.

Very truly yours,

Margaret James.

* Or draft or money order.

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

House and Garden will buy for you, without charge for its services, any article mentioned in its Christmas gift section. When ordering, give the order number of the article, the number of the page, and, when necessary, the size and color desired.

Write Plainly. It is advisable to print your name and address. When ordering articles to be sent to another person, give both your own address and that of the consignee.

Remittances. As a purchasing agent, the House and Garden Shopping Service cannot send articles C. O. D. or carry charge accounts; nor can we charge purchases to individual accounts at the shops. Send cheque or money order to cover the cost of articles ordered. If the price is not known, send an approximate amount, and any balance will be refunded. Cheques should be made payable to "The House and Garden Shopping Service."

Deliveries. Wherever possible, and unless otherwise requested, all orders will be sent by insured parcel post. Many shops today charge postage,

and as the amount varies with the weight and distance of shipment, it will simplify the transaction if a sufficient sum is added to the original remittance to cover these charges. Any overpayment will be refunded. Articles such as glass and furniture require special crating, for which an additional charge is necessarily made.

When Ordering Articles. Give the fullest possible description of what you wish, but rely to a reasonable extent upon the shopper's discretion.

Returned Articles. Articles returned for exchange or refund should be sent to the House and Garden Shopping Service, 19 West 44th Street, and not to the shop from which they were purchased. We cannot be responsible for delays in adjusting accounts unless this rule is strictly complied with. In exceptional cases, when an article is not exchangeable, the purchaser will be notified before the actual purchase is made.

Telegrams. It is sometimes necessary to communicate by telegraph. When it is obviously to the sole interest of the purchaser, the telegrams are sent collect.

HOUSE & GARDEN SHOPPING SERVICE
Nineteen West Forty-Fourth Street, New York



"Is Breakfast Almost Ready?"

Christmas 1920

will be one that Mother will remember during the years to come if you give her a set of beautiful, silver-like

"Wear-Ever"

These bright, cleanly utensils will make more cheerful the hours she spends in the kitchen.

"Wear-Ever" in the kitchen indicates a thorough appreciation of the influence of this important room upon health and happiness.

"Wear-Ever"

Aluminum Cooking Utensils

are so bright and cleanly that food prepared in them is always appetizing—always seems to taste better than food prepared in ordinary utensils.

"Wear-Ever" utensils are made without joints or seams in which particles of food can collect. Cannot chip—are pure and safe.



Replace utensils that wear out with utensils that "Wear-Ever"



Look for the "Wear-Ever" trade mark on the bottom of each utensil

Write for free booklet, "The 'Wear-Ever' Kitchen," which tells how to save fuel, food and work. Address Dept. 36.

The Aluminum Cooking Utensil Co., New Kensington, Pa.

In Canada "Wear-Ever" utensils are made by Northern Aluminum Co., Ltd., Toronto, Ont.



The more modern a home is in its furnishings, the more certainly "Wear-Ever" will be found in its bright, cheerful kitchen



Vases for Flowers

An Important Silver Vase

Mark H. G. M. 12-20

Engraved decoration of entwined leaves and flowers with bow-knots, after the style of the French Louis periods. Gray finish.

Sizes ranging from 10 to 20 inches in height.

Portfolio of Designs upon Request
Vases Forwarded for Approval

J. E. Caldwell & Co.
Jewelers Silversmiths Stationers
Philadelphia



2089. This doll is completely dressed and her frock is made of pink or blue gingham. \$15

SEEN IN THE SHOPS

More toys will be found on pages, 50, 51 and 82
In ordering kindly consult page 58

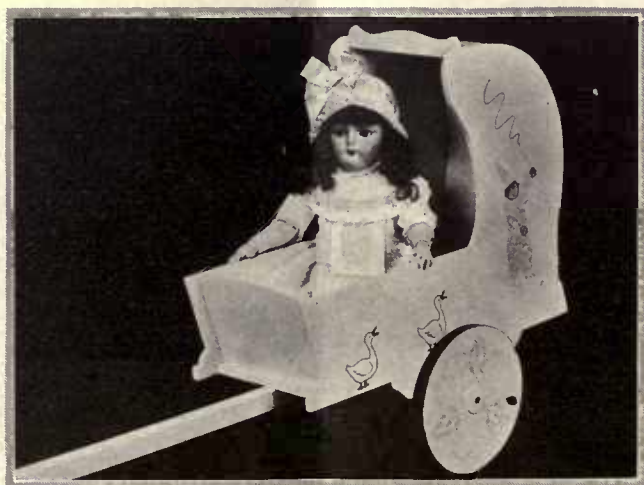


2090. An entertaining clock that is also a picture puzzle. On one side are Arabic numerals, on the other, Roman. \$2



2091. (Above) The object of this game is to throw the ball into the space marked 100. Try it! The price is \$2.50

2092. This frog may not jump as far as Mark Twain's, but his appearance is gayer. He may be had for \$1 only



2093. A well-made doll's go-cart of white enameled wood, decorated with ducks and gay blue clowns. It is \$8.50. 2094. The doll is completely dressed and wears a rakish little knitted cap. She is priced at \$11

Studebaker

SEVEN-PASSENGER BIG-SIX

Basing your purchase of a car on actual value comparisons, your judgment will tell you which shows the greatest care in workmanship — which offers the most in equipment and appointments. Demonstrations will give you the "feel" of the car and tell their own story of performance. The reputation of the manufacturer is your guarantee of quality.

With unexcelled manufacturing advantages and large quantity production — Studebaker is able to offer cars of sterling high quality at prices that make them the most exceptional values on the market.

60-horsepower detachable-head motor, 126-inch wheelbase, insuring ample room for seven adults.

*All Studebaker Cars are Equipped with Cord Tires
—another Studebaker Precedent*



LIGHT-SIX

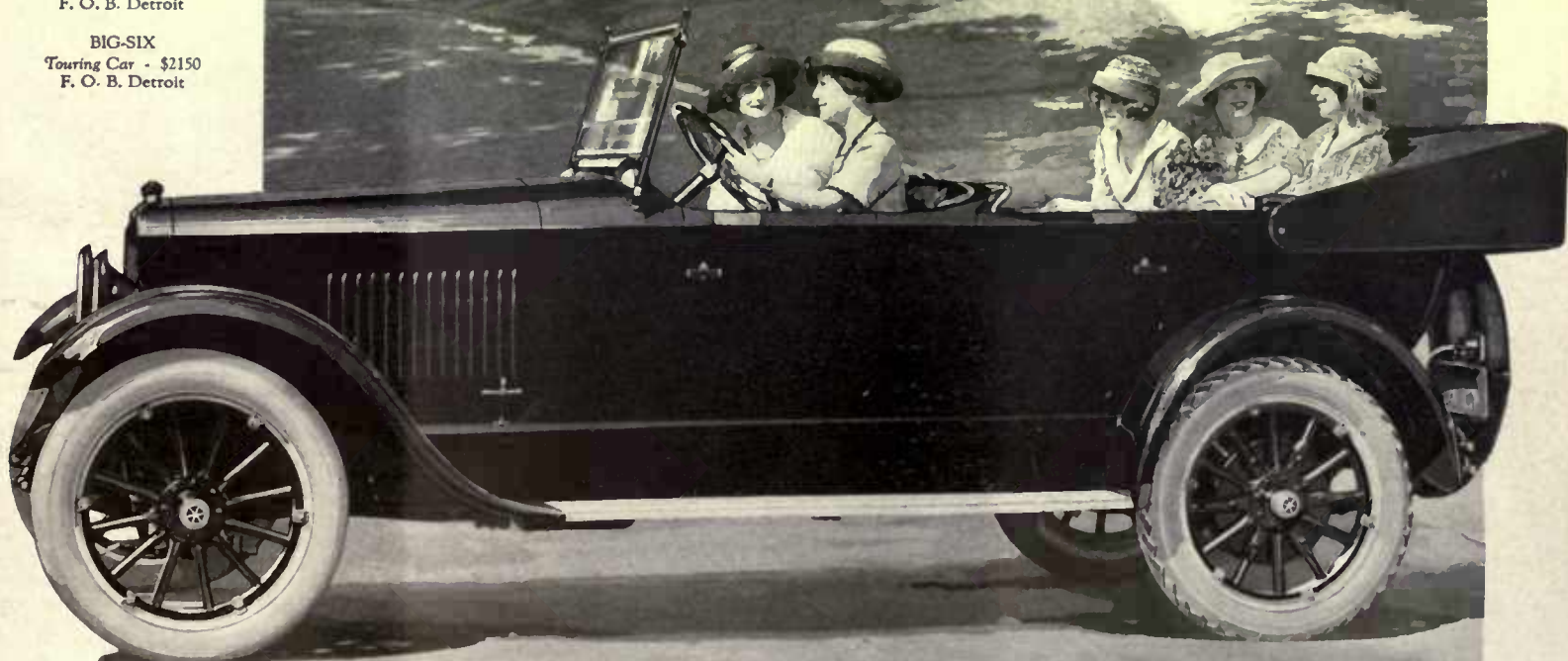
Touring Car - \$1485
Landau-Roadster 1850
Sedan - - - 2450
F. O. D. South Bend

SPECIAL-SIX

Touring Car - \$1750
2-Pass. Roadster 1750
4-Pass. Roadster 1750
Coupe - - - 2650
Sedan - - - 2750
F. O. B. Detroit

BIG-SIX

Touring Car - \$2150
F. O. B. Detroit



"This is a Studebaker Year"

Pargetry Inside the House

(Continued from page 44)

Parge, as the term was understood by the 16th and 17th Century English artisans, who wrought decorations as well as plain surfaces in it, was a material very similar to the parge or plaster now used for parging or coating the inside of flues. It was an ordinary plaster composed of sand, lime and hair, to which mixture was added a certain amount of cow manure and road scrapings, which latter ingredients seemed to increase its tenacity and toughness, possibly reduced its brittleness, and imparted a creamy tone less trying to the eye than a glaring white. At times a good deal of grit was left in the mixture so that the texture was fairly coarse. According to an old workman, whom Mr. Lethaby quotes, the "old material was well washed, beaten, stirred, and tested so carefully, and for so long a time, that, when laid, it was as tough as leather."

How It Was Applied

Parge was used for both exterior and interior work, and in each case served sometimes as a covering for plain surfaces, sometimes as a vehicle for modelled decoration. The parge for exterior work was commonly more coarse than that for use indoors. In either case it was laid on in the usual manner with floats and the decoration wrought afterward *in situ*, while the parge was still "green" and workable, being either modelled by the fingers and moulding too's of the plasterer, or else pressed with moulds or dies and finished off by hand.

The modern reproductions of old parge work are very commonly made by taking impressions from the originals, fashioning moulds therefrom, and then turning out fac-simile casts *ad libitum*. These casts are usually constructed on a canvas foundation or backing, are thin and comparatively light in weight, and can be easily transported, fixed in place, and the joints then smoothly plastered over. In the case of ceilings, the sections are cast in a size convenient to handle, fitted together in place one by one, and the joints concealed as just indicated. This method has the advantage of ease and cleanliness in handling and also admits of unlimited commercial multiplication, so that the decorative resources of pargetry are brought within ready reach of any who may desire to avail themselves of this form of embellishment. It has also the merits of accuracy in execution and of archaeological fidelity to type.

The examples of parge decoration shown in the accompanying illustrations were all cast in the manner just alluded to and were made by maimed ex-service men, but are to a great extent the result of modern design based upon the old traditions, the originals or moulds being made by an experienced craftsman.

The drawbacks attaching to cast parge are not serious, and in order to avoid or eliminate most of them it is only a case of being forewarned. There is the danger, of course, that the makers will not sufficiently heed the character of the mixture and will be tempted to use plaster of Paris instead of sticking strictly to the original formula, and will thus reproduce merely pattern without securing the quality of texture and color that imparted so much of the charm to the old work. This danger it is easy to dispose of. Nor can one expect to find in cast work the same degree of spontaneity, the same engaging little irregularities and whimsicalities, the same ingenious adaptation to odd spaces, as in the parge work wrought *in situ* by the trained craftsman modelling as he goes, using only his fingers and the simplest of graving tools.

But this limitation is not at all serious if those who employ the cast parge work show at all an inventive spirit in the varied combinations it is perfectly possible to devise. The chief pitfall to avoid is that previously noted—wrong mixture and the resulting unsatisfactory color and texture—for upon the mellow color and vigorous texture of parge depend not only its intrinsic charm, but also its fitness as a medium for expressing a certain robust type of pattern, and its scope of satisfactory combination with other materials.

There is no reason why parge work wrought *in situ*, with its straightforward technique and its broad field for originality of design and individuality of interpretation, should not be revived as a recognized branch of craftsmanship, and hold a place of esteem quite as much as woodcarving, ironwork, or any of the other accessories of architecture, and that, too, on a basis sufficiently commercial to afford the necessary encouragement to the craftsman. There is also ample scope for cast work from modern designs, as the illustrations show.

The places in which decorative designs in parge may appropriately be used are the surface of the ceiling, in whole or in part; the upper wall surfaces, as much or as little as may be desired; the cornice and frieze; chimney-pieces and overdoor spaces; lunettes at the ends of vaults, and the sides of window reveals—in short, almost any place where it is proper to employ a plaster surface.

The possibilities of design suitable to expression in parge are limited only by the technique demanded by the nature of the material, and by the character of the particular place to be adorned. Conventionalized and bold devices, simple rather than complicated, of fruit, foliage and flowers; scrolls, strapwork and tendrils; birds and beasts whose forms can be indicated in vigorous silhouette; vases and urns; geometrical patterns and ribbings; stars, fleurs-de-lis, shells, and other heraldic or symbolic motifs; cartouches, panels, and medallions—all of these and many others of kindred nature lend themselves to successful rendering in parge.

Inherent Limitations

What is the general character of parge decorations may be seen from the illustrations, but emphasis, too, must be laid on the fact that, as parge when properly composed is a heavy, full-bodied and fairly coarse material, it is not a suitable medium in which to attempt fine lines and sharply-incised, minute, crisp, or undercut details, such as are found in late 17th or 18th Century plasterwork, or in the delicate creations of the Adam period. If the essay be made to translate such motifs into parge the result will not only be indistinct and lack emphatic definition, but will be flat, weak and unconvincing. Designs of this sort require more suavity of surface and substance than parge should have.

If, on the other hand, the quality of the parge be altered and slicked down to admit of a technique foreign to its original nature, the very *raison d'être* of pargetry is destroyed. Its use then becomes merely an affectation. One might as well have done with it at once and use plaster of Paris or compo instead, media much better for accurate finish and sharp detail. The material has its own inherent proprieties in the realm of design, proprieties which anyone with a feeling for texture in relation to design will appreciate and respect. Much of the attraction of parge lies in the seemly combination of texture, substance and pattern, and if this

(Continued on page 66)

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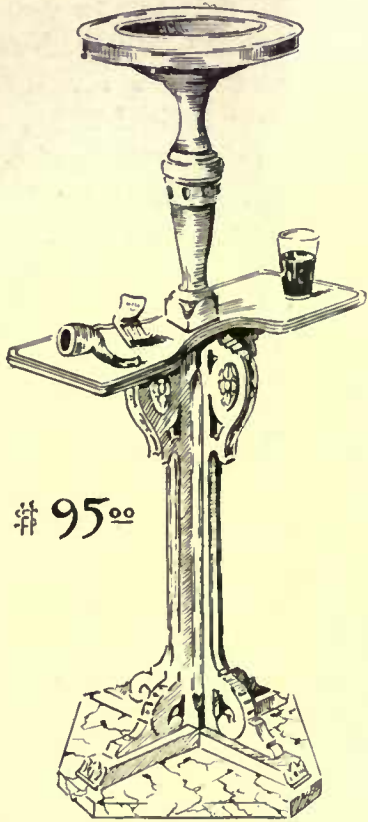
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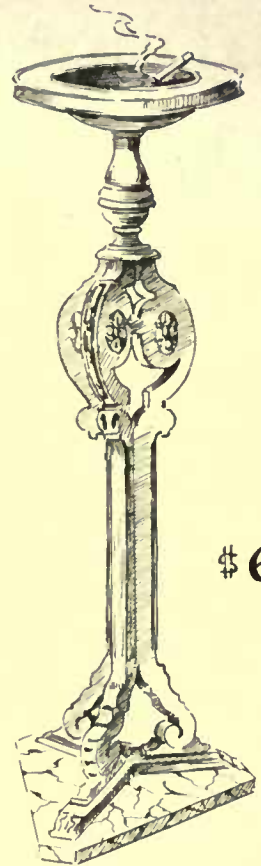
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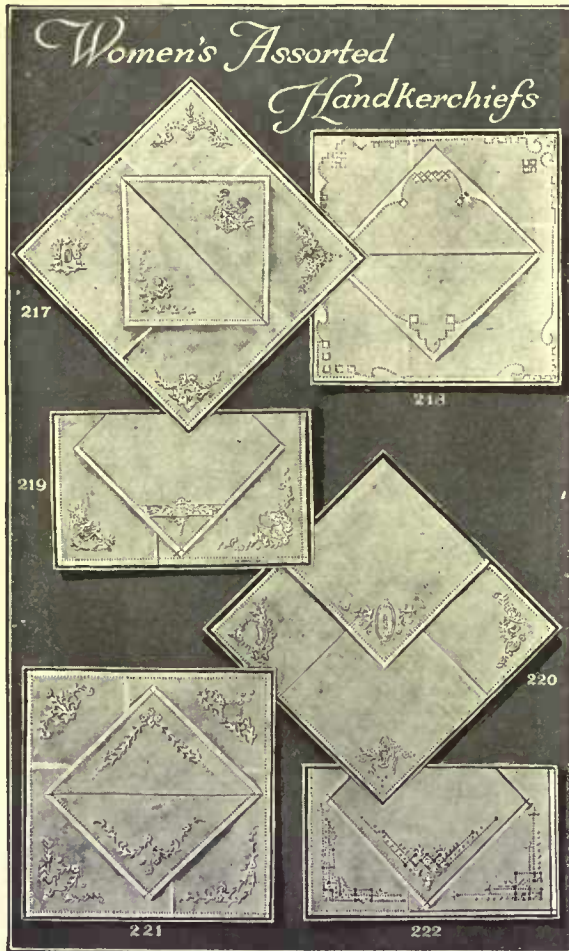


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Pargetry Inside the House

(Continued from page 62)

consistency be violated, the spell is broken.

Although the warm cream tone and the low relief of parge are beautiful in themselves, the enhancement of color and gilding may be added with perfect propriety, both in actual effect and in strict accord with historical precedent, if it be desired. When color or color and parcel gilding are used they should, of course, be confined to the raised decoration and no shading should be employed, as the relief is sufficient to give the necessary gradations of light and shade, and a delicate use of shading would appear artificial and finicky.

Parge work may be appropriately used in conjunction with oak or deal panelling, or with stone. It is a sturdy,

full-bodied, vigorous-textured substance and accords with these materials. It is a mistake, however, to use it with mahogany, walnut, or painted woodwork as the nature of these materials seems rather to require plasterwork of smoother texture and more finished, crisp detail.

Judiciously used, parge work is a most valuable resource; study its nature and affinities, and then either accept it wholly or else reject it wholly, but don't try to modify and adapt it to a setting fundamentally unsuited to its genius. Above all, don't try to render parge designs in plaster of Paris. Such a course can result only in disappointment and failure, and in mischief to the reputation of parge.

A Bit of Normandy on the North Shore

(Continued from page 45)

The main house is at one corner of the square and the stables and horse stalls on the other. Each building is designed for a special purpose and harmonizes with the others.

One of the central features of the courtyard is the large vine-clad well. The well curb is of rough stone evenly set in mortar, and the roof over it is supported by four stout columns of masonry. There is a welcome invitation and an atmosphere of homelikeness in the very presence of vines' foliage.

The bareness of the stone and the somewhat heavy architecture of the buildings is relieved by a profusion of ivy and woodbine. Vines are not used to cover up or conceal the architecture, but the house needs their softening and toning effect.

On the highest part of the land, across the road from the farm colony, is the main house, one of the largest and most beautiful of the North Shore residences. This also was planned by Mr. Whitehouse with the assistance of Arthur Heun of Chicago.

The house is English in feeling, built of concrete and showing half-timber finish, with big sloping gambrels from which rise chimneys of more than ordinary size, attractive loggias and bay windows with small, diamond shaped panes. Massive stone pillars support the main entrance and porte-cochère. Over the house the tendrils of soft cling-

ing vines creep upward, lending color to the rough exterior. Window boxes add much to the picturesque beauty of the whole.

The garden also is English, containing features most harmonious with the rough landscape. Tall arrow-like trees which have been left in their natural state form a windbreak for the tender plants. All underbrush has been cleared away and wood paths lead in every direction, a delight to the botanist from the time of the first blue-eyed violet to the late glow of the goldenrod.

Within the box borders is an infinite variety of plants, the tiny bluebell, stately hollyhock and soft tinted roses, each adding its particular charm. In the center is a circular basin surrounded by graceful lilies, and dotted here and there with water lilies. Jets of water from the fountain splash softly into it. Rustic masonry is shown in the steps at the extreme right which lead to a lower terrace. Here is cunningly tucked away one of the most attractive of tea houses, thoroughly in tune with the natural surroundings.

It is an unusual estate, even among the many effective grounds found today along the North Shore. Its simplicity and marked novelty have been brought about through careful study of natural environment and a site which offers superb views of rocky headland, ocean and extensive woodlands.

Dwarf Fruits for the Small Place

(Continued from page 40)

their roots pruned while in a dormant state. However, it is well not to do this without the advice and assistance of a good nurseryman, as it is rather heroic treatment. The best soil for dwarfs is rich and contains plenty of ground bone, muriate of potash and guano. About 400 pounds each of the bone and potash, and 100 pounds of guano, are the right amounts for the average acre.

The delicious English Morello cherry grows particularly well when trained fan-shaped against the sunny side of a wall, while peaches do well also on the south side of a brick wall, as this retains the heat of the sun for some time after nightfall. Cherries grown on glass walls have long been a feature of gardening de luxe in Germany.

Instead of hiding your drying yard with ornamental vines, you might try a screen of plum trees trained to a single stem or cordon and planted close together. It will serve the two purposes of a screen and a source of delicious fruit for the table or preserving. Many

other practical places for these little trees will suggest themselves.

If you wish to grow dwarf fruit trees for ornamental use principally, there are no limits to the fanciful shapes which may be evolved by training the cordons on a flat surface. The most wonderful urns, animals and geometrical designs are seen in the large estate gardens of Europe. Any decorative scheme is within the reach of the amateur gardener if he will use patience, retarding the growth of the strong branches to enable the weaker ones to catch up, suppressing useless buds on strong parts and encouraging them on the weak. Depriving the too strong parts of light and removing fruit from the weak shoots to stimulate their growth will help in guiding the development of the tree.

There are endless interest and wonderful results to be had from this form of fruit culture. It is suitable for the humblest as well as the richest, and it becomes almost a duty in this era of shortage and high prices.



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A Remodelled Mill in Massachusetts

(Continued from page 39)

mere, blue-bordered, its cream center embroidered in pink, blue, pale green and lavender, lends a warm note to the room, duplicated by cretonne curtains.

Above, the guest room facing the hills shimmers with harmonious tints of green. Cretonne curtains of pale green deepening into darker shades reveal pink water lilies among their leaves. Behind them are filmy curtains of palest yellow. Quaint furniture is painted a darker green, and rag carpets cover the floor.

Another chamber, looking down on the stream and double terraces, being of necessity boyish, has hangings of willow design with yellow daffodils among grayish stems. Yellow walls panelled lightly with brown, and brown old furniture, render the room both gay and serviceable. But with all this simplicity throughout, there are porcelain tubs in the mill today, electricity and a modern range, comfortable armchairs, deep lounges plentifully supplied with cushions, and every invention which lightens labor and precludes dirt.

The exterior of the mill is of equal

importance. A garden of delight is in the making. Already tall hollyhocks blaze against the gray walls. Japanese iris raise pale faces to the shadowing trees. From beneath each window trail long tendrils of hanging nasturtiums. Ferns preen themselves among the rocks, and the newly made lawn grows in velvety softness on the slope of land ending among the willows. Next spring a tall hedge of lilacs will shelter the mill from the road, with a latticed arch on which Dorothy Perkins roses will cluster their blossoms. Over the great wheel columbine, honeysuckle and grapevines already throw their airy traceries of leaf and flower.

Below the second terrace there will soon be built a small dam, to form a deep pool where one may enjoy a morning bath among pink and yellow pond lilies, and in the further stretches of the land Mr. Daniel Chester French, the sculptor, is to lay out an informal garden in which shall bloom in careless prodigality all the old-fashioned flowers dear to our grandmothers' hearts.

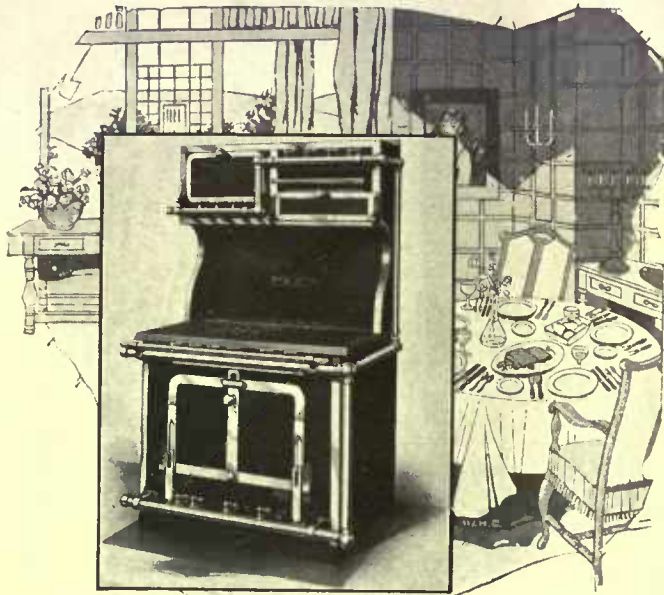


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209

Embroidered Primers of the Past

(Continued from page 27)

toria and Albert Museum, London, this verse is worked:

"Gay dainty flowers, go simply to decay,
Poor wretched Life's short portion flies
away;
We eat, we drink, we sleep, but lo, anon,
Old age steals on us never thought
upon."

Perhaps it was such a sampler as this that lingered in Shakespeare's mind when, in the fourth scene of the second act of Titus Andronicus, he has Marcus say

"Fair Philomene, she but lost her tongue,
And in a tedious sampler sewed her
mind."

Gammer Gurton's Needle, an early English drama, written by John Still, who became Bishop of Bath and Wells in 1593, suggests how rare were needles in the early part of the 16th Century. This will account for our finding no samplers of an earlier period extant. John Skelton, English poet (1460-1529), gives us, in his Garlande of Laurell, the earliest literary reference to samplers that I have been able to find. It runs as follows:

"When that the tapettis and carpettis
were layd
Whereon their ladys softly myght rest,
The saumpler to sew on, the lacies to
embrid;
To weve in the stoule some were full
preste
With slaiis, with tauellis, with hedellis
well drest."

Then, perhaps, only the rich could afford the luxury of possessing needles.

Old English inventories and records of various sorts repay a diligent search with bits of sampler history, as the fact that in July, 1502, Elizabeth of York "pays eightpence for an ell of linen cloth for samplers"; that in 1546 a lady bequeaths to "Alyes Punchbeck, my syster's daughter, my sampler with semes"; that in 1552 there existed a sampler of Normandy canvas wrought with green and black silk. But although samplers, as we know them, were originated in the reign of the first Charles, the one of 1638, owned by Mrs. Croly, an English collector, and one dated 1643 in the Victoria and Albert Museum, appear to be the earliest examples that have come down to us.

These 17th Century samplers all appear to have been embroidered on long, narrow strips of unbleached linen. Another characteristic is their patterned bands, successively arranged. Occasionally drawnwork was introduced, now and then a sampler of drawnwork alone, or of cutwork resembling the Italian cutwork sufficiently to be mistaken for it. Occasionally raised work was employed. As in later samplers, specimens of lettering—were worked in these 17th Century samplers. These early samplers were, generally, in length three times their width.

With the 18th Century there were many changes in sampler forms. By the end of this period the openwork pattern disappears. Eighteenth Century samplers became pictorial, in the majority of cases, and Bible texts, mottoes and rhymed verses were introduced into the design. I know of no dated sampler of the type of 17th Century work later than 1704. With the beginning of the 18th Century a yellowish linen was employed. The middle of this century found the colors used in samplers reduced to more sombre hues than had obtained before. By 1740 the all-around borders, introduced about 1728 had become universal, and, of course, the shape of the sampler had also undergone changes—or more properly speaking, was to be found in many varied forms.

Sampler cloth, a woolen tammy, replaced linen for sampler work in the mid-18th Century. This is the cloth which is thrice mentioned in Oliver Goldsmith's The Vicar of Wakefield, first published in 1766. In the early part of the 19th Century coarse linen for samplers came into vogue again. On such a ground a little girl worked the following verse in threads of bright colored silk:

"Sarah Bond is my name
And England is my nation,
Bratby is my dwelling-place
And Christ is my salvation."

"In the history of needlework," said Walter Crane, "no less than in that of all art, one may follow the course of human history upon which it is the decorative commentary and accompaniment." And so may we look to the sampler as such a commentary and accompaniment in that it conveys hints of the age which produced these embroidered primers of our ancestresses.



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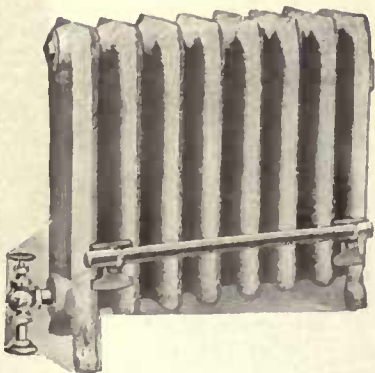
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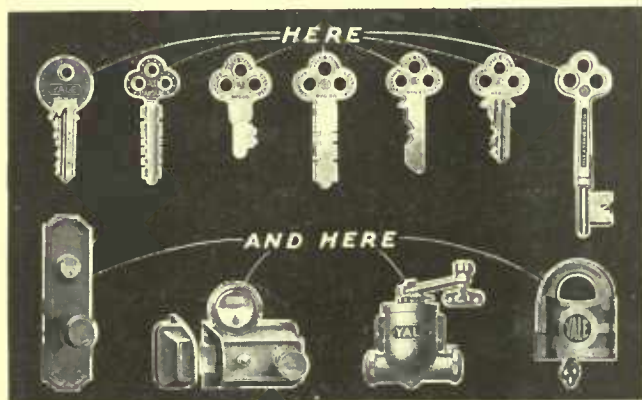
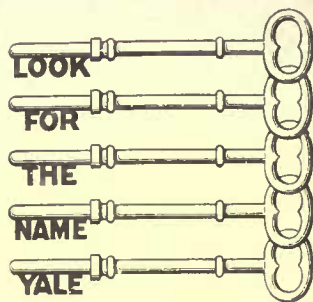
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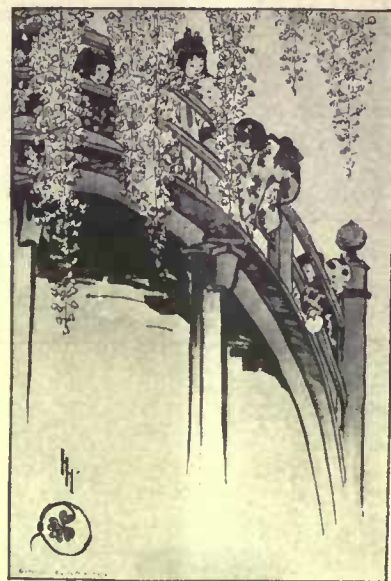
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"The Moon Bridge," by Helen Hyde, is distinctly Japanese in feeling. In colors, and especially suitable for the nursery. Ehrlich Print Gallery

Some American Wood Block Engravings

(Continued from page 30)

bad judgment—the product of the new school of American wood block gravers. The wood block by its very nature almost has to be decorative; it is either that or worthless for any purpose. The reason is that the artist in cutting it has to deal with masses rather than lines, and masses show up on a wall. Either for good or bad, they show up. This boldness of technique is a trait common to all wood blocks except those done with infinite fineness and pains, as, for instance, the work of the old masters or of such a consummate modern craftsman as Timothy Cole.

The cause for the boldness of the wood block as compared with the unobtrusiveness of the etching and the lithograph is to be found in the nature of the processes used in production. The artist in making an etching takes a perfectly smooth piece of metal and with a sharp and fine instrument incises the surface. He keeps in mind the fact that when his task is done, the piece of metal will be rubbed with ink which will afterwards be wiped away, leaving only so much as stays in the depressions made by his instrument. It is only the ink that stays in these depressions that will be transferred to the paper which is "printed" by being pressed tightly to the block until it absorbs this ink. Thus it will be seen that for the artist to produce a solid mass of color of any size is an impossibility. The nearest he can approximate it is in a series of bold lines

placed close together. An etching from the very nature of the process lends itself to fineness and delicacy of line and not to mass.

When it comes to making a lithograph, it is possible to attain boldness, as Brangwyn does, but the natural use of the medium tends to delicacy and that grainy appearance which is readily recognized as the lithograph's most prominent characteristic. The lithograph is in the first place a drawing, transferred from the stone to the paper.

But when the artist uses the wood block, the first technical consideration is the fact that whatever part of the block he does not cut away with his instrument is sure to be printed in solid color on the paper. Whether he wills it or not, he is compelled to think of his picture in terms of masses. He produces his composition by cutting away masses of solid color, and naturally one of the first problems he considers is the artistic balancing of the masses he leaves to be printed. In a sense he is sculpturing in wood—creating a bas relief, only the high, flat surfaces of which are going to be seen. He is working in a plastic material, creating form as he goes. He obtains direct effects, which, because of their directness, are all the more poignant. There is nothing finicky about them.

So it will be seen that, from the very nature of the material used, the wood

(Continued on page 72)



A quaint bit of old New York done in colors by R. Ruzicka. It is printed from several plates, used one at a time—a method different from that producing the bold masses of the newer school



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Where Lafayette Talked to Philadelphia

FROM the balcony of this old Post House in Philadelphia, where the stages to New York stopped for passengers, General Lafayette addressed the citizens during his triumphal visit to the United States after the Revolution. Just beyond the extreme right of the picture stands a flag-pole marking the spot where the Delaware Indians held their last Council before leaving the city at the request of William Penn. The Philadelphia branch of Berry Brothers, Incorporated, occupies the building just opposite.



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Some American Wood Block Engravings

(Continued from page 70)

block tends to decorative effects. This, of course, does not preclude the idea of illustration, for the first transcendent creative wood block engraver, Albrecht Dürer, though a master of decorative line, was at the same time the greatest illustrator the world has ever known, and his fame is undimmed by the four centuries that have passed since he engraved such immortal works as "Melancholia" and "Knight, Death and the Devil". It is the wood block's peculiar adaptability to decoration that is making it a favorite with an ever growing group of American artists whose work is just beginning to attract due attention.

This modern use of the wood block really owes its inspiration to Aubrey Beardsley, although that revolutionist never used it himself. From him is derived the idea that books should be decorated rather than illustrated. In his pen and ink drawings he balanced black masses and white spaces, and as for figures and costumes he did not hesitate to sacrifice literalness for decorative effect, the result being a fantastic quality that called down on his head the anathemas of the conservative. The idea prospered and spread, as every lover of fine books knows. It was a natural transition from the book decoration to the decorative print designed for the adornment of a wall. Some artists do both, an instance being John J. A. Murphy, who has a preeminent place as a decorator of printed words and also of walls.

The New American School

The new group of American wood block gravers known as the Provincetown School is composed mainly of women and devotes itself principally to decorations in broad, bold masses, and its work is entitled to the particular consideration of the home builder who seeks beautiful and positive effects at a modest cost.

The wood blocks of the Provincetown group are thoroughly modern in aspect and conception, and consequently there is an up-to-dateness in their use that will appeal to some people and, by the same token, may prejudice others against them for a time. At first glance they may seem extreme, particularly to the person who is in the habit of expecting photographic exactitude in a work of art. But in reality they are not extremist works, any more than are Japanese prints or those matchless formal decorations that were used in the Middle Ages by illuminators to decorate the pages of manuscript books. Liberties are taken with form, but merely in the interest of decoration, as similar liberties were taken with the leaves of the oak and the laurel by the ancient Greeks. These wood blocks should be considered solely as esthetic notes for the wall, either in consideration of their design, when they are in black and white, or in consideration of their color and design when they are in colors.

The work of the wood block artists is of especial importance inasmuch as it is a part of the new movement in America to get away from the inspirationless machine-made art that confronts the citizen on every hand and beguiles him when he seeks to furnish his home. Printing-press art, set off in cheap frames, is purveyed to the people by tons and tons at the department stores and novelty shops. But they can no more satisfy the person who truly loves art than mercerized cotton can please the woman who loves fine silk, or colored glass suffice for him who loves the glow of a real gem.

Department store prints are cheap, but there is not so much difference in price between them and the "real thing" that it ought to be an obstacle to the

man or woman who desires the best. A few dollars will buy these imitations in their standardized frames, but a very few more dollars will buy a work by a recognized artist. The very best work of the new wood-block folks can be had from \$18 to \$50, and when it is considered that one placed here and there on the walls will have a vastly better decorative effect than the many printing-press prints that are frequently used to overload the walls, the difference in cost of the good and the bad sometimes disappears altogether.

The ordinary commercial print may be a fine example of the pressman's skill, but it can never compare in crispness and beauty with the individual proof the artist prints himself, with colors he mixes with rice paste, from blocks that he has cut. There is something completely mechanical about the first, while the latter is completely individual, a thing symbolized by the actual signature of the artist, always done with a pencil beneath the picture. The one is like the human voice imitated by the phonograph, while the latter is as the human voice itself, together with a hand-clasp.

The wood block print is only one process removed from the brain of the artist. He cuts his design by means of a sharp instrument in the wood. Then the ink is applied carefully by hand—and most carefully indeed where two or more colors are applied to the same block. The paper is spread over the block, pressed tightly against the surface and rubbed, then removed, the print being complete. In some instances where more delicate color values are desired, the artist cuts two or more blocks, in which case the utmost exactness is necessary in placing the paper on the blocks so as to get the extra impressions in the right places in relation with the first. But in the sketchy work of the Provincetown School only one block is cut, valleys being left in the wood between the surfaces where different colors are used. This adds to the boldness of the masses used, and aids the decorative effect.

Where Wood Blocks Fit

The wood block prints are appropriate in any room of the house except in the serious stateliness of a library, where black and white engravings are desirable, or in the formal atmosphere of reception or drawing rooms, where paintings are almost inevitable. They are of particular decorative value in the bedroom, where the more delicate and tender designs are preferred; in the dining room, where their luscious quality is at home; in the living room, where the owner can give full vent to his decorative sense and his own predilections, and in the nursery, where the fantastic quality of certain of them make a never ending delight for children. Even hallways that are inclined to be gloomy can be brightened up with wood block prints in gay colors.

Care should be taken not to use too many, as owing to their positive qualities their decorative influence is far reaching, and often a single one on a wall is all that is needed. They should be hung with special regard to the furniture. Owing to their masses, they complement the outlines of furniture, and often their exact place on the wall is determined by what stands under them or what is in the corners of the room. It should be remembered that wood block prints are never placed in a room because of themselves alone, but always because they throw in a note that helps the ensemble.

The frame of a wood block print should not be seen—that is, it should be so unobtrusive as not to divert at-

(Continued on page 74)



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Some American Wood Block Engravings

(Continued from page 72)

tention from the print or from anything else in the room. The frame and the mat—for prints usually require mats—merely afford a transition from the print to the wall and should join the two in a harmonious and unobtrusive way.

It is difficult to consider the subject of the new school of wood blocks without scolding the dealers in prints. The art stores have neglected them and almost ignored them, so that when the home builder in the past has desired to obtain them he has had to go either to the artists themselves or to one of the exhibitions the artists arrange periodically through their societies. The art dealer finds it more profitable to get his customers interested in prints that sell for higher prices, such as etchings by Zorn, Brangwyn, Fitton and Haig. However, in spite of this drawback, the wood block folk have obtained a hearing for themselves. It is well worth while for the prospective purchaser to go to a

little extra trouble. It adds to the pleasure of the achievement, inasmuch as it provides a zest akin to the hunting fervor of the real collector.

The dean of the American wood block artists is Arthur W. Dow, now an instructor at Columbia University, who began work in this medium twenty-five years ago. The prints of John J. A. Murphy, Winold Reiss, William Zorach, Hall Thorpe, R. Ruzicka, Gustave Baumann, Horace Brodsky, Tod Lindenmuth, Paul Rohland and Harry Townsend are well known. The women have done just as good work as the men, and among them are Margaret Patterson, Ethel Mars, Maud Squire, Bertha Lum, Juliette S. Nichols, Edna Bois Hopkins, Daphne Dunbar, Eleanor Schorer, Marguerite Zorach, Elizabeth Colwell, Mildred Fritz, Eliza D. Gardiner, Ada Gilmore, Florence Ivins, Ilonka Karasz, Mildred McMillen, Flora Schoenfeld and Elizabeth Schuff Taylor.

Outstripping the Gale

(Continued from page 46)

made of non-corroding, non-rustable metals such as zinc, bronze and copper, and they keep their elasticity plus non-leakage qualities as long as, and sometimes longer than, the building itself.

Every type of door and every type of window present different problems, and every window or door of each type has again different problems, so to each there must be different applications. The following will explain more particularly than the foregoing.

The Sliding Window

The sliding window is the most general type to be treated.

Here the top and bottom, sides and meeting rail must be considered. How to stop leakage and seal against unwelcome callers are the problems.

At the top of the window, as in the illustration, two strips are used; the tubular protuberance in the head of the frame nestles cosily in the depressed concavity of the window sash. Some brands line the depression with metal—others do not.

When the window is closed, there is a complementary interlocking device at the rail where the upper and lower sash meet, often in the upper sash of S shaped bronze and in the lower sash a hook-shaped copper strip.

The side of the frame upon which the window is raised and lowered is a real problem. The weather stripping makes the window weather-proof, yet it makes it open and shut easier than it could before the application of the strip.

In some brands the frame lining and sash lining are of metal. In some only the frame is metal lined. In some the frame is corrugated and the window sash slides up and down easily as the protuberance slides into the depression in the unlined sash furrow. In another brand two metal tubular strips are used, the metal protuberance fitted into a metal lined depression. Here the window slides easily and no amount of warping can disturb the nice adjustment. In such weather strips are created conditions which absolutely prevent the side action of windows, so hard to cure with carpentry or cheap types of weather strips.

The lower sash is managed as is the upper, only the strips are reversed.

Other Cases

The casement window has its peculiarities of treatment, as have doors and windows which open in the center.

In the casement which opens in, for example, a brass triangle is provided with "weep holes" to drain out any water which may accumulate on the sill and follow through into the room. The meeting rail is sealed in a way approximately as in the sliding window.

The sill strip is peculiarly shaped to spring into its sealing power; sometimes it is called a Z-shaped plate, each manufacturer having his own name and pet plan.

Doors

The door sills are made with metal, and metal strips forming a sealed joint against warping, settling air, etc. There is a very nice device used to prevent the cold air let into the bedroom at night from escaping into the halls and cooling them off. On the lower edge of the door is fitted a spring which when the door is closed by contact with the hinged side of the frame releases a felted pad which fits tightly against the sill of the door. This makes one's winter immersions a pleasure, for the bathroom, if you have one connecting with your room, as well as the hall will be warm for your morning use.

Application

Weather strips can be applied after as well as when the house is built.

"My house is so well built," said a friend of mine, "that it does not need weather stripping." If that could have been so, it was a unique house. There is hardly a house where the wood around the doors and the windows does not warp or shrink or do something equally obnoxious. Whether seasoned by long processes of actual weathering or rapidly kiln dried, wood in captivity becomes restless, and seems to strain and struggle in its fury. Nothing can be said against the builder—it is the nature of wood. The builder is always glad to install the strips because then the owner does not get a chance to feel antagonistic on account of recalcitrant windows, difficult heating, etc., and is therefore relieved from grumbling.

The weather strip must be put on by the experts from the manufacturers of the brand of weather strips that you buy. Do not call in your favorite carpenter or plumber, for he cannot do it right. The putting on of weather strips is a science in itself. They must be put on so as to insure a uniform efficiency during the inevitable warpings, shrink-

(Continued on page 76)



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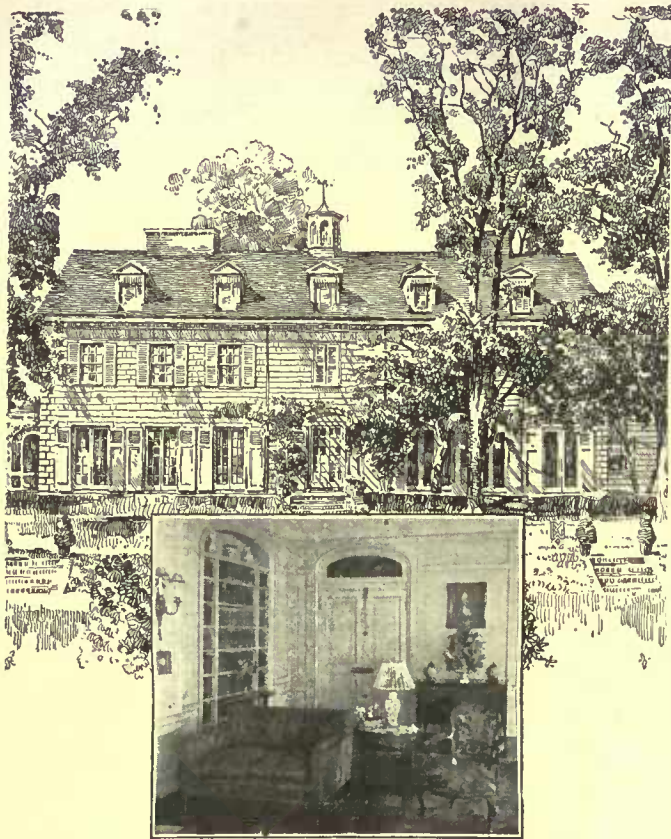
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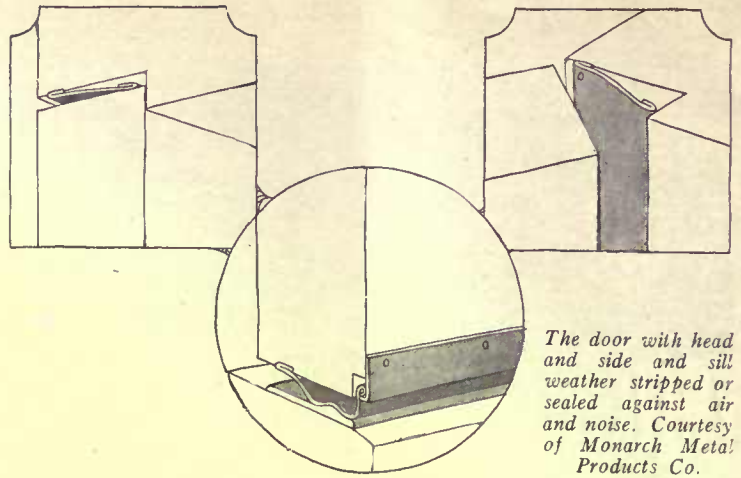
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The door with head and side and sill weather stripped or sealed against air and noise. Courtesy of Monarch Metal Products Co.

Outstripping the Gale

(Continued from page 74)

ings and swellings of the window. The windows have to be conditioned carefully because the stripping must be so fixed that it can be removed, if necessary to do anything to the window itself afterwards, such as fitting new pulley cords, etc. Every window and door offers different problems, so an expert must apply the strips to your window and door. This is not a commodity that a baby can affix—it's a man sized job.

Purchasing

Remember the weather stripping that you buy should last as long as the life of your house. For this reason the all metal kind is the best to buy. The metal and cloth are efficient as long as they last, and so are other combinations; but they do not last long enough. You must get a longevity insurance. They must be made of non-rusting, non-corroding materials such as bronze, copper, zinc or brass manufactured to a high degree of dependability, and subjected to the most rigid inspection and tests for accuracy, thereby awarding the buyer a rich guarantee.

Find out from users of the brand you think you will buy, before you buy, and see what they say and what their experience has been.

Weather strips can be put on any opening, and should the purveyor you speak to say this or that opening cannot be properly stripped, that is your cue for seeking elsewhere. Buy only from established makers, who will be in business for years—because in twenty or thirty years you might want a window adjusted.

Early in this article mention was made of the saving in fuel by Uncle Sam. Professor Allen, of the Research Laboratory of The American Society of Heating and Ventilating Engineers, in a letter to the writer said:

"Roughly with ordinary good house conditions we can say that the air in a room changes every hour due to leakage around windows. With good weather strips you reduce the leakage very considerably. Of course, this depends upon the type of construction in the house. Some years ago I installed a complete system of weather stripping in an entire institution and we roughly estimated that the saving of fuel was about 15%." Since then other tests have been made to bring the percentage of saving of fuel from 15% to 40%.

When you think that a window shade keeps in 19.2% of warm air, think what the fitted metal and interlocking strips can do.

The weather strip not only keeps the cold air out but actually by not admitting the cold air allows the heated air inside to maintain the moisture necessary for comfort. With the admission of cold air the moisture is pre-

cipitated from the air and we have not got the proper humidity necessary to be happy. The moisture in the home comes from water evaporation in kitchen lavatories, air itself which comes in, etc.

The warm air can carry the humidity, but the cold air does not do it as well, and when it strikes the warm air the latter is forced to condense.

Comfort is the main thing in the home, even more sometimes than saving fuel bills.

"Comfort," says Professor Allen in an address, "is the prime consideration, more than maintaining a definite temperature. Getting the temperature right brings comfort. We should aim at 40% to 50% of moisture in the winter with 68 to 70 degrees."

The fact is that the heating engineer today allows for about $\frac{1}{3}$ more heating area when the house is not weather stripped. And then, sad to relate, at this consequent extra expense the house will be probably unevenly heated, because some rooms will have big window and door leaks and other rooms little leaks, so there will be overheating in some rooms and underheating in others.

Another engineer said, "I have caught snow in my hand at a distance of two feet from a tightly locked window in a house supposed to have better than ordinary construction.

"What can better this condition? Weather strips, metal weather strips"

He also said in the same address on heating the home that the builder did all he could do, with the materials he had. So there is the dilemma!

The storm window can often be obviated by weather strips. The storm window is much more of a nuisance than the appliqued weather strips. Who wants to add another set of windows to be cleaned? And who enjoys the manipulation of them in rush moments of storm and wind?

For Wind, Dust and Noise

The weather strip is the solution of the gale exposed home, of the noise, dust and weather exposed home, of any home with windows at all. It is not subject to depreciation but increases in value, and as the house depreciates the weather stripping takes on the burdens of the ever increasing depreciation and prevents any more rapid fuel consumption, keeps down the dust infiltrations and lessens the cleaning bills. If, by chance, the woodwork is still obstreperous the defect can always be corrected, if a good brand of stripping has been used.

In other words, weather strips are a good investment. Good weather strips, like any good material, are a good investment.

Much of our trouble with the heat in our homes comes from the impossibility

(Continued on page 78)



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Outstripping the Gale

(Continued from page 76)

of even heating. Do what he will, the furnace man cannot seem to heat the house. Often we say: "Why do you burn so much coal and give us so little heat?" There may be other causes, but the lack of weather stripping is very prone to be one.

Quiet and Cleanliness

The charm of the house is quiet. Don't we all unconsciously gauge the dignity of the homes that we visit by the quiet of them?

The weather strip keeps much of the street noises out. It dulls and reduces the raucousness of the clang and clatter.

Every housewife knows that the hangings next to the windows get very dirty. She also knows that the room gets full of dust whether the windows are closed or not. A certain amount of dust will get into the room no matter what pre-

cautions are taken, but there will be less of it when weather stripping is applied to the windows. This is a consideration worthy of notice, as the servant problem today makes all effort in the home more arduous and the less cleaning there is to be done the better for all concerned.

Weather strips are not a luxury. They save money and give comfort by maintaining an equal temperature and humidity, and by permitting more quiet, less drafts and a minimum of dust. Finally, the weather strip is a good investment and, although not intrinsically a thing of beauty, is a thing of duty and lasts forever.

But remember weather strips are easy to make—cheap ones. There are many mushroomic dealers—born today and dead tomorrow. Beware of them and buy the best.

The Gazebo and the Garden Wall

(Continued from page 35)

the south and east. The lower portion is used to house horticultural implements.

The other gazebo, with an outside staircase and beautiful wrought-iron balustrade, besides affording an agreeable lookout and a place to sit, was meant to contain an aviary. The clock at the top chimes the hours and the quarters.

The gazebo at Avenue House—designed by Sir William Chambers and originally part of the garden equipment at Houghton Towers—backed against a wall of trees, fittingly terminates the vista up a long walk. From an architectural point of view it really makes this garden, or rather this small park; as an accessory of daily convenience it is of distinct utility, and the writer can personally testify to the comfort of often sitting there to work in quiet, unbroken save for the bells of the church near by striking the quarter hours.

The little stone structure at The Court, in Broadway, is merely a tool-house for the gardener, but it imparts not a little architectural value to the general composition by the simple dignity it brings to the termination of the garden wall. The other little building of brick, in an angle of the walled gar-

den at Shottery Manor, is a dovecote above and a tool-house below—both humble, though immensely useful, functions—but, apart from this, it gives an interest to that garden out of all proportion to the small outlay of labor and cost it originally involved. Indeed, in every instance noted, the interest contributed by these small garden structures, quite aside from their manifest utilitarian services, is sufficient to justify their existence and commend them to favorable consideration.

The connection between gazebos and garden walls is so intimate that one cannot forbear adding a few words touching the fundamental logic and wisdom of a practice against which, curiously enough, some display of prejudice crops up every now and again—the enclosing of gardens with a barrier more substantial than a hedge or an iron paling.

First of all, a walled garden gives a degree of protection and shelter rarely obtained in a garden less effectually enclosed. It also collects and holds the heat in chilly weather so that the plants within it come into bloom earlier in the spring and last later into the autumn than where there is less substantial protection. The walls themselves make the best possible support for vines or, if

(Continued on page 80)



At The Court, Broadway, is a little Cotswold type of building, an excellent termination to strengthen the appearance of the garden wall. It is designed to keep garden tools

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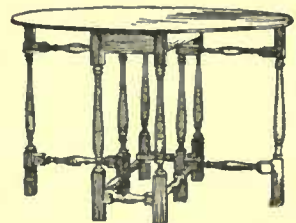
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The Gazebo and the Garden Wall

(Continued from page 78)

one chooses, for espaliered fruit trees or shrubs.

The next great asset is privacy. The flower garden is, before all else, an intimate place to be kept for the delight of one's family and friends and not to be exposed to the rude gaze of passers-by. It is too personal a thing for that and, since its aspect is more or less of a personal revelation, entrance into it ought to be within the owner's power to control. The garden is a haven to be gained and access thereto a privilege and a mark of friendship to be conferred on those worthy of the favor. To spread it forth unscrined to the public eye is much like telling all one's private affairs to the first chance comer that will lend an ear. If the garden be not private, half its restfulness and all its proper reserve are gone. And the world does not resent the wall and the privacy it gives; rather are its respect and a stimulating curious desire aroused.

Furthermore, definite bounds give not only a sense of completeness to the space contained, but also have a wholesome

psychological effect in that they spur the owner to the fullest intensive culture and development of which the space is capable and, in fact, act as a filip to ingenuity and resourcefulness.

Last of all, the wall oftentimes serves as an indispensable link between the house and the gazebo or whatever other structure may have to be taken into account, and is a necessary element to the completeness of the architectural composition. Whether the wall be of brick, of stone, or of stucco, it assumes in time a patina or character of surface that becomes increasingly beautiful with the lapse of years, as those well acquainted with old garden walls can testify. It is produced by the clinging of tendrils, by the growth of mosses and lichens, and most of all by the little holes and irregularities left by generations of gardeners tacking vines against it. No matter what the material of the wall may be, it can be made in itself a source of no little architectural interest and satisfaction, a distinct asset to the appearance of the place.

Romantic Gifts of Other Days

(Continued from page 21)

dential friend of Joseph, is a gray marble table of the pedestal type. We know that the Judge, who managed the estates of the ex-king in America, was the recipient of a gift from him of a valuable painting of still life by Snyders. The interior of Point Breeze near Bordentown, where Joseph dwelt for fourteen years, was filled with rare tapestries, furniture and paintings, many of them given to Joseph by Cardinal Fesch, and it was among these treasures that Lafayette was acclaimed so enthusiastically by the people of that vicinity upon the occasion of his call upon the ex-king in the days of his memorable return to the country he had aided in her need. Esther Singleton's most interesting book, "The Furniture of Our Forefathers," quotes from Levasseur's Lafayette in

America concerning this historic occasion.

In this book is pictured also a heavy mahogany chair from the library of Napoleon I that was given by Louis Philippe to the Marquise de Marigny of New Orleans.

Romance now gilds even the gifts of the Victorian era, that period of bad taste so recently exploited as to be in danger of a fashionable renaissance, but they shall not be granted space here. Time enough when age has softened the heavy curse of gigantic walnut nightmares, the oppression of red velvet and the slippery gloom of black horsehair, and when only the faintest memory remains of the clever fingers that built up the wax fruit piles and embroidered the gaudy lambrequins and worsted-work slippers!

The Protection and Special Care of Cut-Flower Roses

IN the northern half of the country cut-flower roses need winter protection. This may be provided by coarse manure, straw, or leaves applied after the preparatory pruning has been done. Evergreen boughs or even branches from deciduous plants are often helpful in holding the other materials in place, besides being a protection in themselves. Individual specimens are often wrapped in straw or straw and burlap. There is some danger of trouble from mice in the use of straw and strawy manure, especially during hard winters. This is minimized by banking earth about the plants before mulching. This banking of earth is also a most effective preventive of injury from cold. Earth banked up about the plants to a height of a foot or more makes an excellent protection, especially if covered well with manure after the ground first freezes. The earth cover

must be promptly removed in early spring, as soon as danger from freezing is past. In some sections it is advisable to protect cut-flower rose plants from strong winds by shrubby borders, evergreens, vine-covered fences, or other windbreaks.

As opposed to protection in the winter, it is sometimes desirable to subject cut-flower roses to somewhat rigorous treatment in summer to force a rest. This is usually found necessary only where plants are grown under irrigation a part of the year and have but a short winter check. Under such conditions it will be advisable to dry the plants out for a month or six weeks.

When plant growth is not satisfactory and some plants do not seem to take hold as well as others, the application of a diluted liquid manure often stimulates and starts a plant to growing well.



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