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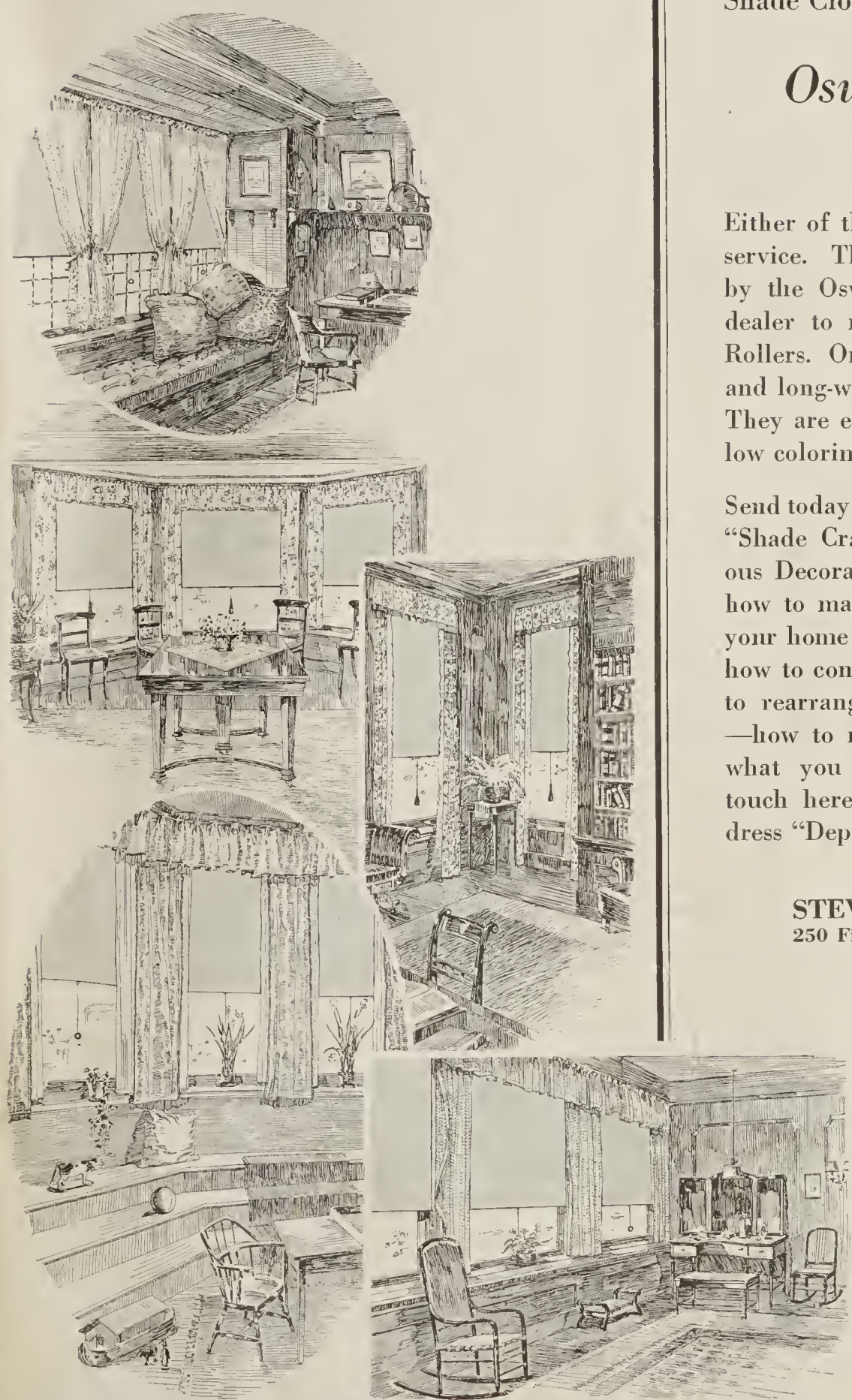

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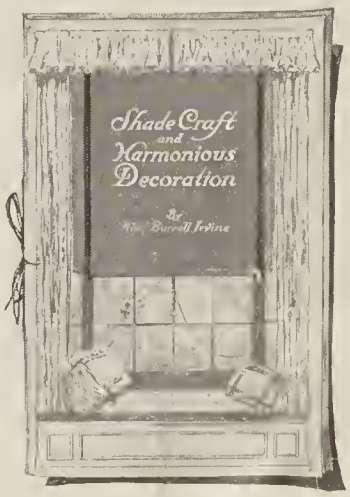

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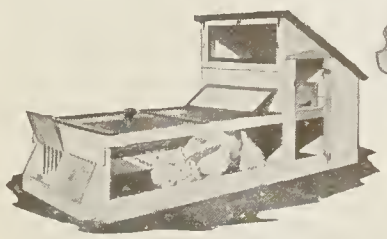
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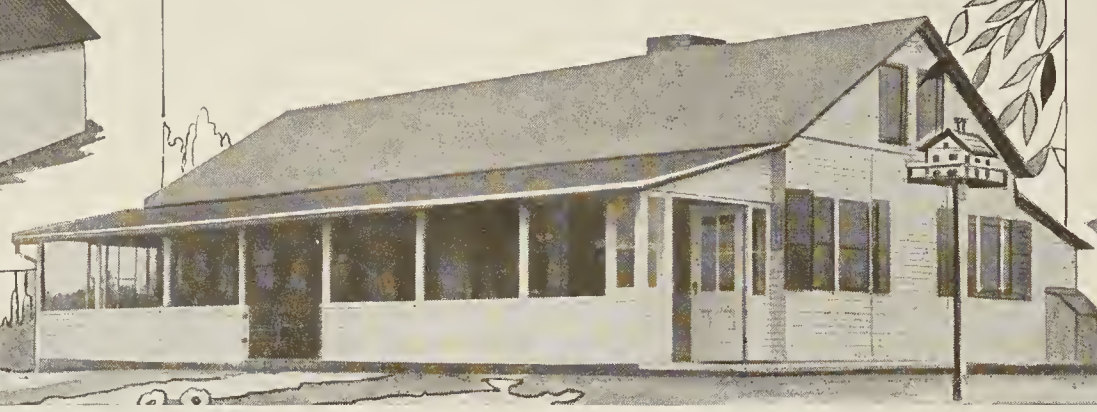

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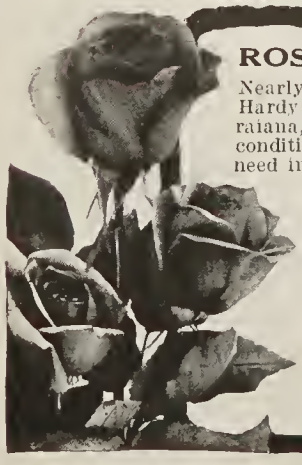

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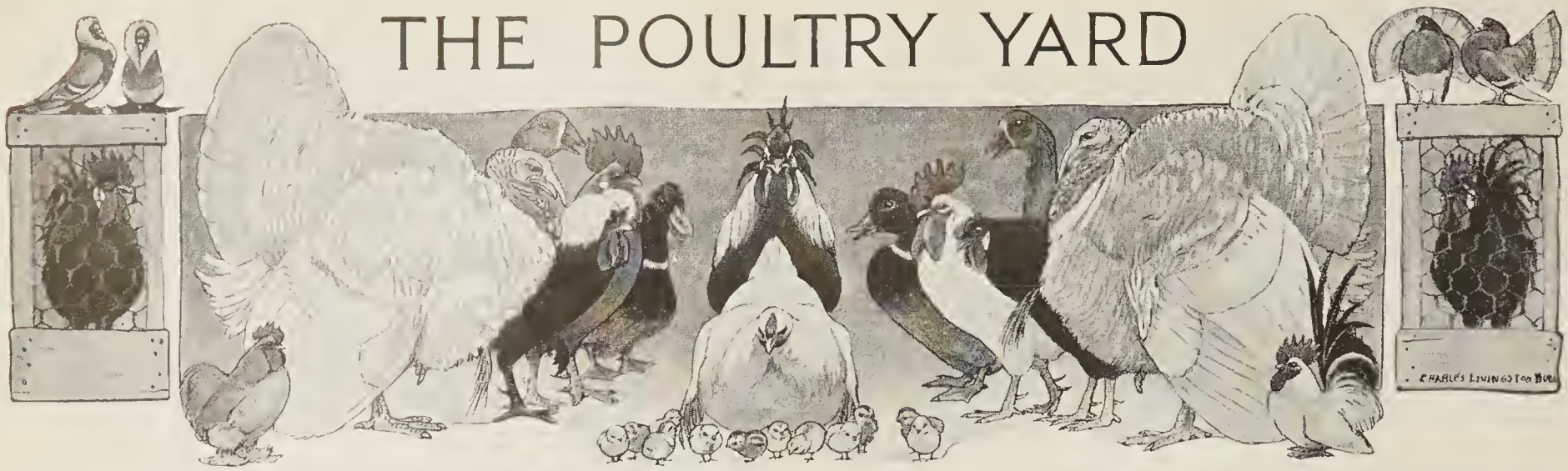

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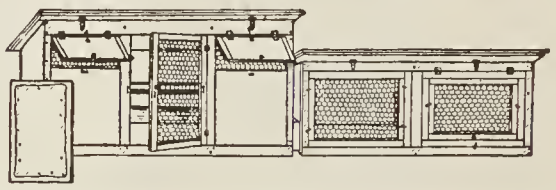

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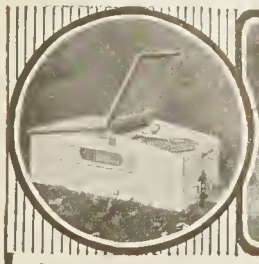

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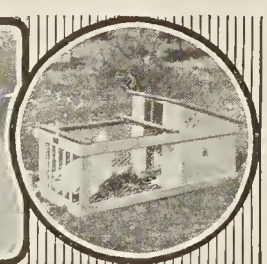

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Write this circle at the **beginning** of / and you will have **Ed** ?

By letting the circle remain **open** it will be a **hook,** and this **hook** stands for **A.** Thus ? will be **Ad.** Add another **A** at the end thus ? and you will have a girl's name, **Ada.**

From *o* eliminate the initial and final strokes and o will remain which is the Paragon symbol for **O.**

For the **longhand** *m* which is made of 7 strokes, you use this **one** horizontal stroke —

Therefore, —o would be **Me.**

Now continue the **E** across the **M,** so as to add **D**—thus ⊤ and you will have **Med.** Now add the **large** circle **O** and you will have ⊤ (medo), which is **meadow,** with the silent **A** and **W** omitted.

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Contents for January, 1918. Volume XXXIII, No. One

House & Garden

CONDÉ NAST, *Publisher*
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Cover Design by Porter Woodruff
Frontispiece—The Window in Decorative Composition 12
Little & Browne, Architects
Spanish Furniture of the 16th and 17th Centuries 13
H. D. Eberlein and Abbot McClure
Wrought Iron in the Garden Room 15
Frederick Wallick
The Residence of Gardner Steel, Esq., Pittsburgh, Pa. 16
Louis Stevens, Architect
The Doom of the Dining Room 18
A Study in Mixed Styles 19
Little & Browne, Architects
The Glass of a Thousand Flowers 20
Gardner Teall
Substitutes for Sideboards 22
A Formal Garden of Unique Lines 23
Robert Stell
Desks and Chairs 24
The Winter Porch 25
Mary Worthington
The Importance of Good Upholstery 26
E. F. Lewis
Making the Most of Deep Windows 27
Persian Motifs in Furniture 28
G. W. Harting
How to Buy Lighting Fixtures 30
E. H. Goodnough
January Variations on the Theme of Fine Linen 31
Drafting the Garden for War Service 32
F. F. Rockwell
A Page of Color Schemes 34
A Little Portfolio of Good Interiors 35
Planning a Garden of True Blue 38
Elizabeth Leonard Strang
Overdoor Decorations 40
The Romance of the Renaissance Translated into Furniture 41
The Garden Possibilities of a City Backyard 42
Ida D. Bennett
The Residence of J. M. Townsend, Jr., Esq., Mill Neck, L. I. 44
W. Lawrence Bottomley, Architect
Garden Advice from an Amateur to Amateurs 45
Kate Ellis Truslow
Seen in the Shops 46
Corners in the Decoration of a Room 48
Frederick Wallace
The Making of Easy Stairs 49
Ernest Irving Freese
The War Garden Department 50
Painted Furniture 51
Watch the Thermometer 52
U. S. Government Fuel Administration
For That Library 52
A Small Clapboard Suburban House 53
William T. Marchant, Architect
The Gardener's Kalendar 54

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THE ANNUAL BUILDING NUMBER

SEVENTY-FIVE to a hundred photographs of houses come into this office every month. They are sent in by architects, owners and architectural photographers all over the country. Imagine the toil, then, to select just the right ones. We think we have succeeded in this February issue.

The first house is a little Norman cottage of stucco and hand-hewn logs by Bloodgood Tuttle; the second a little house with a tower especially designed for House & Garden by Caretto & Forster; the third, the half-timbered home of a well known artist; the fourth a little Colonial house hid away beneath wistaria; the fifth a tiny cottage of clapboard; and the sixth a small town house of Georgian extraction. These six are not elaborate nor costly, but they are architecturally good and good to live in.

Among the building articles will be contributions on what can and cannot be put in the small house, the use of wall board, the building of closets, entrances, exterior lattice, and paint and stain finishes.

Then when the inside of the house is ready for furnishing, here are ideas that will prove invaluable—a description of the decorations put in his house by Joseph Urban, the scenic painter; the furniture that can be combined, pottery in decoration, how to buy fixtures for the fireplace, the Little Portfolio, the tochère, the curtaining of round windows, breakfast rooms, a page of new cabinets and hutches, and Spanish seating furniture.

A dining room glimpse in one of the houses shown in February

For the gardener come three suggestions for the garden backgrounds, a garden of purple and mauve flowers, garden club war activities and starting the war garden.

We are making a special drive this year to make the garden side of the magazine more practical than ever—to lay especial emphasis on utilitarian gardens which will contribute their quota to the food supply. The February number proves that decorative flower gardening is by no means to be neglected; in these times our minds as well as our stomachs must be fed. But you will find in it a special inspiration to make your vegetable garden this year a complete success.

Here is a number nicely balanced, with increasing interest as the pages turn. It is an issue that you cannot afford to miss.

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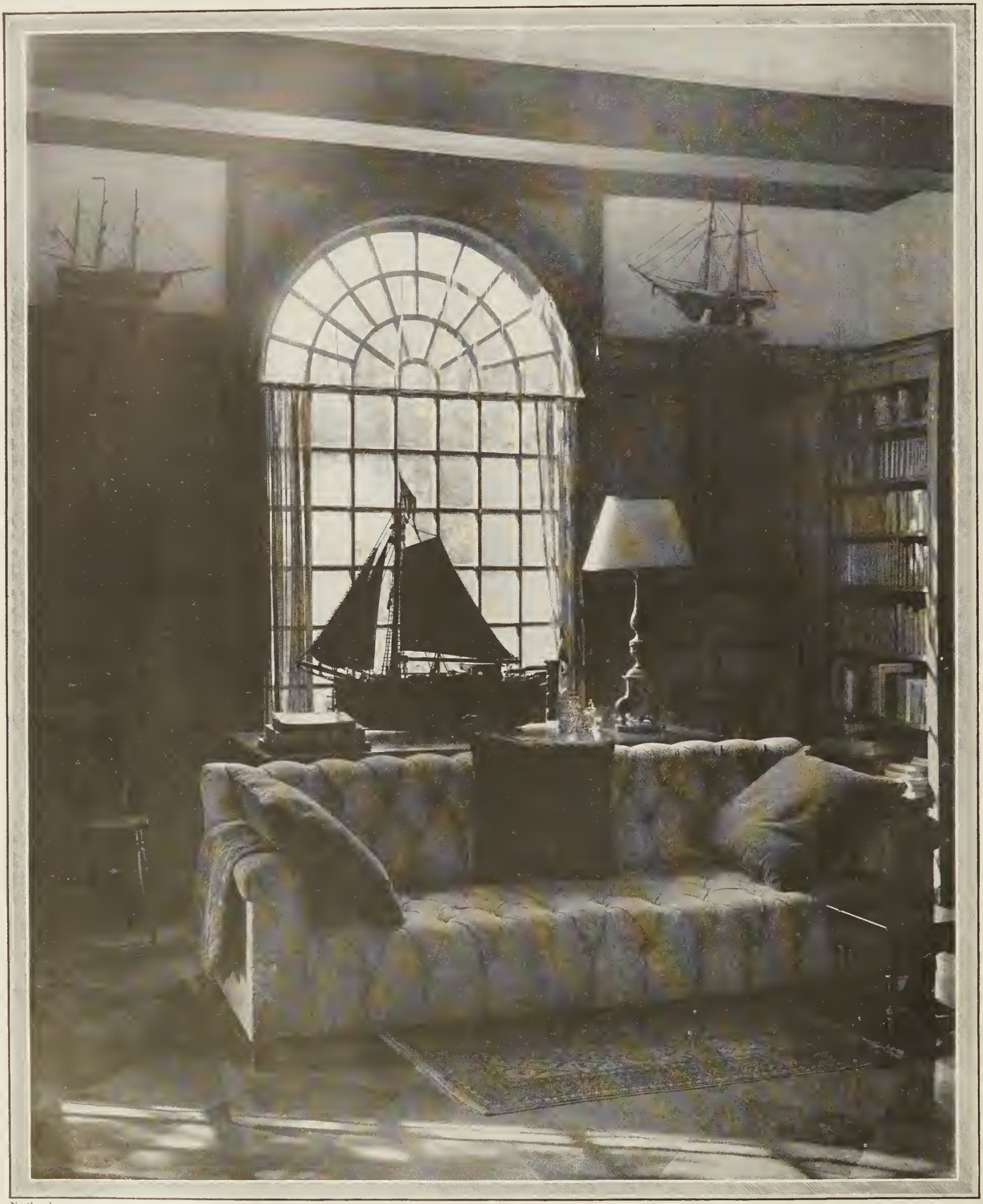


Northend

THE WINDOW IN DECORATIVE COMPOSITION

The window is one of the most important factors in any decorative composition, and much of the success of a room depends upon the draping of it. Either it is an object to be covered, or, as here, an architectural feature to be accented. This interior is from the residence of Henry G. Vaughan, Esq., Sherborn, Mass. The woodwork is stained gumwood, the floor painted black and white to simulate tiles, the upholstery is dark blue and the curtains are a sheer, dark blue net. Little & Browne, architects

SPANISH WALL FURNITURE OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

HAROLD DONALDSON EBERLEIN *and* ABBOT McCLURE

Fig. 1. North African traditions of construction are evidenced in a low, boot-footed, 16th Century walnut cabinet

OLD Spanish furniture has four outstanding qualities—dignity, concentrated interest, vigor and intrinsic sufficiency. The last mentioned proceeds as a necessary consequence from the other three. There is enough dignity, enough interest and enough vigor combined in each individual piece to make it sufficient, in its own right, to command attention and respect. One might add that this quality of sufficiency assumes and, at times, even exacts freedom from interference by other crowding pieces of furniture, for reasons which will appear in the course of discussion. This is equally true whether a piece be of simple or of ornate design and execution. And, whether simple or ornate, it is so virile that it holds its own by harmonious contrast and so adaptable that it appears to complete advantage against either a severely austere or a richly elaborate setting. It is only when placed in a weak, namby-pamby environment that is neither austere nor consistently opulent that old Spanish furniture looks out of keeping. And, in such cases, it is the background that suffers by comparison.

Traditions and Character

Of Spanish wall furniture in the 16th and 17th Centuries, the pieces of most usual occurrence were chests of several kindred sorts, *areóns*, *vargueño* cabinets, *papeleras*, cabinets both low and high of sundry variant types, small wall tables that may not inappropriately be called consoles, long wall tables, cupboards and bedsteads.

In making a survey of early Spanish mobiliary equipment, it must be borne in mind that, influenced to a certain extent by the traditions of Moorish usage, which employed but little movable furniture, the people of Christian Spain furnished their rooms scantily—scantily even when compared with the contemporary custom in Italy and France, which nowadays most of us would deem meager. It is doubtless due, in some measure, to this fact that Spanish furniture acquired its quality of sufficiency already alluded to. The same fact also explains the paucity of the 16th and 17th Century Spanish pieces extant when compared with the relative abundance of Italian and French pieces dating from approximately the same time.

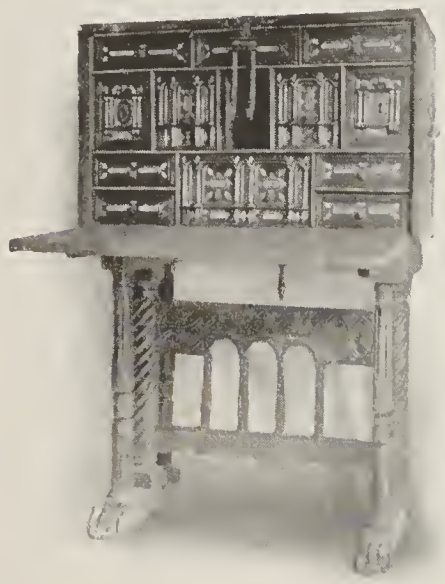


Fig. 3. The wood is carved walnut, with inlays of bone. The drop front and drawer arrangement are noteworthy

Fig. 2 is designed for use in the angle of two walls, a carved walnut table dating from the 16th Century

When we examine the several articles of old Spanish wall furniture alongside of the corresponding contemporary articles made in Italy or in France, we cannot help being struck by the fact that the *vargueño* cabinet is the most distinctively Spanish piece which the artisans of the period produced and that the mastery of manual skill and decorative facility therein exemplified epitomizes the highest achievements of Hispanic cabinet-making craft. The origin of the *vargueño* cabinet antedates the 16th Century, and it is one of the oldest articles of Spanish furniture.

Vargueño Cabinets

Thanks to the Moorish habit of sitting upon cushions, a habit they transmitted in large measure to their Christian neighbors and pupils in the arts of peace, the *vargueño* cabinet was for a long time the only important piece of Spanish wall furniture. It rested upon a stand of which the earliest form seems to have been a table with trestle legs and wrought iron braces, similar to that supporting the *papelera* in Figure 14. Slightly later in date, stands of carved walnut, like that shown in Figure 3, were especially made to hold the *vargueño*, or else the support was supplied by a cupboard base, containing drawers and doors, very like the low cabinet shown in Figure 12. In the latter case the base was often made to correspond more closely in design and decoration with the cabinet it supported than was the

Fig. 4. The long wall table is of carved walnut, from the 16th or early 17th Century. An early 17th Century papelera is standing on it

case with either of the other bases. In structure the *vargueño* was a rectangular box with one side hinged at the bottom so as to let down, thus forming a falling front. Sliding supports were provided on the stand which, when pulled out, held up the drop front. Within, the whole side, or rather the whole front, was taken up with rows of small drawers and possibly a door in the center concealing still other small drawers or a pigeonhole for large papers.

Upon comparing the illustrations showing the *vargueño* cabinet both closed and open, it will be seen that the type of decoration inside was totally different from, and usually far richer than, the method of embellishment employed outside. And this difference was characteristic. While the exterior was generally of plain walnut or chestnut adorned with fretted and gilded wrought iron mounts, underlaid with pieces of red velvet, the interior was oftentimes gorgeous and fairly blazing with gold, color and bone inlay engraved in vermilion or black with arabesque, leaf or flower motifs or, sometimes, with figures of animals or birds. As the illustrations fully show the structure and manner of decoration, it is unnecessary to dwell further upon either; it is enough to state that both came from the Moors as the antecedent source of inspiration. When the *vargueño* cabinet was the only important piece of furniture, it is easy to understand how such efforts should have been concentrated upon it that it was bound to produce an effect of unusual enrichment. It is also easy, in view of this splendor and poise, to understand how it came to have the air of sufficiency, already mentioned, and why it is better that it should not be crowded with other pieces nowadays in arranging the furnishing of a room.

Closely akin in general structure to the *vargueño* is the *papelera* shown on the stand in Figure 14, the chief structural difference being that the *papelera* has no drop front and could not have been used for writing purposes. It was intended merely for a cabinet and was used for the safe keeping of papers and other small odds and ends, for the accommodation of which its numerous drawers were provided. A *papelera,* in fact, is any small cabinet-like piece containing numerous small drawers for papers and sundries. Another *papelera,* of walnut with gilt iron mounts, is seen in Figure 4.

(*Continued on page* 64)

Fig. 5. Chests were important articles in Spain. The inside lid of this one is boldly painted

Fig. 6. A low walnut cupboard of the 16th or early 17th Century. The shelves upon it are of a later date

Fig. 7 hails from the Basque provinces and the 17th Century. A carved oak corner cupboard

Fig. 8. The "miller's wheel" motif shows under the cornice and on the base drawer fronts

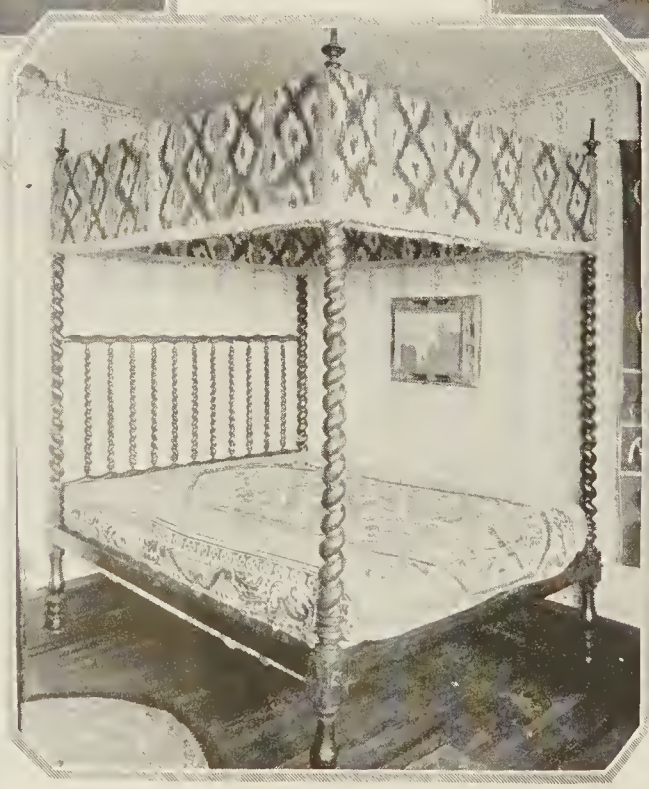


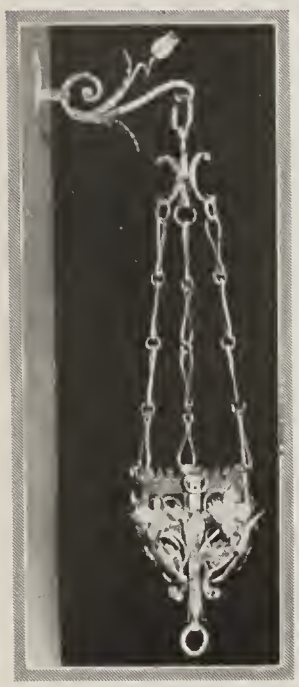
Fig. 9. The spiral twisted posts indicate Portuguese influence. 17th Century, from the island of Majorca

Fig. 10. Carved walnut press or cupboard showing a tendency to many small panels

WROUGHT IRON *in the* GARDEN ROOM

A Phase of the American-Italian Renaissance which Is Much in Vogue—Types of Iron Tables, Doors, Baskets and Fixtures

FREDERICK WALLICK



A Florentine flower basket with a light fixture above. 30″ long. $32.50.

WROUGHT iron is *en vogue*. Even the most casual perusal of the architectural and decorative magagines published in the last two years will prove a tendency toward Italian period furniture and design that includes a generous use of ornamental wrought iron. Many of the best town and country houses around New York, Chicago, Minneapolis or Detroit, and particularly in that architectural paradise, Southern California, show the strong influence of the Italian villa.

Certainly, we should be grateful to whatever influence gave us our present American-Italian renaissance. It means for the city house plain plaster or simply paneled walls, stone fireplaces, uncarpeted floors, a few well chosen antique pieces of furniture; for the country house, broad expanses of plain stone or stucco exteriors, mellow tile roofs, paved terraces with the color note of an occasional terra cotta vase; and in both, the inevitable use of wrought iron doors, window grilles, fire screens, lanterns, electric wall brackets, torchères, and even furniture.

The garden room has taken rank as a necessary part of our homes, and seems to be crowding the sunroom into obscurity. The change is for the best. A sunroom, in the average American house, is really nothing more than a glorified porch where, in winter, storm sashes take the place of screens, and an inadequate heating plant tries unsuccessfully to cope with three exposures, a north wind and a tile floor with no basement underneath. The result is only too frequently drafts, loss of good temper and a consequent adjournment to the living room until spring.

Uses for Iron Furniture

The garden room is more conveniently located near the center of the house, easily accessible from the hall and with frequently only one exposure—to the south. It is more of a living room, with the charm of the conservatory attached; its furnishings tend toward easy divans, flower boxes with real or imitation foliage, plant stands *à la brazier*, standing lamps with iron bases and decorated parchment shades, aquariums, cut flowers, and—garden magazines!

Wrought iron seems preëminently fitted for such a room. It is durable, it withstands the ravages of water; it has an out-of-door feeling; it harmonizes with tile or stone or marble floors, and like the garden itself, it gains charm with years. Time rusts or bronzes it until its old age is venerable, like old wine. It has, moreover, behind it the precedent of all time. Reflecting on the prehistoric epoch of the Iron Age, one could hardly call it a fad.

The accompanying photographs illustrate some very simple examples of garden room furniture. In the flower stand, the old copper top is recessed sufficiently to allow a few inches of sand or loam in which jonquils, iris, poppies or peonies are held upright by use of Japanese lead flower holders; or the bottom can be filled with water, the outer edge of the top covered with roses or laurel leaves or some other attractive foliage, and short-stemmed blooms allowed to float in the center.

A garden room table may have many uses. It makes an excellent base for a table lamp; it can be used as a smoking or magazine stand; it is serviceable as a tea tray. It may also be placed in an entrance hall or vestibule as a card stand, or as a place to put one's hat and gloves. These are some of the more obvious uses. Others will suggest themselves.

The hall or garden room candelabrum illustrated has stem and feet of deep rusted iron, the top foliage in antique gilt, and the leaves and roses twining around the base in dull green and red. An electric base plug connection is provided under the stem, carrying up through it to the ivory yellow

(*Continued on page* 66)

Among new candelabra for hall or garden room is this with deep rusted iron and flowers in dull red and green. 5′ 6″. Wired, $35

A novel scheme for partially screening book shelves can be worked out in wrought iron in a Florentine Gothic design. Each door 14″ by 72″. They come at $60 the pair

Placed in the vestibule, or used as a garden room table, this little stand of wrought iron serves an excellent purpose. It stands 32″ high and is 22″ across top. $35

A flower stand can be fashioned after a pie-crust table with a recessed top in which can be placed jonquils or iris in lead holders. 32″ high, 24″ across. $30

The house carries out the spirit of Tudor traditions. It is executed in brick laid in Flemish bond. The roof is of red tile with rounded and swept valleys. Exterior woodwork is heavy timber mortised together and pinned with wooden pins. English metal casements for all windows. Terraces, steps and walks are stone flagged

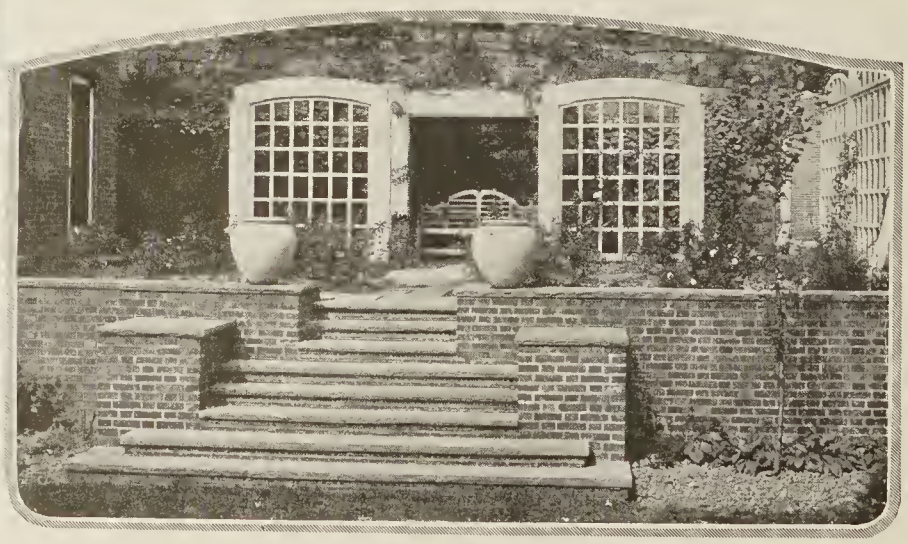
THE RESIDENCE *of* GARDNER STEEL, Esq.

PITTSBURG, PENNA.

LOUIS STEVENS, *Architect*

A view along the terrace showing the living room gable and chimney with stone sundial. The entrance is through stone columned arches to a vestibule

The arbor and seat in the rose garden are reached by a flight of steps from the level of the lawn. A bird bath is set in the middle of this garden



The living room fireplace, a feature of the house, is faced with limestone and lined with red, rough handmade tiles. The dog grate is an old English model. An unusual treatment is found in the niches with their old sconces, and in the ceiling beam with its supporting bracket springing from the keystone of the fireplace. The doors are sand-blasted oak with heavy strap hinges and leaded glass lights

In the dining room the simplicity of the wall treatment enhances the beauty and interest of the window and door openings. These doors let out on the terrace of the rose garden. To one side of the room is a large stone fireplace with antique Welsh wrought iron fixtures. The furniture was especially designed for the room and the hangings chosen to harmonize with its period. Katherine Parker, decorator

THE DOOM *of the* DINING ROOM

"WHAT'S become of the old-fashioned dining room?" asks a correspondent in a recent letter.

To which we answer, "What's become of the old-fashioned dinner?" For the rooms of the house which were created by custom, are in time done away by custom, and the custom of the day is to Hooverize.

Go back to the time when one spoke of "the groaning board." A virile age doubtless, an age in which eating was a great function, accompanied by ceremony and display. The table was loaded down with all manner of food, the sideboard was piled high, like an altar, with the accumulation of several generations of silver plate. Guests went into a meal as into a coronation, two by two in procession, with a nice regard for priority and seniority. There was a brilliance about this age. Men did not deny themselves petty pleasures nor did they know the devastating inhibitions of "eat and grow thin" and "drink and be sober." For the purpose then was just the opposite. Men ate to wax fat and drank to be drunken. This was a good age. It accomplished many great and noble things. But as the vigor of the age declined so the custom grew stale.

Then came a dark age, a transitional period, when actual eating was less but ceremony and vulgarity of display lingered on like bad habits. It gave us the dining room with the ostentatious china closet, it gave us the plate rail on which the otherwise careful housewife consigned her precious china to a precarious ridge, it gave us beer stein decorations and ponderous Flemish oak furniture. In this time men discovered new and strange diseases, and the center of all evil was laid in the stomach. Gradually eating and drinking became less sacramental and more commonplace. The solemn family breakfast dwindled down to a hasty meal of coffee and rolls. Ritualistic dinners ceased to be served. We no longer went into them as into a great orgy, but came in casually, as though it were an ordinary affair.

This was the period the war found us in. Today we stand on the threshold of a new order, the beginning of the second mystic thousandth year. The war has obliged us to Hooverize. We are forced to change our customs. And in that change we can read the impending doom of the dining room.

THERE are four good reasons why the dining room should be doomed: First, as is shown above, eating has ceased to be a ceremony and hence has ceased to require the setting for ceremony which a separate room furnishes.

Second, we are making our homes more efficient. We are making every part of the house contribute to the ease and comfort of living, and contribute not a small part of this time, but all the time. Set down in actual figures, the average dining room "works" not more than two hours a day. The rest of the time it is unoccupied and no one enters it save servants to clean or arrange the table. Entering a dining room between meals is like walking into a deserted theatre at nine in the morning. It has ghostly remembrances of good times and happy folk. In short the dining room is a pleasant and efficient place only when we are dining. At other times it might just as well not exist, for all the importance it holds for us.

The third reason for the passing of the dining room is the demand for the small house. This demand has increased as the distribution of wealth has been made more equal. The rise of a high waged proletariat has brought about the desire to own a house. The small house satisfies this desire, for the measure of the desire is not the size of the house but the sense of ownership. Now in a small house every possible cubic inch of space must function and contribute to the well-being of the occupants. A room that is occupied only two or three hours a day is waste space; it must be eliminated. In its stead the breakfast porch or corner can serve for the first meal and at the same time add interest to the meals and increase the habit of living out of doors. The other two meals can be served at one end of the living room, that part being screened off while the table is being prepared. Instead of having a cramped living room and a cramped dining room, the small house will have one large living room to serve both purposes.

THIS principle, of course, cannot be said to apply to the large house where space is unlimited, where ceremony still characterizes the manner of living, the architecture of the house is influenced and the separate dining room must remain. In the mansion one is obliged to live up to his house; in the cottage one's house adapts itself to his life. But the nature of both these houses depends upon a problem that is gradually increasing, one that in no far future time will become acute—the servant problem.

THE large house was made possible by a multitude of servants and retainers who could be hired at a low wage or no wage at all. The small house eliminates the servant altogether or reduces the list to a minimum. During the progress of the war, when women have been finding work in munition factories and taking the place of men gone to the front, the available number of servants has been decreased. Immigration is practically at a standstill and will be for several years after the war. The doing of men's work by women has also taught women the value of regular working hours, of regular recreation hours, the advantage of standardized wages and the necessity for organization. Already Finnish servants have their unions and social centers, the Russians their *artels,* and the time will come when the Irish, Pole and negro will do the same. In short, the servant problem will gradually settle itself into a matter of the housewife's hiring a member of a union, paying union wages for an allotted number of hours of work, and permitting the servant to do as she pleases with the remainder of her time.

Such a situation will naturally increase the number of small houses where no servant is required, and the number of apartments that are served on a cooperative basis, and leave the larger houses to the very rich. The dining room will even more nearly vanish.

However radical this may seem to us now, it is all part and parcel of modern social evolution. As manufacturing and the growth of cities stripped the English manor houses of their hordes of dependents, so by this great upheaval is being brought about a democratization that will radically affect the manner of our home life. The ceremonial dinner of a past era was possible because there was an abundance of servants. As the number of servants has decreased and the custom of ceremonial eating has passed, so has passed the necessity for the formal dining room. And, in turn, so has come about the demand for the small house from which is eliminated a room that has ceased to be a necessity for living.

Northend

A STUDY IN MIXED STYLES

The exterior of the house is Cape Town Dutch; the hallway is a mixture of Colonial and Italian, the door being Colonial and the wall treatment Italian. The floor is black and gray slate tiles. The carved balusters are copied from an old house in Exeter. It is the hallway in the Vaughan residence, another interior of which is shown on the frontispiece. Little & Browne were the architects

They look valuable and they are. But for all their pretensions, these aristocratic specimens of early Venetian millefiori and mosaic work are ancestors of the flower-embedded glass paperweight that adorned grandfather's desk in post-bellum days. Near relatives, too, are the striated marbles, the glassies so much in vogue with the younger set

THE GLASS *of a* THOUSAND FLOWERS

Fascinating Millefiori, Long Ago the Object of the Collector's Enthusiasm, Is One of the Latest Fancies of the Modern Connoisseur

GARDNER TEALL

TIME has crumbled many a granite monument to the memory of monarchs of early Egyptian dynasties, but a tiny scent bottle of yellow glass, with the name Amenophis worked upon it in blue, has come down to us from the Golden Age of the Pharaohs. King Amenophis little guessed that his fragile gift at life's parting from Queen Taia would have survived the vicissitudes of the unguessed ages that have treated his granite pedestal of the Colossus of Thebes with such scant courtesy. Yet here we may hold it in the palm of a hand, a lovely trinket whose fragility has defied the boast of bronze or the strength of stone!

As Pliny says, it is no easy matter to give novelty to old subjects, authority to new, to impart luster to rusty things, light to the obscure and mysterious. Yet he who writes of antiques and curios may find in the subject of old glass so wide a field in which to browse that its restraints seem few indeed and its interest of broad appeal.

Excavated near the Appian Way—one of those well-known roads that lead to Rome—this bowl is a priceless example of the millefiori work of classic times. The earliest Roman mosaic and millefiori glass is, so far as our knowledge goes, from the reign of Augustus

Above is shown Venetian millefiori work of early date. The Venetian workers, basing their efforts on the models of the ancients, far surpassed them in achievement. Venetian glass was considered extraordinarily light, and was in particular favor and demand on this account

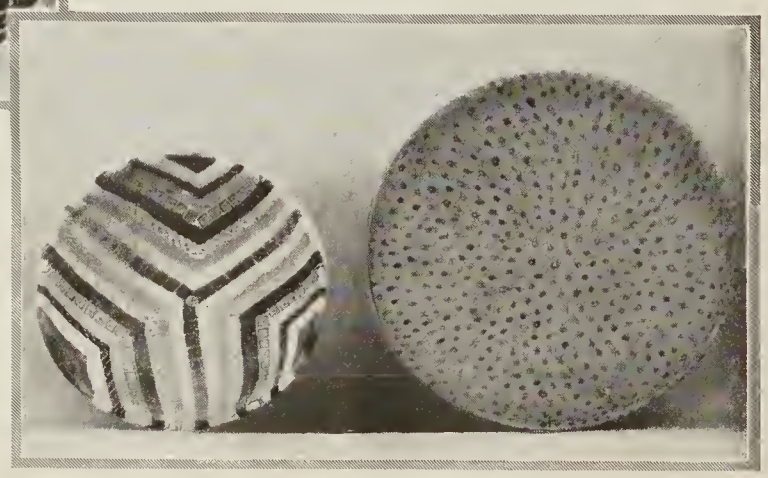
It was from the careful study of delicate antique bits such as these the fine-fingered workers of Venice derived the inspiration which resulted in seven hundred years of splendid artistic achievement

The millefiori glass of yesterday and today offers to the collector a fascinating study. It is the "Glass of a Thousand Flowers", a pretty name the Italians gave it centuries ago —*mille,* a thousand, and *fiori,* flowers.

Don't you remember when you were little, very little, the round, heavy glass paperweights into which you could look like a crystal gazer and find mysteriously embedded flower-like forms of colored glass? How you puzzled grandfather's head, too, when you asked him questions about it. These old millefiori paperweights—long since out of fashion, alas!—were bought on faith as curiosities, and only the sophisticated age that decreed such marbles unfitting the dignity of maturity relegated them to hiding places now for the most part forgotten. The wonderful striated marbles, the attractive "glassies" of our own Golden Age maintained with us the tradition of attachment; and now we have once more begun to display the paperweights of the Thousand Flowers and antiquarians are doing such brisk business in them that manufacturers are almost encouraged to place on the market again these interesting objects of millefiori glass.

Collectors of Glass

Since the time when the observing Herodotus wrote that the sacred crocodiles of Memphis wore earrings of melted stone, the collecting of glass has encouraged its finer development. The ancient glass workers were proud enough to sign fine pieces, though these are excessively rare. There was, for instance, "Africanus, citizen of Carthage, artist in glass." Nero was an ardent collector of fine pieces of glass, collecting them in his own peculiar manner, as



It is a bad guess if you call them marbles, or sections of tissue, or the inside of a kaleidoscope. They are two beautiful shallow bowls of millefiori glass from the hand of skillful Venetian artisans

The Venetians added to the colored glass effects of the ancients the discovery of crystalline white glass, and marvelously combined the two in many a piece of veined and variegated loveliness. Some of the examples reproduced here offer convincing proof that the result well deserves its charming appellation of "The Glass of a Thousand Flowers"

we may infer from such anecdotes as that wherein Petronius is chronicled as having broken a precious bowl of murrhine to atoms just before his death, to prevent the possibility of its falling into the grasp of Nero. So greatly was it prized at the time that its value had been placed at a sum now equivalent to $250,000! The very high prices paid today by museums for bits of antique glass are very apt to be far less than the same objects brought in Roman times; this, of course, refers only to glass of high artistic quality, such as would have commanded the attention of connoisseurs contemporary with its product.

"Who," says Johnson in *The Rambler,* "when he saw the first sand or ashes by a casual intenseness of heat melted into a metallic form, rugged with excrescences and crowded with impurities, would have imagined that in the shapeless lump lay concealed so many conveniences of life as would in time constitute a great part of the happiness of the world? Thus was the first artificer of glass occupied, though without his own knowledge or expectation. He was facilitating and prolonging the enjoyment of light, enlarging the avenues of science and conferring the highest and most lasting pleasure; he was enabling the student to contemplate nature and the beauty to behold herself."

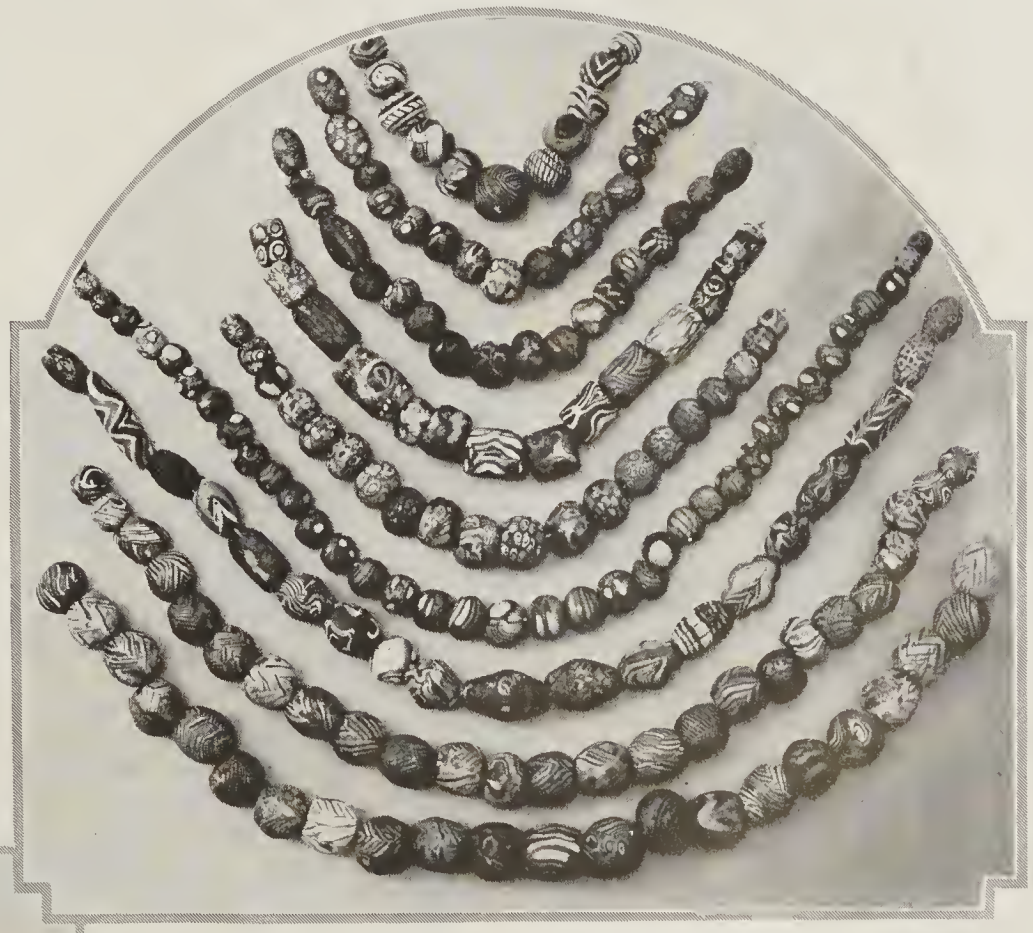
Ancient Glass and Venetian

We need not go into the early history of glass here, more than to say the ancients were highly skilled in the making of mosaic and millefiori glass, their products inspiring the millefiori glass of the Venetians and their followers in Europe and America. One cannot do better than to quote here from M. A. Wallace-Dunlop's *Glass in the Old World,* long out of print. In this work the author says:

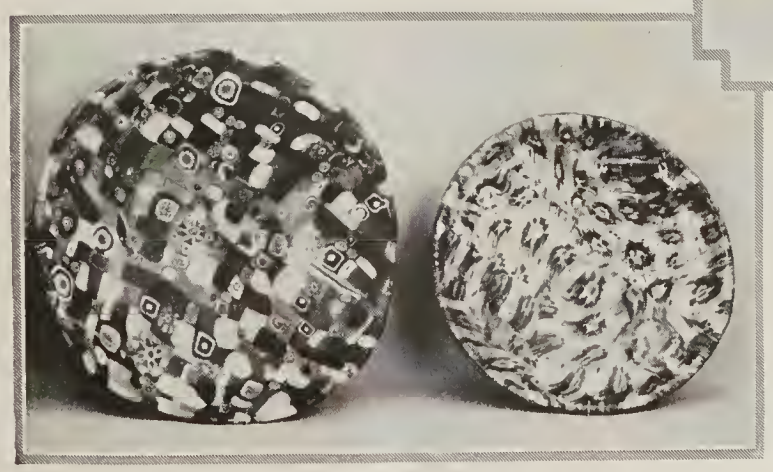
"No method of glass working has probably excited more attention than the wonderfully minute mosaics found scattered over the world both in beads and amulets. Old writers have exhausted their ingenuity in conjecturing the secret of their manufacture. Many of them are far too minute for human eyes to have executed, but like many other marvels the explanation is simple when once discovered. They were made (and are now successfully imitated in Murano) by arranging long slender glass rods of various colors so as to form a pattern, a picture, or the letters of a name, and then fusing them together, and while still warm the rod or cane so formed could be drawn out to almost any length, the pattern becoming perhaps microscopically small, but always retaining its distinctness. A tube of glass treated in the same manner never loses a minute hole in the middle. Thin slices cut off such a rod would present on each side [face] the exact picture [just as the pattern appears when slicing a cucumber] or pattern originally arranged. When this idea had been once suggested, thousands of patterns could have been invented, and slices from these rods placed in liquid blue or other colored glass, and cast in a mould and ground into shape, gave rise to the endless combinations of Greek or Roman workers. . . . The millefiori glass of the Venetian republic was simply a revival of this old industry. . . . Under the Ptolemies the Egyptians acquired a rare perfection in mosaic! We have, so far as I know, no Roman mosaic or millefiori glass antedating the reign of Augustus. It is in the Augustan age that we first learn the name of a mosaic glass artist, Proculus of Perinthus, to whom the Alexandrian merchants erected a statue.

The building of St. Mark's in Venice, begun in 1159, gave impetus to Italian glass manufacture. With the fall of Constantinople nearly a half century later, many Greeks, skilled artists in glass, undoubtedly made their way to Venice and brought thither the secrets of their trade. Certain it is that the early glass workers of Venice and of Murano, where later the glass industry centered, gave curious and interested study to the old mosaics of the ancients and in due course rediscovered the art of millefiori and perfected it in a manner that would have caused the Romans to open their

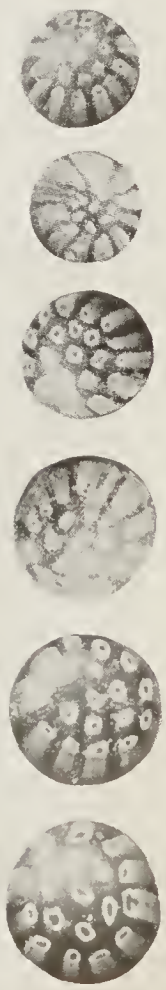
(*Continued on page* 60)



They are spotted, striated, checkered, streaked, mottled, dappled, clouded, barred—every imaginable diversification of pattern is offered by the beads grouped in the illustration above. These beads are of Roman-Egyptian origin, and date from the earliest antiquity of the art of millefiori



Gorgeous things are these rare pieces of early Venetian millefiori. Derived from the glass of Greek and Roman manufacture, they were in turn copied in other European countries



Fine glass was highly prized by the connoisseurs of antiquity, some pieces being signed by the "artist in glass" who made them. Nero himself was a keen collector of glass, we are told

SUBSTITUTES *for* SIDEBOARDS

The Touch of Individuality in the Dining Room

(Left) In a large dining room a refectory table can be used for sideboard or serving table. Here it has a background of old Italian yellow brocade that sets off the tall altar candles and the silver

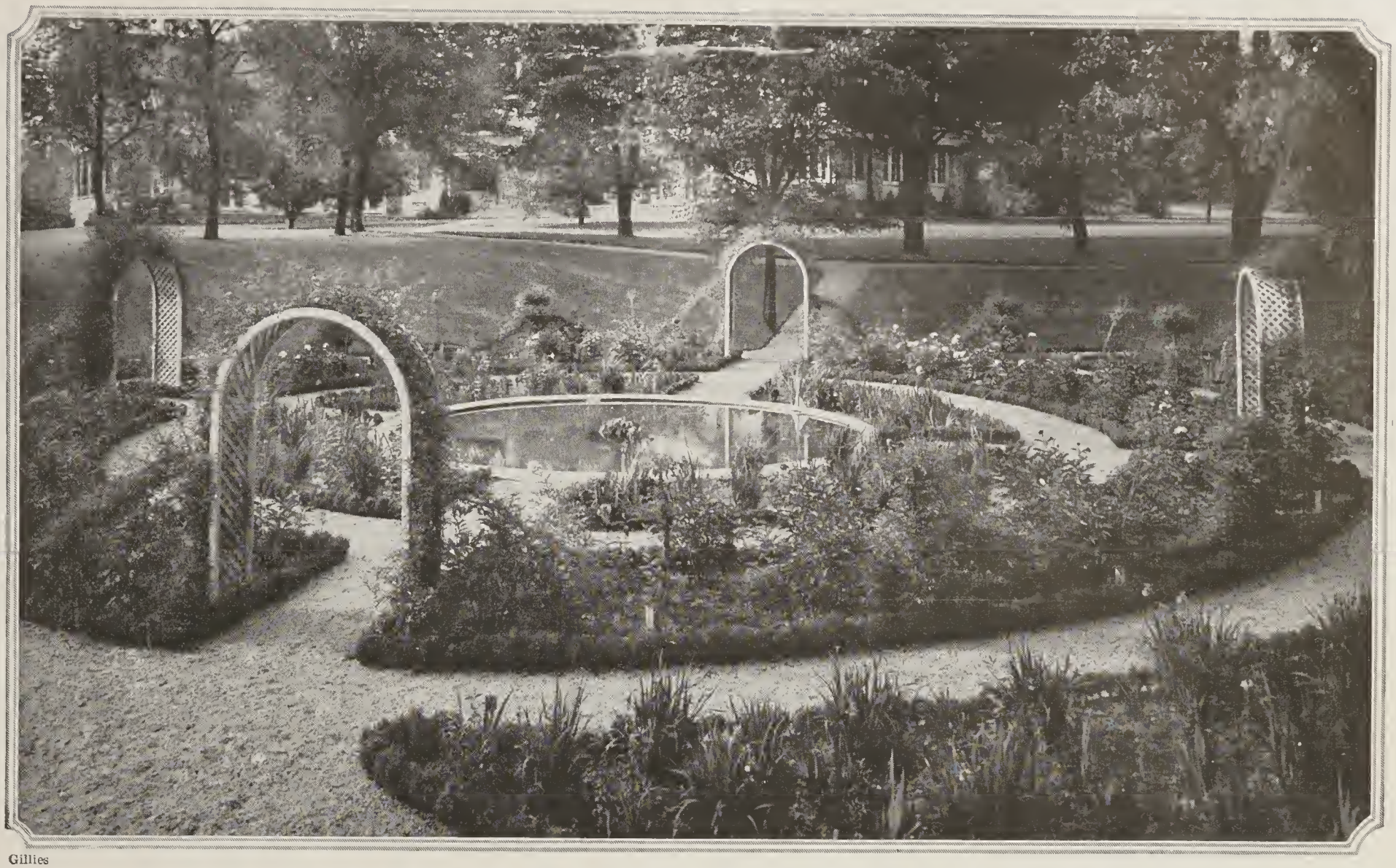
The substitute might be a Spanish antique table with a Venetian mirror above. The cover would be a fine piece of altar lace or a linen cover with lace edges

A console can be used for a serving table. Here it is of wrought iron rubbed with polychrome colors and with a top of Sienna marble. McBride, decorator

An old Colonial table, an old brocade hung for a background, a Colonial gilt mirror, old Dutch paintings on either side. This would make an excellent substitute

Photographs by Northend and Brown Bros.

In the residence of Mr. Sidney Drew in New York City the entire dining room is furnished with wrought iron. The table is wrought iron, the console serving table shown above, and the large console which is used for a sideboard during meal times. Lighting fixtures are wrought iron on antique gilt brackets. Over the table hangs a Greek primitive. McBride, decorator



Gillies

The garden was never really planned—it just happened. A natural hollow south of the house called for some kind of special treatment, and the solution of the problem is seen today within the limits of this little circle with its trim box edgings, simple pool and four rose arches

A FORMAL GARDEN *of* UNIQUE LINES

The Development of a Natural Hollow on the Estate of Mr. and Mrs. George W. Hill at Stamford, Connecticut—An Unusual Blending of Formality and Friendliness

ROBERT STELL

YOU come upon it unexpectedly, at the head of the drive that sweeps up the hill from the valley road. On that boldly curving approach you have gained an impression of a great, rolling lawn, of trees and a big white house crowning the crest ahead, of wide outlooks and unhampered spaciousness everywhere. And then at the end, when the car with a final purr tops the shoulder of the hill and glides toward the entrance, it appears suddenly close beside you, the most intimate, charming and wholly perfect little formal garden imaginable.

The garden was never really planned—it just happened. When the remodeling of the old house was finished, when the garage and greenhouses and landscaping were under way, there still remained undeveloped that natural hollow to the south of the house where the little garden is today. It could be filled, of course, carrying the level out to the drive and the garage beyond; but that would have necessitated the creation of a new focal point for the view from the house entrance. The conception of a sunken garden was a logical enough alternative—the peculiar merit of the idea lies largely in the way in which it was carried out. Though formal, the garden has marked intimacy; though sunken, it blends in harmoniously with the surroundings.

As it stands after several years of development the garden is some 60′ in diameter. About the pool, with its simple ornament of irregular concrete in the center, the box edged beds and gravel paths are geometrically arranged, with the four white latticed arches serving at once as accent points and places of physical and visual entrance and exit. Iris, peonies, narcissi and other perennials fill the beds with a succession of bloom and foliage, but perhaps the greatest floral beauty of all is in the pink Dorothy Perkins roses which climb the arches and form festoons between them. The latter effect is quite simply achieved by training the longest shoots from either side of each arch, draping them, as it were, to low stakes along the circumference of the outer circle of beds.

As the photograph shows, the garden is more than just a true circle punctuated by the arches. Four additional crescent shaped beds, similar in character to the others, round out the scheme and serve to prevent any impression of too great regularity.

As seen from the house, the immediate background of the garden is formed by a line of massive willows on the right as you look at the picture, a massing of rhododendrons as you approach the point from which the photograph was taken, and adjoining these a rough stone abutment which acts as a retaining wall for the drive and includes a recessed niche and stone seat opposite the nearest arch. To avoid any suggestion of bareness this wall is crowned by a wide border of perennials between it and the driveway proper. Since the stone abutment faces north and consequently receives little sun, no attempt has been made to convert it into a wall garden. A few shade loving rock plants may be used in the crevices, but it is open to question whether they would add greatly to the present effectiveness of the dry laid stones, which have their own rugged beauty.

The formal garden which is not the result of some carefully conceived and formulated plan is seldom successfully carried out. Yet here in this little Connecticut hollow is found the exception which proves the rule. In a setting essentially that of a large estate it presents a note of contrast which is strikingly appropriate. One glimpse of its intimate pathways, of the enticing pool with its reflections of the surrounding trees and flowers, and the whole place slips easily into scale. There has been added the final touch which completes the landscaping picture.

The ancestor of this little desk was a certain beautiful antique—a Gothic cabinet of authentic linenfold paneling and carved grapevine motifs. Closed, it appears a cabinet. $100

The front of the Gothic desk on the left side lets down and forms a commodious shelf for writing. The interior compartments have been treated with Chinese blue enamel

DESKS AND CHAIRS

Addresses of dealers may be had of the House & Garden *Information Service, 19 West 44th Street, New York*

Of walnut with antique polychrome decorations, this chair is designed to accompany the desk in the center. $25

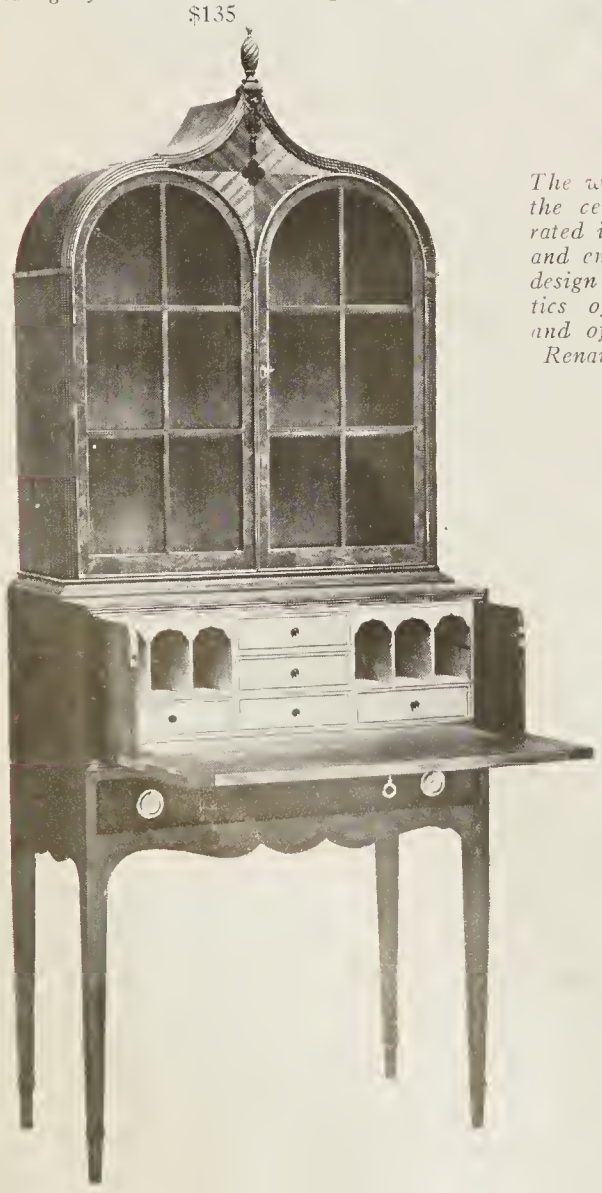
This chair could be used with most desks of Georgian design, since its period is not insistently emphasized. $18

The walnut desk in the center is decorated in polychrome and embodies in its design characteristics of the Italian and of the Spanish Renaissance. $60

A sturdy Italian chair with rush seat will harmonize with any desk whose inspiration is from antique cabinets. $27

A chair that represents no period has the advantage of according with almost any type of desk. The price is $20

Charming in design and exquisitely executed is a Hepplewhite secretary of mahogany with a mellow antique finish $135



A stool often adds a note of individuality to a desk of antique inspiration. This one would be particularly suitable for the desk shown below. $18.50

Below appears one of the many attractive reproductions of the diverse secretaries in vogue in Queen Anne's day. $135

Very much of a man's possession is this splendid Renaissance piece in walnut. Like the desk at the top, it appears a cabinet when closed. In oak, $256. *In walnut,* $317

Gillies

THE WINTER PORCH

A Seasonal Phase of an All-year Room— Color Schemes and Furniture Suggestions

MARY WORTHINGTON

The component parts of a breakfast room are here: lattice wall background, tile floors, flowers, large windows and sunlight in abundance. The room is in the residence of Earle P. Charlton, Esq., Westport Harbor, R. I. F. C. Farley and P. M. Hooper, architects

A FEW years ago the porch was deserted all the winter through, a barren place for the dried leaves to rustle about in. Today it has come into its own. We eat, sleep, play and almost live entirely in our porches. I say "in" instead of "on," because they are enclosed by glass doors and windows and serve as an extra room.

One particularly good use for the enclosed porch, one to which it much more frequently could be turned, is for a breakfast room. What an antidote to the morning grouch it is to breakfast in a sunny, gay porch with bright chintz shades and soft painted furniture and with a tiny wood blaze on the hearth to take away that frosty feeling in the air. Only a little porch is required to accommodate breakfast room furniture. If the size or shape does not permit of the regulation table and chairs, then use an oblong table and benches for the long sides and two comfortable windsor chairs at either end, so that the pater and mater familias will not heap upon us the accusation of being either fresh air fiends or over-artistic at the price of comfort.

If we are an adept at growing plants, then have the carpenter build up simple lattices around the windows. A handy man can buy

(*Continued on page 72*)

Wicker, reed, willow, painted furniture and wrought iron are the best choices for the winter porch living room. Here reed has been used. Casement cloth curtains filter the strong sunlight. Plants add interest. From the home of Gardner Steel, Esq., Pittsburgh, Pa. Louis Stevens, architect

THE IMPORTANCE *of* GOOD UPHOLSTERY

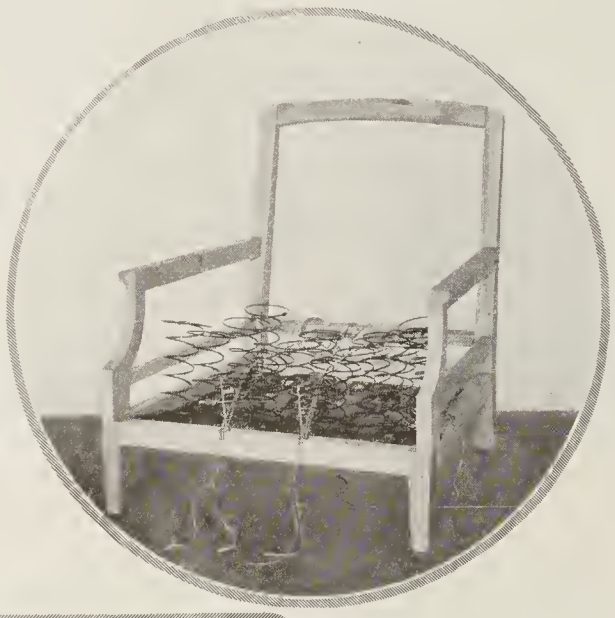
It Is Again Not the Cost but the Upkeep that Matters, and Cheap Furniture Proves Unprofitable in the Long Run

E. F. LEWIS

CHEAP upholstered furniture is never a good bargain. A piece of upholstery that is thoroughly comfortable and will remain so for years requires the best of materials and quite a space of time for making. Unfortunately the apparent difference between the real and the imitation is very slight in the eyes of the purchaser of an over-stuffed chair, while the difference in price remains considerable. It is a valuable aid to know all about the construction of a chair that is being purchased as a first class piece of upholstery.

Good and Bad Springs

A strong wooden frame cut along straight lines is the foundation, and to this is fastened the closely interwoven webbing which forms the bottom of the chair. To this webbing are sewn the best of spiral springs which are then fastened to each other by heavy twine and intricate interlacing, so there can be no slipping, and at the same time they are forced down to the desired height. The cords are firmly tacked to the frame with galvanized tacks so there can be no rusting. Burlap is sewn to the top of the springs and over it a layer of hair, and the finishing muslin cover is stretched over all.



The first requisite is a well-made frame. On this are placed the springs fastened in with webbing

The second stage includes the back springs and the layers of burlap stuffed with hair and sewn in place

Many of the cheaper chairs use instead of webbing slats to which the springs are nailed. There is seldom anything to hold them in place or at even height, and the result is seen in sagging chairs with one corner up and the other corner down. Some are even made with neither webbing nor slats, but springs of the patented type that rest only on the frame, and can sag down to the floor in the center with only the cambric or sateen finishing to hold them up.

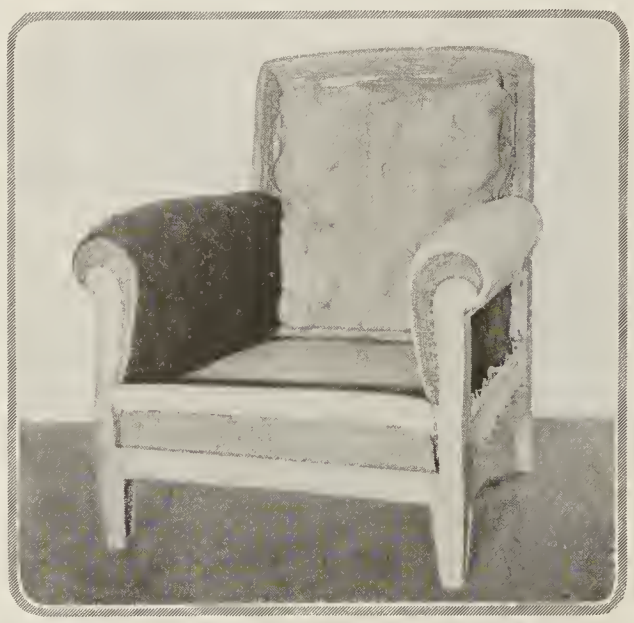
The process of making the back of a chair is very similar to that of the seat, except that the spiral springs are finer so as to respond more readily to pressure. The burlap holds them all in place. Some cheap chairs have no springs in the back but a thin pad of hair is put over a curved back cut from wood which allows no flexibility aside from that in the hair or moss filling.

The curved edges of the chair take the greatest amount of work. Here they use what is called a "stitched edge," which is made of burlap stuffed with hair and then stitched back and forth by hand until the desired roundness is acquired. In this way the edges are pliable, but firm enough to hold their shape perfectly and there is no possibility of a hard wooden edge. The edge of the arm is made the same way and the arm itself is built up to the required height and circumference by various layers of hair over which is stretched the muslin cover underlying the outer fabric.

The arms and the nicely rounded edges acquired in the good chair by arduous stitching are usually turned out of wood in the case of a cheap chair and covered with a thin layer of moss—not hair—which is very cheap and makes a great saving of material and labor.

Down the Distinction

The last great distinction between the good and the bad is in the down cushions. There may be ways of gaining the other effects of a well-made chair, but there is no substitute for good down. There are two cushions, one for the back and one for the seat. The down is put in a cushion with compartments so that it cannot slip about too much, for down is decidedly elusive. The back cushion is fastened on the burlap muslin-covered back, and the entire thing upholstered, although the line between the main part of the chair and the down cushion is shown in the finished product. The down seat cushions are usually upholstered separately so that they can be removed and by shaking up fall back into original shape no matter how matted they may seem. Down cushions are never used in a cheap chair, the usual method being a seat rounded up in the center and made of moss or poor hair. When there is a separate cushion it is sometimes of silk floss, the same as is used in cheap sofa pillows. This soon lumps up and grows thin and flat with continued use.



The third process finds the arms covered with a layer of down sewn in a stitched edge and the back completed

The Test of Wear

The cheap chair may look all right when you buy it, but at the end of a year some of the springs sag beneath the frame or the seat tips forward or back or to one side, forcing you to sit in a certain position in order to be comfortable. The back grows hard and the arms harder and the edge of the seat cuts in. The really good chair with down back and seat will outwear numerous coverings and will always give the same amount of comfort; and when you want to pull it to pieces you will find the inner materials still good. If you are going to buy upholstered furniture buy only the best! And if you have any doubt about your ability to select good upholstery, then take along a decorator or insist on a complete explanation at the shop. Perhaps the best advice, after all, is to purchase only from those shops that have established reputations. The best goods are usually found in the best shops. The extra price will justify itself in the end.

The finished upholstered chair with loose cushion. The life of the chair does not depend upon the cover which one sees, but upon the quality of workmanship and materials beneath the covering fabric

The space below deep windows of this type can be used for a diversity of purposes, the purpose, of course, depending on the room and the position of the window. To the right is a wood box built in proximity to a fireplace. This can be made with doors to open out, as shown here, or with a lid in the seat that lifts up. The seat can be cushioned

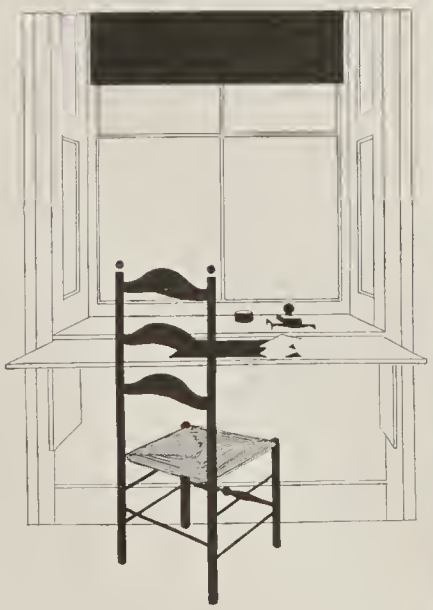
The treatment below is suggested for a bedroom, and the little closet can be used for boots and shoes. The shelves should be made adjustable so that the closet can serve other purposes, such as for linen for that room or extra blankets that guests can find themselves. This method of using up the unoccupied corners is at once convenient and orderly

MAKING THE MOST OF DEEP WINDOWS

Shelves on the sides for plants, a tin tray for working, and shelves below for tools. Indoor gardening is easy with these

The usual method of using up this space is to box in the radiator, leaving a grill for the escape of heat, and cushioning the lid. A window seat is created and an unsightly radiator covered

When the windows are in a group, as the casement to the left, they should be treated as one. The shelf covers over all with radiator grills beneath. Louis Stevens, architect

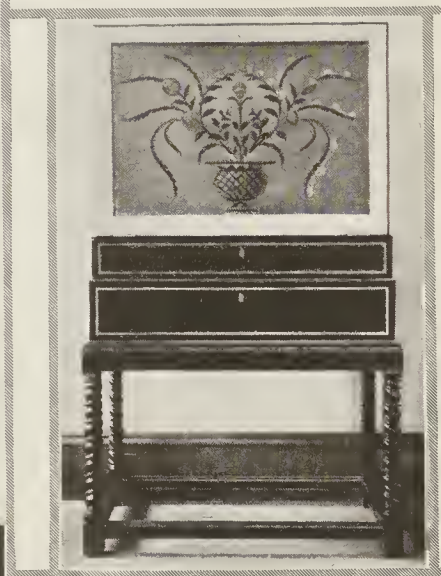


Under the sill have an extra sill that will pull out and be supported on braces below, much in the manner of the old-fashioned desk. A pleasant writing corner is created

In the library the panels of the deep window can be replaced by shelves and the space beneath used for large folios that should be laid flat. The books will not obstruct the light

Ivory colored designs raised from a background of deep gold decorate the writing desk door at the right. The complete desk is shown in the lower corner of the opposite page

Reproductions of Persian work can now be had in this country. The music cabinet below shows a garden scene in antiqued blues, yellows and reds, on a finely crackled surface



Old Persian bronze door panels have been used in making up the screen above. They are set in a frame done in raised green and gold lacquer, which harmonizes admirably with the bronze

Black lacquer is the finish of the linen chest in the center. The panels are in raised designs of greens, lavenders and whites on a gold background

The examples at the left are representative of the curious mingling of Egyptian, Assyrian and Grecian influences which characterizes Persian art

PERSIAN MOTIFS *in* FURNITURE

A Recent Achievement in Decorative Art whereby We Have Brought to America a Touch of the Symbolism of the Ancient East

G. W. HARTING

WE of the Twentieth Century are the greatest art-borrowers of history. For not only do we conscript and adapt from primitive peoples, and from ancient civilizations that have brought their art to a high degree of complexity; we even take advantage of the Ali Baba wealth of previous freebooters whose art was eclectic in the days when Europe was a barbaric fringe around the Ægean, waiting for Alexander to be born.

In other words, we have just achieved Persian furniture—or rather we have taken some of the charming designs of Persian art and made use of them as decorative panels for quite American furniture in our quite cosmopolitan homes.

The Persians never had an art of their own, just as we have no art of our own. But, as they would have told us themselves, they didn't need it. From the days when Cyrus and his bands swarmed out of the north and shook effete Babylon from its Hanging Gardens to its two-leaved gates, for two hundred and fifty luxurious years, the Medo-Persian Empire ruled much as the Romans ruled when history had moved westward. A military caste, they had only to command, and lo! all the artists and artisans of all the conquered races trickled in over mountains and across deserts to make Persepolis and Susa (the Shushan of Queen Esther) the pillared, painted wonders of the ancient world.

Those endless rows of processional figures inherited from Assyria—winged bulls, swart warriors bearing spears and bows—changed gradually into slaves bearing vases for perfumes, slaves carrying musical instruments, slaves with cakes and wines.

Cambyses, restless in his purple palace, reached out and conquered Egypt. The marvels of Sais, Memphis, Thebes—the vast columned halls of the old Pharaohs, stirred him to go home to Persia carrying Egyptian architects who would build greater halls and loftier pillars. To vary the external face of his huge walls, "he built them of different qualities of brick, and in the most carefully wrought parts of his palace he applied enamel, ivory, metal, costly woods tinted exotically." His ceilings were painted; his floors were like those vast pavements of Esther's description, "alabaster and

(*Continued on page* 66)

Persian designs are by no means always ornate. The two conventionalized trees below represent one of the simpler motifs

Above, an imitation of a one-piece tile, suitable for overmantel hanging. Its colors adapt it to use with many different backgrounds

An overmantel panel in imitation tile shows soft toned figures and design against a background of black ground and sky

The desk below, whose upper panel is shown in detail on the opposite page, is finished in lacquer of a deep purple color

A close view of the door panel shown opposite. Designs of this sort are especially suited to placing against plain, flat surfaces

HOW TO BUY LIGHTING FIXTURES

Some Notes on the Values to Look for and the Purposes and Places of Good Lighting—New Designs and Their Application to Modern Rooms

E. H. GOODNOUGH

This antique sconce of iron and gold has ivory drip candles and parchment or mica shields

THE practical aspect of lighting fixtures is well worth consideration. In planning the lighting of a new home, the arrangement should be carefully thought out and a lighting specialist consulted, who will locate the various outlets throughout the building.

To insure the best illuminating results, the matter should be viewed from all angles, and the height of the ceiling as well as the color treatment of the various rooms should be taken into consideration before the final decision. The extent of light diffusion is influenced to a great extent by the reflecting power of the surroundings. One must consider balance and proportion that the rooms in question may retain their proper scale; in other words, each piece that may later be placed on the lighting outlets should become an integral part of the room.

An electrolier delicately fashioned and well proportioned is splendidly adapted for the country dining room, being made in combination colors to accord with decorations

When selecting lighting fixtures, let your first thought be of practical value; without this quality all others will be void. In brief, avoid glaring effects, if you would enjoy your home. Subdued results may be secured by using lamps of high wattage, softening their brilliancy by the use of shades or shields of blended parchment silk or other materials. Don't place side outlets too near doors or window moldings. Do not place them on broad wall spaces, unless in stiles of paneled rooms. The use of suspended central fixtures in very low ceilings is not recommended; if light is desired here, use close groupings at ceiling. Place switches for convenient control not behind doors or in awkward positions. Sufficient thought now will yield its full reward later on.

Decorative Value

Period lighting represents an attempt to reproduce completely a certain style of decoration. Definite period rooms are still attempted, but unless treated in a free spirit, they are frequently both uninteresting and unlivable. The decorative value of a lighting instrument lies in its complete ability to blend with its surroundings; it must be practical, it must be well designed, possess individuality of true merit.

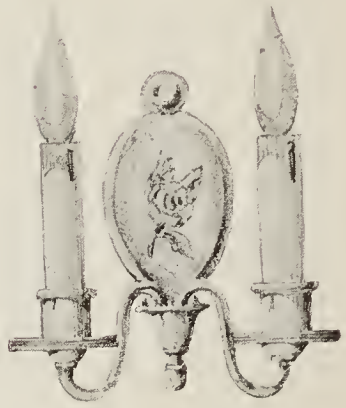
A lighting fixture must have decorative value if only because of the prominent position which it holds. Unconsciously the eye rests upon an object from which emanates light; if it be well designed, artistically perfect, harmonious with its surroundings, it produces an impression of lasting charm. If it be incorrect, a discordant note amid real beauty, the entire room is destroyed by its lack of harmony and intrinsic ugliness.

Full of character is this hall lantern in black and gold with cylinder of crystal

We can perform better service in well lighted offices, with labor saving devices. Any family is happier and better for a congenial environment. Good lighting is the final touch, the added element that makes for real joy in living. Create a home, ever so beautiful, which omits this important feature, and your best efforts have been quite in vain.

Your hall will reflect the dignity of your household, radiating the welcome and good cheer within, if you use a pendant lantern filled with a glass cylinder, an inner candle group simulating real candles by the use of glowing electric bulbs. You may create restful effects in your living room by the use of screened wall sconces for general illumination and the always satisfying floor lamp for intimate work.

The library should be your castle where peace and cathedral silence reign; a place where the family may revel in books or indulge in dreams, as may suit their moods. The adjustable standing lamp now comes into its own, shedding its warm glow throughout the room; giving all needful light, yet creating at the same time a delightful atmosphere.



Simple in outline, yet correct in form, this wall sconce for bed chambers is finished in many colors of enamel, gold and silver

In the dining room the light of electric candles from wall or pendant fixtures, radiantly glowing under the soft influence of mellowed silken coverings, suggests contentment. For reception room and bedroom, dainty color schemes are now developed in enamel. Colors to harmonize with each room produce a most charming effect in wall sconces, the room's most dominant note being adopted for a relief line and added color being frequently given by introducing hand painted flowers or other appropriate motives. A strong revival of the Italian spirit has produced lighting fixtures of crude wrought iron in color effects of natural iron rusted, or combined with rusty gold.

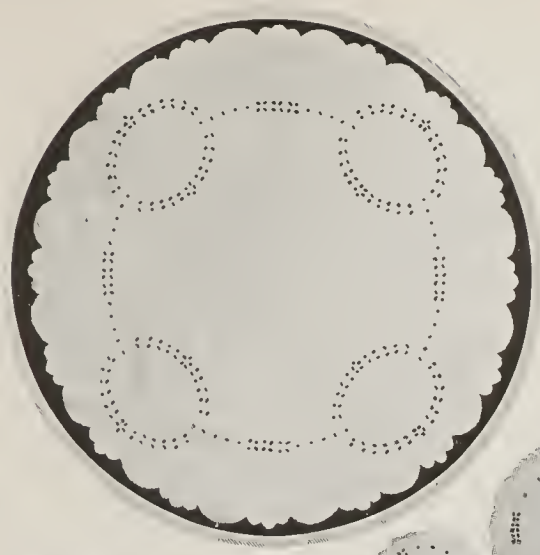
A floor lamp of distinctive design, suitable for the living room.

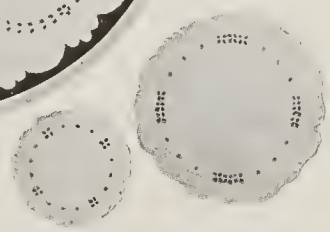
The Cost Estimate

If it is necessary to consider expenditure, the amount should be definitely decided on before making selections of lighting fixtures. These may be included in the original building estimates, but do not be guided by your contractor at this stage. It is better to increase your appropriation here and reduce it elsewhere. Eliminate from your purchases all useless bric-a-brac; reduce the number of pieces of furniture, if need be, for these may be added at a later date; but do not economize on your lighting effects, for they are seldom replaced in the average household. A badly designed, ill-proportioned, poorly finished lighting fixture is an abomination to every esthetic temperament, and should find no place in any home. Better suspend simple inoffensive cords from your ceilings (if your rooms be planned for this type of lighting) with quiet shades of glass or paper, than the usual commercial lighting monstrosities.

JANUARY VARIATIONS *on the* THEME *of* FINE LINEN

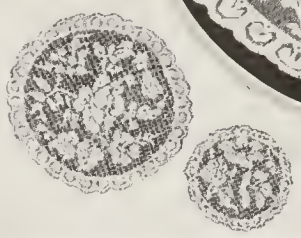
May be purchased through House & Garden *Shopping Service, 19 W. 44th St., New York*





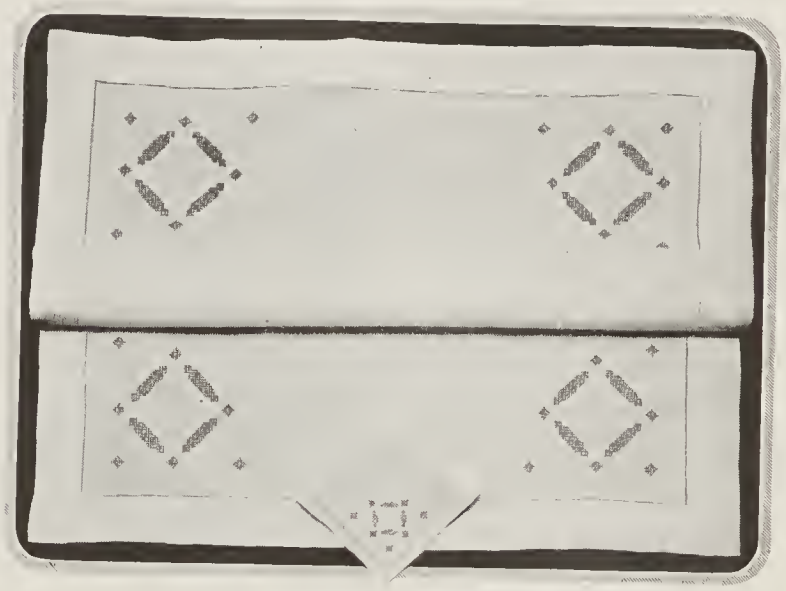
Madeira hand embroidered: 25" centerpiece, six 10" doilies, six 6". $6.25

To left below, an all linen heavy damask table cloth; 68" x 72", $4.50. 68" x 90", $5.75. Napkins, 22" x 22", $5 doz. 24" x 24", $5.75

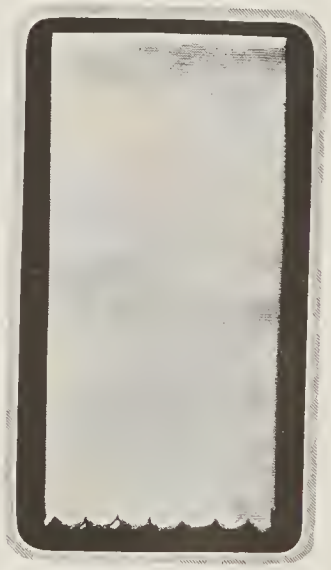


Luncheon set of filet: 28" centerpiece, twelve 10½" doilies, twelve 6½". $42.50

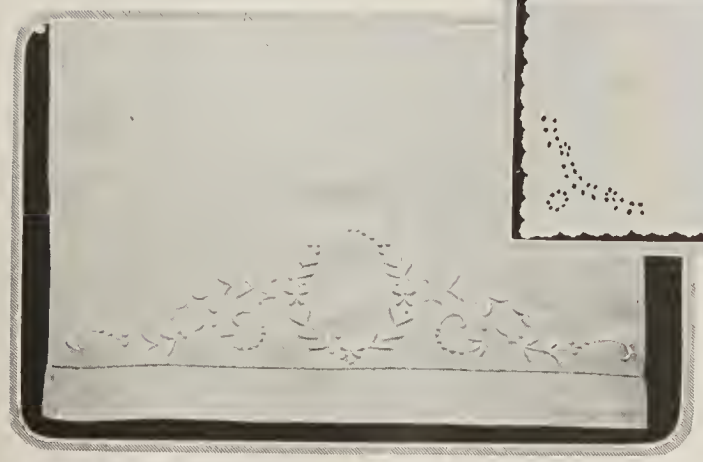
Lunch cloth and napkins of hand hemstitched linen, designs of hand mosaic openwork. Cloth, 36", $7.50. 14" napkins, $10 doz.

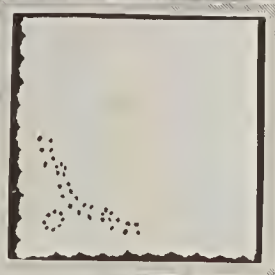


Bath towels embroidered in one initial, any wash color, $6.50 per dozen. In multiples of six only



Above is shown a guest towel of linen huck, with hand scalloped edge. $11 per dozen

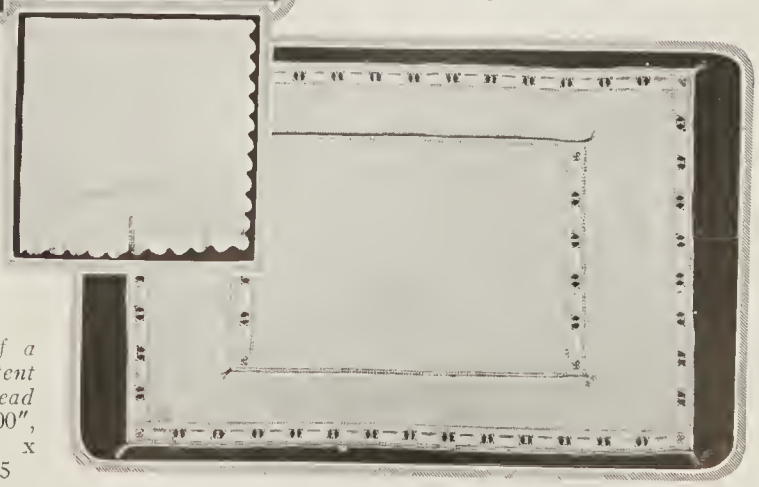




Above appears an exquisite pillow cover of fine handkerchief linen with cutwork and embroidery, and lavish inserts of real Venetian filet. 18" x 14", $12

Linen napkins match the luncheon set in the upper right corner. 13", $6.75 dozen

A corner of a white patent satin bedspread 72" x 100", $3.75. 90" x 100", $4.75



Hand embroidered and hemstitched linen pillow cases, measuring 22½" x 36", come for only $4 the pair

Oblong Italian linen centerpiece, hand embroidered. 16" x 24", $8. Oblong plate doilies, 10" x 15", $2.50 each

DRAFTING *the* GARDEN *for* WAR SERVICE

What Sort of Garden You Will Need This Year, and How You Can Arrange to Have It—Eliminating Waste and Increasing the Yield

F. F. ROCKWELL

YOUR garden this year is something more than a mere matter of personal pleasure. If you can have a garden you should help to grow all you can—there is no question about that. Actual world famine is something more than a possibility if the world war continues. Every pound of food you can produce this year will help, will be a concrete contribution to civilization.

On the other hand, the seed waster will be as much of a social traitor as the food waster. Thousands of dollars' worth—but, let us hope, fewer thousands — will be wasted this year. It is the duty of every intelligent gardener to cut this waste down to the minimum.

How can the average home gardener help conserve the short seed supply? Not by curtailing his gardening, but by carefully planning his own garden to fit the conditions he has to face, so that everything he buys in the way of seed may be made to count to the utmost.

The first step in this direction is to be absolutely frank with yourself in determining just what you expect to do with your garden this year. Generally speaking, your garden will be for one of three purposes—pleasure, quality vegetables for your table, or profit. Of course, there is no clear line of distinction between these three; two or all three of them may be combined in the same garden, but usually one predominates. What matters in the present instance is that it does make a difference whether you have a definite idea of just what you expect to have a garden for this year, and how much of a garden you are prepared to take really good care of. There may be just as much enjoyment and good exercise in a garden so large that it cannot be properly cared for, and that will be abandoned to its own devices during a long summer vacation, as there is in a small, well cared for garden planned for spring and fall use. But the person who would plant the former type of garden when he should have the latter would be foolish any year, and this year would be next to criminal.

Consideration must be given both to the type of garden you would like to have and the conditions which exist in your particular case. You may desire a complete garden that shall include about everything in the way of vegetables that grows; but if your garden space is limited, or if this is your first season at gardening, you will do much better to be content with a shorter list of things. Soil and climate are other limiting factors which must be taken into consideration; it is a wasteful use of seed and time to try to grow on rough, newly prepared ground vegetables which require a finely pulverized, fertile soil. Even

In this and succeeding pictures is told the story of keeping all the ground at work by succession planting

After the earth between the rows is forked up it is made smooth and fine by a thorough raking

Vegetable	When To Plant	Number of Plantings for Full Supply	Space Required		Seed or Plants for 100′ of Row	No. Ft. of Row for Five Persons—One Planting
			Rows Apart	In Rows		
Beans, bush	May to August	3–5	18″–24″	3–4″	1 quart	50
Beans, dwarf lima	May to June	2	24″–30″	6–8″	1 pint	50
Beans, pole	May and June	1	4′	3′	½ pint	25
Beets	March to July	3–4	12″–18″	3″	2 ounces	50
Brussels sprouts	April to June	2	30″	2′	¼ ounce	25
Cabbage, early	March	2	2′–3′	2′	50–60 plants	50
Cabbage, late	July	1	3′	2′	50 plants	100
Carrots	April to June	3–4	12″–18″	1′	1 ounce	50
Cauliflower	April to May	2	30″	2′	50 plants	50
Celery, early	April	1	2′–3½′	6″	200 plants	50
Celery, late	July	1	2′–3½′	6″	200 plants	50
Corn, sweet	April 15 to July 15	3–5	3′	1′	¼ pint.	500
Cucumbers	May to July	2	4′	4′	½ ounce	50
Egg-plant	May	1	3′	2′	50 plants	40
Endive	June to July	1	15″–18″	1′	100 plants	20
Kohlrabi	April to July	3	15″–18″	3″–4″	¼ ounce	20
Lettuce	March to September	3–6	12″–15″	6″–8″	½ ounce	50
Muskmelon	May and June	1	6′	4′–6′	½ ounce	100
Okra	May and June	1	3′	1′	2 ounces	25
Onion seed	April and May	1	1′	3″	1 ounce	100
Onion sets	March to June	1	1′	2″	3 pints	100
Parsley	April and May	1	18″	4″	¼ ounce	10
Parsnip	April and May	1	2′	6″	½ ounce	100
Peas	March to June	3–4	2′	1′	1 quart	300
Pepper	May and June	1	3′	2′	50 plants	50
Pumpkin	May and June	1	8′	6′–8′	½ ounce	50
Radish	March to September	5–8	12″–15″	2″	1 ounce	20
Salsify	April to May	1	18″	4″	1 ounce	150
Spinach	March to September	2–3	12″–18″	4″	1 ounce	50
Squash, summer	May and June	1	4′	4′	½ ounce	25
Squash, winter	May and June	1	6′–8′	6′–8′	½ ounce	50
Tomato	May and June	2	3′–4′	2′–3′	33–50 plants	75
Turnip	July and August	3–5	12″–18″	4″	½ ounce	40
Watermelon	May and June	1	8′	6′–8′	1 ounce	40

though by dint of hard labor one gets some results, they are not nearly so good as would have been attained with vegetables suited to such a soil. In the same way, it is not economical to try to grow long season varieties where the growing season is so short that they will fail, or mature only a small part of their normal yield. In the accompanying lists of vegetables for special conditions I have mentioned both those which are particular about soil preparation and fertility, and those requiring a long season of growth.

Different Types of Gardens

There are several types of garden you may elect to have. To make definite distinctions, we may mention the pleasure garden, the efficiency garden, the little garden, the complete garden and the part-time garden.

The pleasure garden is, as the name suggests, primarily for the fun of the thing—and that is a perfectly legitimate reason for having a garden, even in these times. It is much less expensive than golf or tennis, just as good exercise, and, to many, just as much fun. But certainly there is more pleasure to be had in a garden that is successful than in one that is a failure, so that even if the utility side of your garden is of secondary importance, nevertheless you are interested in planning and planting a garden that will succeed. And success cannot be attained without preliminary thought.

For the pleasure garden, however, you will not be restricted in making your choice of vegetables by considerations of economy and food value. You feel free to attempt "honey dew" melons, or okra, or pe-tsai, or fennel, regardless of the fact that cabbage, turnips and rutabagas could be grown with much less trouble and would produce many times as much for the table. But it is easy to attempt too much in a garden of this kind, and they are often very wasteful gardens: I have frequently seen horse loads of surplus vegetables that had "gone by," carried away from such gardens to the dump. Carelessness in planning for your actual needs, and the wasteful employment of labor for work of this kind, will be inexcusable this year.

Cover the seed in the drill with the back of a rake, pulling the soil over it from both sides

The third step is to make a drill or shallow trench for the new seed, guided by a marking line

Next comes the planting. The onion rows are far enough apart to give the new seed a chance to grow

VEGETABLES *for* SPECIAL PURPOSES

For the Small Garden

Beans	Parsley
Pole beans	Parsnips
Beets	Peas (?)
Carrots	Radish
Lettuce	Spinach
Celery	Swiss chard
Kohlrabi	Summer squash
Onion, sets	Tomatoes
Onion, seeds (?)	Turnips

For the Efficiency Garden

Beans	Lettuce
Pole beans	Onions
Beets	Swiss chard
Cabbage (?)	Turnips
Carrots	Tomatoes
Kohlrabi	Parsnips (?)

For the Salad Garden

Chives	Lettuce
Corn salad	Onion sets
Cress	Mustard
Celery	Leek
Cucumbers	Pe-tsai
Cos lettuce	Radishes
Chicory (Whitloof)	Tomatoes
Endive	

Vegetables That Will Do Well on New Soil

Beans	Pumpkin
Beets	Radish
Cabbage	Spinach
Carrots (?)	Squash
Corn	Tomatoes
Cucumbers	Turnips
Peas	

Vegetables That Require Especially Well Prepared and Fertile Soil

Lima beans	Onions
Carrots	Parsnips
Celery	Peppers
Egg-plants	Potatoes
Endive	Salsify
Lettuce	

Vegetables for the "Early-and-Late" Vegetable Garden

Before Early July	Carrots
Beans	Celery
*Beets	Sweet corn
*Cabbage (earliest)	*Cucumbers
Carrots	Endive
*Corn (earliest)	*Melons
*Lettuce	*Onions
Onion sets	*Parsnips
Peas	*Peppers
Radish	*Radish
Spinach	*Salsify
	*Swiss chard
* Started under glass	*Squash
After Mid-August	Tomatoes
*Pole beans	Turnips
*Lima beans	
Brussels sprouts	* Planted at usual time.
Cabbage	Balance planted or transplanted in late June.
Beets	

Vegetables Requiring a Long Growing Season

Lima beans, pole	Melons (except earliest varieties)
Late sweet corn (second planting)	Peppers (late varieties)
Egg-plant	

The efficiency garden is, of course, to be planned for the fullest possible returns. But even so it cannot be a standardized garden. Circumstances alter cases. The vegetables which are, as a general thing, the most profitable to grow are mentioned in the efficiency garden list. Potatoes are not included; for small gardens, usually, they are not profitable, as they are difficult to grow successfully and require a long season and a good deal of room in comparison with a number of other things. If you can obtain enough land to have a potato patch in addition to your regular garden, that is another thing; if you are sure you will have time to attend to them properly, it will pay to try them, but don't plunge too heavily the first time. More people fail with potatoes than with almost any other garden vegetable.

If you have more time for gardening, in proportion, than you have ground, the efficiency garden should be planned and worked as intensively as possible; that means rows as close together as possible, interplanting, companion crops, tomatoes and peas staked up, etc. If, however, your time is more limited than your garden space, plan your garden so that it can be easily taken care of, either with wheel hoe or horse—rows uniform distances apart, little or no interplanting, dwarf peas that do not require brushing, etc.

Above all, for the efficiency garden, plan to grow a good supply of root crops for fall and winter, such as rutabagas, turnips, beets and carrots, all of which can be planted to follow the earlier spring crops. They are easy to grow, free from insects and diseases, and produce very heavily—a bushel or more to a 50′ row in good soil.

The Little Garden

The little garden is always somewhat of a problem so far as planning is concerned. Even in a garden as small as 20′ by 40′ you can have some of practically all of the vegetables there are to be grown; but as a general thing it will be much more satisfactory to limit the number of things in a small garden so as to have a supply of each that will be worth while.

(*Continued on page* 70)

Finally, firm the soil. The rows of onions will be out of the way before the vegetables between mature

A PAGE of COLOR SCHEMES

Suggestions for Many Rooms that Have Been Sent to House & Garden Readers

TO the decorator and the woman who would furnish her home in good taste, color schemes are as necessary as recipes are to a good cook. For the color scheme of a room plays the major part in establishing its atmosphere of livableness. It is what makes the bedroom restful, the hall hospitable, the living room livable, the den inviting. It brings the great outdoors into the enclosed porch, establishes good cheer in the breakfast room and makes the nursery a land of wonder.

Recognizing the importance of the color scheme, hundreds of HOUSE & GARDEN readers write in each month, asking for suggestions. Sometimes there is only one room to be redecorated, sometimes an entire house. The decorator in charge of these problems has planned out in one day an apartment, an officers' recreation room, a dentist's office and a country house. This service, which is given free of charge, is fast becoming one of the most important of the magazine's activities. That the readers appreciate its value can be judged by their numerous letters.

To show the scope of this service and the detailed instructions given are appended a few of the letters taken at random from the files. Perhaps your problem is here. If none of these color schemes fits your rooms, why not write The Information Service about them?

THE first letter is from a reader in New Jersey who had an all-year country home. She enclosed a rough floor plan of the house showing how the rooms are arranged and what the exposure is, and asked for some brief suggestions. To her these suggestions were made:

"In your dining room I should use draperies of Japanese silk, matching the wall paper in tone. Upholster the furniture in a striped material of harmonious shade, and use an Axminster rug.

"Briefly, I should do the other rooms as follows: The hall in a warm gray; in the living room, a brown rug, cretonne curtains of tan, rose and a little blue, rose-colored lamp-shades; in your bedroom, blue walls and rug, with chintz hangings of blue and yellow, yellow shades for the lights; in the boy's room, tan walls, a green rug, hangings of striped tan and green; in the guest room, gray walls, rose hangings and deep rose carpet."

ANOTHER reader, in Texas, wants her trellised breakfast room decorated. So she received the following:

"Your idea of using painted furniture is excellent, and I agree with you that it would be better to utilize some other color than white for this furniture. One reason for this is that the small breakfast room with trellis and plants really needs a good deal of color in the same way that a solarium does.

"I was talking to a prominent New York decorator the other day and he described to me the color scheme to be used for a small sun room, which I think would be exceptionally attractive in your breakfast room. The fundamental colors were green—a soft, grayed, apple green—and lavender. The furniture was painted in the former color, a great favorite just now, and most atractive in effect. In the use of lavender lay the novelty of the room. This was introduced in small silken shades for the lights, and in the hangings which were of linen with a striking flowered design in lavender and green. I think that you would find the working out of this idea would produce a very cheerful and restful room to begin the day in."

A THIRD reader, this time from Pennsylvania, wants to know what paper and rugs to use in her dining-room which contains walnut and oak furniture and many built-in cupboards, and how to paper a bedroom which has twin brass beds and walnut dresser:

"In the first place, I advise your using a gray two-tone striped paper in the dining room. The up and down lines of the stripes will to some extent neutralize the horizontal lines of the cupboards, and make a good background for them. For floor covering I suggest a rug made of strips of mulberry-colored carpeting sewn together. This idea of sewing carpet to form a rug is economical and very successful as well.

"In the bedrooms use: (1) A small flowered paper with a cream background, or (2) a tan striped paper. Both of these are restful and unobtrusive, thoroughly suited to a bedroom."

FROM Virginia a reader writes for color schemes for four bedrooms. These suggestions were made:

"I submit a few ideas for the bedrooms. In each case, accessories may be taken to mean the little incidental furnishings which can do so much to lend color and character to a room, and whose value is so often neglected—a lamp, a bowl, painted lighting-fixtures, and so on.

"(1) Mulberry or plum-colored rug; sage green taffeta hangings and bed covers; Colonial striped paper; accessories of lemon yellow.

"(2) Yellow wall paper; green rug; hangings and bed cover of figured material, green, yellow and blue; accessories of vermilion.

"(3) Tan cartridge or blend paper; brown rug; hangings of large design on a tan background; accessories of peacock blue.

"(4) Pale mulberry striped paper; lavender rug; old rose hangings; window curtains and bed cover of white taffeta piped with lavender."

THE next problem comes from North Carolina. It is an old house surrounded with fir trees, and the rooms had to be made cheery. These are the suggestions:

"In the first place I advise your having the woodwork of the dining room finished in white or ivory flat finish paint. You will find the flat finish more satisfactory than the shiny enamel. For the walls I suggest a Colonial striped paper in pale yellow—avoid lemon yellow, of course—and Delft blue tiles are permissible for the fireplace. I should have undercurtains of very thin cream net, and overdraperies of blue and yellow striped taffeta, or if you prefer, of linen in which blue and yellow predominate.

"An attractive and appropriate sort of pictures to use in this room would be English prints in narrow black frames.

"In the sitting room use a cartridge paper of warm tone, and over-curtains of thin yellow silk. You will need this coloring to warm and brighten the room since it has a northern exposure. If you want to add a touch of distinction to the curtains, I would pipe them with a band of blue silk on the edge. The fireplace might be finished in cream-colored brick."

HERE is a New York apartment in which the problems were mostly mechanical. You can judge from the answers what the questions were:

"1. For unlined curtains in the dining room you could use an orange sunfast which could be made to fall below the sill, and with a valance at top, or a silvery green gauze to be carried to the floor.

"2. Taut wires and pulleys for draw curtains are to be had at any department store, together with the necessary rods and rings.

"3. It would be perfectly feasible to arrange unlined curtains so that they will draw.

"4. I would suggest that your net sill curtains be hemmed instead of edged with lace.

"5. These curtains should be hung on a rod where the curtain poles go.

"6. In the living room for full length hangings you might use either striped silk of fairly heavy quality or a cotton rep with blue and browns mixed. If you want a lined curtain I would use a cretonne.

"7. Sateen is a very good material for lining.

"8. Figured linens should always be lined, because the texture is such that they lose design and color when the light comes through them. Lining preserves the silk, but it is not necessary.

"9. There is no reason why portières and window hangings should be the same; in fact the portières should be made inconspicuous both as to color and design.

"10. Poles for full length window hangings should be either dull brass rods or wooden rods covered with cretonne of the same material as the curtains. This last is an excellent treatment now being used by the best decorators."

FROM the Louisiana State University comes the problem of furnishing a model apartment to use in demonstrations for a class. The professor sent in sketches of the rooms and in return these suggestions were made:

"In the dining room I should use a Seminole flat weave rug—to be had for $3 the square yard—in soft green with a darker green border. With this, green painted furniture with a mulberry stripe will be very charming. I suggest your getting a table, four side chairs, two arm chairs and a buffet. The walls should be in soft tan with burlap one tone deeper, while at the windows you might have under curtains of soft beige scrim with overdrapes of English chintz in green, mulberry and tan.

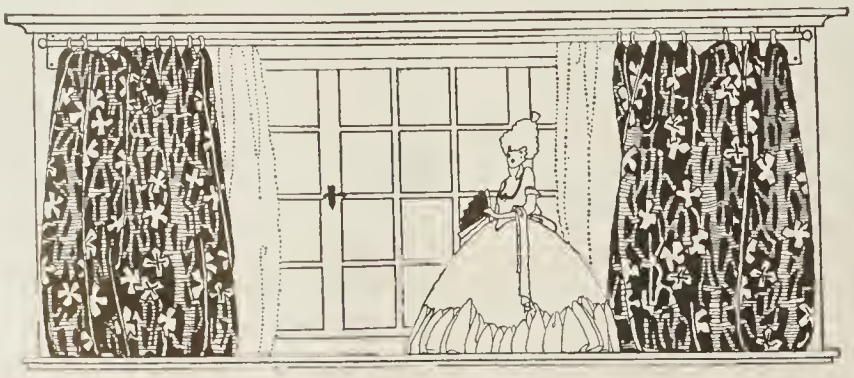
"Over the mantel in this room I should have a print in soft greens and other colors, framed in plain brown. For the bedroom I should suggest your getting a three-foot bed of the day bed type, painted in soft blue and upholstered in striped floral cretonne, which should also be used for your overdrapes with under curtains of white scrim. Other necessary articles of furniture will be a chiffonier (preferably with a mirror), a dressing table with single or triplicate mirror, a straight chair with rush seat, a dressing table stool, a wicker easy chair with cretonne cushioning, and a small night stand with a lamp. This furniture should all be painted to match the bed. A plain rug will be best for the floor."

IN an Illinois home were two bedrooms that proved hard to decorate. The reader found these ideas of value:

"The difficulty you have in giving these bedrooms a cosy appearance is probably caused by the fact that the color of the wall paint is too cold for a northern exposure. Your task is to make the rooms cheerful and bright in spite of the cold, gray blue of the walls. For this reason I should advise your using thin under curtains with overdrapes rather than the ruffled curtains you suggest. The under curtains I should make of quite a deep shade of cream scrim.

"In the room with maple furniture I should have overdrapes of a French cretonne in rose and blue with a ruffled valance across the top. I would make the bed cover of this same material. The rug might be of a very deep old rose, and the fireplace chair upholstered in old rose. For the lamp I should use a plain parchment shade with a blue border.

"In the other bedroom I should have a mulberry rug. At the windows you might have a cretonne of mulberry and yellow, or if you prefer, you may dispense with over-curtains here and use cream colored casement cloth bound with mulberry silk."



Gillies

A LITTLE PORTFOLIO *of* GOOD INTERIORS

Rare artistry is required to assemble a collection of varied antiques as successfully as in the studio of the late Dunbar Wright in New York City. Against a background of antique Jacobean wall paneling, beams and flooring have been used a 16th Century Ispahan rug, curtains and upholstery of 16th Century red velvet, old tapestries, an old chandelier, leaded windows with inserts of fine early stained glass, and lampshades of old gold silk. The decorator was Charles of London

Gillies

Where the entrance hall is sufficiently large it can be decorated as a living room, made an addition to that room. In this residence, the home of Herbert H. Lehman, Esq., Purchase, N. Y., it has been treated as a music room off the terrace. The walls are grayish tan sand finished plaster, woodwork cream, and the color of carpets and hangings neutral shades of tan and mauve. H. A. Jacobs, architect.

Gillies

There is a richness to Jacobean formality, especially when fully developed in a hall. The wood here is oak paneling finished in dark brown and carved. F. C. Farley and P. M. Hooper, architects

The color scheme of this dining-room includes wainscot painted putty gray, grass paper above. Italian furniture in gray oak, upholstered in red figured velvet; terra cotta vases. H. F. Huber, decorator

Maugans

Gillies

The wall background of this living room is gray oak. The furniture is walnut upholstered in plum figured velvet. Curtains are dark blue. Chinese vases serve as lamp bowls; the shades are embroidered. It is a room of large, open spaces, a room abundantly lighted. It is in the residence of E. P. Charlton, Esq., at Westport Harbor, R. I. F. C. Farley and P. M. Hooper, architects

Gillies

A stairs landing offers an interesting opportunity for a decorative touch. Here a circular landing has been built up with a seat and the casements curtained individually. H. A. Jacobs, architect

Maugans

A city living room with concessions to existing conditions has grass-cloth walls, Flemish oak woodwork, green Spanish tile fireplace, and green damask draperies. H. F. Huber, decorator

PLANNING A GARDEN *of* TRUE BLUE

General Principles of Color Variations, Contrasts and Harmonies Applied to a Definite Planting Scheme—The Best Sorts and Where to Place Them

ELIZABETH LEONARD STRANG

TO be effective the flowers for a blue garden must be of a true blue color, entirely free from tones verging on lavender and violet. Inasmuch as blue is a receding color more of it must be used than is necessary in the case of strong, advancing colors like scarlet and yellow, and the effect will be weak unless employed in masses sufficiently large to overcome this tendency.

Because a garden of one color is always uninteresting, there should be added to the blue at each season a little deep, royal purple of a shade that reveals no hint of red or magenta, and whose velvety richness almost equals the contrast value of black. Such a purple combined with pure sky blue achieves dazzling results. To intensify the blue in the foregoing contrast, introduce some pale yellow and creamy white. The deeper the blue, the more intense the yellow—in fact even orange can be used if judgment is exercised in the quantity employed, because a small patch of deep color strikes the eye with a force equivalent to that conveyed by a much larger patch of a somewhat paler tint.

Accordingly, the pale blue of anchusa or flax looks best with the straw color of *Iris flavescens*, and the deep cobalt of Veronica with the intense orange of the California poppy. It is necessary to bear in mind, however, that these contrasting tones must at all times be kept strictly subordinate to the blue.

In making the plan it is impossible to forecast the result to a nicety; but if the contrast proves too strong when the garden is in bloom it is easy to reduce the tone by sufficient blossoms to secure the proper effect.

Tracing the evolution of the foregoing principles throughout the season; noting which flowers appear best, those which lag, those which keep pace with and those which defeat the plan, is deeply interesting and profitable. A successful working out of the scheme calls for a study of flowers which will stand you in good stead.

At each season there must be a dominance of blue secured by the selection of the best species in that color due at that particular time; also, corresponding accents of contrasting color.

The placing of these flowers must be carefully considered with relation to the design of the garden as a whole. No part of the garden should be bare or lacking in bloom at any particular turning point during the season; therefore, a careful distribution of the flowers for each period, early and late in one bed, becomes absolutely necessary. The accents are, of course, placed at the garden's focal points. For instance: The yellows and purples show strongest around the pool, are only a little less striking on either side of the entrance steps, are more subordinated on the center walk, and appear only in a minor part of the scheme at the less important points.

Aside from the arrangement related to design, it is well to keep in mind the heights of the flowers as affecting their positions in the beds. In general, low plants are placed toward the front and tall ones form a frame or background; but in order to escape from the effect of stiffness a certain amount of artless deviation is allowable.

Then the forms of the plants themselves suggest certain groupings. For example: spikes of gladioli beside soft masses of gypsophila; larkspur in large, round masses in the centers of the beds where they may dominate during their period of bloom; asters around the boundaries where they may grow inconspicuously in the fore and mid parts of the season, to spring

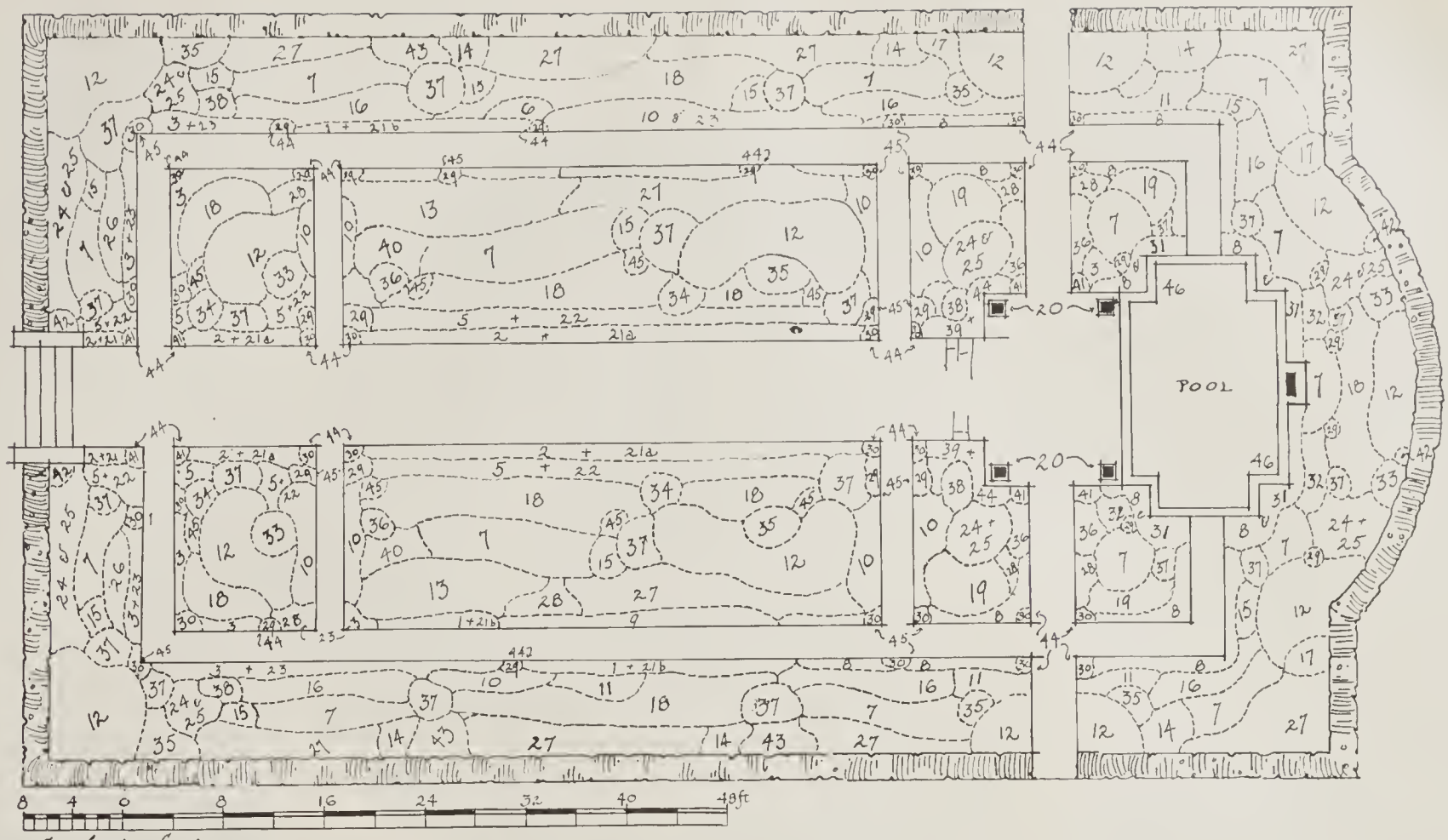
(*Continued on page* 58)

The larkspurs, in a wide variety of blues, supply a dominating note during June, and well on into July

From early July until October the showy, light blue bells of the platycodons are one of the garden's real sights

Because of their variability, it is difficult to get aquilegias of a uniform blue. But they are good for secondary positions

The mertensia, or Virginia cowslip, blooms in late April and May. It is light blue, with luxuriant gray-green foliage



The color accents are at the garden's focal points. Thus the yellows and purples show strongest around the pool, are somewhat less striking by the entrance steps, and are still more subordinated along the central walk

TABLE OF CONTENTS

Index

BULBS

SPRING—Blue

1. *Chionodoxa Luciliæ:* Glory-of-the-snow, 3"-6", mid-March to early May. Light blue, shading to white at center.

*2. *Scilla Sibirica:* Siberian squill, 2"-6", March and April. China blue of a greener east than the chionodoxa.

3. *Muscari botryoides*, var. *Heavenly Blue:* Grape hyacinth, 6"-9", April and May. Deep blue flowers in clusters.

4. *Puschkinia Libanotica:* Striped squill, 4"-12", late April to early May. Bluish violet.

PERENNIALS

5. *Mertensia Virginica:* Virginia cowslip, 1'-2', late April to late May. Flowers pendant, tubular, light blue with pink buds. The luxuriant gray-green foliage dies down later in the summer.

*7. *Anchusa Italica*, var. *Opal:* Italian alkanet, 3', May and June. Light blue, masses well, very effective.

8. *Myosotis dissitiflora:* Early forget-me-not, 6"-12", late April to July.
Myosotis palustris, var. *semperflorens:* Ever-blooming forget-me-not, 6"-12". May to September. Both are light blue, the former growing tall and branching as the season advances.

9. *Polemonium reptans:* Greek valerian, 6"-8", late April to early June. Creeping border plants of light blue, slightly lavender.

10. *Linum perenne:* Blue flax, 18", mid-May to August. Light blue, small flower on delicate stems.

11. *Aquilegia cærulea:* Rocky Mountain blue columbine, 1'-2', May and June. Some of the selected hybrids are also good blues.

SUMMER—Blue

*12. *Delphinium hybrids:* Larkspur, 2'-5', June and July. Many tones of dark and light blue, combining well. The variety Belladonna is a clear light blue.

13. *Veronica maritima:* Speedwell, 2', July to September; large spikes.

14. *Salvia uliginosa:* Sage, 4', June until frost. Light blue flowers with gray foliage. Looks best in background, as it is somewhat coarse.

15. *Veronica longifolia* var. *subsessilis:* Speedwell, 3', mid-July, lasts a month. Deep cobalt blue spikes.

16. *Eupatorium cœlestinum:* Mist-flower, 1'-2', August to November. Dull blue, flat-topped clusters resembling ageratum.

17. *Aconitum autumnale:* Monkshood, 4', August and September. Dull blue, shading to white.

Index

*18. *Platycodon grandiflorum:* Japanese bellflower, 1'-3', early July to October. Very large, showy, wide-open bells of light blue, pinker in tone than the larkspur. The same color as the *Campanula persicifolia*, which has been omitted from the June list as not quite harmonizing with the larkspur, though excellent alone.

19. *Salvia azurea:* Pitcher's sage, 3'-4', August and September. Slender spikes of pale blue in great abundance, gray foliage.

20. *Agapanthus umbellatus:* African lily (bulb), August. Large umbels of deep blue flowers on tall stalks. Should be grown in pots or tubs; not hardy.

21. *Ageratum (annual):* Heads of blue flowers, frost-resisting.
   a. Little Blue Star, 5", light blue.
   b. Dwarf Blue, 9", deep blue.

22. *Annual larkspur:* Light blue. 2', satisfactory in color and form.

23. *Nemesia (annual):* Light blue, 1'. Covered with masses of small light blue flowers. Other good light blue annuals are nemophila with light blue cup-shaped flowers, and nigella or love-in-a-mist.

AUTUMN—Blue

24. *Aconitum Fischeri:* Monkshood, 2'. September and October. Dwarf, with very large pale blue flowers.

25. *Aconitum Wilsoni:* Monkshood, 5'-6', September and October. A taller variety with the same large light blue flowers.

*26. *Aster Novæ-Belgi* var. John Wood: 3', September. Clear blue flowers in large clusters.

*27. Aster, Climax: 5', September and October. Very large light blue flowers with yellow centers.

28. *Gentiana scabra:* Japanese gentian, 2'; very late. Intense blue.

BULBS

SPRING—Yellow

29. *Tulipa Kaufmanniana:* A very early tulip appearing in March or April. Flowers somewhat spreading, of creamy white with primrose yellow center, the outside striped and tinged rosy red.

30. Narcissus in pale yellow varieties.
   Barri type: short cup, pale yellow perianth, orange eye.
   Poetaz hybrids: short cup, in clusters on stem, pale yellow, fragrant.
   Leedsii type: short or chalice cup, very pale creamy yellow or white.

31. Tulip, Moonlight: A May-flowering variety, having globe-shaped flowers of pale luminous yellow on tall stems.

PERENNIALS

32. *Iris Germanica*, var. *flavescens:* Flower-de-luce, 2'-3', blooms in May. Very pale straw color.

Index

SUMMER—Yellow

33. Rose, Harrison's Yellow: 3'-5', June. Small semi-double flowers completely covering the bush.

34. *Thalictrum flavum:* Meadow rue, 2'-4', July and August. Tassels of greenish yellow.

35. *Clematis recta:* Herbaceous Virgin's Bower, 2'-4', early June to mid-July. Creamy white mass, needs to be tied up.

36. *Anthemis tinctoria*, var. *Kelwayi alba:* Yellow marguerite, 2'-3', June to October, but at its best in July. This variety is very pale yellow.

37. *Gypsophila paniculata:* Baby's breath, 2'-3', July and August. Mass of very small white flowers. Double form is also good.

AUTUMN—Yellow

38. Hardy chrysanthemum: Small golden button, 2'-3', October and November.

BULBS

SPRING—Purple

39. *Crocus purpureus grandiflorus:* Large, deep purple crocus, 3"-6", March and April.

PERENNIALS

40. *Iris Germanica*, var. *Purple King:* Flower-de-luce, 2'-3', May. Of a very deep purple, one of the earliest of the family to flower.

41. *Viola cornuta*, var. *Purple Queen:* Tufted pansy, 6"-8", May and June, and more or less all summer. A very deep purple.

SUMMER—Purple

42. *Clematis Jackmanni:* Deep purple clematis, June and July. With the larkspur. A vine which should be trained on a trellis.

43. *Phlox paniculata* var. *The Blue Hill:* 3'-4', August and September. Intense blackish purple.

44. Purple petunias (annual): Only use a certain variety which is of deep, dark purple; none of the reddish ones.

45. Purple gladioli (annual bulbs) var. *Baron Hulot:* Later summer, time of bloom depending on how late it is planted.

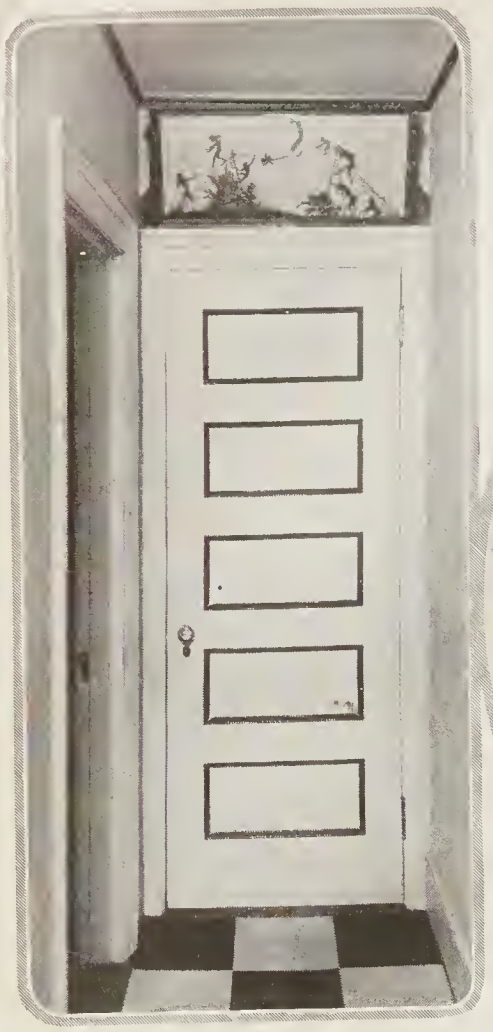
AUTUMN—Purple

46. Some bloom from violas and petunias; and gladioli if planted in early July will bloom in October and November.

* *Plants marked thus used for dominant effect.*

OVERDOOR DECORATIONS

Photographs by Northend and Eberlein



Black and white checked carpet, a black and white door with a silhouette panel above. The treatment would give interest to a dull apartment hall

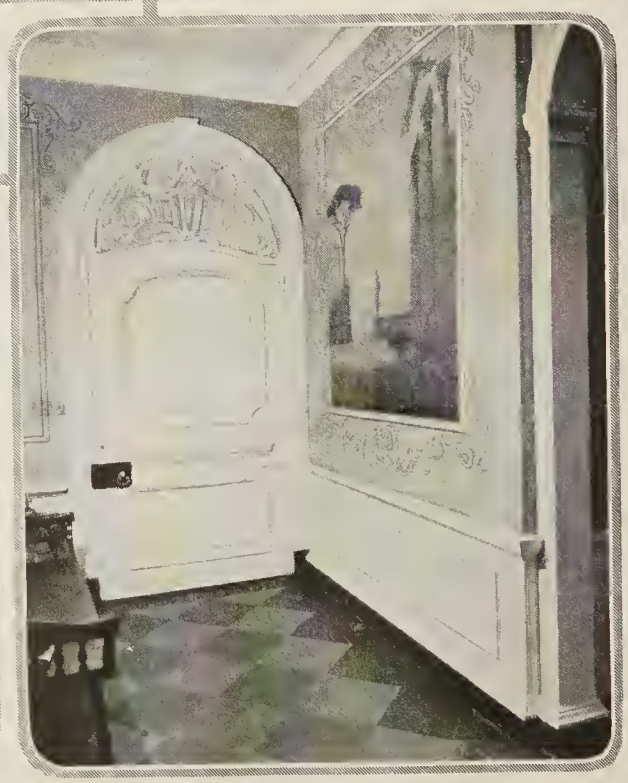
An unusual effect of formality is found in this double door by the decorative statues of the woodwork and the glassed panel below

The painted panel is the most popular form of overdoor decoration, especially adapted to a formal room where the woodwork is of good period design

In a room of large proportions and heavy fittings the niche can be used. This is from the office of Mellor & Meigs, architects

A carved panel is often used in the arch of a Colonial doorway

A heavily carved overdoor from the State House in Philadelphia



A carved entrance overdoor decoration with a lamp inserted

For many years the dining-room chair has been rather a commonplace affair—but a new style has dawned, which, inspired by the old arts of Spain and Italy, is called Span-Umbrian. Chair at left, $25; at right, $32.50. Both in denim

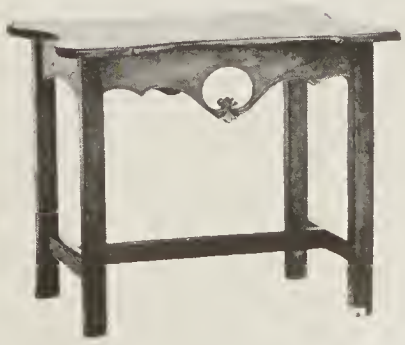
The Renaissance furniture of Italy has given to the designer of today a fascinating variety of tables, large and small. Walnut is the material, in mellow antique finish. $65

An incidental table of distinctly Italian lineage, a piece which strikingly illustrates the dignity of Italian furniture. $38

Chairs may possess as much (or as little) character as people. Here is one of Spanish-Italian derivation, in mellow, dull-finished walnut—it declares itself at once a chair of character. In denim, $50

The present vogue of Italian furniture has not stopped short at the living-room, but has given us a few splendid sets for the dining-room as well. Here is the china closet which forms part of a complete set of Italian furniture in walnut — furniture which creates a dining-room both of romance and of dignity. $125

Two Span-Umbrian benches which, like the chair above them, are full of unusual character. Their design is not elaborate, yet possesses a rich decorative value. For benches of this kind the living-room has many uses, from window-seat to fireside. Upper, $45; lower, $60. In denim



Nothing but a subtle yet bold blending of the influences of Renaissance Spain and Italy could have produced such pieces of furniture as these two small stands. Of solid walnut, their finish has the same picturesque antiquity as their forms, and either would be a pleasant companion beside your reading chair. Stand at left, $22; other, $27.50

THE ROMANCE *of the* RENAISSANCE TRANSLATED *into* FURNITURE

THE GARDEN POSSIBILITIES *of a* CITY BACK YARD

Exploding the Theory that Pleasant Vistas and a Wealth of Bloom Are Restricted to the Broader Areas of Country Gardens—Three Definite Planting Plans

IDA D. BENNETT

THE city back yard is by no means the hopeless, dreary horticultural desert that one is led by pessimistic forecasts to believe. Whatever hopelessness enshrouds it is usually evolved from the attitude of mind of the owner or occupant of the particular back yard under consideration. If one takes the stand that the position is untenable and that nothing can be done, the probability is that nothing will be done; but if on the contrary there is a determined effort to "start something," then something is going to happen, and that something will doubtless bear results.

A city back yard is just so much land, just as an equal piece of land elsewhere is but a piece of land. The thing to do is to go to work and see what can be done with it. To be sure, the land is apt to be hard from lack of tilling, and is probably lacking in fertility; but both these objections can be overcome by thorough digging in the one case and the application of fertilizers—preferably well rotted barnyard manure—in the other.

Just what is to be undertaken in reclaiming a neglected back yard will depend entirely upon the tenure of occupancy. If the residence is a permanent home, then the yard may be laid out into walks, a bit of lawn, flower borders and shrubbery; for even a two-by-four-rod lot will afford room for a generous planting and such garden accessories as one may desire. But if the home is merely temporary, then not much in the way of permanent improvements will be undertaken; yet the yard may be made charming by the use of bedding plants, annual flowers and vines sensibly arranged.

The Preliminary Steps

The first thing to undertake will be a thorough cleaning up of the ground, removing everything that is not actually necessary and making the ground as smooth and presentable as possible. The next thing in order will be hiding the division fences and any outbuildings that exist with vines or tall growing annuals. Narrow beds dug along the fences on either side may be planted with vines of quick growth, and such summer bedding plants and tall annuals as cannas, cosmos, ricinus, and the like may be used to mask the rear fence. These are all plants which may be started in the house from roots and seeds and planted out when the weather is suitable.

Usually it is preferable to leave the center of the lot open, seeding down the ground to grass for a bit of lawn; but this is hardly practicable in the temporary home. As a bare expanse of earth is anything but attractive, it will be better to put this part of the lot into flower beds, using low growing annuals or bedding plants and leaving broad walks around this miniature garden. This with the border beneath the fences will cover the lot so that only the paths remain, and if these can be covered with sand or gravel or even sifted coal ashes the result will be entirely satisfactory.

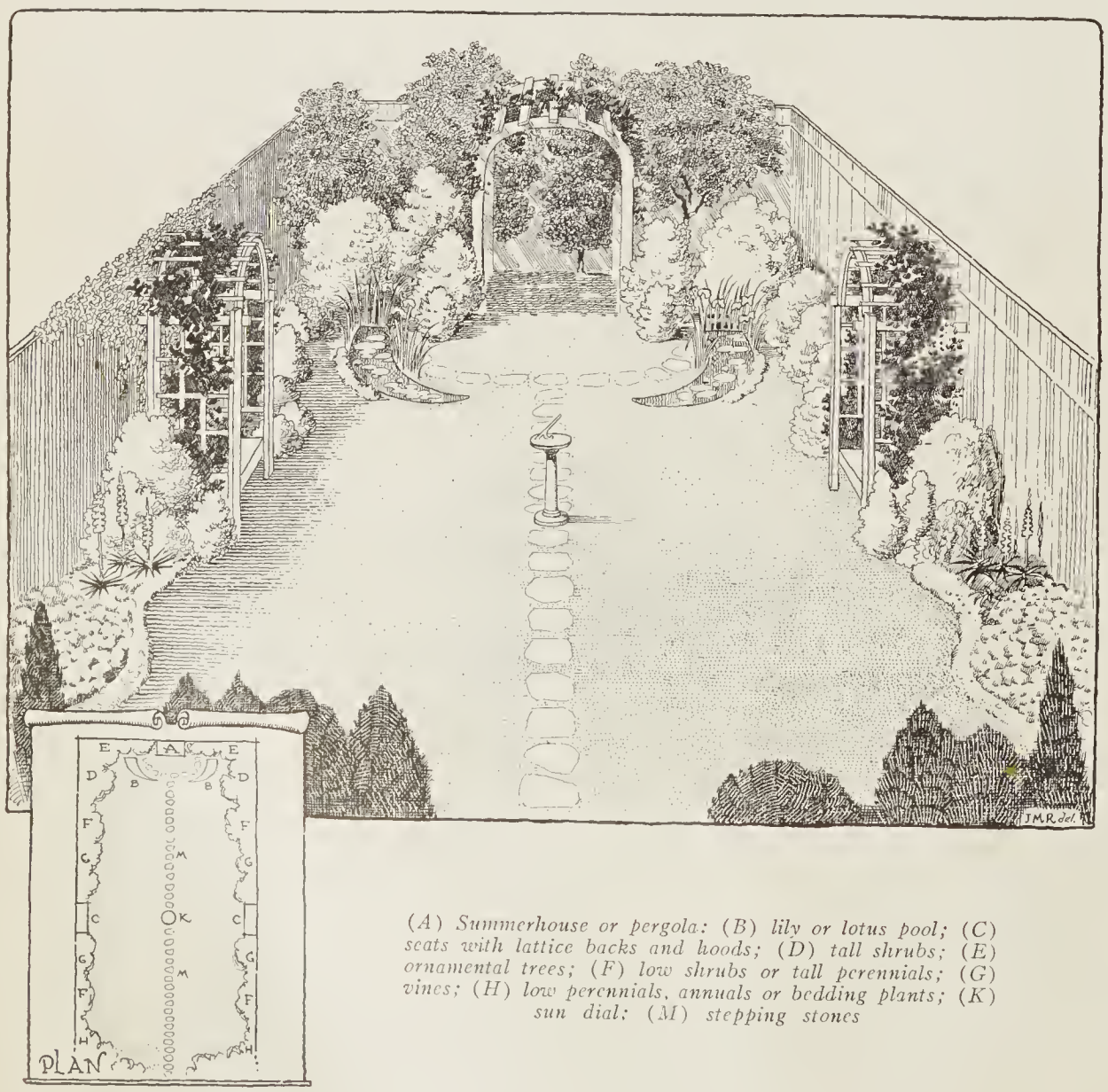
An even better arrangement than the vines growing up the fences would be the erection of boxes on top of the fences filled with trailing vines, such as nasturtiums or other gay-flowering vines. The boxes may contain upright plants as well—just the sort of planting that one makes in porch or window boxes, only on a somewhat larger scale. The expense for this sort of work need not be great, as rough wooden boxes will answer quite as well as more costly ones. The long boxes in which curtain poles are sometimes shipped are just the right thing and can be purchased for about twenty-five cents each at the dry goods or furniture stores. They need only filling with good soil to be ready for the reception of such plants as one may elect to use. If the fence has a flat board on top, the boxes may be set directly on it, but if no top rail is present the boxes are easily adjusted by means of wooden brackets attached to the fence posts.

Where the boxes are adopted instead of planting vines at the foot of the fence, then scarlet salvia, white feverfew, camphor geraniums, nicotiana, asters, stocks and the like may lift their bright heads from the ground to meet the down trailing vines. Petunias, verbenas, sweet alyssum and ageratum may be used as an edging, and the whole will furnish a wealth of bloom from early summer to frost.

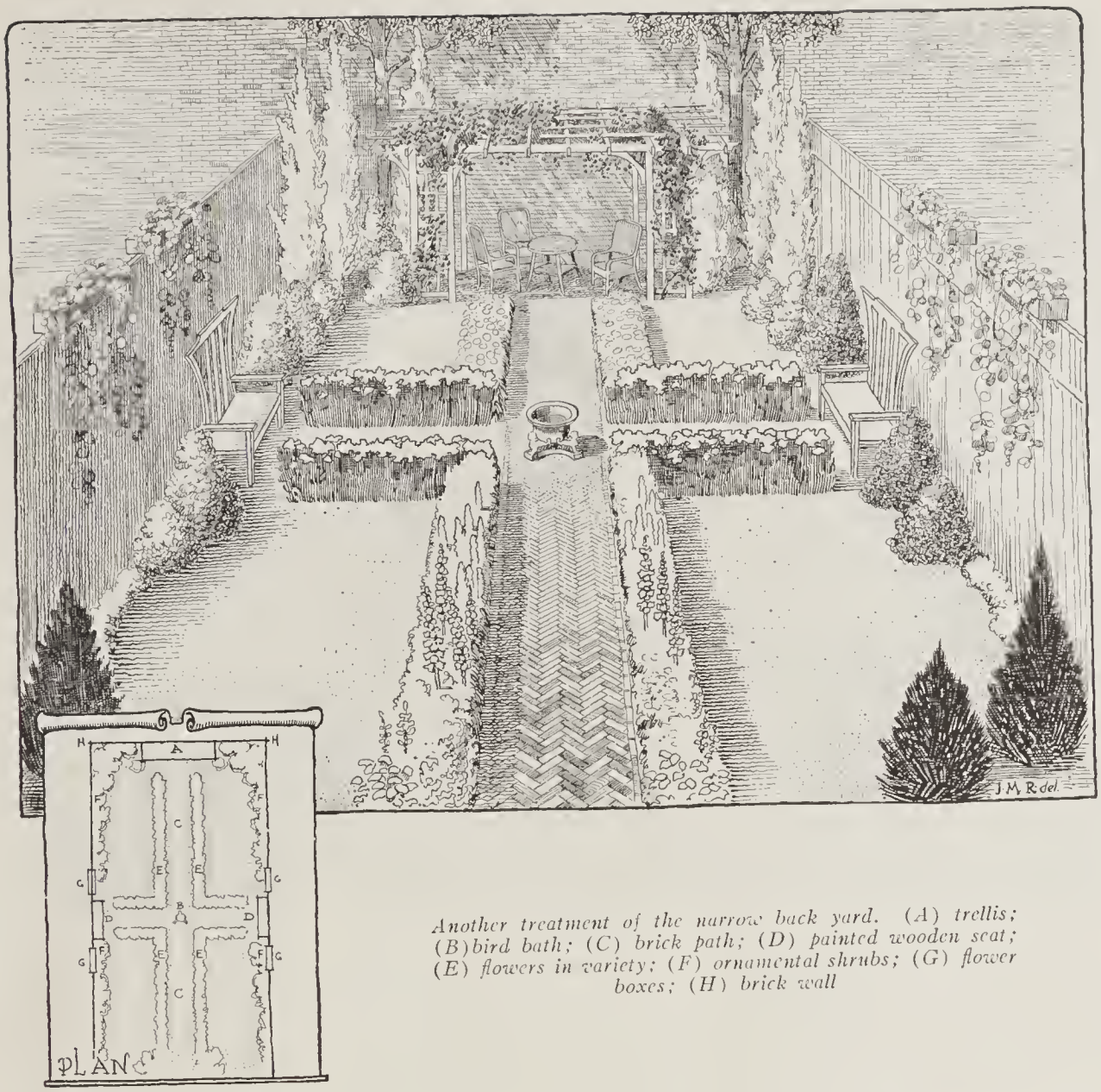
Taller growing annuals may be banked about the base of the house and the rear entrance steps. Erect a trellis of wire above the entrance and cover this with Japanese morning glories, *Cobæa scandens,* passion vines and similar free blooming vines. On top of the balustrade and in all the rear windows place boxes of bright flowers. If a continuous succession of boxes along the entire fence seems too great an undertaking, they may be separated by a few feet and the spaces between filled with some not too rank growing vine planted beneath the fence; or a tall growing plant may be utilized to fill the opening and relieve the monotony of a too level planting beneath. Then if one is faithful with the watering hose, zealous in training the growth of vines and plants, and will gather flowers before they fade and keep the plants free from insect pests, there will be no call to despise the city back yard. Rather one may luxuriate in the envy of one's country cousins when they come to town.

The Permanent Planting

The permanent back yard, however, should have as its chief charm a stretch of velvety green sod, well trimmed and shaved, and the flowers should be merely the framework and adornment of its beauty. A broad cement or graveled path, or one with stepping stones down its center, broadening midway of its length into a circle enclosing an artificial pool for lilies and goldfish and with garden seats at each side, may be the chief feature of this part of the yard. Mass planting of tall growing perennials and shrubs may serve as a screen for an enclosing fence or undesirable view. Taller shrubs and ornamental trees may close the vista



(A) Summerhouse or pergola: (B) lily or lotus pool; (C) seats with lattice backs and hoods; (D) tall shrubs; (E) ornamental trees; (F) low shrubs or tall perennials; (G) vines; (H) low perennials, annuals or bedding plants; (K) sun dial; (M) stepping stones



Another treatment of the narrow back yard. (A) trellis; (B) bird bath; (C) brick path; (D) painted wooden seat; (E) flowers in variety; (F) ornamental shrubs; (G) flower boxes; (H) brick wall

in the rear, and a little tea house or pergola makes a shady retreat at the end of the path. Stepping stones give a quaint and old-time flavor to a garden, but they must be set low enough to allow the lawn mower to pass freely over them; otherwise they will prove a troublesome arrangement indeed. Walks of red brick, especially where the enclosing walls are of brick, are charming. Seats of red cement may be used with these, or wooden seats painted green will be in harmony with the garden. There are many charming garden seats of wood that are far more comfortable than stone or concrete benches.

If one's vista is closed by a blank wall of a high building and the color is not too objectionable, much may be done to relieve the situation either by planting vines which cling by aerial rootlets, or, if this is impracticable, by planting a short distance away some tall, slender growing trees like soft maples, larches or tamaracks—something that will sway and nod in every breeze and throw an exquisite tracery of limb and leaf on the canvas of the wall. I have seen a most depressing blank wall transformed into a beautiful shifting picture by this simple means.

Utilizing the Waste Materials

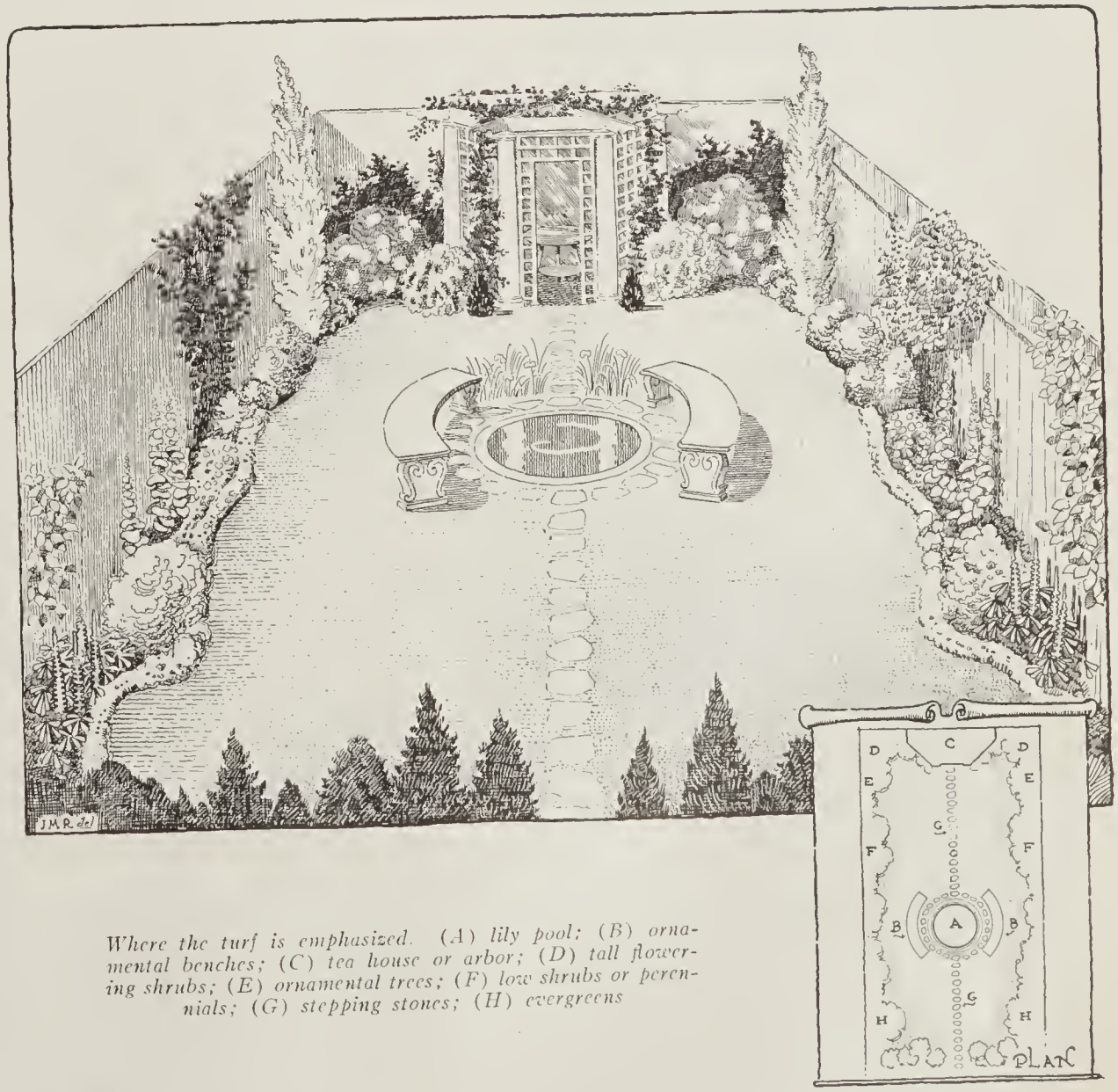
Sometimes a city back yard seems to have been a dumping place for all the masons and bricklayers of the entire neighborhood. Where this occurs and there is difficulty in removing the trash, it may be made the nucleus of a pretty combined rockery and water pool, either for the growing of one or two water plants or merely for a shallow bird bath. Just pile the stuff into a rough heap, with the most presentable stones in evidence, and fill in the resulting crevices and depressions with good soil. If the heap is large enough a large zinc tub may be embedded in the center and the sides masked with stones and low growing, creeping plants set about the front of it, with a few taller growths in the rear. Ferns, English daisies, ageratum, *Phlox drummondi,* lobelia, dwarf morning glory, tradescantia, Kenilworth ivy —all delight to tuck their toes away in the cool spaces between the stones. A clump of hardy reeds or grasses, a bamboo or an umbrella plant, are good selections for the back of the rockery, and the tender day blooming water lilies do well for the little pool. If the tub is not desired, a hollow may be rounded out and lined with cement to form a drinking place and bath for the birds. The wire hen nests for sale at the seed stores make good foundations for the bath, as the wire prevents breakage of the cement. All that is necessary is to dig a hole in the ground, place the nest in position in it, and coat it with cement.

The accompanying sketches, though merely suggestive, may give an idea of the possibilities of a city back yard. They entail no large expenditure of labor or money, and if carefully planted to hardy shrubs and perennials there will be a steady succession of bloom throughout the summer, and the upkeep for a number of years should be negligible.

The Plans

One plan shows a broad expanse of turf, broken in the center by a small cement lily pool at each side of which cement or marble seats are placed. Stepping stones lead from the house to the pool, circle it and extend to the little tea house or arbor in the rear. Stepping stones detract less from the apparent size

(*Continued on page* 66)



Where the turf is emphasized. (A) lily pool; (B) ornamental benches; (C) tea house or arbor; (D) tall flowering shrubs; (E) ornamental trees; (F) low shrubs or perennials; (G) stepping stones; (H) evergreens

The RESIDENCE *of* J. M. TOWNSEND Jr., Esq.

MILL NECK, L. I.

W. LAWRENCE BOTTOMLEY
Architect

An effective planting of honeysuckle and box adds to the atmosphere of intimacy and simplicity of the entrance. Shingles form a fitting background

It is a careful study of the Long Island farmhouse. The shingles are whitewashed, shutters blue-green, chimneys white with black caps

Mahogany and oak furniture are combined in the living room. An overdoor panel by Rosina E. Sherwood, and an overmantel by Wilfred D. Glehn give color notes

GARDEN ADVICE *from* AN AMATEUR *to* AMATEURS

Learning the Game from the Early Years when Enthusiasm Was Great but Knowledge Small—A Plain Narrative of Actual Facts

KATE ELLIS TRUSLOW

TO my mind the usual gardening advice to amateurs has always seemed too expert and technical. So, in a high spirit of altruism, I determined to write this article for beginners, that they be not overwhelmed by sundry learned references to subsoil, drainage, nitrates, potash, fungi and aphides.

The spring catalogs are already beginning to come, with pictures of flowers and fruit that never grew on land or sea! They always give me a bad attack of spring fever. To assuage its first violence, I always put on "goloshes and a tippet," and armed with garden shears go out to the garden, wading through the knee-deep snow. I gather a great armful of the dry branches of syringa, forsythia, plum, flowering currant, damson, cherry, apple and lilac. These I put in water in an old blue stone jar in a sunny window. My garden notes of last year set the date of this annual performance as February 6th. Within less than ten days all but the lilacs were in full bloom. Try it, my fellow amateurs—it's real refreshment to the winter-worn soul!

We bought an old Colonial house in 1908. It was celebrating its hundredth birthday that year and the fine old garden that went with it has been worked and enriched for at least seventy-five years steadily. The feel of the soil is a delight to any gardener—rich, friable, black as chocolate and moist.

The vegetable garden covers about one-third of an acre, with a gentle slope to the west. The drainage is perfect. It has a windbreak on all four sides, with a fine sweep of sun all day. With the flower garden added, we have about one-half acre under cultivation. This gives us all the fresh vegetables we can use on the table, and I can a great quantity, too. I also have plenty to give to friends and the hospital. We do not try to raise more than eight or nine bushels of potatoes, for their cultivation takes so much time, and time is money, truly, when one employs a man two days a week at $2.25 for an eight-hour day.

This little garden, which I have learned to love so dearly, is situated in the western part of New York, and we occasionally have very severe winters, as well as days of terrific heat in summer. However, neither cold snaps nor dogdays ever linger long. The south wind usually brings us relief after two or three days.

The First Years

My husband, though a real garden lover, had to turn over the supervision of the place to me, as he is immersed in business all day. In 1908, I was long on enthusiasm, but extremely short on knowledge! In fact, I knew absolutely nothing about vegetables or flowers. I could not tell a potato top from a beet top; and as for the difference between annual and perennial flowers, biennials and bedding-out plants, I gave it up in despair. However, I set to work. I talked garden, I read garden, I thought garden. I was a pest to all my long-suffering garden friends—but I succeeded! I am now a member of that mystic fellowship which exists between all diggers and delvers of the soil.

The first year we made an asparagus bed, the old one having died out. Of course, for the first three years we got very little results. Picking the asparagus tips is not good for the new bed. In the fall it should be covered thick with well-rotted manure, which in spring is spaded in. Several times during the spring and summer the bed must be covered with coarse salt to kill the weeds and also to benefit the plants themselves.

I am not going to describe the making of an asparagus bed—it is too technical, and all the good seed houses give most explicit directions. Remember as a general recommendation that the deeper the bed is dug, and the richer it is made, the better. I should never advise buying asparagus seeds; always buy plants. Palmetto is an excellent variety.

One of the traditions of our garden for fifty years has been "new potatoes for dinner on the Fourth of July." I really think my small sons associate new potatoes just as much as fire crackers with that great day. This tradition we have kept up. Many a gay potato-bug and his young love have died a kerosene death at my cruel hands, and many a pound of Paris green have I sprinkled in order that this record be not broken.

After experimenting with various kinds of seed potatoes I have decided that the Irish Cobbler is the best. It is very early; a bushel is enough for all our wants. Our man, Jim, has taught me how to cut the potatoes for planting. (No, gentle reader, you do not need to peel them! But you must always leave two or three eyes to each piece.)

New Garden Worlds to Conquer

After making such a fine record with early potatoes, we yearned for new worlds to conquer. We found it in beating all our neighbors with early peas. "We will beat their records, and then magnanimously ask them to dine," we said. Our peas are planted about April 28th. By May 10th they ought to be well up, by May 30th in bloom, and on June 17th ready for the table. I cannot lay too much emphasis on the fact that after many experiments we find the Gradus pea the best—bar none. It is nearly as big as a Telephone, is a wonderful bright green when cooked, stays tender on the vines for days, and is valuable both for early and late planting. It is a joy forever, and I advise all beginners to pin their faith to it. When the plants are about 6″ high, work some dry sheep manure into the rows. You will be surprised at the wonderful peas that result.

In beets I prefer Crosby's Egyptian and Crimson Globe as all-around sorts.

Pole Beans and Corn

For real downright satisfaction, after the potatoes and peas, comes our pole variety of green beans. I can never sufficiently thank the New England friends who first told me about them. They are called the Kentucky Wonder or Old Homestead. When growing, they give a fascinating irregularity to the prim rows. They look like a series of green tents, and how my small boys do love to play hide-and-seek in them! A center pole is set up; then around it and about 3′ away pegs are driven into the ground in a circle. From these pegs, wool twine is stretched to the center pole. At each peg about six beans are planted in a hill, and trained to climb on the strings. You can imagine how fairy-like the effect is when the vines clamber up to the top.

Because of the labor of setting these poles, I always raise bush limas. Two sets of poles and pegs would try even the patience of my angelic gardener. I always raise the same variety—any good bush lima will do. Be sure to plant by June 1st, or the frost will nip the vines before the pods have matured. Plant six to a hill with a handful of sheep manure.

Golden Bantam is the corn *par excellence,* and like the Gradus pea is good for both early and late planting. After trying Evergreen and Country Gentleman and several others, I now concentrate on Golden Bantam.

We always plant five cents' worth of pumpkin seed in the pumpkin patch, so that our boys can have plenty of Jack-O'-Lanterns for Hallowe'en. You see, this garden is run more for pleasure than for profit!

In lettuce, Henderson's New York, Big Boston, Mignonette, Hanson's Improved, Black Seeded Simpson and Tennis Ball are all good, the New York being my favorite.

Swiss chard Giant Lucullus is good. We are not very fond of chard, but the boys like it to feed to the "banties" and "bunnies."

The Danvers half-long carrot is very successful, and when picked very young is delicious. Early White Spine and Long Green are two satisfactory varieties of cucumber. Pick the little gherkins every day, and place in brine for pickles.

In spinach, New Zealand is by far the best. It is very prolific and stands the burning sun of August very well.

We always raise a little okra and have had great success with White

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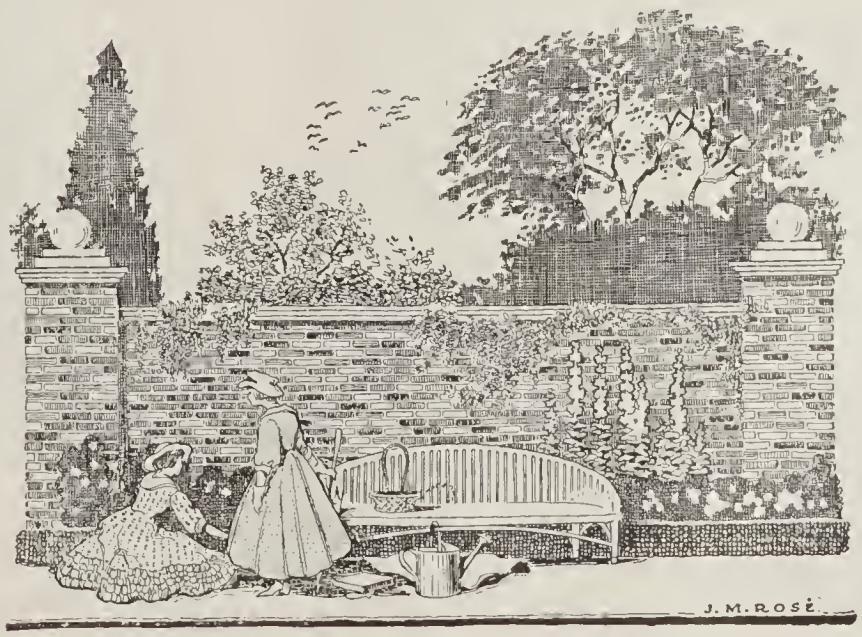


SEEN IN THE SHOPS

Any of these good New Year's resolutions may be purchased through the Shopping Service of House & Garden, *19 W. 44th St., New York City*

Punch holds open the refractory door. He is made of solid brass, measures 11″ in height, and costs $7.50

A mate to Punch, who appears opposite, is Judy. Her utility, material, dimensions and price duplicate his

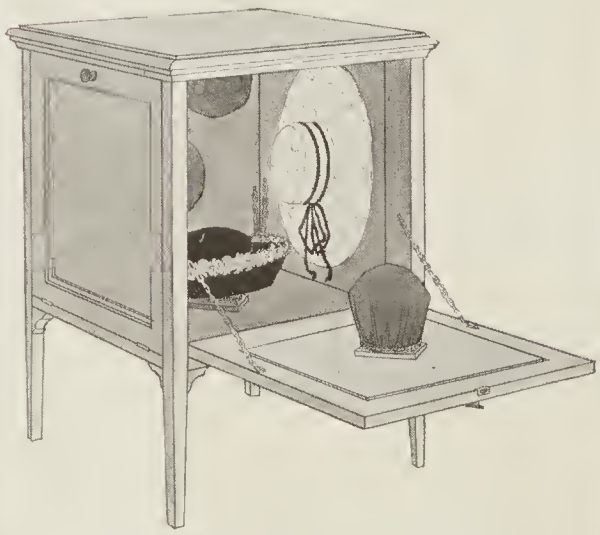
Self-announced is the purpose of this cocktail set, adorned with an appropriate emblem of colored enamel. Six crystal glasses, three crystal bottles and an oval mahogany tray—$30 *complete*

The beauty of this Adam silverware is scarcely indicated by its low price. In chest of imported leathcrette, lined with blue velvet. 50-piece set, hollow handles, $53. *Solid handles,* $48

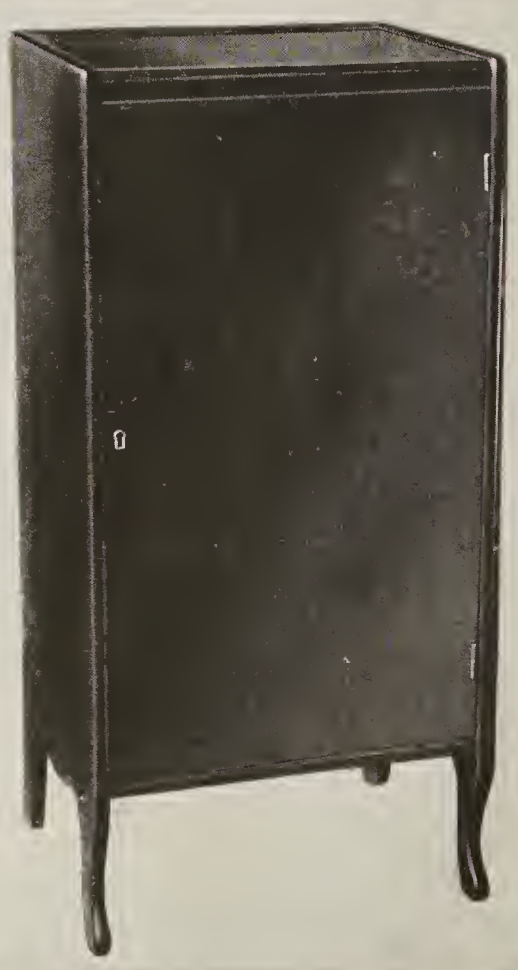
A useful small duster for glass and silverware has a morocco covered handle, and a morocco covered holder, with gilt ring for hanging. 28″ over all. Holder, 11″x6⅜″ $5

An attractive representative of the vogue for hand-wrought iron is the toasting fork shown to the right. It has its practical side, too, before the blazing fire. 29″ long. $1

To the number of six, her hats will fit into this beautifully finished mahogany cabinet which forms a delightful adjunct for dressing room or boudoir. Each side lets down, and measures 22″ square. $25



To left and right appear open and closed views of a mahogany finished cellarette. Closed, it is a handsome cabinet of simple lines, admirably suited to a library, study or man's room; open, it reveals the glassware for fulfilling its natural destiny. 18″ long, 38″ high. Complete, with glassware, $15



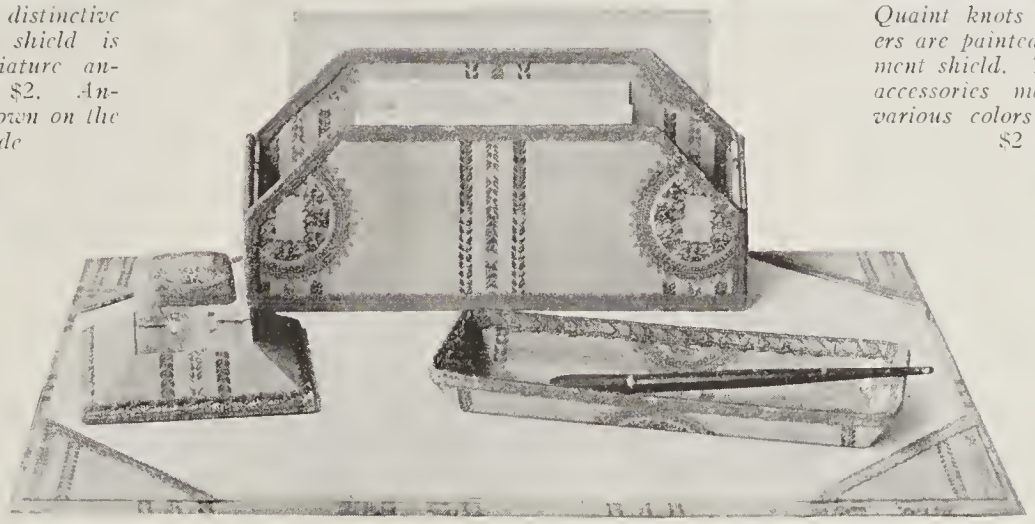
An unusual brass candlestick is copied from an old English tavern model with bell. 11″ high, base 5″ diameter, $6 pair. Brown lacquer sweetmeat cabinet, 4″ square, 7″ high, three compartments, $1.50

Very heavy eagle door knocker of solid brass. 9″ x 4½″. $5.50

Desk set of silk rep, rose and blue stripe, bound with gold galloon. $3.95

Photograph frame, dull wooden finish, gold relief. 3½″x5″, $4.50. Wooden box, reproduction of terra cotta, 3½″x5½″, $6.50. Candlestick, wired for electricity, 9″, $3.50 pair. Parchment shade, 4½″ x 5″, $2

The charm of this distinctive parchment candle shield is found in its miniature antique decorations. $2. Another example is shown on the opposite side



Quaint knots of bright flowers are painted on this parchment shield. These delightful accessories may be had in various colors and designs—$2 each

Mayonnaise bowl and plate of engraved crystal; the former, 6¾″ diameter, the latter 8¾″. The spoon has sterling silver ferrule and pearl handle. $3.50 complete

A lovely example of Italian peasant ware is this Capri salad set of bowl and six plates. The conventional decorations are in green. Bowl, 10″ diameter. $8

Mahogany tip top table, top 17″ diameter, 22″ high, $8.50. Cigarette box 3½″ square; gray enamel brass trimmings; for 25 cigarettes, $5. Smoker's set, 4″ diameter, gray enamel and brass; match box holder and four ash trays, $3.50

An ingenious nut bowl of walnut is devised so that the lever cracks the shell and not the kernel of the nut. A child can operate it. $3.75

Below is shown a card catalog of Fannie Merritt Farmer's recipes for good dinners for every day in the year. Wooden cabinet, 6″x5½″x4½″. $2

CORNERS *in the* DECORATION *of a* ROOM

The Safety Zones of Comfort and Convenience

FREDERICK WALLACE

Photographs by Northend

The writing corner is a necessary feature in any library. This grouping is especially good and equipped with modern conveniences

The reading corner should contain a large, comfortable chair, a small smoking table and books within easy reach. It should be well lighted both day and night

The three-cornered table of our grandmothers serves to make a quaint serving corner in a Colonial dining room such as this

Open stairs, a large window of leaded casements and a grouping of unusual furniture serve to give this hall corner an air of individuality

CORNERS are the safety zones of rooms. In a crowded living room, a corner is a retreat from the furniture that naturally groups itself around the hearth; where one feels free from the litter of magazines on the center table; where, without putting disordered pillows aright, or rearranging chairs or collecting the multiple sections of one Sunday paper, one can sit down for a moment, near an inviting window or a friendly book-shelf, and have a look at one's garden, or read the last chapter of a new novel before one has read the first) or doze with outstretched legs and a handkerchief over one's eyes like Sir Jeremy Tunbridge in the tea room scene of an English problem play. Corners were invented for nerves, naps and newspapers.

Here are five corners; halls, living room, library and dining room. There are no kitchen or cellar corners shown because corners in such rooms are failures. The ideal kitchen or pantry or bathroom, or indeed any service room of the house where cleanliness is before Godliness, should have no corners; instead, the angles should be curved to the sweep of the broom and mop.

A Living Room Corner

The living room corner has a comfortable chair, flanked by a window, a bookstand and a smoking table. It sends its welcome to you the moment you enter. Even though the furniture is not exactly in keeping, one can't help feeling that this corner has saved the room, which architecturally is good, but which, from the viewpoint of comfort and cosiness, may appear lacking. It is the kind of room that needs rugs and a great center table and soft-shadowed lamps and wall brackets, and a big wing chair near the fireplace and—more corners. It's a room that sets one's sense of the psychology of furniture to working and makes one think.

The angle of the stairs shown is nicely softened by the grandfather's clock in the corner. Primarily a hall is a wise place for a clock since it is the main passageway to the breakfast table, the suburban train, the theatre and church on Sunday morning. Why do we put clocks in living rooms? Where is the hospitality in asking your neighbors to sit about your fireside, gazing full upon a mantlepiece clock that ticks formality into the conversation and sends them home "on time"? I hate living room clocks just as I hate alarm clocks; they represent all the things in life that one *has* to do and doesn't want to do; they get you up in the morning and make you go to school and remind you that you're sitting up too late. They are the *bêtes noirs* of human existence.

A Corner of a Hall

A fourth shows an interesting treatment of the corner of an entrance hall. The feeling of the room is that of extreme informality, as one can judge by the slanting ceiling, the triple window out of center, and the stairway, placed quite ungeometrically at one side. How much pleasanter that there should be an open balustrade between the stairs and the room, instead of a solid plastered wall. Do you realize how interesting the play of light must be between the oak posts, how it gives you a feeling that there is an upstairs to the house that the owner is not ashamed of, that is there for your enjoyment and entertainment, if you care to use it? Too little thought is given to corner stairways, particularly in summer houses; they are successful, too, in the year round house, if an allowance for additional heat radiation is made.

In the library corner, we imagine the business of the house is transacted. It is not too obvious or obtrusive, and yet it fills its purpose as satisfactorily as that strange room, called by all that is unholy the *den*. This latter quarter, in the average house, boasts all sorts of impractical uses. It is supposed to be a card room and a smoking room and "father's room" (a terrible place of inquisition where sons are moralized on cigarette smoking and daughters are cautioned against another failure to make the allowance "do") and it is none of them. Check up on your friends' "dens." Eighty per cent of them are

(*Continued on page* 70)

THE MAKING *of* EASY STAIRS

Privacy and Stair Position—The Simple Mathematics of Risers and Treads—Lighting Rules

ERNEST IRVING FREESE

Since the stairs are a private convenience, they should be placed in the rear of the hall near the back entrance, as in this residence. Parker & Unwin, architects

LET us, forthwith, agree upon two points: first, the essential and primal purpose of a stairway is to afford an easy means of transition from one floor to another; and second, a stairway in a private dwelling is a thoroughfare essentially private.

With these two basic but continually ignored facts, we are prepared to strike a death-blow at an ancient tradition of the home.

You are already beginning to squirm. You are beginning to squirm precisely as others have begun to squirm upon being inveigled into a plot to lay Tradition low. "Traditions," you murmur platitudinously, "are sacred things."

Well, so be it. I ask you, then, a question. What is a reception-room? And, in answer, you are bound to admit that it is the barrier between the innermost privacy of the house and the outermost publicity of the street. It is the one room into which chance callers and unwelcome visitors are admitted upon ringing your door-bell. In short, a reception-room is essentially a room for the reception or detention of the public. It is the one public room of the private house today.

Again, you are forced to concede that sleeping rooms, bathrooms and boudoirs are rooms essentially private, to be approached only by way of an essentially private thoroughfare. And you have agreed that a stairway, in a private dwelling, is an essentially private thoroughfare, and that it should afford an easy means of transition from one floor to another. Now why should this easy means of transition, this private thoroughfare to the second-floor sleeping apartments start boldly and invitingly upward from the reception room? Why should it cry out to the chance caller, the unwelcome visitor, to ascend to the regions of innermost privacy? Why should it be a thoroughfare blatantly evident upon the opening of the front door?

In the dwellings of Colonial times, privacy from the chance caller was obtained by an intervening vestibule, or entry, between the front door and the stair hall. In this vestibule the visitor was detained; here he met the appraising eye of the butler and, only upon passing this acid test, was he welcomed by the mistress of the house and thereupon admitted to the privacy of its inner rooms.

Vestibule and Stair Seclusion

The old-time vestibule, however, is becoming obsolete. It has expanded into the present day reception-hall, and its significance is forgotten. Wherefore, we calmly go about placing the stairway, admittedly the most private thoroughfare of the house, in this reception-hall, admittedly the most public room of the house. And not only do we place the stairway there, but we seem to be possessed of an uncontrollable desire to have it start as close to the front door as possible. In all truth, it appears that our stairways are so placed for no other purpose than to invite every chance caller who crosses our threshold immediately to ascend to milady's boudoir. Ridiculous. Is it not? Then why cling so tenaciously to the old-time stair-hall of our forefathers when the conditions that once rendered it logical no longer exist?

The keynote of the stairway should be seclusion. There is no reason under the sun why it should be at once revealed upon the opening of the front door. It should be reticent and secluded, rather than forward and bold. The ideal arrangement is to place it in a side hallway, either entirely hiding it from casual view or else allowing the first few steps and the newel post to project into the reception hall as a modest suggestion of its location. If the exigencies of the plan require it to be placed in the reception hall, the proper subordination can be secured by starting it from the end of the hall farthest from the front doorway and making it ascend toward the front. Here, too, its location can be modestly marked by projecting a few steps forward and at right angles from a low landing.

Certain it is that my conclusions concerning the location of the stairway will not be accepted unanimously. I cherish the firm conviction that in this conclusion lies the ultimate and logical solution of the "problem" of the stairway.

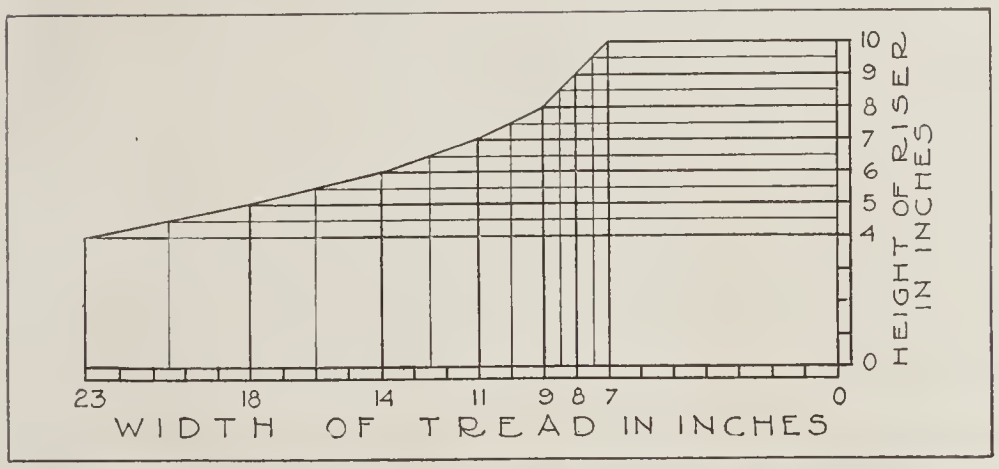
Measuring Risers and Treads

Now that I have rid my mind of this burden, let us discuss a few practical matters concerning stairs and stairways in general. To begin with, a stairway should most assuredly be easy of ascent. It should be comfortable to climb and safe to descend.

The vertical face of a step is called the *riser;* the flat part, where the foot rests, is the *tread.* The height of a riser is the vertical distance between one tread and the next; the width of a tread is the horizontal distance between one riser and the next. And in the correct proportioning of the width of tread to the height of riser lies the secret of a comfortable stairway.

To determine these correct proportions, I have for some years made use of a diagram that is based upon the results of a valuable series of experiments once made by Mr. Frederic Law Olmsted. This diagram reduces the correct proportioning of comfortable steps to a definite law. There is no guess-work about it. By its use, the

(*Continued on page* 60)



By using this chart the exact measurements of risers and treads can be determined

The landing makes this an easy and safe stairs to ascend. The treads are quite wide

THE WAR GARDEN DEPARTMENT

With the opening of the new year comes the certainty that it will be the patriotic duty of each of us who can to raise his or her bit of the purely utilitarian garden crops. The war garden zeal of last season must be repeated in 1918, with that increased effectiveness which comes of greater experience on the part of the gardeners. Each month we will devote this page, as well as many others in the magazine, to attaining greater productiveness in the home garden. The practical side of raising vegetables and other food crops will be strongly emphasized. Should you wish additional information or suggestions touching your own particular war garden, we shall be more than glad to assist you. Simply state your problem clearly and in detail, enclose a self-addressed, stamped envelope for reply, and mail it to The Information Service, House & Garden, *19 West 44th Street, New York.*—Editor.

D. R. EDSON

ALWAYS the first thing we think about growing in the garden, after the holidays, is a new crop of resolutions. A few good resolutions are all right. But too big a crop of them, like flowers and vegetables that have been planted too thickly, become weeds and merely interfere with each other's growth, so that the net results are worse than if there had been none at all. So the first New Year's resolution that you make for your garden should be not to plan too many things; and the second should be to carry out those which you do plan.

That the first step in the year's gardening is to make a plan is one of the self-evident truths that every gardener is prepared to admit. The trouble in too many instances is that when this admission has been made nothing further is done about the matter until it is nearly time to plant. It is important to make definite plans for your year's work, and to make them soon, for they should serve as the basis for everything that you order and for every hour's time that you have to utilize in your different gardens. Trying to get along without some definite plan of this kind is like attempting to build wooden ships without keels—nothing to tie to, nothing to co-ordinate your efforts.

To begin with, send now for a generous number of catalogs. They contain much raw material which you will find useful in working out your plan, besides more garden information and inspiration than you can get in any other way for the same amount of money. The average reader has no conception of the really careful study and thought which are put into the best catalogs.

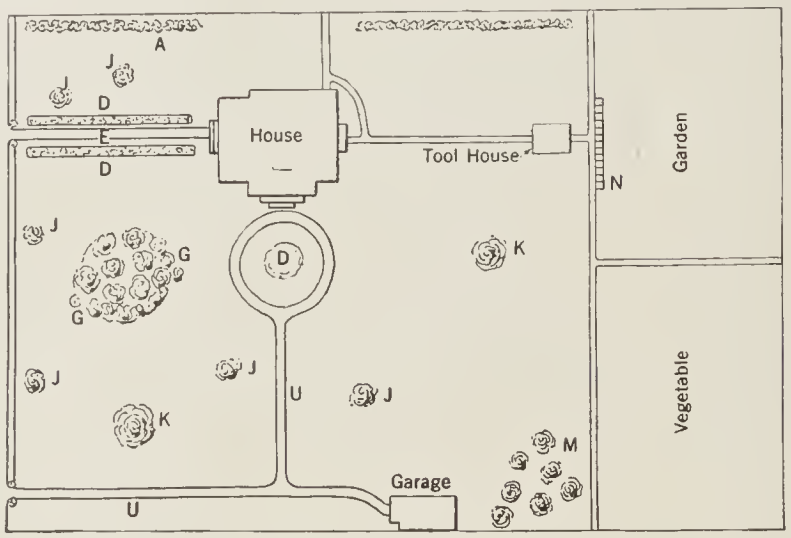
A big supply of catalogs and all the books and magazines you can read will not, however, in themselves get you anywhere in your planning. Much so-called garden planning is merely the compilation of lists which a gardener may fancy he or she would like.

The selection of varieties should be the last thing done in the making of the year's plans.

A Plan of the Place

The basis of all the planning during the next few weeks should be a plan of your place, no matter how large or how small that place may be, prepared in sufficient detail to show the location of the house and other buildings, the boundary lines and all permanent features such as stone walls, large trees, evergreen hedges or drives. The advantages of such a plan are numerous. It will enable you to keep track of all the different things you would like to accomplish without forgetting about some while you are attending to others, as you might if you simply did the work "on the ground." From this plan you can see how much space can be used for one particular thing or another, how much fertilizer you will need for the different flower beds or plantings you may have in mind and, in general, it will help you to keep an active perspective of the things you are trying to do to make the place better each year. It is as important to your garden campaign as a war map is to the chief of staff of an invading army.

By making your little plan to scale, allowing ⅛″ or ¼″ to the foot, you will get a plan that will be big enough to show you the things you ought to know. Make it on fairly stiff paper, or better still linen backed paper, so that it can be folded and put out of harm's way when not in use. The boundary lines and other permanent features mentioned above may be drawn in ink, and other items which you may want to change from time to time, such as the location of flower beds, shrubs that have been put out where they do not belong, a walk or drive that does not just suit you, may be drawn in pencil. An hour's work with tape measure and pencil, the first sunny afternoon after New Year's, will give you the measurements and other data necessary for making up such a plan.



A problem in remodeling. (A) Hedge; (D) flower border and garden; (E) walk; (G) shrubs (move to L in lower plan); (J) shrub or low tree; (K) shade tree; (M) tall shrubs (move to M′); (N) cold-frames; (U) drive (change to U′)

Once you have the plan you will find frequent enough use for it. All the improvements may be set down on it in dotted lines, to be filled in as the work is done. The amount of seed, fertilizer, etc., used in different flower plots or gardens can be jotted down and totaled up at the end of the year. Above all, you will have a general scheme of improvement to which all new ideas for individual things can be co-ordinated, and used or rejected as they fit in with other improvements which are under way or have been determined upon.

Vegetables First

This year it is again going to be up to everybody who can grow vegetables to do everything possible in that direction. No one can tell how serious a food situation we may have to face by another winter. You cannot have a garden of maximum efficiency unless you plan it in advance. Include a larger percentage than usual of the root crops—they produce much more food value to the square foot than do such things as corn, peas and the vine crops. Plan to use all the ground you can for vegetables, and keep that ground busy producing all the season. Elsewhere in this issue you will find more detailed information on just how to figure out the number of feet of rows of the different vegetables you will need to maintain a supply, and how to lay out your garden to the best possible advantage.

One of the first things to determine, before going further with the year's work, is whether replanting of the things already on the place is needed more than the addition of new things. Frequently a wrong start makes it almost impossible to give the place a really attractive appearance in spite of all your efforts in that direction. The trouble is not that the new work is not well considered, but that what has been done before makes it impossible to achieve what is now desired.

As an illustration of what may be done toward the replanting of a place without going to any great expense, compare the two plans of the same place which illustrate this article. The first shows a rather poor arrangement, but one which is not worse than many to be found in any suburban section. The second shows the results of applying a few of the first principles of home landscaping—keeping an open center for the main lawn, so arranging the walks and drives that the effect of distance is secured by the use of curves and endings backed by shrubbery, and the screening of unsightly objects by the use of trees and shrubs so arranged that they look like natural groupings. Make a plan of your own place to correspond with the first of these two plans, and then see how much you can improve it by rearranging the objectionable features.

While these paragraphs give some idea of the general method of making your plan for the year's work, they do not go into any details concerning when to plant, distances apart, etc. All such data for the vegetable garden will be found elsewhere in this issue. If you are planning to put out any shrubs this spring, allow 3′ to 5′ for the smallest sorts, and 5′ to 7′ for the largest. They should be set out just as early in the spring as the ground can be worked. You can send in your order for some as soon as you get the catalog, with instructions to have them shipped on notification or as soon as ready.

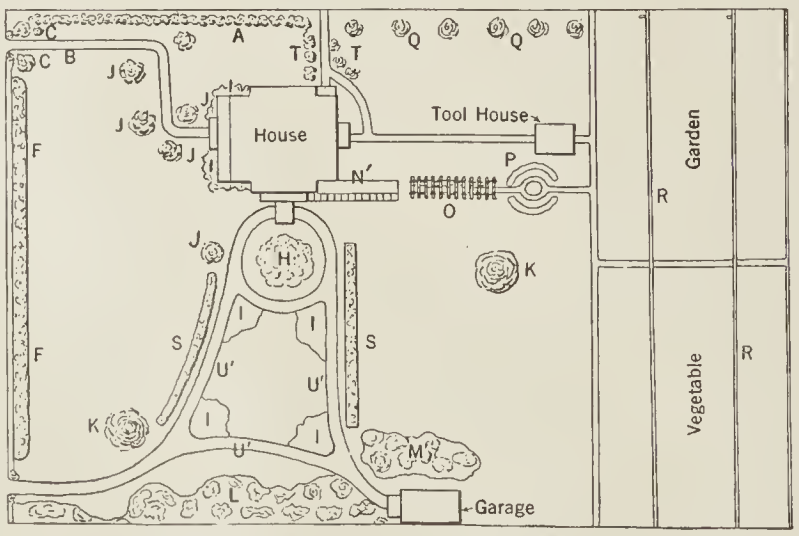
Planning Details

Roses—which should also be planted just as soon as possible if dormant roots are used, and immediately after danger of hard freezing is past, if growing plants—require about 15″ each way for the smaller garden sorts such as the hybrid teas and teas, and 24″ for the hardy hybrid perpetuals.

When it comes to the small fruits, there is some latitude, particularly if they are to be planted in single rows such as along a fence or used partly as a hedge. The regular distance for the cane fruits such as raspberries is 3′ by 6′. Blackberries need almost twice as much space as this. Currants require 5′ to 6′ each way, and gooseberries 5′ to 7′. Grapes should be put about 6′ or 8′ apart. Strawberries depend upon the system of planting used. Plants in single rows go 2′ apart; if in beds of three or four rows, 1′ apart, with 2′ between the beds.

Dwarf fruit trees and plums, pears and peaches require 100 to 400 square feet each. Standard apple trees, when fully grown, need a space 30′ to 35′ in diameter. Dwarf apples on Doucin stock require about 15′, and on Paradise stock, which is still dwarfer growing, only 8′ to 10′. If you haven't room to have fruit any other way, you can get the dwarf stocks and train the trees against a wall or building. The dwarf fruit trees offer a great opportunity for the planting of the small place, but comparatively few people take advantage of it. Many home gardeners seem to think that the dwarf is merely a hobby for the professional gardener on some estate. But you

(*Continued on page 62*)



(A) Hedge; (B) new walk; (C) hydrangeas; (F) new flower border; (H) low shrubs; (G) low shrubs and evergreens for winter; (J) shrub or low tree; (K) shade tree; (L) shrub border; (M′) tall shrubs; (N′) greenhouse and new frames; (O) pergola; (P) sundial and rose garden; (Q) apple tree; (R) overhead irrigation; (S) hardy border; (U′) drive

PAINTED FURNITURE

Some Notes on Its Possibilities and Proper Use

H. A. MARQUIS

USED with discrimination nothing can so give life to an interior as painted furniture. But that discrimination presupposes many things. It presupposes a recognition of color combinations, an understanding of what backgrounds are necessary, and a feeling for the types of furniture.

For the decorative value of painted furniture lies in the fact that it adapts itself to any color scheme and can be re-painted when the scheme is changed. Thus, if we want a bedroom in mauve and lemon yellow, for example, the carpet, or foundation of the room, would be purple or mulberry. The walls would be a neutral tan, the curtains mauve silk piped with lemon yellow, which will vitalize the mauve. Then the furniture would carry the same value mauve as the curtains and be striped with lemon yellow. Or if one chooses for the hangings a figured cretonne, secondary colors are red, brown, and green. The furniture could be painted in one of the dominant colors and decorated in one of the secondary. This choice of the right color is the secret of success with painted furniture. Having decided on the hangings, take a sample of the fabric to the furniture shop and see that the paint used harmonizes correctly.

The Choice of Backgrounds

One must be careful in the choice of backgrounds where painted furniture is used. The background color should be unobtrusive and neutral, permitting the furniture to give its full color value. If the walls and the furniture "clash," the room is immediately made chaotic. If the color and design of the wall are more prominent than the furniture, then the furniture loses by comparison. Therefore, it is always a safe rule in using painted furniture to let the color be found in the furniture and the hangings and keep the wall, as it should be, a background.

An understanding of the types of painted furniture is necessary before we can properly use it. The lack of this knowledge has caused much misuse of it. There are three general types—the crude peasant or farmhouse variety that fits well on the porch, breakfast room or country cottage, where strong natural color is possible; the simply painted kinds that are being used in bedrooms; and the more formal types of period furniture.

The painted period furniture is used, of course, according to the general rules of its period. One can choose the color, but the contour of the furniture will decide its historical background. The simply painted furniture that one finds so popular in bedroom decoration has been described above. Finally, comes the cruder work that fits in so admirably with the al fresco rooms of the house.

In Nursery and Porch

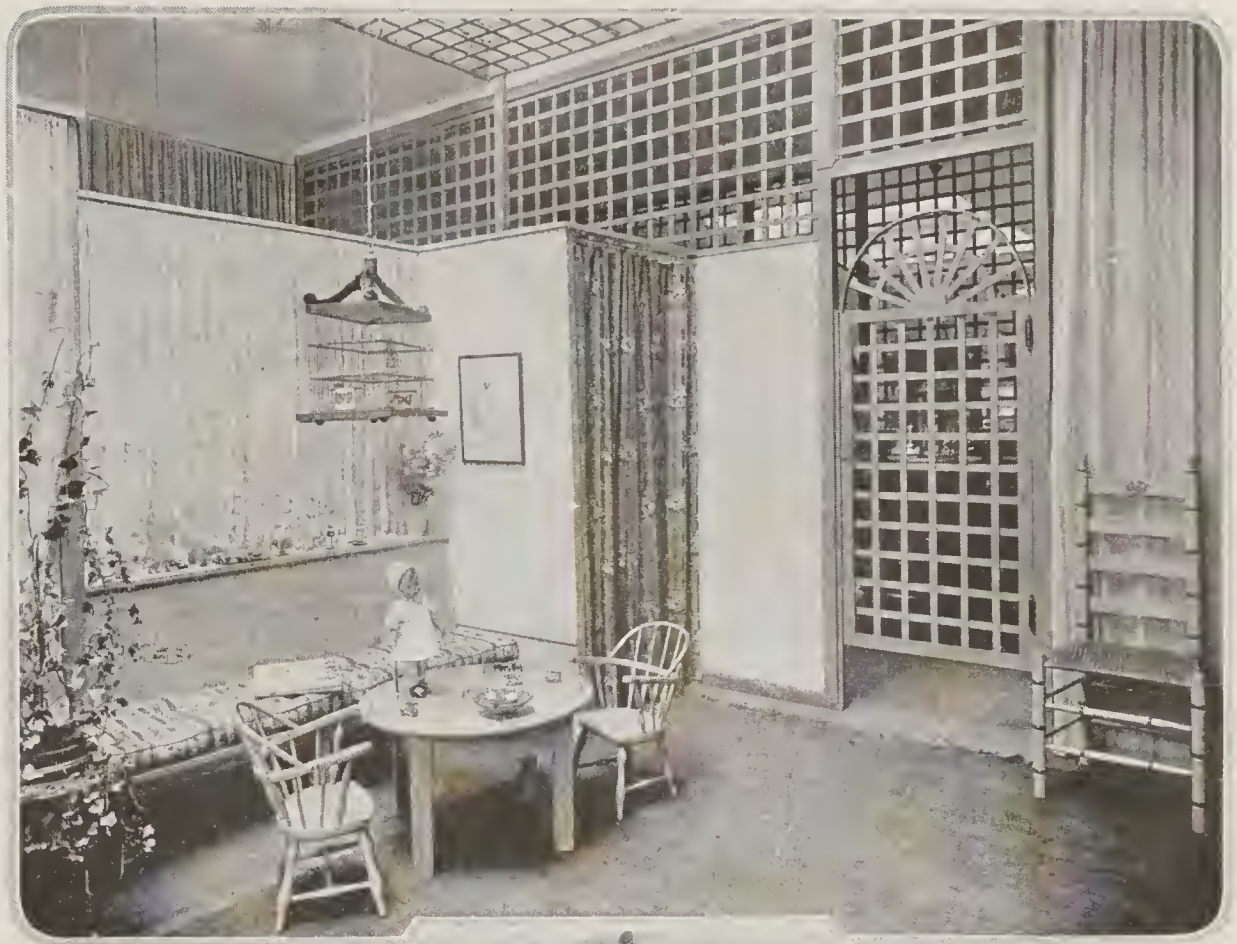
Nothing is better for a nursery than painted furniture. See that the color is quiet and restful to the child's eye. The decorations can be taken from the hangings or represent some Mother Goose figure. Innumerable sets of this kind can be found on the market at reasonable prices. If one wishes, the decorations can be laid on by decalcomanias and afterward shellacked.

Used on the porch, painted furniture partakes somewhat of the atmosphere of outdoors, and it can therefore be painted in strong colors—bright reds, blues, yellows and greens, such as Nature herself uses. Here again a definite color scheme should be followed.

But most of all does painted furniture appeal to us for the country cottage, where old nondescript furniture can be gathered together and painted to suit any scheme one pleases. Here the color effects made possible by paints are especially appropriate, their simplicity peculiarly desirable.

The furniture shown in the photographs on page 68 is part of the fittings of a drawing room which was constructed almost entirely from pieces of furniture that had been discarded by the owner, as too ugly, and too much out of date to be used any longer. The owner's house had been rented furnished, and in moving into a cottage which she had built, she "borrowed" from her tenants such pieces as could be best spared without notice. A chair was taken from this room, a desk from that, a table from the dining room, an obsolete music-rack from the drawing room; and when the lot were assembled they presented a sorry sight. But a solution of the difficulty was found.

(*Continued on page* 68)



Hewitt

In the nursery simple painted furniture adds the interest of color and quaint decorations and creates a pleasant atmosphere for the children

Maugans

Another type is that in which polychrome decorations enrich carved wood. Here the chest is used in a formal living room. H. F. Huber & Co., decorators

The more formal patterns require a corresponding background, as in this dining room. From the residence of Samuel McRoberts, Esq., Mt. Kisco, N. Y. Foster & Gade, architects

Gillies

WATCH THE THERMOMETER!

This article was prepared specially for House & Garden *by the United States Fuel Administration. It shows that proper temperatures in our houses not only make for better health but aid in the vital war activity of fuel conservation. Its advice should be acted upon by every good American.*—Editor

SAVING coal is nearing the goal. If you would speak like Walt Mason, and at the same time keep in mind that all goals are now one—winning the war.

It is said by light-minded people that the Government keeps a good inventor sitting in a swivel chair inventing ways for folks to save coal. The public is being asked to rescue unburned lumps of coal from the ashes, to turn out electric lights when not in use, and to use furnace and cook stove with frugality.

The Fuel Administration is advocating the placing of a thermometer in every home. A thermometer is a clock for heat. It has no alarm bell, but the way Americans let a thermometer's aspirations rise and perspiration develop simultaneously is alarm enough.

Quite platitudinously, a maximum of health is preserved by a minimum of temperature of not more than 68 degrees, and in rooms where people are actively employed several degrees less. Do you know the reason all good English mimics tweak their noses when impersonating a Yankee? The doctors say that it is because we grow up catarrhal, are inclined toward asthma and are subject to the energetic germs of pneumonia.

Few people have thought of the relation of the coal problem to a disease that is definitely fixed in statistics as being a wider road to death than the white plague. What average person of your acquaintance knows that one man in eight dies of pneumonia? The Fuel Administration in its Coal Conservation campaign is calling the attention of the American people to the fact that doctors have verified—that our susceptibility as a nation to pneumonia lies in our overheated houses. We do not care a rap about a thermometer except to hang on the porch on a cold day to see how cold it is on the shady side of the house, and then discuss it with our next door neighbor.

Getting the Habit

Developing the habit of the thermometer is quite possible. And seeing that the stern little figure mounts to only 65 or 68 would mean better health for the grownups and for the children playing about the grate or the steaming radiator.

"Even a baby is warm enough in a temperature of 68 degrees," according to the Chief of the Bureau of Hygiene in New York City, Dr. Josephine Baker. "Keep the baby out of any possible draft and it will thrive in this temperature."

Someone has said that man is a marine animal, meaning, as afterwards explained when some curious person thought the remark applied to aquatic performances, that he was seven-eighths water. This authority added that man needed cool air and moisture about him.

A majority of our doctors say that even Americans who can almost achieve the impossible cannot exist healthfully in a temperature of more than 68 degrees. Fresh, cool, moist air is the foe of pneumonia.

But whether you fear pneumonia or not, it does not take legal advice to realize that a thermometer is a good thing. Rules for using a thermometer sound school-teachery, but now the thermometer has a new significance. Its use is a war measure.

Getting the thermometer habit at home will save one of the most precious things in the United States just now—coal. Getting the habit in your factory or office will save yourself money and will give Uncle Sam just that much help in winning the war for America. For it will remind the person who acquires the thermometer habit that heat must be lowered, and that a uniformity of temperature is a great help toward healthful living. Dr. Eugene Lyman Fisk, Medical Director of the Life Extension Institute, maintains that "The American public is not yet educated to the fact that air is a stimulant to the body and promotes normal evaporation and heat loss. Experiments made throughout the country have proven that 68 degrees provides the most healthful temperature, and that in a room heated to 70 or 80 degrees the body temperature rises to an unhealthful point."

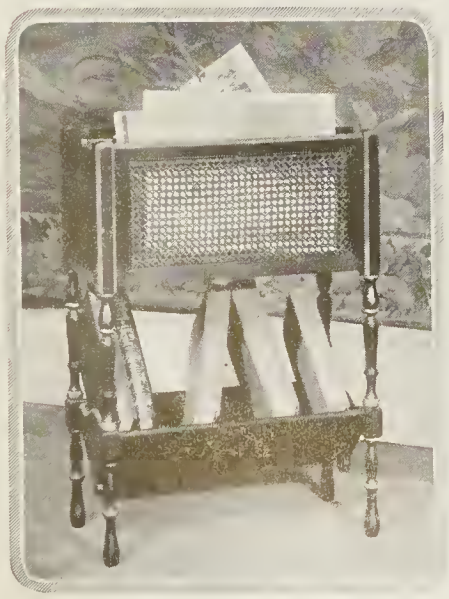
Let the thermometer take its place with the coal shovel as a household weapon for fighting this war. Not only will it help you to keep down the fuel consumption; it will stimulate the seeking out of heat loss such as leaky windows and poor radiators.

FOR THAT LIBRARY

The names of shops where these pieces can be purchased will be sent upon inquiry to The Information Service, 19 West 44th Street, New York

The advantages of a book wagon are obvious. Brown mahogany, 9" x 26", $23

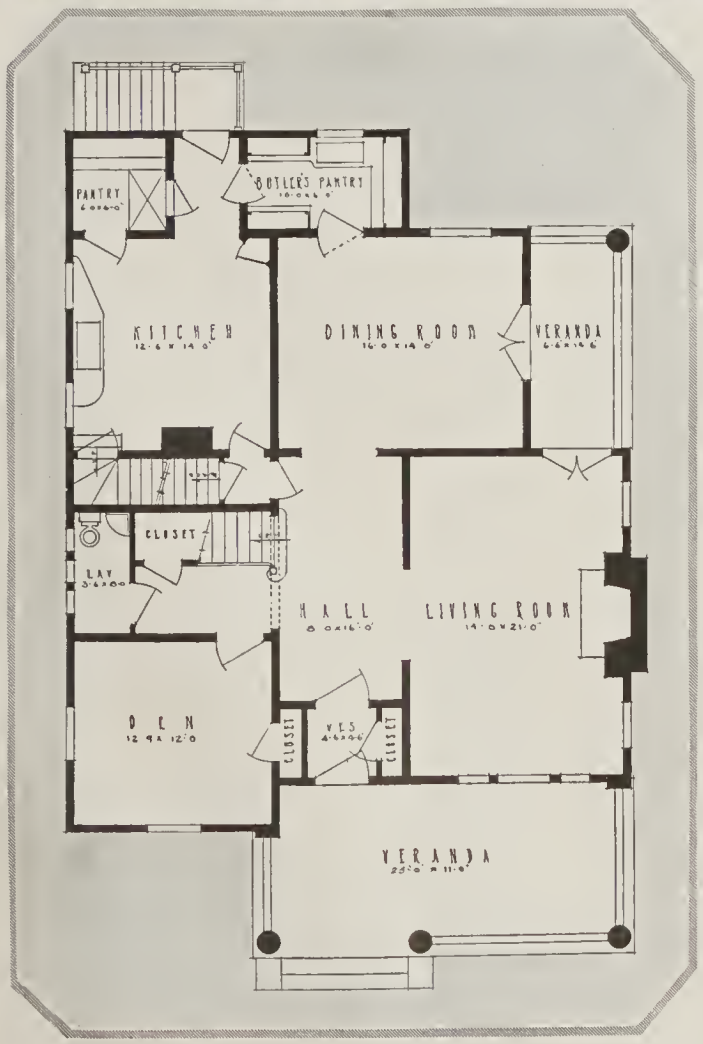
A book rack of antique mahogany measures 19" x 10½" x 31½" high, $22



Black enameled wood, gold stripe, cane inserts. Measures 9" x 19". $21

Chair has down stuffed reversible seat cushion, $39.50. Mahogany finish table, 10" x 26", $12.50. Dull bronze lamp, 47", green finish; 10" shade to match, $30. Cigarette box of cloissoné enamel, $10

Mahogany, 24" x 15" x 23½", $30. 4" bronze trays with matchbox holder, $2.50



Architecturally the house follows no distinctive type, save that it is American and has adapted the useful points of many styles. The structure is wide clapboard painted white, with green shutters and a green shingled roof

A SMALL CLAPBOARD SUBURBAN HOUSE

WILLIAM T. MARCHANT
Architect

The plan is informal, providing space for a hall with living room on one side and dining room beyond; den, stairs and kitchen on the other side. The veranda off the living room gives a touch of privacy not found on the front porch

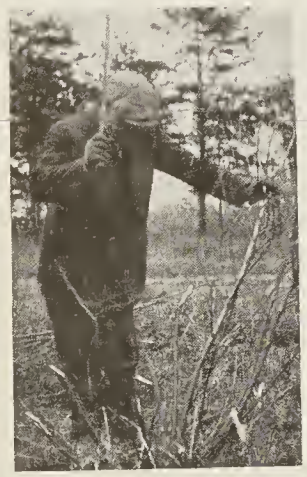
On the second floor there are one large chamber with a fireplace, three smaller ones, two baths and a sleeping porch. Large closet space is evident, as is the opportunity for light and ventilation. It is a compact arrangement for a small family, convenient, comfortable and unostentatious

January **THE GARDENER'S KALENDAR** *First Month*

Good sized trees can be moved this month if taken up with a large ball of earth

With a wooden rake keep the damp, heavy snow from breaking down the evergreens

Bean poles may well be cut and brought in now. Cedar poles are best



A machete, the jungle knife of Latin America, is ideal for cutting pea brush

Don't forget the watering, especially of young plants, now that the greenhouse is heated

SUNDAY

He is so small, he does not know
The summer sun, the winter snow;
The spring that ebbs and comes again,
All this is far beyond his ken.

A little world he feels and sees:
His mother's arms, his mother's knees;
He hides his face against her breast,
And does not care to learn the rest.

MONDAY

1. *New Year's Day. Sun rises,* 7:14 *A. M.; Sun sets,* 4:22 *P. M.* Start gardening planning now. Lay out the garden to scale, plan systematically and decide now just what you will grow.

2. Do you realize that the food situation is going to be more serious this year, and that you owe it to the country to do your bit? Have as large a garden as you are physically able to care for.

3. Make out your seed order early, so that you will get a better selection. Study the varieties carefully; don't suppose that all are the same. Good seed catalogs give the quantities of seed required.

4. How about ordering some fruit trees now? If you haven't room for large trees, plant some dwarfs. Remove all loose bark on old fruit trees, as it harbors the pupæ of insect enemies.

5. Wet, heavy snow is destruction to soft evergreens such as retinosporas, junipers biotas, etc. Remove it with a wooden rake and shake the branches gently, as they are easily broken.

TUESDAY

6. Go over your tools and repair any that require it. A new handle for the scuffle hoe, new bolts for the hedge shears—there are many little things that can best be attended to now.

7. A top dressing of about ½" pure sand on your grass tennis court will promote a growth of fine grass next spring. Lawns can be top dressed with manure, or a covering of about 1" of rich earth.

8. House plants should be top dressed; half soil and half sheep manure makes a good mixture. The foliage should be sponged with tepid water, one spoonful of kerosene emulsion to a pail.

9. Did you envy your neighbor's irrigated garden during the dry spell last summer? Then why not plan some sort of irrigation for yours? There are different types to suit any purse.

10. Have you started the early grapery or peach house? Frequent spraying of the wood is essential to assure an even "break." Removing about 2" of top soil and replacing it with rich earth is advisable.

11. The moss that accumulates on the trunks and branches of trees such as elms, maples, etc., is unsightly and injurious. A stiff brush will remove it, especially during a spell of wet weather.

12. You should always keep a barrel of liquid manure in the greenhouse to feed all kinds of pot plants. Cow manure, sheep manure, guano, nitrate of soda, etc., are good. Give the plants variety.

WEDNESDAY

13. Why not devote a good portion of your greenhouse to vegetables? This is far more patriotic than closing it up. An oil stove will supply enough heat for the cooler vegetables like spinach, carrots, etc.

14. Garden furniture, stakes for the tall flowers, maybe a sundial, fences for the vegetable garden, a trellis for lima beans, a rose arbor, cane fruits or dwarf trees—all may be ordered now.

15. All the early bulbs may be forced now, whether in the dwelling or the greenhouse. Paper white narcissus, French grown daffodils, early Roman hyacinths should be fed with liquid manure.

16. Old perennial borders that are to be changed should be studied and planned now. New perennial plantings should be considered and the plants ordered. Early preparation saves blunders.

17. The ordinary turnip forced in the dark either in the cellar or greenhouse makes a growth which is palatable and delicious. In fact, it is as good as sea kale, which is highly prized in England.

18. Whether in the dwelling or greenhouse, flower pots should be scrubbed occasionally to remove the moss and slime that collects on them. No plant can be expected to do well under such conditions.

Robert E. Lee born, 1807.

19. Dark forcing of all kinds is in order. Chicory, asparagus and rhubarb force well from old roots. They can be grown in the cellar or under the greenhouse benches.

THURSDAY

20. Better order spraying material now—the bugs will be around later. Remember that it is poison for the bugs that eat, suffocation for those that puncture, and fungicides for the various diseases.

21. Have you overhauled your lawn mower, or are you going to wait until the first warm Saturday next spring? Better see that it is in good shape now, with plenty of oil to prevent rust.

22. All kinds of winter protection such as leaf mulches, litter, etc. get matted down and lose their protective value if neglected. A little loosening up with a fork will give them new life.

23. This is the proper season to overhaul all greenhouse plants and repot palms and other decorative plants. Ferns should be repotted and young runners taken off. Bougainvilleas, etc., should be pruned.

24. The shoots of Japan quince, pussy-willows, golden bells—in fact, any shrub or tree that flowers before the foliage appears—can be forced into flower by plunging them in water in a warm room.

25. Why not build a hotbed or coldframe for your garden? You can get a couple of sash and build it now. It will give you a garden two or three weeks earlier than would be possible without it.

26. All benches in the greenhouse should be top dressed with a mixture composed of equal parts of sheep manure and soil. Tomatoes, cucumbers, lettuce, roses—in fact, all plants—respond to it.

FRIDAY

27. Every one of those innocent looking little bags on the twigs of the trees contains myriads of injurious eggs which should never be allowed to hatch. Burn them and all caterpillar nests.

28. Large trees of all kinds can be moved with impunity now. Cut good sized earth balls and allow them to freeze solid. Trees handled in this manner need not be heavily pruned.

29. If you are fortunate enough to have a greenhouse, you should start seed now of onions, leek, celery and French globe artichoke. The last will mature heads in one season from seed sown now.

30. All kinds of really hardy trees and shrubs can be pruned now. Don't cut the spring flowering shrubs at the top. You can remove old wood at the base, but top cutting reduces the flowers.

SATURDAY

31. *Sun rises,* 6:59 *A. M.; Sun sets,* 4:56 *P. M.*
The manure supply will be inadequate this year, so order yours now. It improves with age, and a turning or two. Do not waste it.

This Kalendar 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.

A well planned garden is especially necessary this year, when crops are so important

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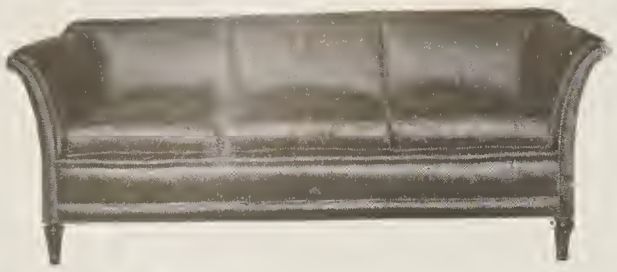

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Garden Advice from an Amateur to Amateurs

(*Continued from page* 45)

Velvet. Okra is queer. The shoots fairly push the blossoms off. Be sure to pick it young and every day. It is delicious in combination with tomato and onion for winter soups.

Emerald parsley I find best for this latitude. By covering thick with leaves in fall I can always gather a little all through the winter. Brussels sprouts are very easy to raise and they bear until Christmas. I have gone out in the deep snow and gathered them for dinner in December. Long Island Dwarf is good.

We raise several varieties of squash—Golden Crook-neck, Hubbard, Extra Early White Bush Scallop and Vegetable Marrow. This last named is good dipped in egg and bread crumbs and fried in deep fat.

I like onions and have forced my family to share my enthusiasm in self-defense. We always raise rows and rows of Silver-skin seed. Watermelon and muskmelon take up too much space in a small garden, so we do not raise them. I always buy the plants of tomato, pepper and eggplant. We do not try to raise cabbage, cauliflower, salsify, turnips or parsnips. They are so uninteresting, with the possible exception of cauliflower.

I have had great difficulty in making my man plant only a little at a time and plant often. It maddens me to see six rows of wax beans, each row 25′ long, all ready to eat at once. My family rises up ready to slay me, when I force beans down their throats at each meal for a week.

Garden Records

It is a funny thing that even the best of gardeners dote on planting tons of seed all in one day. When every inch of space is filled, they wear such a pleased smirk. But the smirk comes off when they see my wrath! In the days of my innocence I used to buy all the seeds needed, put them in a basket and trustingly hand them to the man on planting days. No so now! I think I must resemble Mrs. Pipp, as I sit in my little kindergarten chair in the middle of the garden path, doling out the seed for one row of beans, half a row of radishes, and so on. (Once in the early days we had eight rows of radishes, each 25′ long, all ready at once!)

I keep a garden record, of course, and as Jim plants I put down the date, variety and quantity. Later on I add the date when "up," when gathered and the amount of the crop. With a willing cook dashing out to get something nice for "Mister's" dinner, this last item is only approximately correct.

In the fall, after the cruel frost has done its black and dastardly work, all refuse is burned and every inch of the soil is hand dug and ridged up for winter. No plow has ever desecrated this garden plot—another tradition religiously kept. The asparagus and rhubarb beds are covered thick with manure and everything made shipshape for the dread despot, Winter.

About March 15th or April 1st I always have lettuce, New York, and early radishes, Scarlet Globe, sown in the cold-frame. From that time on until fall the cold-frame is in constant use for flower seeds. The lettuce is transplanted into the open garden as soon as the weather permits—a back-breaking job which I usually inveigle my small sons into doing for me. You may be sure that they have literally followed in my footsteps and know as much about gardening now as I do. At the age of six they could transplant lettuce and tamp down the soil with the thumb as well as any old man.

I will give a list of seeds and the quantities needed to plant a plot of ground the size of ours—about one-third of an acre:

One ounce beet seed, Crosby's Egyptian.
One ounce beet seed, Crimson Globe.
Two ounces carrot seed, Danver's half-long.
One quart Golden Bantam corn.
One bushel Irish Cobbler seed potatoes.
One ounce young onion seed, Silver-skin.
One ounce parsley, Emerald.
One pint Kentucky Wonder pole beans.
One pint bush limas.
One quart peas, Gradus.
One-half ounce Swiss chard, Giant Lucullus.
One-half ounce okra, White Velvet.
One ounce Henderson's New York lettuce.
One package Tennis Ball lettuce.
One package black seeded Simpson lettuce.
One package mignonette lettuce.
One package big Boston lettuce.
One package Hanson's Improved lettuce.
One ounce radish, Crimson Globe.
One pint wax beans.
One ounce Brussels sprouts, Long Island Dwarf.
One ounce spinach, New Zealand.
One package crook-neck squash.
One package Vegetable Marrow squash.
One package Hubbard squash.
One package white bush scallop squash.
One package cucumber, White Spine.
One package cucumber, Long Green.
One package pumpkin seeds.
Two dozen Stone tomato plants.
Two dozen Ponderosa tomato plants.
One dozen red cherry preserving tomatoes.
One dozen yellow cherry preserving tomatoes.
One dozen bull-nose peppers.
One dozen Black Beauty egg-plants.

We have several varieties of grapes. The vines are always clipped in March before the sap rises; it is the first joyous sign to me that "spring is on the wing." We gather about two hundred pounds of grapes every fall.

We cannot raise fruit trees, much to my disappointment, for they are always attacked by San José scale.

We have a field about 75′ x 100′ lying fallow. It used to be a quince orchard until attacked by scale, and we are thinking of setting it out to English walnut trees. I am told they grow well in this latitude, and bear in about three years.

My old-fashioned cousin, the former owner of this house, used to have an herb garden, and we still have sage, castor-oil bean, catnip, mint, summer savory and sweet marjoram. I am going to start some lavender, Sweet Basil and rue, tansy and thyme—the very names are a delight!

We always plant marigolds down each side of the vegetable garden paths. It gives a touch of regal pomp while the garden is a-dying.

Fertilizers and Insecticides

The question of fertilizers is an important one. Many people like bonemeal, but I have been told that it attracts those cruel, sneaky cutworms. Beware of too much bonemeal—it will burn the roots. Of course, well-rotted manure is indispensable; but I also strongly recommend the use of sheep manure. We buy about seventy-five pounds every spring for both vegetables and flowers. Just before a rainstorm I run out and sprinkle it on dry around the roots of the various plants. I have it worked into the corn, bean and cucum-

(*Continued on page* 58)

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Garden Advice from an Amateur to Amateurs

(*Continued from page* 56)

ber hills and dug in around the tomatoes and egg-plants. We also make a liquid solution of it, one-third manure and two-thirds water, and pour on the roots, taking care not to burn the foliage.

Paris green is absolutely necessary for potato bugs, and for the deadly aphis I use a kerosene emulsion as follows: Dissolve half a pound of whale oil or ivory soap in one gallon of hot water. Add two gallons of kerosene and pump or churn till a thick cream results. Dilute this with ten or fifteen quarts of water to one of emulsion.

This summer I am going to experiment with nitrate of soda as a fertilizer.

Let us hope that something I have written may help some adventurous soul just starting in with a garden—a soul with plenty of enthusiasm but no experience! I only hope that gardening will prove to them the joy it has for me. It is a real adventure to run a good garden—there are so many pests lurking just around the corner. Remember! I don't claim that your vegetables will be cheaper, but I do claim that your spirit will be enriched a thousand fold.

Planning a Garden of True Blue

(*Continued from page* 38)

into prominence in the fall and overhang the shorter plants in front.

An early flowering plant should have a correspondingly late one in front of it, which will hide the vacant space created when the former dies. But if it is of the type whose foliage dies completely after blooming, like, for instance, mertensia or tulips, annuals may be planted to take its place.

It is helpful in visualizing these theories and testing the distribution of bloom for each season, to lay pieces of tracing paper over the plan, one piece for each season, and trace in color the masses that should be in bloom at that particular time. Of course, they may not materialize exactly according to the plan, for seasons vary and spring flowers shade into those of summer, and the latter into autumn; but if it is impossible to divide the seasons by sharp lines, it is both practical and possible to have one dominant effect succeed another from early spring until frost.

Succession of Dominant Effects

For instance: In March and April the center walk is banded on each side with scillas. They are planted close together so that when in bloom they form wide, blue ribbons which terminate in daring masses of purple crocus. At the corners and around the pool are small groups of *Tulipa Kaufmanniana*, the early tulip whose general tone of creamy white is rendered still more attractive by its center of pale primrose yellow and the veins of reddish-pink bloom on the outside of its petals.

With this arrangement on the main path, the walks on the sides may be bordered with large masses of chionodoxa, forming an irregular balance of bloom at the corners nearest the steps. They are segregated thus because their petals, sky blue shading to white at the center, give the scillas a greenish tinge if placed too near to them. A very few of the early tulips echo this effect down the center walk.

In May, following closely upon the heels of these early bulbs, mertensia blooms in two long lines just behind the scillas, its nodding blue bells, pinkish buds and gray-green foliage proving very effective in combination with a few violas of rich purple. At salient points are placed pale yellow narcissus.

Approaching the pool the mertensia gives place to the tall, branching forget-me-not, through which, a trifle later, spring the stalks of pale yellow May-flowering tulip, Moonlight. Behind the forget-me-not, in order to focus the yellow effectively, are four balanced clumps of straw-colored iris.

On the side paths grape hyacinths at the near corners gradually give way to the forget-me-nots as we approach the pool, the only yellow here being a little narcissus. A few bulbs of Puschkinia or striped squills and a little of creeping polemonium give variety to the sides, and both are good blues.

While the bulbs of early spring are confined to the border of the beds, the effects of May are noted all over the garden. Aside from the grouping described in the preceding paragraph, the centers of the beds are filled with masses of light blue anchusa, accented down the center by four well balanced clumps of iris Purple King. This anchusa is distributed all over the garden as well, and may be called the dominant flower of the month. In minor quantity and of smaller stature, but contributing their quota nevertheless, are masses of linum or flax grouped at all the cross walks. Flax has one of the most beautiful blues among flowers, and although the individual plants are too delicate to dominate, in sufficiently large quantity they are exquisite. Blue columbine is also employed in minor groups down the side walks. While the individual flowers are of a beautiful blue, it is difficult to get a uniform color with aquilegias because of the variable tendency of the seed, so they are likewise relegated to the side lines.

The Summer's Bloom

In June comes the larkspur which gives the most magnificent effect of the year. With its large spikes of intense blue, its robust growth and imposing height, it fills a large place in each bed. It should be planted in large, round clumps rather than in long lines, a device that conveys a mass effect in pleasant contrast to the scattered, spiky appearance so frequently observed.

Because of their delicate creamy white tone, *Clematis recta* and the pale golden tassels of meadow rue are used in somewhat larger quantities than the yellows of early spring. One deep note of yellow must not, however, be omitted. It is contributed by four carefully placed bushes of Harrison's Yellow rose, whose showers of pale sulphur-colored blooms blend exquisitely with the larkspur. At this stage of the season the purple tone is carried by four plants of the *Clematis Jackmanni*, which is trained to poles at the ends of the garden.

Now comes July, a period in the progress of the garden which is likely to be the least interesting of the year. The larkspur lasts well into the month, but the majority of things in bloom lack any striking beauty which would warrant giving them the space taken by the larkspur or the anchusa. However, there is quite a large range of plants which may be used so that blue will not be lacking in the garden, though it will not have the splendor of June or the lovely colors of May. *Veronica longifolia subsessilis* has such a deep, intense cobalt blue that the four well-placed clumps will make up in effect what they lack in size, and they last about a month. Still more space in the central beds is given to the paler *Veronica maritima*, because this variety lasts from July to September.

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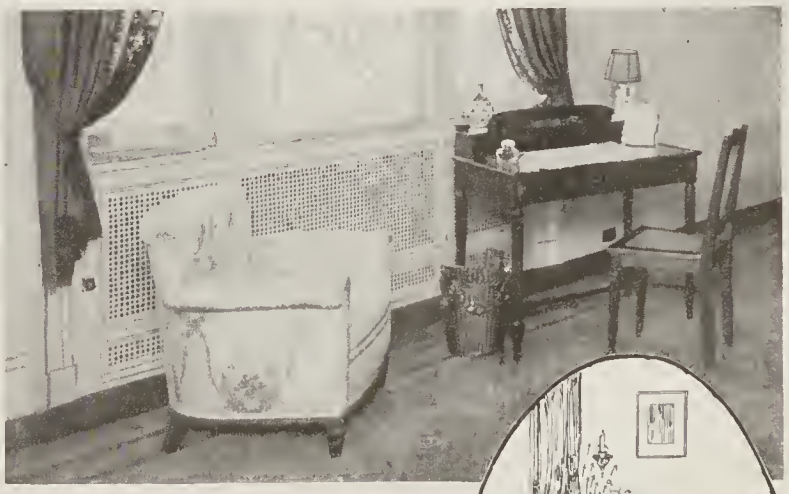

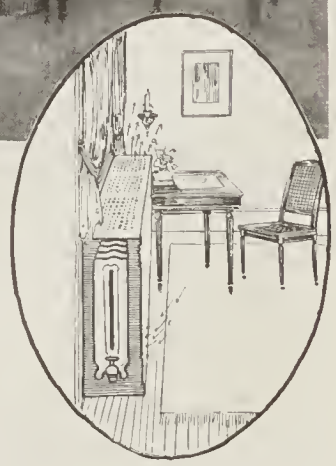

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The Making of Easy Stairs

(*Continued from page* 49)

correct width of tread for any given riser can readily be found.

Suppose, for instance, that you desire to know the proper width of tread for a riser of 7″. In the diagram which is shown on page 49 find the figure 7 in the right-hand column denoting the "height of riser in inches." From this figure follow the horizontal line to where it intersects the curve, and thence downward to the figure 11 in the lower margin denoting the "width of tread in inches." Thus, it is seen that a riser of 7″ demands a tread of 11″. Likewise, it is seen that a riser of 6″ calls for a tread of 14″ and that a riser of 8″ requires a 9″ tread, and so on. Values between those shown can be determined by interpolation. Thus, a riser of 6½″ is evidently halfway between 6 and 7. Hence, the corresponding tread would be halfway between 11″ and 14″ which is 12½″. In the same manner it is found that the correct tread for a riser of 7½″ is 10″. On the other hand, if the desired width of tread is first decided upon, then the correct height of its corresponding riser can be found by a reversal of the above procedure. It requires an infinitely longer time to explain this diagram than it does to use it!

The projection of the tread beyond the face of the riser is termed the *nosing*. But, remember, the width of tread is always measured from the face of one riser to the face of the next; the projection of the nosing should never be taken into account. Actually, of course, the tread is widened by an amount equal to the projection of the nosing. But this extra width is of no real advantage as footroom. It simply has the effect of moving the steps slightly forward.

A steep stairway, provided the steps are correctly proportioned, is not necessarily an uncomfortable one. But a steep stairway is dangerous. On the other hand a stairway with a very gentle slope is neither uncomfortable nor dangerous. It is, however, exceedingly extravagant of floor space. Evidently the "happy medium" is somewhere in between — somewhere between the very steep and the very gentle. Now, the height of the risers of the ordinary stairway can be placed definitely between 6½″ as a minimum and 7½″ as a maximum, inclusive. This fixes the corresponding minimum width of tread at 10″, and the maximum at 12½″. Therefore, the dividing plane between the steep and the narrow is a stairway with risers of 7″ and treads of 11″. This is the "happy medium," neither dangerously steep nor extravagantly sloping.

Stand on your toes, against the wall, one arm hanging loosely at your side. Bend your hand outward at the wrist, palm downward. Make a mark on the wall at the height of your outstanding palm. This is the correct height for the handrail of your stairway.

It must be admitted that the most persistent fault with stairways is a lack of sufficient headroom. This is unpardonable. Lack of headroom merely indicates a lack of judgment on the part of the designer or builder. Again, appearances are deceitful. A stairway may really have enough headroom to insure the protection of your head—and the ceiling—yet at the same time it may appear to be insufficient, so that you have an uncomfortable feeling of impending disaster upon ascending or descending the stairway, and involuntarily "duck your head" to avoid a collision with the overhead beam that frames the wellhole. Or, yet again, where one flight of stairs occurs directly over another, that is to say, where there is no wellhole, barely sufficient headroom is equally bad.

In the latter case, where one flight is built directly over another, the clear vertical distance between the two should at no point be less than 7½′. In the former case, where the stairway ascends through an open well, the headroom ought never to be less than 7½′.

The Glass of a Thousand Flowers

(*Continued from page* 21)

eyes with astonishment. We must not forget that with the ancients a crystalline glass was of great rarity, though colored glass was common enough. Thus the crystalline products of the Venetians were an achievement reserved for later centuries, and this white glass, in combination with the colored glasses was so skillfully employed by the workmen and artists of the Murano glass factories that nothing has surpassed these Venetian products in millefiori for sheer ingenuity and beauty.

Often, of course, millefiori work was carried to the extreme of becoming less a thing of beauty than a *tour de force*. However, the collector will find interest in all pieces of the sort, and their range was enormous. The glass of Venice was famous for its extraordinary lightness and this added to its vogue. The Chaplain of Louis XIV, Réné François, amusingly warned the world that Murano was filling Europe with its fantasies of glass; but rare enough are the early specimens of Venetian manufacture, more precious now than their weight in gold. Yet collectors will not give up.

After all, there must always remain the zest of the chase in the spirit of the true collector without which wonderful finds would never have been made, though we need not go to the extent of the Countess of Fiesque, a lady of Louis XIV's court. This lady died at Fontainebleau in great poverty at an advanced age. Historians of the gossip of the day have laid her indigent circumstances at the door of the rascally man of business, but I fancy her passion for mirrors had something to do with it. When almost in need of bread she astonished her friends by purchasing an enormously expensive mirror. "I had a piece of land," said she in extenuation, "which brought me in nothing but corn. I sold it, and the money procured this mirror. Have I not managed wonderfully to possess this beautiful glass instead of dull corn?" Doubtless the Countess did manage wonderfully; contentment is a great thing!

Seven hundred years of glass making in Venice produced an experience that was useful to the rest of Europe and finally to America. Much millefiore glass has been manufactured in this country. The Pennsylvania Museum in Philadelphia is especially rich in examples of it. There are also many private collectors of millefiore glass in this country, some collecting specimens in general, others confining themselves to examples of American manufacture, while still others specialize in millefiore paperweights already referred to. Dr. Edwin Atlee Barber, a noted authority on American glass, gives the following information concerning the process of its making in the Pennsylvania Museum Bulletin:

"The glass rods used in the preparation of modern millefiore glass are usually made in metal moulds of comparatively large size. The interior

(*Continued on page* 62)

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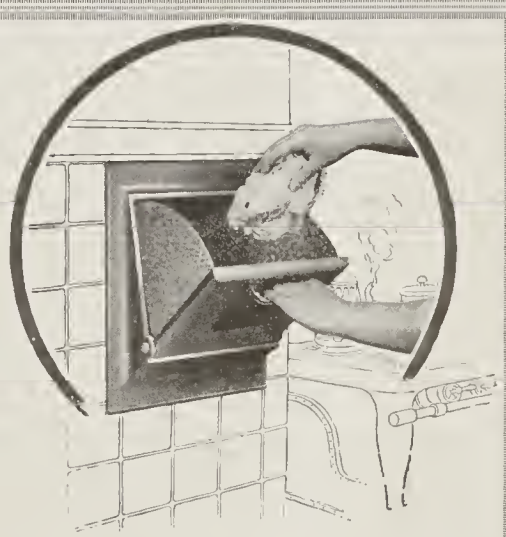

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The door shown is located in the kitchen. Into it is put everything that is not wanted—tin cans, garbage, broken crockery, paper, sweepings, bottles, cardboard boxes—in fact all those things that accumulate in the home from day to day and are a continuous nuisance and dangerous health hazard.

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

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Harrisons, Inc.
Established 1793
Philadelphia, Chicago, Minneapolis, Kansas City

DU PONT

The Glass of a Thousand Flowers

(Continued from page 60)

may be circular or scalloped. Into one of these moulds ropes of colored glass are arranged in the pattern desired, to which, when taken out, two workmen attach iron rods, one at each end of the mass, and draw it out until it is of the requisite slenderness. The design retains its exact proportions through the entire length and is as perfect in a rod of an eighth of an inch diameter as in the original thick cylinder. If an animal is to be represented the mould is cut into the exact shape and when the glass is released and drawn out each detail of legs, tail, ears and other parts is uniformly reproduced in solid color so that even in the tiniest representation of the figure every part appears to be perfectly formed. Sometimes a cane will be composed of many threads of various colors and designs, each of which has been formed in this manner, arranged around a central rod and welded together. When the rods are finished they are broken into small pieces, or cut into uniform lengths or into thin slices, according to the sort of paperweights or other objects to be made. Into an iron ring the size of a paperweight a cushion of molten glass is dropped and while soft the sections of rods are laid on the surface or stuck in it side by side in a regular pattern, the tops of the rods being pressed into a rounded or convex form. Over all more of the melted glass is poured and the surface rounded into hemispherical shape by means of a concave spatula of moistened wood. The last process consists in polishing the surface of the curved top and the flat base after the ball has been again heated."

Dr. Barber further informs us that the millefiore paperweights found their way into America from St. Louis in Alsace-Lorraine (first to produce paperweight of the sort, *circa* 1840) and from Baccarat in France. To the manufactories of the latter town we look for the finest of the European millefiore paperweights. At first the filigree rods, cut or uncut, were imported; but soon American glass workers turned their attention to the complete production, and we may mark the period of 1860 to 1875 as that of the heyday of American-made millefiori glass.

It must not be thought that all the American millefiori glass has been picked up or picked over; there is much of it remaining to reward vigilant search and the collector will find it very well worth going after. Out-of-the-way villages in the East and South still secrete many such pieces, and so does the householder of the Middle West; while one finds Pacific-ward many examples of the old Thousand Flower glass that had so widespread a popularity before the Centennial turned the country to fresh ingenuities.

The War Garden Department

(Continued from page 50)

can grow them successfully within the confines of your yard.

Every year you should overhaul your garden tools and get them into perfect condition before the spring. In looking over them, do not be content merely to collect them into one place where they can be found later on. Give them a thorough overhauling. Soak in kerosene for several days all the parts that are rusty, to help clean them up. Remove all bolts, nuts or screws from the adjustable parts and attachments and soak and oil them well, so that if any change is wanted when the time to use the implements comes it may be made quickly and easily.

Sharpness and Cleanness

And get all your tools sharp! If you have ever attempted to shave with a dull razor—or if you have heard your husband attempting to shave with one—you will have some idea of the efficiency and pleasure in trying to work with a dull hoe or other garden tool. Get every one of them sharp now on a grindstone or emery wheel, or with a file.

One tool especially that should never be out of order in the spring is the sprayer. If material has been left in it, the metal parts will be rusted or corroded; and if it has been left empty the leather washers are pretty sure to have dried up so that they will not work properly. Sometimes all that is necessary, after giving all the parts a thorough cleaning, is to soak the plunger in oil for a couple of hours until it comes back to life. If this won't do, you can get a piece of leather of suitable thickness and cut a couple of washers out of it.

While you are at the matter of overhauling tools, do not neglect to use a little paint. This is not for looks alone. Wood that the weather can get into soon rots. Tools that are kept looking new by an occasional coat of paint command more respect from the workman who uses them or the neighbor who borrows them. They are much more likely to be cleaned up when they are put back into your tool shed than if they looked old and battered to begin with. Good tools may not make a good gardener, but they will be a long step in the right direction.

Seed Testing

If you have any seeds on hand, you do not know whether you have an asset or a liability until you have tested them. Seeds that are fairly fresh to begin with will keep about the following length of time: Beans, 3 years; beets, 6; cabbage, 5; carrots, 4; cauliflower, 5; celery, 8; cucumbers, 10; egg-plant, 3; endive, 10; gourd, 6; kohlrabi, 5; leek, 3; lettuce, 5; sweet corn, 2; muskmelon, 5; onion, 2; oyster plant, 2; parsley, 3; parsnip, 2; peppers, 4; pumpkin, 4; radish, 5; spinach, 5; squash, 6; tomatoes, 4; turnip, 5.

But as in most cases there is no way of telling how old the seed was when you got it, particularly if it is some you bought last year when seeds were scarce, the only sure way is to test it for germination. While this can be done by placing the seeds between two layers of moist blotting paper in a fairly warm temperature, a much more satisfactory test can be made by using an ordinary flat and soil such as are suitable for sprouting seeds. By marking off rows 2″ or so apart, you can easily start a dozen or more kinds in a single flat, using about fifty to one hundred seeds of each. Label each variety carefully as you plant it; keep the flat well watered and in a warm place, and count the seeds as they germinate. Eighty to ninety per cent, the latter figure being none too much in most cases, should germinate if the seed is good enough to use in your garden this year. If not, it is much better to throw it away, as it does not pay to take any chances with poor seed when the few cents you might save on it are weighed against the possibility of losing all the fertilizer, time and trouble put in to start even the simplest vegetable garden as it should be started. The testing should never be omitted, and this is the best time to do it.

Why not have clean, safe Water in Your Home?

Bathe in sparkling, refreshing water.
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Use filtered water in your laundry and secure the snowy white perfection of your clothes and linens.

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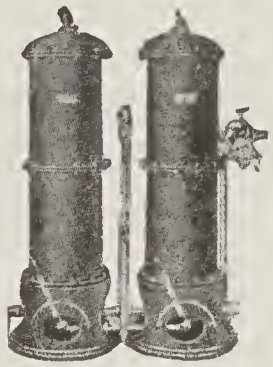
You can have attractive, dependable, fresh-filtered water for every purpose in your home because discoloration, odor, taste, iron stain, danger from water-borne disease can all be removed from every drop of water entering your home by a Loomis-Manning Filter.



A Residence type of Loomis-Manning Filter. It filters *All the water*

This filter can be easily installed in any house either built or building. The largest part will go through any ordinary doorway. Attached to the water main, every drop of water passes through the filter with no appreciable loss in flow or pressure. The water system is not disturbed in any way. The filter operates splendidly under city pressure, pressure from elevated or pneumatic tank or any system of water supply.

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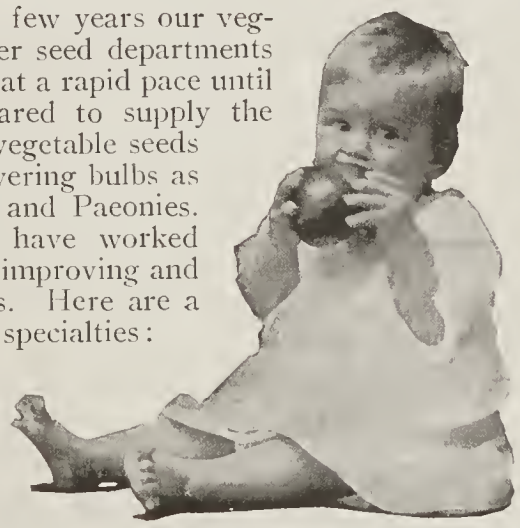

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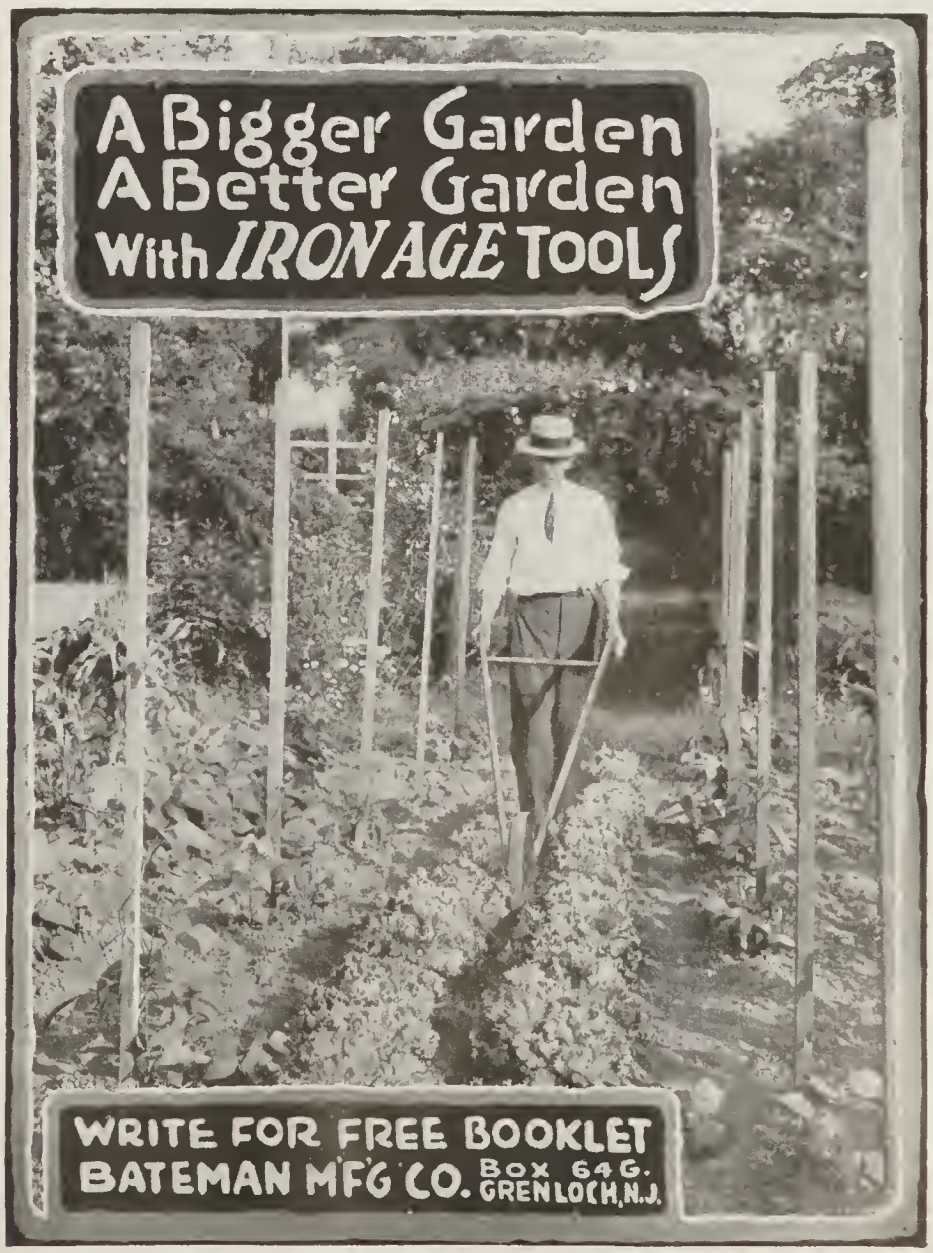

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WAGNER PARK NURSERIES Box 945 Sidney, Ohio

Spanish Wall Furniture of the 16th and 17th Centuries

(*Continued from page* 14)

Just as in Italy, long tables, such as that in Figure 4, were often used against the wall, where the rich carving of their drawer fronts and underframing materially contributed to the decoration of the room. Although these long tables, by virtue of their frequent employment in the manner noted, are to be reckoned among the items of wall furniture, they were just as often used elsewhere than against the wall; but, be it observed, the 16th and 17th Century Spaniards and Italians have not yet become infected with the center table obsession. Both Spaniards and Italians seem to have felt the need and propriety of corner furniture, and part of this need they met by the use of three-cornered tables made to be set in the angle of two walls. Such a wall, angle or corner piece is the small table shown in Figure 2.

Cabinets and Cupboards

Cabinets and cupboards showed the widest variation in size and fashion. One especially interesting type is the low cupboard or hutch with boot feet, shown in Figure 1. While the design of the feet, the fact that painted decoration is applied upon the walnut ground, and the contour and dimensions are all matters deserving of close attention, the most significant structural feature is the lattice work of the tops of the doors. This peculiarity—it has its analogue in the old English dole cupboard with perforated front for ventilation—shows direct descent from a Moorish prototype, the lattice being a favorite device of the Moorish joiners. This lattice work taken in conjunction with the numerous small inserted panels in the doors and sides of the richly carved tall cabinet, shown in Figure 10, imparts a characteristically Spanish stamp and points to a tradition learned by the Spanish craftsmen from their Moorish tutors who, in turn, had learned from the Saracens what the Coptic joiners of northern Egypt had taught them—that the use of lattices and small panels, loosely set, was the only way of combating the shrinking and warping effects of the sun and preventing cracking of the wood.

Although the decorative paneling on the cabinet in Figure 12 is formed by small pieces applied on a flat wooden background, the design was apparently derived from an erstwhile necessity. Cabinets of this sort, though showing a quadruple decorative division, in reality often had two drawers above and two doors, disguised as drawer fronts, below. The small *vargueño* cabinet decorated with bone inlay, on top of the lower cabinet, represents strong Saracen influence.

Fig. 14 *An early vargueño stand—trestle legs and wrought iron braces*

The *credenza* relationship is evident in Figure 6, although it is much lower than its Italian relative. Curiously enough, there is unmistakable evidence that this piece was once open in the lower part and that doors and side paneling were added at a subsequent though early date.

Of the tall cabinets, cupboards or presses, shown by Figures 7, 8 and 10, Figure 7 is a typical piece from the Basque provinces and is made of oak. Figure 10 has already been partially discussed and only requires, in addition to what has already been said, that attention be directed to the exuberant wealth of strongly cut detail which is thoroughly characteristic of much of the early Spanish carving. Figure 8, which is of oak, is a good specimen of the larger and more imposing cupboard or press. But far more interesting and important than its contour as a representative type of cabinet work is the carved decoration running across the rail above the small doors and just below the cornice, and also repeated in the two short panels of the base. This device is known as the "water wheel motif" and supplies one important link in a chain of evidence that shows our direct indebtedness to Syriac and Coptic art.

As a matter of fact, much of the Renaissance force was directly due to the influence of Coptic and Syriac monks and to commercial relations with Egypt and Asia Minor.

Fig. 12. *A cupboard serving as base for a bone inlaid vargueño cabinet*

The photographs illustrating this article are shown by courtesy of C. M. Travers Co., Frederick W. Harer, and Nicholas Martin.

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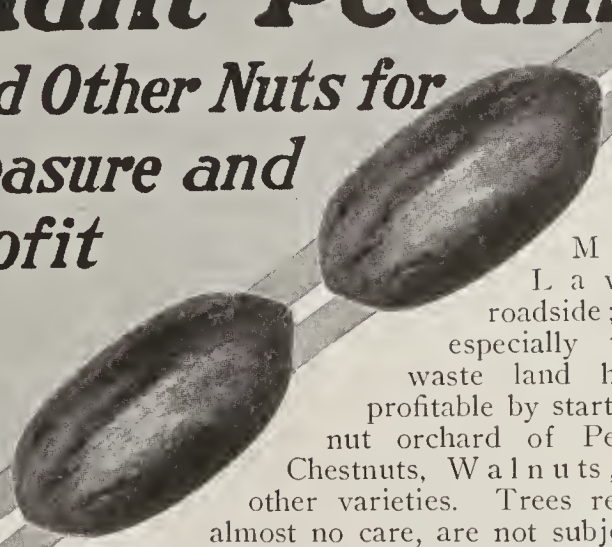
And Other Nuts for Pleasure and Profit



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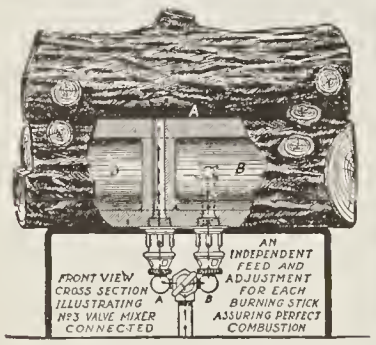

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100-102 Park Place New York, N. Y.

Persian Motifs in Furniture

(*Continued from page* 29)

white marble, and pearl and black marble," with hangings, "white stuff, fine linen and blue, being held fast with cords of fine linen and purple upon rods of silver and pillars of white marble."

The Persian Empire reached out still farther. It touched the Indus, and adapted the elephant to its decorative designs. It ransacked the cities of Asiatic Greece and, Pliny tells us, brought Telephanes back to be chief sculptor to Xerxes, most magnificent of all the Persians, with his Hall of a Hundred Columns, and his Harem of a Thousand Eyes.

We wonder as we look at the fragments of this incredible art—"the caprice of an almighty dilettante gifted with a grand taste"—this official art, this art built of priceless stones and priceless woods and priceless genius—each equally and soullessly bent to the conqueror's whim—we wonder what the artists thought, those ironic exiles from Thebes who left us the portrait of stern old Cyrus in the tall headdress of an Egyptian bas-relief, those bitter Greeks who sunk Ionic temple-bronzes in the tyrant's sun-baked walls.

Persian art reached its gorgeous and unnatural zenith toward the end of the sixth century before Christ. It wasn't an art that could grow, for it had no soul. So it just solidified. The temple, the palace, the tomb, had one cornice, one entablature, one column, one capital. Tyre did an immense trade with Persepolis in—can you believe it?—in faked antiques! Persepolis was rich and Tyre—well, Tyre was progressive.

Wrought Iron in the Garden Room

(*Continued from page* 15)

candlesticks. Plain silk or painted parchment shades are provided to soften the light from the five lamps.

There is also a very smart one light wall bracket. The shade should be of the "sconce" type—attached to the candlestick with a spring clamp. The fixture itself is left either in antique iron, or is touched up in color to match the furniture and hangings.

A rococo wall fixture has two flower cups, fitted with candlesticks and shades as described above. The metal is either made "flame copper," which in time oxidizes to bronze greens and browns, or is painted in full color.

A rococo wall fixture with two flower cup sockets comes in flame copper or is painted in full color. 11″ *wide,* 15″ *high.* $35

The sconce can be made unusually attractive when worked out in wrought iron. This simple design is 12″ *high, including candle, and has a projection of* 11″. $8

The very interesting Florentine hanging flower basket should obviously be placed in a room of considerable height. Most charming decorative effects can be obtained by weaving English ivy or similar foliage between the iron leaf work in the bowl and then placing a stiff central group of asters, zinnia or other sturdy bloom in the center. Ivy could also be trained up the three linked chains. It will be noticed that the bracket supporting the fixture is the same *motif* as is used in the single wall light illustrated.

A novel scheme for partially screening book shelves is also illustrated. The frame for the door is made of delicately modeled iron, with a simple Florentine Gothic screen covering the open space. The idea helps to solve a vexed question regarding open bookshelves. Without having the disadvantages of glass doors, such a treatment gives a pleasant sense of security for one's favorite editions and at the same time "ties in" with the decorative effect of a room in which ornamental iron is a feature.

The Garden Possibilities of a City Back Yard

(*Continued from page* 43)

of the lawn than walks, and for this reason, as well as for their picturesqueness, are preferable. Evergreens are a better choice for mass planting about the foundation of the house than deciduous plants or shrubs, as they afford more protection in winter. They may also be used to mass against the rear of the tea house.

In the plan on page 42, the lawn is left unbroken except for the stepping stones through the center. The planting recedes at the center of the sides to make room for two garden seats overhung by trellises covered with vines. In the rear a little tea room or arbor is placed, and on each side two crescent shaped lily pools for lotus and water lilies are built. If preferred these beds may be planted with low growing plants, and tall shrubs or flowering trees are massed in the rear and corners of the lot. Dogwood, *Cercis canadensis*, flowering crabs and plums, and laburnums are all excellent selections for this position, while lower growths such as hydrangeas, especially *H. arborescens*, deutzias, weigelas, spireas and the like may be massed along the side walls with lilies, gladioli and tritomas.

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Screen painted in black lacquer with yellow panels for a country house by Norman Jacobsen

Painted Furniture

(*Continued from page* 51)

There was an inferior bit of mahogany—a secretary and book-case which would not have brought fifteen dollars at even the most enthusiastic country auction. But the lines were good. There was a revolving book-case of light oak; four Washington chairs of cherry upholstered in horse hair; a dreadful gilded music cabinet and a black walnut whatnot, and two light oak arm chairs.

The constructing of the new drawing-room was left to an artist. He declared for a thoroughly modern effect, with plain walls of gray, and a set of painted furniture. The result was astounding. The first thing done was the envelopment of this ugly assorted lot, in a uniform coat of yellow paint;—a lovely soft bright yellow. Then followed the decorations; black medallions with English vermillion and green, the same general design being used throughout, although varied slightly. The seats of the chairs were then recovered in gray linen to match the walls, the floor painted black as was the woodwork, and the windows hung with natural colored crash fringed in black.

Pale cream panels with black trees and pink birds form this screen

The furniture is soft pumpkin yellow with black and green medallions

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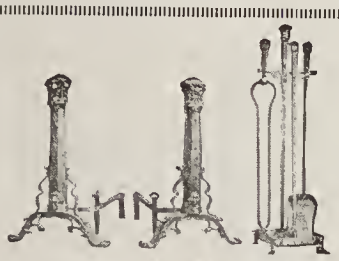

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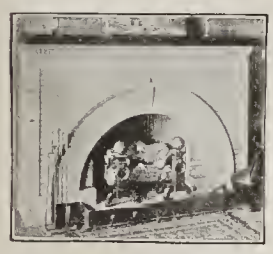

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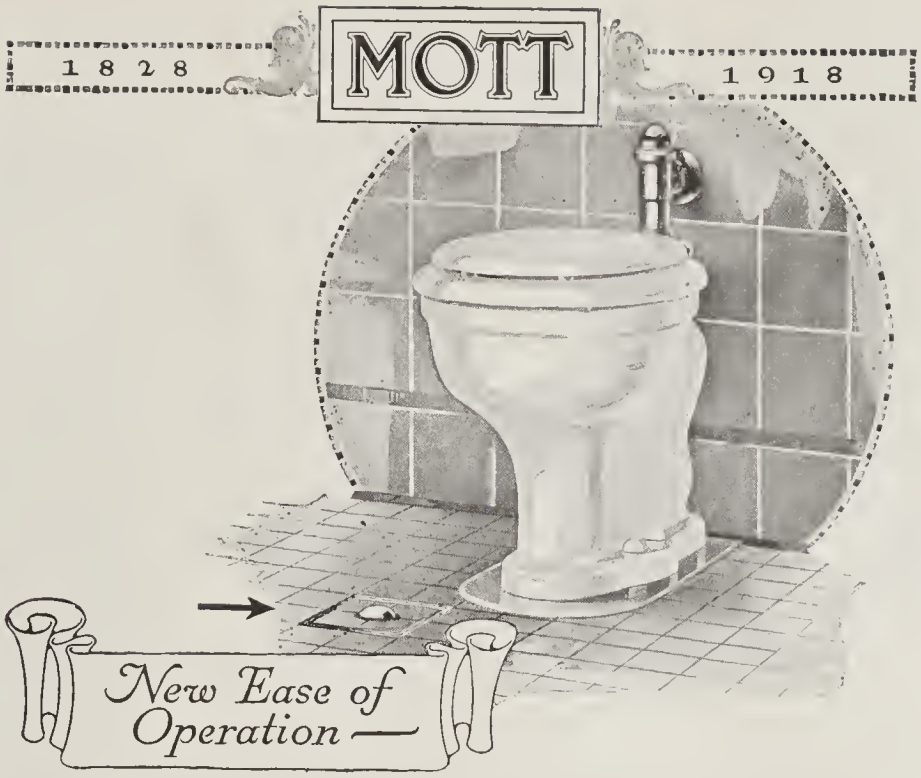

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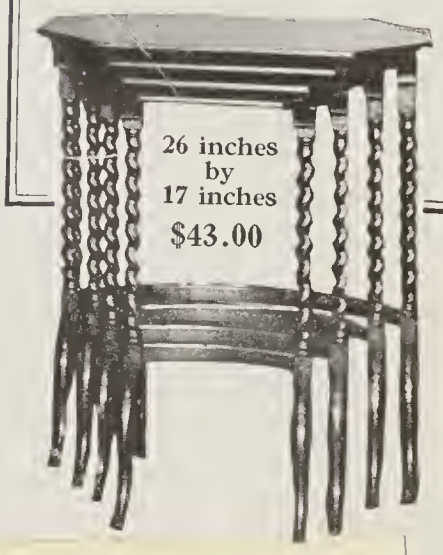

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Corners in the Decoration of a Room

(*Continued from page* 48)

full of umbrellas, raincoats, a broken chair waiting for the repair shop, and the inevitable children's overshoes. Where does father come in? Father doesn't come in at all. He goes right to the library where there is a bright fire burning and the prospect, on Saturday night, of bridge or poker and maybe a "good song ringing clear" even if it does wake the children. The pater isn't going to transact any *business* in a den; he is, after his wife has studied the problem for three years, going to write out his monthly checks at just such a desk as this, where he can, quite in the gentle atmosphere of books and portraits, discuss the extravagant charges of the butcher and the candlestick maker. Here is every appointment he requires; a comfortable chair and desk, a telephone (both external and internal—if you will note the push buttons on the wall box connecting the principal rooms and the [illegible] a clock, ledgers for accounts, a [illegible] his grandfather's portrait and above all the ship model that reminds him throughout the winter of the joys of boating.

There is no better place for a grandfather clock than in a corner of the hall

Libraries are essentially book rooms but they are so much more human where they are conversation rooms and card rooms and rooms with desk and old portraits in corners, where the master of the house can rule without too much pomp and ceremony.

The dining room corner has a service table as the feature. Buffets have gone—thank Heaven—and given way to modest sideboards or consoles for the family silver, while square tables are placed near the pantry door for holding the tea things, the coffee set and the toaster. The table in this corner does all these things.

Study your corners. Don't follow any fixed rule. *Try* them. If the chair in the living room corner is always in use; if the serving of your dinner goes more smoothly because of a well placed corner table; then you have solved the question of corners.

Drafting the Garden for War Service

(*Continued from page* 32)

[illegible] vegetables which may be most [illegible] grown in a small garden are [illegible] the table.

[illegible] the most satisfactory use to [illegible] he very small garden is to make [illegible] den of specialties, without any [illegible] to have a complete list. Even [illegible] space, for instance, devoted to [illegible] nts of various kinds, will keep [illegible] well supplied with this delici- [illegible] important class of vegetables [illegible] are always hard to get in best [illegible] n the retail market. A continu- [illegible] ply of beans of the various desirable kinds may be produced in abundance in a very small area.

A Garden of Completeness

To make it worth while to attempt a complete garden in which a full list of all the common vegetables is to be grown, at least 2,000 square feet (a garden 40′ by 50′, or its equivalent) should be available, with part of it at least in good shape from previous cultivation. Even with a plot this size, it will hardly be advisable to grow such space consuming things as winter squash, watermelons, pumpkins, potatoes and the large, late varieties of sweet corn.

In general terms, it may be said that an able-bodied man or woman with two hours a day, regularly, can care for a moderate sized garden—say 50′ x 50′ to 50′ x 100′. But a good deal of emphasis should be laid upon the word "regularly." If you are going to be away week-ends, or to take an occasional vacation, or allow other interruptions, the garden may be more or less of a failure. Garden work is of such a character that it cannot be put off until tomorrow without fatal results; for the job of transplanting or weeding that could be done in half an hour today will take two or three days if delayed until after a rain or a couple of hot days.

If you expect to be away for a regular summer's vacation, the garden should be planned especially with that fact in view. Numbers of gardens are planted each spring which come to full bearing about the time the family is leaving, and are nothing but wrecks of weeds and passé vegetables by the time they get back. By planning carefully for early stuff, with a break during the vacation period, to be followed by late vegetables—which may be planted just before the vacation—a good early-and-late vegetable garden may be arranged for.

In working out the details of the plan of your garden, you will want to know, in addition to the general principles, the amount of each vegetable it will be necessary to plant to supply the number of mouths you have to feed; how many plantings of each should be made; how much room the different vegetables require, etc.

First, put down the vegetables which you expect to grow.

Second, figure out the number of lineal feet of each you will need.

Third, make a plan of your garden showing the size, and fit in the things you have to grow, keeping in mind that the first plantings of beans, beets, carrots, lettuce, onion sets, early peas, radishes and turnips will be removed from the ground and out of the way between the middle of June and the middle of July, in time to make succession or late plantings of these same things as well as of cabbage, Brussels sprouts, endive, celery, cauliflower and rutabaga for winter use. If these early maturing things are grouped together, it will facilitate the late plantings.

Fourth, figure out the amount of seed you will need and order accordingly. It will be wise to order early this year, as seed crops of all kinds are exceptionally short.

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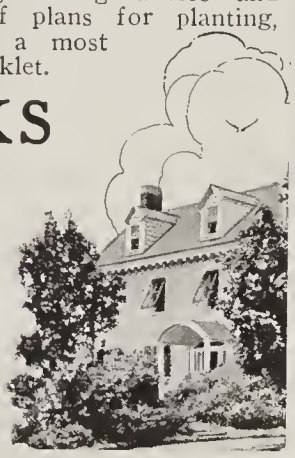

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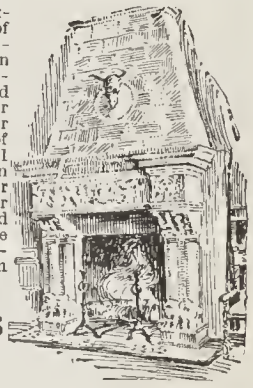

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The Winter Porch

(*Continued from page* 25)

the laths and nail them up into a lattice. All they need then is a coat of paint. At the window-sill plant ivies in boxes and train the ivy up the lattice. If we are not altogether successful at plant coaxing, an excellent imitation ivy comes in painted tin.

For curtains we can use either striped yellow and white glazed chintz shades, which are at once inexpensive and charming, or we can use two pairs of sash curtains at each window, in either sunfast or gauze. These might be edged at the bottom with a puffy little three colored worsted fringe. The window curtains should be so arranged as to shut out the strong top light either by the use of a shade which can be drawn or by a set of sash curtains which may be pulled across the top and left open at the bottom.

On the floor use a rush rug, or else paint the floor to simulate tiles. If the floor has been laid with open boarding, then, to insure its not being drafty, lay linoleum. Block it off in diamonds — and oversee the painter while he paints it to imitate a black and green tile floor. This is a rich foundation for furniture in oak or walnut, in Italian, English or Spanish style. Of course, the floor may simply be outlined with grayish white or black lines or, if a reddish linoleum has been selected, a tile pattern will add considerably to the appearance of the room.

Northend

A fireplace at one end, a fountain at the other. These two give the winter porch an all-year air. This fountain grouping is from the studio of Amos S. Lawrence, Esq., Boston, Mass.

A Painted Furniture Scheme

With painted furniture an attractive color scheme would be to paint the table and chairs blue—a rather neutral grayish blue—and stripe on bands of yellow with a tiny line of purple on each side of it. The background of the room—walls, lattice, etc.—had best be a neutral warm gray. The curtains should be of gauze of the clear yellow used on the furniture, edged with a worsted fringe of blue, yellow and lavender, all in soft clear tones. A bowl of deep purple pottery would be a center table decoration, supplying the deep note required to give character to the room.

This scheme could also be used for a living porch with the addition of some wicker furniture and perhaps a torchère or side lighting fixture of wrought iron. I should advise using a plain toned or striped fabric on the wicker furniture, rather than a cretonne of figured design. This would bring out variation of color in the furniture and hangings and, since lattice is used and lattice itself is rather "cut up," a figured cretonne would prove too distracting.

A porch which in summer is open from the top to the floor but which has posts at intervals, should be enclosed for the winter with a lower wooden sash instead of glass all the way up. Glass attracts and transmits cold; therefore a wooden base not only looks but is warmer. This base may be made in panels of double thickness bolted into the posts and floor for the winter and removed in summer. In order to insure further against cold these panels may be covered with canvas and painted.

Converting the Porch

If a summer porch is to be converted into and used primarily as a winter living room, summery furniture should not predominate. The winter porch living room must neither partake too much of the dining room nor too much of the porch. There are now on the market some wonderful pieces of furniture that seem admirably suited to the purely winter use of the porch. There are comfortable chairs, semi-formal tables and accessories galore. One expects something new in a porch room.

Many people have a distinct prejudice against painted furniture, and we must be prepared to furnish the winter porch without it. Also there are those who prefer painted furniture for summer, but not for winter. In either case we must fall back upon the natural wood finishes and get our warm notes in the upholstery, the curtains or the walls themselves. It seems to me that the latter have not been sufficiently developed. For instance, why cannot the walls have a very warm, neutral orange tint, a color so wonderfully reminiscent of Tuscany? Or, we might use its color complement, blue green. Over this background the walls could be decorated with flat, simply stenciled patterns in the same feeling as the color of the walls. Or, the walls can be divided into panels and in the top of each could be painted arabesques in blues, black, yellows and Pompeian red. Art students could be found whose training was sufficient for them to execute water tint designs of this character. Again, a frieze in simply striking design might be applied. The one requisite is that the design have the characteristics that are to be carried out in the furnishing.

Spanish Furniture on the Porch

For furniture there comes a set of interesting Spanish pieces. The design is very simple. The wood is walnut stained very dark, and the chair splats and all the turnings have a half inch band of antiqued gold. The seats are rush. The arm chair is very comfortable, as is the double seat—a long bench with side arms, but not back, designed to stand in front of the fireplace. This set also includes a 36″ square table which can serve for tea and coffee. Wicker seems too coarse and too summery to use with such a set, yet there comes a very closely, evenly woven wicker which, when upholstered in a fairly formal material such as a broad

(*Continued on page* 74)

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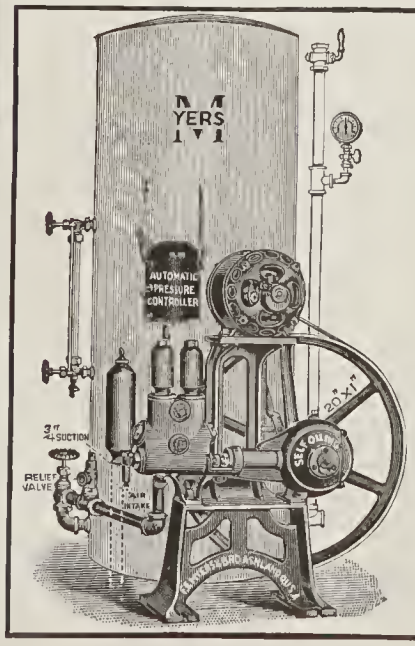

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The Winter Porch

(Continued from page 72)

mercerized silk stripe or a linen moire, would be excellent. The curtains, made up simply, might be of the same material.

Then, to key up the room, use wrought iron antiqued with gold and touched up with a suggestion of the color found in the drapery. There could be a console table of wrought iron in excellent workmanship, with a top of black glass 1½" thick. A mirror with a wrought iron frame, a gem, comes with a panel of black glass on either side of the mirror. A plant stand, 5′ high, is also of wrought iron touched with gold. Around this could be grouped plants in Spanish or Italian pottery gardeniers. There would be several low tables and benches.

And there, in your mind's eye, is created a comfortable, distinguished living porch from which all upholstered furniture and practically all the wicker has been excluded.

Remember this: To maintain its popularity as an all-year room, the porch must be furnished with distinction.

New York's January Art Exhibits

Art Salon Universal, 416 Madison Avenue. The Caruso Blakelocks; Early American portraits by Durand, Inman, Jouett and others. *During January.*

Jacques Seligman & Co., 705 Fifth Avenue. Sculpture by Andrew O'Connor. Shown by Mrs. H. P. Whitney's Studio for the benefit of Edith Wharton's War Charities. *Until January 15th.*

William Macbeth, 450 Fifth Avenue. Complete retrospective collection of the paintings, drawings, etchings and bronzes of Arthur B. Davies. *Jan. 2-31, incl.*

Warwick House, Ltd., 45 East 57th Street. English and French 18th Century Color Prints. *Opens Jan. 5.*

Gothic Gallery, 707 Fifth Avenue. Gothic and Renaissance Sculpture, from the 11th to the 17th Century. *During January.*

Richard Dudensing & Son, 45 West 44th Street. Works of Inness, Blakelock, Cazin, Keith and William Rotschell; and water colors by G. Signorini. *During January.*

Anderson Galleries, Park Avenue and 59th Street. First Editions of English poets and novelists of the 19th Century (*from Dec. 22; sale, Jan. 3*). Historical Library of the late William H. Samson (*from Dec. 22; sale, Jan. 3*). Chinese Antiques, including bronzes, pottery, porcelains, paintings, etc. (*from Dec. 26; sale, Jan. 4*). Chinese collection of Mr. Frederick Moore (*from Dec. 26; sale, Jan. 4*). Rare Chinese rugs and reproductions (*from Dec. 26; sale, Jan. 5*). Part X of the Frederick R. Halsey Print Collection (*from Jan. 2; sale, Jan. 7-8*). Part III of the Americana Library of the late J. B. Learmont (*from Dec. 22; sale, Jan. 7-8*). Part IV of the Library of the late J. B. Learmont, consisting of Autographic Material of Colonial and pre-Revolutionary times (*from Dec. 22; sale, Jan. 9, 10, 11*).

Persian Antique Gallery, 539 Madison Avenue. Persian Antiquities, 8th to 17th Century. *Until Jan. 12.*

George H. Ainslie, 615 Fifth Avenue. Retrospective Exhibition of paintings by George Inness. *Jan. 15 to April 15.*

E. E. Babcock Art Galleries, 19 East 49th Street. Portraits by Ferd. Maesch, *Jan. 1-15;* Western pictures by William R. Leigh, *Jan. 24-31.*

Braus, Inc., 21-23 Broadway. Western paintings by Warren E. Rollins. *Jan. 5-19.*

John Levy, 14 East 46th Street. Foreign and American paintings. *During January.*

Ehrich Galleries, 707 Fifth Avenue. Italian, Flemish and German Primitives. *Jan. 5-31.*

E. Gimpel & Wildenstein, 647 Fifth Avenue. Recent portraits and decorations by Henry Caro Delvaille; portrait medals by Theodore Spicer Simson. *During January.*

Satinover Galleries, 3 West 56th Street. Flemish, Dutch and Italian Primitives. *Jan. 2-15.*

The Gorham Company, Fifth Avenue. Sculpture by men who have answered their country's call. *During January.*

Durand-Ruel, 12 East 57th Street. Street. Paintings by Degas. *During January.*

Arden Studios, 599 Fifth Avenue. Flowers and Still Life. *Jan. 7-8.*

Arlington Art Galleries, 274 Madison Avenue. Landscapes and Figure Paintings by Rosman Coney; Street and Harbor Scenes of New York, by Alice Hirsh, *Jan. 2-15.* Landscapes by Henry W. Tomlinson, *Jan. 18-30.*

Art Alliance of America, 10 East 47th Street. Hand Decorated Textiles. *Jan. 22-31.*

Modern Gallery, 500 Fifth Avenue. Paintings by Maurice de Vlaminck, *Jan. 7-19.* African Negro sculpture, *Jan. 21-Feb. 9.*

C. W. Kraushaar Art Galleries, 260 Fifth Avenue. Paintings by George Luks. *Jan. 14-31.*

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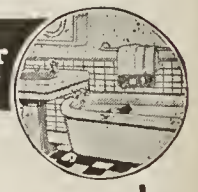

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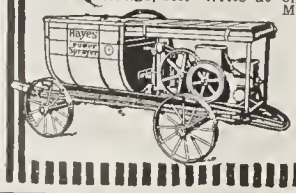

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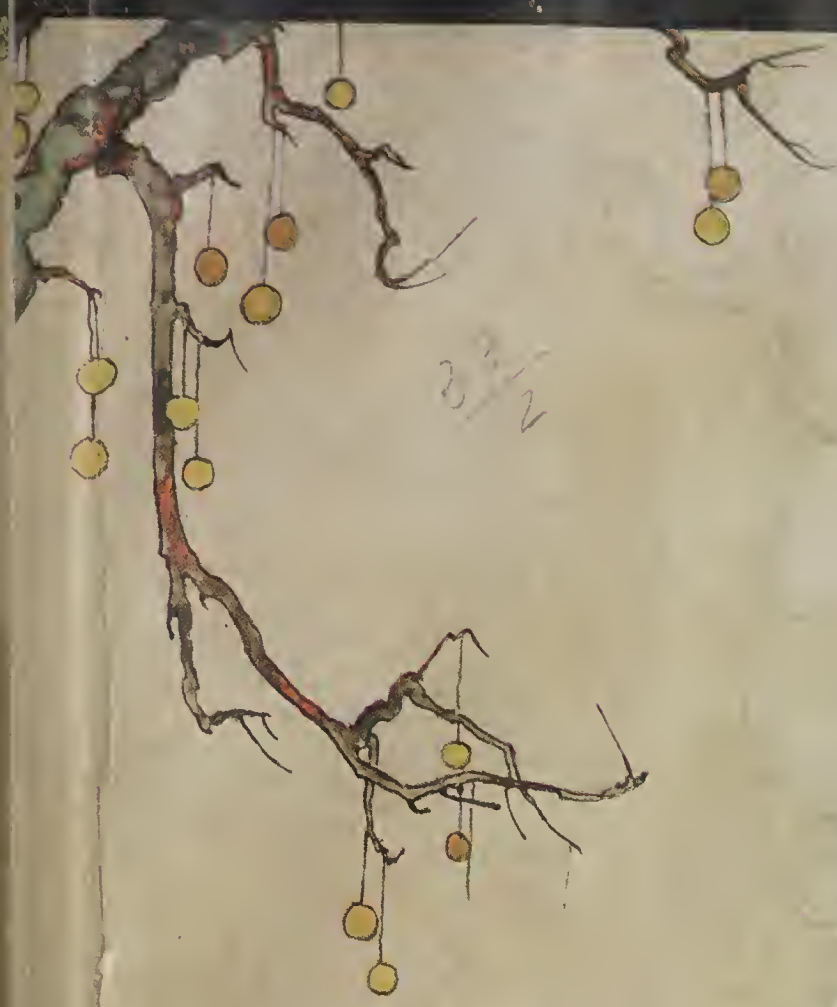

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ANNUAL BUILDING NUMBER

FEBRUARY 1918

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PRICE 25 CTS

Nemco Products

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Stucco will remain firm and last indefinitely without cracking when applied to an enduring base of metal lath.

Home builders are beginning to realize the important part that metal lath plays in producing permanent stucco construction and smooth and lasting plastered walls and ceilings.

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Kno-Burn Metal Lath will endure as long as the building stands. Its use reduces the cost of repairs, upkeep and heating expense.

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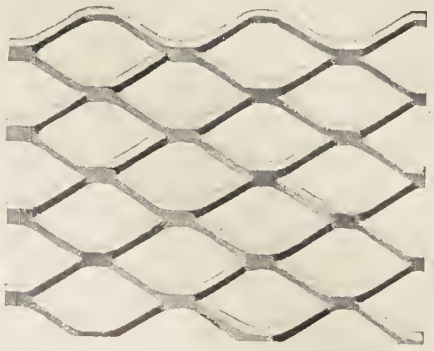
Corrugated Metal Lath

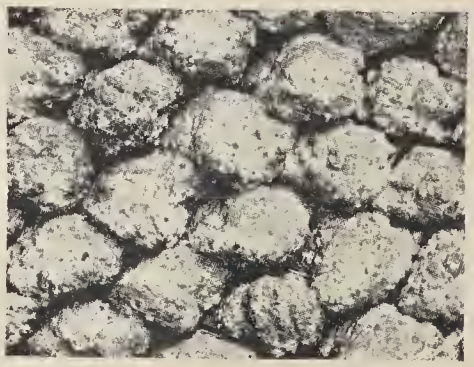
This is Kno-Burn metal lath, a permanent material used in place of wood lath



North Western Expanded Metal Company

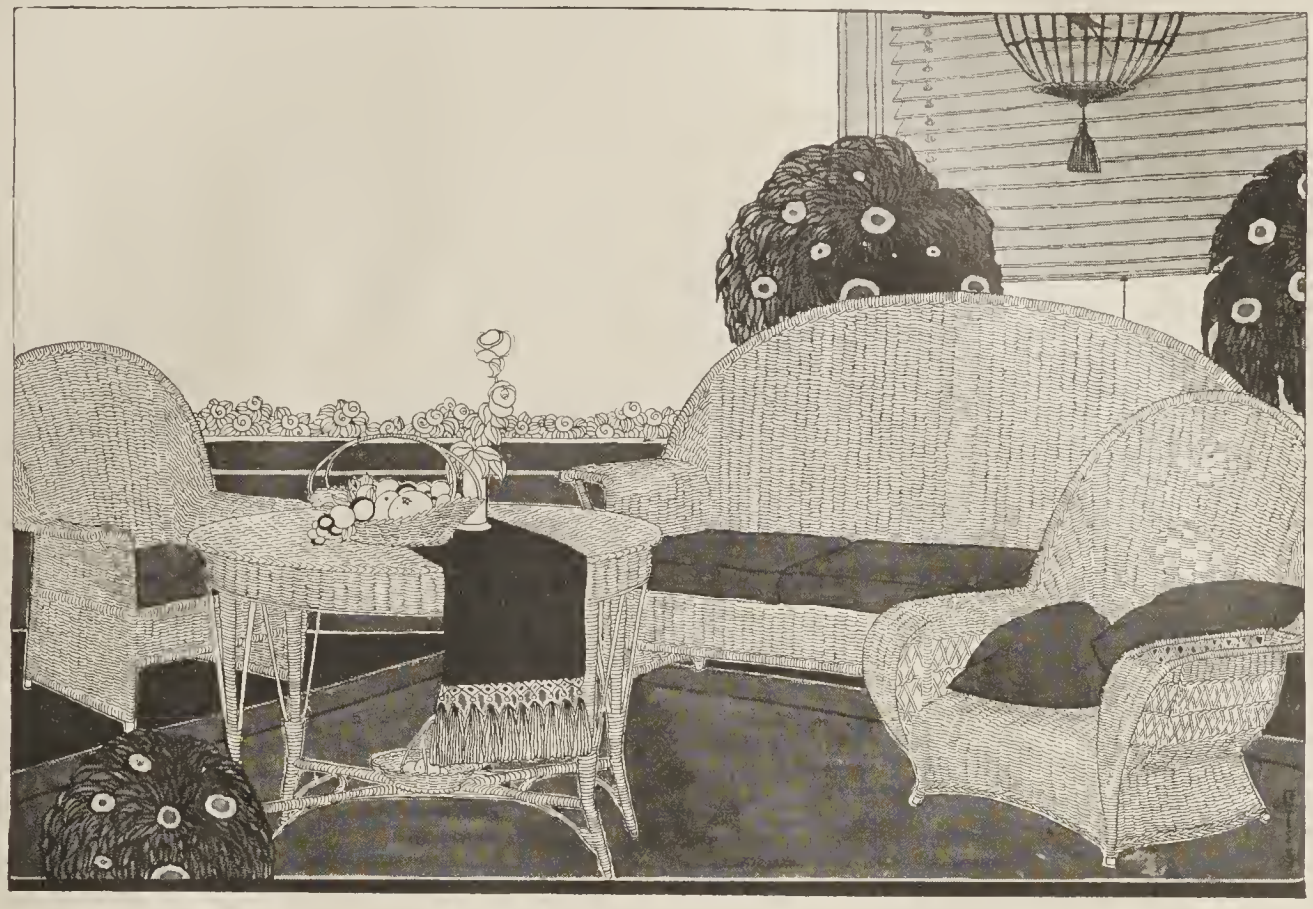
937 Old Colony Building
Chicago, Illinois

This is how the plaster flows through the meshes and forms an unbreakable clinch on the reverse side



What's Behind Your Plaster

The Charm of Reed Furniture



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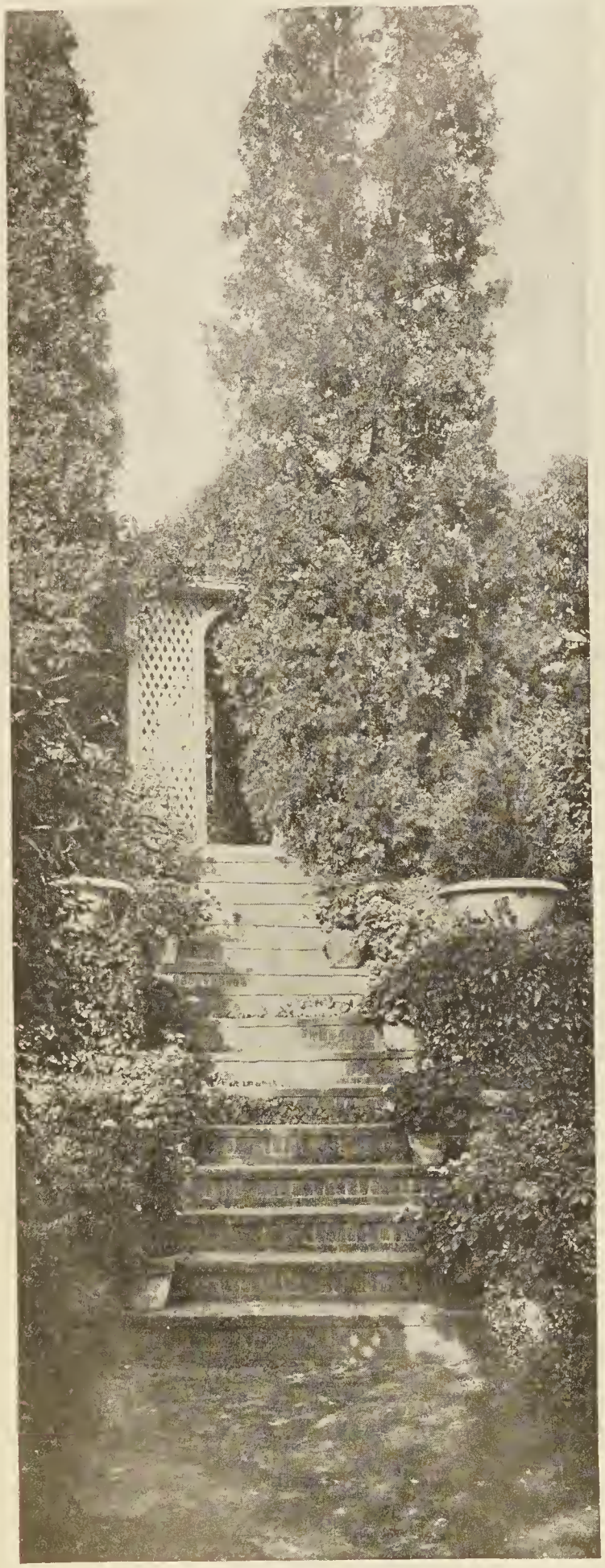

Illustration from House & Garden

You endure the winter. But you love the spring—warm, wet earth, crocuses like candle flames, and a hats-off wind!

You begin to think gardenwise. But if you're one of the initiated, you don't try to think solo. Even Father Adam couldn't garden alone. No one man will ever learn all the dear, brown wrinkles on our Earth Mother's face. The

Spring Gardening Guide

MARCH

House & Garden

tells you just what to plant—when, how, and how far apart to plant it—whether the miracle of your choice is to be shrub, flower, vegetable or fruit. The Spring Planting Tables are the result of years of experience and will tell you all that even the most amateur gardener needs to know.

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Swedish gardens—the loveliest you ever saw—two-inch sweet peas and how to grow them—and then the outdoor half of the magazine goes inside to learn all about the decorative value of heraldry, the vogue for oriental wall papers, the adaptability of Spanish furniture and the revival of hooked rugs. A full discussion of the new fabrics and their uses cap-sheafs a full magazine—a most wonderful quarter's worth.

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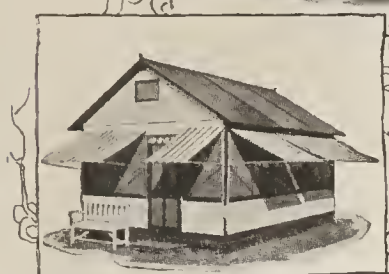
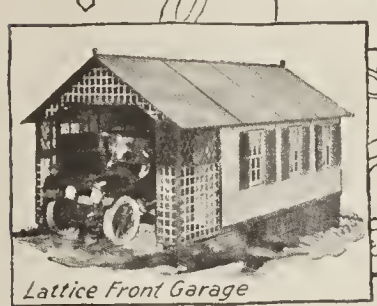
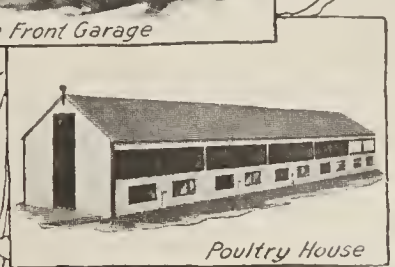

Screened House

Dutch Colonial Bird House


Lattice Front Garage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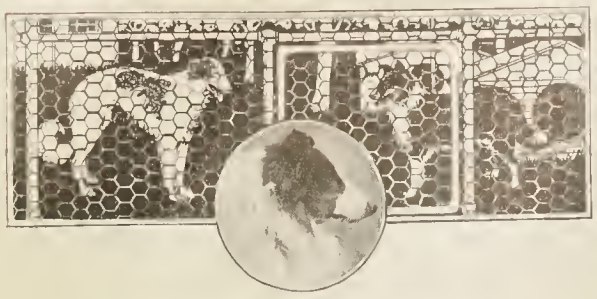

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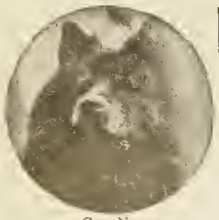

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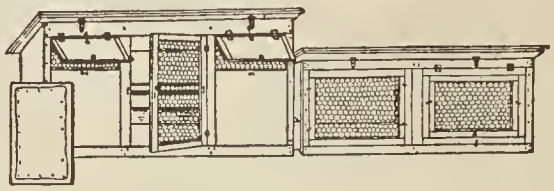

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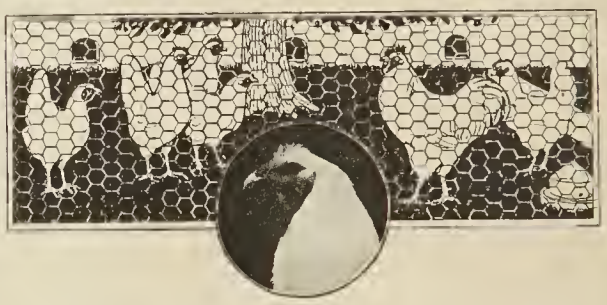

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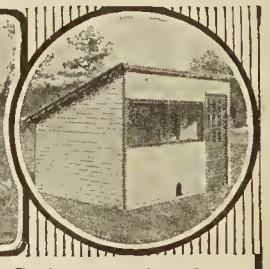

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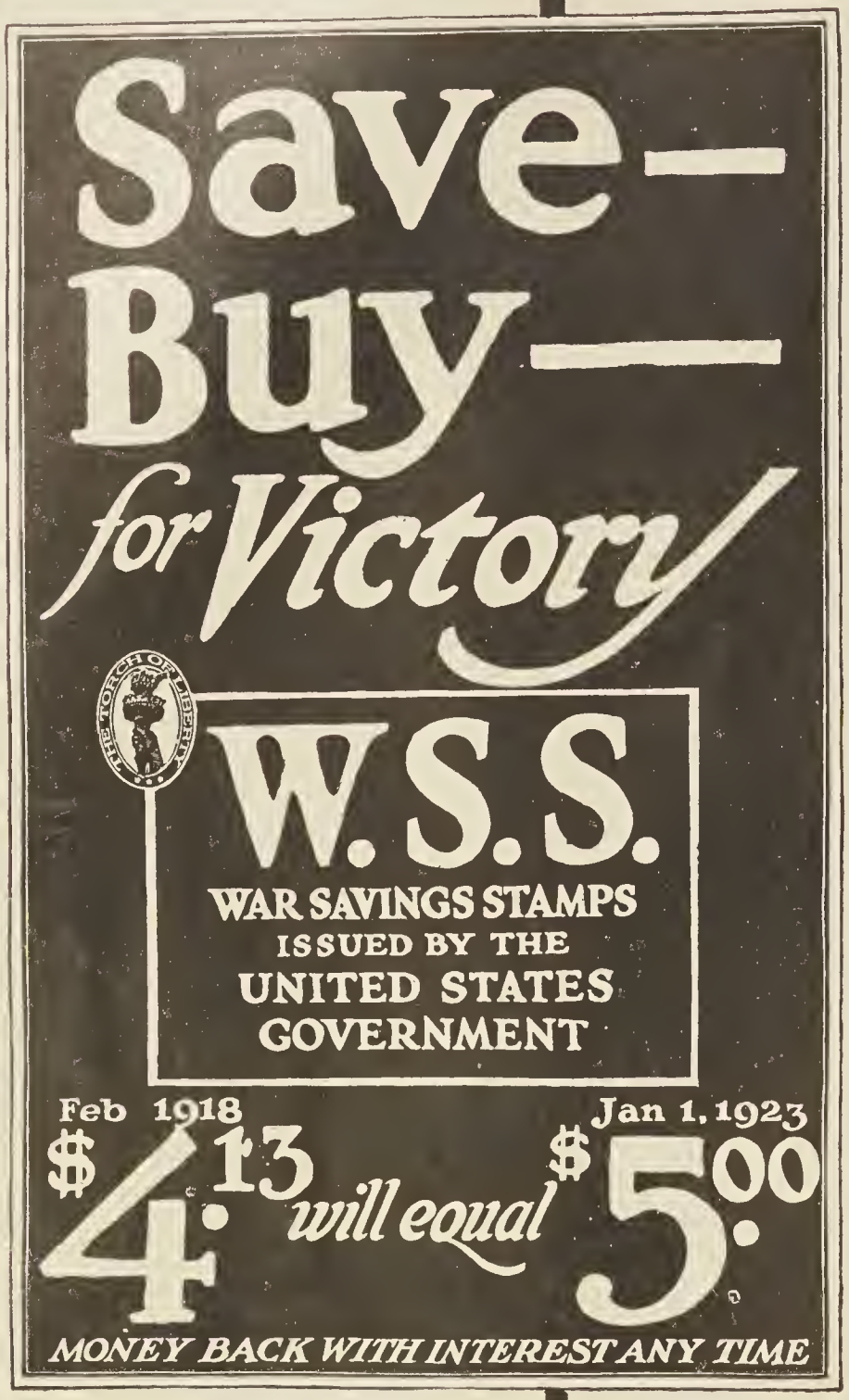

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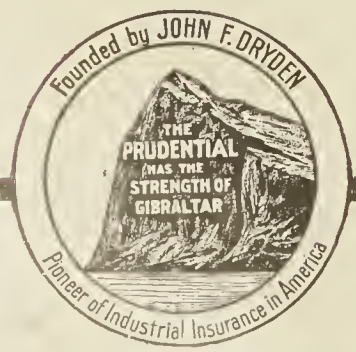
Forrest F. Dryden.

President



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Cover Design by Charles Livingston Bull
Frontispiece—Interior Architectural Woodwork 10
Harry F. Little, Architect
An Architectural Epigram 11
C. Matlack Price
Begin the Day in a Breakfast Room 14
Harriet P. Dean
The Hardest Kind of Patriotism 16
Directions to the Ultimate Landlord 16
Willard Wattles
Unsuspected Garden Corners 17
Henry G. Morse, Architect
The Bookplates of Booklovers 19
Gardner Teall
A Small English House 20
Caretto & Forster, Architects
Putting Good Taste into the Movies 22
Garden Backgrounds 23
The Residence of Frederick Dana Marsh, Esq., New Rochelle, N. Y. 24
Henry G. Morse, Architect
Giving the Garden a Running Start 26
F. F. Rockwell
The Best Purple and Lavender Flowers 27
Grace Tabor
Harmony in Furniture Combinations 28
Agnes Foster Wright
The Possibilities of Wallboard 29
V. B. Shore
When the Vase Is Part of the Flower Picture 30
How to Buy Fireplace Fixtures 31
Dudley H. Clulow
A Closet for Everything 32
Winnifred Fales and Mary H. Northend
A Little Portfolio of Good Interiors 33
War Garden Activities in the Small Town 36
Olive Hyde Foster
The Color of Interior Woodwork 37
Harry F. Little, Architect
Spanish Tables and Seating Furniture of the 16th and 17th Centuries 38
H. D. Eberlein and Abbot McClure
Inviting Entrances to the House 40
The Map as a Wall Decoration 41
Costen Fitz-Gibbon
Curtaining the Arched Window 42
The Care of Leather Furniture 42
W. W. Burbank
Exterior Lattice That Enlivens Walls 43
Seen in the Shops 44
The Unusual in Door Stops 46
A Variety of Paint and Stain Finishes 46
Mary Worthington
Chests, Hutches and the Chairs That Group With Them 47
The War Garden Department 48
D. R. Edson
A Cottage and a Lesser Country House 49
Kenneth Dalzell and W. T. Marchant, Architects
The Gardener's Kalendar 50

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THE SPRING GARDENING GUIDE

ONCE again we stand at the threshold of an old institution—the annual Spring Gardening Guide. For years that has been the title of the March number of House & Garden, a sort of pivot on which our magazine wheel revolves.

This year we are making a special effort to help you do your part in winning the war by the products of the soil. For it is *your* garden and *your* efforts that are going to count toward the food supply. So in March there will be seven pages of packed, tabulated, illustrated facts on just what to plant and how to make it succeed.

Three of these pages have to do with planting instructions, while the other four will deal exclusively with the control of plant insects and diseases, in a way that is new and more helpful than anything of the sort we have ever attempted before. Not only are the descriptions and directions adequate, but we have gone even further and will show by photographs many of the garden pests and the actual operations of combating them. These pictures have been taken specially for us by a practical gardener who is also an expert photographer.

In the garden of an artist, which will appear in the March issue

Then there is an article on testing your own soil, and a lot of pertinent pointers in the War Garden Department. All these have to do primarily with the utilitarian food side of the garden. In order that the mind as well as the stomach may be fed, and that flowers as well as vegetables and fruit may enter into the menu, we have included an article on sweet peas, another on garden vistas, a third on a famous Swedish garden, and a fourth on beautifying the vegetable plot. And last (we have saved this as the grand climax) Richard Le Gallienne contributes one of his charming essays under the title "The Soul of the Garden." Altogether there are upward of eighteen pages devoted to garden matters.

The house hasn't been neglected, of course. A page of new fabrics and another of mirrors, paved floors and galleries, curtain bindings, the third installment of the Spanish furniture series, how to buy pictures, half a dozen good houses of as many types, the Little Portfolio of Good Interiors—the list is long. We think that we have assembled a rather good issue; in another month you can judge for yourself as to the correctness of our opinion.

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Buckly

INTERIOR ARCHITECTURAL WOODWORK

In the most complete and truly artistic execution of a house the architecture will come through the walls and leave its mark on the interior woodwork. Here, for example, the architecture of the house was Colonial, and that spirit has penetrated to the interior trim, culminating in the finely carved closet of the dining room. This is in the residence of F. F. Dodge, Esq., at Stonington, Conn. The architect was Harry F. Little

AN ARCHITECTURAL EPIGRAM

The Possibilities and Limitations of the Small House, as Shown in "The Hearth," an English Cottage Designed by Bloodgood Tuttle, Architect

C. MATLACK PRICE

"I HAVE not time," said Madame de Staël, "to write you ten words . . . so I will write you ten pages." With which keen *jeu d'esprit* the brilliant lady summed up once and for all the essential difficulty of the epigram. The problem is no less a test of ingenuity in architecture than in literature, for even average ability can produce a reasonably good house of ample size: the good house of diminutive size requires more than average ability.

In the large house there is plenty of room for mistakes, plenty of space to waste, usually plenty of money to cover all costs. By which I do not mean that large houses are usually bungled, but rather that a corridor which is not strictly necessary, a few superfluous square feet here and there, cannot mar the success of the large house, while a misplaced 6″ may be very important in the plan of a small house.

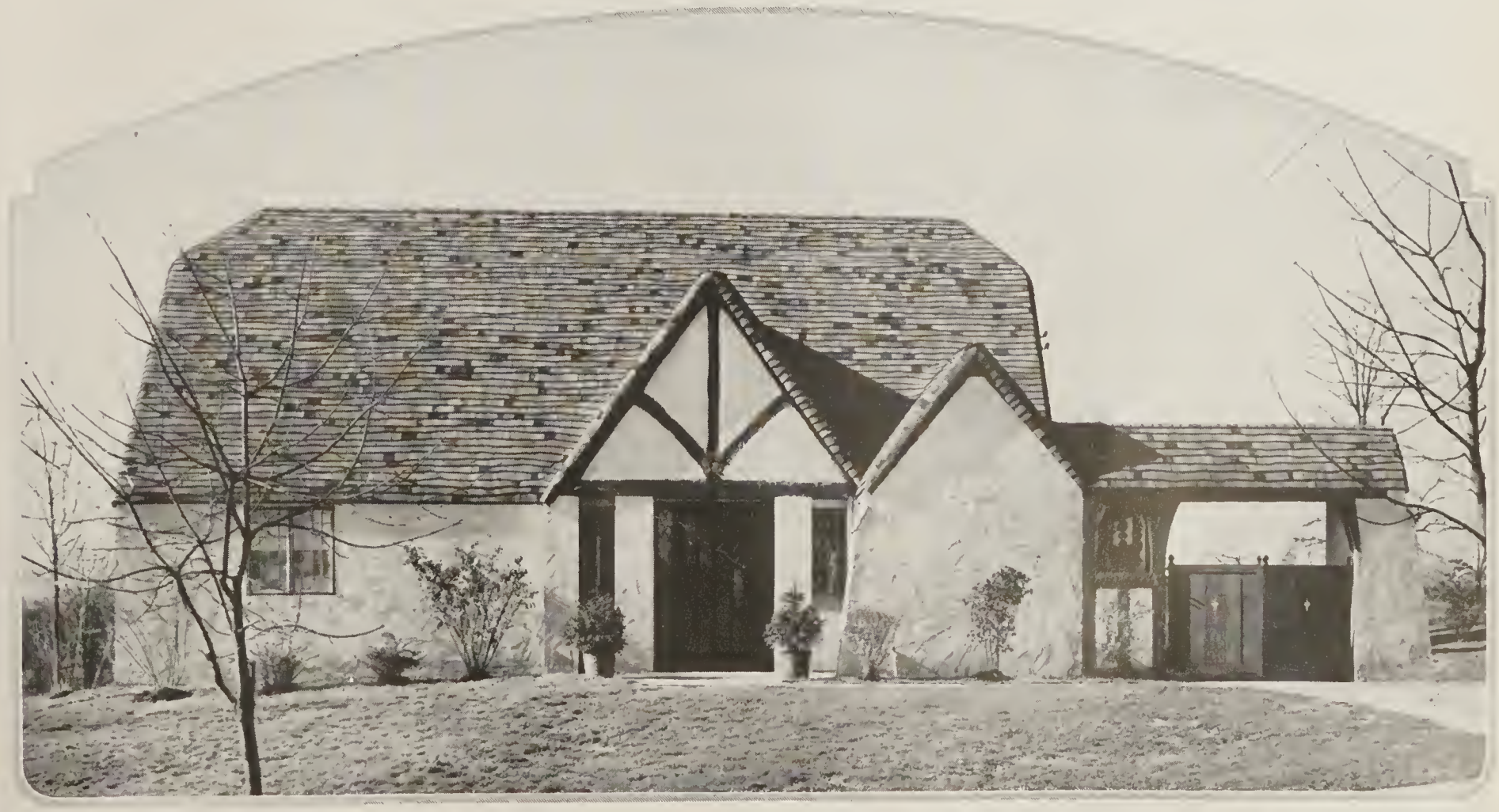
For a small house is neither a miniature model of a large house, nor a detached portion of a large house, but is a distinctly special problem in itself. That it is no less an opportunity than a problem is a truth which has but recently been dawning upon architects.

Small Houses and Architecture

It is only fair to the architects, too, to say that the keenly competitive nature of their profession, and the inevitable "cost of doing business" has made it largely impossible for them to lavish as much work on the small house as they would like to. The result has been that the small house has too frequently been culled by its prospective owner from a book of ready-made plans, or left to the uninspired hand of the contractor, whose idea of a plan has often seemed to consist of a large box, horizontally and vertically divided into eight equal compartments called rooms. (Today, however, there are distinctions to be drawn as among contractors and their tastes, since the house shown here was built for a contractor!)

Until recent years the small house of real architectural merit has been lamentably rare. The vicinity of Philadelphia for some years past has demonstrated, in several highly intelligent real-estate developments, that the small house may also be well designed, and it may be that we are on the threshold of an era of more general public appreciation of the distinction between "architecture" and "building."

In appraising the small house as an architectural design, the most natural beginning is



Here, instead of accepting the commonplace that "all small houses are alike, excepting that some are worse than others," the architect has said that some small houses may be better than others

to place it beside the most generally familiar criterion—in this case the modern English cottage of the type developed by Voysey and Lutyens and a score of other able and imaginative English architects.

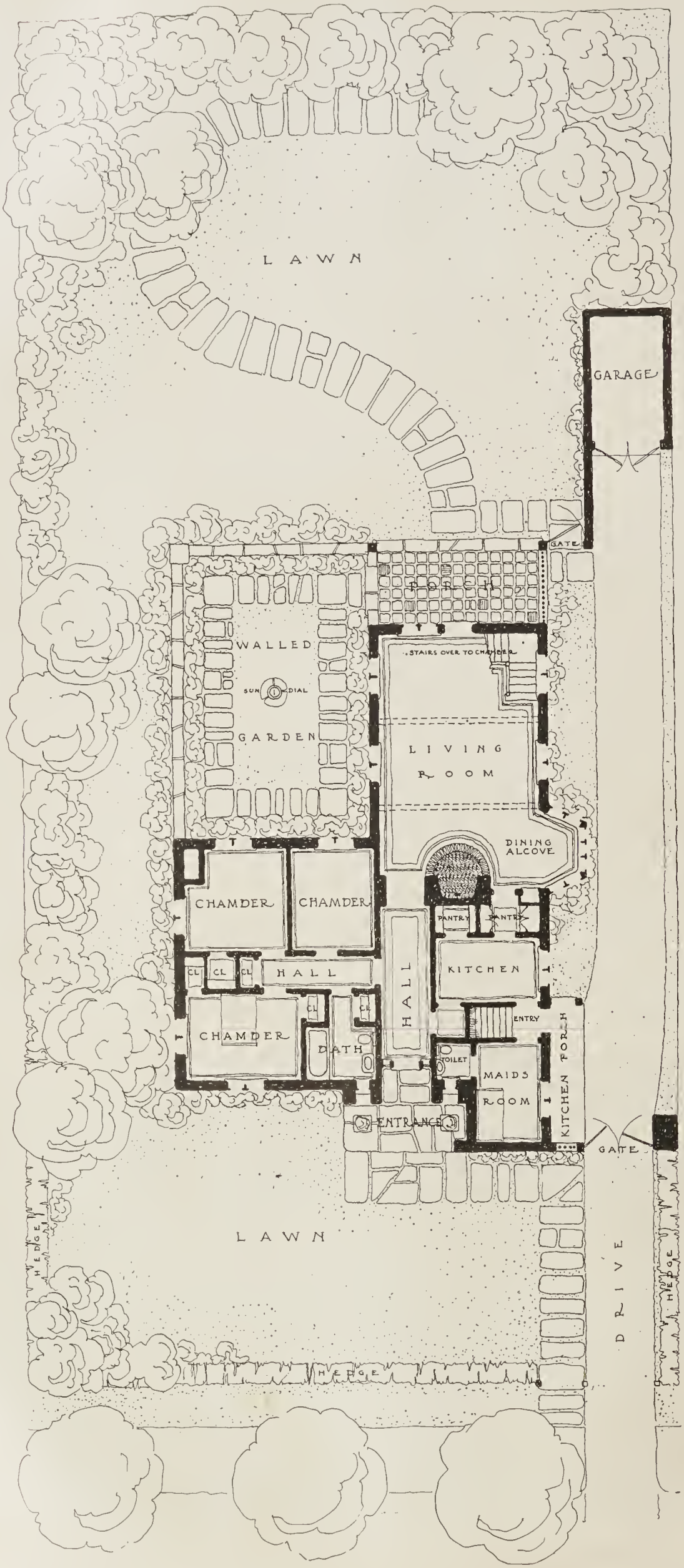
Spontaneous admiration and acceptance of the English cottage, however, like spontaneous admiration and acceptance of anything, is very unsafe. We are likely to be so charmed by the picturesque exterior of the English cottage that we forget to consider the interior. Externally, without question, the English architect has made the most of his problem, freely using unusual materials, often local, in an admirably colloquial manner, with expressive craftsmanship. The sum total is a small dwelling of engagingly picturesque mass and detail, with quaint windows and chimneys, pervasive charm which, seen from the road, reflects grievously upon the artistry of our own architects.

We feel a little better about it when we learn that most of the plans of these engaging little houses are very impractical, being cut up into too many small rooms and "passages," the rooms often inadequately lighted; the whole interior in fact sacrificed for the exterior.

The Ideal Combination

Obviously, then, the ideal small house will be found to combine a picturesque and architecturally expressive exterior with a practical and architecturally sane interior—a combination far easier to state as an hypothesis than to execute in three dimensions.

Considering first the exterior, it may certainly be said that the country-house architects of America have recently paid more attention to the possibilities of *materials*. Color and texture have come to be appreciated as essentials of design. Nor are materials handled with the lack of imagination which so long differentiated American from English domestic architecture. In the cottage illustrated, for example, the stucco has been tinted cream color with a slight accent toward pink, while its texture has been made as rough and as expressive of trowelling as possible. Most notable of all, the exposed timber-work has been carried



out in the good old hand-wrought manner, with wooden dowel-pins instead of nails. The arched gateway to the left of the garage is a detail worthy of appreciative study and emulation as illustrative of the interesting possibilities of rugged woodwork.

The use of steel casement windows throughout, with leaded glass, is another detail strongly contributory to the picturesque total. With vines and planting grown about this unusual cottage, and with the mantle of age laid over its rooftree by passing years, here will be an abode of perennial charm and fitness.

The Plan

The plan is as unusual as the exterior, and follows the good English idea of reversing the usual American disposition of service quarters and living quarters. By placing the kitchen and service entrance nearest the road, the rear of the house is left free for access to the garden. Bedrooms have been compactly contrived in remarkably small compass, and the principal space has been given to the big living-room, with its open timber trusses and, most interesting of all, its dining alcove. Here is a declaration of emancipation from an old habit, a tangible expression of a belief that a *dining-room* is not necessary in a cottage plan. Since it is a room used only at meal-times, the space which it occupies may better be thrown into a large and generous living-room.

Further incentive may be given to the "dining alcove" idea in small plans by the numerous choices in modern furniture outside the confines of distinctly "dining-room" furniture. There are gate-leg tables; straightforward Windsor or cottage chairs; the silver may repose in a lowboy, and the linen in a dignified Jacobean wall-table or "hutch."

This living-room holds much to admire in its straightforward simplicity, and in its frank utilization of all available space in the wing it occupies. The house being called "The Hearth," a generous example of this domestic altar is centered at one end, while the other end is diversified by a quaint stair and gallery leading to a bedroom over the porch.

The driveway gate, leading into the garage, is so designed that it is not only a natural part of the house, but an interesting architectural story by itself

Along the side of the house appear comfortable casement windows, the solid cluster in the bay lighting the dining alcove in the big living-room

"Apart, yet a part," the cheerful, sunny dining alcove in the big living-room does away with the problematical necessity of the dining room

One is impressed, in this garden gate, not only by the fact that it is built of wood, but that wood is a very interesting and friendly material

The entrance to "The Hearth" owes much of its charm to architectural restraint — to the things which the architect refrained from doing to it

The interiors of "The Hearth" are conspicuously free from triviality, and show wherein a small house may also be large

Through the frank architectural expression of its construction this living-room openly declares that a house, even though small, may proudly be a house instead of a plastered-and-papered packing box

BEGIN *the* DAY *in a* BREAKFAST ROOM

And See What Sunshine and Color and the Breath of Outdoors Will Do to that Proverbial Morning Grouch

HARRIET P. DEAN

Photographs by Northend

THE breakfast room, once only to be found in the houses of the wealthy, is fast becoming recognized as a practical and desirable adjunct of the home of moderate cost. The reason for its popularity is largely psychological. It has proved itself an invaluable aid in starting the day right. At the dinner hour the formal dining room, stately, subdued, filled with a mellow radiance by becomingly tinted lights, forms an ideal background for the flash of jewels and plate and scintillations of wit whose spontaneous brilliancy needs no extraneous aid. But in the strong, unsparing light of morning, its low-toned color scheme seems dull and depressing; its note of dignified aloofness wholly out of key with the fresh, buoyant mood of the opening day.

Then it is that the intimate, gay little breakfast room proves its worth, its cheery atmosphere defying grouchiness, routing the "blues," and lending zest to the simplest fare. It shows a most accommodating disposition, too, by consenting to be tucked into any available odd corner. In the small house, it may be no more than an alcove joined to the living room or even to the kitchen; or a sun parlor, in which at the breakfast hour a gate-leg or drop-leaf table is set up; or just a small side porch, screened in summer and glassed-in at the approach of winter, with an outdoor fireplace or portable heater to keep it warm and cheery in cold weather.

In summer it may be a corner of the porch that can serve for breakfast, a corner where the sun shines and the fragrance of the flowers blows

The winter breakfast room should be light —light walls, cheery curtains. Use interesting china. In short, start the day with a mental and physical change

The Gamut of Rooms

Whatever its character or location, the process of developing it from a mere four-walled enclosure into an individual expression of beauty and charm is a keen delight if approached, as it should be, in the spirit of play. For here one may be as unconventional as one pleases and parade pet hobbies which any other room in the house would refuse to tolerate. If the room is of the porch or sun parlor type, a *penchant* for the crystalline twinkle of falling water may be gratified by the installation of a fountain, ranging all the way from an inexpensive wall basin of cement, to a pool of rare marble adorned with costly sculptures. Of course, the fountain may also be an aquarium with its cold, chaste beauty vivified by the living gold and vermilion of gliding fish, and the lush green of aquatic plants by way of contrast.

Again, if one cherishes in secret a guilty passion for barbaric color, this passion also may find satisfaction in the decoration of the breakfast room, where shrieking primaries may be wrought into effects of sparkling freshness if broken into small areas and judiciously distributed over a neutral background. A brilliant blue and intense orange were thus successfully combined in a suburban breakfast room paneled and furnished in silvery gray. The wall panels were outlined with orange bands an inch wide, bordered by narrow blue and black stripes, and near the center of each panel was stenciled in glowing orange a conventional floral motive. On a smaller scale, this motive was repeated on the backs of the gray enameled chairs, which were striped with black. A blue and orange striped taffeta was used for seat cushions and—with a narrow edging of black silk — for window draperies. The scheme as a whole was stimulating and full of life, yet perfectly harmonious.

The breakfast room is most satisfying when it overlooks a garden, and where this is the case the decoration may be so planned as to make it seem almost an integral part of the floral scheme. Even in a city apartment which commands only a vista of stone and mortar, an illusion of out of doors can be created with the aid of flowered fabrics, an abundance of ferns and blossoming plants, a singing bird or two, and panels of lattice on which ivy is trained. With this treatment the polished hardwood floor is not in keeping, and if already installed should be given a suitable covering, as of Japanese rush mats or Chinese fiber rugs in the quaint patterns and strong colorings designed for use on porches and in country houses. Even rag rugs are preferable to the more conventional and costly weaves.

As to Flooring Material

If a choice of flooring material is possible, tile, brick and composition present nearly equal claims. The first two are more expensive than composition, and harder and noisier under foot. Tile is also brittle and hence more liable to become chipped or cracked. On the other hand it offers the largest decorative possibilities, especially where two or more colors are laid in ornamental patterns. In one very attractive breakfast room the floor and wainscot were of square tiles in Pompeiian red and had borders of black. Flat paint in a delicate buff finished the walls, on which a border was stenciled in black and red. The furniture was black, the chairs having cushions and back pads of red and buff striped linen with black pipings. The black

Rush rugs for the floor, a cottage table and chairs, a piece or two of Italian pottery, perhaps peasant china—and the porch breakfast room is created. This is in the residence of H. P. Vaughan, Esq., Sherborn, Mass. G. P. Fernald, architect

Privacy can be given the breakfast corner by dropping the shades, or better, by curtaining the windows with some pretty cretonne or a sunfast. The well designed wicker furniture is adaptable for all-day use on such an enclosed porch

doors had red panels, the window frames were black, and with creamy madras curtains under side draperies of the striped linen, and painted window boxes overflowing with greenery, it was the cosiest retreat imaginable.

Breakfast Room Windows

That the breakfast room windows should be ample in size and number, goes without saying. If there be an enchanting view, one never can have too much of it; and if there be none, the windows must be draped heavily enough to conceal the lack, and a more extensive lighting area must therefore be provided. Unless one chooses to develop a period room, which will have its own arbitrary requirements in the matter of draperies, elaborate window hangings are best avoided. In rooms of the sun parlor type, simple draw-curtains or even gathered shades of casement cloth or other semi-transparent fabrics may prove adequate. In numerous cases, happy results are achieved by the use of two pairs of short, thin curtains, one for each sash, with side draperies of some patterned material selected solely for its decorative value, such as colored madras, awning cloth, terry cloth, chintz, cretonne, printed linen, or printed India cotton. The study of hangings is absorbingly fascinating owing to the infinite variations made possible by the enormous range of drapery fabrics and the diversity in the size, shape, character and grouping of windows.

In a unique breakfast room designed by an artist for his own summer home in a warm climate, the front and one end were built of copper screening, and on sunny days the glare was softened by drawing tinted shades which flooded the interior with a pale blue-green light and suggested a refreshing plunge into cool sea-water, a suggestion which received a touch of realism from the liquid murmur of a fountain in a green marble basin filled with water plants. The plain flax carpet was the color of beach sand, a few tones darker than the gray-white walls of rough plaster against which leaned delicate green trellises clothed with the deeper green of trailing vines. The furniture matched the shades and the chair cushions were of green and mauve, hand woven. Painted furniture, as was demonstrated in this instance, is extremely well adapted to the breakfast room. It is highly decorative and lends itself admirably to the development of atmosphere or the expression of a mood. Incidentally it affords a grateful change from the more somber and substantial beauty of mahogany, oak, or walnut, which finds its logical setting in the formal dining room. Rush or cane seated chairs produce an effect of coolness, and those of the familiar Windsor type, stained or painted in various colors, are deservedly popular. In a summer bungalow, in whose furnishings a spirit of rusticity prevailed, the breakfast room had walls of slabs with bark on, and hickory furniture of the sort commonly used on porches. At the opposite extreme was an elaborate breakfast room in a city mansion, whose walls were hung with pale blue moire silk and gilt-framed mirrors as a background for a priceless set of Louis XV furniture finished in old ivory and gold.

Only the essential furniture should be placed in the breakfast room, and it should be informal. The walls can be painted a light shade and color notes found in the curtains and rug. Glass curtains of net or scrim will help soften the light

The Essential Pieces

Owing to the small size of the average breakfast room, its furniture frequently is limited to the essential table and chairs with the addi-

(*Continued on page* 54)

THE HARDEST KIND *of* PATRIOTISM

Serve the Nation by Living Normally Under Abnormal Conditions and Preserve the Morale of the American Home

THERE are many kinds of Patriotism, just as there are many kinds of glory—one glory of the sun, and another glory of the moon, and another glory of the stars. Yet each in its separate sphere works to the effectiveness and power of the whole.

There is the patriotism that bids a man give up home and kin and pleasures and the benefits of labor to face the privations of the battlefield and almost certain annihilation.

There is the patriotism that keeps a woman working cheerily half the night at a canteen and a mechanic working overtime at his lathe.

There is the patriotism that makes a philanthropist out of the poorest man who gives of his savings to agencies of mercy.

There is the patriotism which moves a great executive to forego a substantial salary and lend his experience and energies to the Government for a dollar a year.

There is also the patriotism which moves along quietly, unheeded, unostentatious and does the everyday work of life by keeping affairs as normal as possible in these abnormal times. Of all brands of patriotism this is the most difficult to maintain. It has no glamor, it wears no uniform, it has no reward save the consciousness of well doing. And because it lacks the military air and serves the nation indirectly, it would seem to be working against the cause. Its glory is not of the sun nor the moon, nor the stars, but of the night sky—one tone, steady, enduring, the background for the brilliance of war.

Almost all grades of patriotism have received public acclaim. Peculiarly enough this has been neglected. Yet it is vitally important—this business of keeping a cool head.

OUR first year of the war has found us passing through precisely the same spiritual and economic phases that England experienced. The initial period of flag waving was followed by deep depression, then business slackening, governmental chaos, finally the beginning of adjustment and order, until the people settled themselves down to a state of war and lived as normally as they could under it. Unlike the German people, we were not raised in a constant state of preparation for hostilities. We are a people of peaceable commercial instincts, and we must adjust ourselves to the exigencies and requirements of war. Eventually—indeed, the day is not far off—the abnormal will become normal to us. It will seem that we always were at war.

THE first step in the transformation of the American people was the complete mobilization of its forces. We were not content merely to mobilize an army and send forth a battle fleet; we called to the colors the timber upon a thousand hills, the wool upon myriad flocks, the output of the mines, the products of our countless factories. Every producing agency in America was turned, in some fashion, to the furtherance of the war. This meant that the cement which last year was used for house foundations is being used for gun foundations, that the timber which framed our houses is used in building barracks, that the wool which went into rugs must now go into army blankets and that the silks which we used for draperies now must be given to the service that our 10,000 airmen can be supported in their flights.

No true American can raise the slightest objection to this transformation of our energies. For we can have but one aim—to pursue the war to the speedy and lasting peace which victory alone can bring us and our allies.

In due time, however, we must reach that second stage of readjustment to conditions, when this abnormal energy must settle itself, when the hardest kind of patriotism—the patriotism of service by living normally—will be recognized. Then shall we appreciate that just as much courage is required to stay at home and fight the battle on this last line as is required to go forth and fight it on the first. Then shall we learn that one of the greatest possible services we can render to our nation and the cause is to preserve the morale of the American home.

THE home is the heart of a nation's life. Unless it is preserved intact no nation can abide. Belgium was ruined when her homes were destroyed and her family life disintegrated by German atrocities and deportations. The spirit that is keeping Belgium alive today is the memory of her homes. The spirit which has driven us into this war is the love of our homes and the desire to protect them. How much more necessary is it, now that the safety of our homes is threatened, that we preserve their morale?

The morale of their home is measured by the pride man and woman take in it. This means a house that is kept clean, a house that is kept in good repair, furnished in good taste and maintained with seemly order. It is the duty of every American to see that these simple things are preserved. With the world plunged into the most terrible suffering we must maintain at least one spot where peace and order and beauty and an air of substantiality reign. No nation is more secure than its homes. The ideal of no nation is greater than the ideal of its homes. Without this foundation of the home we can never hope to win.

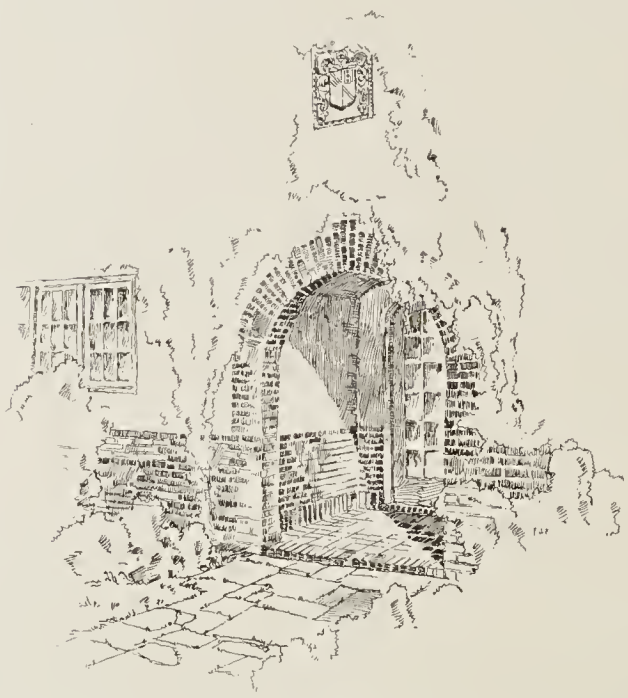
BUT we must not be content with what we have. For the ambition of the home owners in America measures the ambition of our nation. We are constantly striving for new and better homes—houses with distinctive and individualistic character in their design, their gardens and their furnishing. The existence of that ambition has raised a great problem: Should we, as patriotic Americans, strive to satisfy our desire for better homes at this time? Should we build houses now? Should we spend our money on interior decorations? Or should that pleasure be sacrificed and the money given directly to the cause?

In the first stages of the war it was obviously our duty to give the money directly. Today, in the readjustment of commerce and manufacturing to war conditions and the justly universal imposition of excess profit taxes, our duty is two-fold: we must not be content with giving our money directly to the Government in Liberty Bonds, we must also give it indirectly by spending it wisely and helping to keep commerce normal.

This war has taught us a new kind of thrift. In former times thrift meant hoarding; today thrift means keeping your money at work. The rich men of today have become rich not because they hid their money in a stocking, but because they kept it constantly at work — invested it wisely and spent it where the best returns were to be had.

The best investment a man can make is in a home. He invests thereby not only in the present for himself, but also in the future for his children. And his children will reflect their home—they will reflect its good taste, its simplicity, its open-door hospitality, the beauty of the gardens about it and the strength of its very foundations.

These are the two sides of the war—the battle there and the battle here. To win the war we must win on both these fronts. Among the most serviceable patriots are those who are trying to preserve national morale by maintaining personal and domestic morale. They are doing it by spending wisely.



DIRECTIONS TO THE ULTIMATE LANDLORD

Shut up the old house,
Close the door,
Draw all the curtains down:
Let the long shadow take the floor,
For I am out of town.

WILLARD WATTLES.

Gillies

UNSUSPECTED GARDEN CORNERS

The interest of any garden lies in its numberless corners and glimpses of great charm that the casual observer would ordinarily overlook—here a twist in the path, there an exotic blushing unseen, there a stairs climbing into the sky. This garden view is from the residence of Frederick Dana Marsh, Esq., New Rochelle, N. Y., of which other views are shown on pages 24 and 25. Henry G. Morse, architect

The bookplate of the Countess of Derby, containing her coat of arms, designed by George W. Eve

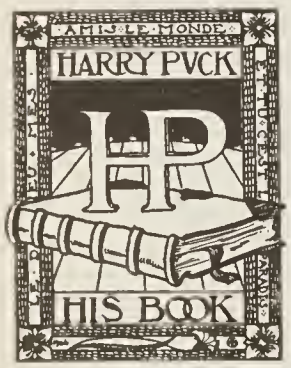
(Right) The work of Harold Nelson is shown in the bookplate of Horace Shaw

(Below) Bookplate of the Brothers de Goncourt, designed by Gavarin

A garden lover, Alice Blaine Robinson, has set the spirit in her bookplate by Louis Rhead

A cross-stitch design executed by Ernst Aufseeser for Hath Tisdall

Frank Chouteau Brown, the architect, designs a characteristic bookplate

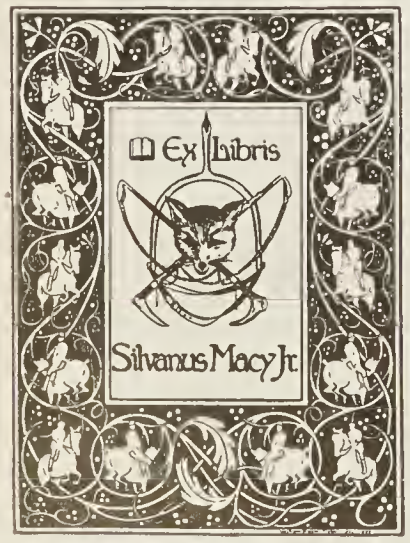


The bookplate of Harry Puck, designed by Gardner Teall

A delectable child's bookplate designed by Gardner Teall

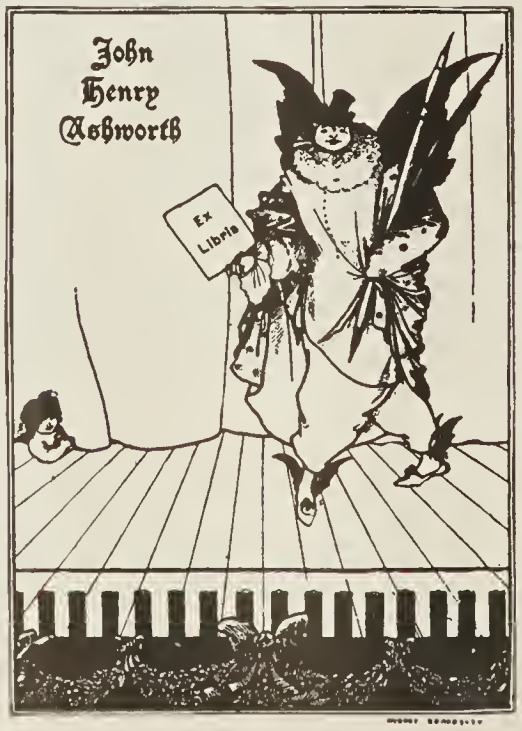
Ellen Terry's bookplate, by Gordon Craig

A weathercock is Claude Bragdon's decoration



The owner's favorite sport is symbolized in this design by William Edgar Fisher

(Above) The city on a hill is executed by Ernst Aufseeser

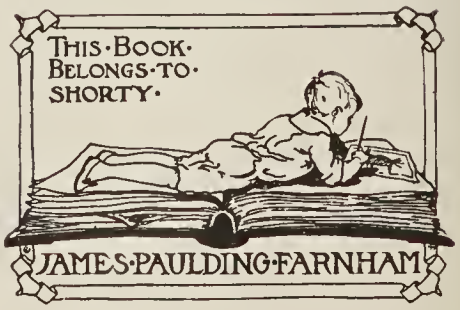


(Left) Aubrey Beardsley is characteristic in his bookplates

A strong, conventional design has been drawn by James Guthrie for Pickford Waller

(Left) Designed by Gardner Teall for his books on printing

(Right) Another child's bookplate drawn by Gardner Teall



For "The Fringe of Society," Leed, Inc., built up this dining room. The furniture is in harmony and the arrangement makes for ease and naturalness of acting. Here the background is simple paneling

A hotel corridor in "Baby Mine," designed by Hugo Ballin, shows architectural verisimilitude which is simple and dignified. Pillars and arches break the wall expanse, with potted trees as accents

simplicity have been applied. Because of the restrictions imposed by the camera a great variety of color was not possible; the main effort was to apply good taste to contours of backgrounds and the furnishings. This meant assembling furniture and draperies of precise period form and arranging it so that it would "compose" naturally in the camera focus. The general color scheme used by Mr. Ballin is a green-blue-yellow scale that comes out, in the pictures, various tones of gray. In some cases where there is a large expanse of background the monotony is broken by pilasters, tapestries or pictures. These backgrounds, built of wall board, can be changed, repainted and cut to suit a number of pictures.

The lighting used with such interiors also shows improvement. In day scenes the flood light is used; in night pictures the light is centered in logical spots—in lamps or sconces—the actors being grouped about them. The backgrounds are thereby kept unobtrusive.

And in that lies one of the main secrets of these new settings—the play is made the thing, not the tawdry and imitation background. Against a simple setting of furniture in good taste the actors play their parts without interruption from their surroundings.

GARDEN BACKGROUNDS

Photographs by Gillies and Badour

The lattice screen forms an effective background. Garden of L. Hopheimer, Esq., Woodmere, L. I., B. E. Stern, architect

Vines make a pleasing wall when combined with garden furniture. Garden of M. W. Ellis, Esq., Charles City, Ia.

A wattle fence is unusual and pleasing. From the garden of Mrs. C. P. Orvis, Scarsdale, N. Y. J. A. Bodker, architect

The house crowns a hill, and the way up to it is by a rocky, winding path. Exterior walls are hollow tile covered with gray stucco and broken vertically by timber work and rows of narrow casement windows

(Left) Back of the house the service yard has been enclosed with a wall, making it an integral part of the house. From this yard one enters the laundry and through that into the kitchen

(Right) One of the most interesting features of the house is the recessed porch. This with the rocks around the entrance and the garden they enclose makes a corner such as one finds in an English sunken garden

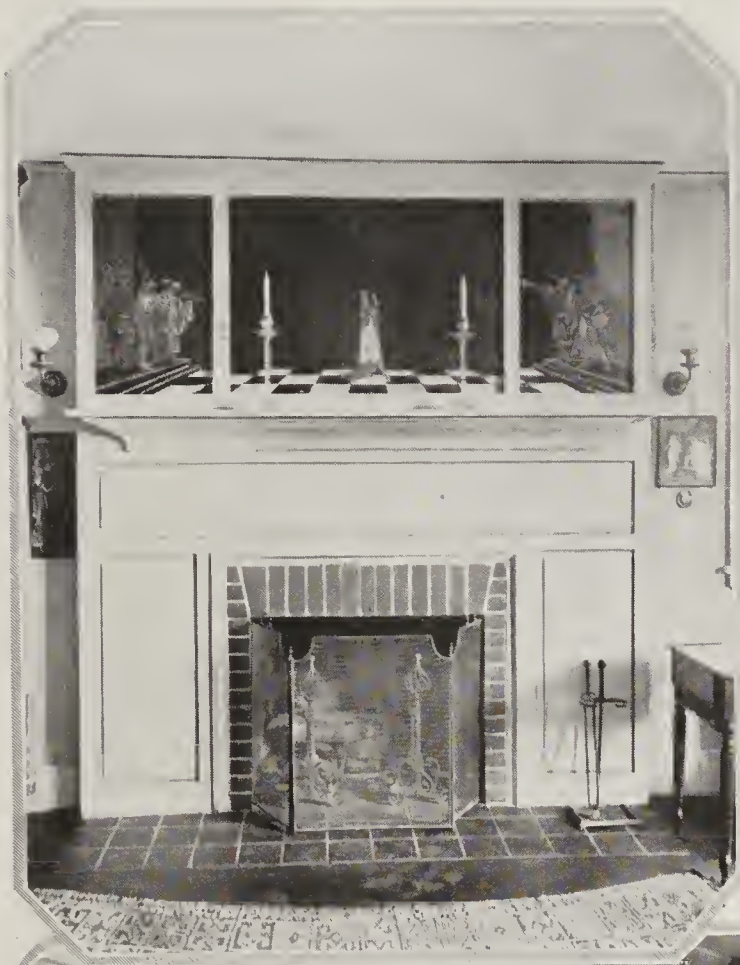
THE RESIDENCE *of* FREDERICK DANA MARSH, Esq.

NEW ROCHELLE, N. Y.

HENRY G. MORSE, *Architect*

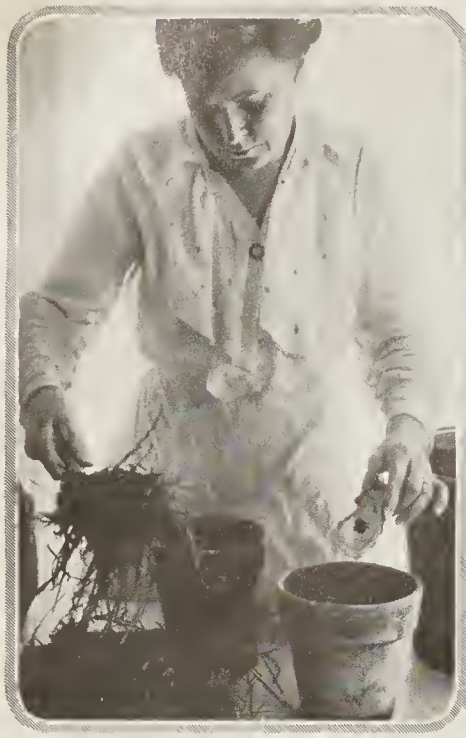
Photographs by Gillies

The fireplace in the master's room is a copy of an old mantel found in a cottage near New York. The panel decoration is painted directly on the plaster; the draping and hangings conform to its colors. Fireplace bricks are black. Mr. Marsh, a well known mural painter, has executed the decorations



There is both simplicity and dignity in the hall—the simplicity of line and the dignity of color. The floor is red quarry tiles laid in white cement. The woodwork is gumwood laid out in panels and painted ivory. A rich color note is found in portières and valance

The hall paneling has been repeated in the dining room, thus affording an opportunity for the hangings to be given full value as a decoration. This paneling also lends an air of permanency to the room which cannot be had by the use of any other sort of covering



Complete in two reels — the story of starting seeds, beginning with drainage

The soil is put in and firmed down with the bottom of a glass tumbler or measure

Then the seed is scattered on the surface direct from the containing envelope

The measure comes in again to press the seed lightly down into the soil surface

GIVING *the* GARDEN *a* RUNNING START

Vegetable Seed Planting Indoors so as to Produce Thrifty Crops Two Weeks in Advance of the Ordinary Season

F. F. ROCKWELL

THERE are three classes of gardeners: those content to follow the ordinary garden routine; those who like to watch and follow what they see their progressive neighbors doing; and those who *are* the most progressive neighbors. While it is not true that all garden enthusiasts are progressive, nevertheless all the progressive gardeners are enthusiasts, and they do not consider anything that will really make their gardens better too much trouble.

Where you find the best gardeners you almost always find that they grow their own plants. It is extremely difficult to find first class vegetable plants in the open market, especially with the demand that there is going to be for them this year. The gardener who wants to be sure of having a full supply of vegetable plants this spring will make preparations now for growing his own.

The list of things which may be started at home is much larger than you can buy in the form of plants. It includes pole beans, beets, cabbage, cauliflower, celery, sweet corn, cucumbers, egg-plant, kohlrabi, leeks, lettuce, melons, okra, onions, peppers, pumpkins, rutabagas, squash and tomatoes. You may not want to attempt all of these things this year, but they can all be started with perfectly practical results.

And then there is no comparison between home-grown plants, which have not been hurried and which have been given all the room they need, and those others, which are ready to wilt at a glance, that you usually find when you go looking for plants to buy. Even with the things which are ordinarily grown—cabbage, tomatoes, cauliflower, lettuce, pepper, egg-plants—home-grown plants, large and sturdy, transplanted directly from your frames or flats to the garden, will mature from one to two weeks earlier than those you ordinarily buy.

Earliness, however, is not the only advantage. Equally important is the matter of gaining time in starting seeds for the second crop on the same ground, so that they will

(*Continued on page* 60)

Fine soil is then sifted on top so as to cover the seed completely from sight

Watering with a clean spray gun follows, the fine spray not disturbing the soil

When the seedlings reach transplanting size they are moved with a flat stick

The first transplanting is into a flat which holds them while hardening-off

THE BEST PURPLE *and* LAVENDER FLOWERS

For the Garden of Aloofness, the Garden of Shy Colors and Mystery —Eight Different Species and Some Other Suggestions

GRACE TABOR

INSTEAD of thinking altogether in terms of flowers and garden material, suppose we consider the color itself—purple, the color of mystery and shadows, of royalty and splendor and majesty, a color peculiarly suggestive to the imagination when the mind dwells upon its position in the spectrum. What comes next, that our eyes cannot see? What greater glory of light lies outside this last elusive ray? Is it any wonder that men have always held it in profound esteem, this highest color of all in the scale that is within our ken?

A purple flower is of course just a purple flower, with nothing remarkable about it—that is, nothing any more remarkable than there is about all flowers. But if this broad conception of the color's real splendor and significance is fixed in the mind, a purple flower becomes full of wonderful potentialities; for then it assumes its rightful place as a bit of pigment with which it may be possible to create a garden masterpiece.

There is, to be sure, always a risk in adopting a poetic fancy as a garden ideal, for such a fancy ceases to be poetic if the effort to adhere to it grows rigid. But some sort of ideal is essential, something to work to—and from. All real gardening must partake of the spirit of poesy. For such a fancy is more suitable than any other, actually, providing it is not strained. Hold the poetic ideal, therefore, but look well to harmony in the planting, rather than to the exact execution of the elusive motif. The poetry will be expressed, never fear, if you do these things, and the garden will develop its own soul.

Color and Distance

In the practical considerations that are immediately before the designer of a garden, special stress is to be laid on this: purple and all its associated hues and shades are the colors of distance. Or to put it the other way: they are the colors that are distant. No matter how near you may bring them to the observer, they will convey a sense of remoteness and separation. They are what I may perhaps call shy colors.

This is naturally going to have a great influence on the effect of a garden planted entirely in these shades; and this effect must be reckoned with in designing such a garden. Everything about it will emphasize remoteness, aloofness, mystery, if it is well conceived. For these colors are also the shades of twilight and the sunset hour, and shadows everywhere at all times. No other thought can be associated with them.

No other thought ought therefore to intrude in such a garden. So, in the very beginning, we see that it must be remote—not adjacent to living rooms, nor to casual observance, but quite hidden and unsuspected, somewhere apart from all the rest. It is not a common garden, if you please, but a gem; not a garden for all the day and every day, but for special times and visits—just as special conditions of atmosphere and sunlight and distance and all are required to "purple" all the earth.

Some of the asters grow shoulder high. Those known as Michaelmas daisies are especially good for autumn color

A garden may be all that seems remote, without actually being far distant from the dwelling; and it does not take a vast estate to compass this effect. Modest domains may accomplish it quite as well as any other, through "planting in" and "planting out" judiciously.

Each particular place will present its own problem, as always; so that I can do no more here than suggest the character of the work to be done, rather than particularize. Secure seclusion and an effect of remoteness for the site of a purple garden, first of all. Then adapt design to such space as may be thus secluded and set apart.

In Nature's lavish use of purple, the shades that are nearest the observer are brighter and clearer than those that are at a distance. The landscape grows pale as it recedes, until the horizon is a misty lavender or mauve. Apply this principle to the purple garden. Use in the foreground the more vivid and positive shades. Put the lighter hues beyond; and beyond these, those that are lighter still. Even a small space will seem to be more than it actually is, under such treatment—especially if it has distance one way.

The Proportions of a Purple Garden

For some reason that I will not venture here to attempt to analyze, a plot considerably longer than it is wide lends itself to this idea better than a square plot. Probably it is because a long and narrow plot does not lie spread out before the observer to such an extent as the square; it is possible to emphasize the length just because it is not relatively wide.

So in setting apart the area which is to be devoted to this garden, plan to have it at least three times as long as wide. If it is a very small plot, once you have it thus defined, carry the design altogether

(*Cont. on page* 70)

The effects possible with iris are many and varied. Among the truly purple sorts are Black Prince, two Japanese varieties, and Iris pumila cyanea

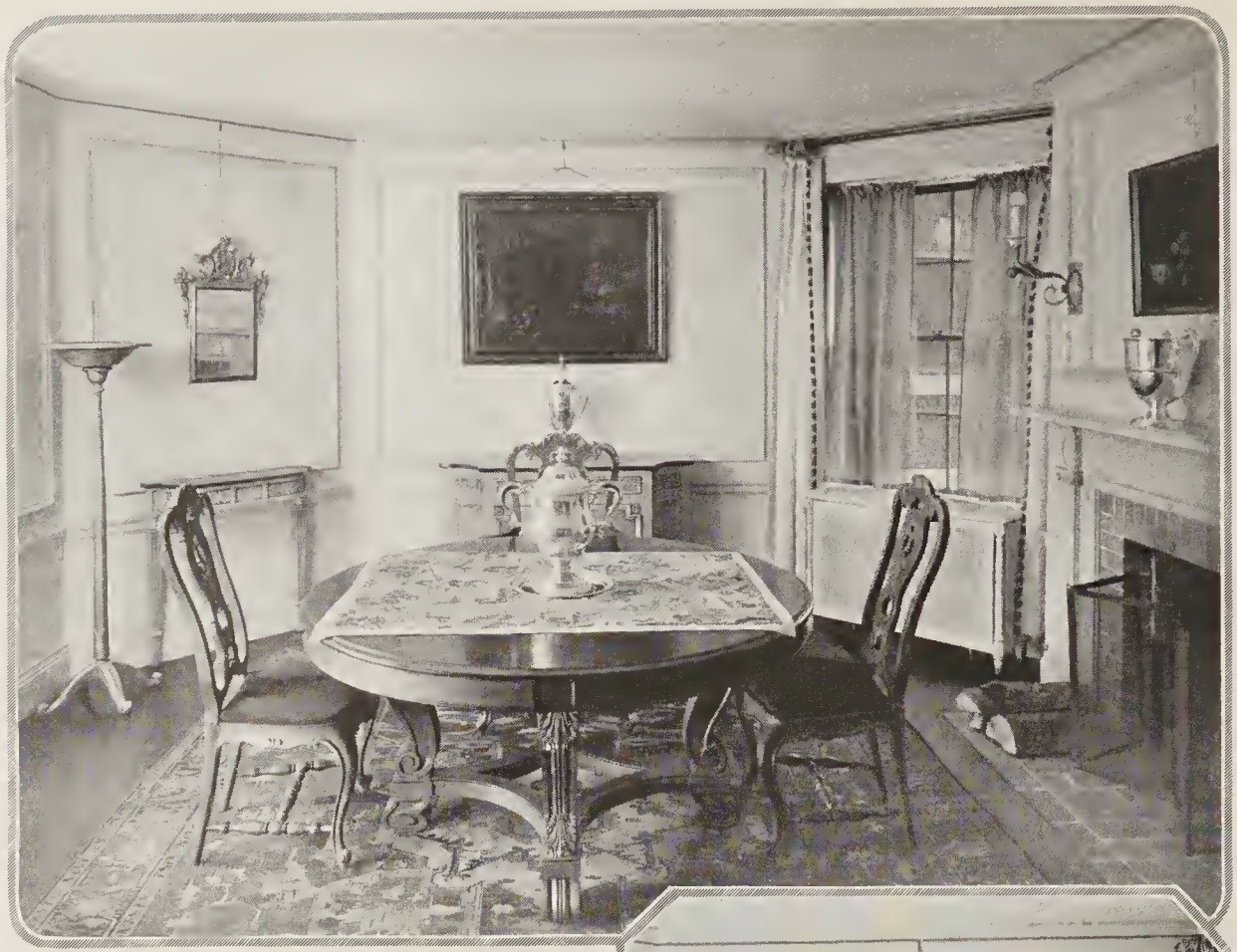
Scabiosas bloom from June to September. The variety S. caucasia is a soft shade of lavender, while S. japonica has flowers rather more inclined to blue

HARMONY *in* FURNITURE COMBINATIONS

AGNES FOSTER WRIGHT

IN furniture combinations we have to consider scale and construction, woods and wood finishes and details of ornament. Here the imaginative decorator whose theories are well grounded may make combinations that the average mortal dare not attempt. You will find the decorator uses that subtle third which makes oil and water mix.

Elaborate furniture of one of the elaborate periods should not be mixed with modern designed furniture. By this I do not mean modern furniture made after the old period designs, but furniture of modern design such as Mission and some of the things made in inferior shops showing the Viennese lines of construction or post-Victorian designs. These pieces may be good enough in themselves, the construction is honest and straightforward, but they do not mix with the exquisite sensitiveness and delicacy of Louis XV or XVI or the Individualists of the 18th Century English. Contrast is there, contrast aplenty, but there is not a single spark of congeniality.



Relationship can readily be seen between the Italian painted serving table to the right and the rest of the furniture in the dining room above. This furniture is Spanish, finished in green and gold. The woodwork is ivory; rug, shades of rose, white and black; and curtains of creom with a deeper tone for overcurtains. Lee Porter of James I. Wingate & Son, decorator

Opposite groupings, in the guest room below and to the left show relationship established by straight line contour ond by color. The day bed is upholstered in a striped fabric of mulberry, green, gray, silver and rose; cushions in mulberry and gold. The rug is mulberry velour. The chairs are covered with the same moteriol os the day bed. Lee Porter, decorator

While there is not a line of construction the same in Louis XV and Louis XVI, they make the happiest combinations. The subtly curved inspirational decoration of Louis XV sets off the delicately tapered leg and carefully studied ornamentation of the XVI. One is made while the genius of art carefully breathes in, the other when he breathes out in happy unrestraint. These two periods are symbolic of all the others of fine construction. They mix well because back of their designs is an elementary idea and spirit on which they were fashioned. Thus, we can safely mix the Louis XV and XVI, the Hepplewhite, Sheraton, Adam, the later Italian periods showing the French influence and the more finely constructed American Colonial.

In direct contrast to these are the bolder,

(*Continued on page 52*)

THE POSSIBILITIES *of* WALLBOARD

How It Can Make the Small House Beautiful and the Third Floor Back Livable

V. B. SHORE

PERHAPS it was a dear old house that you remodeled, or a new one that was the crystallization of all your dreams. In either case up to the third floor you left nothing to be desired. But everybody knows that in house building the original figures are apt to be optimistic, if not downright sanguine, whereas the actual carrying out is always cold-bloodedly grim. So you had to let the third floor drift into the realm of the We'll-Do-It-Whens; and every time you go up there the sight of the cracked plaster or the naked rafters causes old, smothered longings to creep out of their shrouds and half-formed resolves to struggle into being.

But when you think of the narrow margin you are willing to allow yourself for your own needs these war days, you sigh regretfully, and turning out the switch at the head of the stairs you close the door firmly on old longings and new resolves and descend.

Perhaps the ogre is not cost, but a vision of plasterers, murderously white of feet, tramping along your defenseless halls and stairs—the ripping out of old plaster, the putting in of new, the wearisome waiting for it to dry, followed by still more waiting for it to dry! And then long after the enthusiasm for re-decorating has given way in your kaleidoscope of enthusiasms to something new—a committee for the Americanization of aliens, or knitting machines, or a course in civics—behold the painters at their work!

Perhaps if you could just give the order and have the thing done while you still have some semblance of a second maid, and without causing all that agony through the rest of the house—! Well, you can. Wallboard is the solution of the difficulty.

What Wallboard Is

Nearly everyone is familiar with the appearance and purpose of wallboard. Not everybody is familiar with its possibilities. It is a wood fiber product which has the appearance of cardboard about ¼″ in thickness. It comes in panels about 32″ or 48″ wide and of varying lengths. These panels are nailed directly to studding or rafters or over old plaster or any foundation material.

After the wallboard has been nailed around the room it is tinted, painted, enameled or, if grained, it may be stained or varnished. Strips of wood are then nailed over the joinings to hide them and carry out the panel effect. Most wallboards require the panel treatment to cover the joinings, but there are so many varieties of panel treatments possible that this is hardly a limitation. The panels may run above a wainscot, or below a chair rail, or all the way from the baseboard to the picture molding. An additional ½″ molding of contrasting color inside the wood strips outlining the panels gives an opportunity for charming effects.

If, however, the panel treatment is not desirable in your case there is one wallboard on the market which architects are using, where they desire a semblance of plaster. The joinings

(*Continued on page* 56)

Inside this tiny house the dining room has been finished with wallboard set in panels

A tiny house, a summer cottage, a bungalow — to such homes wallboard lends itself admirably

Wallboard has also been used in the living room. It is painted white with gray division strips

WHEN THE VASE IS PART OF THE FLOWER PICTURE

Flowers by courtesy of Max Schling

Red roses in a tall, straight vase of yellow pottery. Vase $3.50

Vase of gray crackle ware with blue border. 12″ high. $12.50

The grouping below, suitable for hall or reception room, includes a walnut table 12″ wide and 24″ long, $18.75; *Capri candlesticks,* $5.50 *the pair, and Capri bowl, at* $4

Roses and orchids make an informal bouquet in a tall vase of cream colored Capri ware with twisted stem. Vase $12.50

A low bowl of cream colored Capri with handles formed by conventionalized twisted snakes. Is to be had at $9.50

Calla lilies, roses and ferns are held in a Venetian glass vase about 18″ high. The color is amber. $6.75

In a pottery jar of blue Japanese ware with handles and rings through the handles, are grasses and autumn leaves. Vase $12.50

HOW TO BUY FIREPLACE FIXTURES

The History Behind Hob and Dog Grates—Construction and Material that Comprise Good Modern Craftsmanship

DUDLEY H. CLULOW

Illustrations by Courtesy of Arthur Todhunter

Wrought iron tool stand in brass

THE fireplace is undoubtedly the most important feature of a room, and consequently should be made to form the nucleus for its decoration.

This result cannot, of course, be accomplished unless the individual pieces which go to make up the furnishings of the fireplace are carefully selected in order that a certain harmony be established. The pieces must not only harmonize one with another but with the room as a whole.

The Original Hearth

In the old days of the 12th and 13th Centuries, the fire was built upon a large hearth in the center of the main dining hall, and sometimes raised above the level of the stone floor. The same fire was used not only for warmth but for cooking also; the latter being done by attaching the sides of meat to iron spits suspended on firedogs over the burning logs, in this way permitting the roast to be revolved as it cooked, first to one side and then to the other. From this is derived the expression "done to a turn." These firedogs, connected by a billet bar, were the early prototypes of the andirons of the present day and in general form have retained to a remarkable degree their early characteristics. Spit-hooks, though no longer used, are still frequently to be found as a decorative feature.

In the course of time—about the end of the 13th Century to be exact—with the devising of better means of disposing of the smoke from the fire, the hearth was moved from the middle of the room to a side wall. At first a hood was built out from the wall, to catch the smoke and convey it to an outlet higher up in the wall. Similar canopies of stone, beautifully carved, are to be observed in the elaborate fireplaces of the French and Italian Renaissance.

In the declining years of the 14th Century, the hearth was thrust out, forming a recess, with the chimney built against and projecting from the outside wall, and from that time the fireplace developed by gradual stages but with little further material change. The opening became dignified with a frame or mantel, to which, for convenience, a shelf was added later.

An early type of hob grate showing the bricked - in sides or hobs and the iron grill front

Early English wrought iron stand

With the advent of cast iron in the early part of the 16th Century, this new material began to supplant the use of stone. It was quickly discovered that cast iron was more durable for the back of the fireplace, and it therefore replaced the brick and tile formerly used, which more or less rapidly disintegrated with the heat of the fire and had to be renewed. The first iron firebacks were very crude, but as the art of casting improved, they became more artistic in both form and design. On some are depicted mythological or historic subjects and others bear the coats of arms of the owners or the reigning monarch emblazoned in bold relief. A number of these interesting originals are still preserved to us. They cover a very wide range and good reproductions made in a number of instances from impressions of these old backs can be bought at very moderate prices. Their use at once lends an added touch of interest to the fireplace, and, with the glow of the fire on them, are most attractive.

Coal and the Brazier

The first form of grate was an iron basket or brazier for the burning of charcoal, and although it is recorded that coal was mined

(*Continued on page* 80)

A pierced brass fender gives a finishing touch to a fireplace with a cast iron hob grate. The tool stand is wrought iron

Below. An Elizabethan fireback with rope design border and 16th Century andirons of cast iron

In the fitting of this fireplace is a fireback depicting Father Time. Andirons and tool stand are early English; fender of steel

A CLOSET FOR EVERYTHING

An Exposition of the Practical Application of the Gospel of Orderliness

WINNIFRED FALES *and* MARY H. NORTHEND

One end of this double closet holds laundry hamper and bathroom supplies, while the other is fitted with shelves for linen and blankets

THERE is one thing which no prospective home builder can afford to leave unconditionally to an architect, and that is—the closets. Inspect any man-planned house you please, and though it have a façade worthy of Palladio, rooms of faultless proportions, and the most scientific heating, lighting and ventilating equipment that modern invention has devised, yet will its closets be inadequate both as to number and capacity, and inevitably of the wrong dimensions.

Of course, the architect is not to blame. Like the well meaning but handicapped music mangler in a western mining camp, above whose head was chalked the entreaty,

"Please don't shoot the pianist. He is doing the best he can," the designer of houses is deserving of sympathy rather than censure; for only an experienced housewife can possibly realize how much closet space is required for the disposal of personal belongings and household supplies in the average family, or how the interior arrangement should be varied to meet specific needs. As the only solution, therefore, the presiding genius of the new home should politely but firmly insist upon furnishing the closet specifications herself—though she may term it "cooperating with the architect" in order to mitigate the shock. It probably will prove a difficult task to convince him of her divine right to a sufficiency of closets, but with tact and patience even this may be accomplished. And the end justifies the effort; since, as every woman knows, an extra cupboard or two, or even a variation of a few inches in depth, or in the spacing of shelves, often makes all the difference between permanent satisfaction and continual inconvenience and annoyance.

A guest room closet lined with the same cretonne as the curtains

If not used, a small hall can be blocked up with book shelves, making a cosy reading corner. On the other side can be a clothes closet

One woman of our acquaintance did precisely this thing, and her home, recently completed, contains in consequence an amazing number and variety of what may be termed "special purpose" closets, many of which turn to practical account the waste spaces of the original plan.

The first problem attacked was that of utilizing to the best advantage the space appropriated in the plans for a long and rather narrow hall extending from the side entrance of the house to the main hall, which it met at right angles. The lady in question sagaciously vetoed the proposed arrangement as wasteful, with the result that the side hall was reduced to a modest entry, and the space thus retrieved was divided into two large closets, one opening from the entry and the other from the main hall, with a deep book alcove between them, forming an extension of the library. One of the accompanying illustrations gives a view of the alcove, with a glimpse of the entry and its commodious closet in which are hung raincoats and motor togs. In another, the interior arrangement of the corresponding closet in the main hall is shown. One side holds hats, children's wraps (*Continued on page* 68)

The built-in wardrobe should be supplied with clothes poles from which hangers can be suspended. One closet can hold luggage

A LITTLE PORTFOLIO *of* GOOD INTERIORS

Buckly

Built-in architectural furniture lends an air of substantiality and permanence to an interior. In this living room, which is in the residence of F. F. Hodge, Esq., at Stonington, Conn., the indented fireplace with bookshelves and cupboards on either side are the dominating features of the room. Furniture and decorations are in keeping. Harry T. Little, architect

Gillies

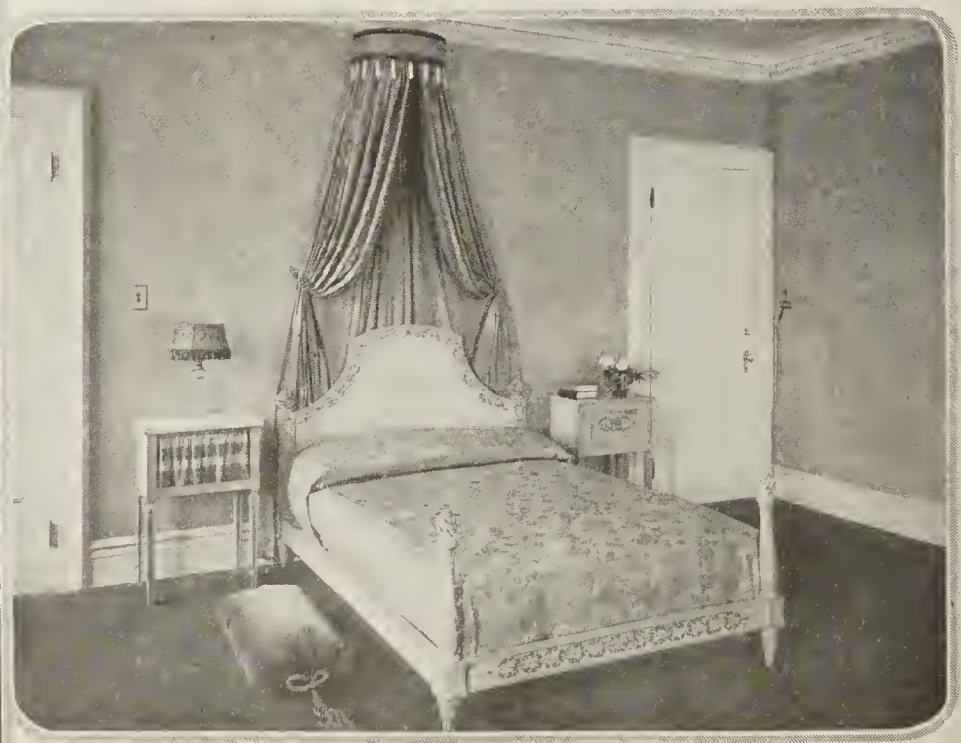
Another study of the architectural background of a room is found in the residence of E. P. Charlton, Esq., Westport, Harbor, R. I. The fireplace forms the focal point. Its dignity of white marble is enhanced by the grill panels on either side, the woodwork of the other walls and the beams of the ceiling. The woodwork is gray oak. F. C. Farley and P. M. Hooper, architects

Wurtz Bros.

Gillies

(Left) The intention in the residence of Mr. P. C. Orvis, Scarsdale, New York, was to create the impression of an old house, with green oak beams and pegged boards. J. A. Bodker, architect

The four views on these pages, executed by Mrs. Cushing, a decorator, show the necessary corners of a bedroom. Above is the dressing table and writing corner. The mirror is a copy



Wurtz Bros.

The furniture in this bedroom is painted gray with blue decorations. The bed curtain is blue brocade lined with blue chiffon, and the cover, blue brocade with a small figure design

Wurtz Bros.

A comfortable and natural group is built around the fireplace with couch and easy chairs. The slip covers on the furniture are blue striped moiré. The carpet is taupe, and the curtains, blue gauze

(Right) Another view in the Orvis residence—the living room. Walls, golden brown. Furniture and hangings in dull brown, blue and mulberry. Curtains of printed linen and casement cloth

Wurtz Bros.

Another pleasing group is found in the bureau and accompanying chairs. Side lights with blue and white crystal shades and a little French print add touches of interest to the ensemble

Gillies

WAR GARDEN ACTIVITIES *in the* SMALL TOWN

A Practical Program Whereby Garden Clubs Can Raise the Food to Win the War

OLIVE HYDE FOSTER

THE possibilities of war garden activities in a small town can be realized only by those who, like myself, saw last summer a few enthusiastic men and women undertake to "do their bit" by carrying through such movements to a successful finish.

The first step in one place was taken about the end of February, soon after the Government began to talk about food shortage. A woman's garden club in a Long Island town invited a lecturer from the nearest state school of agriculture to speak one afternoon on the subject of home gardens in the back yard. Such enthusiasm did the speaker create that practically every woman went home determined to dig up every available bit of space and, moreover, to hurry matters by starting seed in the house. Furthermore, the speaker was urged to come again towards the end of March, and give an illustrated lecture at night which should be open to the public.

Interest spreading rapidly, in April representatives of the various social, religious, charitable and business organizations of the place formed a committee to push community garden work. One group undertook to secure all the vacant property available that could be subdivided and used for small gardens, and to find the people that would like to work such plots. Others arranged for getting the ground plowed and harrowed, undertook to secure seed in large quantities, see to the publicity work, look after the educational end of the project.

So much territory was volunteered, and so many applications were received for the land that it became necessary finally to employ a regular secretary to answer questions and keep the records straight! Plots were allotted as desired, ranging in dimensions from 20′ x 40′ to an acre or more, and prepared even with fertilizer as long as that was obtainable. A fee of one dollar was asked to help cover the initial expense, but that included seed and membership in the association. Where people could not afford to pay, they were given land and seed free. Then, in order to protect the gardens, which often were some distance from their gardeners, printed notices were issued in five languages, giving warning of the penalty for molesting growing crops.

A free course in agriculture was made possible at the same time by the state school's agreeing to send a lecturer several times a week as long as necessary, to give instruction about soil conditions, planting of early and late vegetables, intensive gardening, and last of all, the harvesting of the crops. Of those taking the course, many cheerfully agreed to act as teachers and supervisors at the community gardens, a large number of which were being undertaken by working people with little time and no experience.

BY the end of May fully 5000 such back yard and community plots were under cultivation, and many of these yielded produce worth from fifty to one hundred dollars. Over 25,000 bulletins from the U. S. Department of Agriculture, the agricultural colleges and the Mayor's Food Committee of New York, were distributed throughout the vicinity, and people everywhere were eagerly seeking information as to the best methods of gardening.

June found the volunteer leaders and their student gardeners working harmoniously together. Many who had never touched a tool or handled a seed, became enthusiastic as the tiny plants pushed through the earth, and the magic combination of sun, rain and soil made the seedlings flourish like the proverbial green bay-tree. Society women of wealth and position seemed to forget everything but their desire to help the country by increasing production, and going into the poorest quarters of the town, labored among the foreign population in a spirit of real brotherhood.

THIS year it is even more imperative that home gardeners raise their bit than it was last season. The time to begin is now. Co-operative work through the medium of a garden club will give better results both to your garden and your neighbor's. Soldiers train and fight side by side. The gardeners of America must work side by side. Join the garden club of your town. Or if you have none, start today and form one. I emember what Kipling said—

"It ain't the guns nor armament, nor funds that they can pay,
But the close cooperation that makes them win the day—
It ain't the individual, nor the army as a whole,
But the everlasting teamwork of every blooming soul."

With the coming of July, new problems arose. The vast quantity of produce suddenly ready for consumption had to be taken care of. Canning became the topic of the day; and while the later vegetables and fruits still demanded hours of regular cultivation, the time had to be found to put up the perishable stuff. The Long Island Canning Special that ran through all the small towns, had its bands of fashionable women teaching side by side with Government food experts.

So all through August and early September of an unusually hot summer, a canning kitchen was kept in operation. Once a week volunteer workers—themselves students of the new ways—met in the recreation room of one of the churches, which had been provided with chairs, tables and the necessary equipment for the latest approved methods of canning. People throughout the district, especially the many big market gardeners supplying the city, were urged to contribute whatever they could spare, that nothing was wasted. Women wishing to save their own delicious peas and beans, tomatoes and corn—women who never before had attempted to can vegetables—brought their own materials to this public kitchen where, for the small charge of one cent a jar (to cover the cost of gas consumed) they were allowed to use the equipment.

Such a quantity of produce was donated during the season, however, that even after a considerable number of jars had been sold at 35 cents each for the Red Cross, one hundred went to the local hospital and a quantity for the benefit of the French War Relief.

TO prevent interest from flagging during the season when heat and mosquitoes might discourage, when the call to seashore or country might prove almost irresistible, a big war garden show was advertised at an early date. Prizes were secured from Washington, New York City and the home town. Children as well as grown-ups were invited to exhibit the product of their gardens, individually or collectively, single specimens or arranged groups, fresh or canned. The one stipulation made was that the preserved product should have been grown by the exhibitor.

The prize in this particular exhibit was won by a woman who from a garden 60′ x 60′ had herself raised and put up 26 varieties! She told me later that although in poor health all summer, she had done the work even to the cultivation, with no help but that of her housemaid, and had grown all the fresh vegetables the family needed from the middle of June to the first of December. Moreover, she had bought and canned enough extra stuff, including preserves and jellies, to last until early spring, when her cold-frame lettuce and radishes will be ready.

The canned product exhibited, however, represented only the more delicate, perishable vegetables. The root crops, harvested later,

(*Continued on page* 56)

Buckly

THE COLOR OF INTERIOR WOODWORK

It is remarkable how a touch of mahogany will vitalize white woodwork and give color to the interior trim. This spark of life is given here by the mahogany treads and rail and by a narrow line introduced in the molding just below the ceiling. From the residence of F. F. Dodge, Esq., Stonington, Conn. Harry F. Little, architect

SPANISH TABLES *and* SEATING FURNITURE *of the* SIXTEENTH *and* SEVENTEENTH CENTURIES

The Excellent Craftsmanship of Spanish Furniture Makers—Splayed and Lyre Legs—Stools and Benches

HAROLD DONALDSON EBERLEIN & ABBOT McCLURE

SPANISH tables and seating furniture of the 16th and 17th Centuries shared equally with the wall furniture of the same period the characteristic qualities to which attention was directed at the beginning of the article devoted to wall furniture in the January issue of HOUSE & GARDEN. These qualities, it will be remembered, were noted with reference to its general aspect.

In the matter of structure we find the same sterling qualities of staunchness and solidity and the same unstinted use of the best materials. The workmanship, whether structural or decorative, was admirable and in every way the Spanish craftsman worthily upheld the traditions of careful and honest construction to which he was enjoined by more than one legal enactment. Inside as well as the outside of drawers, back as well as front, underneath as well as on top, will bear critical scrutiny and one very rarely finds an instance of the slovenly treatment of parts that did not readily catch the eye, a fault which, unfortunately, too often comes to light when examining some of the Italian furniture of the same or later date. In furniture making, as in architecture, the Spaniard showed greater concern for sound construction than did his Italian contemporary who, so long as the decorative effect was good, was often quite shameless, especially in architectural practice, in his disregard of sound constructional principles.

Fig. 1. A Moorish fragment of carved stone shows a decorative device found on some Spanish furniture

The Woods

In Spain, during the period under consideration, walnut of an exceptionally fine quality was the staple wood for furniture, just as it was in Italy or just as oak was in England up to the Restoration. One can form some idea of the sort of timber employed by coming frequently upon table tops whose width is cut from one plank, and that plank is sometimes more than 2″ thick. Though walnut may be considered the *staple* material, other woods also were used by the cabinet, table and chairmakers. One of the commonest of these variants from walnut was oak. Chestnut, beech, pine and cypress, as well as sundry different woods not already enumerated were drawn upon when occasion required, while mahogany, thanks to the medium of Spanish and Portuguese early commercial relations with far lands, found mobiliary employment considerably prior to its introduction elsewhere in Europe. The woods other than those mentioned occurred from time to time in limited quantities and chiefly as accessories to decoration.

The characteristic genius of contour, as with contemporary wall furniture, was rectilinear and, even after Baroque influence had begun to make itself perceptibly felt, the departure from rectilinear principles was usually confined to such manifestations as arched chair backs or arched and scrolled stretchers between the front legs of chairs. One national peculiarity in the contour of tables it is especially important to note and that is the manner in which many of the pairs of legs are splayed outward, a feature that will best be understood by an examination of the illustrations.

Fig. 2. A small 17th Century table with drawers, splayed trestle legs and iron braces

Variety of Tables

The student of old Spanish furniture cannot fail to be struck by the great variety of tables in use in the period before the 18th Century, not a few of them of a distinctly specialized type. That many of them, both of the long refectory type and also of the console variety, were specifically designed to be so placed there can be no question in the light of structural evidence. Not only were numerous Spanish—and likewise Italian—tables of the sort graced with carving, turning, panelling or similar decorative means on one side only, but the side not exposed to view was oftentimes lacking even an ordinary degree of finish.

Of the larger and heavier oblong tables, which might be placed either against the wall or out in the room according to the dictates of fancy, two principal types may be clearly recognized. The one was supported by pairs of "lyre" shaped, trestle legs, often splayed outward towards the table ends, braced with iron braces that in most cases were shaped and decoratively wrought and extended from the stretchers of the "lyre" trestles to the middle of the under side of the table top. The tops of these "lyre" trestles were grooved and dovetailed into the thick plank that formed the table top and the wrought iron braces supplied the requisite rigidity to keep the table firm. These long tables originally had no underframing, but a later stage of evolution sometimes added an underframing of such sort that there was an opportunity for drawers. Tables of the "lyre"-legged type varied considerably in length and when underframing and drawers were added it was generally in the shorter specimens. Examples of the "lyre" trestle-legged and iron braced tables are to be seen in figure 14. Sometimes the legs are plain and free of carving and depend altogether upon their shaping for decorative amenity; at other times they dis-

Fig. 3. A late 16th or early 17th Century walnut table with paneled drawer fronts, showing typical Spanish design and construction

Fig. 4. Late 16th or early 17th Century walnut chair with tooled leather seat and back

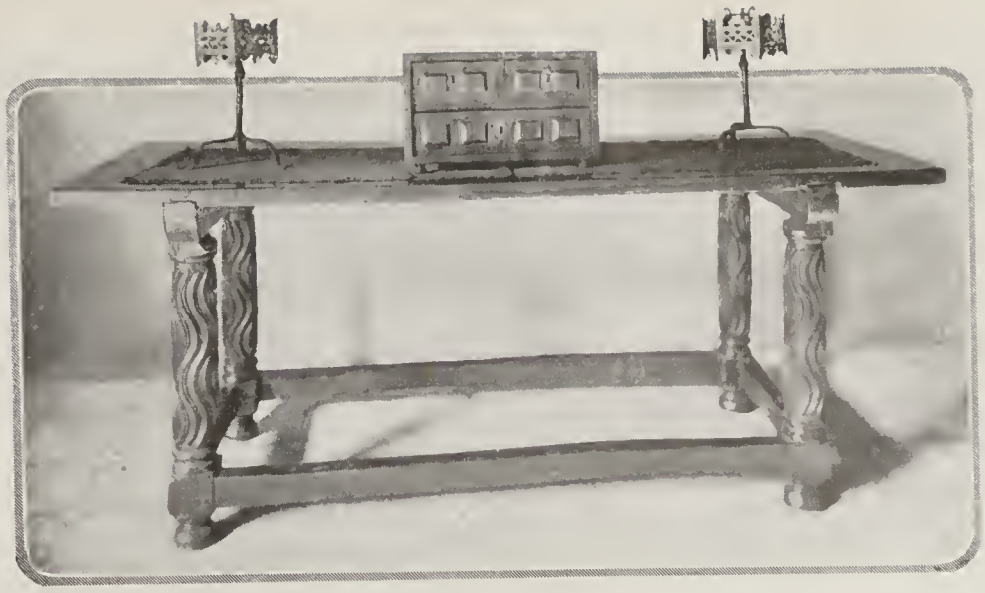


Fig. 5. A 16th Century walnut table with waved carving on the straight legs, which are attached to a heavy cross brace

Fig. 6. Late 16th Century carved walnut chair with arcaded back and ornate stretcher

play a rich elaboration of carved ornament. Whether ornamented or not, however, the basic structural principles are easily recognizable.

The other type of large oblong table had straight legs, turned or carved, and was stiffened either with underbracing or with stout stretchers. Figure 5 shows one of these tables of early pattern without any underframing, the tops of the end legs being attached to a cross-rail or brace which is grooved and dovetailed into the thick plank table top in the manner noted for the preceding type. All the legs are connected by stout stretchers just a little above the floor. The waved carving on the legs is essentially Iberian in *motif* and execution and seems to indicate a measure of Portuguese inspiration and refinement. Another representative large table belonging to the straight-legged class, of about the same date or, perhaps, slightly later, is shown in figure 3. Here all the underframing, quite in keeping with the rest of the structure, is ponderous and massive. Crossrails from the tops of the legs are let into broad dovetail grooves on the under side of the table top, a characteristic Spanish method of structure. The top is 2″ thick; from this measurement an idea may be gained of the other proportions. The paneled drawer fronts are typically Spanish in design and execution and so, likewise, are the baluster-turned legs, extending from the stretchers to the underframing, and the feet.

Fig. 7. Early 17th Century walnut table with drawers, splayed straight legs and heavy wooden cross stretcher

Near akin to the "lyre" trestle type of table of figure 14, but of slightly later development, is the variety of table with pairs of straight trestle legs, shown in figures 2 and 7. Here the legs have a double splay—outwards toward the ends of the table, and still more noticeably outwards toward the sides, the double splay being a peculiarly Spanish trait. Although figure 7 has heavy underframing enclosing two drawers, the old Spanish habit of grooving and dovetailing the heavy, block-like crosspieces into the top has persisted. The top of figure 2, which is a low structure mid-way between a table and a stool in stature and characteristic of the specializing tendency in old Spanish table designing, is "framed-in" and carries a narrow band of inlay. (*Continued on p.* 76)

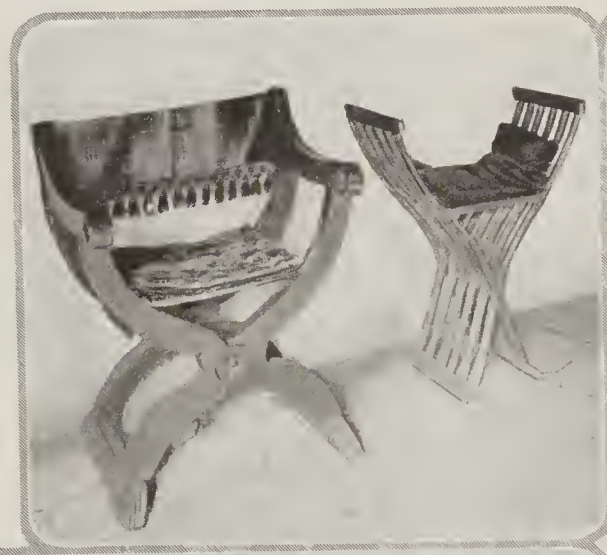


Fig. 8. Two 16th Century walnut folding chairs

Fig. 9. Early 17th Century walnut side chairs

Fig. 10. Usually known as a monastery bench. Late 16th or early 17th Century carved oak bench. Monastery benches are without arms

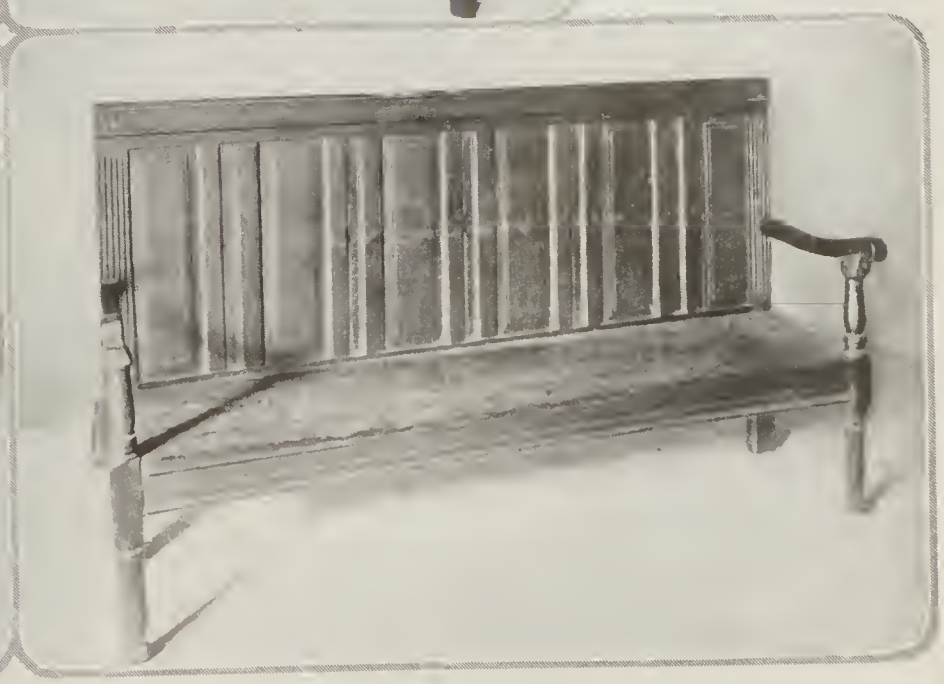


Fig. 11. A type of high-backed wall or fireside seat of the 17th Century. It bears an analogy to a contemporaneous English piece

INVITING ENTRANCES TO THE HOUSE

The entrance should crystallize the architecture. In the residence of H. P. Vaughan at Sherborn, Mass., the architecture is Cape Town Dutch, and the doorway typifies it. G. P. Fernald, architect

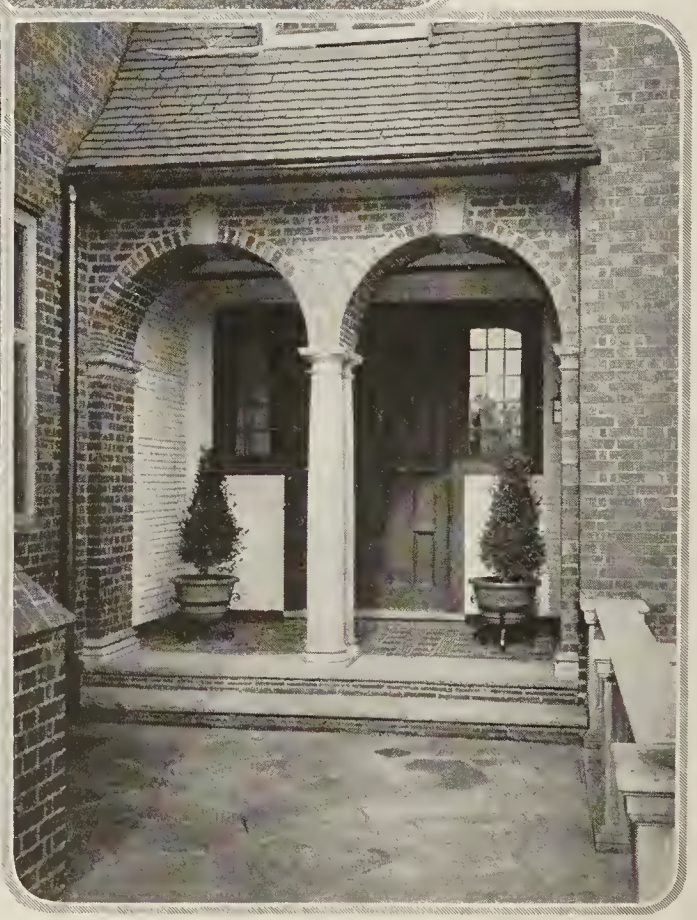
Another of the doors in the Vaughan residence is cut in the old Dutch fashion and lighted by a square panel above, giving the door an unusual interest of line and decoration. Shield panels add to the effect

For a Dutch Colonial type the Germantown hood and settles form the most pleasing and simple entrance

An overhang forms the porch roof in the residence of G. R. Morris, Charles City, Iowa, the entrance coming at one corner up a flight of brick steps

The broken pediment is a type often used successfully with a Colonial entrance porch. From the residence of W. B. Johnson, Esq., Charles City, Iowa

A hooded entrance lends protection to the door of the home of G. A. Blake, Esq., Charles City, Iowa



(Left) The half-timbered house can have a separate entrance porch, as in the residence of Mrs. C. P. Orvis at Scarsdale, N. Y. J. A. Bodker, architect

(Right) Tudor brick arches with a whitewashed brick vestibule form the entrance to the home of Gardner Steel, Esq., in Pittsburg, Pa. Louis Stevens was the architect of the house

The decorative value of a pictorial map is at once obvious when one views this map of Venice, painted by Antonio Canaletto early in the 18th Century. Courtesy of John Wanamaker

THE MAP AS A WALL DECORATION

Pictorial Maps of the Old and New Schools—Their Color Value and Decorative Interest—Various Ways in Which They May be Displayed to Advantage

COSTEN FITZ-GIBBON

THE decorative qualities of maps were more appreciated in other ages than in our own. The Romans sculptured them in marble and used them as mural embellishments in public places; and we know that the Aztecs had several monumental and decorative maps which greatly impressed the Spanish conquerors of Mexico. The mediæval cartographers and monkish illuminators imparted a highly decorative character to their maps; at a later date the old engravers and painters duly recognized the decorative claims of maps; later still, our grandmothers and great-grandmothers worked maps in the manner of samplers, on bolting cloth or satin with sundry accessory adornments, and then framed them to hang upon the wall. So much for a glimpse at precedent.

The map as a wall adornment is readily adaptable to manifold treatments and is easily suited to any style of decoration. A few architects and decorators, both in England and America, have utilized this method of wall embellishment with happy results, and other decorators to whom the writer has broached the subject have seized upon the idea with avidity, being instantaneously convinced of its applicability. A map, properly handled, may appropriately be used to fill a chimney-piece panel, as an overdoor decoration, as a central feature in a wall space, or a series of maps similarly treated might be employed as a frieze or to fill a succession of like-sized wall panels. The places in which map decorations may most suitably be displayed are halls, dining rooms, libraries or living rooms, but special conditions may well suggest their use elsewhere also.

A map of the town of Plainfield, New Jersey, recently executed by W. Lawrence Bottomley, architect, for the new Plainfield Town Hall

There are varieties in maps that most people dream not of until the subject is forced upon their notice. Quite apart from the general map of a number of countries together, or of a single country or of a special portion of some country—the sorts with which we are most commonly familiar—there are the maps of towns or cities; maps of sounds or bays, if one happens to live by the water side; maps of roads in a given district, if one is an enthusiastic motorist; maps of farms or estates which carry a peculiarly intimate and personal association; in short, a wide range of map possibilities, any one of which may be given a highly decorative presentation and lifted entirely out of the realm of the prosaic without in the least affecting its accuracy or practical utility, and any one of which may be adjusted to the hobby of its possessor.

It is a great mistake to fancy that a map must needs be an uninviting display of blobs of crude color enmeshed in a maze of criss-cross lines. Even granting that, for purposes of meticulous exactitude, a portion of the map be

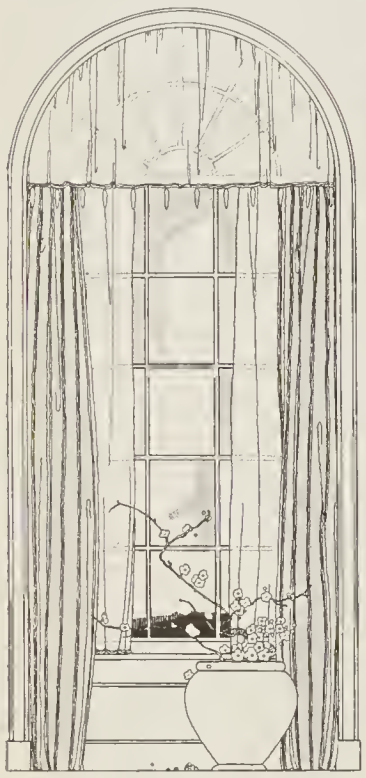
(*Continued on page* 64)

CURTAINING *the* ARCHED WINDOW

Where the window has architectural value as below, it should be curtained with a sheer fabric that will show the woodwork. The material can be hung loose from the arch and finished with crystal drops. Same material on drapes and sheer scrim for glass curtains

Northend

Where the arch has no distinctive interest or interferes with the decorative scheme of the room it can be filled with a gathered fabric. The rosette can be of the same color as the piping on the drapes. Glass curtains of net or gauze



Another curtaining for an architectural window would be the semi-draped type above

Northend

A stairs window, with such beautiful lines as that to the left, should be left entirely uncurtained

THE CARE *of* LEATHER FURNITURE

Qualities of Leather and Cautions in Using Them

W. W. BURBANK

"WHAT can I do to keep my leather furniture in good condition?" I asked the Man Who Ought To Know.

"Nothing," he said, and packed the tobacco down tight in his pipe with his big, square thumb.

I handed him the matches. "They say oil is good," I suggested.

"They say a lot of things," said he, over the flare of the match, "but mineral oil is one of the best things on earth to keep away from leather. It ruins it. And anyway, you wouldn't want to sit on an oiled chair unless you had on your overallettes," and carefully disregarding the ash tray at his elbow he painstakingly aimed the match at a flower pot four feet away. "The only thing to do with leather is to wipe it off with a damp cloth."

"But a damp cloth won't keep it from cracking, will it?" I asked with a trace of impatient superiority.

"Good quality full grain leather won't crack," he told me.

"Is that so?" said I. "Well, mine is cracking and it's genuine Spanish leather, guaranteed!"

The Man Who Ought To Know smiled wearily.

"How many hides has a cow?" he asked, irrelevantly, lovingly regarding the ugly old pipe cupped in his big right hand.

"Oh, do be sensible!" I cried.

"Listen," said the M. W. O. T. K. "A cow hide can be split into five thicknesses—or even more. Each one of those thicknesses—or I should say thinnesses—is genuine leather. Spanish is only the name of the finish—the two-toned effect. You go into a shop to buy some leather chairs. The salesman shows you some and tells you the price and you gasp—

" 'Why—I saw some downtown at X's—practically the same thing—genuine leather—for ever so much less!'

" 'Yes, madam,' says the clerk and shows you some for ever so much less.

" 'Are those genuine leather?' you ask warily.

" 'Yes, madam. An inferior grade, of course. But genuine Spanish leather—guaranteed.' But he does not guarantee the wear. He could not. However, beguiled by the gorgeous sound of 'genuine Spanish leather' you buy the chairs. *N'est-ce pas?*"

I very elaborately smoothed the ruffle on a cushion. He went on.

"The cow who supplied your chair, may Allah rest his soul, had a hide which was split, let us say, into four layers. The outside layer had the natural grain. The next two layers were what are called 'machine buffed' and the inside, which is the poorest of all, is known, euphoniously, as 'splits.'

"But the cow," continued the Man, "the expiration of whose mortal lease was responsible for the first chair the salesman showed you, looking down from the cow heaven saw that his hide was left practically in its original thickness with only, perhaps, the inside layer taken off. That chair had the full thickness,

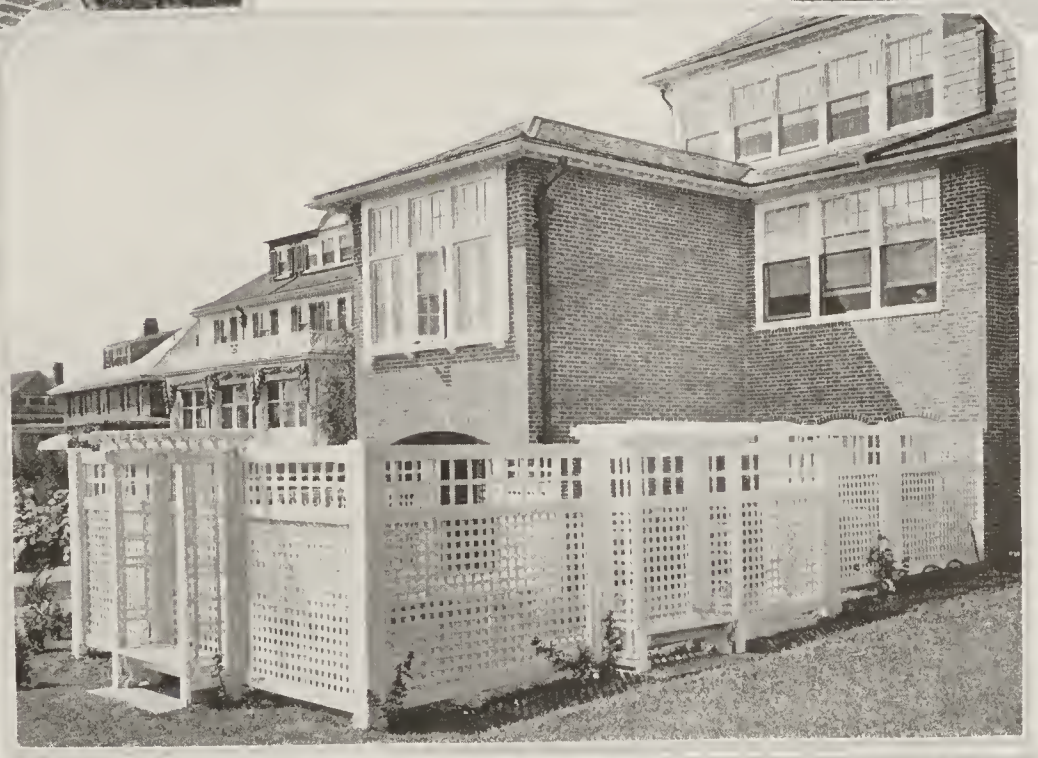
(*Continued on page* 54)

EXTERIOR LATTICE THAT ENLIVENS WALLS

Photographs by Northend

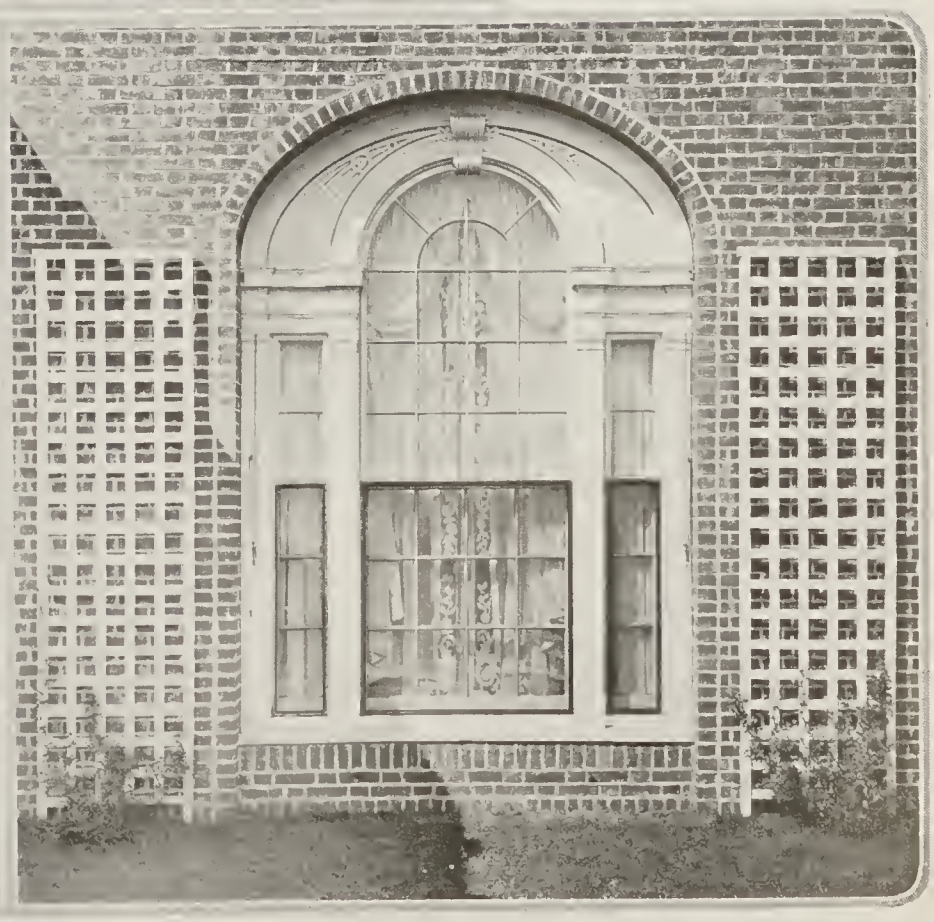
Placed around the entrance, lattice both adds a decorative note and serves the utilitarian purpose of carrying vines that will eventually cover it. The residence of Dr. S. Scofield, Douglaston, L. I. R. C. Edwards, architect

As a garden background and enclosure for the service yard lattice is excellent. The design should be carefully chosen and worked out



For formal grouping with a window the lattice should be of a special design which carries out consistently the period or decorative note of the architecture of the house

Tying up with the wood trim, the lattice that covers the pillars of this porch has pleasing decorative value. From the residence of M. J. Curran, Esq., Phillips Beach, Mass. Peare & Quiner, were the architects

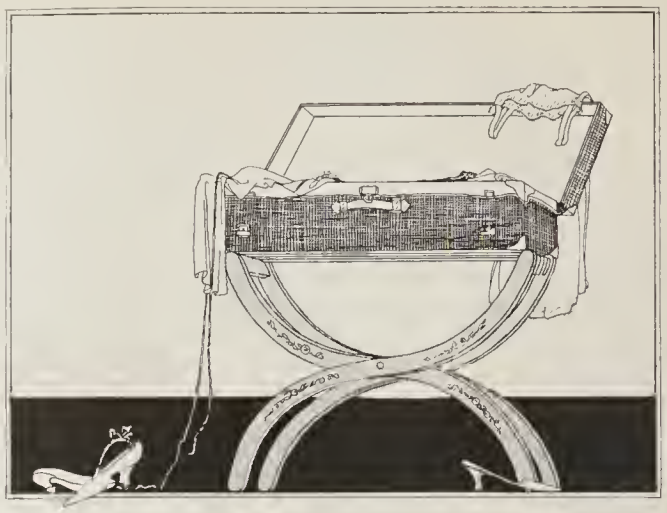


In a less public spot the lattice decoration for the window need not be so formal, as shown in the photograph below. Both examples are taken from the Curran residence

SEEN IN THE SHOPS

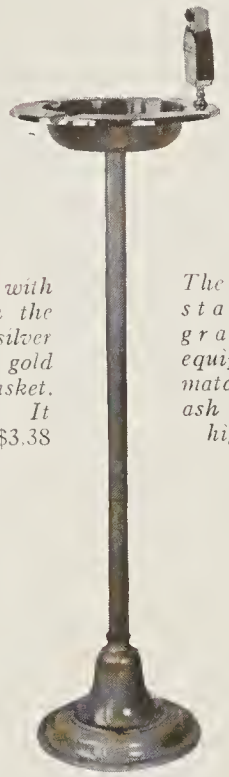
Here are two shop windows. The articles in them can be brought to your home by the simple method of purchase through the Shopping Service. For names of shops, write HOUSE & GARDEN, *19 West 44th Street, N. Y.*

There you see it folded and here you see it opened—a muffin stand. Painted soft gray with color decorations. 2½′ high, 2′ wide. $25



It folds up to be packed when traveling, this suitcase stand. Of wood in soft gray with gay decorations. 2′ high. $12.50

Picture it with flowers on the table—a silver plated, gold lined basket. 10″ high. It comes for $3.38



The smoker's stand is of gray enamel, equipped with matchbox and ash tray. 29″ high. $10

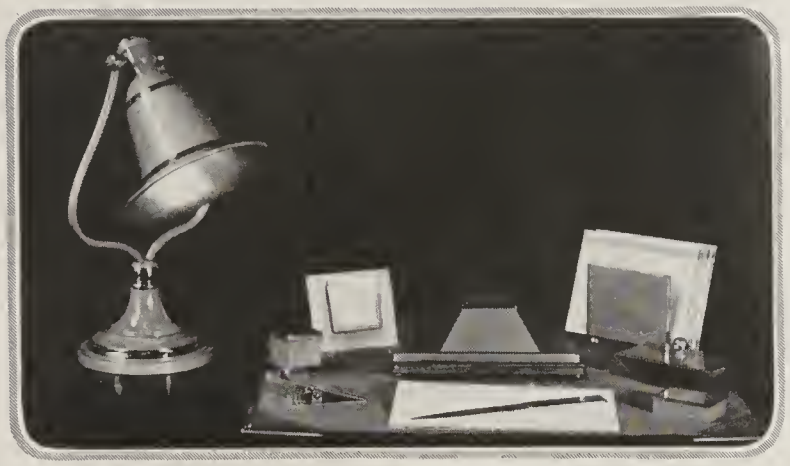
The design of this Sheraton fern stand is executed in mahogany with brass jardinière. Has an inner compartment of metal. 2½′ high. $48; *decorated in colors,* $50

Mahogany gate-leg table, with drawer. 30″ x 22″ high. $12. *Mahogany chair, 33¼″ high.* $8.50. *Green pottery vase, 10″ wide,* $2. *Green metal lamp, 11″ high, gray tinsel shade,* $10. *Runner of linen gauze and filet,* $2.50

Scrapbasket of rose and silver brocade. It may be had in blue, black and yellow. It is priced at $9.50

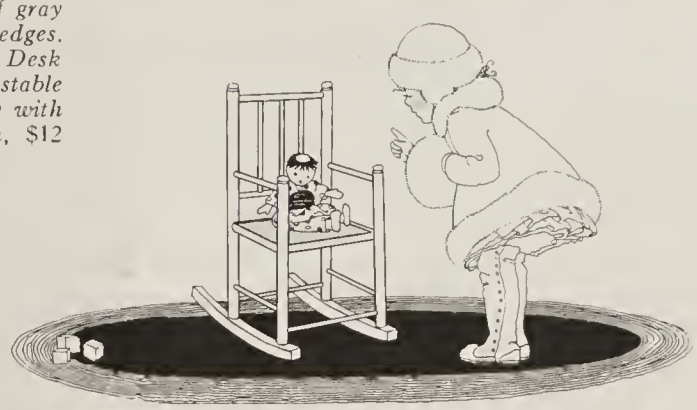
A pleasing table decoration comes in crystal with gold stripes. The centerpiece measures 9" in diameter, $7.50. Candlesticks 10" high, $7.50 the pair. Comports, measuring 6" high, $7.50 a pair

The desk set below is of hand hammered copper in bronze finish. Consists of a flexible brown silk moiré pad, 16" x 21"; lamp 13" high; pen tray, paper cutter, inkwell and rack, $25



Another desk set is of gray enamel with gilt edges. Pad, 14" x 19", $25. Desk lamp with adjustable shade in French gray with gilt bands, 14" high, $12

Colonial candlestick for the guest room 20" high, 7½" base. Hand hammered copper bronze finish, priced at $3.50



When you buy a child's chair you buy by age. This may be had in sizes from two to six years. White enameled wood, imitation leather seat. $2.50

Picture it as part of a fireside grouping; set in front of the hearth or along one side. Walnut covered with linen. Can be had upholstered in other fabrics. 16" wide, 19" high, 41" long, $27

Mahogany hall table 18" x 18" with folding top and drawer, $20. Colonial mirror is mahogany with gold urn decoration. 18" x 11", $6. Card tray in reproduction of Chelsea ware. 6" wide. $4.50

THE UNUSUAL IN DOOR STOPS

While these are antique and cannot be purchased in the shops found everywhere, they suggest some ideas for the application of other small pieces to this purpose

It was once on the bow of a gondola that plied around the canals of Venice. The gondolier parted with it for a consideration; and now it holds open a New England door

A horse done in pewter that once adorned the library of an old English residence now keeps the door. It is heavy enough for the purpose and graceful enough to be attractive

King Alfred or St. Augustine—we don't know which he is—was once put into indestructible lead. He now checks the door, and does it quite as valiantly as of old he rode

Then there is the pewter hot water bottle of our ancestors, that can be filled with sand and made to serve a goodly purpose as it stands against the country house door

A VARIETY *of* PAINT *and* STAIN FINISHES

Color Selections that will Vitalize a Room—Antiquing and Enameling—The Processes of Staining—Satisfactory Water Paints

MARY WORTHINGTON

HOW many a woman, in taking over an old city or suburban house, has to fight for the painting of the yellow oak hall and stairway? Men are different. Men hate to see natural wood painted. I presume that is on account of the fact that as boys they planed and polished and grew to find wood grains attractive. Besides, men are so single-minded that they fail to see the difference between a pretty grained piece of wood in the hand and a yellow, highly varnished piece of paneling, impudently aggressive, in the front hall. I have stood back of so many women in this fight, I know all the men's pros and all the women's cons.

All woods are not lovely, all grains are not fine, and a great deal of woodwork is very bad. The wood trim in the average and the above-average city apartment is a disgrace. A slipped hammer shows on the spongy, soft wood, the mitres do not meet, the brad holes are badly filled, the window ledges sag, baseboard and floor never are known to meet. Added to these miseries comes Friend Husband saying, "Paint not the pretty wood!"

Paint Selection

In the case of poor, modern woodwork the best solution is paint: apply several good coats, the last an egg-shell gloss. Never be persuaded into having the finish enameled except in the kitchen and bath. It cheapens a room beyond reparation. On the hall stairs, where light woodwork, especially on the hand rails, is shown, use a more glossy finish.

People are becoming more and more original in their color selection for woodwork finishes. Cream, ivory or gray used to be the gamut of colors. Happily, we are now more courageous, or perhaps more artistic. We combine cream walls with soft green woodwork, the molding being picked out with a darker shade. Or, if the room can stand a more enriched treatment, light, pale gold picks out the panels of the molding; the gold is repeated in a mirror over the mantel or the sideboard. It is thrilling to think what possibilities painted woodwork holds.

If the painter is a good artisan he can get a very rich effect by stipple antiquing the walls and woodwork. The woodwork particularly is improved by this process. The last coat of paint must be much lighter than the finished tone. On this the painter puts a thin coat of whatever tone is desired, using a brownish or grayish tone. This he stipples with a stipple brush, patting the top coat away so that the final coat is mottled or stippled. Glazing has somewhat the same effect. The woodwork is given a top coat of thin glaze of an antique tone, which is brushed into the deep grooves and wiped off the top surfaces, giving a warm, oldish tone.

In a gray room the woodwork may be elaborated with lavender. A pair of consoles may be done in lavender with clear yellow and gray as concentrated color spots. The walls and woodwork should be of the same tone when the woodwork is to be accented by a second color.

A Room in Blue-Green and Gold

I recall a revamped room that had some blue and some green furniture. The walls were kalsomined a light blue-green, a lovely watery tone taken from an over-mantel pastel of a Mediterranean seaport. The woodwork was given a deeper tone and the flat surfaces between the molding of the trim was in gold—the sun on the Italian sea! An inexpensive modern piece of foliage tapestry, which always held in its distant foliage a wonderful blue-green, was hung on the wall opposite the fireplace. Here was a room made distinctive and charming at no great expense, and with little labor. A floor lamp which by day was of soft gold, at night time showed the sea blue green, the interlining being turquoise blue that shone through the gold gauze.

The Little Yellow Hall

And there was the dull little hall that had soft yellow woodwork and an almost white wall with just a touch of yellow in it. The door panels were outlined in mulberry. Over the door a little paysanne oblong was pasted in the panel, and a dash here and there of yellow and mulberry brought out its high lights. The floor, instead of being painted in diamonds, had oblongs the same proportion as the door panels. A deep toned mulberry mat was placed before the door.

Bedroom walls can be tinted and their woodwork painted such a variety of lovely colors—soft blues and yellows and cool greens in combinations that set off mahogany and painted sets of furniture.

For the living room, unless the furniture is very delicate, browns and tans and taupes should be used. In this case the woodwork is preferably stained. Gumwood makes a beautiful side wall. Oak and walnut are both expensive and the former must be most carefully finished to avoid that Harlem-flat-dining-room look so often seen.

Walnut and Oak

A walnut side wall with the door and window trim and the over-mantel picked out with dull gold is as beautiful a finish as can be had, but it is, of course, expensive. Walnut and dull lacquered black make a distinguished combination, particularly for a library or dining room where fine black wrought iron fixtures and consoles are used. If with the black there is a tiny line of silver introduced and carried out still further on the consoles you have the foliage of silver and the top of black glass that will reflect the silver ornaments you place on top.

As to oak, if the oak is new, it can be stained a deep, rich brown and well waxed. The best plan is to go to some antique shop and buy or borrow a piece of old oak, and get the new woodwork stained to match. If the oak is the dreadful yellow variety, have the finish removed to the wood, then stain dark and wax. This is an expensive process, and very often, in a hall for example, where the wainscot reaches high up, it makes the hall too dark. In that case, paint. Shut your eyes, throw traditions to the winds, and paint such a wonderful soft ivory that from the Harlem-suburban yellow oak period you emerge triumphantly into a quasi-Georgian. Your nice chairs and consoles and mirrors will silhouette beautifully against the lightened walls. Friend Husband will acknowledge to his neighbors that he's blessed if it isn't an improvement.

Satisfactory Water Paints

The tenant whose landlord will not hear of painting the woodwork can readily overcome this difficulty. There is a water paint on the market that can be washed off to the landlord's satisfaction on leaving. While it does not dust off, it shows finger marks rather plainly. It can be redone on the exposed parts, but the tone is apt to change somewhat. It is not the ideal thing, but it is sufficiently adequate. This is a solution for those brides who have pretty furnishings but are obliged to move into an apartment where the woodwork is a constant nightmare.

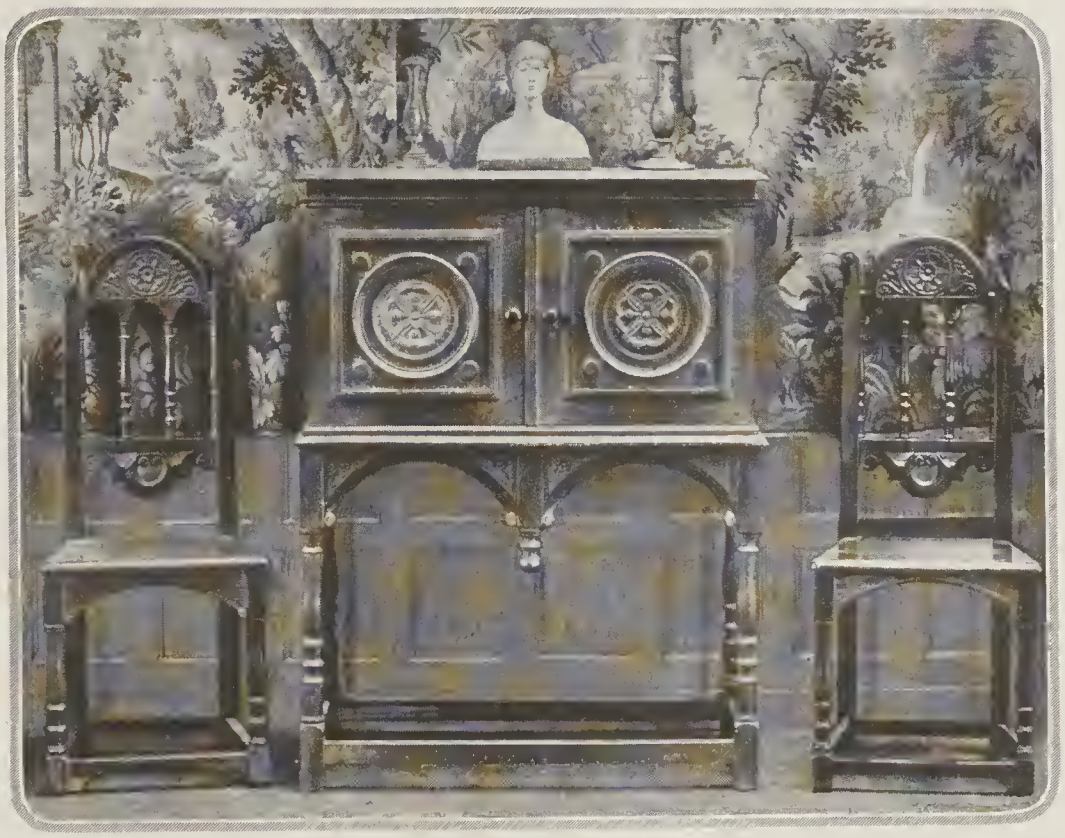
CHESTS, HUTCHES AND THE CHAIRS THAT GROUP WITH THEM

A highly decorative Italian wall cabinet, characteristic of the Italian Renaissance, is found in this modern design. An excellent choice where an antique effect is desired. 53" high, 22" wide, 46" long

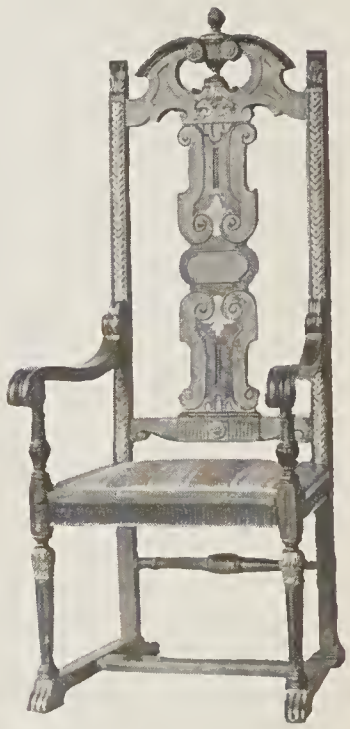
Further information, together with the names of the dealers in your locality, can be obtained by writing to the Shopping Service, House & Garden, 19 West 44th St., New York City

A hutch of truly Jacobean character throughout. The molded drawer fronts, sturdy underframing and applied turnings are all earmarks of the period. It measures 33" high, 35" long, 18" wide

For a hall grouping, to form a decorative composition with an Italian table, cassone or cabinet and with tapestry as a background, nothing is more dignified than Italian Renaissance chairs



A hall or dining room grouping is made of a cupboard and chairs. The oaken cupboard combines motifs of Renaissance Italy and England. The doors are carved with Tudor roses. The chairs are more distinctly Italian, particularly in the graceful arcade treatment of the back



These Italian Renaissance chairs are finely made of walnut with gilded and polychrome decorations characteristic of the period. They would group with many of the pieces on this page

A hall cabinet of unusual lines is in this Italian Renaissance design in walnut. Plain or with antique and polychrome. 43" high, 37" wide

A staunch oaken chest marking the transition from Gothic to Elizabethan; Gothic traits seen in the chanelled corner posts and linenfold end panels, while the "Romaine" panels with medallions bespeak the Elizabethan

The elaborate marqueterie inlay of rare woods in this William and Mary cabinet is characteristic. The pierced carving of the legs is unusual

THE WAR GARDEN DEPARTMENT

With the approach of the planting season comes the certainty that it will be the patriotic duty of each of us who can to raise his or her bit of the purely utilitarian garden crops. The war garden zeal of last season must be repeated in 1918, with that increased effectiveness which comes of greater experience on the part of the gardeners. Each month we will devote this page, as well as many others in the magazine, to attaining greater productiveness in the home garden. The practical side of raising vegetables and other food crops will be strongly emphasized. Should you wish additional information or suggestions touching your own particular war garden, we shall be more than glad to assist you. Simply state your problem clearly and in detail, enclose a self-addressed, stamped envelope for reply, and mail it to The Information Service, House & Garden, *19 West 44th Street, New York.*—Editor.

D. R. EDSON

FEBRUARY, with its winds and snows, seems a time when there is little that can be done in connection with gardening matters. The work that is undertaken this month, however, determines to a large extent the success of the whole season's gardening activities—and this is more true in 1918 than usually. Preparedness in advance is the secret of success in gardening, even in normal times when there are ample supplies of seeds and implements of all kinds which can be obtained promptly. This year, when seeds and fertilizers are short, and manufacturers are behind on their orders, preparedness assumes an even more important rôle. Make a special point, therefore, of doing all preparatory work now.

One of the most important factors in having a good garden and a garden of big yields is to get it planted early, with a good supply of all the vegetables which can be started under glass, thus cutting down the time required for the first crops to be ready for use, and permitting the sowing of succession crops and winter crops to the best advantage. If you have the facilities for starting your own plants, by all means grow them yourself; not only because this will mean a considerable saving, but because you can grow for yourself better plants, in nine cases out of ten, than if you waited until planting time to buy them. Start them early; then if you fail with the first sowing, you still have time to sow again. Moreover, we have had an earlier and harder winter this year than for several years, and the chances are that we will have a correspondingly earlier spring than we have had for several years.

The First Things to Sow

The first things to sow are cabbage, cauliflower, beets, lettuce, onions and kohlrabi. These should be sown from February until early March, according to your facilities for starting them and the climate in your locality. Follow these in two or three weeks with celery and tomatoes, egg-plant and peppers, which should be given a temperature some ten degrees higher, as they will not make satisfactory growth without abundant heat and, if once checked in their growth by too low a temperature, take a long time to get over it. The details of how to prepare the soil, sowing, watering and so forth are given on page 26.

Although this is going to be a war year, and we will need all the food we can possibly produce, there is no good reason for entirely omitting flowers from the program. The starting of a few dozen plants of the best known annuals and biennials and perennials, such as ageratum, sweet alyssum, antirrhinum, asters, coleus, cosmos, heliotrope, kochia, lobelia, marigolds, petunias, mignonette, phlox, salvias, verbenas, or zinnias will take little time and little space in addition to that required for the vegetable plants. Even if you feel that you cannot have a separate flower garden this year, there is plenty of opportunity to use these plants as borders for the vegetables, in out-of-the-way corners, and in regular beds of hardy perennials or roses. Let us still have flowers that we may combat the mailed fist and the shining sword in spirit as well as by force!

In this connection, why not have a few sweet peas this year, better than you ever had them before? The one sure way to do it is to start the plants early under glass in small paper pots. By doing this, you can afford to get the newest and the most rare varieties, for every seed may be made to count. The pots—which are packed in flats or in the greenhouse bench or in a frame—are filled with a little fine manure sifted in the bottom, over which rich, light soil is placed. The seed may be planted directly in the pots, but to make assurance doubly sure sprout them first in moist cotton or humus or sifted leaf mold in a flower pot or saucer where each individual seed can be watched. The small, round, hard seeds should be slightly notched with a sharp knife or cut with a file, care being taken not to injure the "eye". They should be watched carefully, and as each seed shows signs of coming to life, it may be put into a pot. As soon as they are well started, they should be grown quite cool, and, of course, hardened off thoroughly before being set out in the open.

Along with the flowers you start from seed, you will want new plants of such things as geraniums, begonias, Paris daisies, heliotrope, snapdragons of some particular color, and of such other things as you may have kept stock plants of through the winter. I gave suggestions last month as to how to start plants of this kind into active growth so as to get the new wood from which to make the cuttings. While old wood will not give satisfactory results, being very slow to root and to grow, wood that is too young and soft is equally unsatisfactory because it is sure to wilt or to rot in the cutting bed or saucer. A simple but reliable test of when the wood is in the proper condition to root readily is to bend it, about where you expect to take the cuttings, between the thumb and forefinger; if it is fairly brittle and snaps like a fresh string bean it is about right to use; but if it is so old and so soft that it will double up and make a bruised instead of a clean break, it is not in the right condition. New growth or sprouts, only two or three joints in length, cut away from the old branches with a bit of "heel", make good cuttings even when quite young. The cuttings, or slips, should be 2″ to 4″ long, made with a clean cut, and with lower leaves removed and those remaining, if large, cut back so as to reduce the leaf surface and evaporation. The sand in which to root the cuttings may be placed either in a bench or in a flat, or for only a few cuttings, in a bulb pan or seed pan 2″ to 3″ deep. This should be underlaid with drainage material to permit the immediate passing off of any surplus water. Put the little cuttings in, planting them to half their depth in straight rows about as close as they will go without crowding each other. Water them frequently enough to keep the soil moderately moist, but not wet. Shade for a few days from the hot sun to prevent wilting. They will begin to strike new roots in two to four weeks, when they can be potted up and begin their careers as individual plants.

The seedling flat, especially after germination, should receive plenty of warmth and light

The setting out of young tomato plants should be attended to before they become pot-bound

Reliable Seeds

Seed stocks of all kinds of vegetables were more nearly exhausted last year than ever before. Many things were cleaned out entirely, and the supplies usually carried for a year ahead had to be drawn upon. On top of this situation, last year's production in many things was below normal. And, of the seed harvested, some things did not fully mature, due to the very late, wet spring and the early fall frosts. For all these reasons, the planter will have to be on his guard against buying poor seed this year. Extra care should be taken to procure it only from the most reliable sources. Seed of your own, left over from last year, may or may not be good. The only way of being sure of your seeds, whether bought this year or saved from last, is to test them.

(*Continued on page* 66)

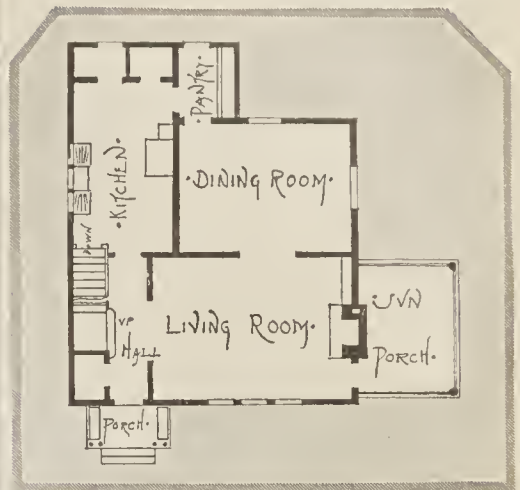
Get the hotbed ready. It is one of your most valuable aids in securing early vegetables

The clapboard house has livable possibilities and will, with foundation shrubbery, present a finely finished appearance. Kenneth L. Dalzell was the architect

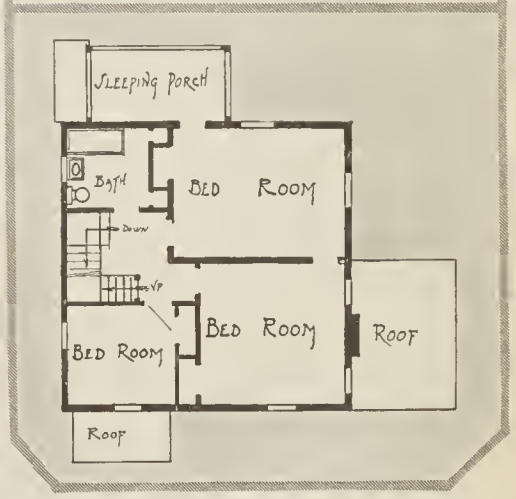
A COTTAGE *and* A LESSER COUNTRY HOUSE

Livable Designs in Clapboard and Stucco

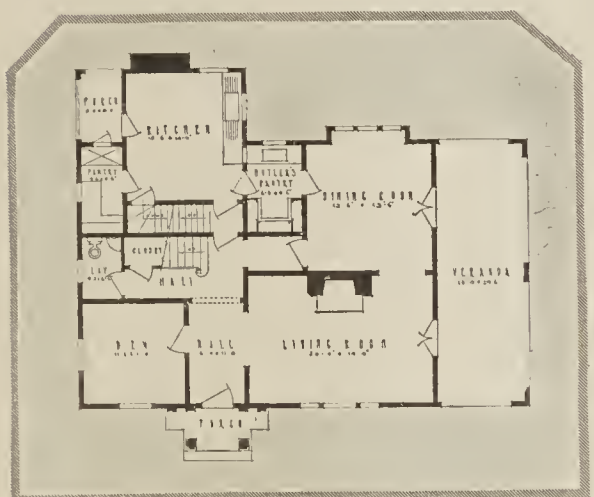
The first floor plan of the clapboard cottage has just enough rooms for a small family to live in and be comfortable



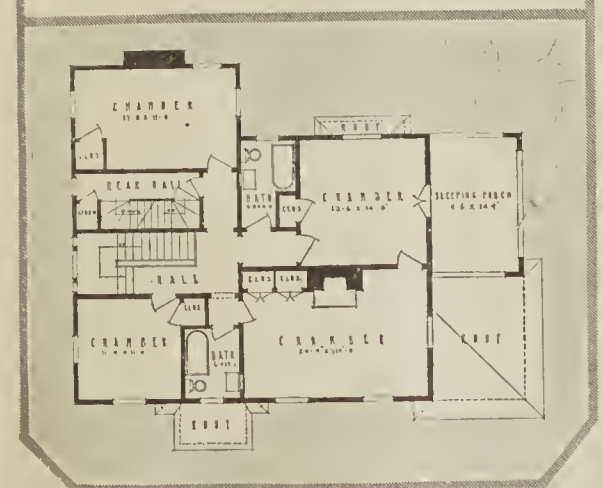
Upstairs there are three bedrooms, a bath and a sleeping porch. Each room is well proportioned and well lighted



Built on Colonial lines with modern adaptations, this suburban home furnishes all the necessary comforts. Veranda and sleeping porch add to the floor size. W. T. Marchant, architect



The first floor plan of the Colonial stucco house shows an open arrangement, with a fireplace in the living room



Two baths and four chambers on the second floor, with several more in the third, make this residence possible for a growing family

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

For tall growing, slender things stakes are needed

Greenhouse work of all sorts must be attended to promptly to avoid complications

If the floor is concrete or flagged, the hose is the best and quickest way to clean it

Inspect the roots of potted plants to remedy crowding

Transplant pot started vegetables before hardening off

This Kalendar of the gardener's labor is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

Early in the morning,
when the dawn is on the roofs,
You hear his wheels come rolling, you hear his horse's hoofs;
You hear the bottles clinking, and then he drives away;
You yawn in bed, turn over, and begin another day!

The old-time dairy maids are dear to every poet's heart—
I'd rather be the dairy man and drive a little cart,
And bustle 'round the village in the early morning blue,
And hang my reins upon a hook, as I've seen Casey do.
—Christopher Morley

SUNDAY 1. *Sun rises* 6:58 *A. M.; Sun sets* 4:57 *P. M.* February is seed sowing month in the greenhouse, hotbed and dwelling. Order now the seed pans, pots and labels; get sand, leaf mold and sifted cinders for drainage.

MONDAY 2. *Candlemas Day.* You can sow in the greenhouse now cabbage, cauliflower, celery, tomato, onions, leek, lettuce and artichoke. These plants should be grown slowly to result in stocky, healthy plants for setting out.

TUESDAY 3. There are numerous garden flowers that are greatly improved by starting now. Asters, pansies, salvia, scabiosa, ageratum, antirrhinum, begonia (tuberous rooted), celosia, heliotrope, lavatera and petunia are among them.

WEDNESDAY 4. All kinds of bedding plants that are propagated from cuttings, such as coleus, geraniums, ageratum, heliotrope, etc., should be started into growth and the cuttings taken as soon as they are large enough.

THURSDAY 5. Vegetables stored out of doors should have some attention; continued freezing weather will penetrate if extra protection is not applied. Beets, carrots, celery, turnip, parsnip, salsify and leek should be well covered.

FRIDAY 6. The different types of primula make very fine pot plants for decoration in the house. Both the obconica and Chinese sorts should be sown now in order to have good sized plants which will bloom next winter.

SATURDAY 7. Mushrooms are easy to grow. Start a bed now in your cellar or under one of the benches in the greenhouse. Fresh stable manure should be put in 12" deep. After spawning, cover with 1" of soil and keep dark.

8. There are a number of early flowering perennials such as bleeding heart, incarvillea, doronicum, etc., that can be forced in the greenhouse now. Good sized plants may be lifted, carefully potted and brought inside.

9. The tuberous rooted begonias make very showy pot plants. They are also useful as bedding plants, for they are a mass of color at all times. They should be ordered now and started slowly any time that is convenient.

10. If you have a small piece of frame that is heated, you should try some kidney potatoes. These will be ready by the end of April if started now. They are rich yellow in color and have a wonderful flavor.

11. Have you ordered your new varieties of dahlias? Get the new stock as early as you can and start them into growth in the greenhouse or window. Cuttings can be taken from them, and your supply increased.

12. If you want large flowers from your chrysanthemums, you should start the cuttings now. Take stocky cuttings, keep them cool, don't force them and don't let them get pot bound if you want first-class stock.

13. Early flowering shrubs such as lilacs, wistaria, *Deutzia gracilis,* rhododendrons, climbing roses, etc., can be forced in the greenhouse now. Well budded plants can be lifted from outside and forced in the dwelling.

14. Geraniums stored in the cellar over winter should be looked over, and if the wood is shriveling they should be moistened occasionally. Bulbs such as dahlia, canna, gladiolus, etc., should be covered with sand if too dry.

15. Don't neglect to burn all the caterpillar nests you see, also all the innocent looking cocoons you see on the ends of the fruit tree twigs. Place some suet or bones in the orchard trees to attract insectivorous birds.

16. Carnations in the greenhouse should be kept well disbudded. They ought to be sprayed weekly with a weak solution of copperdine to prevent rust. The benches should be top dressed with bone meal or sheep manure.

17. Why not use the greenhouse for an early crop of tomatoes, which if started now will fruit in May and yield abundantly until the outside crop is ready? Use forcing varieties like Carter's Sunrise, the Don, Winter Beauty.

18. Gloxinias are one of the best summer greenhouse plants. They should be started from seed now. The seeds are very small and care must be used in sowing; don't cover them, but simply press them into the surface.

19. Show me the ambitious gardener who doesn't want to grow good muskmelons. To raise them you must have melon frames, which can be built easily. The frames should be 2' square, 12" high in front, 15" at back.

20. Next to a greenhouse stands the hotbed as a friend of the garden. This is the time to start one, using plenty of good live manure thoroughly tramped down. Don't have the manure too dry, and cover it with 4" of soil.

21. You can sow in the hotbeds now all the vegetables and flower seeds recommended for sowing in the greenhouse early in the month. Sow the seeds in rows about 6" apart. Of course, they must be transplanted later.

22. *George Washington born,* 1732. The sweet pea is still our most popular annual. It should be sown now in 4" pots in the cool greenhouse or frames, three seeds to a pot, thinning out to one later on.

23. Have you made any attempt to get pea brush or bean poles for your garden? Cedar makes the best bean poles, but oak will last three years and be quite satisfactory for the purpose. Birch is the best pea brush.

24. You can spray the deciduous trees and shrubs now for San José scale. Lime salt sulphur mixture or any of the prepared miscible oils can be used. Fruit trees, roses, evonymus and other smooth bark sorts are susceptible.

25. Fruit trees can be pruned now. Bearing trees should not be cut heavily; remove all weak interior branches. Young trees should be cut hard to start a vigorous growth. Cane fruits should be reduced about one-third.

26. Climbing roses that were not pruned after flowering last summer should be attended to now, cutting out at the base any very old shoots. This should be done yearly in order to keep a supply of young, productive wood.

27. Seeds of early vegetables and flowers can be sown indoors. If you have a bay window it makes an ideal place for this work. The seeds should be sown thinly and the seedlings transplanted while they are small.

28. *Sun rises* 6:23 *A. M.; Sun sets* 5:32 *P. M.* Have you ever had a test made of your garden soil to find what elements are lacking? Your State Agricultural College will do this for you. Better write them for particulars.

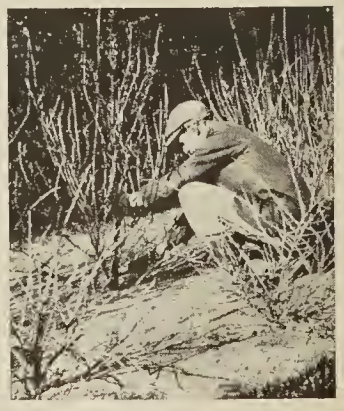
The "raise your bit" slogan should not be limited to actual work with seeds and soils; every available aid to more and better crops should be enlisted. Among the invaluable aids which practically every gardener has working with him are the birds. See to it, then, that the desirable species about your grounds—the nuthatches, woodpeckers, juncos, tree and song sparrows—do not lack food during the severe winter weather. Suet, mixed grain and sunflower seed are best.

In moving the larger tubbed plants care should be taken not to break their stalks

The undercut in pruning makes for a clean job and less injury to the bark of the tree

Old-fashioned pea brush is still a garden favorite

Do not neglect to prune currants and other cane fruits



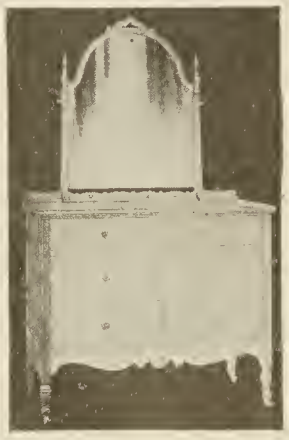
Old English Interiors,
Furniture, Fabrics,
Floor Coverings, Decorations.

W. & J. SLOANE
Fifth Ave. & 47th St.
New York City

Hathaway

THE quaint charm of this four piece Windsor Bedroom Suite is thoroughly characteristic of the furniture which discerning people so readily identify. And like all Hathaway furniture, its ownership is well within the limits of common-sense economy.

The suite is available in three different finishes—a soft two-tone ivory enamel, a delicate mauve gray, or plain mahogany—and, in any finish, the price of the four pieces illustrated is $225.



W. A. Hathaway Company
62 West 45th Street, New York

Harmony in Furniture Combinations

(*Continued from page* 28)

heavily constructed, straight lined and virile ornamented pieces of Louis XIV, the Italian and Spanish Renaissance, Gothic, Elizabethan and Jacobean and its pitiable clod of a stepson, American Mission. The mixing of these periods (except the last mentioned) requires discrimination. In these instances the purpose is contrast. A severe Italian credence can be delightfully contrasted with a Venetian painted chair of the Louis XV variety, with curved lines and soft, dull enamel finish and decorations. But a satinwood chair of Hepplewhite design does not mix with a Louis XIV chair; one is pompous and elaborate and the other refined and delicate. In combining contrasts, then, the point should be that one relies upon severity of line, the plain surface of the wood, the perfection of proportion to make itself felt; the other piece upon its gracefulness of line, its delicate decorations and the feeling of unsuspected rhythm in its turning.

Two elaborate things of too varied proportions cannot combine. Against the simple must be set the delicate, against the undecorated the decorated. Where one piece depends for its values upon the color of the wood, the other must depend on its color of pigment.

The use of painted furniture in a room cannot be too highly recommended. But by painted furniture I do not mean using peasant pieces or similar American modes in a room with delicate furniture of wood finishes; I mean the pieces of French, Italian or perhaps English design which are of graceful line and usually have carved ornamentation.

Combining Different Woods

The combinations of different woods is an everyday problem. We have on hand, for example, several pieces of mahogany, but we do not wish to create a new living room in mahogany; we're tired of mahogany, perhaps, and wish to buy new pieces. In such instances I generally advise putting the mahogany pieces upstairs in bedrooms—the ever-present Empire sofa making an excellent piece for an upstairs hall—and beginning afresh downstairs with Italian walnut, which seems to be the wood of the day, for the living room, or oak, darkly stained, well waxed and antiqued, oak of the Italian or English type. If, however, the mahogany must remain, there are two solutions: combine painted furniture, in soft greens, well antiqued, or soft deep creams and blues, not too delicate but of a tone which looks well with the mahogany. In this way we have refreshed our room by the combination. In a room with mahogany and gray walls, use some soft green painted furniture with a gray carpet and a broad striped linen of green and gray and green taffeta undercurtains. This has the chaste character of the mahogany while color and feeling have been introduced.

The other alternative is to have mahogany scraped and stained to the brown of walnut. Then supply new pieces in walnut. Have one small table or a workstand or a small chair with dull gold lines that enrich and set off the wood. Being in a small piece, they will not be too "dressy."

Oak and mahogany do not mix either in color or grain, since the textures are too varied. Walnut does not mix successfully with mahogany, but by staining it can be made to combine, since the grain is similar.

Rosewood, mahogany and a few painted pieces combine nicely. Also do black and blue lacquer. Red lacquer looks better with mahogany or oak.

The Uses of Wicker

The subject of combining wicker is quite important. Wicker is the chief inexpensive "filler in." It may be combined with any of the coarser grained woods, but it is most unsuitable with fine mahogany or any furniture of the more delicate periods. Painted furniture and wicker go well together when the former has a simple character without any period pretentions. Much has to do with the way the wicker is treated. Well enameled in very dark tones, rather compactly woven, and cushioned in velour or some plain, richly toned fabric, wicker may be combined—not ideally but adequately—with walnut or oak in a living room. Left unstained, however, upholstered in a cheap, gaudy cretonne and put into a living room, it spoils both the room and loses value itself. The chief claim for wicker is its cheapness and adaptability. Today, in its unfinished state, a porch chair; tomorrow, in its enameled glory, in the living room; next week, somewhat shabbier, in the guest room; and finally, as full of squeaks and wabbles as an old man, it finds it way up to the playroom!

The Bookplates of Book Lovers

(*Continued from page* 19)

some intimate connection with his personal development and it thus deserves to be preserved as a human document. But there have been millions of bookplates engraved and printed since the necessity for them and their vogue appeared. The provident book collector or book owner naturally had many more copies of his bookplate printed and engraved than found their way into books. It was so with the bookplates of Samuel Pepys and of Charles Dickens. Many of these have been preserved and have come into the hands of collectors and dealers in literary property. Now it is only within comparatively few years that collectors have turned their attention to collecting bookplates. The hobby, once led forth and saddled, found many an eager rider, and to-day there are hundreds of collectors in America and Europe and many important ex libris societies; moreover, a number of publications are devoted solely to the subject of bookplates and their collectors. Nearly all of our great libraries have bookplate collections. The British Museum Print Room, for instance, contains one consisting of 34,468 ex libris, the bequest of Lord Franks.

Heraldry in Design

The revival of interest in the graphic arts which made itself manifest in the 1890's led to an interest on the part of book lovers to provide themselves with bookplates of a more attractive nature than heretofore they had concerned themselves with. In Europe heraldic engraving had more or less degenerated to insipidity, and the great demand for more spirited work which was brought about by bookmen produced such engravers of bookplates as the late George W. Eve, who himself wrote: "Heraldry must be treated with the same consideration for the ordinary principles of good design that would be applied to any other species of composition. It has too frequently been the custom to regard heraldry as something of so profoundly mysterious nature that it was thought to excuse poverty of invention,

(*Continued on page* 54)

FRANK P. WHITING, Architect and Decorator

The Quaint Wall Decorations of Colonial Days

HOW beautiful and wholly charming they were! Even today, how they express the spirit of those historic times. What an appealing sense of *livability*—the very essence of Home—they create.

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This consistent regard for the highest decorative standards distinguishes ALL the designs in the Strahan line—recognized by prominent Decorators throughout America as *foremost* in both artistic value and quality.

Strahan papers and fabric effects are on sale in all the principal cities. Write to us for the name of the Decorator or Dealer in your vicinity from whom they may be obtained.

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Manufacturers of Distinctive Wall Decorations

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NEW YORK: 417 Fifth Avenue CHICAGO: 59 East Adams Street

DISTINCTIVE FURNITURE

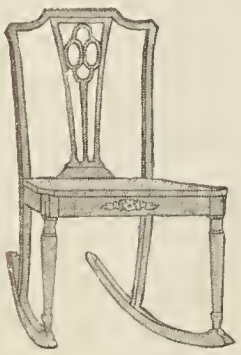
From Berkey & Gay

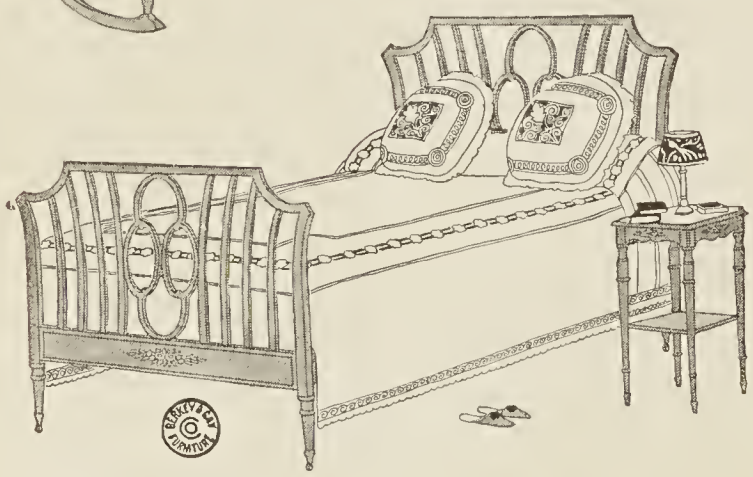
Seldom can you find enamel furniture so individual, so smart as this attractive suite from Berkey & Gay.

The interlacing ovals and graceful curves are interestingly conceived. In dark green, blue or yellow, with enlivening touches of other colors, this suite makes a gay little room where any woman would feel youthful.

Another pleasant bit of news—it is not expensive! But like every Berkey & Gay piece this furniture is so excellently made that it may be treasured for a lifetime, even for generations. The best furniture shops have Berkey & Gay Furniture. If you have any difficulty in finding it, write to us and we will gladly tell you where you can see our new styles. Berkey & Gay Furniture Company, 186 Monroe Ave., Grand Rapids, Mich.

Such a comfortable little rocking chair for you to sit in while you knit or do a bit of fine sewing





It is fun to wake up in the morning when you find yourself in a dainty and beautiful bed like this one

Our artists decorate every piece by hand

The Bookplates of Book Lovers

(*Continued from page* 52)

ignorant drawing, and incoherent composition. . . . Every form of art has peculiarities which more or less control its technique, and heraldry no less than others; but that is all. Artistic weakness is no less weak because it is heraldic."

With the revival of bookplates, booklovers who possessed them came to take an interest in exchanging copies of their own ex libris slips for copies of other bookplates that particularly interested them. That was the beginning. As some of the foremost modern artists turned their hand to bookplate designing, and as some of the most noted engravers and etchers of the day did not consider the ex libris too little for their attention, some very remarkable bookplates, truly works of art in themselves, came into being. I recall with what pleasure I regarded one by Edwin Abbey for Brander Matthews and Walter Crane's by himself, which the owners had the kindness to send me. Is it any wonder I started to collect other examples? Soon followed bookplates by Laurence Housman, Gordon Craig (Ellen Terry's gifted son), D. Y. Cameron, the famous English etcher, Max Klinger (whom the Germans regard as their greatest etcher), Aubrey Beardsley, Felix Bracquemond, Evert van Muyden, Gavarni's bookplate for the brothers De Goncourt, and so on. Before long I was discovering early American Colonial bookplates, but the fever of omnivorousness never, fortunately, threw the pursuit out of just proportions to other things. That is why I think I have always enjoyed and always will continue to enjoy my collection of bookplates of booklovers. It is eclectic in scope but contains nothing unworthy, much that is historically interesting, and so much that is intrinsically beautiful that I should miss communion with it. That, I think, is as any private collection should be.

Preserving a Collection

As bookplates take up so very little room—even thousands of them—and are easily displayed, the subject is one that has a practical side to its appeal. Then every bookplate tells its own story, and twenty bookplates represent a collection as truly as twenty thousand; so one need not think of the collecting of ex libris as a hobby beyond either one's income or one's patience. Even the prices a bookplate collector has to pay when purchasing specimens from any of the very many dealers both in America and in Europe are really insignificant as compared to the prices which collectors of other things have to pay to acquire even their "finds." Of course, extremely rare bookplates command good prices, but bookplates of even great interest usually have their prices in cents, against dollars asked for other collectable things.

The annual exhibitions of the American Bookplates Society at Columbia University, New York, and other ex libris exhibitions taking place elsewhere from time to time, are doing much to keep before the public mind the interest inherent in the bookplate and the place it steadily maintains in the affections of collector and booklover alike.

Begin the Day in a Breakfast Room

(*Continued from page* 15)

tion, perhaps, of a narrow serving table or a small built-in buffet fitted into a shallow recess below a group of diamond paned windows, and a hanging cupboard in peasant style to hold the breakfast service of English cottage china bordered with bright, old-fashioned posies. There usually is space, however, for a few of the minor decorative accessories in the way of flower boxes, bowls and wall holders of wood, pottery or painted metal, Chinese bird cages of lacquered wood resplendent with silk tassels, beads and carved ivory ornaments, or fish globes and aquaria of tinted or painted glass with ornate pedestals enriched with carving or chinoiserie, which impart just the touch of color and novelty which sometimes is needed to redeem a room from the commonplace.

The lighting fixtures, too—for there will be dark winter mornings when artificial light is necessary—may be as decorative as one chooses, and are available in designs to harmonize with every period and scheme of furnishing. Thus, to accompany Windsor or ladder-back chairs, gate-leg tables and rag rugs, excellent reproductions of Colonial sconces may be had in brass and wrought iron; or for the garden room, effective wall brackets are made in the form of enameled flower pots whence arise clusters of flower shaped electric bulbs in various colors.

Novelty a Necessity

Of course the effort to achieve novelty must not be carried to the point of freakish absurdity, although with such a wealth of material at hand it often is difficult to practice self-restraint. To make the breakfast room different from any other, to make it unconventional, to make it animated and glowing, and yet to keep it well within the bounds of artistic propriety and good taste, seems a paradoxical injunction.

However, if art, as we are told, is "the reflection of a personality," there is after all but slight danger so long as the directing spirit of the endeavor is sane and sweet. And the truant joy of experimenting with original theories of line and color, and of giving free and open expression to one's personal preferences without regard to the cut and dried conventions of decorative science, is richly worth the risk.

The Care of Leather Furniture

(*Continued from page* 42)

strength and grain of good leather in it. It will wear. You can keep it dressed up with a damp cloth and at the end of five or six years, if it begins to show signs of wear, you can send it back where you bought it. Or if they've gone out of business from trying to cater to the kind of customers who would rather go down to X's and get something not nearly as good for 'ever so much less,' why you can send it to a leather manufacturer to be refinished. It will come back looking five years younger and ready to withstand once more the ravages of Betty's feet or the attempts of Junior to convert it into a high class, exclusive sliding pond whenever Mademoiselle has her back turned.

"But there isn't any Hereafter for machine buffed leather nor for splits. They can't be refinished satisfactorily. So I should say the way to keep your leather furniture good, is to buy it good. See?"

"Yes," said I meekly, "I see."

Inside The Home And Out

MORE and more are homebuilders learning to appreciate the fact that the use of rare and expensive woods is no longer necessary in building even the most pretentious of dwellings.

More and more they are learning that no great variety of woods is essential; that, in fact, there is *one* wood perfectly adapted to every requirement of modern homebuilding, from staunch framing and durable exterior finish to the finest interior trim.

That one all-purpose wood is

Southern Pine

"The Wood of Service"

Home building with workable, durable Southern Pine is true economy, with no sacrifice of service and satisfaction. Southern Pine, most plentiful of woods, costs less than any other building material of anything like its high quality.

If you are planning home building or home remodeling, it will be well worth your while to send for the two valuable booklets, *"The Interior of Your Home" and "Beauty Plus Service in Floors."* They are free to you if you mention this magazine in your request.

Southern Pine Association

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Made from the lustrous fleece of the Angora goat, they have been for over thirty years the exclusive upholstery in the leading hotels and households of America—*practical—economical—luxurious.*

Upholstery of Chase Mohair Velvets lives through a generation of severe use—the patterns enchant with their harmonious and unique colorings—no wearing out in spots—a comfortable, sanitary covering for worth while furniture.

Chase Mohair Velvets look their best at all times, and require a minimum amount of care: fast colors and scores of shades, tapestry effects, stripes and figure designs to choose from.

Say "Chase" When Buying Upholstery

L·C·CHASE & CO·
BOSTON
NEW YORK DETROIT CHICAGO

Leaders in Manufacturing Since 1847

The Possibilities of Wall Board

(*Continued from page* 29)

are filled with fish glue or Portland cement and sandpapered and the whole on being tinted presents the unbroken appearance of a plastered wall.

The common criticism advanced against wallboard is that it buckles and bulges. The better grade boards are guaranteed against absorbing moisture and the manufacturers advise nailing them into place according to their directions. However, the best panel work is always loose, and architects usually prefer to put up panels so they can slide in the grooves of the stiles and rails. These grooves should be deeper than necessary, so the panels can pull in or push out.

Small Home Uses

For bungalows and country houses wallboard may be used to considerable advantage. There are a great many very charming small homes where it has been effectively employed throughout. A different scheme of paneling in different rooms produces a pleasing variety. For the dining room and halls there comes a grained board which gives the effect of wood panels, and there is a tiled board to be white enameled for kitchen and bathroom. The board is also used for the ceilings and it is, in addition to being warm, both clean and durable.

It is an especially attractive proposition for log bungalows up in the mountains. Exposed studding is never very inviting nor particularly clean, and the time and labor saving qualities of wallboard commend it particularly. After it is up you need not worry about leaving the house untenanted six months of the year. It will not crack from cold.

In old or made-over houses wallboard has a great many uses. It lends itself especially to the treatment of the attic where the odd angles and deep rafters give you an opportunity for making picturesque rooms. Wallboard is the simplest route to the billiard room you had often thought of having up there, or the sewing room, or the extra study for the older children.

In one home where the raw rafters were always an annoyance, the attic was transformed into a light gray enameled source of delight in this way. The rafters, as in most attics, slanted from the floor right up to a point in the roof, where they met. Two feet in from the side wall of the house a false vertical wall was built of board. The floor space cut off by this wall from the rest of the room was used as a storage space to be reached by sliding doors. This vertical wall was 4′ 6″ in height. By building it further in, you may make it 6′ high.

Above this vertical wall the board followed the slant of the rafters and was nailed directly over them. At a desirable height from the floor the board was run across parallel to the floor, making a false ceiling. The whole thing was then painted gray and enameled. An odd effect may be obtained by nailing the board in between, instead of over, the rafters, about 6″ in, making a beamed ceiling.

One clever use of wallboard was in a remodeled house where the children's bath was reached through one of the bedrooms. As the children grew older this became inconvenient. The bedroom was a large one. Part of it was walled off with wallboard, making a passageway on which both bedrooms and the bathroom opened. After the bedroom was redecorated the change was not perceptible.

The opposite was done in the case of a square passageway between two girls' bedrooms. This was given a front wall and the two bedroom doors opening into it made it a splendid accessible closet for the growing wardrobes of two growing daughters.

In the present enthusiasm for extensive canning, a preserve room becomes a necessity. It is easy to make one out of wall-board and a corner of the cellar. By enclosing one of the cellar windows this room can be kept as cool as desired.

Wallboard over a wood frame can also be used for building additional closets in rooms.

War Garden Activities in the Small Town

(*Continued from page* 36)

were stored in the best approved fashion—sweet potatoes in a warm dry place, carrots, beets and turnips in dry sand, potatoes and cabbage in a cool, dark corner, celery in trenches, French endive and rhubarb transplanted to covered pots in the cellar. Many of these women will not spend a dollar on either fruits or vegetables this whole winter! I really feel tempted to call Mr. Hoover's attention to the town.

In another small community, interest centered on gardens for the public school children. While these were conducted on home grounds, by the boys and girls themselves, seed was furnished them practically free, and a committee of the elders directed the work. A good vegetable exhibit, with suitable prizes, rounded out their efforts. The adults planted, too, as never before, and were able later to contribute liberally of their bountiful crops to the nearest army base hospital. These older gardeners also planned for a lecture on reconstruction work in the devastated districts, the proceeds realized to be applied to that purpose.

In a certain small Pennsylvania town, the women with the help of the Boy Scouts started a Garden Club Preparedness contest. War gardens covering thirty-six acres in one parcel—eleven hundred school gardens—besides three acres in a public park, were cultivated in addition to an unusual number of home gardens that were said to have increased in production at least one hundred percent over former years.

It has been interesting to note that people who went into gardening last year—whatever their success—are more enthusiastic now than ever. Even failures seemed to inspire new efforts. While in many cases the purpose at first was to reduce the cost of the family table, later even those who hired help brought their produce to the highest local price, still maintained the venture had paid. Not only were better, fresher vegetables secured for daily use, but a part of the demand on the general markets was cut off, leaving that much more for the world's supply.

With the coming year there will be greater necessity for each family to try to meet its own requirements. One of the Hoover food experts recently wrote me, "There is going to be more need for gardens this spring than ever before!" We can profit by last year's experience, by the success and failures of those around us. We can get an earlier

(*Continued on page* 58)

THE creative tendency in modern architecture is sometimes curbed by limitations in the practical use of materials.

This example of the use of Thatched "CREO-DIPT" Stained Shingles for this unusual and artistic home indicates the possibilities of using a present-day material developed in a scientific way.

"CREO-DIPT" Stained Shingles for Thatched Roof solve the architect's problem of securing artistic effects. They are stained in weather-grey, moss-green or other color desired, bent and sawed so that ordinary workmen can lay easily by following our specifications.

"CREO-DIPT" Stained Shingles are also furnished in Dixie-White, 24-inch length, for side walls.

"CREO-DIPT" Hand-Rived Cypress Shingles are another specialty for side-wall material.

And then there is the regular line of "CREO-DIPT" Stained Shingles, any color desired, standard grades for roof and side walls.

A book of "CREO-DIPT" homes for regular work and a book of "CREO-DIPT" Thatched Roofs for thatched work give many pleasing examples of interest to home builders and architects.

Working drawings of construction with standard specifications and instructions for design and construction of Thatched Roofs will be furnished on request.

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"CREO-DIPT"
Thatch Roofs

Another view of Wm B. Sheppard's Home, Cynwyd, Philadelphia. Arch Thomas B. Lippincott, Philadelphia. Thatched "CREO-DIPT" Stained Shingles used for Roof. Color, Moss-Green.

Home of Wm. B. Sheppard, Cynwyd, Philadelphia
Arch't Thomas B. Lippincott, Philadelphia
Thatched "CREO-DIPT" Stained Shingles used for roof.
Color Moss-Green

Little Trees At Little Prices For Every Purpose

FROM

Little Tree Farms

BIRTHPLACE OF LITTLE TREES THAT LIVE

Why you should buy trees and shrubs this year and why you should buy them early!

Before the war Europe supplied a large portion of the nursery stock used in America. That source of supply is now cut off. American growers have curtailed production during the past two years. Consequently there is bound to be a scarcity of planting material and prices will be correspondingly high.

Be Forehanded—Save Money

Buy little trees **now,**—plant them out for borders and edging for your vegetable garden, also in rows like vegetables and flowers. Employ the Little Tree Garden idea and set the trees out without additional labor; they will require practically no care; they will add beauty and charm to your vegetable plot, and they will be increasing in size and value all the time.

It's real economy and pleasure.

With a Little Tree Garden on your land it is always planting season with you

How many times while walking about your estate have you thought "A little blue spruce would 'brighten up' this corner" or "A few shade trees right here would be just the place to swing a hammock this hot day," or "I wish that objectionable view on my neighbor's property was screened from sight," or "A mass planting of Japanese Barberry with its bright red berries would be cheerful in the fall and early winter," or "A privet hedge is just what I need on the front of my property," etc.? With a Little Tree Garden you can carry out these small plantings with your own stock when the spirit moves.

Sample Bargain Combination for Little Tree Garden

52 PLANTS FOR $18.00

This combination is comprised of eleven very desirable species for American planting—all American-born and American-grown. Below are listed the varieties, sizes and quantities of each that make up the combination.

5	Silver (Concolor) Fir	1½ to 2	feet tall
2	Juniper; Red Cedar	2 to 3	feet tall
5	White Spruce	1 to 1½	feet tall
5	Blue (Colorado) Spruce	1 to 1½	feet tall
5	Red (Norway) Pine	1 to 1½	feet tall
5	Douglas Spruce (Fir)	1 to 1½	feet tall
5	Arborvitae (White Cedar)	1 to 1½	feet tall
5	Sugar (Rock) Maple	4 to 6	feet tall
5	Red Oak	2 to 3	feet tall
5	Japanese Barberry	1 to 1½	feet tall
5	Regel's Privet	2 to 3	feet tall
52	Plants for only $18.00		

This high quality stock has been twice transplanted and root-pruned. These prices include packing and delivery to the transportation company at Framingham, Mass.

2 of these combinations—105 plants—for $ 34.00
10 of these combinations—525 plants—for 125.00

Send for catalog today. Illustrative and instructive, listing twenty million trees for ornament, shade and forest planting.

Write for specific information.

Give your conditions and object of planting. We will advise the proper planting materials and how to have complete success.

Little Tree Farms (Near Boston)

NURSERIES OF

American Forestry Company

Division K, 15 Beacon St., Boston, Mass.

War Garden Activities in the Small Town

(*Continued from page* 56)

With a hearty get-together spirit stimulated by the local garden club there come better and more productive crops

start, for now we know just what a huge problem the country has to work out.

What a splendid thing it would be if in every town the people would pledge themselves to grow all they could, and to give their excess, either canned or dried, to relieve the needy families of our vast fighting force. What new life and vigor it would put into the men as the months drag along, to learn that their dear ones back home were thus being cared for.

The Small Tree as an Accent Point

If you analyze any pleasing landscape, be it great or small, you will discover that its attractiveness depends upon its composition, the blending of its component parts, the subordination of some elements and the emphasis of others. And invariably, I think, you will find one dominant feature which sets the whole scheme in scale and serves as a focal point from which the eye can reach out and absorb the lesser details. It may be a waterfall or a giant boulder, a lake, a house, a tree or a splash of sunlight in the woods—always it is the one object which catches the eye and accents the others.

The landscape architect knows all about these things. He knows, too, how utterly dead and meaningless is the unaccented composition—as spineless as an unpunctuated paragraph through which the reader's mind struggles aimlessly in an effort to discover what it is all about. So it comes about that skillful landscaping, be it on a small scale or a great, amateur or professional, gives full value to accent points. That trees are many times selected to serve as these points is proof of their usefulness in such a connection.

If we eliminate purely formal work from the discussion, we find that successful landscaping follows Nature's principles of arrangement. So let us consider a few natural examples of trees accenting the scheme.

First there is the skyline tree. In the North Woods it is the single pine, dominating the hill crest for miles. Through New England the rôle is filled by elm or oak, "sentineling the ridge," as Walter Prichard Eaton so aptly expresses it. South and west other species take up the task, but in every case the result is the same: a sudden tightening of the grip which the scene takes upon one's imagination.

Then there is the winter tree, which may be either in silhouette against the landscape or a background for it. The trim spires of the cedars against a snowy hillside come to mind; the last fringe of scrub oaks as you leave the woods and set out across the frozen meadows; the dark wall of spruces that hems in the lake at dusk.

Examples might be multiplied indefinitely; but as this is not an essay on Nature, I am going to mention only one more—the boundary tree, the tree that accents by setting a limit, a stopping point, to a given section of a scheme. Of such is the fringe of willows along the stream, marking it definitely apart from the sunlit meadows on either side. The aged maple or elm so often seen at farm fence corners is another case in point, though here the criticism might be made that man's convenience has been as great a causative factor as Nature's artistry.

The relation of all this to your own landscaping work is simple: you should draw upon Nature for your basic effects. Adapt, adapt, adapt. The details may be artificial to an extent, but the dominant effects and accents should be patterned on natural lines.

I could hardly over-emphasize the importance of a wise use of trees in the scheme. They serve admirably to give character to the somewhat monotonous sameness of many a shrubbery border; used in connection with a foundation planting of broad-leaved evergreens, the small conifer adds the needed contrast of line and character. As flanking accents for entrances, or to terminate boundary hedges, few growing things are equal to small or medium sized trees.

Do not think that a tree must be large in order to serve you. It is not only the exclamation point or the period that gives meaning to the written sentence—commas and colons are quite as important. In fact, I am not sure but that the small tree's value in this respect is as great as that of the larger. It is easier to obtain, and it will not always remain small, in the very nature of things.

Plan, therefore, to punctuate your landscaping with small trees—whether deciduous or evergreen, the laws of harmony and Nature must determine. Do not scatter them hit-or-miss; each must make a definite contribution to the beauty of the whole, which your own sense of fitness will have to determine. Build up the scheme carefully as you would a prize essay. If every accent and each punctuation mark is accurately placed, the finished product will read as smoothly as anything Cardinal Newman ever wrote.

Robert Stell.

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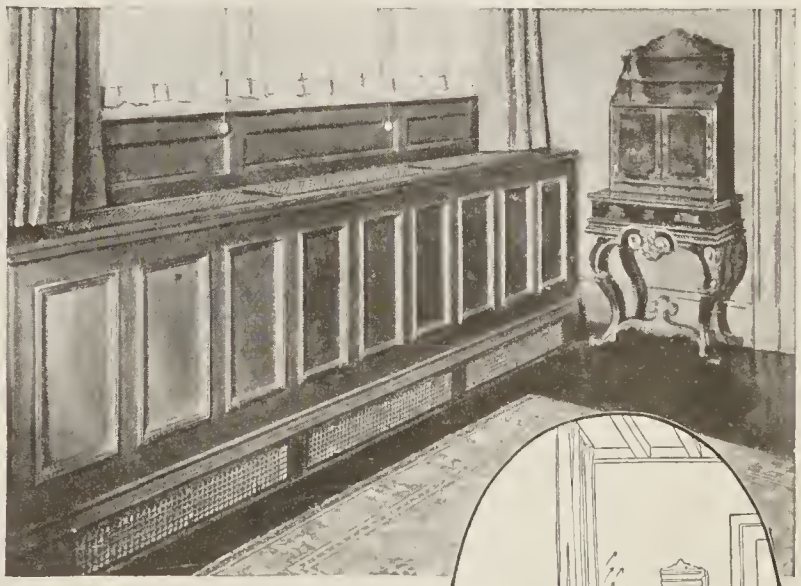

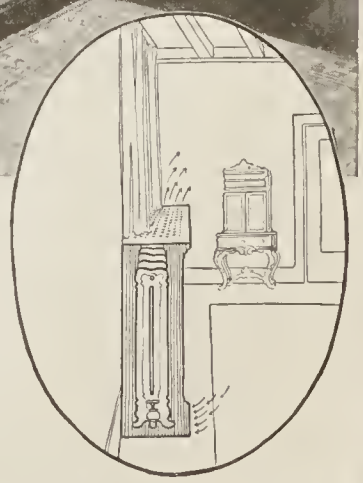

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Giving the Garden a Running Start

(*Continued from page 26*)

have ample time to mature before fall. Another is that the weaklings are discarded before the plants are put in their permanent positions; and they have such a good start that insects and dry weather have less effect on them than when they are started from seed. In starting your own plants, moreover, you know exactly what you are getting. In buying promiscuously you are taking a big chance. In last year's unprecedented demand for vegetable plants, I know of some gardeners who set out the "very thrifty pepper plants" they had obtained, only to have them develop into beautiful scarlet salvias! You may be enough of a gardener not to be taken in that way, but no gardener can tell the pedigree or even the exact variety by looking at a young plant.

Even if you have not the equipment ready now for starting your own plants, it is possible to get ready for this spring's work if you begin at once. Building a hotbed or a small greenhouse in the old-fashioned way with hammer and saw was a time consuming job, and practically out of the question for this time of the year. The first greenhouse I ever built—a little affair, 10′ x 12′, of homemade sash bars and old photographers' plates—was put up in February, but only ignorance and the enthusiasm of youth led me to do it.

With the modern ready-made and standardized construction of hotbeds and cold-frames, however, and sectional small greenhouses in complete units, the building of a frame or a small greenhouse is a matter of hours where it used to take days. A hotbed or frame against a house where heat from the cellar or the heating plant in the cellar can be utilized, can be put up very quickly. The most recent development is heated frames, having their own heating system in a separate outside compartment. They may be set up at any time, temporarily, if necessary on a layer of manure on the frozen ground.

One of your problems in starting to build frames or greenhouses at this time of the year, of course, is to get soil. Most greenhouses and commercial gardeners carry a large supply on hand, and you should have no trouble in securing the few bushels likely to be required for your needs.

Success With Seeds

What are the essentials of success in starting seeds?

The first, probably, is the personal equation. If you are willing to devote daily attention to your seeds—a few minutes a day at first, but a half hour or so, on an average, after they are started—that is the first consideration. If you are not, then it will be better to stop before you begin, and save yourself the labor and the disappointment which neglected plants will certainly bring.

The first thing to provide, after you have a place in which to start your seeds, is soil of the right kind. A very light, porous soil is necessary. Many gardeners make the mistake of using ordinary garden soil for seed starting under glass. Their assumption is that if seeds will grow in it in the garden, they should grow in it in the greenhouse or the hotbed. In the first place, a very large proportion of seeds do not grow in it in the garden, only a small proportion of the seeds sown coming up, under average conditions; and in the second place, conditions in the frames or greenhouse are very different from those outdoors. In a well prepared garden surplus water has much more of a chance to drain away than it has in a flat or a frame; and the days are longer and sunnier when planting is done in the open than during February and March. A mixture of clean garden soil and "humus," which can be bought for a dollar a bag or so, makes an excellent material in which to start seeds. A half to two-thirds of the mixture should be humus, the heavier the garden soil the more humus being required. This will give a soil not only very porous, but very light, the advantage of the latter characteristic being that it will not form a crust on the surface as ordinary soil will do. This would prevent a large percentage of the seeds from ever coming up, even though they may germinate properly. The humus-soil, on the contrary, is of such a nature that the surface cannot cohere, and as soon as the little seeds sprout they come up through it without having to "push" at all. As a result, every good seed counts, and there are no misshapen or twisted plants to be discarded. Such a soil, too, makes transplanting very much easier; the little particles of soil separate readily and cling to the roots as the plants are taken out. Furthermore, the roots are not broken as they would have to be in getting the seedlings out of a heavy soil.

The Seed-Bed

Next, there is the problem of preparing what, out of doors, we would call the "seed-bed." It is not enough just to have good soil. It must be so placed that any surplus water, which will pass readily through such a soil as described above, will drain off readily. For this, and for other reasons which will be apparent later, it is usually best to use "flats" or shallow boxes to start the seeds in, instead of putting the soil directly in the hotbed or the greenhouse bench. Large flower pots are often used, especially for the smaller quantities of seeds. The flats or seed boxes are 2″ to 3″ deep. They may be made with little trouble or expense from any light boxes of convenient size, such as those in which crackers or canned goods come, and which may be had from the grocer's for a nickel or so apiece. These, cut up into sections 2″ or so deep, and bottomed with the same material, will be what are wanted. The bottoms, however must not be tight. The dry wood will swell as soon as it becomes wet, and the joints will become nearly watertight. So to provide for the escape of any surplus water that may pass down through the soil, the bottom boards should be ½″ or so apart; or the bottom should have a number of holes bored in it.

As each of these flats will be large enough for the starting of several seedlings, you will not need many of them. But as you may also want to use them for transplanting, as described later, and as they will hold but two to six dozen plants when transplanted, you will need considerably more of them for that purpose. The flats for transplanting should be 3″ deep; and it is well to make up now all you are likely to need.

Whether the soil is put in flats, or directly in the frames or beds, it should have under it a layer of some coarse, porous material which will serve to make the drainage still more quick and certain. Small broken cinders, from which the fine ashes have been sifted, or sphagnum moss (which can be obtained from any greenhouse or general seedsman) are good for this purpose. Excelsior will do, but it has the disadvantage of being non-absorbent, while the other materials mentioned will take up and hold a large amount of water, which will go back to the soil as it is required. A layer of the drainage material about a third of the depth of the box or bench should be put in before the soil. In the hotbed, where the soil is placed over the fermenting manure, the latter, of course, takes up any surplus water passing through the soil.

Filling and Planting

In filling the flats with soil care should be taken to press it in firmly,

(*Continued on page 62*)

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Giving the Garden a Running Start

(*Continued from page* 60)

especially around the edges and at the corners. Where only a few plants are to be started, "seed-pans," which resemble sawed-off or shallow flower pots, may be used for sowing the seed, as they take up much less room than the flats. In either case, the soil after being put in, should be watered very thoroughly, so that it is moistened through to the bottom, absorbing all the water it will take up without getting soggy. The idea of this is to have, if possible, enough water to carry the seeds until after they have germinated without having to water again. If they can then be given another thorough watering on some bright morning just as they are coming through, that will carry them well on their way to a strong start without the troubles and dangers resulting from frequently wetting the surface of the seed-bed.

After watering, the soil should be left until dry enough to mark off very shallow rows on the surface, about 2″ apart. A small blunt stick, such as a dull lead pencil or an orange stick, will be handy for this purpose. Seeds such as cabbage and lettuce should be covered only about ⅛″ deep; beets may go a little deeper; fine flower seeds should be gently pressed down into the soil surface, and barely dusted over with soil, enough to cover them from sight. Of course, every kind and variety of seed planted should be carefully labeled, *as planted,* and marked with the date and the source of seed.

For several days after planting quite a high temperature may be advantageously given. Fifty to sixty degrees at night will be none too much. If there are pipes under the bench, or the flats can be placed directly over heating pipes so as to get "bottom heat," a prompt, strong germination will be greatly helped. The high temperature, of course, tends to dry the soil out quickly. This can be counteracted to a great extent by placing pieces of glass over the flats or seed-pans. These, while admitting the light, keep a mulch of moist air over the surface and retard evaporation.

Temperature and Sunlight

Once the little seedlings have come through, they will want a temperature of 45° to 55° at night. Peppers, eggplants and tomatoes, besides salvias and other tender flowers, should have at least the higher of these figures to grow rapidly, but as they usually are not planted until later this can easily be given. But a good temperature alone is not sufficient to keep them growing properly. They must grow not only fast, but strong, to make good plants.

In addition to a suitable temperature, they must have abundant sunlight. And, if started in the greenhouse, the nearer they can be kept to the glass the better. This is one reason why flats are an advantage; they can be started on the heating pipes, and then moved wherever conditions are most suitable. They must also have plenty of fresh air. Every morning, unless there is a severe storm, the sash or the ventilators should be opened enough to change the air, but any direct draft on the plants should be avoided. The temperature should be watched, and not allowed to run above 70° or 80° for any length of time. Watering should be done quite regularly, with a fine spray, so as not to knock over the little seedlings; and it should be done early on bright mornings, so that the surface will remain wet as short a time as possible.

Transplanting

Transplanting is the next step: the flats or beds are prepared as before, except that fine rotted manure should be substituted for the drainage material, or a little bone flour added to the soil. The sooner transplanting can be attended to after the second true leaf appears, the better, as the plants at once begin to make a stocky growth, and the danger of stem-rot or "damping off" is lessened. The little seedlings should be set 2″ to 3″ apart each way. The forefinger, or a small stick about the same size, is used to make the holes, and the seedlings are inserted, being covered well up the stem so they will not flop over. A small trowel, a flat, sharpened stick or an old knife should be used to get the seedlings out of the flat or bed, so as to disturb the roots as little as possible. The slightest pull will break off the fine root hairs and delay new growth after transplanting. Only the strongest seedlings should be saved.

After transplanting, each flat or section of the bed should be given a thorough watering and then kept for a week or so under the same conditions as before transplanting, except that during the middle of the day they should be protected from hot sun until the seedlings have taken root. As the growth proceeds, water must be given as often as needed, which will be with growing frequency. As soon as strongly established they can be moved to cooler quarters, or more air given. If they are growing properly they will show it in their healthy color and growth.

The last step is to "harden off" before finally transplanting to the garden. This is done by giving more and more air, and finally removing the sash altogether. The leaves will take on a darker color, or even turn purplish, and the plants may not look as luxuriant as they did before; but they will receive much less of a check when set out.

The more tender things, such as lima beans, corn and melons, which I mentioned at the beginning of this article, are not started until three or four weeks before it will be safe to put them out. They are not transplanted, but are sown directly in paper pots—which can be obtained at a very low cost—in rich compost, a few seeds to a pot. When well up, they are thinned to the two or three best plants, and gradually hardened off, so as to be ready to set out as soon as danger from frost is passed —a few days later than it would be safe to plant the seed outdoors.

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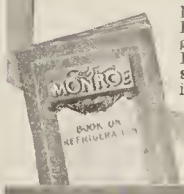

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An embroidered map of England. Courtesy of Richard Lehne

The Map as a Wall Decoration

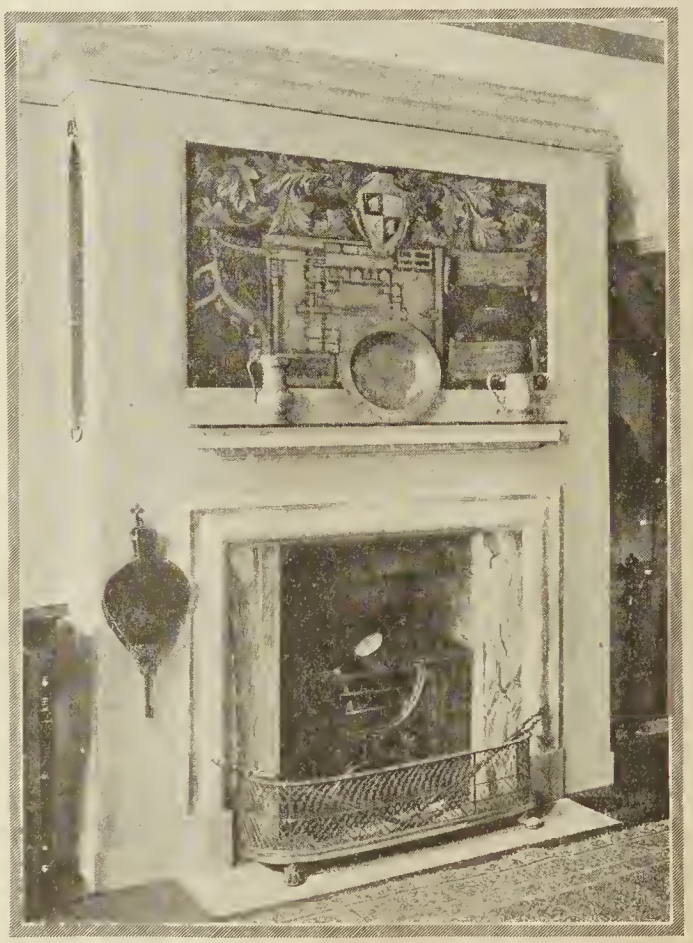
(*Continued from page* 41)

executed in the customary and scientifically prosaic manner, there is no reason why the surrounding portions cannot be treated with a freer hand. In this we may fitly take our cue from the old cartographers who punctiliously gave what the makers actually knew or required, and for the rest gave rein to their fancy. And this can be done without running to the excess of depicting the land of Prester John and peopling it with griffins, one-eyed giants and other horrid chimæras. The setting of the map may be replete with historic allusion or with allegorical or symbolic representations, and in this way stimulate the sense of imagination, a commodity of which most of us sadly need a larger share in our lives. A most sane example of just the sort of thing advocated is the map of the Town of Plainfield recently executed for the new Plainfield Town Hall. In the spandrels are historic, topographical or symbolic representations having some connection with the town or its history, while the cartouche at the bottom with the arms of New Jersey and decorative lettering, all done in mellow but rich coloring, go to make up an engaging ensemble.

A map may have quite as much suggestive value as a picture. After all, a map *is* a picture. It is the picture of a horizontal section of a landscape. Thence it is only one step to some of the old landscape wall-papers, with their curiously distorted perspective, which are in fact little more than pictorial maps. It is likewise but one transitional step to some of the quaint old views of towns or cities which, while showing groups of buildings with all their proper architectural verisimilitude, have their perspective "stood on end" so what the whole topography is visible—pictorial maps, again. In either case, no one will dispute the decorative value of such city views or of landscape paper. It is perfectly proper, indeed, to consider such city views as maps and reckon them among the possibilities of map decoration. No better example of an enlivened and decorative city map of this sort could be found than the map of Venice, shown in one of the accompanying illustrations, painted by Antonio Canaletto early in the 18th Century. Other examples in the same vein can readily be found or produced. Their value in our present connection is at once obvious.

Maps for wall decoration may be painted on canvas, illuminated on paper or vellum, carved in wood or stone or wrought in embroidery. They may be framed and hung; they may be permanently enclosed in panels, or they may be carved in position. If ready and independent invention be lacking to con-

(*Continued on page* 66)



As an overmantel decoration the map has distinct value. Here the estate map is used, over the living hall fireplace. Winter Rose, architect

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Here at Cromwell we have thousands of plants that are waiting for an opportunity to grow in your garden. The treasures of Rose-land; new and old varieties of hardy perennials, many acres of trees, shrubs and evergreens—all described and pictured in *Cromwell Gardens Handbook,* the 1918 flower book of this 46-year-old concern. Send a postal for a copy.

Cromwell Gardens
A. N. Pierson, Inc.
Box 14, *Cromwell, Conn.*

CHARLES *of* LONDON

718 FIFTH AVENUE
NEW YORK

OBJECTS OF ART
ENGLISH PERIOD FURNITURE
OLD ENGLISH INTERIORS
TAPESTRIES

London—27-29 Brook Street W.

A lighted lamp is the most conspicuous object in a room; it should be a thing of beauty in complete harmony with its surroundings.

A distinctive Chinese lamp is sure to become the center of decorative interest in any interior, and is particularly pleasing and perfectly appropriate in period rooms.

In considering the lighting of your home in a decorative sense, a visit to the Farmer collection of distinctive lamps will afford a most gratifying solution of your problem.

EDWARD I. FARMER
CHINESE ARTS AND DECORATIONS
Five West Fifty-sixth Street, NEW YORK

The Map as a Wall Decoration

(*Continued from page* 64)

trive adaptations from the precedents of the past, or if difficulties of technique interpose a serious obstacle, it is a comparatively simple matter to resort to reproductions and find numerous subjects fit for decorative enlargement in such volumes as Lelewel's "Géographie du Moyen Age", Coote's "Remarkable Maps of the XV, XVI and XVII Centuries", or Marcell's Maps of the XIV and XV Centuries, to say nothing of numerous American Colonial publications. The idea of the map's decorative value is the main thing to grasp; the means of realization will suggest themselves. And surely the idea is worth serious attention in the light of modern example supplied by architects of such strong decorative sense as Winter Rose of London, W. Lawrence Bottomley or William Delano of Delano & Aldrich, or, again, in the light of those striking achievements by Jules Guerin in the Pennsylvania Station in New York.

The War Garden Department

(*Continued from page* 48)

This is not a long or difficult task. Count out twenty-five or fifty seeds, according to size, of each variety you expect to plant, carefully label each, and test them for vitality. This may be done by placing them in moist cotton, between two pieces of blotting paper kept moist, or on pieces of old sponge kept on a saucer of water. Or if you have a considerable number of things to test, a simple way is just to take a very shallow flat, fill it with humus about 1″ deep, mark off rows, press the seed down into them, and cover with newspapers or shreds of sphagnum moss. The flat should, of course, be kept moist and in a very warm place, to produce quick germination. The seeds then can be watched easily and each one taken out as it sprouts.

Getting the Hotbeds Ready

Part of the routine work for this time of the year is to see to preparing the hotbed for starting seeds or growing early spring crops. Of course, if you have a frame that is heated by pipes or through an open window from the heating plant in the house cellar, your problem is simplified. But the majority of hotbeds are still heated with the old manure method which is, after all, very reliable and pretty satisfactory in spite of some of its inherent drawbacks in the way of work. The manure for heating the frame should be especially adapted to the purpose. Ordinary barnyard manure, such as you would buy for your garden, will not do. The heat is supplied by the fermentation of the manure, and old, well rotted manure that is "spent" is not capable of giving off this heat. Get horse manure with some straw in it from a livery stable or from a farm where the animals are being worked and fed a generous grain ration. It should be comparatively fresh, as indicated by the heat and steam, when it is taken out, and some straw mixed through it will be an advantage; but long, coarse bedding and corn stalks are undesirable. When this manure is delivered to your place—one good two-horse load will do for several frames—have it stacked up in a compact, round heap under cover. If you have leaves that you saved from last year's raking, or can get leaf mold from the woods, mix these through it—about one part to three of manure—while it is being stacked, unless there is already a generous portion of fine bedding. Within a few days, if the manure is of the right kind, the pile will begin to heat as indicated by the steam that will issue from its apex. You should then have it turned over and restacked, the outer layers being put in the center of the new heap. It may be necessary to repeat this two or three times to get the whole heap heated and steaming through and through. It is then in a condition to go into the frames. Last year's manure and soil should be removed and the hot manure packed in a layer 18″ or more in depth, firmly tramped down. The soil is replaced on top of this to the depth of 4″ or so, the sash replaced, and the whole left for several days until the thermometer goes down to 80°. It will then be ready for seed sowing.

Ordinarily it pays to order all your seeds and garden supplies early, because it saves valuable time later. This year it will be important to place all orders earlier than usual, not only for this reason, but also because you can then make sure that you get what you want. Go over your list carefully now, and order everything you will need for your garden this season.

Just to make sure that you have omitted nothing, make up your list as follows:

Fertilizers and everything else to put on or in the ground such as lime, humus, sheep manure and so forth. All of these things are bulky and most of them in very short supply. Order early with instructions for early delivery.

Tools and repairs. Even express shipments are uncertain these days; don't take any chances of not having your tools ready when you are ready to use them. Tools have gone up in price; but they will pay this year as well or better than ever before because food products and labor have gone up in proportion.

Above all, attend to any repairs you may have to make, now. Go carefully over all your tools and order at once any new parts that may be needed. With a shortage of raw materials, and orders for new machines keeping them rushed to the limit, the manufacturers naturally find less chance to give prompt repair service than formerly.

Seeds, shrubs, small fruits and fruit trees, that can either be sent by mail or as perishable goods by express, will come through more promptly; but it is only the part of wisdom to order even these things, now, for delivery when the weather is suitable.

Starting Early Vegetables

With the longer days and brighter sunshine which we will begin to get from now on, some of the vegetables which require more heat than it is convenient to give through the short dark days of winter may be started now for a spring crop under glass. These include tomatoes, cucumbers, melons, beans and cauliflower. Although all of these things are planted much more closely in the greenhouse or the frames than out of doors, both time and space are economized by starting them in pots—with the exception of beans—and getting them to good size before setting them where they will mature. For that reason the chance for growing them should be anticipated, and the pots started four to six weeks before there will be room to set them out. In the same way, every opportunity for using space in the frames should be figured out in advance, and the cooler things, such as lettuce, radishes and beets, which may have been grown in the greenhouse during the winter months, may be continued in the frames until the outdoor crops come on.

Burpee's Seeds Grow

Burpee's Sweet Peas

The Famous Dollar Box

In years past the House of Burpee, long famous as American Headquarters for Sweat Peas, has offered many collections. The Dollar Box has always been most popular; many thousands have been sold.

This year the Collection contains the world-famous Fiery Cross, The President, King White, Margaret Atlee, and sixteen others, many of them first-prize winners, together with leaflet "How to Grow Sweet Peas."

Twenty True and Tried Spencer Sweet Peas mailed to your address for **$1.00.**

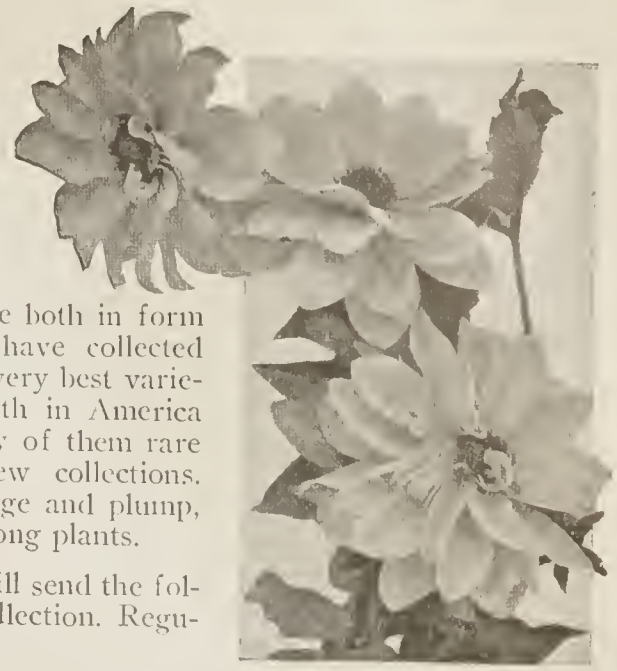
If purchased separately the above collection would cost $2.15.

Burpee's Annual for 1918
The leading American Seed Catalog

216 pages, 103 colored illustrations of Vegetable and Flower Seeds. It is mailed free to those who write for it. Write for your copy today, and mention House & Garden.

W. Atlee Burpee & Co., Philadelphia

Dahlias



These sturdy and beautiful flowers should be in every flower garden. They offer a wide range both in form and color. We have collected about 175 of the very best varieties originated both in America and Europe, many of them rare and found in few collections. Our bulbs are large and plump, and will make strong plants.

For $1.85 we will send the following splendid collection. Regular price, $2.35.

Collection A

Dreer's White—Show type; White; of beautiful form; large and fine.
D. M. Moore—Decorative type; maroon, velvety and rich. Splendid.
Jeanne Charmet—Decorative type; Violet-rose; dainty; large flowers.
A. D. Livoni—Show type; very pure beautiful rose color; remarkably free bloomer.
Yellow Colosse—Decorative type; bright yellow; large and fluffy.
Advance—Cactus type; bright red; large; free bloomer.
Countess of Lonsdale—Cactus type; Apricot; remarkably free bloomer.
King Leopold—Peony type; beautiful clear sulphur; free bloomer and good size.

Write for free catalogue

describing Iris, Gladioli, Peonies, Hardy Phlox and other plants and bulbs. It also lists all kinds of flower, field and garden seeds.

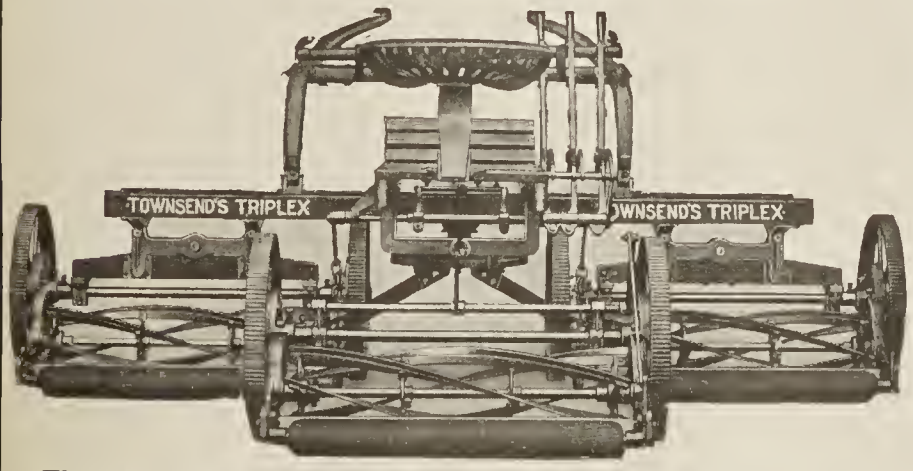
The Wing Seed Co.

Box 1327. **Mechanicsburg, Ohio**

(The House of Quality and Moderate Prices)

TOWNSEND'S TRIPLEX

The Greatest Grass-Cutter on Earth
Cuts a Swath 86 Inches Wide



Floats over the uneven ground as a ship rides the waves. One mower may be climbing a knoll, the second skimming a level and the third paring a hollow.

Drawn by one horse, and operated by one man, the TRIPLEX MOWER will mow more lawn in a day than the best motor mower ever made, cut it better, and at a fraction of the cost.

Drawn by one horse, and operated by one man, it will mow more lawn in a day than any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

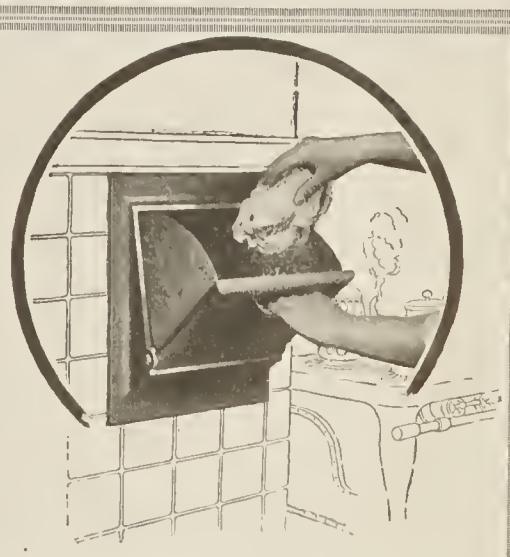
Does not smash the grass to earth and plaster it in the mud in springtime, nor crush out its life between hot rollers and hard, hot ground in summer, as does the motor mower.

The Public is warned not to purchase mowers infringing the Townsend Patent No. 1,209,519, Dec. 19th, 1916

Send for catalog illustrating all types of Townsend Lawn Mowers

S. P. TOWNSEND & CO., 17 CENTRAL AVENUE ORANGE, N. J.

ARE YOU SATISFIED?



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?

The KERNERATOR

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 to 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.

SANITARY—ECONOMICAL
CONVENIENT—ODORLESS

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Offices in all the Larger Cities

"Super-Easy" B. Altman & Co. New York Chairs-Settees Registered U. S. Patent Office

Super-Easy Chairs and Settees

"THE QUINTESSENCE OF COMFORT"

Made from the finest selected down and hair in B. Altman & Co's own workshops

The Ritz "Super-Easy" Armchair

(As supplied to the Ritz-Carlton Hotels)

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INTERIOR DECORATION AND FURNITURE

THE HOUSE OF HUBER manufactures its own furniture from rare antiques.

Furnishings for town and country homes and for individual rooms, a specialty.

No service charge. Samples submitted. Send for booklet.

H. F. HUBER & CO.

New York: 13 East 40th Street Paris: 18 Faub. Poissonniere

A Closet For Everything

(*Continued from page* 32)

In the end of the bedroom chimney breast can be built a shoe closet

and rubbers; and the other is provided with shelves for the numerous unclassified items of personal and household use which need to be kept out of sight, and yet have no special place of their own.

Service Cupboards

The service portion of the house is a marvel of convenience with scarcely an inch of waste space, and nearly every closet has been built to the measure of its contents. The small spaces at either end of the sink in the butler's pantry have been utilized in a most original manner. At the left is a tall, narrow cupboard with a lower section for table leaves, a middle one for serving trays, and upper compartment for the storage of soaps and soap powders. On the right, in the wider space necessitated by the drainboard, is a low cupboard with shelves placed only a few inches apart to hold platters, and an upper one in which is kept the glassware in everyday use. The saving of time and labor effected by placing the glasses directly on the shelves as they are washed and wiped, is obvious. Almost equally accessible is the china closet built against the upper half of the opposite wall. One half of the space beneath is devoted to the plate warmer, enclosed by slatted doors, and the other half to a series of drawers of graduated sizes which hold dish towels and table linen. Around the top of the pantry, close to the ceiling, is a row of small cupboards for the storage of odds and ends and surplus china.

Another "special purpose" closet puts to practical use an otherwise useless jog in the kitchen, and holds the carpet sweeper, mops, brooms and brushes. Against the rear wall is fastened a half-round block of wood on which is coiled the heavy hose of the stationary vacuum cleaner. The brooms hang on the side wall, with their bristles just clearing the floor.

Above the broom closet is a cupboard for the china used in the kitchen and servants' dining room.

One of the oddest closets in this lavishly closeted house is in the lavatory on the first floor at the end of the main hall. The toilet is placed beneath the stairs, and between the water tank and the sloping ceiling is a foot or so of space which has been cleverly utilized to form a little cupboard that holds extra supplies of soap, towels and paper. The door is hinged at the bottom and a chain at one end prevents it from striking against the tank.

The sewing room on the second floor is furnished with a capacious double-doored closet fitted with variously spaced drawers and shelves for sewing materials, patterns and fabrics. A sectional cutting table fits into the lower compartment on one side. Near the head of the stairs is a closet built to hold the clothes hamper and bathroom supplies, and just beyond is a roomy linen closet.

Closets for Bedrooms

Each of three bedrooms contains a clothes closet of generous capacity, high enough to allow for a hat shelf at the top, and finished inside with white enamel. The depth of the partitions not being great enough to admit of running a pole the long way of the closet, each section is provided with a short pole which runs from front to back as shown in the illustration. In the fourth or guest room the closet has been lined with cretonne to match the window draperies, and even the hat shelf and clothes pole (which in this case runs the long way of the closet) are covered with the same fabric. A unique feature is the placing of mirrors on the inside of the doors, so that when they are opened Milady may stand between them and view her costume from every angle.

A clever example of space conservation is the shoe closet in each bedroom. The disposition of shoes in the ordinary house is a vexed problem. If kept on the floor of the wardrobe, they accumulate dust and are knocked about in the process of removing and replacing garments. Shoe pockets are hard to clean, and the contents become defaced by rubbing together and also lose their shape more quickly than when set upright upon a hard surface. Special shoe closets, therefore, prolong the life of the footwear, besides promoting convenience, and here they have been ingeniously constructed in the narrow spaces at the ends of the chimney breast, each shelf being just wide enough to hold one pair of shoes comfortably.

The biggest of all—and one which makes every feminine visitor frankly envious—is the cedar closet. Few housewives aspire to anything more royal than the ownership of a cedar chest, or

(*Continued on page* 70)

A special closet for his tools is the dream of every handy man

Flowers Bring Peace

Yes, flowers bring peace of mind to the war worker. Keep sunny and sweet in spite of the stress and strain by growing "The Queen of Flowers." She will respond heartily to your care; her fragrance and marvelous color harmonies appeal to your sense of beauty, and impress you daily with the wonder of Nature's works.

Start now to plan your summer rose attractions. And let C. & J. guaranteed-to-bloom Roses help you out, with their widely-varied forms and colorings, with sorts adaptable to any climate. And especially, consider the

New Chinese "Hugonis" Rose

—the first rose to bloom in spring. Absolutely unique as regards appearance and habit of growth. The color is intense canary yellow, very bright and attractive. It is really exceptional in its abundance of bloom, and by reason of its dainty foliage. The young shoots are a rich crimson in color—an added beauty not seen in many varieties. Hardy as a daisy—suitable for lawn or planting among shrubbery. Own-root pot-plants: 2 yr. size, $1.50 each, postpaid. Larger 2-yr. plants, by express, $2.00; 3-yr., by express, $5.00. Our supply of this new beauty is limited. Order your plants at once.

1918 Floral Guide Free to You

An interesting and valuable 84-page book that will show you many new possibilities in rose-culture. Lists nearly 400 of the "Best Roses for America"—beautifully illustrated in colors. Remember all C. & J. Roses are **guaranteed to bloom.**

For **10c**, we send you our instructively illustrated 32-page booklet "How to Grow Roses", 25c return check good on your first $1 order and our 84-page Floral Guide. Send today.

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R. PYLE, Pres. A. WINTZER, V.-Pres.

Backed by 50 years' experience

FARR'S

Hardy Plant Specialties

(SIXTH EDITION)

The most complete and helpful book of hardy garden PERENNIALS, SHRUBS and TREES that I have ever issued.

SPECIALTIES FOR EARLY SPRING PLANTING

NEW FRENCH LILACS, PHILADELPHUS and DEUTZIAS
a complete collection of Lemoine's new creations.

NEW JAPANESE and ASIATIC SHRUBS
new cotoneasters, enkianthus, berberis, flowering cherries, corylopsis, etc., for the border and rock garden.

DWARF EVERGREENS
rare specimens for formal gardens, lawn groups and rock garden plantings.

PEONIES
the most complete collection of *herbaceous* and *tree peonies* in the world.

IRISES
many novelties of my own raising. (Awarded the Panama-Pacific Gold Medal.)

Perennials, phloxes, asters, delphiniums, chrysanthemums, etc., etc.

This book containing 112 pages of text, 30 full page illustrations (13 colored plates) is already in the hands of most well informed gardeners, but if you have not received it, or it has been mislaid, a copy will be sent to you promptly on request.

BERTRAND H. FARR, Wyomissing Nurseries Co.
106 Garfield Avenue Wyomissing, Penna.

PENNSYLVANIA
Quality
LAWN MOWERS

AN economical lawn mower is one which gives superior constant service and lasts.

The 1,500,000 "PENNSYLVANIA" *Quality* Lawn Mowers sold, have proved their economy.

They run easily—do not drag. The *quality* of steel in the blades keeps the edges ground by their self-sharpening device.

Sold by Hardware Dealers and Seedsmen

FREE—A booklet—"How to Care for the Lawn"—written by an authority, mailed on request.

PENNSYLVANIA LAWN MOWER WORKS
1633 N. Twenty-Third Street **Philadelphia, U. S. A.**

This trade-mark is on the handles of

"Pennsylvania"
"Pennsylvania, Jr."
"Pennsylvania Golf"
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"Continental"
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"Great American B. B."
"Shock Absorber"
"Quaker City"
"Red Cloud"
"Bellevue"
"Panama"
"Delta"
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"Pennsylvania Pony"
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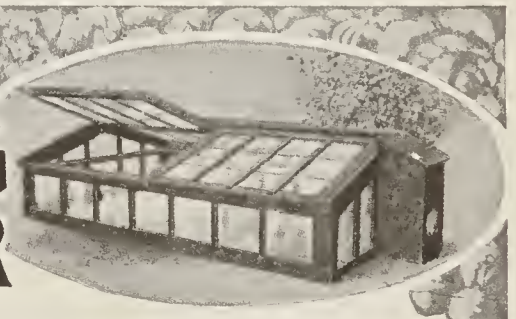
MAKE GARDENING PAY BETTER



by the use of Duo-Glazed Hotbed Sash. It starts your season earlier, gives you well grown plants when others are seeding, gets two or three crops a year, and prolongs the season into the late fall—or all winter if you want it. No garden but what can be made at least twice as productive with hotbed sash.

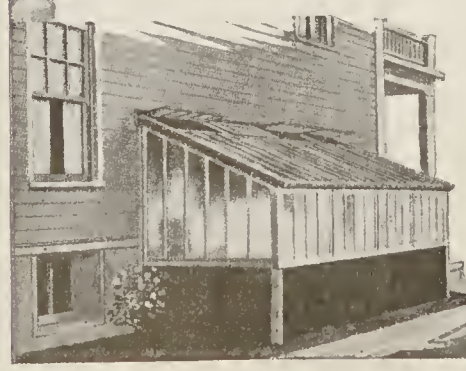
Callahan
Duo-Glazed Hotbed Sash

has many remarkable points of superiority. It's made right—extra heavy, extra well tenoned and extra strong. Its glazing is so simple it can be put up by a boy, and it can be cleaned easily and quickly. It will outlast the gardener, for it's made of cypress—the wood eternal. And it costs little. Write for the catalog on sash, with chart of planting seasons.

Better your equipment with a beautiful, sturdy and economical

Callahan Sectional Greenhouse

Can be set up in a day or two by any handy man. Built in sections, that go together perfectly. Made of the best cypress, in single or double sash. Can be added to later, or moved. Size to suit you. Perfect in every detail of construction, ventilation, heating, etc. Get the Sectional Greenhouse catalog.

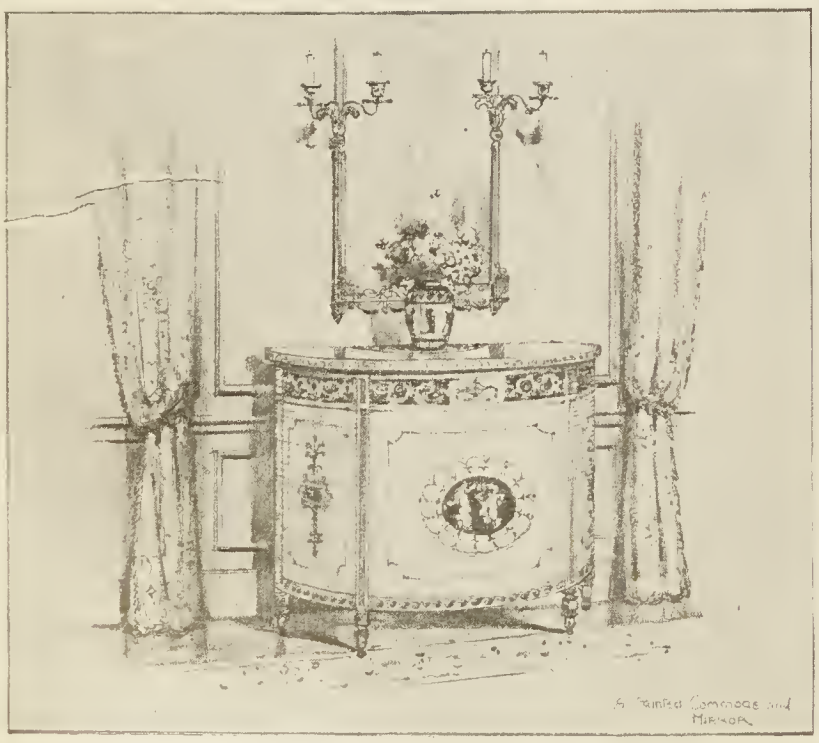


The Callahan line includes Quality Single Sash, Duo-Glazed Hotbed Sash, Garden Frames, cold or heated by oil heater; Sectional and Cut-to-Fit Greenhouses. Be sure to mention which line interests you—but make your garden more effective this year.

CALLAHAN DUO-GLAZED SASH COMPANY
143 FOURTH ST. DAYTON, O.

The Ehrich Galleries
Dealers in
Paintings by "Old Masters"
707 FIFTH AVENUE at 55th Street NEW YORK

"MISS LETTICE FINLAY" by GEORGE HENRY HARLOW



Wm. A. FRENCH & Co.
MINNEAPOLIS, MINN.
INTERIOR DECORATORS
AND MAKERS OF
FINE FURNITURE

Where the house is sufficiently supplied with closets, one should be reserved for wrapping paper and string. This "shipping room" will be appreciated

A Closet For Everything

(*Continued from page* 68)

at most a cedar-lined closet of ordinary dimensions, but here is a closet the size of a small room, roofed, walled and floored with cedar, and provided with an outside window and electric lights. Along one side extends a pole for hanging garments, and on the other are shelves for boxes and bundles. A large chest affords additional protection to fur coats laid therein at full length.

For Youngsters and Others

It is generally acknowledged that the law of orderliness should be impressed upon children at an early age, but few homes afford the necessary conditions for putting it into practice. A box or drawer of totally inadequate size is often the only receptacle provided to hold the child's little belongings, and the confusion and inconvenience which attend its use are a direct contradiction of the very principle it is designed to inculcate.

What a contrast between the overflowing box or crowded drawer and the ample storage space provided in the playroom of this house of wonderful closets! The room occupies one half of the attic and measures about 24′ by 40′. One entire wall is lined with built-in bookcases and shallow cupboards for the smaller playthings, and at either end, under the eaves, are three deep closets separated by dormers, in which are kept the larger toys and games.

Truly, there seems no reason why every member of a household that is blessed with such uncommon facilities for maintaining order should not be an ardent exponent of the gospel of "a closet for everything and everything in a closet."

The Best Purple and Lavender Flowers

(*Continued from page* 27)

lengthwise of it, making it, indeed, perhaps, nothing more than a grassy path bordered with flowers In the event of its being only this, however, I would not give it the sharp edges usually desirable where paths and borders meet; but let the growth be irregular, encroaching here and there upon the width of the path, and turning it into a little glade rather than a path.

In the triangle of the three primary colors, purple lies midway between the blue and the red; and, according as it approaches the one or the other the lighter shades become lavenders or mauves, lavender being rather more blue than red, and mauve rather more ruddy than blue. The warm purples and mauves are more desirable colors usually than the cold purples and lavenders, for the reason that they are warm. They have in them more of that quality of sunlight that pervades these colors outdoors, in the form of shadows; hence a garden devoted to these tints will be more inviting than one wherein the chilly bluish purples are in evidence.

It is, of course, possible to grade from one set of colors to the other, by means of the flowers that are on the border of each—the purely purple flowers, in whose color red and blue have

(*Continued on page* 72)

"Evergreen Bittersweet"

Beautiful 365 days in the Year

With gorgeous red berries against foliage that is green all year round, this vine beautifies the home with a thick shade in the summer, and with glowing fruit and bright leaves when other vines are bare. Evergreen Bittersweet *(Euonymus Vegetus)* climbs to a noble height in the severest climates, where English ivy can be used only as a ground cover. Two year old vines fruit freely. Planted in rows and sheared, it makes an incomparable evergreen hedge, solid and erect.

Strong Pot Plants,
50c each; $5 per doz.
$35 per 100.

Write now for latest catalog of

Hardy Plants, Trees, Shrubs, etc.

It contains a great variety of the most dependable and popular favorites in hardy plants, Roses, Peonies, Delphiniums, Evergreens, Rhododendrons. Also seeds of superlative quality. Write today.

ELLIOTT NURSERY CO.
339 Fourth Ave., Pittsburgh, Pa.

Anchor Post Fences

Every form of Wire or Iron Fence and Gate required for country homes and grounds may be obtained from us.
Low Fences to protect your hedges and keep out children and dogs; Unclimbable Fences to prevent trespassing of any kind; Special Fences for Tennis Courts, Poultry, Dogs, etc. The superior design and workmanship of Anchor Post Products is an established fact—one that is demonstrated by thousands of existing installations. The service they are giving others is proof of the service they would give you.

Catalog Describing Any Type of Fence Mailed Promptly

ANCHOR POST IRON WORKS
11 Cortlandt St. (13th Floor) NEW YORK
Philadelphia Boston Cleveland Atlanta Hartford Newark

Anchor Post Gates

Strength, correct proportion and perfection of every mechanical detail are typical of Anchor Post Fences and Gates.
In buying an Anchor Post Fence or Gate you are assured of superior workmanship because each new installation is designed to maintain the reputation for quality, that we have earned during the past twenty-five years.

Catalog Mailed Promptly Upon Request

ANCHOR POST IRON WORKS
11 Cortlandt St. (13th Floor) NEW YORK
Philadelphia Boston Cleveland Atlanta Hartford Newark

The War-Time Flower Garden

No one, who has an atom of joy, or sympathy, or love of the beautiful in his make-up, will venture to classify Flowers among the "Non-essentials". Better another meatless or wheatless day per week than Flowerless days all summer.

Resolve therefore to *"Grow Flowers as Usual"*—to grow Asters and Sweet Peas, and Cosmos, and Nasturtiums and all the other old-time favorites. Grow them for the table and living rooms to brighten somber days; grow them to give joy to the heart on festal occasions; grow them to carry messages of love and sympathy to those who are sick or sorrowful and need their cheery companionship; and grow them for inspiration, for mental relaxation, for health-giving exercise.

Heatherhome Flower Seeds

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The Best Purple and Lavender Flowers

(*Continued from page* 70)

an equal part—but save in some special instances, it is hardly worth while to go to this trouble. A scheme devoted altogether to the deep rosy purples and rising from these to the exquisite glow of rosy mauve is so beautiful that it is a pity to mar its perfection by carrying it further.

Truly Purple Flowers

The purplest flower in the world, probably, is the velvety leaved iris, in a true purple variety. Black Prince, a German iris, is one of these. *Iris pumila cyanea* is another, of smaller growth and even darker color. Amongst the Japanese species there is a variety called Shuchiukwa, which is a warm and glowing color, veined with white. A bright and lighter purple is Onigashima. This is not veined but preserves its pure color throughout. It is not as dense, however, as the Shuchiukwa.

Differing as completely from iris in every way as one flower possibly could differ from another, the hardy asters—some of these are the Michaelmas daisies of folk speech—alone might furnish material for planting a purple garden, and one moreover that would be in bloom perpetually from May to October. Here is a plant whose merits have not gained the recognition they deserve, and I would very seriously call attention to the opportunities they present. Beginning in May, the dwarf Alpine species (*Aster alpinus*) which may be used as an edging anywhere, though it is distinctly a rock plant and very useful in rockeries or in rocky places, opens the hardy aster season with flowers that are almost over the line into the blue-purple class. This is a low growing species usually reaching only 6″ to 8″. Larger flowered is *Aster alpinus nixe,* a variety which has lately been introduced. Following this comes *Aster sub-cœruleus,* lifting aloft from a tuft of leaves flowers of exceptional size and texture, on bare stems 1′ high, in June and July.

These are representatives of the dwarf Alpine class. Next there are the summer flowering asters, of which *Aster amellus preziosa* is the deepest in color, a fine and lively shade of purple. These blossom in July and run over into August. *Aster acris* has lighter colored flowers, while *Aster amellus* (Beauty of Rondsdorf) is an exquisite shade of mauve, warm and glowing.

Michaelmas Daisies

Next come the true Michaelmas daisies (*Aster Novæ-Angliæ* leading the procession) with their delightful, bright purple flowers waving as high as one's shoulder. Nearly all of these asters are from 4′ to 5′ high. *Aster formosissimus* is lighter and also bright, but not quite so tall, being usually only about 3′. *Aster Curtisi* is another three-footer of a pale shade of lavender, blossoming a little earlier than the others, and so bridging the barely possible little gap between the summer flowering kinds and the Michaelmas daisies. These are expected to bloom during September and October; but the variety just mentioned is forehanded and starts in August, continuing through September. Another that begins in August but does not leave off quite so soon is the splendid *Aster Novii-Belgii* Climax, a new variety growing as high as 5′, and forming a very strong and fine bushy plant. The flowers are most abundant, lavender in color and usually considerably more than 1″ in diameter.

Last of all to flower is the *Aster grandiflorus,* familiar to many who do not know the others, and one of the finest of all. Its flowers are dark in color and large—sometimes 2″ across. This blossoms in October and November and is one of the smaller kinds, growing usually only about 2′ high.

One might have a purple garden just of these alone, and run the whole gamut of color as well as of period of bloom and height; and there are few flowers more satisfactory both as to hardiness and ease of culture. Get acquainted with them, if you do not already know them. There are other colors—that is, there are real blues, and a rose, and white, of course; so they are candidates for favor if you are not confining yourself to purple.

Campanulas and Others

Among the campanulas there is the sort known as Coventry bells, which is *Campanula trachelium.* It offers perhaps as clear a purple as anything you may choose. This is a sturdy growth, 3′ in height, with spikes of bloom in June and July. It is a perennial, which the Canterbury bells are not. The so-called blue spirea (*Caryopteris mastacanthus*) is another lavender flower of peculiar beauty; and as it blossoms from September until frost stops it, it is especially desirable. Its height is usually 3′; and its blossoms are borne all the length of the branches, making it a mass of the color. The perennial cornflower, which is an all-summer bloomer, is one of the most desirable forms of this well beloved plant; and although it does seem that cornflowers ought never to be anything but blue, this variety is its own excuse for being in a purple garden.

I do shrink from naming the larkspurs as possible candidates for a place in this color scheme; for even more than with the cornflower does it seem that blue is the one true color for them to be. But I would be doing the purple gardener a very great injustice if I did not give him the opportunity to have such a plant as *Delphinium* Queen Wilhelmina in his picture. It has large flowers, and they are of that exquisite warm color that flushes the sky during certain sunsets—blue overlaid with a rosy-mauve. For one of the remote masses in a purple garden, I think there is nothing as fine.

Funkia and Hollyhock

Several of the plantain lilies show traces of purple or violet, and *Funkia fortunei gigantea* is distinctly lavender in color. As the foliage of funkias is decorative and well adapted to edging, these are worth considering for such a position. This variety grows about 2½′ high, blossoms in July, and has very large and attractive foliage. Either in a clump or as a long continuous line edging a mixed border, it is good.

No one ever thinks of a hollyhock as purple—or even near purple, I suppose. But there is a double maroon which is so deep and vinous that it is decidedly an acquisition to the purple color scheme when used just as a single clump, in the foreground. This color is one of the most beautiful hollyhocks; and the hollyhock is one of the few flowers that carries this color successfully.

Blazing Star and Phloxes

The native "blazing star" or "gay feather" is another thing not often used, but which should be in the purple garden if nowhere else. The flowers are very tiny, set along a very stubby yet long and slender spike. The top ones open first, and thus it is always a top-heavy looking spike; though I would not be understood, from this, to mean that it is clumsy. It blossoms in July and August, and rejoices in the name of *Liatris. Liatris pycnostachya* has light, warm purple flowers and is all of 5′ high, while *Liatris scariosa* has flowers of a dark and rich shade, and is 1′ or

(*Continued on page* 74)

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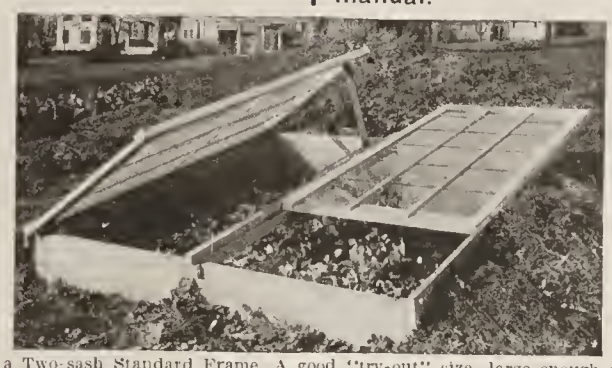

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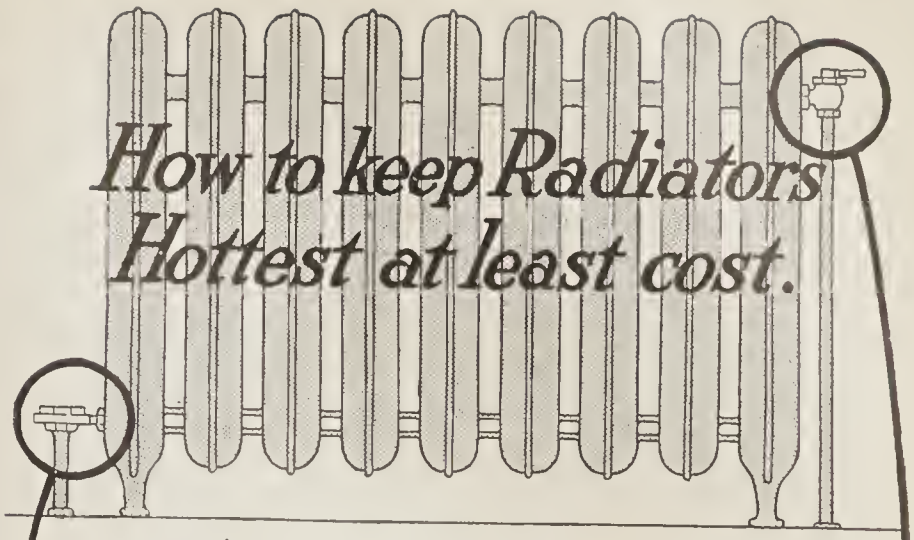

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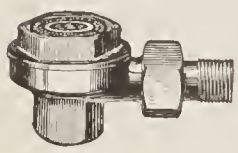

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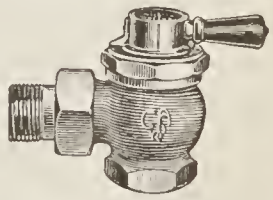

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The Best Purple and Lavender Flowers

(*Continued from page 72*)

more less imposing. Either or both are good.

It would be worth while to have a garden devoted to purple flowers if for no other purpose than to indulge oneself in the phloxes that run to this shade, and so must be kept rigidly separated from the rest of their family that run in the opposite color direction. Nothing in the world is more awful than a phlox planting showing both; and few things are more awful than the varieties of phlox in purple when seen in combination with anything else. Yet they are too beautiful to be omitted altogether; so what is there to do but have a purple garden for them alone?

One of the most brilliant is B. Comte—a royal purple; von Hochber is another, a vinous crimson-purple; Mme. Paul Dutrie is one of the loveliest of the lighter colors, an orchid shade of mauve; Obergartner Wittig is considered the best of the maroon or magenta color; La Vague is purest mauve. These are all of the midsummer flowering class. Earlier to bloom is *Phlox suffruticosa,* of which Hercules is the mauve or lilac example.

In the comparatively new race of phloxes which has been named *Phlox Arendsi,* which blooms from the end of May through June and well to the end of July, there are Amanda, only 1′ high, which has lilac flowers with a touch of darker color at their centers; and Charlotte, taller by 6″, with large, pale lavender flowers that are warmed with an overlay of pink. And then there is the charming little creeping phlox that blooms in early spring, which has a lavender or lilac variety—*Phlox subulata lilacina.* This is not to be confounded with the rather painful rose-purple of this plant usually seen. For some reason or other there are few more objectionable things than this, although it is a color that in other flowers very often has great charm.

For early spring *Primula cœrulea* provides a deep shade of purple that is refreshing and lovely. Its flowers are large, too, for a primrose, and it blossoms abundantly. Scabiosas bloom from June to September, one variety (*Scabiosa caucasica*) alone doing this. This is a soft and delicate shade of lavender, suitable for the middle distance, growing about 18″ high. *Scabiosa Japonica* blooms from July to September, is taller—about 2′ high usually—and had flowers a little more inclined to blue.

One of the splendid midsummer purple flowers is the so-called crimson meadow sweet (*Spiræa palmata*) which has flowers a little more inclined to blue. its purple-crimson flowers. It is a luxuriant 3′ thing, and is in bloom through June and July. Under no circumstances omit this.

Good Native Flowers

Happily the Stokes' aster is lavender—for it is one of the finest flowers we have quite apart from color. Moreover, it is also a native; and I must confess to a partiality for native material. There is a white variety, too, but the lavender is *Stokesia cyanea.* From June until September this is covered with flowers. Its height is about 1½′, and it will grow almost anywhere. Use it singly if you have small space; or, in large masses if you can.

Meadow rue is another native plant of great charm; usually it is the white form that is planted in flower gardens. Try the rose-purple *Thalictrum aquilegifolium atropurpureum* in the purple garden, in at least one good sized clump. It is from 2′ to 3′ high, and blossoms from May to July.

Last but not least—and first in point of blooming time—is the lovely trillium, the "wake robin" of common speech. It is *Trillium erectum,* not as showy as the great white wood-lily, but making lovely spots of color in early spring, under the shade of trees or high growing shrubs.

Although there are several early blooming things in this color, I have always been struck by the fact that a large percentage of the purple flowers come during the middle of summer and early in autumn. So while all-summer bloom is possible in such a garden, it is also possible to make it distinctly a garden of late summer display. A consideration of this factor of time of bloom often helps in selecting the plants, when otherwise the resources are bewildering.

My own preference would lead me to choose above all others, the trillium, the iris, the hardy asters, the hollyhock mentioned, the phloxes, the spirea, the Stokes' aster or Stokesia, and the meadow rue; and if I were limited to six different things instead of eight, I should cut down by eliminating the hollyhock and rue.

A CORRECTION

Through an omission, the name of the Myer Studio was not mentioned in connection with the article on "Persian Motifs in Furniture" in the January number. The examples of Persian work illustrating the article were from the Myer Studio, and were shown by courtesy of that studio.

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DU PONT

Spanish Tables and Seating Furniture of the 16th and 17th Centuries

(*Continued from page* 39)

The wrought iron braces from stretchers to underframing and the shaping of the under side of the stretchers are distinctively Spanish.

The small round-topped folding table, with a single "gate" or extension leg, shown in figure 12, may be regarded as representing in itself two families of early Spanish tables—the "gate" table of well-known form, which usually had an oval or an approximately oval top, and the folding table, which could be folded up quite flat and leaned or stood against the wall. As a folding table, figure 12, with its long gate and a symmetrically placed pair of legs, exemplifies one of sundry ingenious methods of stowing away small occasional tables. The fully developed gate table, so familiar to us through our own British and American members of the genus, needs no especial comment except to note that in the Spanish pieces of this type the baluster-turned legs at the ends of the "gates," which swing outward to support the opened leaves, are frequently cut vertically in half to fit against corresponding half legs which are stationary and support the corners of the body of the table. In other words, when the leaves are dropped the table stands upon four whole legs; when the leaves are extended, the table stands upon eight half legs.

Small tables with three-sided tops for the corners of rooms, designed to fit in the angle where two walls meet, really constitute a part of the wall furniture, as do also the long-legged stands or narrow tables meant for *papelera* supports. Among tables not specifically intended for wall use there was abundant diversity in heights, dimensions, contour and methods of structure to ensure 16th and 17th Century Spanish rooms an adequate provision in this respect for all possible requirements. A detailed discussion might easily be carried to great length but the well-defined types already noted will suffice to convey a comprehensive idea of the subject which personal observation will readily supplement.

Chairs and Benches

The earliest types of seating furniture shown in the accompanying illustrations are the chairs appearing as figure 8 and are sometimes fancifully styled, when speaking of the correspondent Italian forms, "Dantesca" and "Savonarola," though why the names of two great Florentines should be dragged into mobiliary nomenclature or why one chair should be given an adjectival and the other a substantive appellation no sufficient reason appears. Both are built upon the folding or collapsible principle and are thus reminiscent of the period when chairs were exceedingly few in number and had to be moved from place to place. Altogether more desirable from the points of view of both design and personal comfort is the type of chair shown in figure 6, somewhat later, in point of stylistic development, than the two preceding examples.. The highly ornate stretcher between the front legs, although found to some extent in contemporary Italian chairs of closely related type, is strongly characteristic of Spanish chair design, as will be seen by other examples illustrated. The plain green velvet of the seat and back affords an admirable foil for the brass-headed nails.

Fig. 12. Small, round 17th Century folding table

Characteristic Walnut Pieces

Still more eloquent of its nationality in design and craftsmanship is figure 15, a carved walnut chair of about the same date. Although, as in the case of this specimen, runner feet supporting pairs of legs were occasionally employed for Spanish chairs, they were not nearly so common in Spain as they were in Italy. In every other respect figure 15 is typically Spanish—the broad front stretcher carved with *motifs* that only an Iberian craftsman would have used, the arcaded back with carved spindles, the toprail and crossrail carved in a manner quite as characteristically Spanish as the stretcher and, finally, the backposts with herringbone panels.

One important phase of old Spanish seating furniture is faithfully represented by the two early 17th Century walnut side chairs shown in figure 9. The very simple but also effective chip or gouge carving which both chairs exhibit on legs, backposts, toprails, crossrails, seat rails and elsewhere was a favorite decorative device extensively used in all sorts of places and in every manner of combina-

(*Cont. on page* 78)

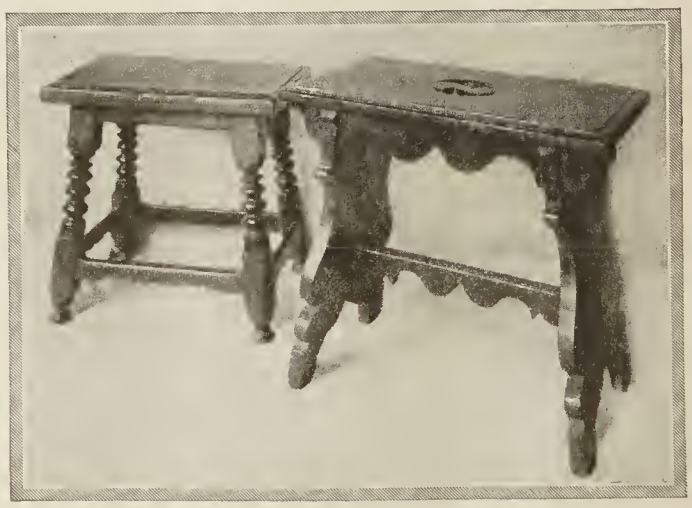

Fig. 13. These types of 17th Century stools are prevalent. The refinements are characteristically Spanish

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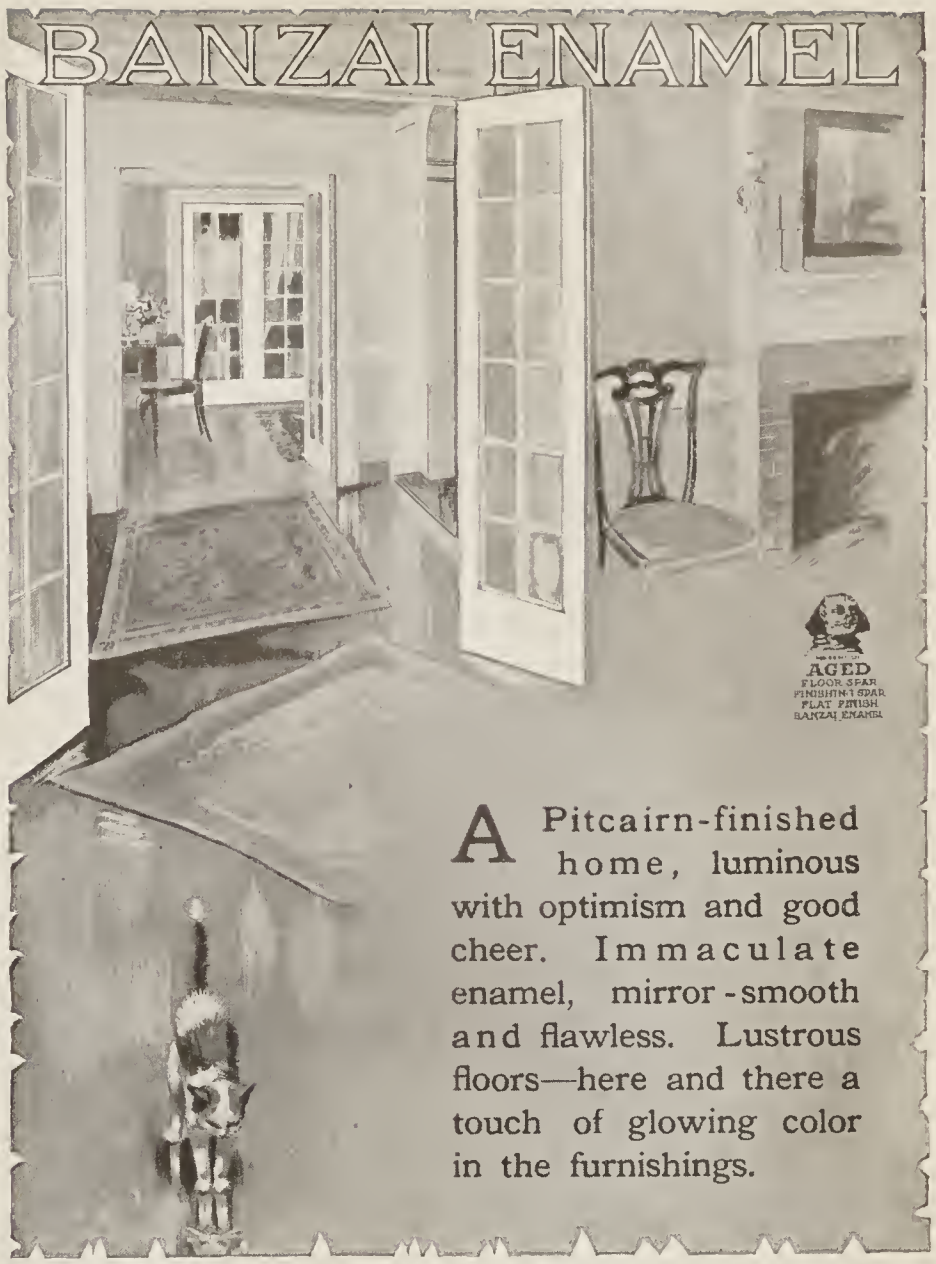

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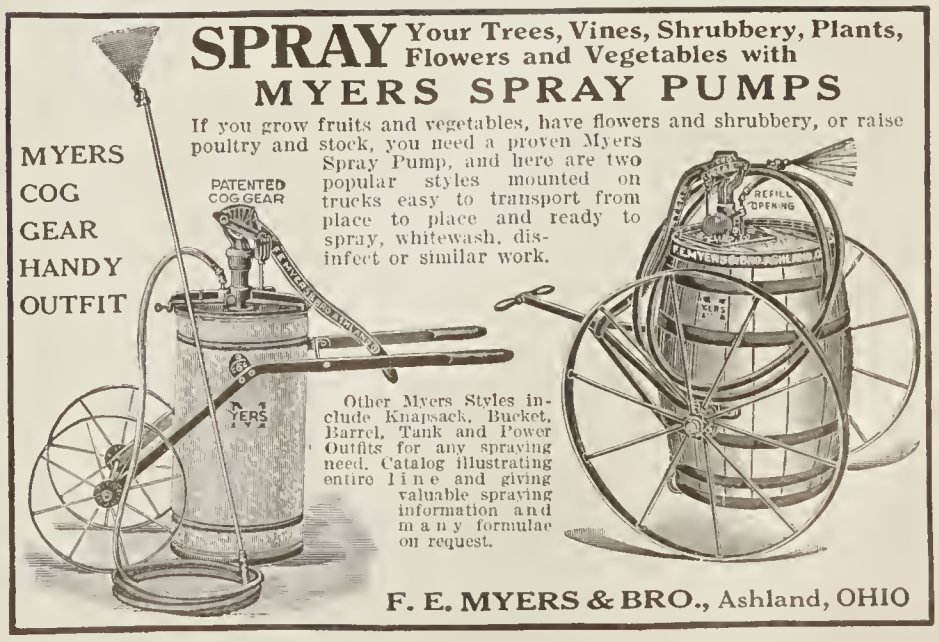

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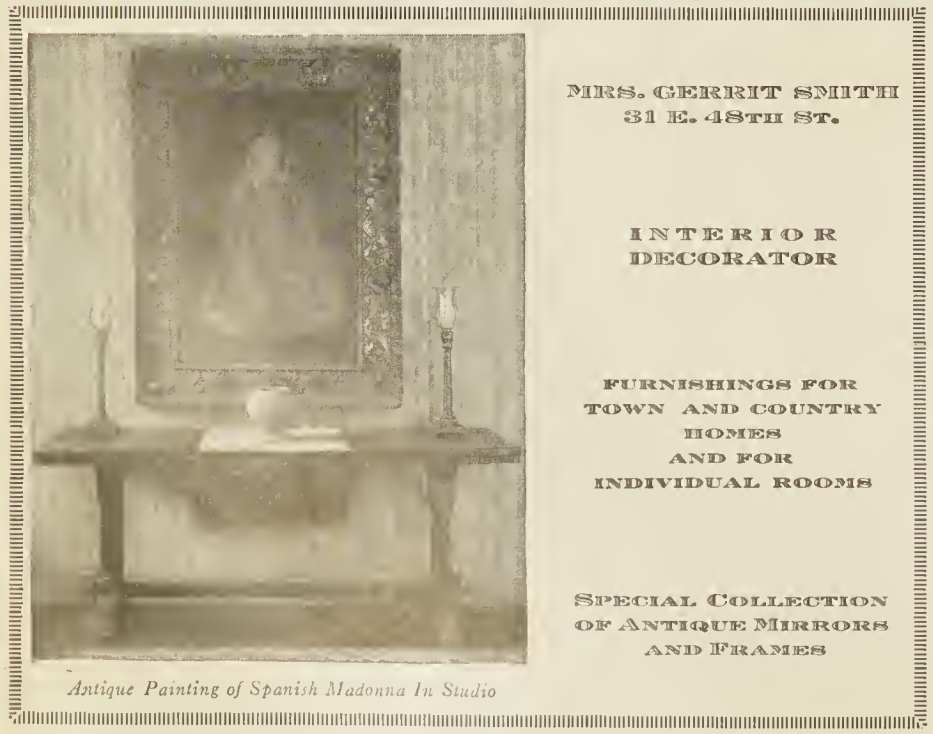

Antique Painting of Spanish Madonna In Studio

Fig. 14. Splayed "lyre" trestle legs and iron braces are seen in this 16th Century table

Spanish Tables and Seating Furniture of the 16th and 17th Centuries

(*Continued from page 76*)

tion and modification for the mobiliary embellishment of the early period. Though the two chairs differ considerably in detail, the type to which both unmistakably belong is clearly defined and easily to be recognized under many kindred variations. The Spanish habit of fully embellishing the space between the front legs of chairs is well exemplified by the chair with the arcaded back, the latter feature marking a bond of relationship in design with the so-called "Yorkshire" or "Derbyshire" English chairs of the mid-17th Century.

Another thoroughly representative type of late 16th or early 17th Century Spanish seating furniture is the chair, figure 4, whose seat and back are covered with richly tooled leather. The so-called Spanish scroll feet, which were really derived from Portugal, the scrolled stretcher and the arched back soon afterward made their appearance elsewhere in Europe; the elaborate tooled leather decoration and the turned brass finials atop of the backposts remained typically Iberian; the brass-headed studding nails or *chattones*, although used outside of Spain, were never so freely nor effectively employed nor wrought with such elaboration or variety of design as in Spain and Portugal.

Benches and Settles

In the matter of benches and settles, Spain of the 16th and 17th Centuries was amply provided. What has been very generally dubbed a "monastery bench," an example of which is shown in figure 10, was a type of common occurrence and wide distribution. It was generally made either of oak or of walnut and might, on the one hand, be utterly devoid of ornamentation or, on the other, might have the back lavishly enriched with carving. The back might consist of a solid piece, plain or carved, as in the example shown, or it might be open, consisting of a highly ornate toprail supported by two staunch backposts. Occasionally the back was arcaded in somewhat the same manner as the back of one of the small chairs in figure 9. In some cases the backs and seats were covered with leather and studded with brass-headed nails or upholstered with velvet. Very often these "monastery" benches had wrought iron braces running from beneath the middle of the seat to the stretchers connecting the pairs of legs in the same manner as the braces for the trestle-legged tables. The "monastery" benches were without arms.

A type of the high-backed wall or fireside seat is seen in figure 11, an oaken settle with paneled back. One does not need to stretch the imagination to see the analogy between this piece of furniture and the settles used in England about the same time. It will be noted, however, that the method of panelling is quite different from that found in English pieces and is characteristic of Spanish workmanship. Settles somewhat similar to this but with broader seats were often used beside fireplaces and not seldom served in lieu of bedsteads. Still another type of bench had arms and a fairly high open and many-spindled back, the crossrail and toprail affording a space for ornamentation if the craftsman felt inclined to indulge his decorative bent.

The Ubiquitous Stool

Spanish households of the period were well supplied with stools, big and little, high and low, long and short. The two examples shown in figure 13 represent the generally prevalent type so far as style is concerned. The stool, it must be remembered, was in common use as a seat and long stools, forms or backless benches habitually fulfilled seating requirements at the sides of long tables.

The decorative processes employed for the enrichment of Spanish tables and seating furniture of the 16th and 17th Centuries included carving, turning, panelling, inlaying, painting, gilding, the lavish use of brass, iron or iron gilt wrought or perforated mounts and the employment of tooled leather. Both for tables and seating furniture carving and turning were the two means of decoration most generally resorted to and the carving was ordinarily of a peculiarly mellow, full and deep character. Inlay, when used, was nearly always simple but bold and effective. The wrought iron braces for tables and benches were often pieces of consummate craftsmanship while the brass or gilt iron studdings displayed the greatest possible variety of design and elegance of finish. Carved and stamped leather, besides being used to cover *huches* or boxes and occasionally for other mobiliary purposes, was in much demand for the backs and seats of chairs.

Photographs illustrating this article are by courtesy of the Metropolitan Museum of Art, C. M. Traver Co. and Nicholas Martin

Fig. 15. Late 16th Century carved walnut armchair with carved stretcher

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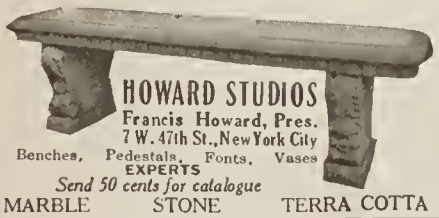

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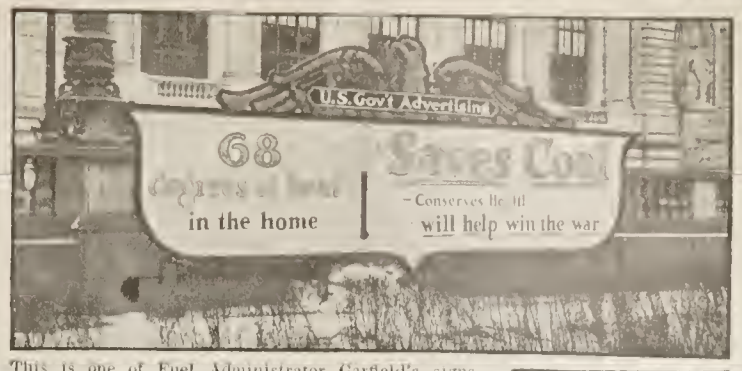

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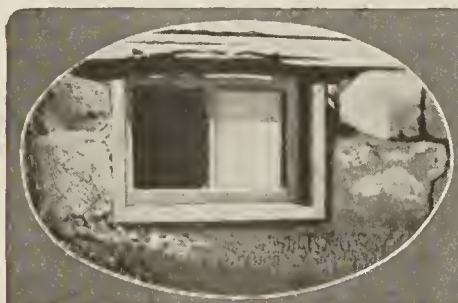

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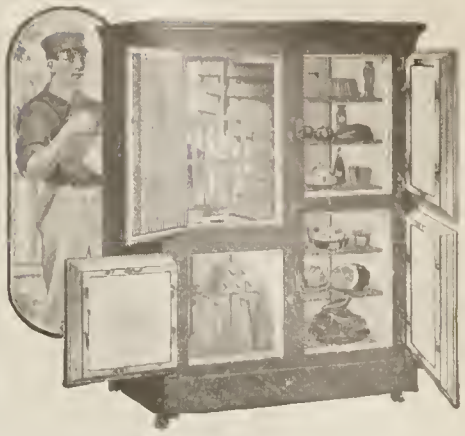

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How To Buy Fireplace Fixtures

(*Continued from page* 31)

in Newcastle in the time of Henry II, it was but little used, the smoke from it being considered both unhealthy and objectionable. The latter opinion, at least, was no doubt well founded.

In the reign of the Good Queen Bess a shortage of timber being feared, the cutting of certain kinds of wood for fuel purposes was prohibited by royal edict. This no doubt was largely responsible for the introduction of coal into more general domestic use, which we observe at this time, and with it the development of the grate.

For quite a while, however, coal was used only in conjunction with wood, which accounts for the spear-topped bars to be seen on some of the very early grates, their function being to hold the logs in place. These baskets or "cradels of iron," as we find them referred to in an old record, had to be raised from the hearth in order to obtain the necessary draught, and naturally were frequently rested on the existing firedogs or andirons.

The Dog Grate

Gradually basket and andirons became incorporated into one piece, forming what is known as the dog grate. Later, particularly during the 18th Century, they were much elaborated. Some, rather flamboyant, show the influence of Chippendale, and later a number of superb designs for them were made by the Adam Brothers in the classic form typical of their work, with engraved brass or steel fronts and saw-pierced aprons below the bars, sometimes being fitted with ornamental cast iron backs, similar to those previously referred to. These Adam designs are of remarkably fine proportion and possess a wonderful delicacy of detail. The dog grate is undoubtedly the most decorative type which we have and its rich appearance is charming in conjunction with a marble mantelpiece or late 18th Century wood mantel with marble facings, being especially suitable for a drawing or reception room, forming in itself an important feature. Good antique dog grates are hard to find, and are costly, but fine copies are now being produced in this country, made with solid brass castings, engraved and fretted by hand, and are not expensive, considering that they are in every way equal to the originals in workmanship, design and artistic value. Some have a useful feature in removable sides, enabling them to be used for burning logs as well as coal.

As a heating device, the efficiency of the modern furnace is not to be denied, but a radiator never inspired a reverie or extended an invitation to gather around its impassive and cheerless form. Some day, no doubt, more serious attention will be given to the artistic treatment of radiators and they will then cease to be the eyesore that most of them are at the present time. Even so it is most unlikely that the open fire will ever be abandoned and the introduction of coal never has entirely supplanted the earlier form of fuel. One reason may possibly be the enjoyment derived from a blazing log fire with its merry crackle; glowing embers and leaping flames like a thing alive, possessing an air of comfort and attraction that lures one to the hearth. The country house without such a fireplace, at least in the living room, is not to be contemplated. Andirons, therefore, have been used in every period for hundreds of years and in that time have assumed many shapes and forms. The metal workers of the 17th Century wrought most elaborate examples, some in bronze beautifully enamelled, gilt, and even in solid silver of wonderful perfection of craftsmanship. In fact, in some instances, they reached the point where they ceased to be practical, and became purely ornamental. In such cases plain iron log supports called "creepers" were used in conjunction with them to do the real work. Many charming designs, however, were made in brass, polished steel and wrought iron, and it is the fine reproductions of these old pieces, carefully selected from the wealth of the past, which are readily to be had. They cost but little if any more than the usually clumsy modern models, and will add vastly to the appearance of the fireplace and give it the decorative value it should have.

(*Continued on page* 82)

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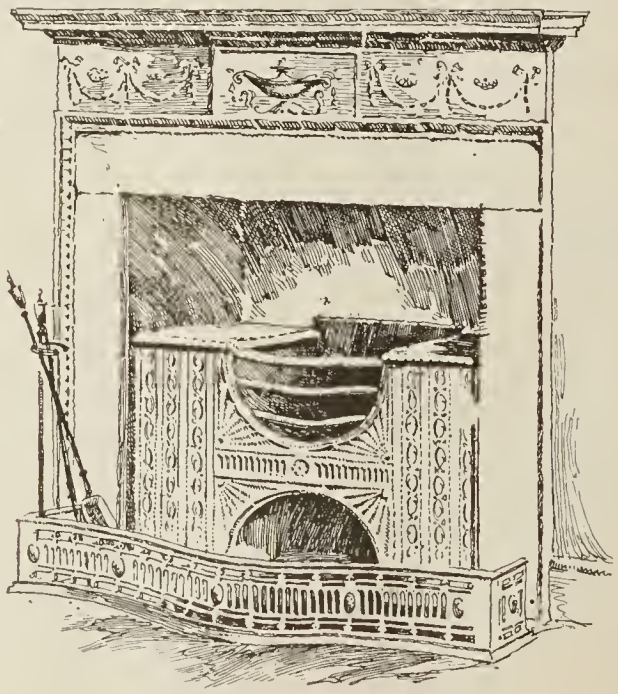

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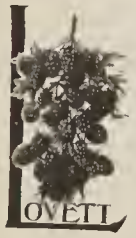

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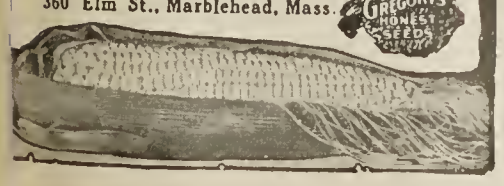

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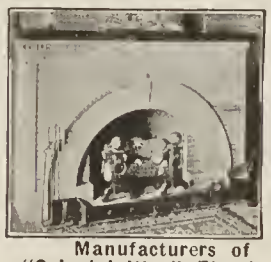

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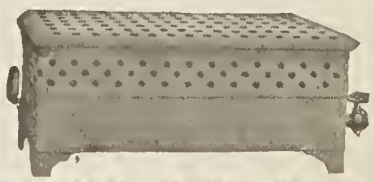

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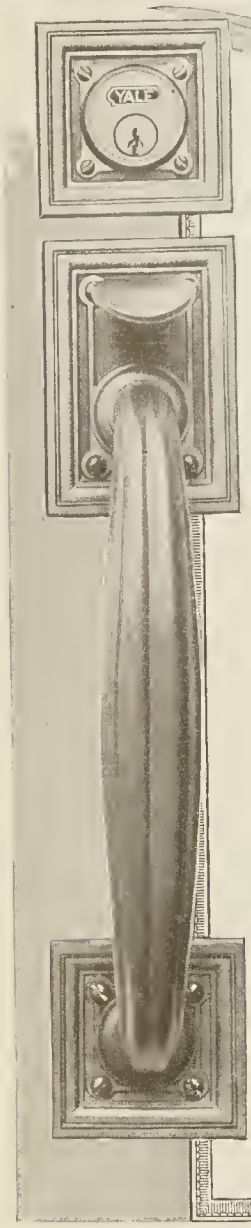

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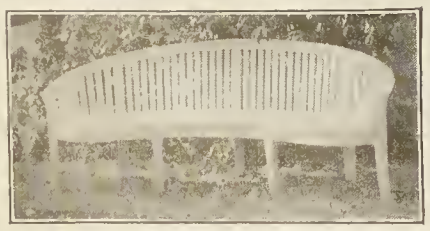

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How To Buy Fireplace Fixtures

(*Continued from page* 80)

Andirons reproduced from a pair at Haddon Hall. The pattern retains the charm of the historical original

To return to the grate, another development was along more simple lines. With the advent of coal, the large fireplaces heretofore used were no longer necessary or desirable, so in order to make them narrower, hobs of stone were built in on each side, between which were set wrought iron bars. Cast iron superseded stone for the hobs and hence the origin of the hob grate. Very fine castings were made during the last quarter of the 18th Century and the Brothers Adam employed this material considerably, it being a medium in which it was possible readily to carry out on the grate fronts the decorative motifs of which they made use, such as the honeysuckle, medallion, garland and other forms, to harmonize with the mantel and the general scheme of design.

The fronts were generally of three distinct shapes, double ogee, rectangular and double semi-circle. Some were further embellished with brass or steel aprons in foliated or conventional patterns.

Hob Grates Today

The hob grate is ideal for use in a bedroom. Its small firebasket holds just sufficient cannel coal to burn for several hours without attention, yet quickly gives the desired amount of warmth. They are best when framed in the more or less simple English 18th Century type of wood mantelpiece, as these provide sufficient height above the hobs without being too wide.

Good reproductions of hob grates, cast in moulds made from old originals, can readily be bought here, or with the expenditure of a little time in the search, the originals themselves are to be secured by those who cherish the antique, with the additional advantage of costing perhaps less than a modern copy.

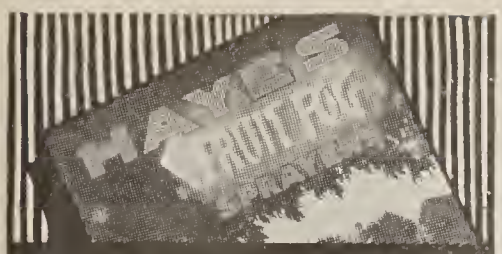
Fenders

All the old fireplaces had large chimneys and it was in order to prevent smoking when these were used for coal, that the register grate was devised. This is a hob grate with the addition of a steel or brass frame around the outer edge supporting a damper or register, to control the draught.

A steel or brass fender will, with a set of tools—poker, shovel and tongs—complete the furnishing of such a fireplace. Aside from its appearance, the fender is as necessary an adjunct to the coal fire as a screen is to catch the sparks from burning logs. Low stone curbs were the first form, later giving place to brass and steel. Many beautiful designs are found in the old fender. Pierced, engraved, embossed, some with faceted rivets, some serpentine in shape without ends—the type usually used with the dog grate—others with bottom plates, the latter as a rule being also provided with low feet of ball or claw pattern.

The heavier type of fenders, that is those with plates, frequently have supports at each end for standards to hold the fire-tools, but where there is room on the front hearth, a pair of rests to stand on each side of the grate can be used for this purpose. These are fashioned somewhat like miniature andirons, 10″ to 12″ high, and come in a number of quaint and interesting shapes of brass and polished steel or a combination of both metals. These rests hold the tools where they are handy for use.

An early 18th Century hob grate shown in a mantel of English proportions. Mott B. Schmidt, architect



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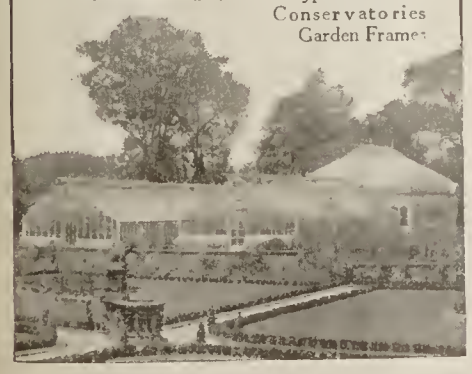

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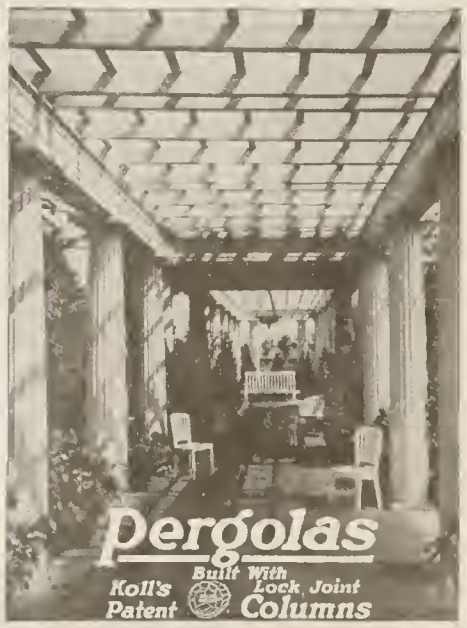

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Economy in House Heating

THE following suggestions are offered by the Federal Bureau of Mines in cooperation with the Fuel Administration. In these times of coal scarcity their application is obvious.

Careless use of coal in grates, stoves and furnaces during the war is an economic crime. Be sure the heat is doing what you want it to rather than needlessly heating unoccupied spaces and the chimney. Weather strips, double windows, pipe covering, heating drums in stove-pipe and extra radiators pay. It is cheaper to use a larger radiator in the always chilly room or in the room to be kept specially warm than to force the fire. Do not let the house get too warm. Do not invest in Chemical Fuel Savers. By care, attention, and taking pains you will save more coal than by buying cheap accessories. There is no short cut to economy.

Open fireplaces are inefficient. Use them sparingly.

Let heat from the kitchen stove remove the chill of the house as long in the season as possible.

When stoves or furnaces must be started, see that smoke passages and chimney are clean and are kept clean. If soft coal is used the smoke passages should be cleaned every few days.

See that the air supplied under the grate can be positively controlled. Tight ash pits, tightly fitting the floor and the grate section, must have tight-fitting doors and dampers which can be closely adjusted.

Air above the fire must come in only through dampers, usually in the door. All other openings for such air must be closed.

Study the directions for running your furnace. If you do not have directions, send to the maker of the furnace for them.

Keep ashes cleaned from under the grate. The fire burns more uniformly and with less clinker with a clean ash pit.

It is best to keep a full fire pot, level with the bottom of the firing door. If the draft is poor or the coal fine, thinner fires must be kept. In mild weather the fire can be carried thinner by allowing a few inches of ashes on the grate. In cold weather keep the grate free of ash.

Attend the furnace at regular periods. Anticipate the demand for heat. Rapid pushing or retarding of the fire is uneconomical.

If soft coal is used, break the lumps to fist size and do not cover the whole surface with fresh fuel. Leave a bright spot to ignite gases.

Small charges of coal frequently applied are more economical than infrequent firing, but the fire bed should be disturbed as little as possible by shaking and poking. Convenience usually determines periods of firing. Shaking and cleaning the grate twice a day is usually enough. Stop shaking as soon as it begins to be bright under the grate.

If the fire gets very low, open the ash-pit damper and add a little coal, not too fine. Do not disturb the grate or ashes. When the fresh coal is well ignited, shake the grate and add more.

A fresh fire or a large fire requires air over the fuel bed as well as through it. The damper in the door is for this purpose.

To check a fire, close the ash-pit door and open the check draft in the smoke pipe. Never check by leaving the firing door open.

The main damper in the smoke pipe should be partly closed if the draft is so strong as to make checking and control of the fire difficult with the check draft.

There will be little good coal or coke in the ash from a carefully managed fire, but if there is much recover it by sifting the ash.

Success With Heliotrope

HELIOTROPE, that unobtrusively lovely and most subtly fragrant of plants, is universally beloved. Few are the gardens, great or small, where its growth is not attempted with, alas, varying results. In some localities —that of Southern California for example—it grows apparently of its own volition and without coaxing. There are those who claim to have no difficulty with it in less favored climates, and these call it a plant of easy culture; but such has not been the experience of many who obey cultural rules to the best of their understanding.

To attain success, when the time comes for setting out the bedding plants, prepare a bed of rich, well drained, light soil. Select plants which are young and stocky rather than tall. Those which already show a woody growth should be rejected whatever the inducement to buy, for heliotrope blossoms on the green shoots.

Set rather closely, the young heliotrope plants reward you with a profusion of bloom as lavish in its way as that of the daisies and buttercups of the fields. "Cut and come again" is not only permissible, but the rule, for no plants respond more speedily to cutting back, and the more one plucks the more one has.

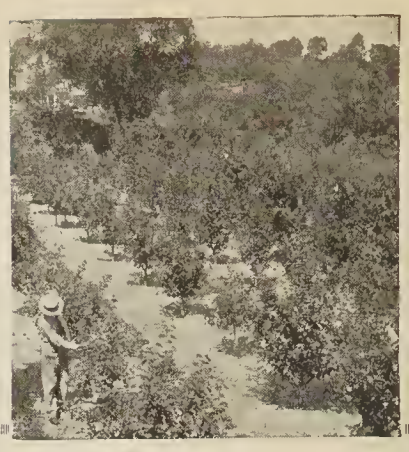
Even among the abundance that a well cared for heliotrope bed supplies, it is pleasant to know that the all too short life of the gathered blossoms may be prolonged by placing them, immediately after cutting, in very hot water, and by picking from the stems as many leaves as possible without sacrificing the effect.

Fine specimens of heliotrope are hardly possible in winter to any save those who have greenhouses. Therefore the greater number of the plants must go, but cuttings are easily made from two or three goods plants set in suitable sized pots of rich, light, well drained soil. Put these where they will gradually accustom themselves to the change from outdoor to indoor conditions, and do not worry over their loss of leaves. When you have them under cover, keep in warm, sunny windows and soak daily, for moisture is essential at the end of every tiny root filament.

If by chance you succeed in getting blossoms from these plants, great indeed will be the reward; but you should be well content to keep them sufficiently healthy to give you cuttings. These should be taken from the plant with a sharp knife. Cut diagonally just below a leaf joint, and root by what is known as the "saucer method." Simply enough, this consists in setting the shoots in a deep dish of fine, clean sand which must be kept not only wet, but almost like mud, and never once allowed to dry out. If set where there is bottom heat, as on a radiator, the result is quick and certain; but this calls for watering sometimes twice and three times a day and a sunny window and slower rooting may be preferred. When the shoots have good roots, put in small pots and transfer to larger as they increase in size.

Rose geraniums and lemon verbenas—in fact, almost all bedding plants—may be rooted in the same way. The two latter plants fit well in the heliotrope bed and may be saved from year to year. Dig them up before frost, set in boxes of earth, water moderately, and then

(*Continued on page* 86)



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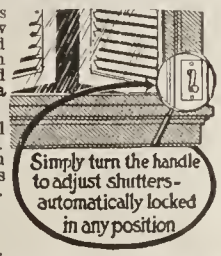

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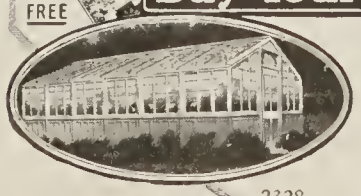

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Success With Heliotrope

(*Continued from page 84*)

gradually withold water. Place in a cellar or room which is not too light, where they will not freeze. Taken out in the spring, and watered in a shady place until growth starts, they may be set out, and will go on as if nothing had happened. Verbena and geranium plants may also be uprooted and hung head downward in such a place as that described. In the spring, plant first in boxes and then in the garden. In both cases the plants must be sharply cut back when started into growth.

Even should none of these plans be possible, the heliotrope - geranium - verbena bed has its last gifts for you before the frost claims it. You may already have used the rose geranium leaves to give an odd, delicious flavor to jelly: but have you used its leaves in scent bags, or mixed them with rose leaves and lemon verbena leaves in the filling of small pillows? Last but not least, have you gathered the verbena leaves, dried them, and kept them in a box on your tea table? If not try it, and when you make Russian tea, drop in two or three leaves along with the tea.

ANNA SAWYER.

A Row of House & Garden Books

HAVE you, who are so fortunate as to own a rare old Chippendale desk, a graceful chair by Hepplewhite or a table signed by Sheraton, ever realized how much of their own personalities the creators of these styles put into their work?

Walter A. Dyer has written a book, "Creators of the Decorative Styles," (Doubleday, Page & Company), in which this connoisseur of the antique treats of the works of these English masters and the resultant effects of the splendid workmanship upon their respective periods that came from their hands.

"The Georgian period, as it has been called, was a golden age in the development of English style," says Mr. Dyer, "and the names of the masters are many. But since of all the applied arts of the time furniture-making seems to have left the most lasting impression, it may be most logical to give primary consideration to Thomas Chippendale, the first and most famous of the Georgian cabinet-makers, and the first English craftsman to rob the reigning sovereign of the prerogative of giving his name to a period.

"It is too much to say that Chippendale made mahogany popular; perhaps it was the mahogany that made Chippendale popular. At any rate, the new taste found its highest expression at his hands in the new wood.

"The date of Thomas Chippendale's birth is not known. He is said to have been born in Worcestershire about 1710, and to have been a descendant of a father who was cabinet-maker, wood-carver, and maker of mirror frames."

Mr. Dyer recounts that in 1753 Chippendale moved to London, where he took three houses adjacent to his own and established a large cabinet-making and upholstery business. According to Mr. Dyer, this master craftsman was no aspirant for social distinction, though in the course of his life he mingled with the nobility and with families of wealth. He was, first of all, a born and trained artisan, and, second, a progressive business man, capable of managing affairs on a large scale.

There may be something very near a myth in George Hepplewhite, according to Mr. Dyer, who declares that his personality is elusive; the very proof of his existence depends largely on circumstantial evidence. "George Hepplewhite was born—no one knows just where—at some time during the first half of the eighteenth century. No record has been left as to the sort of man he was. We can only argue from his work and success that he was a man of taste and skill, educated at least in his art, and possessed of business ability second only to that of Chippendale. The only visible evidence we have of his work is in his posthumous book. It is known that he made furniture after his own designs, but many others made use of them also, so that today we have but slight means of identification. The first edition of his book was published in 1788, and in the preface Hepplewhite states his creed as follows: 'To unite elegance and utility, and blend the useful with the agreeable, has ever been considered a difficult but an honourable task.' It is the simple statement of a true craftsman, and might have come from the pen of John Ruskin or William Morris.

"Hepplewhite was, first of all, an exponent of elegance. That was the keynote of his style. He pared away all clumsiness from his designs. Their extreme fineness, in some cases, produces the effect of weakness, but he was a thorough enough craftsman to offset this with excellence of construction in the work which he actually executed himself.

"Modern designers of chairs probably owe more to Hepplewhite than to any other.

"Personally, I have always felt that Hepplewhite, if he deserves credit for all that bears his name, was a greater designer than Chippendale, a man with a better balanced mind and a truer sense of line and proportion."

Mr. Dyer, in his chapter on Thomas Sheraton, declares that of all of the English craftsmen and masters of design and applied art, Sheraton was one of the most interesting in point of character.

"Little is known of his work," says Mr. Dyer, "until he went to London about 1790, when he was nearly forty years old. He was just a poor journeyman cabinet-maker and Baptist preacher. All his life religion played an important part in his affairs. He was, in short, a strange blend of mechanic, inventor, artist, mystic and religious controversialist. His parents had been Church of England people, but he became a zealous Baptist, preaching occasionally in Baptist chapels, and issuing pamphlets on religious topics.

"As a man, Sheraton possessed many

(*Continued on page 88*)

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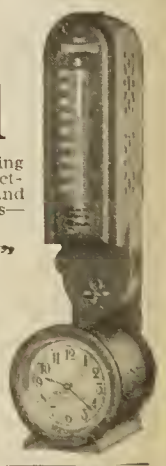

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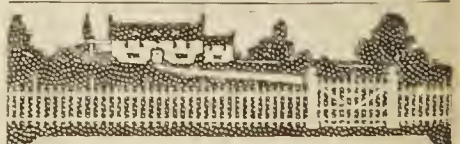

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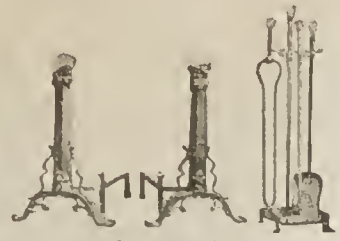

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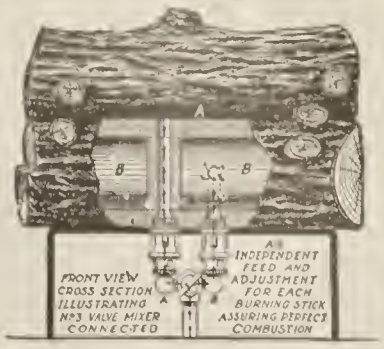

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A Row of House & Garden Books

(*Continued from page 86*)

faults, which account in large measure for his lack of material success. He was too much of a poet to be a good merchant. He was narrow, bigoted, self-centred, assertive, jealous of the success of others, sharp of tongue, of an intensely artistic temperament. He was incapable of catering to the taste of the wealthy. But he was big in his artistic ideals. He gave his best to the world. He brooked no sham. His work shows his honesty, refinement, knowledge of his art, and unparalleled sense of beauty. He was a skilled draughtsman and mathematician, a man of culture with strong doctrinal proclivities, an ascetic in his mode of living. Withal, he was the most remarkable figure in the history of English furniture."

A recent addition to the standard Rural Text-Book Series, published by The Macmillan Company, is "Soils and Fertilizers," by T. Lyttleton Lyon. Professor Lyon writes in detail of such matters as the formation and consistencies of soils, the chemical elements which enter into them as available or unavailable plant foods, the intelligent purchase and use of fertilizers, etc. It is a book perhaps more scientific than the average home gardener seeks, but there can be no question of its value to anyone who wishes to gain a thorough comprehension of the subjects to which it is devoted.

A book for the small fruit enthusiast is S. W. Fletcher's "The Strawberry in North America" (Macmillan). When we see that the sub-title runs "Its History, Origin, Botany and Breeding" we gain an adequate conception of the general character of the volume and of the ground it covers. The author is Professor of Horticulture in the Pennsylvania State College and is especially well qualified to prepare a work of interest particularly to commercial growers and others whose strawberry beds are on a large scale.

Frederick F. Rockwell needs no introduction to House & Garden readers. For a number of years we have been publishing regularly his contributions on gardening topics. To an unusual degree he combines facility in writing with wide first-hand knowledge of practical horticulture, a combination which especially qualifies him to be the author of the latest of his many gardening books—"Around the Year in the Garden" (Macmillan).

It would seem impossible to include within the covers of an average size book anything like an adequate survey of the entire year's work with flowers, small fruits and vegetables. Mr. Rockwell has handled the task well, however, and by choosing his topics wisely and treating them as briefly as is consistent with practical helpfulness he has produced a volume that should be on every gardener's bookshelf. Every week in the year is taken up in turn and the things which should be done therein discussed.

So much that is mediocre has been written on the inspiration which Nature holds for those who appreciate her moods that one is apt to look with a degree of hesitancy at a new book on this old subject. Yet skepticism will give place to enthusiasm within the first dozen pages of Walter Prichard Eaton's "Green Trails and Upland Pastures" (Doubleday, Page & Co). Mr. Eaton has caught the true spirit of the out-of-doors and he transcribes it to these pages with the sympathy and insight which those who have read his earlier books know so well.

The score of essays which make up the volume are quite unrelated and treat of scenes both east and west. One can journey in fancy to Cap'n Bradley's house by the side of Salt Pond and gather nasturtiums from the old boat which serves him as flower bed, or climb to War Creek Pass and glimpse the white crowns of Mount Baker, Glacier Peak and other giants of the Northwest. The illustrations—some in color—by Walter King Stone do the text full justice.

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WITHIN the last two years or so there has been considerable interest, and a deal more ignorance, in the so-called Chinese cabbage, or Pe-Tsai. For the benefit of those who are thinking of trying this very palatable vegetable, the following fact from my own experience is submitted.

All the seed catalogues and every account of it that I have read state that it "will not stand frost." I grew quite a number of heads here in North Carolina last fall, some of which remained in the open ground until early in December.

We had a good deal of frost before this time—frost heavy enough to kill all tender vegetables, such as lima beans, orka, peppers and egg-plant—and several nights when there was a good skim of ice. The cabbage was so good and we enjoyed it so much, that none of it was left when the really cold weather came, so I do not know how many degrees of freezing are needed to kill it. But I should say that it will stand ordinary frost, though not a heavy freeze.

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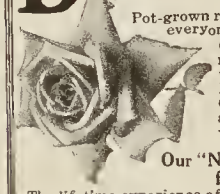

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You see, we aim to cover in House & Garden from month to month the greatest possible number of these problems of building, interior decorating and gardening that have been worrying you. But every such problem can't be solved through the pages of the magazine, because many of them call for individual advice.

The Information Service fills this gap. It is the answer to the personal question, the particular difficulty that is yours, and yours alone. We have, right at our New York doors, the best architects, decorators, shops and shoppers, gardeners and landscape architects. Their advice is at your disposal; your questions addressed to the Information Service will receive *their personal attention and reply.* Next time you don't know what to buy—or where to put it when you have it, ask:

HOUSE & GARDEN INFORMATION SERVICE

19 West 44th Street : : : New York City

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I would like to know more about the subjects checked below or those outlined in the letter attached. Please send me names of dealers in these articles and arrange for me to receive their illustrated matter.

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H & G 2-'18

Bishopric Plaster Board

Stucco finish can now be made **lasting** and **economical.** How?

Apply it properly on a **background of Bishopric Board.** Those dovetailed joints between the lath **clinch** the stucco—it can't let go! And nails through every lath hold the Stucco Board securely to the building. There is no **breaking away** and **sagging,** causing the stucco to crack and chip off.

The lath in Bishopric Board are **creosoted** and imbedded in Asphalt Mastic on a background of heavy fibre board, making a fire-resisting combination that is proof against vermin, changes in temperature and moisture.

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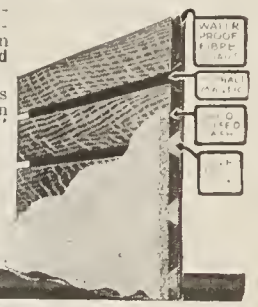

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are a most important part of the house. Don't select them until you know about MORGAN DOORS.

"The Door Beautiful"—a book of valuable suggestions for interiors sent free.

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For Best Lumber Insist on Real "Tide-Water" Cypress
Look for this on every board—

Accept no Cypress without this mark

WIFEY'S DRILL-NIGHT

The knitter—Now, dearie, don't sit around and talk afterward. Come home as soon as it's over with.—from Judge.

Because Judge prints **more** of the **best** work of America's foremost artists (like this drawing of Orson Lowell's) and leading humorists, it has the largest circulation of all the humorous weeklies in America.

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Will Save You $200

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The gown you buy and never wear is the really expensive gown. Gloves, boots, hats, that miss being exactly what you want are the ones that cost more than you can afford.

VOGUE

suggests

that before you spend a single penny on your new clothes, before you even begin to plan your spring wardrobe, you consult its great series of Spring and Summer Fashion Numbers. Save yourself from a wrong start. Begin with the

*Forecast of Spring Fashions Number

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For $2, a tiny fraction of your loss on a single ill-chosen hat or gown, you may have the Spring and Summer Fashion Numbers of Vogue, comprising the fullest and most accurate fashion information published. What to wear—where to get it—and how to wear it.

Here are Your 10 Numbers

Eleven if you mail the coupon now

★Forecast of Spring Fashions — **February 1**
The earliest advance information from Paris on the new silhouette—saving you from the costliest of all errors, a wrong start.

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Paris hats; appropriate gowns, veils and coiffures.

Spring Patterns and New Materials — **March 1**
Patterns, weaves, colors, materials favored for Spring.

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The full pageantry of the Spring mode unfolded, with dollars-and-cents information in every line.

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The inimitable models of the Grandes Maisons, determining the mode.

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Must you economize? And yet look chic? A Vogue-trained dollar is a dollar doubled.

Brides and Summer Homes — **May 1**
Charming brides, in charming gowns, are married charmingly in this number of Vogue.

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Trips planned for you—north, south, west—till Europe recovers.

Summer Fashions — **June 1**
Summer clothes are fascinating. Vogue knows. Shows. Buys. And you have no regrets.

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Everything from a piquant parasol to a clingless bathing suit. What to read and what to do with your friends when you entertain.

Hot Weather Fashions — **July 1**
How to be cool though decorative. What to wear and how to wear it.

Don't Send Money

Don't bother to inclose a cheque, or even to write a letter. The coupon opposite will do, and is easier and quicker. With one stroke of the pen, you will solve your entire spring and summer clothes problem, assuring yourself valuable and new ideas and insuring yourself against costly failures.

© Vogue

The little Parisienne's spring walking suit of cinnamon brown duvetyn combined with brown and cafe au lait checked velours, shows the slim silhouette and the new combination of materials—both of them charming, as well as wool-saving, features of the mode.

*Special Offer

Ten numbers of Vogue for $2—eleven if you mail the coupon now.

We will start your subscription with one of the first copies off the press of our Forecast Number, thus giving you ELEVEN numbers of Vogue instead of ten, if your order is received in time. Since the additional copy must come out of a small reserve supply on hand to meet the demand for this annual Forecast Number, you can see why this extra number cannot be guaranteed unless your order is received immediately.

VOGUE, 19 West Forty-fourth Street, New York City

Please send me the TEN numbers of Vogue as described. I will forward $2 on receipt of bill. (OR) I enclose $2 herewith. It is understood that if this order is returned promptly, you will send me an extra complimentary copy of the Forecast Number, making ELEVEN issues in all.

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H & G 2-18

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COLBY'S decorating service is unique in America. We reproduce not only the old masterpieces of furniture, but also the harmonious surroundings in walls, hangings and appointments, bringing into the modern home the distinctive charm of bygone days.

¶ For over half a century only the best examples of historic styles have been produced in the Colby Shops. To select and place these masterpieces in harmonious settings is the service of expert Colby decorators. Wherever located, Colby decorators are at your service.

Write for Booklet

¶ A booklet telling much more about our unique and comprehensive service will be mailed upon request. To write for it will put you under no obligations. Merely ask for booklet 52.

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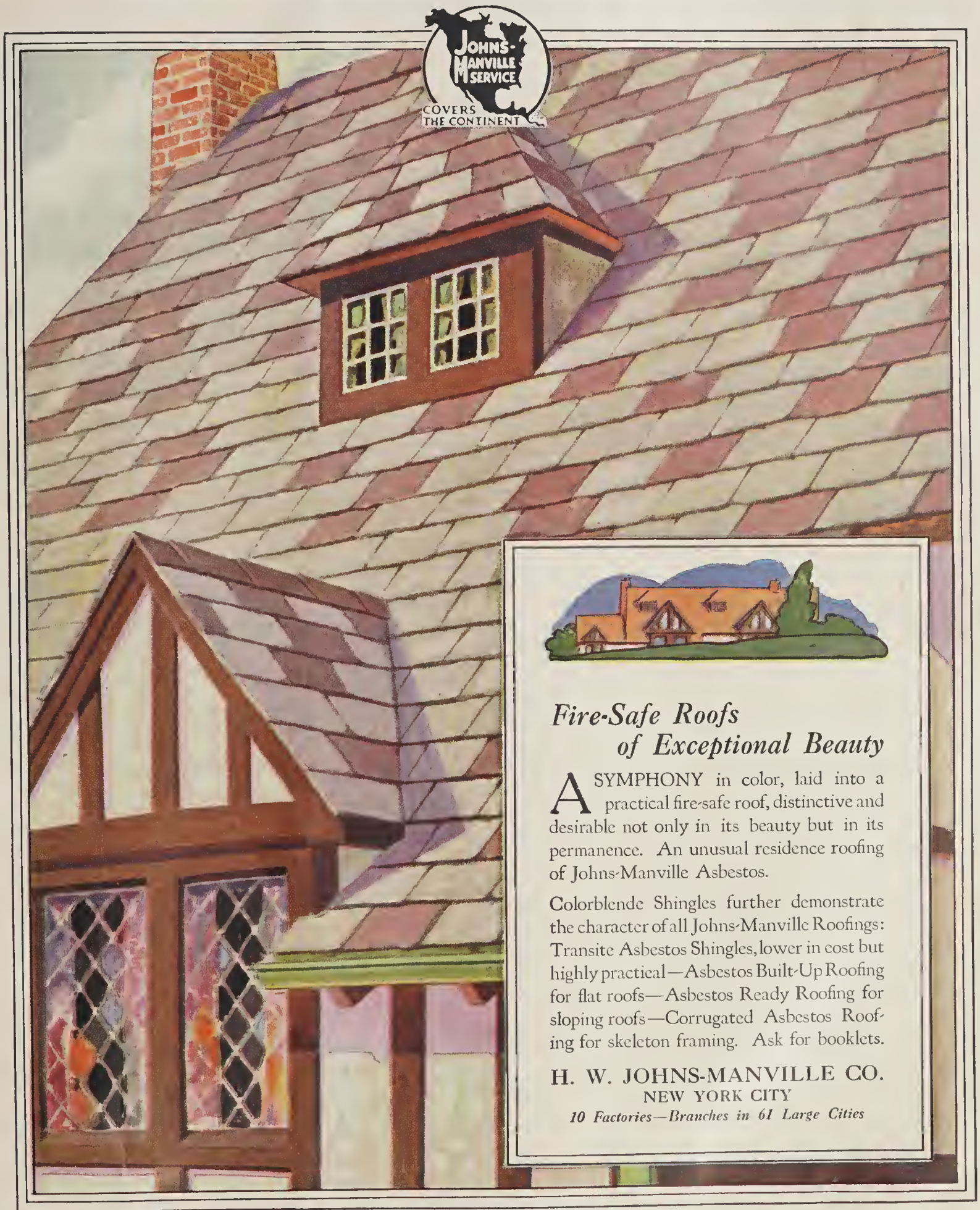
of JOHNS-MANVILLE ASBESTOS



Fire-Safe Roofs of Exceptional Beauty

A SYMPHONY in color, laid into a practical fire-safe roof, distinctive and desirable not only in its beauty but in its permanence. An unusual residence roofing of Johns-Manville Asbestos.

Colorblende Shingles further demonstrate the character of all Johns-Manville Roofings: Transite Asbestos Shingles, lower in cost but highly practical—Asbestos Built-Up Roofing for flat roofs—Asbestos Ready Roofing for sloping roofs—Corrugated Asbestos Roofing for skeleton framing. Ask for booklets.

H. W. JOHNS-MANVILLE CO.
NEW YORK CITY
10 Factories—Branches in 61 Large Cities

Plate II—A suggestion in roof coloring embodying No. 50 Standard Gray and Brown Shingles.

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WALLPAPER is the logical wall-covering because of its almost limitless adaptability, its blended colorings, and the softness of its texture.

It is the "livable" wall-fabric—one that provides the ideally harmonious background necessary to bind together the furnishings of the room, giving that subtle atmosphere of home.

It is the artistic fabric, semi-reflecting the sunny highlights, partly absorbing the deepest shadows, making of the room a real picture.

Choose the correct wallpaper—a restful background; a tone echoing the chosen color-scheme of the room, without emphasizing it too strongly; a texture just right, without glisten, or a too disturbing coarseness.

Choosing these, you find your heart expanding with that most pleasurable sensation of beauty satisfied, as you look at the paper on your walls. You have found the Wallpaper that Fits.

Until then—do not be satisfied. See your decorator or wallpaper dealer. He is just the man to help you in your quest.

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House & Garden

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SPRING GARDENING GUIDE

MARCH 19

CHILDS' NEW GIANT KOCHIA

(Christmas Kochia, or Kochia Childsi)

An entirely new and distinct garden or pot annual, admitted to be one of the most decorative plants grown. It is of solid pyramidal habit, dense and symmetrical at all stages of growth, of the most attractive light green color, changing in late autumn to a beautiful claret-red and holding its color until about Christmas, regardless of snow or ice. The plant is three feet tall and over two feet thick, a solid bouquet of exquisite foliage. It is the latest show plant of the garden remaining beautiful long after everything else has faded and gone. Its rich color shows to wonderful advantage after snow has fallen. No new plant on our show grounds ever attracted so much attention as this during the entire summer and fall. As a pot plant it is very valuable, rivaling the palm and the fern for decorative effect, beauty and usefulness up to the holidays. It is easily grown from seed indoors or out. We can say without reserve that this New Kochia is one of the most magnificent plants in cultivation, sure to succeed anywhere, in all soils and all climates. **Seed, per pkt., 20c; 3 pkts., 50c.**

THE CHINESE WOOLFLOWER

The most magnificent garden annual. Its ease of culture and long continued season of bloom (early in July until frost), together with its massive bunches of wool-like flowers and glowing crimson color, make it the showiest, most odd and novel garden flower. **10c per pkt.**

AMERICAN MASTODON PANSIES

PERFECT MARVELS IN SIZE AND BEAUTY

These Pansies have a robust vigor unknown in other strains. Flowers larger than the Trimardeau, with the substance and rounded form of the German strains, a touch of the Masterpiece in the artistic curves of the petals, the wonderful colors of the Orchid Pansies and a delicate fragrance like the violet-scented.

The enormous size of blooms, nearly four inches across, clear tones of color and with wonderful tints and variegations and free-flowering qualities, even through the hot summer weather, will be a revelation.

Mixed Colors—Such as white with dark center, dark blue and light blue, pure white, black, lavender, violet, blue, bronze (new), royal purple (new), rose, cerise-red, red with silver rim, mahogany, yellow, wine-colored, red and gold, striped, margined, etc. **10c per pkt.**

NEW ASTER AMERICAN BEAUTY

The finest type of branching Aster with immense bright, rosy carmine blossoms, on two foot stems. It has the widest petals, largest double flowers, longest stems and best color among Asters. **10c per pkt.**

SPECIAL OFFER, 25c—These are the four greatest Flower Seed Novelties and we will mail one packet of each for 25c (just one-half regular price) together with our little booklet "How to Grow Flowers for Garden or Window," and our big catalogue with a dozen large colored plates.
All for 25c, order now.

ORDER AT ONCE. THESE OFFERS WILL NOT APPEAR AGAIN

ICE-PROOF MASTODON PANSY PLANTS

Have a Beautiful Bed of Pansies at Small Cost

We grow young, vigorous plants of the Mastodon Pansy in open ground from September-sown seed that are ready for delivery from January to May. For the Southern and Pacific States we can ship now. For colder latitudes shipments are made as early in spring as the plants can be put out. They are hardened by the ice and snows of winter, and in spring are ready to jump into vigorous growth and bloom.

Price—Mixed colors, postpaid, 25 for 60c; 100 for $2.00; 500 for $9.00

12 NAMED GLADIOLI CHILDSI FOR 50c

A collection of 12 distinct Giant Childsi Gladioli, named, all extra fine sorts and some are new. All colors represented, white, yellow, blue, pink, scarlet, violet, variegated, etc. **Collection for 50c, postpaid.**

100 choice mixed Gladioli Hybrids for **$2.50, postpaid.**

7 EXQUISITE DAHLIAS FOR $1.00

All of the very finest varieties in all classes and colors.
7 named sorts, strong field tubers, for $1.00, postpaid.

10 FLEUR-DE-LIS FOR 50c

All colors mixed. Fine Garden Iris for **50c** postpaid.

The 5 Very Finest NEW CANNAS for $1.00

These are the finest dwarf, large-flowering Cannas in cultivation.

Fire Bird—Intense cardinal-scarlet, largest size.
King Humbert—Orange-scarlet, dark foliage.
King Humbert Yellow—Finest yellow spotted.
Hungaria—Exquisite rosy pink.
Panama—Orange with crimson and gold.

30c each; the 5 for $1.00. All postpaid

OUR GREAT VEGETABLE NOVELTIES

We are introducing this year some wonderful new vegetables, and especially recommend the following:

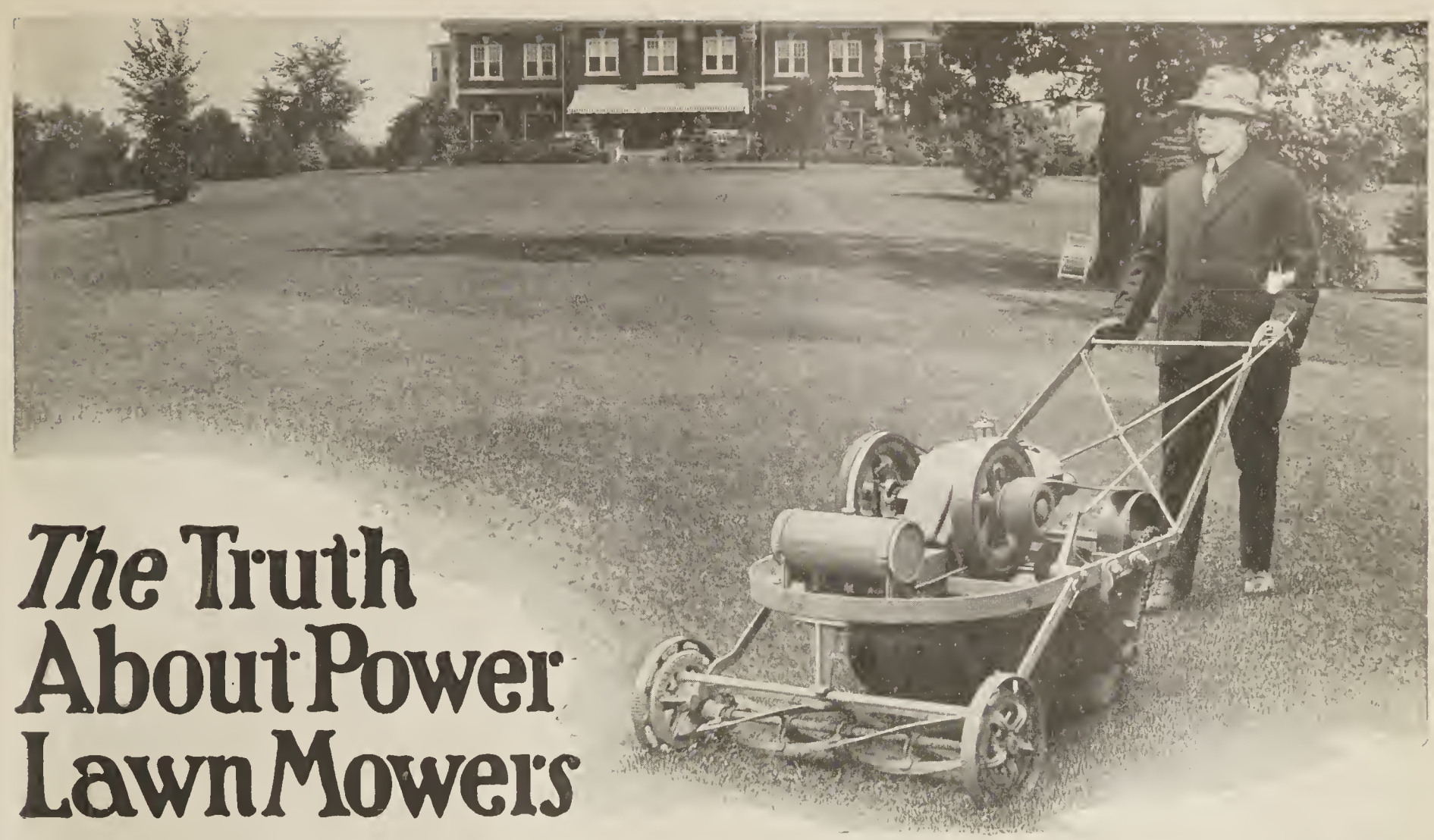
Matchless Lettuce—Novel and distinct in every way and the finest Lettuce grown. **Pkt., 15c.**
Childs' Supreme Muskmelon—A 20-pound Melon of a rich and luscious quality that is unsurpassed. **Pkt., 20c.**
Tomato Top Notch—The earliest and in all respects the best and most wonderful Tomato. **Pkt., 15c.**
Hulless Pop Corn—A real novelty and wonderfully fine. **Pkt., 10c.**
Klondyke Watermelon—The acme of perfection in quality. **Pkt., 10c.**

SPECIAL OFFER—These 5 novelties of exceptional merit for 50c.

OUR CATALOGUE of Flower and Vegetable Seeds, Summer-flowering Bulbs, Window and Bedding Plants, Hardy Perennials, Vines, rare new-flowering Shrubs, and the greatest new Berries, free to all who apply. Many sterling novelties.

We are the largest growers of Gladioli, Cannas, Dahlias, Lilies, Iris, etc. Our gardens at Floral Park and Flowerfield comprise more than one thousand acres. We are headquarters for all Bulbs as well as Flower and Vegetable Seeds, and our stocks are large and complete.

Address: JOHN LEWIS CHILDS, Inc., FLORAL PARK, New York



The Truth About Power Lawn Mowers

OWNERS of large estates and municipalities with large parks—where there is a wide expanse of lawn to be kept in condition—have long realized the resulting economy of using power driven machines for cutting grass.

Some five years ago we put on the market the first walking power driven mowers ever built, and many of those first Ideal machines are still rendering good service. However, like the automobile, the gas engine, the aeroplane, etc., the most practical and valuable development work has taken place with the machine in actual everyday use.

After five years of careful and practical study, our engineers finally conceived the idea of building a *tractor power lawn mower*—not only have we done away with the idea of trying to drive the cutting blades direct from the engine, but we have also simplified the construction throughout.

The Same Principle as the Hand Mower

What we have done is to simply incorporate in a power driven machine the same principle that is embodied in a hand mower. The illustrations on this page show exactly how the *tractor* idea has been worked out. We have simply mounted the engine on a substantial frame above the heavy roller. This roller is driven by a belt from the engine. The mower, you will notice, is fastened to the frame by three brackets and is simply pushed ahead of the roller, and the blades are operated by the traction of the side wheels.

The Test That Tells

The advantage of pushing the mower ahead of the machine instead of connecting the power to the mower is quite obvious. It eliminates the possibility of damage, should the knives suddenly strike some obstruction.

In fact, the *real test* of a power driven machine comes when the mower suddenly strikes a stick, a bone, a piece of cloth or any obstruction that will occasionally find its way into the very best kept lawns. This obstruction may stop the machine instantly—if the engine is connected direct to the cutting knives, it is this sudden stop which causes trouble by injuring and possibly breaking some part.

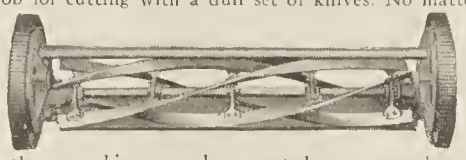
The Ideal being of the TRACTOR type, cannot be injured in the slightest by suddenly running into some obstruction, because the traction wheels slip and no damage is done.

Simplified Construction

The design of this Ideal Tractor Lawn Mower is so simple—it is so free from all unnecessary complications—the principle employed is so obviously correct, that it can safely be called a machine that is not only *fool-proof* but practically *accident-proof*. We have done away with all necessity of complicated clutches to wear and get out of adjustment. The single cylinder engine is of very simple construction, with hit and miss governor and jump spark ignition. It is, in fact, an engine designed especially for the work.

Extra Set of Blades

We furnish with every machine, an extra cutting mower. This eliminates any possible excuse for endeavoring to do a good job for cutting with a dull set of knives. No matter how



constantly a machine may be operated, you can always keep a set of sharpened knives on hand, so one set of knives can be taken out and *another one substituted in two minutes' time.*

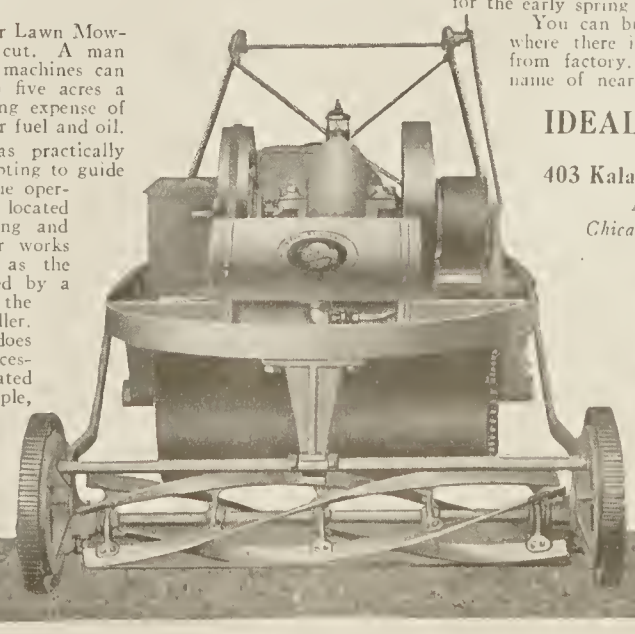
Very Economical

One man with an Ideal Power Lawn Mower can do as much work as five or six men with hand machines. This is most important when labor is scarce. At a very nominal expense, the Ideal will keep your grass cut, rolled and in the pink of condition. In these times when labor is so badly needed for industrial and agricultural work, there is *every* reason why the Ideal should be employed wherever there is grass to be cut.

Cuts Four to Five Acres a Day

The Ideal Tractor Lawn Mower has a 30-inch cut. A man with one of these machines can mow from four to five acres a day on an operating expense of about fifty cents for fuel and oil.

The operator has practically nothing to do excepting to guide the machine. At the operator's left hand is located a lever for stopping and starting. The lever works a belt tightener, as the machine is operated by a belt driven from the engine to the roller. This method does away with the necessity for a complicated clutch — it is simple, safe and sure.



Use It for Rolling the Grass

With the Ideal is also furnished a small caster, which may be substituted for the cutting knives, and the machine is then ready to be used as a lawn roller. The weight of the machine when used as a roller is approximately 500 pounds. When heavier rolling is needed, more weight can easily be placed in the machine.

Cuts Close to Walks, Flower Beds and Shrubbery

The Ideal is so simple and easy to handle that you can run it practically any place that a hand mower can be operated. You can work very close to the walks, close up to the shrubbery and to the flower beds.

10 Days' Free Trial

If you are interested in a Tractor Lawn Mower we will gladly place one of the machines at your disposal for 10 days' trial, that you may see for yourself how thoroughly and economically they do their work.

We sell the Ideal Tractor Mowers under a positive guarantee of satisfaction—we do not claim that it will give satisfaction if used where the grass has grown so long that a mowing machine should be used—but for keeping a lawn in good condition it will do the work cheaper and better than any power mower on the market, and we will gladly refund money on any machine that fails to give satisfaction when properly operated.

Where conditions are reasonable, and with ordinary care, the Ideal Tractor Lawn Mower should give good service for at least 10 years.

Order Early

On account of traffic conditions, it is advisable to place order as early as possible, to ensure having the machine ready for the early spring work.

You can buy the Ideal through your local dealer, or where there is no dealer near you, we will ship direct from factory. Write today for complete *literature* and name of nearest dealer.

IDEAL POWER LAWN MOWER CO.
R. E. OLDS, Chairman,
403 Kalamazoo Street Lansing, Mich.
New York Office—270 West Street
Chicago Office—163-171 North May Street

IDEAL TRACTOR LAWN MOWERS

Do You Really See Your Own Home?

Here is one of the simple, charming little bits of home-making pictured in the April issue of House & Garden

Did you ever try pretending you were a stranger in your own house?

That living room rug—you'd never dreamed it was so shabby! . . . Those curtains certainly aren't suited to a room with a north light. . . . And who ever chose that couch—not you, surely! It's apt to be a bit discouraging, this scrutiny, unless you have a friend like the

Interior Decorating Number

APRIL

House & Garden

that will tell you not only what to buy for your house and where to buy it, but how to get the good out of the things you have, and how to add those little touches that change them from hand-me-downs to heirlooms.

There's a comprehensive diagnosis of country house living rooms—what's wrong with them—what's wrong with yours, and why. The best of the new wallpapers and the new fabrics are described and illustrated, and there is expert advice on how to combine them.

An intimate little study of George Washington as an interior decorator and Thomas Jefferson as an architect — a discussion of the possibilities of Oriental printed fabrics—cornices—benches and stools—torchères—built-in bookcases—and then the collectors have an article all to themselves on couches, settees and sofas, as practical a form of collecting as one's family could wish.

It isn't money that makes the house beautiful — it's knowing how. Read the April House & Garden and you'll see why.

If you have a house or are going to have a house, be sure to reserve a copy of this Interior Decorating Number at your usual newsstand now.

25 Cents a Copy *$3 a Year*

"CREO DIPT"
Thatch
Roofs

Home Attractiveness

THE building of a home is an important event in any life, but there is an element of uncertainty in house building. Some houses never seem to work out right. Some subtle atmosphere which could not be detected in the drawings changed the whole complexion. "It looks so different on paper when beautified in perspective by the expert Architect."

All of which goes to show that perhaps you have said like some owners—"Never mind the exterior, I want a good interior. I live inside—not outside. Give me a beautiful home inside, and my neighbors must put up with the outside." This is not true! We owe a duty to our neighbors; we do care what our neighbors think of the appearance of our home, and the ideal home is a well-balanced structure, harmonious in detail and attractive outside as well as inside.

Those houses which have that "indescribable something" are, after all, an expression of the owner's individuality, a sincere development of his needs and manner of life, and a blending of all that Nature has given, with the character of the design in structural integrity, honesty of expression, right proportions and simplicity of outline.

In no place has the "home atmosphere" been more perfectly portrayed than in the simple village house of England, and that which has helped most has been the quaint thatched roof of straw. In these days of "modern building," in no better way than with Thatched "CREO-DIPT" Stained Shingles can the "atmosphere" be obtained, for the roof crowns the house, and gives it that nice adjustment of height, breadth and thickness that make up that quality of "home attractiveness indescribable."

Our New Book containing large photographs of many beautiful homes with "CREO-DIPT" Thatched Roofs designed by leading architects is now ready for distribution

Working drawings of construction—specifications—instructions for design and construction of a Thatched Roof with Thatched "CREO-DIPT" Stained Shingles—color pad and Book of Homes furnished on request.

CREO-DIPT COMPANY, Inc.

NORTH TONAWANDA, N. Y.

Country house on Richebelle Road, Scarsdale, N. Y.
Architect - W. Stanwood Phillips, New York City.
Thatched "CREO-DIPT" Stained Shingles used for Thatched Roof. Color as weathered straw.

Superb English Delphiniums

WE are tempted to say that the Improved English Delphiniums are the most beautiful hardy plants in cultivation, but we are also tempted to say this of a score of other things, and, of course, it is impossible to say which is the most beautiful of hardy plants, for they have such an immense variety of beauty that the wonder grows that people continue to plant, by the millions, bedding plants which have little or no beauty, are an annual expense, and cost quite as much as hardy plants whose first cost is their only cost, and which increase in size, in beauty, and often in quantity, year after year. These Delphiniums may not be the most beautiful hardy plants, but they are among the most beautiful, and nothing can be more distinct and satisfactory. They are stately and picturesque, some varieties growing 8 feet high in rich soil; they have immense spikes of most beautiful flowers of every imaginable shade of blue, and their season is a long one; in fact, they will bloom from spring till fall if properly treated.

Specimen Plant of Improved English Delphiniums

CULTURE OF DELPHINIUMS.—The culture of Delphiniums is exceedingly simple, and the results out of all proportion to the slight amount of care necessary. They thrive in almost any position. The soil may be a rich, friable loam, which suits them finely; but any soil, even hot and sandy, if well watered and manured will give excellent results. Dig deeply —trenching is better,—add plenty of well-rotted manure, and plant about 2½ feet apart. Placed in lines, as a background to a border, or in groups of, say, three plants at intervals, the effect of the Delphinium is exceedingly fine. They look well in beds, also, arranged at the same distance apart each way. They are grand grown in masses of large groups of separate colors, and may be associated with shrubs with great advantage, succeeding well in shrubberies because of their robustness. They are most effective planted with white flowers, especially with Miss Luigard Phlox or Candidum or Annunciation Lilies. A succession of flowers may be expected from spring to late autumn, especially if the spikes which have done flowering early be cut off; fresh growth will then be produced which will give blossom. Copious watering in summer will be attended by increased size of spike and flower; in fact, in seasons of prolonged drought, water is absolutely a necessity on many soils if the varieties are to exhibit themselves in their true size and beauty of flower and spike. Top-dressing is greatly recommended on certain soils, instead of the bare surface of the ground being left exposed to the sun. Some of the neater dwarf alpine and other hardy plants may be utilized to plant between and around Delphiniums. Coal ashes strewn over the crowns will protect the plants from slugs through winter and spring. As we have intimated, any garden soil suits the Delphiniums; it is, however, necessary to secure sorts such as are offered below in order to obtain an effect superior to that afforded by the old smaller-flowered varieties. No amount of liberal treatment will cause the smaller-flowered kinds of a few years back to develop into the gorgeous hybrids of today.

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Delphiniums have been a great specialty with us for twenty-five years and our stock is by far the finest in America.

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Fine Mixed English, grown from seed of famous named sorts	$2.00	$14.00
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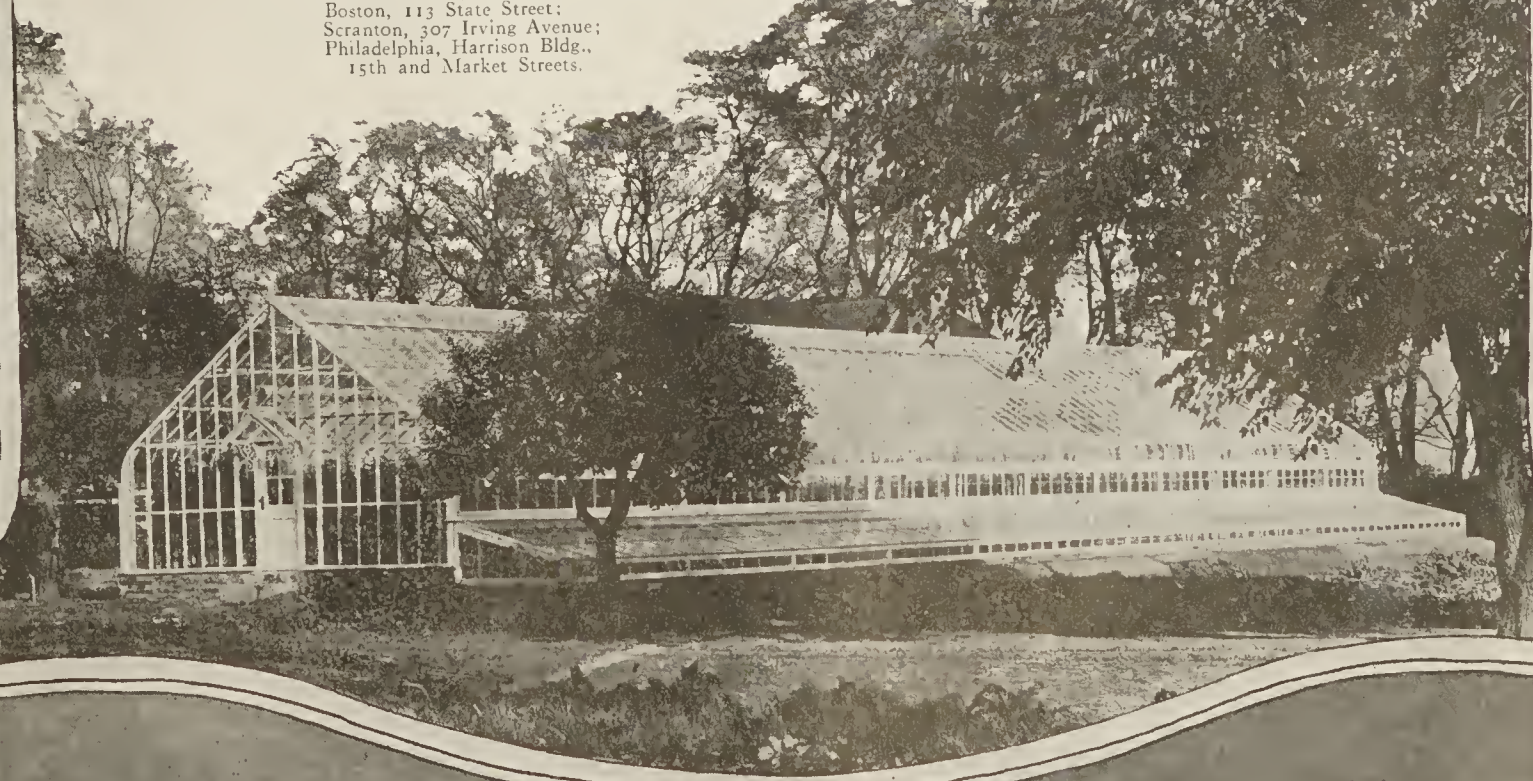

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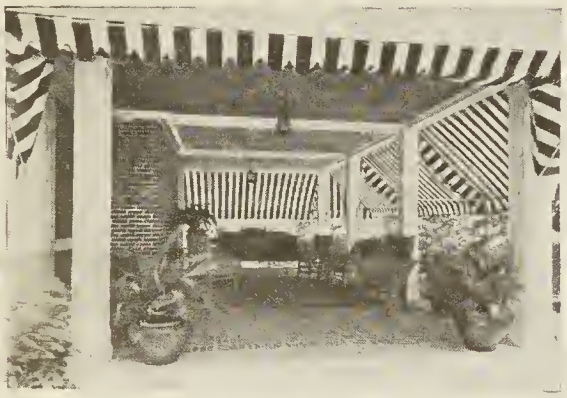
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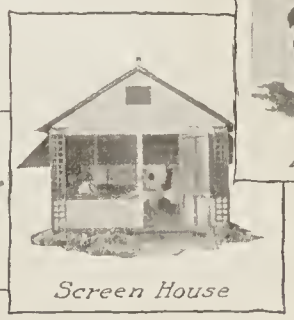
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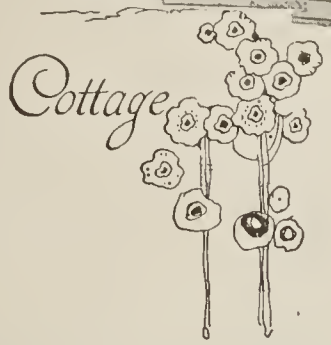

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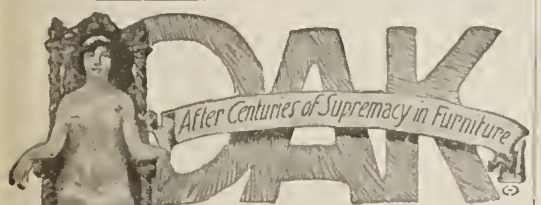

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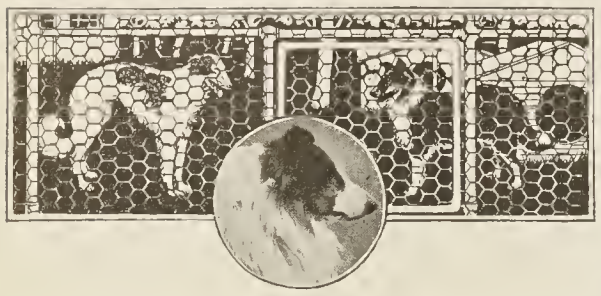

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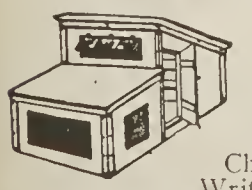

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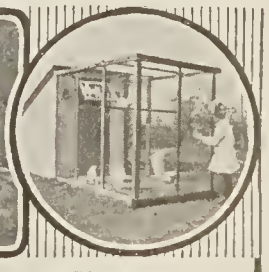

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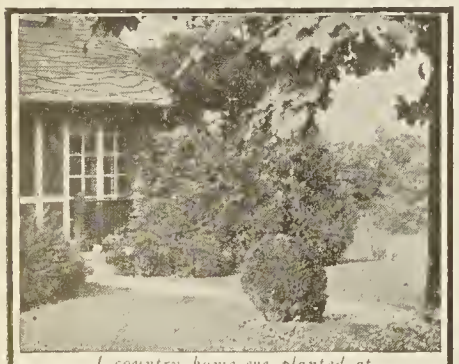

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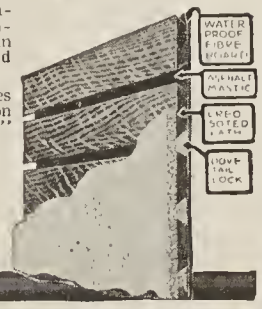

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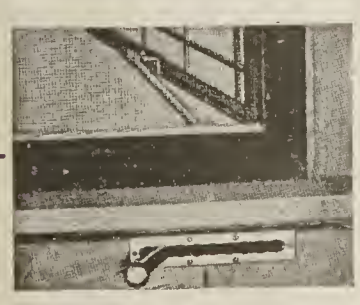

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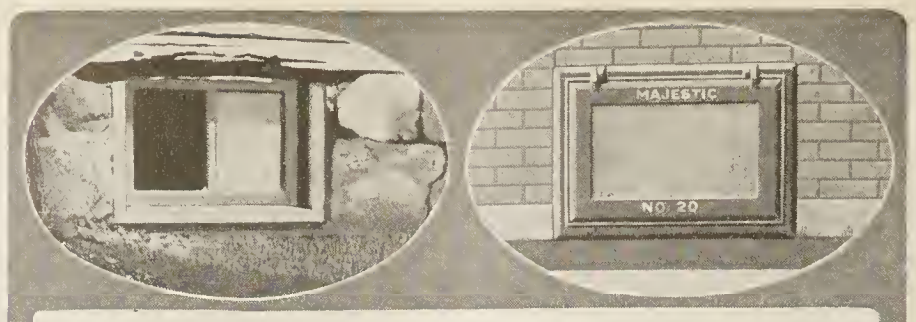

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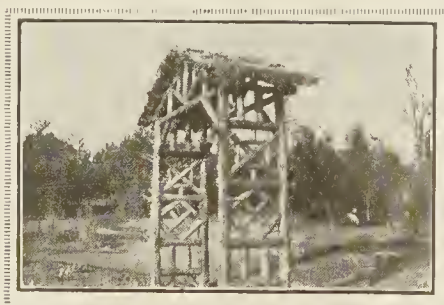

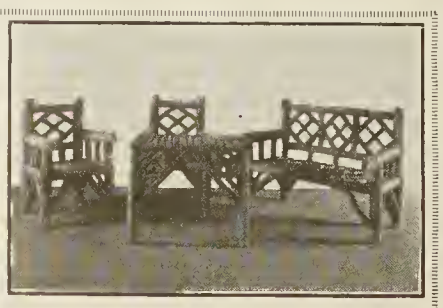

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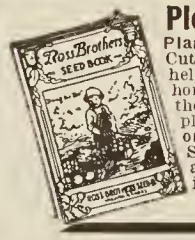

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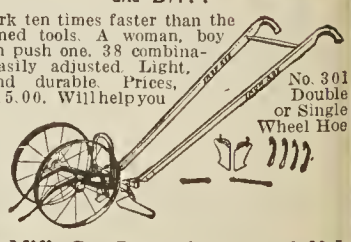

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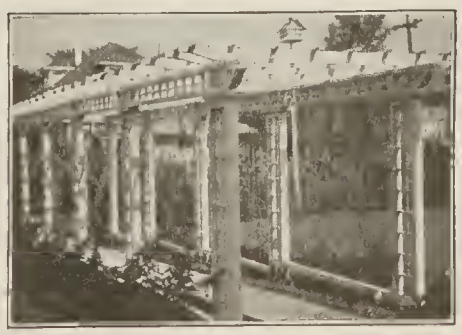

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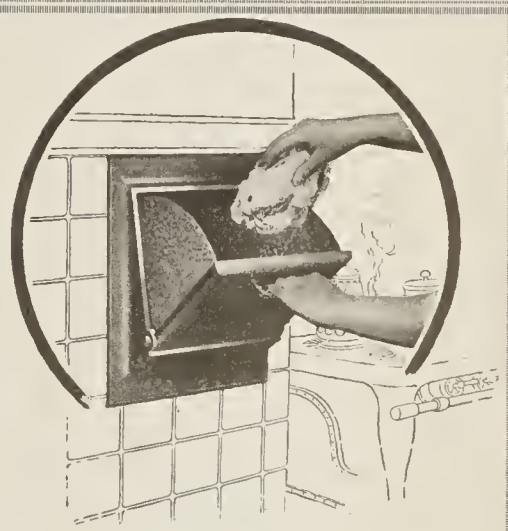

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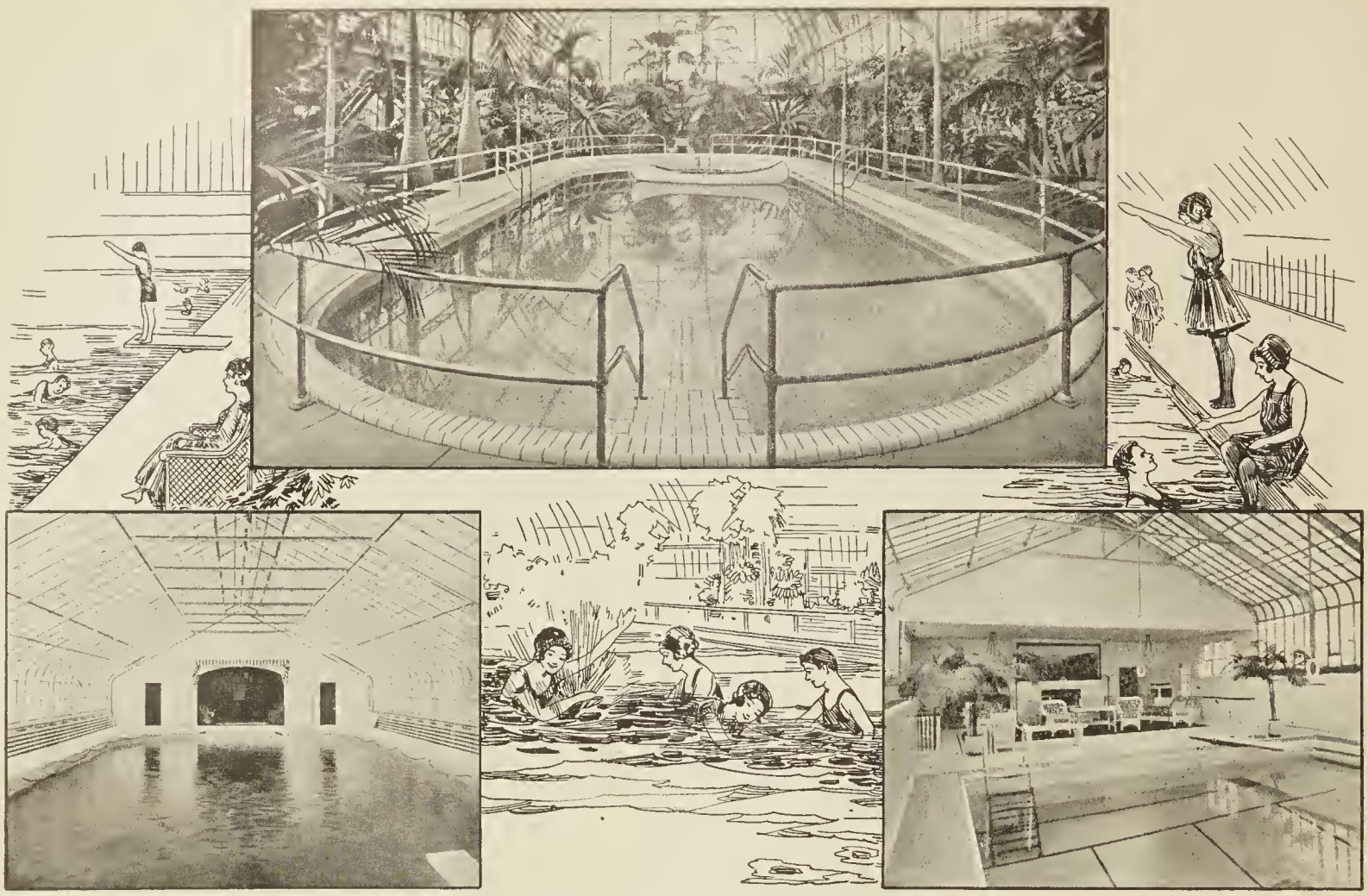

Up at Ridgefield, in the delightful hills of Connecticut, F. E. Lewis has his all year around pool. The seclusion which the ground glass roof and sides give, makes it possible to run in them on a hot day, slip off your "duds" and jump in just as you used to when a kid.

In spite of all the alluring advertisements say about the ceaseless balm of California climate, it nevertheless has its cool days and shivery nights. E. L. Doheny with his palm garden pool, defies them both. It is the largest glass enclosed pool on any private place in the country.

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Contents for March, 1918. Volume XXXIII, No. Three

House & Garden

CONDÉ NAST, *Publisher*
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Cover Design by E. F. Betts-Bains
The Garden of an Artist 18
The Soul of a Garden 19
Richard Le Gallienne
Through the Looking Glass 21
Nancy Ashton
The Garden of Carl Milles, Lidingo, Sweden 22
The Beginnings of Being Respectable 24
Sanctuary 24
Arthur Guiterman
The Approach to a Country Residence 25
Patterson & Dula, Architects
The Treasured Snuff Bottles of the Celestials 26
Gardner Teall
The Garden Beautiful is the Garden Useful 28
P. S. Ridsdale
The Residence of Robert Haskins, Esq., Richmond, Va. 29
W. Duncan Lee, Architect
Garden Soils, Good and Otherwise 30
F. F. Rockwell
A Footnote on Table Runners 31
How to Buy Pictures 32
Charles H. Caffin
The Fabrics That Bloom in the Spring 33
Spanish Wall Furniture of the 18th Century 34
H. D. Eberlein and Abbot McClure
A Cottage on Estate of George Arents, Jr., Esq., Rye, N. Y. 36
Lewis Colt Albro, Architect
A Little Portfolio of Good Interiors 37
Paved Floors and Galleries 40
Thomas Brabazon
A Variety of Curtain Bindings 42
Vistas in the Garden 43
The Truth About Sweet Peas 44
William C. McCollom
Seen in the Shops 46
The House That Was Made of Three 48
Mary H. Northend
The War Garden Department 50
D. R. Edson
House & Garden's Gardening Guide for 1918 51
The Control of Plant Insects and Diseases 54
William C. McCollom
The Gardener's Kalendar 58

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THAT INTERIOR DECORATION NUMBER

We hear a lot these days about balanced diet. Did you ever hear of balanced reading? And balanced magazines? Well, then, the April House & Garden—that Interior Decoration Number—is an example. There are three ingredients—good pictures, and informative text, good arrangement and a rapidly presented variety of topics.

Start off with "The Country House Living Room"—a variety of types for various kinds of houses, together with color schemes.

Then follows a country house—not too big, but big enough for the architect to produce striking results. Following on the editorial comes a collector's article on couches and settees. The scene quickly changes to the house of Joseph Urban, the artist of the Metropolitan stage settings, and shows what he did with the interior of an old-fashioned house. At this point the garden enthusiast gets two pages of pictures and text showing complete operations in making a war garden. Then back to decoration again, with an article on "Getting the Good Out of the Victorian"—every one of us has some Victorian furniture, and it has returned to popularity of late. The next two pages show a house in California, and—this is a fact—some new evidence on George Washington which proves that the father of his country was an amateur decorator as well as architect! Then comes new paper, the revival of the cornice and the Little Portfolio. McCollom writes of melons and the shoppers present a page of benches and stools.

One of the five full-page illustrations in the April issue

The gardener next finds two pages of garden sketches by Rosé—remarkable pieces of black and white work. Then the last of the articles on Spanish furniture. In the following four pages are articles on the use of the torchère, on built-in bookcases, a house in Virginia, how to grow ivy, and a new brand of pottery.

The Shoppers this month have specialized on lamps and shades—those necessary accessories to the completion of a room. And after the shopping pages are an article on what fabrics combine successfully in decoration, the War Garden Department and the Gardener's Kalendar.

Altogether this number promises to be the star issue of the Spring. It is both practical and inspirational, a fine example of balanced magazine reading.

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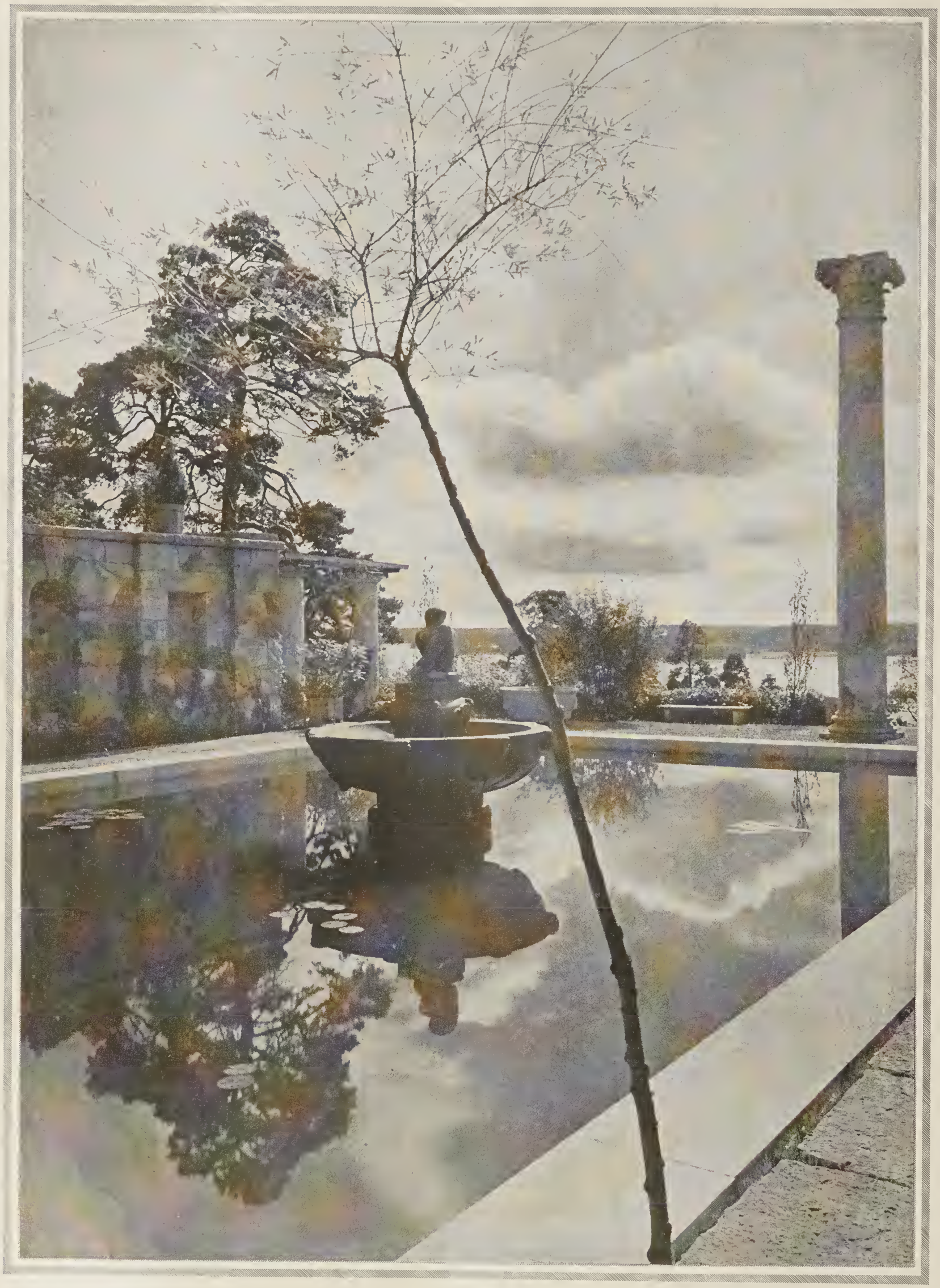


THE GARDEN *of* AN ARTIST

One of the most picturesque gardens in the vicinity of that picturesque city Stockholm is owned by the young Swedish sculptor, Carl Milles. It was designed by him to give setting for some of his works and was made, in the main, from odd bits of architectural details picked up here and there. The column came from the old Royal Opera House. Other views of this garden are to be found on pages 22 and 23

THE SOUL *of* A GARDEN

Wherein a Poet Tells of the Humbling Touch of Earth, the Romance of Flowers and the Joy of Smoking Calabash Pipes That He Grows Himself

RICHARD Le GALLIENNE

WE take gardens, as we take all our mercies nowadays, too lightly.

Recently a friend of mine, speaking of his garden, said to me that it made him "very humble." It was one of those remarks for which one grows increasingly grateful; for humility, the only attitude by which it is possible to know anything worth knowing, has become an almost extinct species of human feeling; and I am far from sure that I can safely leave my friend's remarks entirely without commentary. So few feel like him, that for many, I fear, it will have no meaning. Of course, he meant that his garden continually brought before him, so impressively, with such fresh wonder, the miracle and the mystery of the vital, the cosmic process.

No one yet knows how or why a flower grows. We have discovered radium, and employed delicate and terrible natural forces to fearful ends; but we are as far from knowing that as ever. Still, as the present writer once had the honor of saying: "A grass-seed and a thimbleful of soil set all the sciences at nought." Still Tennyson's "flower in the crannied wall" baffles all the pundits.

Unless you feel like that about your garden, you might as well have no garden. Indeed, you have no garden. You may have a dozen gardeners—but that is another matter. As a general rule, one may say: the more gardeners, the less garden. For the real garden is born, and very little made.

That is why public gardens give so little pleasure. The very term "public garden" is an anomaly. No real garden can be "public," for a real garden is a personal matter. Horticultural skill, however highly paid, cannot make it. It is, so to say, a collaboration between one individual's love of his little plot of ground, and the mystic Universe. Public gardens and, for the most part, those pretentious horticultural displays called their gardens by the rich belong to the same category. In the latter case, one is occasionally conscious of some presiding and directing spirit of love, that perhaps of some woman of the house, animating certain nooks and corners; but, as a rule, all such gardens very much resemble public libraries, or the libraries of the *nouveaux riches*. The mathematically disposed beds and squares and circles, and stars and crescents of transplanted (not planted) sheets of color, give one no sense of real flowers or of a real garden, any more than the rich man's "sets" of books give us the sense of a library. Flowers and books alike are there for show. No individual love or enthusiasm has entered into their selection or arrangement. They are as impersonally and unsympathetically brilliant as a display of diamonds in a Fifth Avenue jeweler's window, and we look on them with the same indifference. Artificial flowers would serve the purpose just as well; and, in fact, by the loveless usage of them they have become nothing else. They are artificial flowers, as the garden in which they blaze and simply tarnish is not a garden but a flower show.

SUCH gardens always follow the fashion in flowers, as their owners follow the fashion in clothes. Flowers have their periodical vogue, like other things, and it is for the head-gardener to keep his eyes on the horticultural fashions, and see that certain "smart" flowers of the season are duly in evidence.

The same applies to the architectural, or other incidental features of a garden: statuary, sun-dials, pergolas and so forth. For the most part these garden features, in themselves and in the right setting charming, are capriciously introduced without any understanding of their real significance or value; just as traditional ornament, in itself and in its own place beautiful, is incongruously plastered on to modern buildings, entirely foreign and even antagonistic to its original sentiment. Not one person in a thousand really cares about a sun-dial, but a few people who did set the fashion, and now one can buy them in any department store. Thus a romantic object, filled with the hush and reverie of vanished time, has become perilously vulgarized, and the pleasure one took in one's own moss-grown and lichened dial—by which, in addition to its telling the time in one's own garden, one was able to calculate the time at Aleppo or Damascus—is considerably saddened.

When someone introduces the fashion of a garden-god, with a shrine in some leafy corner of the garden, after the manner of the Greeks and Romans, the same thing will happen, and we shall be able to buy statues of Vertumnus and Priapus at bargain prices just as we can buy sun-dials or macaws.

YET that old personifying pagan habit never came nearer to the reality of human feeling than in the invention of that homely rural god, who in return for offerings of early violets and the first fruits of the year was supposed to guard the orchard against marauding birds and destructive insects, and generally watch over all green and growing things. No one has ever really loved a garden without having had at times the sense of a divine presence dwelling there, moving softly behind curtains of leaves, some busy, watchful kindness secretly at work with blade and blossom and the mounting sap, and falling suddenly silent at our first foot-fall, like a shy bird. A fancy, of course—and yet would there be anything more remarkable in the fact of certain natural processes being presided over by especially appointed spiritual guardians, than there is wonder in the processes themselves? Though there be no individual accessible divinity behind the blossoming of an apple orchard, the process itself is divine, and just as mysterious as if there were.

Numen inest, said the old Roman, with proper reverence and a profound

insight in the presence of such natural manifestations; and he who does not feel, as he, that deity is present "in gardens when the eve is cool" profanes the sanctuary.

A GARDEN is indeed a sanctuary of natural religion. Upon it are concentrated the power and the glory and the tenderness of natural forces. From above and below there are focussed upon it the mysterious operations of sun and rain and dew, in unison with the chemic, one feels like saying the alchemic, properties of the soil itself.

The man who looks after his own garden is continually in the presence of the inspiring strangeness, the ever new surprise and thrill of the creative marvel. He takes a bulb in his hand, dry and crackling and to all appearances dead as an Egyptian mummy. Somewhere within its tiny cerements hides the spark of life; though, should he unfold one layer after the other, he would seek in vain for its presence. So the man of science seeks for the soul of man in his body, and not finding it, pronounces it non-existent. Who would believe that this dry and dusty relic when buried an inch or two in dark earth, seemingly as un-vital as itself, mere inert matter to all appearance, shall be met there in the darkness with warm awakening energies, immediately taking it into their care; that it and the earth alike are as ready to catch fire as phosphorus itself, vividly responsive one to the other; and that, after a while, thus subterraneously nourished, fed from above also by stealing rains and dews, and hotly kissed through its mask of earth by that mighty shining which has traveled millions of miles through ethereal space, to assist at this miniature marvel, it shall jet up into the April morning, a curiously carved cone of waxen petals pouring fragrance—a hyacinth. A hyacinth—yes! But how much more to the man who has watched while it thus came into being.

I sometimes wish that Adam—the first gardener, as Hamlet's grave-digger remarked—had left the creation without names; for names have a curious way of robbing things of their proper value, and particularly of their first strangeness. Something arrests us either by its beauty or its unfamiliarity, and we immediately ask what it is. While no one tells us, we remain curious, but from the moment we hear its name, its interest for us diminishes: it takes its place in the category of familiar things, though, of course, we know no more about it than ever. So one says "a hyacinth" or "a rose" thoughtlessly, as though we knew all about them, almost indeed as though we could make them ourselves, had we a mind to. With too many of us it is as with Wordsworth's philistine:

"A primrose by the river's brim
A yellow primrose was to him—
And it was nothing more."

Too often, indeed, as has been wittily remarked, it is not even a primrose, but merely a dicotyledon.

Yet the names of flowers have often, as in this case of the hyacinth, an associative value which gives a lift to the imagination. It certainly adds to its magic for us to recall that this is the flower that the Greeks believed to have sprung from the grave of Hyacinthus, the beautiful youth accidentally killed by Apollo as they played at quoits together. Still one can read "Alas! Alas!" in Greek upon its petals. So long ago the flowers we love were in the world; and such associations, though they are but subsidiary to the natural inspiration of gardens, are poignant remembrancers of lovely half-forgotten things, romantic lives long since ended, beautiful faces that once bent over these very flowers, or those poets who have brought them the added enchantment of their songs. Who will deny what the daffodil owes to Herrick, and all the flowers to Shakespeare?

OF all flowers thus weighted with association, the lotus—"the holy lotus"—makes for itself a sanctuary. With all the magnificence of its beauty, one thinks first, as we come upon its great cup, open with startling calm in the morning sun, of all it has meant to the religious sense of mankind. All Egypt and all India, their hierophants and tranced Buddhas, are before us in this commanding, awe-inspiring flower; with its great leaves floating circle-wide on the water—thus symbolizing, said the old Greek mystic Jamblichus, "the motion of intellect"—or rising from the rich procreative mud in unfolding scrolls, which seem to symbolize the sacred books of all the ages. Surely it is one of the loveliest of created things, yet to think only of its beauty, to regard it merely as one more decorative flower in the garden, is not only a form of sacrilege, but is to lose all that its beauty has gained by the accumulated reverence of untold generations and myriads of men, all the hallowed romance of its prodigious history. So, at all events, the present writer feels every summer as this divine flower unfolds its awe-full blossom in his little garden, islanded among Connecticut salt-marshes, blooming even among the sweep of perigee tides. What more natural than to prostrate one's self before it, like a pious Hindoo, with the sacred words on one's lips: "*Om mane padme Om.*"

TO descend, like Lucifer, from these lofty meditative heights—did you ever, gentle reader, grow calabash pipes in your garden? You should. For fifty cents, you cover a corner of your garden with a tapestry of the most energetic and decorative of vines, and, as the gourds shape themselves out of sun and dew into perfectly shaped pipes of all sizes, you have once more the feeling of being "in at the creation." Then, as you sit with an old friend by the log-fire in the Fall, each of you with one of these home-grown pipes in the hand, its bowl already colored like a meerschaum, as the companionable tobacco-clouds rise towards the rafters, you smile across at each other as you recall that these pipes you are smoking came out of no cold-blooded city store, but were the good God's gift to two good smokers, come direct from the warm-hearted earth—once two little white spring blossoms on a green vine.

Even though you grow neither lotuses nor calabash pipes in your garden, though indeed you ask of it nothing for the soul, but merely vegetables for the sustenance of the body, yet you can hardly escape, if you live with it constantly, the same lessons of wonder. The cabbage and the squash and the turnip are in the care of the same divine democratic powers as the lily and the rose. Even though you utterly neglect your garden, it will flame in a glory of weeds; for, first and last, it is a mystic piece of God's earth, potential with all those magical energies that of their very strength bring forth beauty. Every foot of it conceals buried treasures of untold value—gold and silver, ivory and myrrh, fretted imageries, carved chalices, cabalistic symbols; a hoard of inevitable, shining, fragrant things as of the sacred vessels of divine mysteries, or those gems and jeweled toys with which princesses make their fairness still more fair.

But the best and most inspiring thing to remember about our garden is that it is a miracle. However we love it, whatever we do for it, in the end, as my friend said, it humbles us with the sense of invisible and inscrutable powers. In the words of the Apostle: Paul may have planted it, Apollos watered it, but from God—or if you prefer, the gods—comes the increase.

THROUGH THE LOOKING GLASS

The Dozen and One Uses for Mirrors in Decoration

NANCY ASHTON

Gillies

A sense of repose and dignity is lent this living room fireplace grouping by the mirrors that flank the chimney breast with consoles and alabaster lamps beneath. These views are from the apartment of Mrs. George Moffett in New York City. Mrs. Emott Buel, decorator

On the opposite side of the living room is a large davenport with a beautiful fanlight mirror over it and flower paintings in the adjoining panels. The walls are peacock blue with dull gold molding, the furniture mulberry and the carpet taupe. Bright peacock cushions and small black lacquer tables enliven the color scheme

In the dining room the dull north light is dispelled by a large mirror set in the French fashion of small squares held in place by gold rosettes. This reflects the two crystal lustres and the alabaster vase on the black marble-topped console. Under curtains are thin gold silk and the hangings green and gold striped damask

We have all enjoyed strolling merrily hand in hand with the immortal "Alice" through the mysterious realms of the other side of the looking glass. But how many of us have realized the possibilities of the adventures on this side—the adventures with the mirrors themselves? How one may make a small room, large; a dark room, light; a dull room, gay. All this and much more may be accomplished if one happens to know how.

There are several things to bear in mind. One must choose the right mirror. It must have suitability, as well as utility and beauty. One would hardly welcome an ornate reproduction of a Louis XV design in a simple English living room. Nor would an austere Colonial mirror be at home in a French drawing room. In these days of beautiful reproductions and new designs there should be no difficulty in making a wise selection.

Then one must know where and how to hang it. Very few of us would be guilty of placing a mirror where it would be practically useless, but it is well to remember that they should be hung on the eye level. There is great decorative value in a pair of mirrors flanking a fireplace. A sense of repose and dignity is invariably the result.

The New York apartment of which photographs are here shown illustrates the effectiveness of skillfully managed reflections. The living room with its plain walls broken into panels by narrow dull gold molding has the arrangement of mirrors of which we just spoke. This sense of balance has been carried out in the consoles under the mirrors and the alabaster lamps. It is a friendly, reposeful room in consequence. The added beauty of the color scheme (peacock blue walls, mulberry furniture, taupe carpet) is not to be overlooked.

On the opposite side of the room there is another equally well planned arrangement. A large davenport forms the nucleus of a group with a beautiful fanlight mirror over it and flower paintings as companion pieces. There are small black lacquer tables conveniently placed and bright peacock cushions give a touch of gayety.

The dining room is a particularly happy example of the wonders accomplished by a mirror. Here you have a medium sized room with a dull drab north light and nothing but an unfriendly city wall as an outlook. Then the transformation. A large mirror in the French fashion, that is, cut in squares and held in place by small gold rosettes, was placed on the main wall, completely filling up the central panel. This, of course, added tremendously to the spaciousness of the room and gave it light as well. In it are reflected two lovely crystal lustres and an alabaster vase which stand on a black marble-topped console. You may also catch a glimpse of a huge goldfish bowl on an iron stand with its crystal drops. The window has been cleverly treated with thin gold colored silk under curtains which are kept drawn, and green and gold striped damask side curtains.

These few instances suggest only some of the possibilities of the mirror well-placed. But they may start some reflections.

A lattice screen divides the upper terrace. Sculpture is scattered about

(Left) A glimpse of the steps leading up to the shelter of the cloister gallery

(Right) View from the cloister along the upper terrace to the house

THE GARDEN *of* CARL MILLES AT LIDINGO, SWEDEN

The retaining walls are divided by pilasters and niches in which will be placed pieces of sculpture. The walls, of hewn stone, are laid in mortar, but the steps are set in earth to allow vegetation

The sculptor's famous statue of Suzanna, executed in black granite, forms the center of interest. Walks around the pool are large flagstones. A cloister circles the pool and connects with the house

THE BEGINNINGS *of* BEING RESPECTABLE

A SENSE of responsibility is the beginning of being respectable. We speak of a man "settling down." Invariably this comes when he assumes some responsibility—a wife, a family, regular work, a home, a future. Let that sense of responsibility awaken, and the man shows signs of developing into what is commonly known as an "estimable citizen." But back of these estimable characteristics, what? Ownership.

The very undertaking of ownership presupposes a willingness to assume responsibilities. Thus, a man buys a house. He is immediately responsible to himself and to his family to keep it in good repair and furnished in good taste, he is responsible to his neighbors to keep the surroundings of that house in good and pleasant condition, he is responsible to the community to maintain the road that runs before it by paying taxes. In short, a man begins to be respectable when his sense of responsibility extends from his own personal creature comforts and pleasure to others and to the locality in which he lives. From this it is only a step to the development of a national conscience, which we call patriotism, and from a national to a cosmopolitan conscience, a conscience which is sensitive to injustice in other lands and is quick to demand its extermination.

During the past year the American people have had their horizons tremendously widened. They found themselves responsible to a vague something called the American ideal of democracy, they found themselves responsible to other people in other lands, and they have been called to shoulder that responsibility and have done it willingly despite the sacrifices it entailed. But America could scarcely have hoped to sustain such a burden had not the mass of the American people been schooled in the fundamental responsibilities of a home, a garden and a debt to the community.

THERE is on foot a movement to induce Americans to own their own homes. In addition to the particular advantage this gives the owner himself, the movement is a very vital training in good citizenship. For the backbone of a nation is its everyday people who own their everyday homes and live their everyday lives and do their everyday work. The marvellous spirit of France which has been sustained during these four years of tribulation can be accounted for by the fact that the French peasant owns the soil he tills. The collapse of the Russian national ideal is directly traceable to the fact that 75 per cent of the 180,000,000 population, the farmers, did not own their own land and homes; they had no national responsibility because they had no personal ownership. The problem that England must solve sooner or later is this very same "own your home" question. It is, then, a far-sighted move to awaken Americans to the necessity for owning their own homes. It will make a more respectable nation. It will give us a solidarity and a quickly aroused sense of responsibility to the democratic ideal and its establishment in other lands which, in a word, is what this great war is being fought for.

National responsibility has taken very material forms this past year. It has called our sons to the battle line, it has asked us to lend our money to the nation and to contribute to the nation's great work of mercy, the Red Cross; it has imposed upon us—for our good and the good of others—certain necessary dietary restrictions, it has made us dig up the garden and grow our own food. All these things are part and parcel of the development of responsibility and respectability, for the respectable man is one who contributes his share to the common good. It is necessary that we understand the philosophy of this great world movement before we can grasp its practical applications.

Today it is the duty of every American to subscribe for at least one bond in each Liberty Loan issue, just as it is his duty each year to pay his taxes. It is his duty to curb excess and waste at his table by following the Government rules of meatless and wheatless days. It is his duty to give to the Red Cross, just as it is his duty to help support the churches and charities and other mediums for good in his community. By these means has the everyday American grown up from a small town man to a national citizen. According to the measure with which he assumes these fundamental responsibilities will depend his future development into a citizen of the world.

THE nations of the world are facing the problem of widespread socialistic propaganda. The socialists demand for each man his share of ownership. This is also the basis of American democratic ideals. In America a man has not alone the right but the opportunity for ownership. The legislation of the present is directly aimed against the people who own more than their share. The day will come when no man can afford to be immensely wealthy, because immense ownership and wealth require more responsibilities than it is humanly possible for one man to carry. This is the price of democracy—that the owner shall be responsible. But it also has its compensations. Ownership means power. The man who owns a Liberty Bond controls the power of that money, the man and woman who own a home and pay taxes control the franchise for that home, the man who owns a backyard has the power for supplying his family with food if he will work to grow it.

WE stand at the crossroads. In the past, when a nation went to war its landed barons alone assumed responsibility because they alone had it. In the travail of the present world conflict is being brought forth the concept of universal democracy. When nations of the future go to war—as God grant they never shall—it will be the sentiment of the whole people because then the whole people shall be owners.

In this lies the strength of America—that its people are undertaking the ownership of their homes together with the responsibilities ownership entails. That is why, after a long and trying period of injustices, they arose to help crush the malefactor of the world. That is why they are going to float the next Liberty Loan, why they will give another hundred million to the Red Cross, why they planted 3,000,000 gardens last year and will plant 4,000,000 this year.

In starting this editorial I said that a sense of ownership was the beginning of being respectable. The word respectable has fallen into disuse and become a mockery. Nevertheless it is the state every man aspires to. He wants a respectable home in a respectable neighborhood, respectable clothes, a good education for his children and a prospect for their future advancement. There is no other basis for that future or the present save the basis of ownership.

The standard of respectability in America today is to own a home, own Liberty Bonds and have a war garden. A home, food and funds—in these three lies the power of the American citizen.

SANCTUARY

Bluebird, Martin, Phœbe, Wren,
Hither wing your way again!
Flicker, Junco, Chick-a-dee,
Choose your shelter, bush or tree!
Come, our little feathered guests!
Boldly build your guarded nests,
Safely rear your chirping broods
Here, where never foe intrudes—
Squirrel, Snake, nor Hornéd Owl,
Hawk a-sweep, nor Cat a-prowl.

Swallow, Robin, Cedar-bird,
Here no sound of gun is heard;
Tanager and Oriole,
Make our grove your northern goal!
Through our orchard take your flight,
Fill our garden with delight!
Free are you of field and croft,
Earth below and air aloft.
Bluebird, White-throat, Phœbe, Wren,
Let our home be yours again!

ARTHUR GUITERMAN.

Gillies

THE APPROACH TO A COUNTRY RESIDENCE

Flagstone sunk in the grass . . . a profusion of bloom on either side the path . . . a terrace by the door. This is the approach. The house lies low on the ground—a shingle house with broad overhanging eaves, touched with the color of wrought iron and green painted pierced shutters and ivy swept boxes. It is the residence of C. C. Houck, Esq., New Rochelle, N. Y. Patterson & Dula, architects

THE TREASURED SNUFF BOTTLES *of the* CELESTIALS

The Almost Universal Use of Tobacco and Medicine Among the Chinese Produced a Vast Number and Variety of Bottles that now Serve to Interest Collectors

GARDNER TEALL

Photographs by Jessie Tarbox Beals, Inc., and by courtesy of the Metropolitan Museum of Art and H. E. Bauer, Esq.

FIFTEEN hundred years ago there lived a Chinese painter, Wu Tao-tzu, famous in Celestial lore, of whom it was said that it seemed as if a god possessed him and wielded the brush in his hand.

This greatest of all Chinese masters was held in high esteem by the Emperor. One day, wishing to possess a landscape of one of his favorite bits of scenery, the Emperor directed Wu Tao-tzu to go forth and paint it. In the evening Wu Tao-tzu returned, but empty-handed.

"Why," exclaimed the Emperor, "where is the landscape? You have nothing!"

"O august serenity, Son of Heaven!" replied Wu Tao-tzu, "I have it all, all the landscape, here in my heart."

Perhaps he made some discreet concession to the material side of the adventure, for straightway he proceeded to cover a wall of one of the apartments in the palace with a marvellous scene, such a one as he had spent the day in contemplating.

The next morning it was finished. Delighted, the Emperor came to view it. "Ah," said he, "wonderful, wonderful! It is the river, the bamboo and there those majestic rocks!"

At the word, Wu Tao-tzu clapped his hands, and lo! there in the rocks of the picture a cavern appeared. Wu Tao-tzu stepped into it, the entrance closed and Wu Tao-tzu disappeared from earth.

Surely no legend better illustrates the Chinest point of view, that a painting is the home of the painter's soul.

The Crystal Bottle

This is the story that was told to me one day when, happening into a Chinese shop where some antiques and curios were offered for sale, I chanced to pick up a tiny bottle. It was not over 2½" high. Its weight proclaimed it crystal. A miniature scene and inscription were skilfully and beautifully painted inside.

"That," said the intelligent Chinese attendant, in answer to my question, "is little bit painting. Story one man artist man very much great. Him name Wu Tao-tzu."

Then he told me the story, a golden nail on which to hang a bottle! Surely enough, there was depicted Wu Tao-tzu entering the cavern. The inscription vouched for the incident.

"But what a tiny bottle. What was it used for?"

Crystal bottle from the C'hien Lung Period (A. D. 1736-1796), with the contemporary girdle tassel. Altman Collection

And the Celestial Said—

"Much little bottle China old time fine like this. More other bottle kinds use snuff for, medicine for. Look yes you please."

The Celestial showed me how the ivory "spoon," running the depth of the bottle and fastened in the coral stopper, was manipulated to fetch forth portions of anything a vial of this sort might contain. In snuff taking the "spoon" was emptied on the thumb nail and the "sniff" deftly taken. That was my introduction to the fact that snuff-taking in the Orient had fostered a fashion that produced objects of *vertu* fully as interesting, certainly more curious and as beautiful as the snuff-boxes affected by the Europeans of the 17th and of the 18th Centuries.

After this is it any wonder that the collector's instinct should have led me to be enthusiastic about Chinese snuff-bottles as a field for browsing? And soon I found that the fascination of these little *objets d'art* had exerted no small influence on other collectors.

Fine snuff-bottles were not to be found at every turning. Nevertheless they were not so rare as one might imagine, although as with any other class of art objects supreme examples were difficult to obtain at any price. If China has a population of 400,000,000 souls it must not be assumed that her craftsmen have produced anything like 400,000,000 snuff-bottles. True it is that men, women and children of China smoke, but they do not all take snuff.

How Bottles Were Used

Nearly all of these bottles that we see in collections are snuff-bottles, though many of them were undoubtedly used for medicines, as the Chinese were great medicine consumers. They used them

Jade bottle from Bishop Collection

Horse and rider decoration in jade

Carved jade from Bishop Collection

The colored jade veins are carved

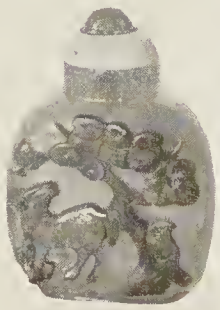
Mottled agate with jade stopper

Jade bottle in Bishop Collection

Pink and yellow carved glass bottle

Ivory bottle and stopper. Ming dynasty

Porcelain urn with painted decorations



Agate, porcelain stopper. C'hien Lung

Plum shaped snuff bottle of cornelian

Cloissonné with lotus flower designs

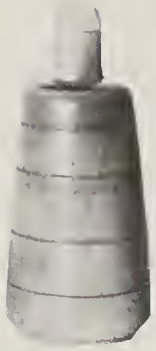
Colored glaze, coral and turquoise stopper

Agate. All these from Bauer Collection

Jade bottle from Bauer Collection

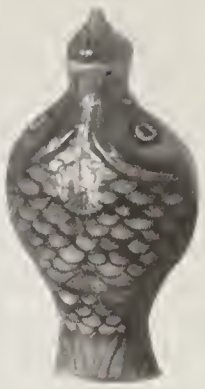
This one of glass with interior paintings

Pottery of green glaze, with coral top

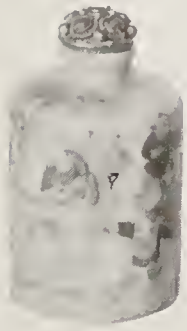


Ivory with turquoise stopper. Ming

A bottle of frosted yellow rock crystal



Porcelain snuff bottle representing a fish



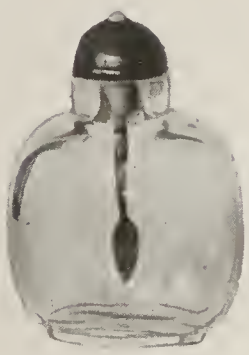
Blue and white china with a silver top

Brown pottery with colored designs

when well—which was most of the time—in diminutive doses, perhaps as charms, and when ill in quantities that would amaze and frighten us. Hecate and her Witches never prepared caldron more terrific than the Chinese physician of yesterday devised for his certainly suffering patient. The famous materia medica or herbal which Li Shi-chin spent thirty years in preparing, a work published in 1590, contained over eighteen hundred prescriptions dear to the heart, though I fear disastrous to the well-being of the Chinese invalid pro-tem. Gallon containers would not have sufficed for some of these prescriptions, while others—the least virulent, and therefore to be toyed with—were harbored in the tiny bottles that snuff was, later, to usurp.

Miniature Chinese bottles found in Egypt and in Asia Minor, bottles of porcelain containing inscriptions in Chinese from the Chinese poets, show that in the 10th Century communication already existed between the extreme boundaries of Asia. Arabs traded at Canton and Hangchow to the end of the Sung Dynasty, 1278. These little bottles were probably used by the Arabs for *kohl*, the black substance with which they painted their eyelashes. Sixty years before Li Shi-chin's herbal—*Pun tsao* was its title—tobacco was introduced into China, and before long tobacco as snuff became popular and fashionable.

Glass with applied black glass band



White glass with coral tip stopper

Flat porcelain with painted scene

Among the ornamental articles of Chinese dress, says an authority on Eastern costume, in none do they go to so much expense and style as in the snuff-bottle, which is often carved from stone, amber, agate and other rare minerals with most exquisite taste. Jade, of course, was most precious of all and often imitated in glass, as were topaz, amethyst, tourmaline, amber and other materials.

Bird design in carved jade

Carved jade in animal design

Carved jade. Bishop Collection

Temple design in carved jade

Collectors in Europe and America are beginning to realize what interesting things in the way of snuff-bottles the Chinese glass-worker produced.

Chinese Glass

Of Chinese glass Dr. S. W. Bushnell says: "All the technical processes . . . used in the West in the working of glass have been employed in their turn in the Middle Kingdom. Blowing, pressing, and casting in moulds have long been known; but it is by cutting, and especially by deep chiselling and undercutting of pieces made by several layers of different color that the Chinese have created their most original productions. In this particular line they have attained a surety of touch with refined taste and perfect finish of workmanship, that have not been surpassed even by the masters of the craft of the 16th Century in Bohemia. Chinese carvers in glass have always been inspired by glyptic work in jade and other hard stones. . . . Their work in these lines is comparatively easy, as no glass is so hard as nephrite, jadeite, and rock-crystal. . . . The glass objects made by the Chinese are generally of small dimensions, not larger than the jadeite or agate carvings which are posed as models. The ground is either translucent or opalescent, and it is tinted to give an illusory resemblance to the model of which it is a counterfeit presentment; to be detected only by a minute examination, or by tapping it, in Chinese fashion, with the finger-nail, so that its characteristic ring may betray it. The little vases and shaped cups and dishes that are often moulded of this material are intended to stand beside the ink palette of the scholarly writer, and are specially designed to please his fancy. They are fashioned in the shape of an egg, of a magnolia blossom, or of a tilted lotus leaf: decorated in relief, outside with an archaic dragon, a phœnix, a spray of prunus, or some other emblematic flower, or with some appropriate monogram, with a sacred Buddhist or Taoist symbol. The snuff-bottles are more varied in their sculptured designs, being decorated, according to the fancy of the glyptic artist, with flowers, animals, familiar scenes, or landscapes, lightly projected on a ground of contrasted shade. A snuff-bottle of plain glass is occasionally painted by hand with the picture pencilled in sepia or filled in with colors. In this case the colors are painted on inside to preserve them from friction; the execution of the brush work through the narrow opening of the bottle on the inner surface of the glass being a perfect marvel of skill and patience triumphing over self-imposed restrictions, such as only a Chinese artist could delight in and bring to a successful result." It is interesting to note that the Chinese have never made claim to the discovery of glass. The Chinese historical work, *Wei Luo*, based on 3rd Century records, chronicles that ten colors of opaque glass were imported by the Chinese from Rome between the years 221 and 264. The Chinese themselves did not learn the art of glassmaking until the 5th Century.

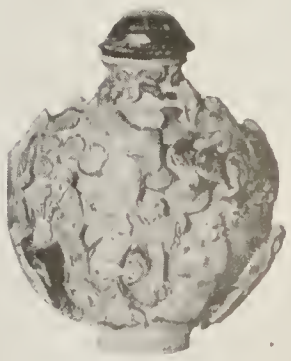
Porcelain and Jade

The fine porcelain snuff-bottles of the Celestials are indeed things to be treasured. We find them in endless colors and designs. Some are plain, some with under-glaze decoration, some cased with pierced porcelain casing, others with moulded decoration, and still others with painted decoration. Occasionally one finds a porcelain bottle whose glaze intentionally simulates glass.

(*Continued on page 68*)

Rare carved white jade. C'hien Lung

Porcelain with relief decorations



Carved and decorated porcelain

THE GARDEN BEAUTIFUL *is the* GARDEN USEFUL

As Can be Attested by Those Who Answered the Call to Food Gardening Last Year

P. S. RIDSDALE

GARDENS have been the subject of poetry and of romance since the dawn of history. Dreamers and philosophers have wandered in them and found there the inspiration for their songs and stories. The great poets and dramatists have revelled in the glories of gardens and have imagined the wonderful scenes of romance for which the natural surroundings served as an inspirational setting.

There is a fascination about gardens which has caused man from the earliest days to delight in them. From the great natural parks which many cities throughout the world have set aside as breathing and beauty spots down to the smallest flower garden blooming by the side of a little home, they have exhibited as great a range of style and manner as any other forms of outward display which man has prepared for his own pleasure and entertainment.

About the country houses of the United States and in the thousands of beautiful suburban homes which surround most of its cities, the garden always is a feature of the place. There when the weather will permit the guests are often received and entertained. It may follow the lines of the formal Italian or French school of landscape gardening, the rather free and easy style of the English type, or be a combination of several of these varieties. Whatever its form, it portrays probably more than any other outward symbol the character and personality of the individual to whom it belongs.

Graves

A war garden in the autumn, showing the celery trenched and the late lettuce heading

A New Expression of Individuality

Today the garden can express the individuality of the owner in another way. It has gained a new power and a new meaning. It has come to express another side of the individual's character.

The garden has come to stand for patriotism, and every American citizen who has a food garden to show at his home is wearing a badge of liberty. For food will help to win the war; and rows of red beets are more to be desired than rows of red roses. There is something more precious in a garden filled with well-trimmed green vegetables than in one filled with well-trimmed box elder. There is a richer beauty in a bed of fine lettuce than in a bed of pansies. For back of it all today is the spirit of a devoted patriotism. The man who plants a garden today is helping to make his home and his country safe for democracy. Every seed he sows, every vegetable he raises means that much added to the food supply of the nation and to the strength of democracy's fighting forces.

With the great and growing need for food to feed the army of the United States, the Allies of America, and its own people, there is a spiritual beauty about a garden of vegetables which surpasses that of a sweet scented garden of flowers. Above every home garden in the United States there is floating in spirit, if not in reality, the red, white and blue of the American flag. Last year there were planted in this country 3,000,000 home gardens. This was the estimate of the War Food Garden Commission, through whose encouragement and inspiration the "war garden" movement was started.

Every Home a Garden Spot

Nothing can be finer than a nation of gardens. Certain states and counties take pride in being referred to as "garden" states or counties. It should be the aim of every portion of the United States and of every individual home in that portion to be known as "the garden spot of America." Nothing could be worthy of higher praise than such a display of patriotism.

There was a time when this country might truly have been called a nation of gardens. It would be well if such a day could come again. It would be a step backward which would be a move forward. In the early days of the Republic few homes could be found where there was not growing, either on the side lot or in the rear, a fine array of vegetables, from whose varied assortment the family was supplied throughout the year with a considerable portion of its food supply.

There was sound

(*Continued on p.* 72)

Graves

There is genuine beauty in a well-kept war garden with its straight rows of varying plants, like ranks of soldiers assembled for parade

The architecture is an adaptation of Colonial farmhouse designs dignified and modernized by a balcony over the entrance with a wrought iron balustrade. The long, low lines of the porch are in harmony with the general design of the house and invite summer outdoor living

Upstairs the rooms are so disposed as to afford light and cross ventilation for all. The owner's suite contains bedroom, boudoir and bath. A guest suite occupies the remainder of the front of the house, with maid's room and another guest chamber behind

THE RESIDENCE *of* ROBERT HASKINS, Esq.

RICHMOND, VIRGINIA

W. DUNCAN LEE, *Architect*

The house is built around a terrace set between the ell of the service quarters and the sun room. A house-depth hall divides the downstairs rooms, giving a large living room, which is further enlarged by a porch. Dining room, kitchen and pantry are on the other side, running back into the ell

An interesting study in roof lines is presented by the rear elevation. Although they are broken, all are harmonious to one pitch. The irregular fenestration and the use of lattice and window boxes give this intimate side of the house a charm that will be made complete when the garden is fully developed

GARDEN SOILS, GOOD AND OTHERWISE

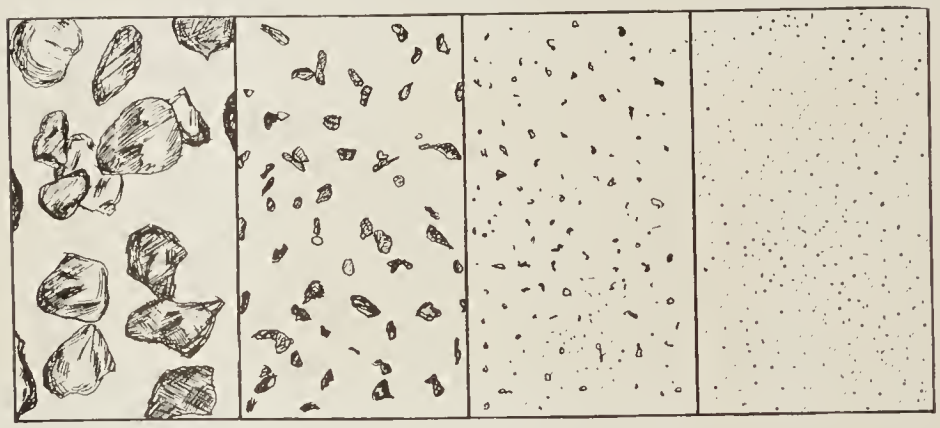
The Various Chemical and Physical Qualities Which Affect Plant Growth, and How the Ideal May Be Approached—Simple Tests Anyone Can Make

F. F. ROCKWELL

Photographs by G. W. Harting

A simple test for soil acidity may be made with blue litmus paper. Dampen the soil, and if it is acid the paper will change to a reddish color

To test the physical consistency of the soil, dry a small quantity, weight it, add as much water as it will absorb, and weigh again. The increase in weight should be at least 30%—more would be better



The water absorbing capacity of soil is determined chiefly by the size of the soil particles. From left to right: coarse sand, fine sand, silt and clay

THE soil is the foundation of gardening. The fully competent gardener must understand soils as well as the cultural requirements of the various vegetables which he attempts to grow. Most gardeners are inclined to neglect this side of the gentle art of growing things, as being too technical and as requiring too expert knowledge for them to attempt to become really familiar with it. "Soil chemistry," bacteria that look as though they had been invented in Russia and then translated into German, talk about hydrostatics and hygroscopic moisture in the soil, and all that sort of thing, are enough to discourage the layman from trying to find the time to pursue the subject further. As a matter of fact, however, the whole question of the part played by the soil in the growing of successful gardens is based upon commonly known principles and ordinary "horse sense."

In the first place, then, the soil serves a double function. First, it is in itself a source of plant food which is required to support plant growth. Second, it serves as a medium or container in which we can place the raw material—plant food, moisture, air, and so forth—on which plant growth may be manufactured. The soil, to express it in another way, is at once the manger and the food within the manger.

Soil Character and Productiveness

The soils to be found, even in a comparatively small area, differ so much from each other that one cannot profitably be used for gardening purposes, while others will grow fairly good crops of vegetables with no attention further than planting and cultivating them. On the whole, however, the beginner is rather apt to exaggerate in his own mind the importance of the natural adaptability for gardening purposes of the soil at his disposal. All but the very poorest of soils under the most adverse conditions may be made to give fairly satisfactory results without any prohibitive outlay of money or work. And only the very best of soils, which are just as seldom encountered, will give satisfactory results without considerable attention on the part of the gardener.

Soils differ from each other in several ways. In the first place, they differ as to origin; some come from worn, disintegrated rocks, others from the gradual accumulation of decayed vegetable matter. In ordinary farm lands, we speak of soils as being clay, loam, sand or muck. Anyone knows, in a general way, what the differences between these are. It is seldom that any of these are found in unadulterated form where one is likely to have gardening to do. Let me explain, briefly, the advantages and disadvantages possessed by each, so far as farming or gardening is concerned.

In a clay soil—it may be "red" or "blue," "white" or "black"—the soil particles are extremely fine. This in itself is a very desirable thing theoretically, since the smaller the soil particles are the more thoroughly is the plant food they may contain exposed for use by the roots of the growing crop. As a matter of fact, however, pure clay soils when wet cannot be worked, and contain such a high percentage of water that the growth is reduced to a mini-

mum or may stop altogether. When dry, they are likely to bake, becoming so hard that they cannot be worked, and shutting out air and moisture from the plant roots. A pure clay soil, therefore, is undesirable for gardening, although it may be fairly rich in plant food.

A sandy soil, on the other hand, is likely to contain very little plant food. While water passes through it readily, very little will be retained. While it may be cultivated more conveniently than any other soil, in hot weather it becomes so loose and dry that growth is soon brought to a standstill. A sandy soil, therefore, is undesirable for gardening.

Muck soils, in their natural condition, are almost always too wet for successful cultivation. When they have been drained they are usually deficient in available plant food, although they may be as "black as your hat" and therefore look "rich." In some cases, they contain a considerable amount of nitrogen, which makes for luxuriant growth of some things. Such soils are, however, very retentive of moisture and can be worked soon after wet weather and in the driest of weather—although they may be so light and spongy that some crops can be grown in them only with difficulty. While such things as celery and lettuce may be grown upon them, the root crops and most of the other vegetables are inclined to develop an overabundance of leaf growth without a correspondingly good growth of root or fruits. Muck soils, therefore, while better than either straight clay or pure sand soil, are far from satisfactory for general gardening.

Loam soils—which are usually designated as either clay loams or sandy loams—are a combination of clay or sand with other material such as a gradual accumulation of decayed vegetable matter which, from year to year, has been added to the soil through the growth and decomposition of plants and grasses of various kinds. A loam soil may or may not be supplied naturally with plant food, and may have too much clay or too much sand in its composition. It is, of course, better than either sand or clay alone. Usually, however, it is far from ideal both in its contents of plant food and in its mechanical character.

In connection with any of these types of soils, there are also other things to be considered. One is the exposure of the land; is it sheltered from the cold north and northwest winds? Does it lie well up compared to the surrounding country, or in a hollow or pocket? Is the sub-soil beneath it such that any surplus water will be readily carried away or held back, to keep the surface soil wet?

Ideal Soils

It is quite certain, therefore, that the gardener who expects to find ideal garden conditions ready made for his use is pretty sure to be disappointed. The method which he will probably have to follow in the end, and the one which he had best adopt at the beginning, is to take the land he has at hand and build as quickly as possible toward the ideal. He should not try this, that and the other thing, haphazard, to see if it will make his garden grow. It is far wiser to analyze his conditions and to set about correcting them systematically.

What is the ideal soil and what are the ideal conditions for general gardening?

First, the soil should be very porous, to permit thorough and quick drainage of any surplus water. Second, very retentive of moisture so it will not suffer too quickly from dry weather. Third, it should rest upon a subsoil that can carry off quickly any surplus of moisture passed through the surface soil. Fourth, it should be well supplied with all the necessary plant foods. The most important of these are nitrogen, phosphoric acid, and potash. Fifth, it should be of a character that will furnish the best conditions for furthering the growth of soil bacteria.

Making Your Own Tests

The first question for the gardener to solve, then, is how he can make his soil or take his soil and change it by the quickest and most economical means so that it will approach as nearly as possible this ideal.

First of all, your soil should be tested for four different things: one, to see if it is deficient in plant food and, if so, in what particular kind of plant food; two, to see whether it is acid or "sweet"; three, to determine whether it contains the proper proportion of humus; four, to determine whether the soil bacteria, especially those favoring the growth of legumes, are present in sufficient quantities.

This may sound as if you need a full-

(*Continued on page* 66)

The use of table runners is excellently illustrated in the dining room of the residence of Dr. C. Osborne, Boston, Mass. Lee Porter, decorator

Certain types of tables can carry runners of Madeira embroidery, such as that shown in the center below. 20″ wide by 54″ long. $9.50

(Below) Linen table runner, 19″ wide, 45″ long, edged with filet lace and trimmed with squares of filet, embroidery and cut work. $9.75

Used with or without a color mat, the runner of filet lace pictured below would have distinction. 17″ wide, 44″ long, $23.25

Northend

A FOOTNOTE *on* TABLE RUNNERS

The House & Garden Shopping Service will be glad to purchase these for you or send you the shops' names. Address, 19 West 44th St., New York

HOW TO BUY PICTURES

Sane Advice on the Rôle of the Picture in the Decoration of a Room—Design and Color—The Beginnings of a Collection

CHARLES H. CAFFIN

YOU consult me about buying a picture. What sort of a consultant are you looking for? One who will make a snap venture at your symptoms and prescribe nostrums, or one who will help you to understand your own case and cooperate with you in treating it?

Too many people want to be saved the effort of understanding themselves and exercising their own will and judgment. In the case of pictures, they look to someone who professes to be an expert to tell them whether they ought to buy a picture and, if so, what sort of one. Probably, they have already "put it up" to an architectural expert to prescribe the type of house they ought to live in; and to an interior decorative expert how it should be decorated and furnished. They deliver themselves soul and body into the hands of experts. Granted that the experts are honest and competent to give good value for the money, their clients nevertheless get something that conforms to the taste of somebody else and is in no sense an expression or part of their own lives.

So I put the question: Do you want to buy a picture yourself or have someone else buy it for you? If you wish to make your own selection and purchase I am ready to cooperate with you; my aim being to help you to discover any inclination of your own that may indicate the direction in which you should choose and to suggest to you certain tests by which you may fortify your choice.

Know Your Own Home

It is understood then that you yourself are going to buy a picture—either because you have been led to think that a picture is a desirable thing in itself, or because you have been advised that it is needed to complete the decoration of one of your rooms. Let us consider the latter case first.

Now, you ought to know your room better than I can, even if I visit it, because you have lived in it. If you have not already summarized your impressions of it, try to do so. What is its prevailing characteristic? Comfort or elegance? Solidity or lightness? Formality or informality? Would you describe the feeling of it as intensive or extensive? Has it, that is to say, a feeling of being closed in, concentrated, suggestive of intimacy—the feeling one may associate, for example, with a dining room, a den, a does it extend a welcome library or boudoir? Or to outside influences, as a reception room or drawing room, which needs a throng of visitors to complete its effect; or as a breakfast room, morning room or bedroom that, especially in a country house, seems to invite the presence of morning sunshine?

The answer to such questions as these will help you to determine what character of picture to select. It will have a bearing on the subject of the picture, its color-scheme, whether it shall be high or low in key, solid or light in texture, rich or delicate in suggestion, and whether its medium shall be oil-paint, water-color, pastel or some form of line work, such as an engraving, etching or drawing.

Easy—Too Easy—Generalizations

Now on all these points if you are playing merely for safety, it is easy to generalize. If your dining room, for example, suggests solid comfort, and is furnished in darkish or low-toned colors, you will be safe in selecting a portrait painted in oils in a low key; that is to say, without the introduction of clear, bright light and with pigments that are very little mixed with white. On the other hand, for your reception room, supposing that it is decorated and furnished in a high key and is rich and sumptuous in general effect, you will be safe in selecting an oil-painting in a high key, say of fruit or flowers; whereas, if the general impression is one of lightness and elegance, a water-color or pastel may be safely used. Or in either case, a landscape or figure subject may be substituted, especially if the composition is distinctly decorative; if, that is to say, the artist has not only represented objects naturally but has also arranged the masses and colors of his composition so that they form an ornamental pattern. Again, it is a safe generalization that, if the room suggests intimacy, you may choose a picture that will bear looking into, that actually invites close study—a quality which particularly distinguishes etchings, engravings and original drawings.

But, after all, such generalizations have the value merely of suggestion. If you try to apply them literally, as an artisan mechanically follows the specifications put into his hands, you will make little or no advance in personal judgment and taste. They are of no real value except in so far as they may prompt your own mental activity, your own observations and conclusions, and may lead you on to be conscious of and to rely upon feelings of your own. Then you will discover that there is nothing in the above suggestions that cannot be contradicted in practice.

Value of Contrast

For example, they are based on the easy—too easy—principle of like fitting like. The clever hostess rejects this way of selecting guests for an intimate dinner party; she invites a variety of tastes and temperaments, so that monotony of agreement is avoided and the snap and brilliance of the occasion are enhanced by contrasts. And contrast equally is a source of piquancy in decoration.

Thus, to reconsider the question of selecting a picture to complete—say, as an overmantel panel—the decoration of your reception room. Suppose that the prevailing color of the latter is a delicate rose; your picture, in order to furnish an accent—a culmination—to the color scheme, will do well to offer a contrast. It may be one composed of similarities or of differences. A contrast of similarities can be secured by a picture that introduces richer hues or deeper tones of rose, extending to crimson; while for a contrast of difference you may resort to a predominance of the complementary colors, blue and yellow, either separately or in their combination—green.

You can readily see what opportunities of refinement of taste this offers to the buyer of a picture that is to form the accent of the room. It demands, in fact, that the intelligent buyer of a picture shall cultivate as nice a sense of color as a lady of discriminating taste employs in the color scheme of her costume. Of course a lady can dress well without this color sense, by leaving every initiative and decision to her dressmaker. But I suppose it is not to be denied that those who dress with really personal distinction are the ones who can cooperate with the dressmaker through having this feeling for design and color. And the same holds good in the selection of household decoration. You cannot leave everything to the professional decorator and expect your room to have a distinction personal to yourself.

And speaking of design, it is the eye for line

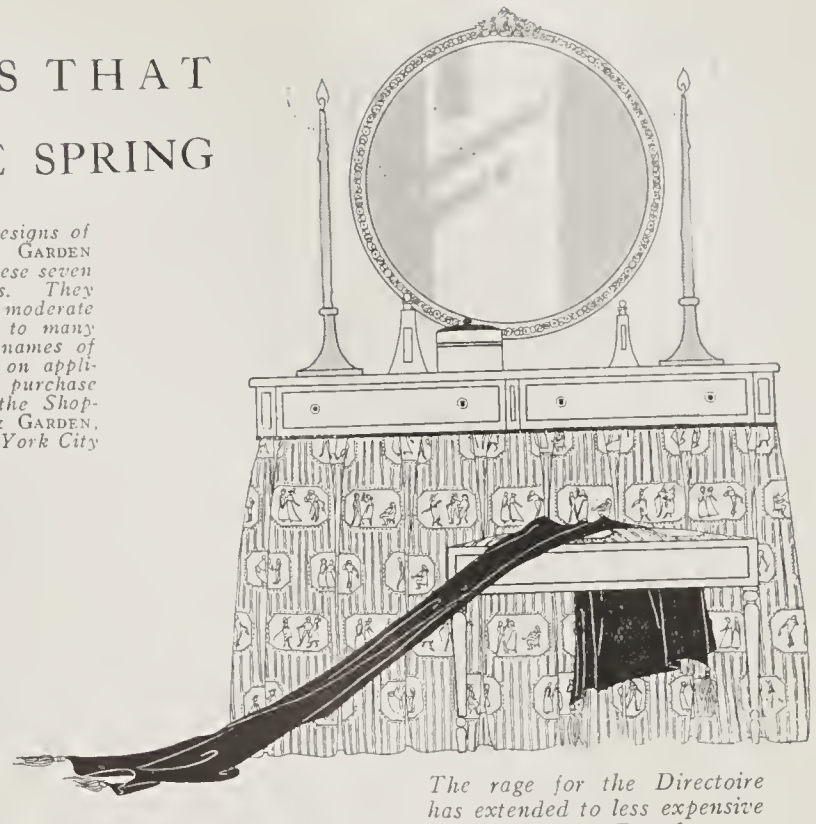
(*Continued on page* 82)

"The Picture Buyer," an etching by John Sloan

THE FABRICS THAT BLOOM IN THE SPRING

Of the dozens of new designs of fabrics the House & Garden *Shoppers have chosen these seven as representative types. They are all good designs, moderate in price and adaptable to many kinds of rooms. The names of the shops will be sent on application, or you may purchase these fabrics through the Shopping Service,* House & Garden, *19 West 44th St., New York City*

There is a decided Japanese feeling in the design of this new, heavy cretonne. Novel coloring—blue and dark green are the predominating colors on a natural linen ground. It would be most suitable for a living room in the country, and very attractive on a screen. It is 36″ wide and sells for $1.25 a yard



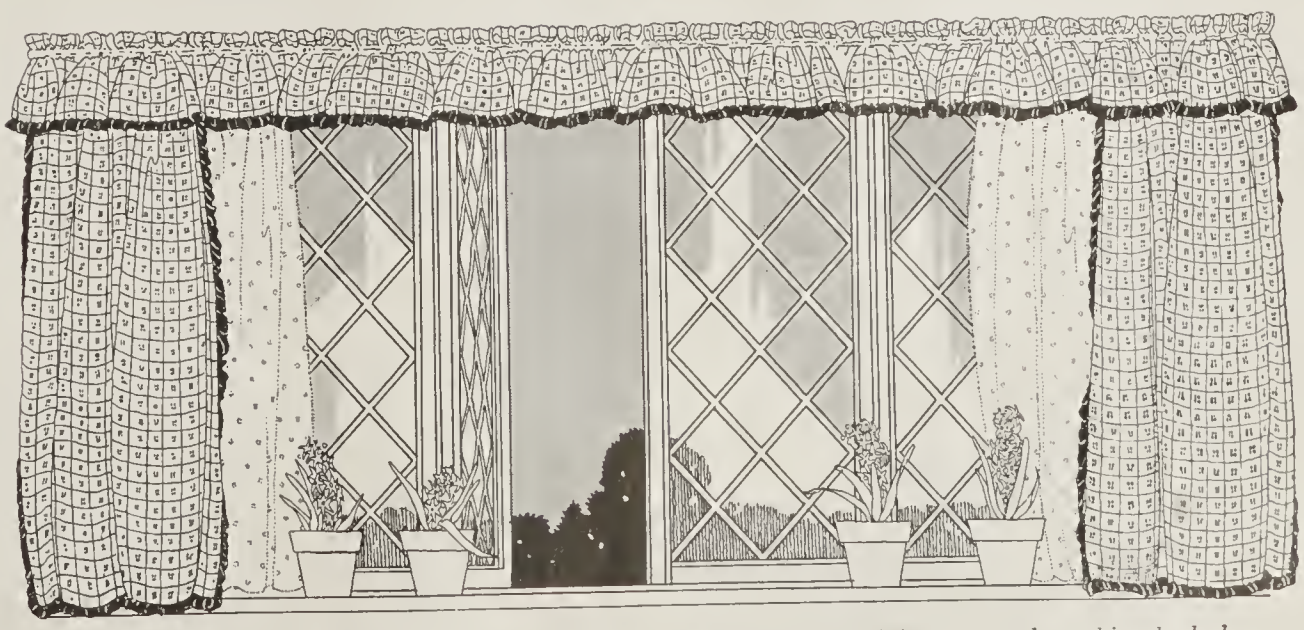
The rage for the Directoire has extended to less expensive cretonnes. This French cotton print has small octagonal medallions of quaint little people on a green and white striped ground. Also comes in a gold, copper color and gray stripes. 36″ wide. $1.20 a yard

(Right) Very decorative is this bold patterned cotton cretonne with its gay rose, blue and mauve flowers on a gray ground. It is an English block print, 31″ wide, and sells at $1.90 a yard. Its brilliant coloring would add cheer to the country house living room

All the nursery rhymes come to mind when you see this cretonne. It has a soft green background with terra cotta and black and white in the design. Besides being only 55 cents a yard, it has the additional advantage of being gay but not perishable

Another delightful cretonne for the nursery is called "Sleeping Beauty," showing the figures of a fairy tale in delicate colors interwoven on a pale yellow ground. Six other ground tones are available. It comes 36″ wide. The price is $1.35 a yard

The latest note in decoration, a domestic print of Egyptian design. Bold colors on black, dark blue, gray, orange, misty blue and taupe. 36″ wide, 85 cents



What could be more appropriate for a simple country cottage dining room than this checked cretonne? It comes in four colors—violet, brown, tan and rose, each on a white ground. It would look very well with a plain edging of the same color as the design. It measures 32″ wide and is priced at 60 cents a yard

SPANISH WALL FURNITURE *of the* 18th CENTURY

The Influence of Other Continental Furniture Modes on the Product of Iberian Cabinet Makers

HAROLD DONALDSON EBERLEIN *and* ABBOT McCLURE

NOT all 18th Century Spanish furniture is essentially Spanish.

The Spanish furniture of an earlier date, whatever similarity to the mobiliary creations originating in other parts of Europe it may have exhibited, was, nevertheless, so overwhelmingly Spanish in its general character that there is no mistaking its identity.

In the 18th Century, on the other hand, the channels of outside influences were so numerous and varied, and the outside influences themselves were so potent and permeating that their successive effects upon Spanish furniture design produced a manifest cosmopolitanism. The fact of the matter was that the vigor of Iberian originality, so abundantly evident in preceding periods, had considerably abated. Spain was now, in her era of creative impoverishment, she was borrowing back again in a diluted and altered condition what she had given. Moreover, the trend of political and economic circumstances, and the shifting of fashion centres consequent on the growth of commerce and transportation facilities, had opened the door to an increased influx of English and French ideas as well as to the actual importation, to some extent, of furniture and other household equipment from those countries, an importation that produced very visible effects upon the handiwork of native Spanish artisans. The case of Spain, in the matter of furniture styles, was closely analogous to the state of affairs in Italy during the same period.

A small marbled and gilt "Bilboa" mirror. Made about 1770. Courtesy of Traver

(Below) Walnut paferela with red shell inlaid panels and wood inlay arabesques. C. 1690

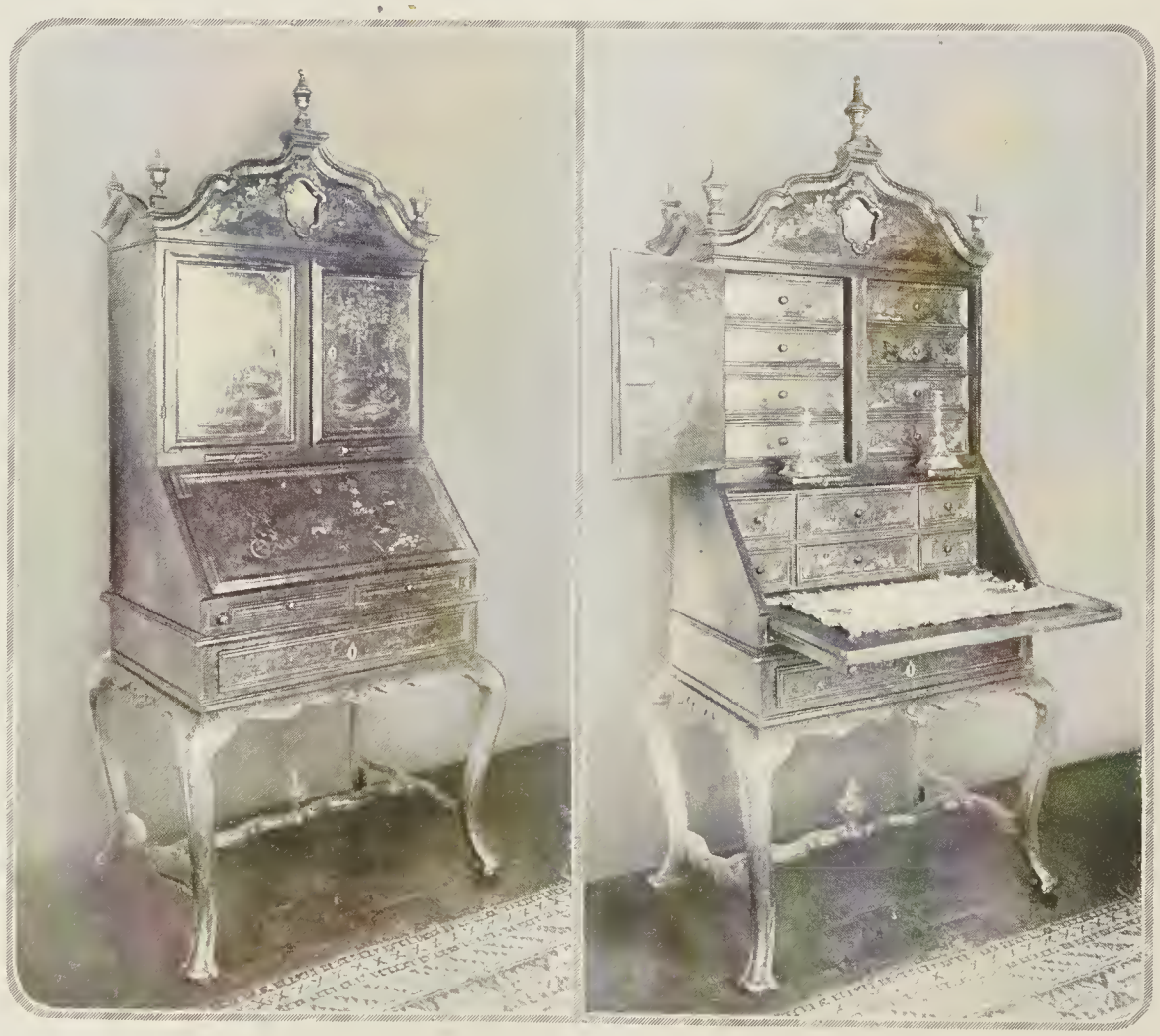
Spanish Individuality

But despite the manifest effects of outside influences and the aping of foreign fashions, Spanish individuality could not fail to assert itself any less than could Italian individuality under like conditions. It imparted a strong bias of distinctively national interpretation to whatever work was undertaken, even though the source of inspiration was obviously indicated. And it is this patently national quality, grafted upon each stock of foreign derivation, that gives 18th Century Spanish furniture its peculiar piquancy and not a little of its charm. There is a certain undeniable fascination in finding pieces whose affinities are plainly Queen Anne or Sheraton, for instance, and yet "they are clothed in Spanish garb and speak Spanish." It is this element of national quality that gives 18th Century Spanish furniture its value to us in decorative practice and creates its applicability to certain situations that nothing else can quite so fully satisfy. It sometimes exhibits a robust, full-blooded gorgeousness and dash, reflecting the passion, deeply rooted in the national temperament, for colorful display and pomp; again, it discloses the most exquisite delicacy and, in so doing, echoes to another and not less important characteristic in the complex Iberian disposition.

Throughout Europe, the 18th Century was a period when all the refinements of furnishing had reached the highest point of elaborate development. Spain, with its innate love of luxury and inherent *penchant* for elegance, was not behind other countries in her taste for lavish household appointments. In the Spanish wall furniture of the day, therefore, we find all the items that entered into the same category in other countries, and one or two besides that were peculiar to Spanish usage.

Oriental Influence

In point of date, one of the earliest pieces illustrated is a small cabriole-legged wall or console table painted black and bearing, on the underframing, polychrome decorations consiting of foliage and flowers on a light ground, all executed in "the Chinese taste" but unmistakably the work



Blue lacquer bureau bookcase, closed, with gold decorations. Circa 1715-1720

Same lacquer bookcase open, showing drawer arrangement. Courtesy of Traver

Probably of English make for the Spanish market, a cabinet on stand. Walnut oystered veneer with pearl wood inlay. Traver

Large painted cupboard or press on stand. The color is greenish blue ground with polychrome decorations. Courtesy of C. M. Traver Co.

of an Occidental hand. The significant feature about this piece, seemingly an unimportant object but really telling an important story, is the contour of the legs and the treatment of the apron. While they bespeak the rising ascendency of the curvilinear influence in furniture, which was coincident in time with the later phases of Baroque expression in architecture and which was to dominate furniture design for many years to come, they do more than that. The exceptionally bold and high-shouldered line of the legs is virtually identical with the contour of old Chinese "inverted pear" shaped jars; likewise, the vigorous outline of the convex, shaped apron, which projects from the underframing, is plainly reminiscent of analogous lines displayed by early Chinese teakwood stands and other pieces of furniture. As we know from history the development of commerce with the Orient through the agency of Portuguese enterprise, and as we know also to what extent the Spaniards were indebted to their Portuguese neighbors for much of what was best in their mobiliary art, it is not unreasonable to infer that the design for these table legs of archaic cabriole type, as well as the inspiration for the apron form, came directly from a Chinese source through a Portuguese channel.

(Above) Console with cabriole legs, painted black with polychrome. Chinese decorations. C. 1700. Traver

(Left) A carved and gilt wood fire screen, made about 1750, showing the Rococo influence. Traver.

The blue lacquer bureau bookcase with gold decorations, a slightly later piece than the table, shows a further development of the curvilinear influence in the more mellow, flowing curve of the caribole legs, the shaping of the stretchers and the lines of the cresting with its cartouche-shaped perforation which is quite Baroque as well as quite Chinese.

A red lacquer bureau bookcase with gold decorations, made about 1705. The inside shows gilt and polychrome decorations. Courtesy of Mrs. Shewman

The Vigor of Contour

This early 18th Century Spanish furniture commands our respectful attention and study, study from which we shall certainly gain more than one note of inspiration for profitable employment in our own decoration. There is a certain downright, buxom vigor of proportion and a freedom of line about much of that contrast rather strongly with the comparative restraint of contour observable in contemporary English furniture. Were it not for this same free-flowing sweep and rotundity of curve and the generally rapid activity of line the

(*Continued on page* 78)

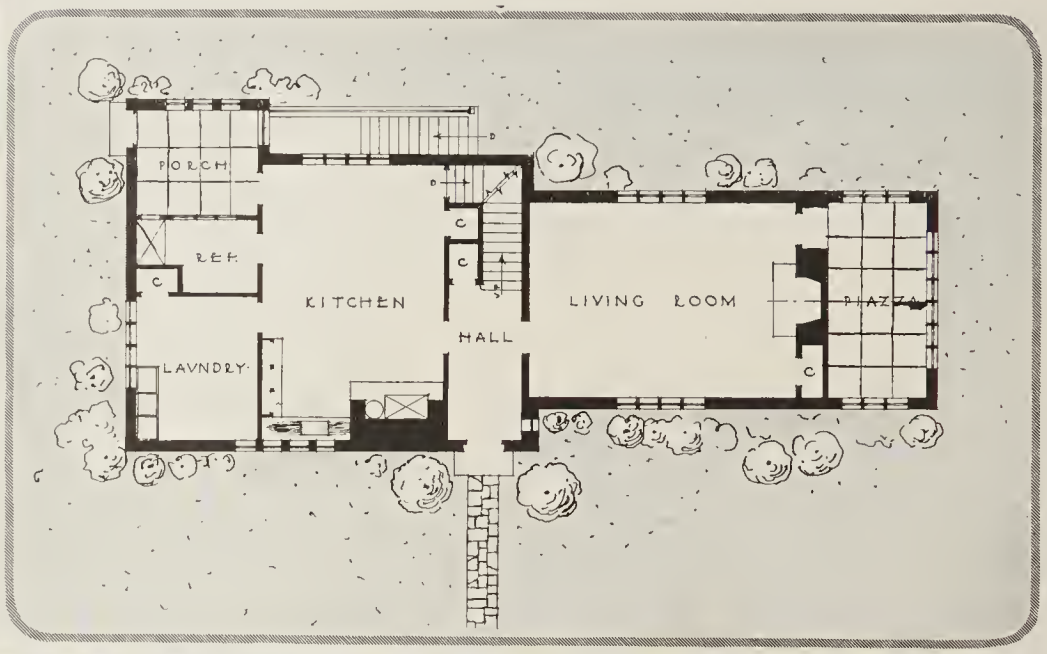
A COTTAGE
on the ESTATE *of* GEORGE ARENTS, Jr. Esq.
RYE, NEW YORK

LEWIS COLT ALBRO, *Architect*

Photographs by Buckly

The entrance is a composition in itself. Eaves swing down low, with a pent roof covering the door and the windows. A broad breasted chimney intervenes, capped with decorative brick tops and chimney pots. The entrance is flanked by fine old box. The path is of broken flagstones

The plan illustrates a cottage built primarily for farmhouse life, with a combination kitchen and living room. Four bedrooms and a large bath are on the second floor. It is a plan that can readily be adapted to small family use. The space is sensibly divided and the dining room eliminated



The architectural design was inspired by an old cottage in Surrey. A study of the general lines and details shows how successfully this inspiration has been worked out. The roof lines have an interesting and harmonious pitch. Rough, variegated slates laid in a random fashion give color to the roof. To the rich texture of the walls is added the interest of an occasional advanced header. Casement windows enhance the effect of cosiness and complete the picture

Northend

A LITTLE PORTFOLIO *of* GOOD INTERIORS

A mellow furniture composition, distinguished for its appreciation of the styles, is found in this grouping in the home of Demarest Lloyd, Esq., Boston, Mass. The chairs are early 17th Century Italian, upholstered in rich gold brocade; the console is late 18th Century Italian; the mirror has a Spanish Renaissance frame. To the composition is given a worthy background of paneled natural wood. Lee Porter of Wingate & Son, decorator

Fuermann

Four rooms from the residence of Mrs. Laurance H. Armour, Lake Forest, Ill. The living room combines in restraint 18th Century Italian, French and some English furniture. Walls pale Adam green, rug gray

The simplicity of the dining room is found in the paneled background, the fireplace and the combination of Heppelwhite chairs with a Phyfe table. Vertical lines of hangings counteract the effect of broad doors

The library is a comfortable working room, with dignified open shelves, deep and comfortable chairs and a painted writing table in front of the windows. Miss Gheen, decorator of these rooms

In this bedroom the curtains are champagne colored silk with blue fringe. The cabinet is an 18th Century Italian reproduction. A late 18th Century Italian window seat serves for dressing table bench

It is a fallacy that paved floors are necessarily cold, cheerless and uncomfortable. One can have as many or as few rugs as desired, and from the housekeeper's point of view the arrangement lightens work, as such a floor can be readily mopped up. Moreover, it has visible solidity which conveys a satisfying sense to the eye. Both these points are illustrated in the living room shown below. The floor is paved with small biscuit-colored quarries. A hallway adjoining is paved with checkered block and white marble tiles. George Howe, architect

As a flooring for a country house entrance hall, no medium is as satisfactory as a paved floor. This is from "Allonby," Loverock, Pa., the residence of Charles Platt, 3rd, Esq. J. P. Simms, architect

The paved floor contrasts well with the wood floor and also blends harmoniously with it. This is well illustrated by the short gallery above. It is paved with red quarry tiles. Edmund B. Gilchrist, architect

Another type of entrance hall has a pattern of small irregular quarries studded with lozenge-shaped inserts, the tiles are surrounded by a border the same tone as the walls, giving a rug effect. Wilson Eyre & McIlvaine, architects

A paved floor allows greater latitude than does a carpeted floor in the choice of hangings used with it. In the living room below, the dark red decorative tile floor gives a setting to the tapestry. Courtesy of George Leland Hunter

The solarium almost requires a paved floor. Here large red quarry tiles are used. Wilson Eyre & McIlvaine, architects

PAVED FLOORS AND GALLERIES

Brick, Tile and Cement and the Effects That Can be Gotten With Them Inside the House

THOMAS BRABAZON

A PAVED floor is sanatory; it is likewise fireproof and easily kept clean. Doubtless, if one tried a bit, one might discover several other sterling qualities to recommend the aforesaid paved floors to the favorable consideration of householders and house builders.

The Gamut of Materials

To give a short summary of possible materials, a paved floor may be laid with stone, with brick, with tile, with cement or with any combination of them that may seem desirable to the persons concerned. The general heading of stone, of course, includes marble and mosaic, and there may be as many kinds of stone flooring as there are kinds of stone and they may be laid in as many fashions and patterns as it is within the mind of man to devise. Tiles afford a well-nigh inexhaustible diversity in color, texture and pattern; cement and its cognate compositions, such, for instance, as terazzo, offer a far greater scope of variety in agreeable treatments than most people, who have not carefully investigated the subject, imagine—not at all the deadly monotony of a repulsive, harsh and unsympathetic gray surface usually associated with raw cement, especially if tiles be in some way incorporated with the composition. Finally, even the despised and commonplace brick may be endowed with dignity and distinguished charm if handled in a straightforward, unaffected manner, and kept free of any display of labored and faddish 'stunts.'

The places for which paved floors, of any of the varieties just enumerated, are obviously and eminently suitable are halls and long galleries or passage ways, *solaria* or enclosed sun porches, conservatories and "masters'" offices or "dens"—an unpleasant term disagreeably reminiscent of bone-bestrewn lairs—where the presence of guns, fishing rods and tackle, sports' paraphernalia and all the sundry small adjuncts incident to country residence, to say nothing of emergency footwear for inclement weather conditions and the frequent comings in and goings out of gardeners and other retainers in hobnailed shoes, would auger ill for a be-rugged or be-carpeted or polished wood floor. Outside of bath-rooms, pantries and kitchens, the aforementioned places naturally suggest themselves to conventionally minded folk as suitable for paved floors, but there is no reason why the paved floor should not equally well appear in any other room in the house, either upstairs or down. Thank heaven, we are rapidly passing beyond that artificial stage of social development in which there *must* be in every house some depressing, unserviceably furnished and generally uncomfortable room which nobody ever uses when they can help it, call it parlor, reception room, drawing room or what you will—its actual existence is a libel upon the ideal represented by each of these names—and we are coming more and more to insist upon having only rooms that we can all use, all the time if we choose, with pleasure and satisfaction.

The hall floor in the residence of Henry C. Mercer, Esq., at Doylestown, Pa., is paved with cement in which have been inserted decorative devices in dark red tiles

The Livable Qualities

Now, in such a genial room, into which all the household can come with freedom and in whose enticement they feel disposed to linger, there is no good reason why there should not be a paved floor if the owners fancy its very human and substantial charm. In the first place, the idea that it is necessarily cold, cheerless and uncomfortable is an utter fallacy, as those who have escaped far enough from the trammels of convention to try it know by experience. One can have as many or as few rugs as desired, and from the housekeeper's point of view, this arrangement is exceedingly manageable. Furthermore, children, dogs, cats and other personages who will not or cannot use the door mat upon entering the house, can come in freely on a paved floor without calling forth disapproving glances; growing plants can be set about and watered without the fear of spoiling something; and in every other way the daily small things that mean so much and make so large a part of family life can go on unhampered by the restraint that always attends the presence of flooring or of floor covering of a damageable complexion. The right kind of paved floor in a living room is really a humanizing factor in family life. It possesses a sturdy adaptability to all the moods of a room and of the family who occupy it and, like an old shoe, the longer it is trodden the more friendly and comfortable it grows. Besides all this, a floor is primarily a foundation, and the visible solidity of a paved floor carries a satisfying sense of conviction to the eye. So much for the psychological effect of a paved floor upon the people who live with it. What is true of paved floors in living rooms is equally true of paved floors in dining rooms and in other parts of the house.

Their Decorative Value

And now we come to discuss paved floors from the solely decorative point of view. In this connection there are certain general considerations that apply to all paved floors, irrespective of their material. To begin with, the

(*Continued on page* 86)

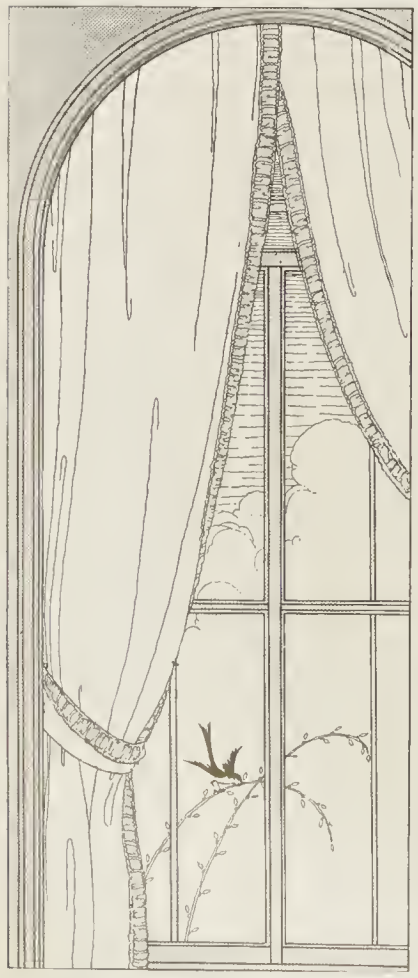
The library in the residence shows the use of small dark red octagonal tiles studded with decorative tile medallions showing the same color

A VARIETY *of* CURTAIN BINDINGS

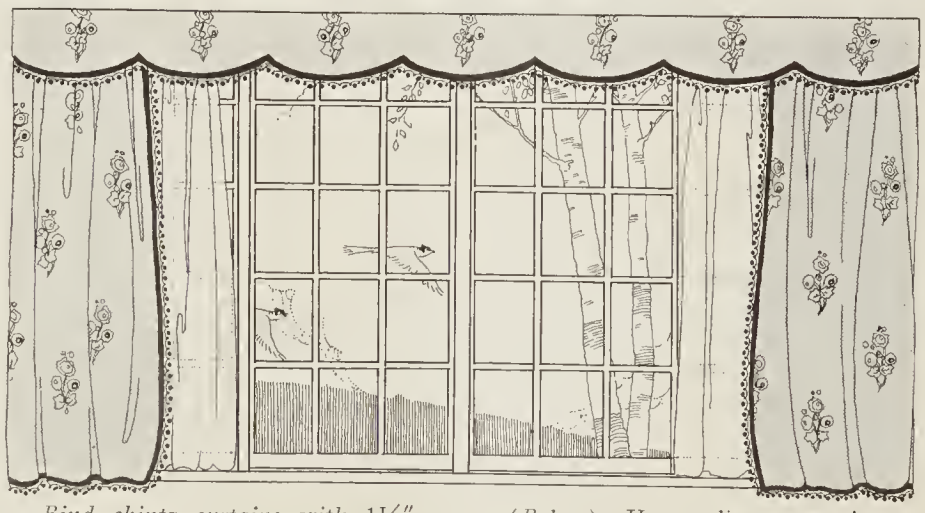
(Left) What could be more dainty for the country house than the old-fashioned dotted swiss or net curtains? These have a quaint touch in the ruffles of varying sizes, all edged with an odd little ball fringe. Miss M. A. Lewis was the decorator

(Right) For silk curtains a double row of diamond-shaped, picot-edged fluting in two colors. Under row a deep rose, top row same shade as curtains — a delicate fawn. A great variety of color combinations is possible. Miss M. A. Lewis, decorator

Ecru colored net gathered into a 6" band of crocheted filet insertion makes this glass curtain. The weight of the insertion keeps the curtain in place

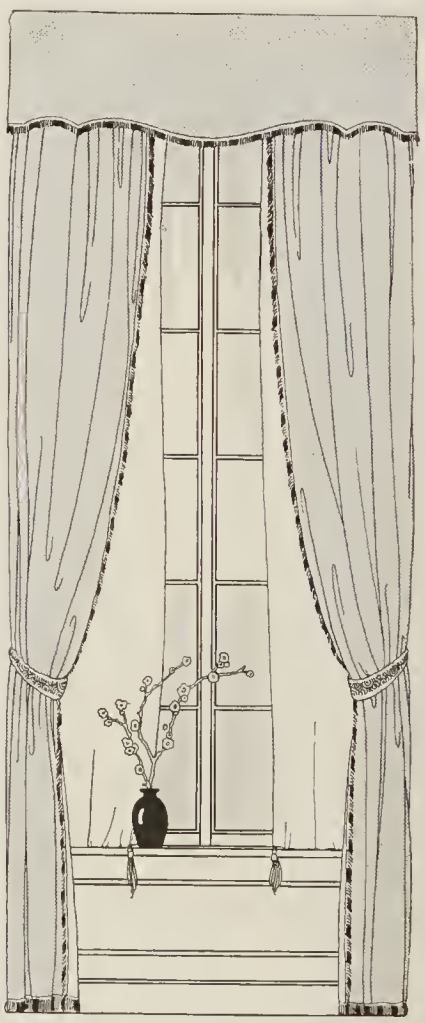


One of the most delightful boudoirs we ever saw was done with mauve as a color basis. The curtains were deep cream taffeta with a puffing of the mauve taffeta and caught back in this fashion. The treatment is possible in many pleasing color combinations



Bind chintz curtains with 1½" piping of silk the shade of the chintz you wish to have predominate. Miss M. A. Lewis, decorator

(Below) Heavy linen curtains embroidered with wool or a strong mercerized linen thread. All black designs on deep yellow



For the formal drawing room, the dignity of this window treatment is undeniable. Heavy leaf green taffeta edged with a black and green 2" silk fringe. Inner curtains of thin silk with a self tone tassel to give weight and interest

Whitman

VISTAS IN THE GARDEN

Wherever possible the shrubbery should be so set out in the garden as to afford vistas. This is especially advisable if the garden commands a distant view of great beauty. In this garden, attached to the residence of Mrs. W. H. Day at Mamaroneck, N. Y., the rule of vistas has been well applied

THE TRUTH ABOUT SWEET PEAS

Cultural Facts that Ensure Success in Growing Your Own—Why Ninety-eight Per Cent of Flower Quality Depends upon the Grower

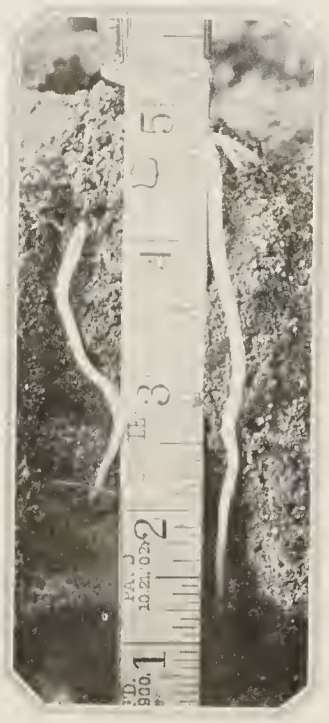
WILLIAM C. McCOLLOM

THE popularity of the sweet pea is anything but a fad. Other flowers come and go: at the height of their popularity the pendulum of public sentiment swings the other way. For isn't it a fact that a great many of our popular flowers have hard and fast limitations? After a certain degree of perfection is attained, the flowers respond no further; they become monstrosities, they lose their form, their color, or some other essential. This is not true of sweet peas, which have been improving steadily for two hundred years. Their stems have lengthened, their flowers increased in size and numbers, with a great improvement in form, range of color, and no loss of fragrance.

A layer of well rotted manure should be put in the bottom of the trench

When sown in the ground outside, the seeds are broadcast and then covered

Of course, the importance of the sweet pea lies largely in its value as a cut flower. When well grown it has sufficient length of stem for all purposes—stems over 22″ in length have been exhibited. The flowers are without doubt the finest formed of any of the more easily grown kinds, and the range of color is greater than in any other annual. For garden effects, too, sweet peas are ideal. They can be grouped in perennial plantings by using poultry wire columns to support the vines; they can be grown in tubs for piazza or house decoration, or with special supports such as huge globes, pyramids, umbrellas, etc. The quality of the flowers is 98 per cent dependent upon the grower. You can blame no one but yourself if your sweet peas are not good.



Sweet peas are so vigorous that they will push up through 4″ of soil

The Sweet Pea's Origin

The sweet pea came originally from Sicily, Ceylon and Sardinia, each land contributing different colored specimens. If we could see what these small, short stemmed, miserable colored flowers were like we would have a direct answer to those who continually shout about how Nature cares for her own. She does care, but not with the same degree of perfection that man does. The sweet pea entered the commercial field about 1700, and it is only since that time that you can estimate the improvements. Then the wings were no larger than the standards, while today they measure fully 2″ across in first class flowers. The stems were 2″ or 3″ long, while now they are almost 2′.

Sweet peas are the most responsive flowers we have in cultivation. If you scatter a little fertilizer at the base of the plants the hungry little white roots will soon come up and get it. If the plants are wilting, a little water sets them immediately erect, strong and sturdy. Their one weakness is a dislike of hot weather, and this is being gradually but surely overcome by the introduction of varieties that have more heat-resisting power.

There are two distinct methods of handling sweet peas in the vicinity of New York and northwards. One is to sow the seeds in pots in the greenhouse some time during late February or early March, and after a hardening process to set the plants out when the weather is favorable. The other is to sow directly into rows out of doors, just as early as the ground can be worked. The former method is preferred, but only a small percentage of the lovers of this grand flower have a greenhouse.

Starting Seeds Indoors

When starting indoors several seeds are sown in a 4″ pot. These are later thinned out to one plant, of course always selecting the strongest. The soil used should not contain too much fertilizing value or the plant will respond with an undesirably heavy growth. The object is to get a well established root system with a minimum of top growth. The pots should be placed in a cool greenhouse or frame and the night temperature should never exceed 50°. About April 1st the hardening off process can be started. It should be gradual but thorough, and ought to take from three to four weeks, to be on the safe side.

Hardening off is an essential operation before setting out sweet peas. Three to four weeks, beginning early in April, will accomplish it

To quote from a reliable authority, "the trenches should be well prepared." But just digding under a little manure is not sufficient if you want good flowers. The soil the plants are to grow in must be lavishly rich; this is the big factor in the production of sweet peas. Trench the ground 2′ deep, add good manure in liberal quantities, a fair sprinkling of bone meal, and some lime. Sweet peas, like other legumes or pod-bearing plants, will not do well in soils which are acid.

A simple way to prepare the ground is to dig trenches 2′ deep, placing the top soil or spit at one side of the trench and the bottom soil at the other. Place several inches of well-rotted manure in the bottom (barnyard manure is preferred, if you can get it), and over this about 6″ of soil into which has

been worked as you fill a small quantity of bone meal—say about a 6″ pot full to a row 25′ long, and about twice the amount of lime as of bone meal. Then put in a few inches of manure and again the same soil mixture. The soil placed in the bottom of the trench should be that taken from the top when the trench is dug. Each layer of earth should be tramped with the feet as you fill, for if the soil is left loose and spongy the plants make too soft a growth and fall an easy prey to the hot summer sun. In cases where barnyard manure is not procurable, sheep manure may be used, though in much smaller quantities, since it is much stronger. Leaf mold is also excellent and can be used in equal quantities with soil and enough bone meal added to give some backbone to the soil. The trench when finished should be flush with the surface of the adjoining ground.

The plants are usually set about 6″ apart in the row. Where pea brush is used for supports, the plants can be staggered to save room. Where wire is used a single row is preferable, planting on the side of the wire where the prevailing winds come from. Don't set the plants too deep; in fact, the ball of earth around the roots should be practically flush with the ground. Always break the bottom of the ball of roots which formed in the pot so as to give the roots a quick start. The plants should be watered immediately after planting, to settle the earth around the roots.

Sowing Outdoors

The method of preparing the trench for direct sowing out of doors is exactly the same, only when filling the trench may be finished about 4″ from the level of the surrounding soil. The seeds can then be sown broadcast and thinly on this surface. A common error is using too much seed, the resultant crowding preventing a healthy growth. The seeds can be covered to a depth of 2″, gradually filling in the trench as the growth shows through. Perhaps a better way is to fill the trench in flush at once, as sweet peas are full of vitality and will force their way through the 4″ covering. Always keep the different colors separated, labeling each variety so you will know the names of those you prefer; and don't neglect to thin out the young plants to about 2″ apart when they are large enough to warrant doing so.

Whether the seeds are started in the greenhouse or sown out of doors, the methods of handling from this time on are practically the same. When the plants are about 6″ high they should be hilled up to prevent them from blowing over before they are supported artificially. The addition of these supports should be postponed just as long as possible, as they produce shade and stop to a certain extent the proper circulation of air. The proper time to support the plants is when they start to grow rapidly and the young shoots are sending out their long, clinging tendrils in search of something to catch hold of.

Good birch brush unquestionably makes the best sweet pea support. It allows the plants to ramble in a natural way, which eliminates crowding, and permits the air to circulate. Poultry wire with a 2″ mesh is a good substitute if it is stretched tight and supported at about every 8′ so that heavy winds won't cause it to yield enough to loosen the plants.

If you have been honest with yourself and the sweet peas, they should grow like weeds during early summer. Keep the ground on each side of the row well stirred, to give the roots a chance to breathe and to remove the necessity of artificial watering, which is anything but desirable if it can be avoided. The stems will start to throw out flowering shoots when they are making this rapid growth. You will notice by close observation that many of these flowering stems wither and die, showing that the plants are too busy to pay any attention to flowers and are putting all their strength into growth. This S. O. S. call from the plants should be answered by pinching off all flower shoots until such a growth has been established that flowering will not tax the plants' strength. How soon you can let them flower depends on how thoroughly you prepared the trench; but usually after pinching the flower stems for a week or ten days you can let them mature.

Watering and General Care

Sweet peas are water lovers, yet they will resent stagnant water more quickly than the average plant. Don't plant them in a low, poorly drained position or they will surely mildew and be disappointing. Artificial watering is a necessary evil in dry times, but when it does become necessary it should be done thoroughly. The ground should be literally saturated, making tests with a crowbar or sharpened stick to be sure the water has penetrated to the bottom of the root system. Don't water the foliage, as this promotes mildew and does no good. Let the hose run alongside the trench, so slowly that the water soaks in instead of running away. When the surface dries it should be cultivated to retain the moisture. A mulch of cut grass or some like material will also be effective in helping to conserve the moisture and keep the roots cool.

Gather your sweet peas daily. Cut the plants clean, for if seed pods are allowed to mature flowering will cease. Early morning is the proper time to gather the flowers, as

(*Continued on page* 68)

Keep the blossoms cut. By thus preventing pod formation you will prolong the blooming season

Artificial watering, when resorted to, must reach the roots. Holes made with a stake ensure this

A well developed plant, started and grown in a pot under glass, ready for setting out in the garden

When the plants are about 6″ high they should be hilled up to lessen the danger of breakage

SEEN IN THE SHOPS

This month our shoppers found such a variety of interesting china and glass that they devoted two pages to them. The names of the shops may be had on application, or purchases can be made through the Shopping Service, House & Garden, 19 West 44th Street, N. Y.

For that supreme luxury of breakfast in bed, or the hurried breakfast of the business woman, or the more leisurely and solitary breakfast of the bachelor business man, comes this individual breakfast set consisting of 17 pieces with a white enamel tray. The set is English ware with Chinese pheasant design in Delft blue: $12 with tray

"Eat mushrooms," said Mr. Hoover. So we find a crystal mushroom cover with blue band and rose decorations. 4" wide, English earthenware, plate to match. Complete per dozen, $16

Japanese serving tray for fruit or cake, yellow and blue striped edge, floral decorations in center. 12" diameter. $3.50

For a particular hostess comes this crystal mayonnaise bowl, 6" in diameter, with plate and ladle of glass. Complete for $5

Because of the war, only a limited number of these Louis XVI bouillon cups and saucers are available. Dark blue and gold decorations, with gold edge and handle. $18.65 a doz.

A thoroughly serviceable, everyday breakfast set. It has a hand-painted peasant design of roses and corn flowers with dark green leaves. The set comprises six breakfast plates, bread and butter plates, fruit saucers, coffee cups and saucers, egg cups, cereal bowls, one 12" platter and one round bread tray. The set complete for $20

Not the great Auk, gentle ladye, but an Italian Primavera pottery plate with blue, yellow and green decorations. 9¼″ diameter. $1.35 each

Simple, undecorated glassware: decorations to order, extra. Goblets, $4.50 doz.; clarets, $4; finger bowls, $4.50; finger bowl plates, $9.50; ice teas, $2.75

Another Italian Primavera, with a bird slightly different from Brother Auk, comes with yellow and green decorations, $1.35 each

There's the suggestion of a Pompeian decoration about this Wedgwood salad set. It consists of salad bowl and plate, mayonnaise bowl and plate and 12 other plates, all octagonal in shape. $22 complete. Design is executed in black and yellow

The base of the lamp is wood and shade is of parchment paper available in practically all pastel shades. Base, 8½″ high, $9; shade, 10″ wide, $15

Really a reproduction of old Spode. This breakfast set of Copeland embossed china with a dainty flower design consists of breakfast plates $9 a doz; cups and saucers, $11.30 a doz.; egg cups, $6.50 a doz.; cereal dishes, $6.65 a doz., and platters $2.70 each

Folks tell us that the tea habit is growing in America. Good! It is ready for you now. The set is of rich dark blue pottery: a tea pot, 5″ high and 8½″ wide; sugar, creamer and tea tile in proportion; plates 7¼″ wide—there are six in the set—and six cups and saucers. This set comes complete for $10. The table is interesting too—walnut, oval top, with gold rim, 23″ high and top 23″ by 20″. $16.50

The original house was "Court of Hearts." To this was added a barn. Then the owner bought a farmhouse on a hilltop fifteen hundred feet away and moved "Court of Hearts" up to it. To-day only an expert could tell where the original structure left off and the additions commenced

THE HOUSE *that* WAS MADE *of* THREE

A Barn, "Court of Hearts" and a Farmhouse Were Combined to Make a Rambling New Hampshire Country Home

MARY H. NORTHEND

THE readjustment of a remodeled house through additions is not a simple thing to accomplish. The putting together of three old buildings to make a comfortable and livable home is more difficult still. And yet a fine example of what can be done in this way is found in the home of Mr. Prescott Bigelow at Fitzwilliam, New Hampshire. Mr. Bigelow was his own architect, though measuring and drawing plans is not easy where one puts two houses together, remodeling them both, as he did.

The Original Home

"Court of Hearts," the original home, was too small, and while casting about for a remedy the owner decided to work out a scheme of his own that would fit his needs. It ended in the purchase of an old farmhouse that stood high up on the hill. Already an old barn had been introduced into the original building for additional space, but still more room was a necessity. So the "Court of Hearts" was moved about fifteen hundred feet up the hill and joined to the new home.

In the making it looked pretty chaotic, but the builders finally joined the structures together and added an ell for service quarters

The tendency of the present day is to specialize, and that is just what Mr. Bigelow did. Little thought was given to the exterior, though comfort and correct furnishings entered into the scheme. It was not in a day or a month that the changes were made, for right results rather than haste were desired.

In viewing the house today only an expert could determine where the original structure ended and the additions commenced. The rooms at the front of the house were in the old structure; the barn joined in at the right. At the rear and on one side was the "Court of Hearts," finishing out the hallway and forming the dining and living rooms, while an ell was added for the service department.

The heart of the development was the hallway, originally small and contracted. Partitions were taken out and openings made with a view to creating vistas. This gave an air of spaciousness unusual in houses of this type. The double staircase was interestingly worked out, meeting on the second floor.

With the exception of one room finished in hardwood for dancing, the floors were left to show the original wide boards. An harmonious note, found in every part of the house, is given by the soft gray tone of these floors. The hall has a pastoral paper which is a reproduction of a foreign make, and shows rag mats such as were made in our grandmothers' time. The slat-back furniture, the latches and locks are evidences of how carefully each detail has been conceived and worked out.

The rise in the hallway shows where the old barn was introduced. Being of lower stud it was raised to meet the ceilings, thus necessitating steps between the rooms. With the introduction of the "Court of Hearts" the floors were planned for the same level as the older part of the house.

Colonial Individuality

Each room was carefully considered so that it could be finished and furnished desirably, keeping to the period and allowing no overloading, with the exception of the den, which is a typical man's room and so gives excuse for showing his collections of old kitchen and farm implements and rare old English prints.

The practical working out of the fireplaces is unusual. They follow the old-time methods perfectly, even to the corner bricks which were used in every fireplace of that period. This idea is featured in each room; and months of exploration, particularly of old cellars and dilapidated houses, were necessary to secure the genuine materials. In the old days the headstones of the fireplaces were never of brick, but after long searching enough of the original type were collected for the house. The stone hearths are carried out in the old-time style with the exception of one, which is of rare 6" square bricks—an unusual and yet correct treatment. The successful handling of just this feature shows what time, thought and patience were given to each and every detail that it might when finished be an ideal example of what a remodeled house should stand for.

Do not for a moment think that these fireplaces as they stand today were in this condition when Mr. Bigelow acquired the place. Many of them had been bricked in to accommodate that abomination of house heating, the air-tight stove; while others were so small they had to be enlarged.

The mantels are practically the same as when the

The floors of the living room were laid in hardwood to complete the hospitality for those who dance

In the dining room is used an old paper with coaching scenes. The curtains match its coppery background

The "front room" has an old-fashioned paper, rag rugs, furniture, mirrors and last century silhouettes to harmonize

houses were purchased. There is one exception—a particularly interesting one found in a 250-year-old house was carefully removed, brought a distance of twelve miles and inserted in one of the rooms.

In order to give the best possible results furniture and color schemes were carefully considered, and while everything was not of the same period, yet it was close enough to it to avoid mistakes. The old wainscot, lacking paneled effects, was painted white, while above were hung Colonial papers in soft colors. The parlor which was part of the original house has been papered in gray and old rose. To brighten the room rose-colored chintz draperies were chosen. The windows have small panes.

Interesting Wall Coverings

The choice of wall colors has done much to bring out the quality of the furniture, pictures and mirrors. They have been chosen for background effects, plain and simple or with small figures so they will not detract from the general scheme. The only hardwood floor is in the living room—three rooms in the "Court of Hearts" thrown into one—and it is here we find the hearth laid with square, old-time bricks. The color scheme in this room is gray with salmon pink shown in the hangings. The coverings of wing chairs and cushions are in the same shades, brightening up what might otherwise have been a somewhat dull and monotonous tone.

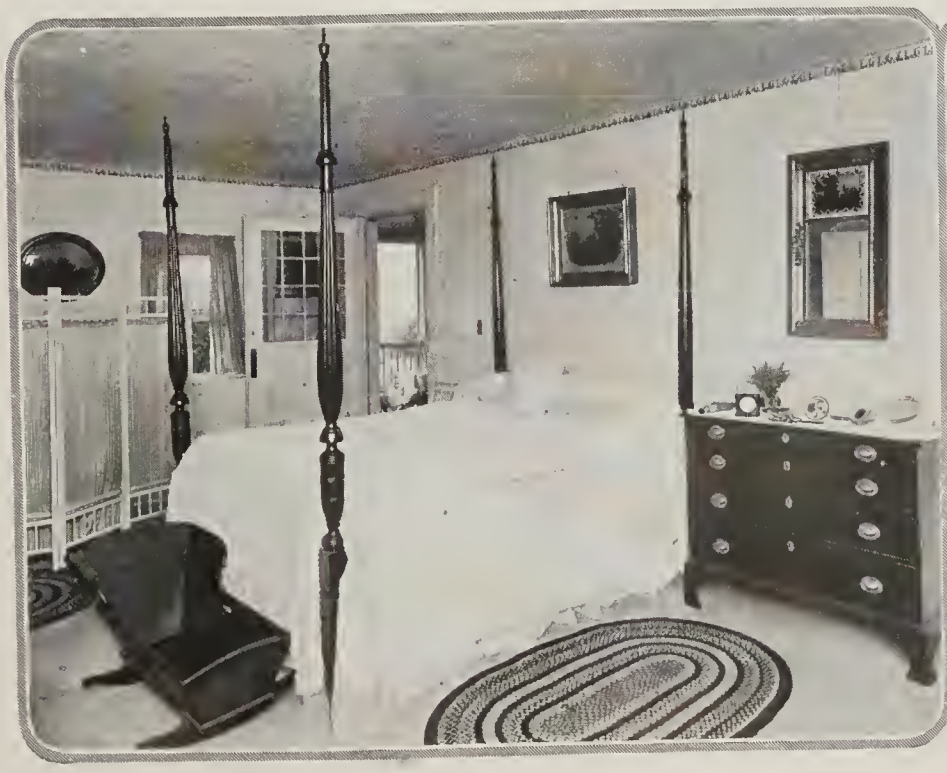
The dining room shows an individual touch. It is long and wide, well lighted with plenty of windows that allow air and cross drafts. Possibly we come to a realizing sense of what careful treatment does to bring about right results as we view this room in its entirety. It is distinctly different from any other room, possibly because the paper is most unusual and dominant. The latter is a reproduction of old stage coaching days, with a peculiar shade of copper background that brings into relief the pictured representations which cover it. It is difficult to obtain, but produces a striking effect that appeals. In harmony with the background are the hangings, which are especially dyed to meet the requirements of the paper.

Every chamber in the house has a different treatment. Some of the beds are high and some low four-posters, and the coverings are wonderful quilts which show ingenuity and effective designs, each one different in theme.

The Porches

Outdoor life is prominently featured in this home with its situation on high land and its outlook over wonderful views on every side. The upstairs living room, large and spacious, is a sitting room and sleeping porch combined. In the Windsor chairs which form the majority of the furnishings we find generally the nine uprights which show that they were used by the squire instead of in the kitchen, the chairs for the latter room being designated by only seven uprights. There is a unity in the finished whole that makes it almost impossible for one not well posted on architecture to grasp the time and thought that had been given in order to accomplish a whole correct in each and every detail.

It is not alone the treatment that makes this remodeling such a success. It is the daring to work out ideas that were obtained not so much from the conventional books on Colonial architecture as from actual study of old houses far and near, to find out exactly what were the dominant features of that period needed to bring about the desired results. The careful choosing of furniture, floor covering and curtains is evidenced in every room.



The Colonial spirit has been preserved in the bedrooms with their high or low four-posters and reproductions of old rag rugs

Consistency in furnishing is found in the simple paper and hangings and old prints. Each bedroom is given a different treatment

THE WAR GARDEN DEPARTMENT

Last year was our first real "war garden" season, and yet it has been officially estimated that $350,000,000 worth of vegetables were the result. In 1918 we must maintain all our zeal of last year, with the greater effectiveness which comes of larger garden experience. To do its bit toward this end, House & Garden *each month will devote this page, as well as others in the magazine, to attaining greater productiveness in the home garden. The practical side of raising vegetables and other food crops will be strongly emphasized. Should you wish additional information or suggestions touching your own particular war garden, we shall be more than glad to assist you personally. State your problem clearly and in detail, enclose a self-addressed, stamped envelope for reply, and mail it to The Information Service,* House & Garden, *19 West 44th Street, New York.*—Editor

D. R. EDSON

MARCH is the month of waiting. The skunk cabbage beneath its mulch of sodden leaves in the swamp, the violets under the moss on the sunny slope, the March butterfly in its somber chrysallis, and the impatient gardener behind his rain-beaten window—all are waiting. I like to think of March as the dark hour before the dawn, which means so sudden a change that the long-expected day always arrives with surprising suddenness.

Are you prepared for an early spring? If, after this almost unprecedented winter which we have been through, the ground is ready to plant by March 15, you will have things ready to go ahead with the work? If so, you are an unusual exception to the general rule. Many things which might be done now to save time later on are often not attended to until after work outdoors is begun.

The most important work for March, so far as the gardener himself is concerned, is to carry out last month's start towards getting a supply of strong, sturdy plants. The three essential factors in producing first-class plants are: good soil, plenty of room, and plenty of air. The hardest part of the work is to get the little seedlings strongly started as described last month. Many gardeners leave the seedling plants that they have sown directly in the hotbed or cold-frame, until they are ready to transplant into the open garden. The best plants cannot be obtained unless the seedlings are transplanted so as to produce a bunch of fibrous root growth in place of the single long tap root which the plant naturally sends down into the soil while small.

Start with Healthy Plants

There is only one way to secure the very best plants. Each one must be potted individually so that it will have all the room it can use and not suffer disturbances of its root system when it is put out in the open. In the old days of clay pots alone, this was quite a serious undertaking even with the moderate number of plants required for the average home garden. Not only was the work of getting the plants into the pots considerable, but in order to give the roots all the soil they needed for full development very large pots had to be used. These dried out so rapidly in the sunny days of March and April that it was next to impossible to keep the soil properly moist even if watering was done every day.

With paper pots it is quite different. Since these are square instead of round they hold almost twice as much soil as clay pots of the same diameter, and if they fit closely together they do not dry out by evaporation nearly as quickly. In transplanting the plants do not have to be knocked out, as in the case of clay pots. You simply tear aside the paper pots after the plants have been distributed along the row, and there you are! The paper pots or bands are merely fitted together and packed into an ordinary seed flat or other box of convenient size where they can be filled with the compost or transplanting soil. Each unit or flat full is handled and watered like a box of plants until it is time to set them out. Even individual cabbage and lettuce plants can be handled to advantage in this way. By using 2″ or 3″ pots almost as many of them can be put in a flat as if they had been pricked off in the ordinary way. They are no more trouble to care for and less trouble to plant.

This takes care of the factor of room, which is the one most commonly neglected. Good soil may be made from good garden loam with which very thoroughly rotted manure has been well mixed in the proportion of one-half or two-thirds manure to one of soil. A little very fine bone dust added will make it still better. The soil should be mixed up a couple of weeks or so in advance of using, if possible, particularly if the bone dust is to be added.

Most people are too timid with young plants in regard to fresh air. Try to give ventilation every day, particularly if the frames are new and tight. Only on the stormiest days should the sash be left on altogether. Fix the sash so that the opening is away from the direction of the wind, as there should be no cold draft on the plants and no danger of the wind lifting the sash. During dark, cloudy weather watering once in several days will be sufficient; but on bright, dry days after the middle of the month, watering will be required almost every day to keep the soil right.

How early is it safe to plant?

Where the soil has a good deal of clay in it and the drainage is poor the ground may remain too wet and soggy to work for days or even weeks after the frost is all out of it. On lighter, sandy soils that are well drained planting may be begun just as soon as the frost is out of the ground. In fact, some things may be put in before it is all out. When the ground is ready to dig or plow, turn over a forkful and test it in the hand. If, upon being slightly squeezed, it compresses into a sticky, muddy ball instead of crumbling apart readily in the fingers it should be left for a while longer. Plowing ground that is still too wet to be forked will put your gardening operations back seriously instead of pushing them ahead; it may, in fact, injure the soil for several years to come.

Manure, of course, should be spread on the ground before plowing and spading are done. Before it is spread, or just afterwards, it should be gone over with a fork to take out all long and decayed pieces of bedding, etc. These will come in handy for summer mulching, or they may be put in the compost heap. They will not rot quickly in the soil, are difficult to turn under and may give trouble throughout the summer by catching on the teeth of the wheel-hoe. Practically all fertilizers should be applied broadcast after spading or plowing, but before harrowing or raking.

The first things to go into the ground in the way of vegetable seeds and root crops are: onion sets, horseradish, asparagus, radishes, early peas, spinach and onions. The first flower seeds to plant are sweet peas. Their care and culture are covered in detail on pages 44 and 45 of this issue.

New Shrubs and Roses

Nursery stock will be shipped to you whenever you are ready to receive it, or, if you leave the matter to the nursery, as soon as conditions are right for planting in your vicinity. Fruit trees, ornamentals, etc., are dug and shipped while dormant. They can be planted just as soon as you can dig the ground, even when it would be too wet for the planting of seeds. While a fruit tree or shrub will live for at least a year or two in almost any soil, nevertheless, if you want good growth, it is just as essential to prepare the place where they are to grow as it is to make your garden soil rich. If manure is available, thoroughly mix in several forkfuls with the soil where each tree is to be set, and some ground bone. Coarse or knuckle bone is espe-

(*Continued on page* 72)

CAMPAIGNING FOR CROPS

To help beat the Kaiser there were cultivated, in 1917, *over* 3,000,000 *war gardens, aggregating* 1,150,000 *acres. The yield was valued at* $350,000,000 *or* $17.50 *per family. Housewives preserved* 500,000,000 *quarts of fruits and vegetables.*

Can you better this record in 1918?

Measure off your garden before you start to plant. Use a line to get the rows straight. Order in the garden makes for easier cultivation and better appearances

The first stage of the plant is its beginning under glass from the seed. Then comes the second when these seedlings are hardened off in a cold frame

Soil that is finely broken up gives quicker results to the growing plants. Use fork, wheel-hoe and rake for this work

HOUSE & GARDEN'S GARDENING GUIDE FOR 1918

A Condensed Ready Reference for the Year on Culture and Selection of Vegetables, Flowers and Shrubs and for Planting, Spraying and Pruning

Address individual garden problems to The Information Service, House & Garden, *19 West 44th Street, New York City.*

SHRUBS FOR EVERY PURPOSE

SHRUB	COMMON NAME	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
			For Masses and Borders		
Buddleia	Butterfly shrub	6′- 8′	Pink, lilac, violet	July to frost	A new flowering shrub, but one of the best; sunny position and fairly rich soil.
Calycanthus Floridus	Strawberry shrub	4′- 6′	Brown	May	Flowers are delightfully fragrant.
Clethra	Sweet pepper bush	5′- 7′	White	July-Aug.	One of the best of the smaller shrubs; very fragrant.
Deutzia	Deutzia	4′- 6′	White, pink	June	Very free flowering; a great favorite for grouping.
Exochorda grandiflora	Pearl bush	5′- 6′	White	May-June	Good for cutting; best effect obtained through massing with other shrubs; charming flowers.
Forsythia	Golden Bell	4′- 5′	Yellow	April	Large yellow flowers blossom before the leaves appear.
Lonicera tartarica	Tartarian Honeysuckle	4′- 6′	White, pink, yellow, red	May-June	Most striking when clumped; strong grower; free blossoming.
Philadelphus	Mock-orange	6′-10′	White	June	Profuse bloomers; a valued and favorite shrub.
Prunus	Flowering plum	8′-10′	Deep pink	May	Flowers of a beautiful shade.
Rhus	Sumach	15′	White	July-Aug.	Suited for damp places; brilliant in the fall.
Ribes	Flowering currant	4′	Yellow	April-May	Fragrant; nice foliage; grows well even in moist spots.
Spirea	Bridal Wreath	4′- 6′	White	May-June	A shrub of exceptional gracefulness.
Viburnum	Snowball	12′	White	May-June	There are many varieties; each has some good point.
Vitex	Chaste Tree	5′- 6′	Lilac	Aug.-Sept.	Graceful; long spikes; flowers late in summer.
Diervilla	Weigela	6′- 8′	Red, white, pink	June-July	Of robust habit, blooms profusely, and easy growth. (Eva Rathke especially fine; flowers continuously; very deep color.)
			For Individual Specimens		
Althea	Rose of Sharon	8′-12′	Rose, white	Aug.-Oct.	Among the best of tall shrubs; very hardy; W. R. Smith (new) especially fine.
Acer Japonica	Japanese maple	6′-10′	Foliage, various		Leaves of many distinct shapes and attractive coloring, especially in early spring.
Aralia spinosa	Angelica tree	10′-15′	White	Aug.	Unique tropical looking.
Baccharis	Groundsell tree	10′-12′			White fluffy seed pods in fall.
Cercis	Judas tree	10′-12′	Rosy pink	April-May	Flowers before leaves appear; very attractive.
Chionanthus	White fringed tree	8′-12′	White	June	Very distinctive and attractive in appearance; flowers resemble fringed decoration.
Cornus	Dogwood	15′-20′	White, red	May	Not symmetrical in shape but very striking; foliage highly colored in autumn.
Rhus Cotinus	Smoke tree	12′	Smoke colored	July	Very distinctive; flowers in feathery clusters.
			For Hedges and Screens		
Althea	Rose of Sharon	8′-12′	Rose, white	Aug.-Oct.	See above; plant close, 15″ to 18″.
Berberis	Japan barberry	3′- 4′			Absolutely hardy; foliage light green, brilliant in autumn with scarlet berries.
Crataegus	Hawthorne	12′-15′	White, red	May-June	Very attractive; many different forms; long lived. Colored fruits.
Hydrangea paniculata	Hydrangea paniculata	6′-10′	White to rose	Aug.-Sept.	Color changes; very hardy; one of the best late flowering shrubs; enormous flower panicles.
Privet	Privet	To 8′			Most popular formal hedge plant; plant close, 8″ to 10″; prune to shape frequently. New varieties hardier than California.
Pyrus	Japan quince	6′- 8′	Bright scarlet	Early May	Set 15″ apart; makes a dense hedge; requires a little pruning.
Spirea	Spirea	6′- 8′	White	May-June	Plant 1½′ to 2′ apart; very graceful in formal hedge; especially for boundary lines.
Syringa	Lilac	15′-20′	White, pink, lilac	May-June	Plant 2′ to 3′; very fragrant; good for along walls, etc. Japonica latest blooming.

VINES

VINE	COMMON NAME	FLOWERS	REMARKS
Actinidia	Silver vine	Whitish with purple centers; A. Chinensis, yellow	Very rapid growing with dense foliage; good for arbors, trellises, etc. Edible fruits after flowering.
Akebia	Akebia	Violet brown; cinnamon center in spring	Good where dense shade is not required; very graceful in habit.
Ampelopsis	Boston ivy	Foliage highly colored in fall	Most popular of all vines for covering smooth surfaces such as brick and stone walls, etc. In setting out dormant plants prune back to 6″.
Bignonia	Trumpet vine	Very large trumpet shape; red or orange	Semi-climbing, especially good for covering rough stone work, tall stumps, porch trellises, etc. Unique and attractive foliage.
Clematis paniculata	Virgin's Bower	Fragrant pure white flowers in August and September	Extremely hardy and robust; most satisfactory late flowering vine. Especially good for porches. Flowers followed by feathery silver seed pods.
Evonymus	Evonymus	Foliage, green or green and white	Extremely hardy; good in place of English ivy in cold sections. Evergreen.
Honeysuckle	Woodbine	Red, yellow and white; very fragrant	Old favorite; one of the most popular for porches and trailing covers. Sunny position; good variegated foliage.
Wistaria	Wistaria	Purple or white; immense pendent panicles	Of twining, not clinging habit, especially good for pergolas, etc. Attains great height with suitable support. Sunny position; rich soil.

SUMMER FLOWERING BULBS

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
Anemone	12″-18″	White, crimson, pink, blue	July-Sept.	Plant in May in sheltered position, in groups, about 6″ x 6″. Hardy.
Begonia	12″-18″	Pink, yellow, red	June-Sept.	Start in heat, or plant in rich light soil in open. Water freely.
Calla	18″-24″	Yellow, white	June-Sept.	Plant suitable varieties in rich warm soil. Plenty of water; store for winter in warm temperature.
Canna	2′ - 6′	Pink, yellow, red, white	June-Oct.	Start in heat, or plant dormant roots in rich soil. Store for winter.
Caladium	18″- 5′	(Foliage) green or variegated		Sheltered, semi-shaded position, light rich soil. Store in warm place.
Dahlia	2′ - 6′	White, pink, yellow, red, variegated	June-Oct.	Start in heat or outdoors after danger of frost, in deep, rich soil; thin and disbud for good blooms.
Gladiolus	2′ - 5′	Pink, red, white, yellow	July to frost	Succession of plantings from April to June for continuous bloom; store cool for winter.
Ranunculus	2′	White, yellow, scarlet	May-June	Single and double forms; easily grown; good for cuttings.
Montbretia	2′ - 4′	Red, yellow, scarlet	June-Oct.	Culture similar to that of gladiolus. Plant 3″ to 6″ each way; take up or protect.
Tigridia	18″	Blue, pink, yellow, scarlet	June-Oct.	Culture same as above but should be stored for winter.
Tuberose	2′ - 3′	White	July-Sept.	Plant out in May, or start in heat. June and July planting for late flowers.
Zephyranthus	8″-10″	White, pink	June-Sept.	Good for masses or borders; plant two clumps, in early spring. Store like gladioli.

VEGETABLES FOR A CONTINUOUS SUPPLY

VEGETABLE AND TYPE	REPRESENTATIVE VARIETY	FIRST PLANTING	SUCCESSIVE PLANTINGS Weeks Apart	AMOUNT OR NUMBER FOR 50′ ROW		DIRECTIONS
Bean, bush, Green Pod	Early Bountiful	April 15	2-3: to Aug. 15	1 pt.	15″x 4″	In dryest soil available; cover first planting 1″ deep.
Bean, bush, Wax	Rust Proof Golden Wax	April 20	2-3: to Aug. 1	1 pt.	18″x 4″	In dryest soil available; cover first planting 1″ deep.
Bean, bush, Lima	Burpee Improved	May 1	3-4: to July 15	1 pt.	24″x 6″	Plant with eye down, when there is prospect of several days' dry weather.
Bean, pole	Golden Cluster	April 25	June 15	¼ pt.	4′ x 3′	Place poles before planting in rich hills; thin to best plants.
Bean, pole, Lima	Early Leviathan	May 1	June 15	¼ pt.	4′ x 4′	Eye down in slightly raised hills; thin to best two plants.
Beets, Ex. Early	Early Model	April 1	3-4: to Aug. 15	1 oz.	12″x 2″	First planting shallow, about ½″ deep and extra thick.
Beets, main and winter	Detroit Dark Red	May 1	3-4: to Aug. 15	1 oz.	12″x 3″	In dry weather soak seeds; firm well; for winter use sow about three months before harvesting.
Brussels Sprouts	Dalkeith P	June 15	July 15	35	24″x18″	Transplant at four to six weeks; same treatment as late cabbage; pinch out tops of stalks when "buttons" are formed.
Cabbage, Ex. Early	Copenhagen M'k't	April 1 P		35	24″x18″	Set out well hardened off plants as soon as ground can be worked; fertilize in rows.
Cabbage, summer	Succession	May 1 P	June 1	30	30″x18″	Light applications of nitrate of soda beneficial; to keep mature heads from splitting, pull enough to loosen roots in soil.
Cabbage, late	Danish Ball Head	July 1 P	July 15	30	30″x18″	Transplant from seed sown June 1st; use water in bottoms of holes if soil is dry; firm well.
Carrots, Ex. Early	Early Scarlet Horn	April 15	3-4: to Aug. 15	½ oz.	12″x 1″	First planting extra thick only ¼″ to ½″ deep; thin early.
Carrots, main and winter	Danvers	May 15	July 15	½ oz.	12″x 2″	Select rich, deep soil to get smooth roots; for storing plant about 90 days before harvesting time.
Cauliflower, spring and fall	Early Snowball	April 10 P	4: to July 10	35	24″x18″	Enrich rows; protect from cutworms; plenty of water when heading.
Celery, Early	Golden Self-Blanching	May 1 P	June 1	100	24″x 6″	Enrich rows; plenty of water; hill up to keep stalks upright; blanch two weeks before using.
Celery, late	Winter Queen	June 1 P	July 15	100	36″x 6″	Sow seeds six to eight weeks before transplanting; hill up; store in cellar for winter.
Corn, Early	Golden Bantam	May 1	3: to July 15	½ pt.	3′ x 2′	First planting in dry soil; cover only 1″ deep; give protected sunny exposure if possible.
Corn, main crop	Country Gentleman	May 1	4: to July 1	½ pt.	3′ x 3′	Thin to 3 or 4 stalks in hill; plant 3″ deep in dry weather, cultivate shallow.
Cucumber, for slicing, etc.	Davis Perfect	May 1	June 15	¼ oz.	4′ x 4′	Enrich hills; thin to 3 or 4 plants; protect from striped beetle.
Cucumber, for pickling	Ever-bearing	June 1	July 1	¼ oz.	4′ x 4′	Gather fruits while quite small; keep them all picked for continuous bearing.
Egg-plant	Black Beauty	May 20 P		25	30″x24′	Enrich hills; give plenty of water; protect from potato bugs.
Endive	Giant Fringed	June 1	4: to Aug. 1	½ oz.	12″x12″	Culture same as for lettuce save that leaves should be tied up to blanch for use.
Kohlrabi	White Vienna	April 10	4: to July 10	½ oz.	15″x 4″	Treatment similar to turnips; thin out as soon as possible; begin to use while small; 1″ or so in diameter.
Leek	American Flag	April 15	4: to June 15	½ oz.	15″x 3″	Transplant at size of lead pencil to deep, well enriched trenches; hill up to bleach.
Lettuce, loose leaf for spring	Grand Rapids	April 10 P	3: to May 20	50	12″x 6″	Sow seed when plants are set out, and for succession plantings, thinning out early.
Lettuce, "Butter Head," for spring and fall	Big Boston	April 10 P	3: to May 20	50	12″x 8″	Thin out early; for fall plant again July 15 to August 15.
Lettuce, "Crisp Head," for summer	Brittle Ice	May 15	June 15	¼ oz.	12″x10″	Give plenty of water; top-dress with nitrate of soda; thin out as soon as possible.
Melons, musk	Netted Gem	May 1	June 15	¼ oz.	6′ x 4′	Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetle.
Melons, musk, bush	Henderson's Bush	May 1	June 15	¼ oz.	4′ x 3′	
Melons, water	Halbert Honey	May 15		¼ oz.	6′ x 6′	Same as for musk melons; pinch out tips of runners at 5′ or 6′.
Okra	White Velvet	May 15		½ oz.	3′ x15″	Give warm, rich soil; nitrate of soda during early growth; treat like corn; use pods while young.
Onions, "sets"		April 1		½ pt.	12″x 2″	Mark out drill; insert up to neck.
Onions, globe	Yellow Danvers	April 1		½ oz.	12″x 2″	Keep clean; top-dress with nitrate of soda; do not thin until well along.
Onion, large Spanish	Gigantic Gibraltar	April 10 P		150	12″x 3″	Start seedlings and transplant to rich soil; give plenty of water.
Parsley	Emerald Curled	April 15	June 15	½ oz.	12″x 4″	Soak seed twenty-four hours; cover very lightly; thin out early.
Peas, smooth	Alaska	April 1		1 pt.	30″x2″	Cover first planting about 1″ deep; sow only a small quantity as wrinkled variety is better flavored.
Peas, Early, wrinkled	Gradus (Little Marvel Dwarf)	April 10	3: to May 20	1 pt.	36″x 2″	Dwarf varieties 22″x2″; make first plantings in light soil, or on slightly raised drill ½″ to 1″ deep.
Peas, wrinkled, main crop	Alderman (British Wonder Dwarf)	April 15	3: to June 15	1 pt.	36″x 2″	Make later plantings in trench, filling in gradually as vines grow; plant early varieties July 20 to August 10 for fall crop.
Peppers, large fruited	Ruby King	May 15 P		40	24″x15″	Same as for egg-plant; use good strong potted plants for both to get best results.
Peppers, small fruited	Coral Gem Bouquet	May 15 P		40	24″x15″	Top-dress with nitrate of soda during early growth.
Parsnips	Improved Hollow Crown	April 10		¼ oz.	18″x 3″	Select deep, loose soil or trench before planting to get good smooth roots.
Potatoes	Irish Cobbler	April 10		½ pk.	28″x13″	For earliest results sprout four weeks in sunlight before planting.
Pumpkin	Quaker Pie	May 15		¼ oz.	6′ x 6′	Plant in rich hills; if space is limited, put near edge of garden, or train where vines can run along fence.
Radish, Early	Crimson Giant Globe	April 1	2: to Sept. 15	½ oz.	12″x 1″	Make frequent small sowings; work lime plaster, soot, or wood ashes into row; take up and destroy roots not used.
Radish, summer	Chartiers	May 1	3: to Aug. 1	½ oz.	12″x 2″	Thin out early; plant in finely prepared soil to get good, smooth roots.
Radish, winter	White Chinese	June 15	4: to Aug. 15	½ oz.	12″x 3″	Roots for storing for winter should not be planted until quite late, as they are better both in keeping and eating qualities when not overgrown.
Rutabaga	Golden Necklace	May 1	4: to July 1	½ oz.	15″x 4″	Excellent for storing for winter; culture similar to turnip; late planting makes best quality roots.
Salsify	Sandwich Island	April 10		¾ oz.	15″x 2″	Be careful to get seed thick enough; sow in deep, fine soil to get smooth roots.
Spinach	Victoria	April 1	4: to Sept. 1	½ oz.	15″x 4″	Sow in rich soil; thin first to 2″ apart; second thinning may be used for table; apply nitrate of soda.
Squash, summer	Golden Summer Crookneck	May 1	June 1	¼ oz.	5′ x 4′	For bush 4′x3′; enrich hills; thin to two or three plants; protect from bugs.
Squash, winter	Hubbard	May 15	June 15	¼ oz.	6′ x 6′	Thin to two plants when vines begin to crowd; watch for borers; protect from squash bugs.
Swiss chard	Lucullus	April 10		¾ oz.	18″x 8″	Sow about half as thick as beets; thin out as soon as well started; cut leaves in gathering 3″ or so above crown.
Tomato, Early	Bonnie Best (Chalk's Jewel)	May 1 P		25	4′ x 2′	Enrich hills; use plant support or stake; keep suckers trimmed off; apply nitrate of soda.
Tomato, main crop	Stone	May 15		18	4′ x30″	Use poison bait for cutworms before setting out; thin fruit clusters if fruit rot appears.
Turnip, summer	Amber Globe	April 10	4: to Sept. 1	½ oz.	12″x 3″	Sow thinly and thin out as soon as possible; avoid fresh manure and too rich soil.
Turnip, winter	White Globe	June 1	Aug. 1	½ oz.	12″x 4″	For winter use do not sow too early, two to three months before harvesting, according to variety.

CHOOSE WISELY

Not every garden can grow good crops of all these vegetables. Soil conditions as well as plant requirements vary widely. Select your prospective crops carefully, therefore, with your own particular conditions in mind. Buy no more seed than you need—remember that these are war times and nothing should be wasted.

NOTES ON VEGETABLES

"P"=plants from frames or seed-beds.

First figure under Directions indicates distance between *rows*; second between plants in row after thinning, or between hills.

Drills are continuous rows, in which the seeds are sown near together, and the plants even after thinning stand at irregular distances, usually touching.

Rows have the plants at regular distances, but so near together that machine cultivation is attempted only between the rows.

Hills, which are usually especially enriched before planting, are isolated groups or clusters of plants, generally about equidistant—3′ or more—each way.

Thinning consists in pulling out the surplus seedlings as soon as most of the seeds are up.

Hilling is drawing the soil up toward the roots or stems; *often overdone*—usually a wide, slight hill is the best.

Blanching is necessary to prepare some plants such as celery and endive, for eating; excluding the light, banking with earth, tying up the leaves, covering with prepared paper, and storing accomplish this result.

INSECTS AND DISEASES

Plant pests of all kinds are alien enemies—indirect but none the less valued allies of the Hun. Insidious, persistent, destructive, they must be fought with every possible weapon. They ask no quarter; see that none is given. On pages 54 to 57 our plan of campaign is mapped out. Follow it carefully and help win the war.

FLOWERS FOR EVERY PLACE

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
For Beds and Masses				
Asters (A)	18″-30″	Various	July-Sept.	Protect from aster beetle by hand picking and Paris green.
Begonias (TP)	12″-18″	White, pink, red	May-Sept.	Very free and continuous flowering; bushy, compact growth; good for edging. (P)
Cosmos (A)	2′ - 8′	White, pink, red	August to frost	Very graceful and artistic; good for backgrounds or massing against buildings, fences, evergreens, etc. (P)
Celosia (A)	18″- 4′	Red, yellow	June-Sept.	Colors rather crude but brilliant; good effect at a distance.
Heliotrope (P)	12″-24″	Blue and white	May-Sept.	Flowers freely until frost; give good soil; fragrant. (P)
Marigold (A)	10″-36″	Pale gold to orange	July to frost	Easily grown, free flowering; select color with care, avoiding mixtures.
Nasturtium (A)	12″-24″	Various	July to frost	Especially good for new or poor soil; for best flowers soil must be not too rich.
Pansies (A)	6″	Various	May to frost	For immediate show get old plants, but for a long season new plants just beginning to bloom. (P)
Petunia (A)	12″-24″	White to claret mixed	July to frost	Use named varieties, or keep in seed-bed until first blossom opens before transplanting. (S B)
Phlox Drummondi (A)	12″-36″	Various, brilliant	July to frost	Unsurpassed, brilliant and harmonizing colors; many fine named varieties. (S B)
Salvia (A)	12″-36″	Scarlet	August to frost	Unequalled for brilliant massed effect; select variety for height wanted; pinch back for stocky plants. (P)
Verbena (A)	6″- 9″	Various	July to frost	Most brilliant for low, spreading, carpet growth; flowers to hard frost. (P or S B)
For Edges and Borders				
Ageratum (A)	12″	Blue, white	June to frost	Compact, upright growth; will not spread out over walk. (P or S)
Alyssum, Sweet (A)	6″-12″	White, lilac	May to frost	Trailing or spreading; very graceful in habit. (P or S)
Bellis perennis (HHP)	6″- 8″	White, pink, red	April-July	Neat, compact, cheery; wonderful number of little daisy-like flowers. (P)
Marigold (Dwf. Srt.) (A)	9″-12″	Orange and yellow	June to frost	Dwarf sorts in named varieties very effective for narrow borders. (P or S B)
Myosotis (B)	6″-12″	Blue, white	April-July	Best blue edging plants, especially dainty. (P)
Zinnia (Dwf. Srt.) (A)	12″-18″	Crimson, yellow and white	June to frost	Neat, upright, formal effect; dwarf varieties, selected colors.
For Shady Places				
Antirrhinum (P)	24″	White, red, yellow	July-Sept.	Select dwarf, medium or tall varieties as wanted; stake tall sorts loosely.
Aquilegia (P)	12″-36″	White, orange, blue	June-July	Graceful, open habit of growth; fine in combination with other things.
Canterbury Bells (B)	18″-30″	Pink, blue, white	June-August	Winter over plants or started early in heat; avoid crowding. (P)
Delphinium (HP)	3′ -4′	Blues	July-Sept.	Germinate in garden for bloom; started in heat will bloom first season. (P)
Digitalis (B)	12″-36″	White, pink, purple	June	Easily grown old favorites; wintered over plants or started early in heat. (P)
Myosotis (B)	6″-12″	Blue, white	April-July	See above; good for moist situations; some fine new varieties. (P)
Pansy (A)	6″	Various	May to frost	Succeeds in partial shade, but blooms more freely in sunshine.
Poppy (P)	12″-18″	White, yellow, orange	May-Sept.	Long season of bloom; one of the most satisfactory of all; start early. (S)
Schizanthus (A)	24″	Mixed—yellow to lilac	July-August	Exceptionally gay, free flowering dwarf sorts for borders. (S)
Torenia (A)	8″-15″	Blue, white	July-Sept.	Trailing, especially fine for porch hanging baskets, etc.
For Cutting				
Arctotis (A)	12″-15″	Rich, various	June to frost	Easily grown, give sunny situation; start in heat or outdoors. (P or S)
Asters (A)	18″-30″	Various	July-Sept.	Protect from beetles; disbud for finest flowers. (S or P)
Calliopsis (A)	12″-18″	Yellow (orange brown)	June-Sept.	Give plenty of sun; keep dead flowers cut off. (S)
Chrysanthemum (A)	12″-36″	Various	August-October	Very showy; pinch back to get bushy plants. (P or S B)
Cosmos (A)	2′ - 8′	White, pink, red	August to frost	See above; start in heat for early cutting. (P or S)
Dianthus (A)	10″-18″	White to rose	August to frost	Exceptionally easy growth; brilliant, rich colors; avoid crowding. (S)
Gypsophila (A)	12″-24″	White	June-Sept.	Unexcelled for use with other cut flowers; small sowing every month. (S)
Poppy (P)	12″-18″	White, yellow, orange	May-Sept.	Cut opening buds; keep old flowers cleaned off; avoid crowded plants. (S)
Salpiglossis (A)	12″-24″	Crimson, rose, purple, white	June-Sept.	For stronger flowering plants start early; use selected colors. (P or S)
Scabiosa (P)	15″-30″	White, black-purple, blue, rose	July to frost	Old favorite but one of the most satisfactory; try improved named varieties; avoid crowding; cut flowers.
Sunflower (A)	3′ - 7′	Yellow	August-Sept.	Great variety; continuous supply; sunny position; keep cut.
Shasta Daisies	15″-18″	White	August to frost	One of the longest keeping, especially good; wintered over plants, or start early; seeds.
For Fragrance (Cutting)				
Centaurea (Sweet Sultan) (A)	24″-30″	Rose, lavender	June-Sept.	Make second sowing; favorite old "Sweet Sultan."
Heliotrope (P)	12″-24″	Purple, white	May-Sept.	See above; select most fragrant plants for stock. (P)
Marguerite Carnations (P)	15″	Blue to white	May-Sept.	Bloom early from seed; give good stand; selected colors. (S B)
Mignonette (A)	12″-18″	White, yellow, pink, red	July to frost	Sow every month or so for succession; cool, moist soil. (S or S B)
Stevia (TP)	24″	Pale gold to orange	July to frost	Free blooming, one of the purest whites. (S or S B)
Stocks (A)	12″-24″	Lavender, pink, yellow, scarlet	June-Sept.	Give rich soil; start indoors or in seed bed, and transplant twice to select double flowers only. (P or S B)
Sweet Peas (A)	2′ - 6′	White, rose, pink, crimson, mauve	June-Sept.	Plant deep, avoid overcrowding; water abundantly; *keep old flowers picked.* (P and S)
Wallflower (B)	12″-30″	Brown (yellow)	July-Sept.	Winter over or start early in heat to get flowers first season. (P)
For Climbing				
Canaryhird Vine (A)	10′	Canary yellow	June to frost	Fringed, bright yellow flowers, very unique; rapid grower. (P or S)
Cardinal Climber (A)	30′	Scarlet	July to frost	New rapid grower; unparalleled for brilliant display; soak or file seeds. (P or S)
Dolichos (Hyacinth Bean) (TA)	10′	Purple, white	Mid-July to frost	Easily grown; very free flowering; good for screening. (S)
Moonflower (TA)	15′ -30′	White, blue	August to frost	Unique and fragrant; some new good varieties; start early for best results. (P or S)
Morning-glory (TA)	15′	Mixed	June to frost	Old favorite but greatly improved; for covering fences, rubbish heaps, etc., as well as climbing.
Nasturtium (A)	6′ -10′	Crimson, maroon, orange, white, rose	June to frost	See above. Use self-colors for most striking effects.

NOTES: "A" annual; "B" biennial; "P" perennial; "HP," "HHP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.
Annuals flower, mature, seed, and die in a single season.
Biennials become established the first season, and flower and seed the next spring or summer; by starting early or under glass, most of them flower the same year, like annuals.
Perennials flower and seed year after year; by early sowing many of them will flower the first season.
"Hardy" annuals, biennials, or perennials are those capable of resisting cold, and may be planted or sown with the hardy vegetables.
"Tender" annuals, biennials, or perennials require warm weather, and should not be planted until "corn-planting time."
"Half-hardy" biennials and perennials are those capable of resisting frost, but not of surviving the winter without protection.
In the Directions: S—sow seed in the open, where plants will bloom. S B—sow plants in seed bed or border, to transplant to permanent positions. P—plants from frames, greenhouses, or florists.

THE CONTROL *of* PLANT INSECTS *and* DISEASES

Preventive and Remedial Measures Which May Be Relied Upon to Aid in the War on Garden Pests and to Help Maintain the World's Food Supply

WILLIAM C. McCOLLOM

THE yearly tribute which we in America pay to insects and diseases that attack our crops is on a Liberty Loan scale. Some idea of its tremendous extent may be had from a brief survey of the figures compiled by the Government. It is estimated that the damage to wheat alone in the United States is over $100,000,000. In corn the loss is conceded to be over $40,000,000. Other cereals would bring the total up to $300,000,000. Forage crops are destroyed or injured to the extent of $75,000,000. Cotton suffers a loss of $25,000,000; tobacco, $10,000,000, while truck crops pay a penalty of some $65,000,000. The loss to fruits is placed at more than $40,000,000. These estimates do not take into consideration the tremendous losses to forests and to the small home gardens which are not listed in statistics of this kind.

Plants, like other growing things, are subject to various diseases. In many cases these are due to unfavorable conditions of growth, some beyond our control, but more generally the result of not understanding the needs and requirements of plants or ignoring them if we do understand. Most plant diseases and a great many of the insects are the result of a weak, sickly growth caused by unfavorable growing conditions under which insects and diseases flourish. There are as many fatal diseases of plants as of the human race; but the greatest contributing factor is unhealthy growing conditions. Plants that have plenty of food in the soil, that are kept well cultivated so that the roots can breathe, and well supplied with moisture (natural methods preferred), are usually robust and if brought in contact with diseases will have vigor enough to ward them off.

To fight insects we should know something of their life histories, of their habits, of what conditions are favorable for their propagation; when they are most vulnerable to attack. All efforts in our elimination of plant pests would be in vain were it not for the help we receive from the natural enemies of the insects we are fighting. Prominent among these are many species of native birds.

With this general introduction we are ready to take up in detail the study of insects and diseases, together with measures which must be taken against them if our gardens are to be of maximum aid in the nation's fight for production.

Painting the trunks and branches with whitewash is a preventive of oyster shell scale

TREE *and* SHRUB SCALES

Destroyed by Smothering

SCALES of all kinds must be smothered. They have special organs on their bodies which enable them to drain the sap from plants they attack and quickly destroy. A few years ago the San José scale was viewed with considerable alarm, but it is not thought of seriously today because the process of eliminating it is simple.

The individual San José scale is nearly circular and no larger than an ordinary pinhead. Should it be allowed to become really abundant it will form a sort of crust on the branches and cause minute reddish spots on the fruit. Ordinarily three or four broods are produced in a season. The young scales are born alive, several hundred to each mother. Breeding normally continues until late in the autumn, when all ages of the scale are killed by the cold weather except the half-grown, tiny black ones whose duty it is, in the unhampered scheme of Nature, to hibernate and carry on their species with the return of warm weather. It is these wintering-over scales that spraying is designed to destroy.

Oyster-shell scale is well named because of its appearance. The individuals are about 1/8" long and shaped somewhat like an oyster shell. The eggs live through the winter under the protection of the old scales, and in average seasons hatch late in May. Close examination of the bark about this time may reveal the young scale, looking like tiny white lice, moving about on it. Where trees are regularly sprayed for San José, the oyster-shell also is usually controlled.

Spraying with arsenate of lead just as the blossoms fall helps to control curculio

Trees infested with scale should be sprayed at least twice while dormant. If this is done thoroughly in autumn after the leaves fall and again in spring before they bud, very few scales will survive. When spraying use plenty of force so that the spray is forced into all crevices and openings in the bark. Lime sulphur and salt spray is unquestionably a good one, but involves a very unpleasant process, and there are any number of miscible oil sprays that are specifics for this trouble and will be found satisfactory. If it rains within forty-eight hours after applying the spray, the work should be done over again, as it takes two days to smother the scale.

Painting the trunks and large branches of fruit trees with lime is a worth-while practice. It will not kill scale, but will destroy other insects or pupæ gathered on the bark. It also has a tendency to prevent scale from attacking. Poor, sickly growing trees are invariably the first to be attacked, and should be examined frequently.

Name	*Identification*	*Effect on Plants*	*Causes*	*Plants Attacked*	*Preventatives*	*Cure, if Any*
SAN JOSÉ SCALE	Close examination of infested bark will show that it is covered with a soft, brownish - black scum.	This scale will destroy the tree if not checked. It drains the sap through the bark.	The scale is carried about by birds. Breeds very rapidly, one specimen producing about 50,000,000 a season.	All hard wooded trees, but fruit trees are particularly susceptible.	There are several specifics with which trees should be sprayed once a year when dormant.	Spray fall and spring with lime sulphur and salt mixture or any of the miscible oils.
OYSTER SHELL SCALE	Quite large and appears as black and white blotches on the bark, especially of young wood.	If neglected this scale will prove as fatal as the San José, though not in so short a time.	Carried about by birds and transferred on new nursery stock.	Practically all trees, but smooth bark sorts like willow, poplar, peach, etc., are the favorites.	Mild spraying once a year. Painting the trunks and branches with whitewash is also good.	Spray spring and fall, the same as for San José scale.
SOFT SCALE	Soft bodied, close clinging scale that covers the wood of hard wooded trees and shrubs.	The sap is sucked by means of the special organs on the sides of the body.	Transported by birds. Increases very rapidly.	The new wood of all hard wooded trees is subject to attack.	Spraying with strong tobacco or kerosene emulsion when in leaf.	Spraying the trees spring and fall with any of the sprays recommended for other scale.

INSECTS THAT EAT

Destroyed by Poison

INSECTS that chew are the simplest of all pests to destroy, for they readily show their presence and quickly succumb to treatment. The faster they eat the more quickly they consume the poison and die. They include caterpillars of all types, the larvæ of beetles, etc.

Poison is the proper remedy for all chewing insects. Arsenate of lead and Paris green are the most common poisons used for this purpose. Arsenate of lead is preferable because it adheres to the foliage better than the others and is less liable to burn it; it should be used at the rate of two or three pounds to fifty gallons of water. Paris green is stronger and cheaper but is more liable to burn the foliage. It should be used at the rate of one pound to fifty gallons of water. On smooth foliaged plants like cabbages and cauliflowers it is sometimes difficult to get the poison to adhere. This can be somewhat overcome by making a good solution with pure white soap and mixing the poison with it.

For crops that cannot be sprayed with poison because of the possibility of their being used shortly, hellebore is the best substitute, as it is not nearly so poisonous to man or animals as the others mentioned. It is usually used where only a few plants are involved, and is dusted on them; or it can be dissolved in the proportion of three pounds to fifty gallons of water.

When applying poisons it is often advisable to mix fungicides such as Bordeaux mixture with the arsenate. Both may thus be applied in one operation. This is the accepted method of spraying fruit trees, but it can be used in any case where blight or other parasitical diseases and eating insects both infest the same plants.

As the poison, to be effective, must be devoured by the insects along with the growth on which they are feeding, it is obviously best to apply it when it can remain on the foliage for a reasonable length of time. For this reason spraying should be done when there is a prospect of fair weather ahead, as a heavy rain will wash away a good deal of the poison.

Hand picking is the best remedy for cabbage worms in the small garden

Name	Identification	Effect on Plants	Causes	Plants Attacked	Preventatives	Cure, if Any
ARMY WORM.....	A larva that travels and devastates all vegetation.	Will destroy acres in a few days.	The tachina fly, its natural enemy, loses control at times.	Grass, crops of all kinds, bushes and trees.	Burning grass borders and hedgerows adjoining field in fall; deep plowing in fields that have been visited.	Laying poisoned bran mash in their track; plowing deep furrows; making ditches and putting kerosene in them.
ASPARAGUS BEETLE.	Small, dark colored larvæ about 1/3" long.	Strips all bark from asparagus.	Neglect; leaving shoots to grow in early spring; leaving rubbish around in fall.	Confines itself to the asparagus.	Keep all shoots cut in early spring; let chickens run in asparagus bed; clean bed and surroundings in fall.	Spraying with poison after the larvæ have become active. Dusting with hellebore.
BROWNTAIL MOTH.	Very similar to gypsy moth. The caterpillars grow to about 1" to 1½".	Destroys all vegetation. Will ruin orchards and wood land.	Introduced into Massachusetts about 1890.	All green vegetation, but especially fruit trees.	On small places the winter webs can be gathered and destroyed.	Spray with poison in early spring and again in late summer.
CABBAGE WORM..	A greenish caterpillar, hard to distinguish from the leaf.	Destroys the cabbage, eating the leaves and fouling them.	No particular cause.	Attacks only the cabbage family, including cabbage, cauliflower, etc.	Keeping the young plants dusted with hellebore.	Use hellebore after plants head up. Hand picking best for small gardens.
CANKER OR MEASURING WORM..	Small caterpillars that hang by silken cords from the trees.	They skeletonize the foliage, taxing the tree's vitality.	No particular cause.	Apples, pears, elm, oak, hickory, maple, etc.	Deep cultivation in orchards; bands of sticky substance on the trunks.	Spraying with poison just as foliage expands and repeating in three weeks.
CATERPILLARS. ..	The larvæ of several hundred different moths and butterflies which infest gardens.	If not destroyed they will soon defoliate a tree or other vegetation.	No particular cause.	Trees of all kinds, except a few evergreens; all garden crops.	Catching the moths by a night lamp; destroying the caterpillars' webs.	Poison is quick and sure. Garden crops to be used soon can be dusted with hellebore.
CODLING MOTH...	A little white grub ½" to ¾" long. Often found in the core of an apple.	Fruit falls prematurely. Fruit attacked will not keep.	Neglect is the only cause.	This is an apple worm and rarely troubles other fruits.	Scraping bark when trees are dormant, placing bones and suet to attract insectivorous birds.	Spraying thoroughly with poison just after petals fall and again in three weeks.
CORN EAR WORM.	A large gray worm 1" long, usually found in the end of the ear.	Destroys the ear by eating the kernels.	No particular cause.	All types of corn. Field corn suffers most.	The tiny white eggs on the silk can be destroyed, or the silk can be sprayed with poison just as it starts to turn brown.	Strip back the ears slightly and remove the worm. This is a tedious process and preventive measures should be employed.
CURRANT WORM..	Small green, black spotted caterpillars that are the first to appear in spring.	Destroys the crop and eventually the bush by stripping the foliage.	No particular cause. Was imported.	Currants and gooseberries; sometimes adjoining bushes.	Constant spraying will gradually get them under control.	As soon as foliage appears, spray with poison. Repeat in two weeks.
ELM LEAF BEETLE	A small greenish larva that feeds on the young foliage.	Makes trees unsightly and if neglected will ruin them.	The encroachment of man on the natural feeding grounds must have caused this pest to attack the elm.	Only elm trees.	Continued spraying will in time have its effect by reducing reproduction.	Thorough spraying with arsenate of lead as foliage appears and again two weeks later.
FALL BAGWORM..	A moth that deposits its eggs in the fall in small bags like cocoons.	The larvæ do considerable damage to the foliage.	No particular reason, except their steady increase due to neglect.	All types of fruit and shade trees, but especially apples.	The cocoons should be gathered and destroyed.	Kill larvæ with a poison spray.
FALL WEBWORM..	Hatches in May, from the many webs which we see along the highways.	Will soon destroy all the foliage on the trees.	Neglect is the real factor.	All soft foliage trees are attacked.	Burning the webs any time before the eggs hatch.	Poison the foliage promptly after the larvæ hatch.
GYPSY MOTH.....	The larvæ hatch in May. About 2" long; very hairy when fully developed.	Destroys all green vegetation, even evergreens.	Imported into Massachusetts about 1870.	No tree is immune. Evergreens die after being stripped once.	Painting the egg masses with creosote when trees are dormant. The egg mass is ¾" x 1½", covered with yellow hairs.	Continued spraying after larvæ have hatched. Arsenate of lead every three weeks until August 1st.
POTATO BUG.....	The larvæ of the Colorado potato beetle. Dark red with black head.	Will consume all the foliage if not destroyed.	Since the natural feed beds have been destroyed it has shifted to potatoes.	Potatoes and egg plants.	Destroying the yellow egg clusters under the foliage; hand picking the beetles.	Poison spraying three weeks apart during growing season.

Hellebore can be used to spray vegetables to be eaten soon

The celery caterpillar is one of a large and destructive tribe

The webs of the tent caterpillars should be burned

Asparagus beetles are checked by poison spraying

Paper collars help keep cutworms from young plants

WORMS AND OTHER UNDERGROUND PESTS

Combated With Preventive Measures

PESTS that operate underground are hard to cope with. Preventive measures are by far the best. Have the ground so well prepared and of such nourishing character that the plants by a brisk, vigorous growth will survive ordinary attacks. Proper rotation of crops is also essential. Lime should be applied at least every third year. Plants particularly subject to attack should have soft Scotch soot scattered in the seed drill. Tobacco dust may also be used, but it soon loses its strength. Carbon bisulphide is very good after the plants have been attacked. It is applied by making holes with a stick 4" to 6" from the plants and pouring a teaspoonful of the liquid in each.

Poisoned bran mash is another cutworm remedy

Name	Identification	Effect on Plants	Causes	Plants Attacked	Preventatives	Cure, if Any
CLUB ROOT.....	A parasite that causes cabbage roots to lose fiber.	The plants wilt down in daytime. Club root is certain death.	Improper rotation of crops and unhealthy soil conditon.	Principally cabbage and cauliflower.	Proper liming and working of the ground in fall. Crop rotation.	No remedy. Infected plants should be pulled up and burned.
CUTWORM.	A grayish green worm about ¾" long that operates at surface of ground.	Usually severs completely any plant it attacks.	Permitting the garden to get weedy in fall provides places for eggs.	Soft plants of any kind: cabbage, beans, geraniums, coleus, etc.	Placing paper collars or poisoned bran mash around the plants.	Worms can be found at night with a lantern. Work soil with fingers in daytime.
GRAPE PHYLLOXERA.	A very tiny insect, causing grape roots to club up like cabbage.	The root fiber is destroyed and the plant eventually dies.	Poor soil, lack of drainage, bad growing conditons.	Most troublesome to imported varieties of grapes.	Good rich soil with proper drainage and cultivation.	Destroy infected plants. Protect adjoining plants by injecting carbon bisulphide in the ground.
ONION MAGGOT..	A tiny white maggot that feeds on the roots and bulbs of onions, leeks, etc.	The roots are destroyed and the entire bulb eaten out.	Plants that are growing poorly are sure to be attacked.	All members of the onion family.	Spraying frequently with repellants when the seedlings appear will prevent the moth from depositing her eggs.	Soot and lime sown along the row just as seedlings appear. Liquid insecticides sprayed on the ground.
POTATO SCAB....	A parasite that destroys the skin on potatoes, causing wounds known as scabs.	Lessens the crop and lowers the quality of the tubers.	The parasite is transferred from one field to another by seed potatoes.	A potato disease only.	Proper rotation, plenty of plant food and constant cultivation.	Dipping the seed before planting in a solution of formaline.
ROOT SCAB.....	Parasites of various kinds that attack root crops of different types.	Entire crops are sometimes lost by attacks.	Usually the result of had growing conditions.	Turnips of all types, radishes, carrots, beets, etc.	Plenty of lime; soot in the drill with the seed; good cultivation.	Usually too late to correct the trouble by the time we are aware of it. Preventative measures best.
ROOT MAGGOT, WHITE GRUB....	Small white grubs that attack the roots of cabbage, turnips, radishes, etc.	If these maggots are present in any quantity they will destroy crops.	Poorly drained soil, improper rotation and impoverished soil.	Cabbage, cauliflower, Brussels sprouts, radishes, turnips, parsley, etc.	Using plenty of lime or soot on the infected ground.	Injecting carbon bisulphide in ground at base of plant. Sprinkling ground with very hot water.

BEETLES THAT BORE

Destroyed by Contact Sprays

THESE beetles or bugs bore into the foliage or flowers. While classed as eaters, they consume so little actual surface that could be covered with a poison spray that it would be useless to employ this means to destroy them. Consequently they must be attacked with contact sprays exactly the same as are used for aphis. Because of their hard bodies they are much more difficult to kill than the latter pests.

The rose bug must be hand picked. Tapping the flowers over a pail containing a little kerosene will also prove effectual. Rose bugs often attack in swarms, and when they become really plentiful they are apt to attack grape foliage as well as other things. Under these circumstances many of them can be poisoned. The curculio is a hard pest to destroy, and where it infests orchards it does much damage. Constant spraying with a good insecticide will help.

The rose bug is best controlled by hand picking

Club root is caused by an underground parasite

Name	Identification	Effect on Plants	Causes	Plants Attacked	Preventatives	Cure, if Any
CUCUMBER BEETLE	A black and yellow striped beetle about ½" long.	Very destructive when plants are very small.	Piles of rubbish in the garden where they hibernate.	Squash, cucumbers, melons, beans, pumpkins.	Thorough cleaning up of the garden in fall.	Kerosene emulsion or tobacco spray.
CURCULIO	A brownish beetle ¼" long. Punctures skin of fruit.	Causes plums to drop prematurely; scabby apples.	Neglected fruit trees furnish breeding areas.	All fruit trees subject to attack; plums suffer most.	All neglected trees near orchard should be destroyed.	Jarring beetles onto a cloth. Spray with arsenate of lead as blossoms fall and three weeks later.
HARLEQUIN CABBAGE BUG.....	A shiny black or blue bug with red marking, ½" long.	Destroys the plant by puncturing leaf and draining sap.	Leaving cabbage stumps and other breeding mediums all winter.	Attacks cabbage, kale, mustard and others of the family.	Proper rotation; cleaning fields and fall plowing next year's cabbage patch.	Spraying with kerosene or tobacco preparation, sowing kale and spraying with pure kerosene when infested.
ROSE BUG.....	A yellowish beetle about ⅓" long.	They eat flowers and very young foliage.	Breeds in grass land. One brood in a season.	Anything that is in flower when they appear.	Burning grass lands in late fall; cultivating waste land near gardens.	Hand picking is the best method of control.
SQUASH BUG.....	A brownish black, odorous bug about ¾" long.	When young plants are attacked they usually die.	Allowing rubbish to accumulate in the fall garden.	Squash, melons, cucumbers and sometimes beans.	Keep garden clean in fall; place boards around plants, lifting in early morning and destroying bugs beneath them.	Sprayings with kerosene emulsion, getting at under side of foliage. Cover young plants with netting.

Name	Identification	Effect on Plants	Causes	Plants Attacked	Preventatives	Cure, if Any
APHIS, GREEN FLY OR BLACK FLY	Small insects found in large numbers on the under side of foliage and terminal growth.	They drain the sap, and when present in numbers check the plants' growth.	Too much shade, impoverished soil or extreme dryness.	Few plants are immune.	Occasional sprayings with liquid tobacco or kerosene preparation. Keep plants well watered.	Spraying with great force of water; dusting with tobacco dust; spraying with tobacco or kerosene preparation.
MAPLE LEAF SCALE	A tiny green aphis that attacks maples in hordes during dry weather.	Not fatal, but will tell on the tree in time.	Comes only in dry weather.	Confines itself to maples, especially the Norway.	Water sprayed forcibly on the under side of foliage during dry spells.	Spray on three successive days with strong tobacco or kerosene preparation.
MEALY BUG	Soft bodied insect, covered with a cottony substance. On under side of foliage and stems.	If unmolested they will breed rapidly and cover the plants. Not fatal, but undesirable.	A hot, dry atmosphere. Generally a greenhouse pest.	House plants and greenhouse plants, soft wooded outdoor plants.	Spray with clear water during dry weather; occasional sprayings with tobacco solution.	Sponge house plants; greenhouse plants can be sprayed with strong water pressure; tobacco solution for outdoor plants.
RED SPIDER	Myriads of tiny red spots on the under side of foliage.	The foliage will soon turn yellow and fall.	Too hot and dry an atmosphere.	All house plants, greenhouse plants and soft wooded plants outdoors.	Sprayings with clear water in the evening during dry weather.	Forcibly spraying the under side of the foliage several times a day with water.
THRIPS	Small brown and black pests resembling grease on the stems and foliage.	They puncture the bark and weaken the plant by draining the sap.	Poor soil or extremely hot, dry weather.	More prevalent in the greenhouse and on all decorative house plants.	Plants subject to attack should be sprayed monthly with a mild insecticide.	Dipping infected plants in an insecticide. Sponge house plants with soap and water.
WHITE FLY	Small white flies that cover the foliage with a waxy substance.	Infested plants soon turn yellow from loss of sap.	A dry weather visitor.	Any soft foliage plant; tomatoes and beans are favorites.	Spraying with tobacco or kerosene preparation on under side of foliage.	Fumigating with hydrocyanic gas is the only cure.

APHIS *and* SIMILAR PESTS

Destroyed by Contact Sprays

THESE insects are hard to eradicate. They gather in numbers on the under side of the foliage, along the succulent young stems and on the terminal growth. The spray must actually come in contact with them to accomplish its purpose. Sprayings should cover a period of several days.

Kerosene in emulsion, tobacco extracts and fish oil soaps are the remedies. The first is made by dissolving one-half pound of soap in one gallon of water, adding two gallons of kerosene, heating, and when near the boiling point churning until the mixture is perfect. Dilute one part to fifteen parts of water for spraying. Tobacco sprays come conveniently packed with full instructions. Soap has long been considered a good insecticide for aphis—half a bar of good laundry soap dissolved in a pail of water.

The cutworm and the large white grub cut young plants off clean

Peaches and plums are subject to leaf curl. Spray with Bordeaux

PARASITES *and* FUNGI

Fought With Repellants

DISEASES such as blight, rust, etc., are the result of parasitical enemies and must be fought with repellants such as Bordeaux mixture, which forms a thin protective copper coating on the foliage. Bordeaux mixture is easy to mix, or it can be bought in prepared form. The formula for it is three pounds copper sulphate, four pounds quicklime, and fifty gallons of water. The ingredients are dissolved separately and poured together simultaneously through a strainer of some kind. The mixture is then ready for use. Bordeaux mixture is a preventative, not a cure-all. It will often prevent the spread of outbreaks after they have started, but should be considered primarily as a preventative. In orchard spraying and also with potatoes, Bordeaux mixture is combined with the arsenate sprays.

(*Continued on page 76*)

Name	Identification	Effect on Plants	Causes	Plants Attacked	Preventatives	Cure, if Any
APPLE SCAB	Brown blotches on the fruit and leaves of apples.	Spoils the fruit attacked and weakens the tree.	Poor growing condition.	All varieties of apples and other hard skinned fruit.	Spraying with Bordeaux every three or four weeks during growing season.	Remove and destroy scabby fruit; scrape bark when dormant; spray with Bordeaux.
BLIGHT	This disease causes the foliage to turn brown suddenly and die.	Whole shoots are affected. Spreads very rapidly.	Bad weather conditions, impoverished soils, improper cultivation.	All garden crops, but especially cucumbers, musk melons, pumpkins, etc.	Keeping the foliage coated with Bordeaux mixture.	Pick off and destroy infected leaves. Spray with Bordeaux.
FIRE BLIGHT	Limbs of trees suddenly turning black, while other parts are perfectly healthy.	This parasite destroys the bark and infection follows over the entire tree.	Poor growing conditions are a factor.	All kinds of trees, but particularly small sized fruit trees.	Good tillage, keeping the trees pruned out to admit sunlight and air.	Infected branches should be removed 6" below the discolored bark.
FRUIT ROT, BLACK ROT, BITTER ROT, BROWN ROT	The fruit shows spots which increase in size and cause premature falling.	Often causes the loss of entire fruit crops.	Improper pruning, poor cultivation, impoverished soils.	Plums are the greatest victims, but all fruits suffer.	Spraying with Bordeaux and arsenate of lead as fruit forms and every three weeks thereafter.	Destroy all infected fruits, removing any mummified fruit during winter. Spray frequently.
LEAF CURL	The foliage curls, turns brown and falls.	Not fatal, but affects constitution of plant.	Little known about cause. Most prevalent in neglected orchards.	Peaches and plums.	Proper pruning; good cultivation.	Shake off and destroy infected leaves. Spray trees with Bordeaux.
MILDEW	A white, powdery substance coating the foliage.	Will kill leaf tissues and the leaves will curl and drop.	Sudden changes in the atmosphere; poor growing conditions.	Few plants are immune.	Constant cultivation, especially during excessive rainfall. Spraying with Bordeaux.	Flowers of sulphur dusted on the infected foliage.
RUST	Causes sharp ribs of a rusty brown appearance on stems and foliage.	Not fatal, but will cause infected foliage to fall.	Impoverished soil, undrained situation, lack of proper cultivation.	Celery, tomatoes, string beans, melons, cucumbers, etc.	Spraying with Bordeaux every three weeks; good cultivation and rich soil.	Infected leaves should be picked off and burned.
STEM ROT	Plants wilt down during the day and show discoloration at ground line.	Fatal in a very short time, as the rot will encircle the stem.	Excess of moisture around stem; covering too deeply; hot manure in contact with stem.	Sappy, pithy plants such as cucumbers, melons, squash, pumpkins, etc.	Keeping the soil away from the stem; good cultivation.	A mixture of air slacked lime and powdered charcoal around the stem.
YELLOWS	Spotted fruit; yellow, tufty growth on inner branches.	This disease is fatal and contagious.	Not enough is known to determine the cause.	Peaches are the most often attacked.	Good growing conditions; proper pruning; good cultivation.	Shake off and destroy infected leaves. Spray with Bordeaux.

March — THE GARDENER'S KALENDAR — Third Month

The asparagus bed should be trenched 3′ deep, using plenty of manure

Set the plants about 12″ apart, with 3′ between the different rows

Bell glasses are excellent for hurrying vegetable growth outdoors

A general clean-up of the shrubbery borders, removing all winter mulch, is in order this month

War gardens are vitally important this year. You should have one of your own if possible

SUNDAY

31. *Sun rises* 5:29 *A. M. Sun sets* 6:08 *P. M.* Remove the covering now from tender evergreens of all types. If you let this go too long the plants will surely scald when you do uncover them to the warm sun.

MONDAY

This Kalendar 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.

TUESDAY

I knew the spring was come. I knew it even
Better than all by this, that through my chase
In bush and stone and hill and sea and heaven
I seem'd to see and follow still your face.
Your face my quarry was. For it I rode,
My horse a thing of wings, myself a god.
—Blunt

WEDNESDAY

1. *Sun rises* 6:21 *A. M. Sun sets* 5:34 *P. M.* If you have not started cabbage, cauliflower, lettuce, onion, leek, tomatoes and celery in the greenhouse or hotbed, they should be attended to at once.

THURSDAY

2. Maple trees sometimes split on the south side. This is caused by the hot sun attracting the sap and the latter freezing. When it occurs, split the bark on the north side with a sharp knife.

FRIDAY

3. Vegetable and flower seedlings started last month in the greenhouse or dwelling will need transplanting. Shallow boxes called "flats" are best for this. Use good soil and set the little plants about 2″ to 4″ apart.

SATURDAY

4. Cannas should be started into growth in the greenhouse. Lay the bulbs on the bench and cover with about 1″ of sand. When root action starts, separate and plant them, using good, rich compost.

5. Hybrid perpetual roses can be started indoors. They should be pruned, as they flower on the terminals of new wood. Keep well sprayed and feed freely with liquid manure after buds disappear.

6. Grapes should be pruned in fall, but in cases where this was not possible the work should be done at once. Cut severely if you want fruit. Paint or burn the wounds to prevent bleeding.

7. If you want a showy hedge try some of the Lord Penzance sweetbrier roses. These large, showy roses are too little known. The wichuraiana roses are ideal for small buildings, boulders, etc.

8. Most winter killing of cane fruits is caused by summer starvation. Dig under a liberal quantity of manure. The canes should be tied and pruned so as to reduce them about one-third.

9. Vines of all kinds should be pruned carefully; removing all weak interior shoots. Ivy growing about windows should be cut back. The supports of trellis-work should be looked over for needed repairs.

10. Don't you want to start a crop of genuinely high quality muskmelons in your greenhouse now? They are wonderful when well grown. Use forcing varieties such as King George, Blenheim, Orange, etc.

11. A high death rate among newly planted stock is often caused by having allowed the stock to lie around where the sun and wind destroyed the root fibers, or by insufficient food in the soil.

12. You can start a crop of Golden Bantam corn in pots now. Use 7″ pots and leave three plants to a pot. These plants can be set out in May and will be ready to yield a crop early in June.

13. All summer flowering and foliage bulbous plants for the greenhouse or conservatory should be started now. Yellow cannas, achimene, gloxinia, begonia and caladium are important sorts.

14. Are you going to set out a bed of asparagus? If so, do it right. Trench the ground 3′ deep, using plenty of manure. Make the rows 3′ apart and set the plants 12″ apart in the row.

15. Vegetable and flower seedlings started in February should be ready for hardening off before setting them out. A cold-frame is the best place for this, as the hardening process should be very gradual.

16. Did you top-dress your lawn with manure last winter? If so you should remove the material now with a wooden rake. In case this winter treatment was omitted, top-dress now with good fertilizer.

17. Sow sweet peas outdoors just as soon as you can dig a trench. Make the trench 2′ deep and 1′ wide, use plenty of manure, chopped sod and leaf mold if you can get it, and sow the seed 4″ deep. (See page 44 for details.)

18. The mulch on perennial borders should be dug in. If none was applied, get some good manure now and dig it under. All planting or dividing of perennials should be attended to at once.

19. Prune now all shrubs that flower on terminals of new wood, such as hydrangeas. Do not prune azaleas, cercis, cytissus, dogwood, deutzia, golden bell and others that bloom on old wood.

20. Bay trees, hydrangeas, oleanders, oranges and other large decorative plants should be looked over, and those requiring new tubs or large quarters should be transferred at once.

21. Pruning of all foliage trees or shrubs with the exception of the maples should be done now. The maple will bleed severely if cut now. Make clean cuts always and paint over large wounds.

22. The old asparagus bed will produce more and better shoots if you dig in a liberal quantity of manure this spring. Dig the manure well under and don't worry if you cut a few roots.

23. Just as soon as the ground is workable start plowing or digging your garden. Work the ground as thoroughly as you can, digging two spades deep. Use a subsoil plow in the fields.

24. The winter mulch on shrubbery borders should be dug under. Leaves that have gathered in borders should also be buried there. There is fertilizing value in them which should not be wasted.

25. Are you going to set out a bed of tea roses this year? You will have flowers from June to Thanksgiving if you give the bushes a chance. Use plenty of manure and trench 3′ deep.

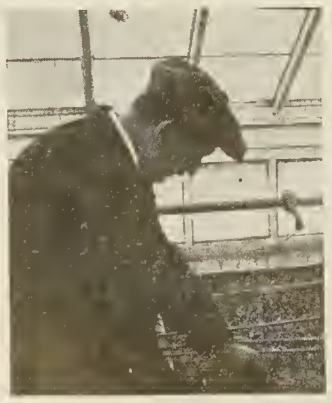
26. All types of garden roses should be pruned now. Don't be afraid to cut: in the case of the perpetuals, leave three eyes on last year's wood; and about five or six on the tea roses.

27. The mulch should be removed now from bulb plantings. If the bulb leaves show through, the mulch can be dug under with a hand fork. Use care, when removing, not to break any of the shoots.

28. The lawn should be rolled now with as heavy a roller as you can get. Rake the surface thoroughly before rolling. Small lawns can be gone over with a pounder to repair the effects of freezing.

29. This is the last call for spraying! All trees subject to San José scale should be sprayed as a preventive. Infested trees should be sprayed very carefully so as to be sure to cover all parts.

30. All plantings of trees and shrubs should be finished up as early as possible. Keep the plants supplied with water, stake the tall trees, and keep the ground around them all well cultivated.

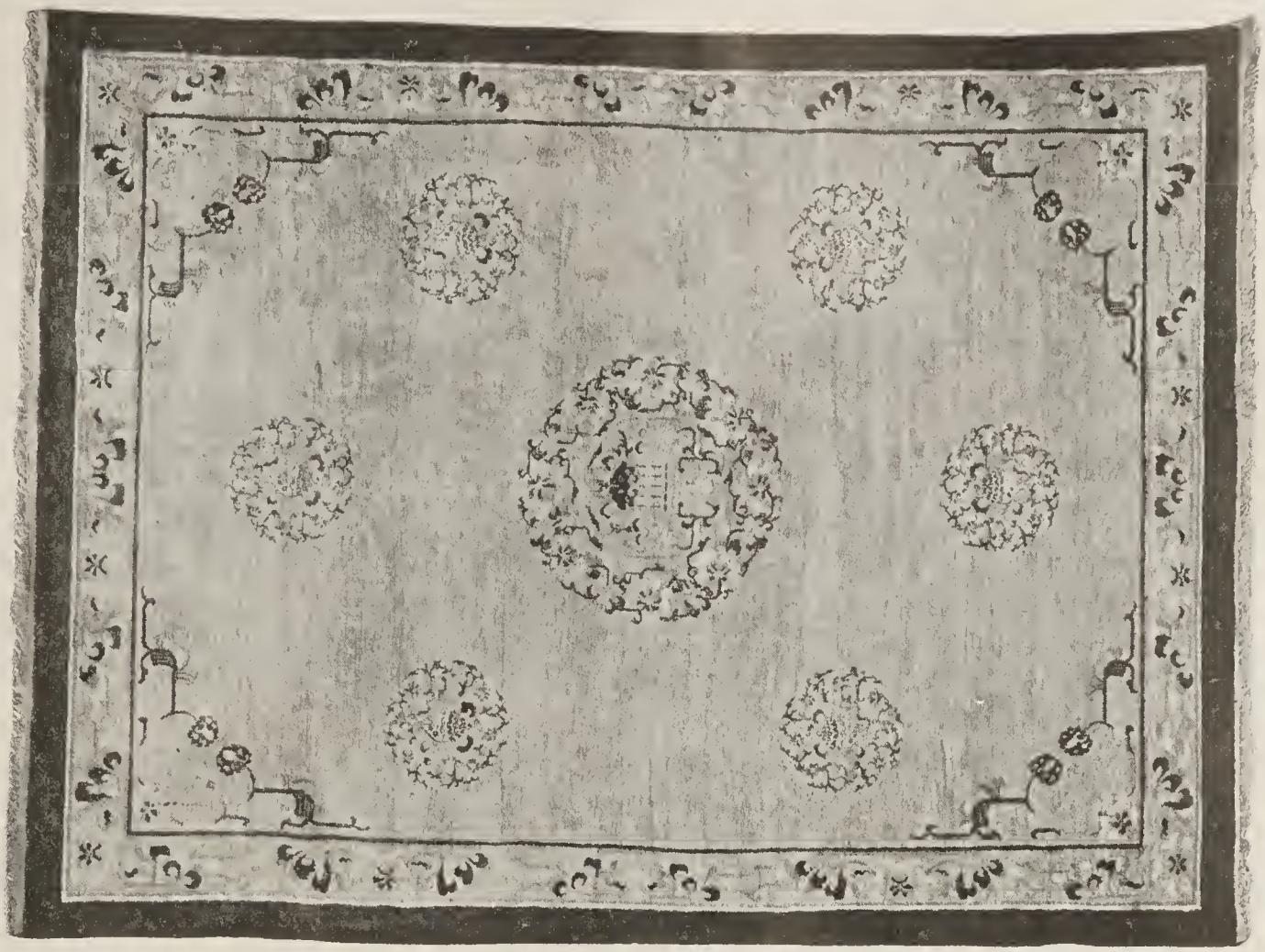


All types of garden roses should be pruned this month. Do not be afraid to cut them severely

Seedlings started in the greenhouse last month will need transplanting into flats

Early plants started under glass must be hardened off before setting out

In replanting shrubs do not give the roots a chance to dry out in the air



This represents a reproduction of a Chinese Rug of simple effect, having a tawny gold ground, with porcelain blues and fruit reds in the detail of the design and border Size 12 feet x 9 feet. Price, $215.

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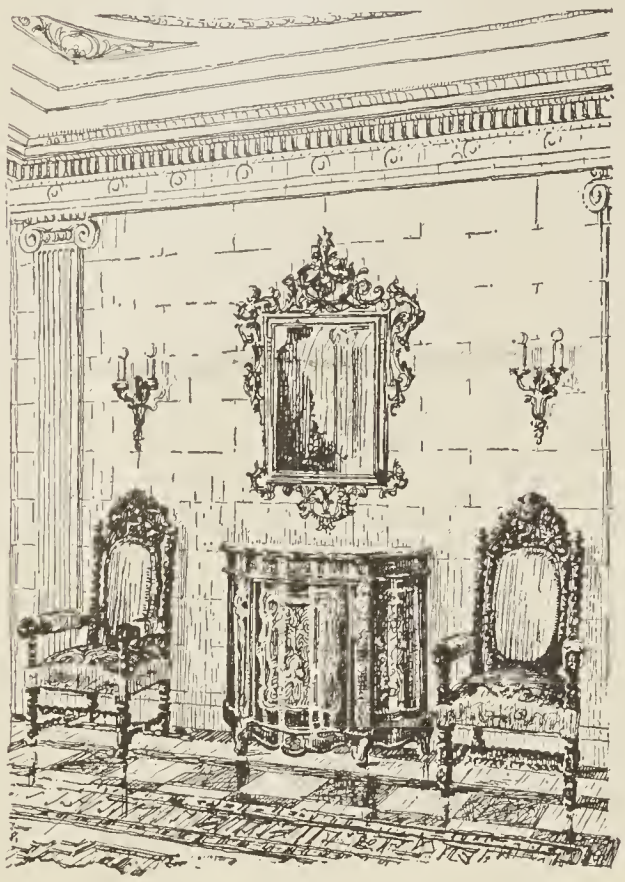

Many delightful interiors owe their chief charm to the *unconventional* character of their appointments.

¶ An exquisitely decorated console cabinet surmounted by a delicately carved mirror, for example, cannot fail to infuse either a Living Room or Hall with a distinction which the conventional table could not possibly impart. By the same token, all the rooms are susceptible to unusual treatment, sustaining, withal, perfect harmony.

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Oriental Papers for Occidental Walls

By COSTEN FITZ-GIBBON

WITH the exception of Japanese grass cloth, which has achieved enough popularity to call forth less expensive imitations or substitutes, Oriental wall coverings have not received the attention to which their decorative merit entitles them. The Chinese silver and gold papers, it is true, have been employed to some extent by a few discerning decorators, but most of those who might naturally be expected to appreciate them have passed them by either because they did not quite understand how to use them or else because they feared to try what seemed to them an experiment whose practicability they doubted. As to the divers other Oriental papers available—not made specifically for this purpose, indeed, but readily adaptable to it—comparatively few persons are aware of even their existence.

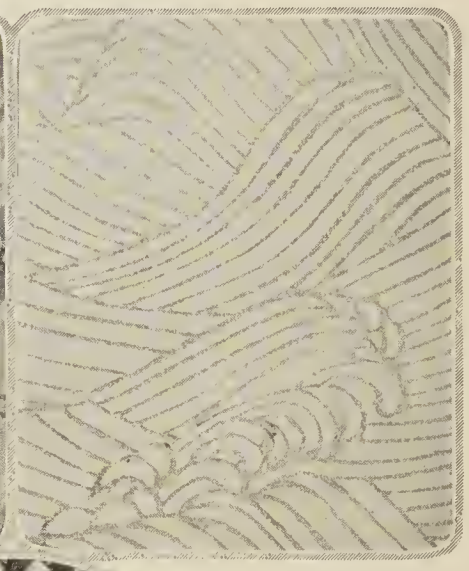
The Rôles of Wall Paper

Now a wall paper, as all will agree, should be one or the other of two things—either a decoration in itself or else a background. In the latter case it is desirable that the paper be not only a background but a *foil* as well, and a foil in a dual *rôle* calculated to set off both the *contour* and the color of objects placed against it. The Oriental papers are peculiarly rich in the second capacity, that is as backgrounds and foils, and some few of them, such as the Chinese figured silver paper illustrated, acceptably fulfill requirements as either decorations or backgrounds, a rather unusual qualification for wall papers. All of the Oriental papers, with few exceptions, are quiet and refined, and every one of them is thoroughly manageable if treated with a little understanding. As backgrounds or foils, the properties of a number of the Chinese and Japanese papers seem intangible and elusive when one tries to analyze them, and yet they possess certain subtle qualities of color and texture that create an atmosphere which cannot fail to impress anyone who is not impervious to such influences.

The coloring of all the papers, whether they be subdued and neutral so as to render them ideal backgrounds or whether they be in a more positive and brilliant key, is invariably possessed of that peculiarly mellow and vital tone quality that stamps the products of Oriental craftsmen and artists and proceeds, doubtless, from an unerring color instinct born of centuries upon centuries of mature hereditary experience and scrupulous repetition. This characteristic mellowness accounts for the facility with which many of their colors may be

(*Continued on page 62*)

Japanese shadow paper. Ni Ban. Gray on white. 14" x 18½"



Japanese shadow paper. San Ban. Gray on white. 14" x 18½"

(Left) Chinese vermillion, yellow and gold paper

Japanese Kuro paper; salmon colored; crinkled, with lustrous sheen. 11½" x 17¼". Same in light blue and sage green

A Chinese paper with rough corded surface not unlike a piece of heavy cloth. Color is light yellowish brown

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Oriental Papers for Occidental Walls

(*Continued from page* 60)

harmoniously juxtaposed, colors that we should under ordinary circumstances hesitate to combine, even when the precautions of proportional balance are conscientiously observed. It also accounts for the possibility of employing for backgrounds colors not commonly thought neutral enough for this purpose.

Gold and Silver Paper

Gold used in broad expanses, as it must be for a background, is neutral. The medieval painters and furniture decorators knew this and employed gold thus to marvellously good effect. The old Japanese artists knew it, too. Witness their wonderful screens with gold backgrounds and boldly conceived designs wrought in colors sometimes vivid, sometimes soft and quiet, but always enhanced in value by the foil of the gold ground. Much gold is safe and quiet; a very little gold is elegant and enriching; it is only when gold "is partially used with a little bit" of it here, there and everywhere that it becomes vulgar, tawdry looking, noisy and disturbing. One need not hesitate, therefore, to use the Chinese gold paper as a background, knowing that it will be well-balanced and especially effective if the furnishings are sharply defined in contour and of pronounced color values. It is to be noted, also, that these Chinese gold papers are mellow in tone and rapidly become more so after they are on the walls.

The plain silver paper proves satisfactory not only on the walls but also as a ceiling covering when the walls are of a plain light color and of dull texture, such, for instance, as filled canvas painted oyster shell white or a light gray with a dull finish. The effect is not heavy and oppressive, as some might possibly imagine, because the innumerable reflections and the constant play of light and shadow create an interest and vivacity that nothing else will produce. Should one wish to tone down walls freshly covered with silver paper, it is easy to apply a coat of orange shellac, being careful to use enough alcohol in the mixture. Otherwise it will gum and become blobby while going on. Of similar and highly agreeable appearance, also, is the wall covered with the lead foil from tea chests. One of the foremost British architects has a room in his house with walls thus treated—the little wrinkles and creases were *not* smoothed out—and then thinly coated with orange shellac.

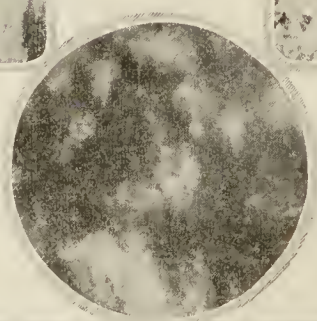
The *texture* of these Oriental papers is every whit as important as their *color*, for to texture quite as much as to color is attributable their visual charm and their value as either decorations or effective backgrounds. The distinctive character of the texture is the result of hand work and evidences all the little irregularities and enlivening variations that uniform machine work can never achieve and that only the personal contact of manual execution can impart. The fabric is made by hand, the color, when it differs from the body of the stock, is applied by hand and, when there is a pattern, it is either put on by hand or else printed on by hand blocks.

(*Continued on page* 64)

(Below) Japanese Hodatsu Awaji paper, cream with irregular sorrel markings. 15¼" x 20¾"

(Below) Japanese Kikone paper, light brown with mottled sorrel markings. 11½" x 16"

Chinese silver paper with white fret and blossom pattern. 19" x 47"



(Below) Japanese Kasato Kuro paper, cream white with small fragments of vegetable matter impressed on surface. 17" x 22"

(Left) Japanese Modu Awaji paper. Slate gray with lustrous sheen and white, cloud-like mottlings. 12" x 17¾"

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Oriental Papers for Occidental Walls

(*Continued from page 62*)

The Chinese paper, which is the color of light brown sugar or, better still, of time-stained parchment or of the linen swathings of an Egyptian mummy, has a ribbed texture and almost the roughness of a fine flax weave. Other Chinese papers, of much the same color, are thin and smooth with a lustre. Many of the Japanese papers, which are more varied and more highly organized in their development, are smooth and vary in surface from those that are flat and lustreless to those that exhibit either an almost indefinable and elusive suggestion of sheen, perceptible more by fugitive fancy than by actuahty, or else a surface that furnishes a constant play of reflections and high lights. Some of the Japanese papers are fairly thick and of coarse, loose texture with irregular streaks, blotches and markings caused by bits of vegetable fibre embedded in the body of the stock or adhering to the surface and producing an agreeable accidental diversity without at all approximating a pattern. Other papers, again, are of exceedingly thin, sheer texture, little heavier than fine rice paper, and of silken softness. These are usually the papers with the sheen just mentioned. A few of these, too, of white or cream colored body, have irregular dark markings due to shreds of vegetable fibre.

Nearly all of these papers, thick and thin alike, are rich in background possibilities, but one of the best in this respect is a light brown paper, of even body and smooth surface, whose texture and hue together combine to enhance the values of colors and patterns shown against it in a manner comparable to the effect of old Japanese prints. A few of the papers, of regular and substantial body, occur in strong and bright but generally mellow colors. These, too, though requiring discreet management, offer background opportunities, as do likewise certain mottled papers like the slate gray *Modu* with white, cloud-like markings or the cream *Hodatsu* with fine sorrel or cinnamon colored lines and large blotches, both of which latter specimens are illustrated. Not quite so restful as many of the preceding, but still of decided background value, for certain places, are the shadow papers with dim gray, pale blue or pale light green figures on a cream ground, two of which, *San ban* and *Ni ban*, are illustrated.

Japanese Designs

The Japanese papers, for the most part, may be divided into groups or families of which the chief are the *Kuro* papers, being mostly of dull texture, in different colors, with more or less marking of vegetable fibres, or else crinkled surface with a decided sheen; the *Gifu* papers, a fine quality of cream and white with a faint sheen; the *Kochi* papers, much like the preceding in quality but often of deeper tone and occasionally with fibre markings; the *Awaji* papers, of heavier body and widely varied coloring, with and without mottlings and fibre markings, represented in the illustrations by *Hodatsu* and *Modu;* and the *Toyogami* papers, which are of regular body and present the most brilliant coloring, including bright red, vivid yellow, light and dark green, light and dark blue and purple.

In conclusion, the reader is again reminded that few of these papers are made for wall purposes and that consequently there are difficulties to be overcome in the adaptation of them to a new use. The first difficulty is size. The Chinese gold and silver papers come nearest manageability in this respect for the sheets are about 19″ by 47″. The others vary in size, some of them running as low as 11½″ by 16″. Most of them, however, are rather larger. This difficulty can be overcome by skill and conscientious care on the paper-hanger's part.

The second difficulty is quality. Many of the papers are so thin and of such delicate color that ordinary paste would discolor them and completely destroy their texture; many others, while heavier, are so porous that the paste, as usually applied, would reduce them to a soppy, shapeless mass. This difficulty can be overcome as follows: Have the wall first covered with a lining paper, using good quality raw unglazed stock. Secondly, insist that the paper-hanger scald his own fresh paste, using for it only the finest white flour. Thirdly, insist that he use the paste sparingly and handle the paper tenderly. The third difficulty is the vigorous opposition that most paper-hangers will make, swearing that the job is impossible of achievement. The writer has always found the Red Queen's—or was it the White Queens?—advice to do "several impossible things before breakfast" was quite worth heeding and always brought successful results. The writer knows that this particular "impossible" thing *can* be done because he has had it done. This third difficulty can be overcome, therefore, by firm insistence and an utter disregard of the paper-hanger's language as he labors.

The fourth difficulty is cost. Some of the papers are more expensive than average wall paper and the preparation of the wall and careful hanging of so many small sheets run into time, and hence into money. Notwithstanding all the foregoing difficulties, however, the results to be gained will show that "the game is worth the candle," for walls covered with well chosen Oriental papers will prove productive of inestimable and enduring satisfaction which will increase with the passage of time.

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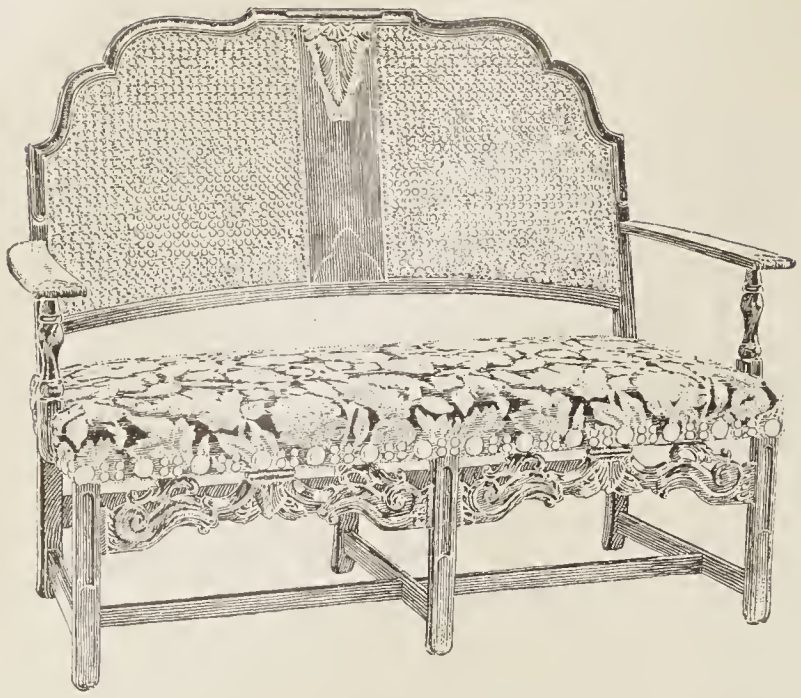

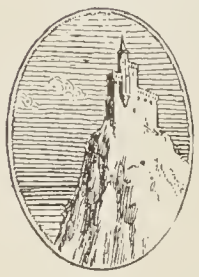

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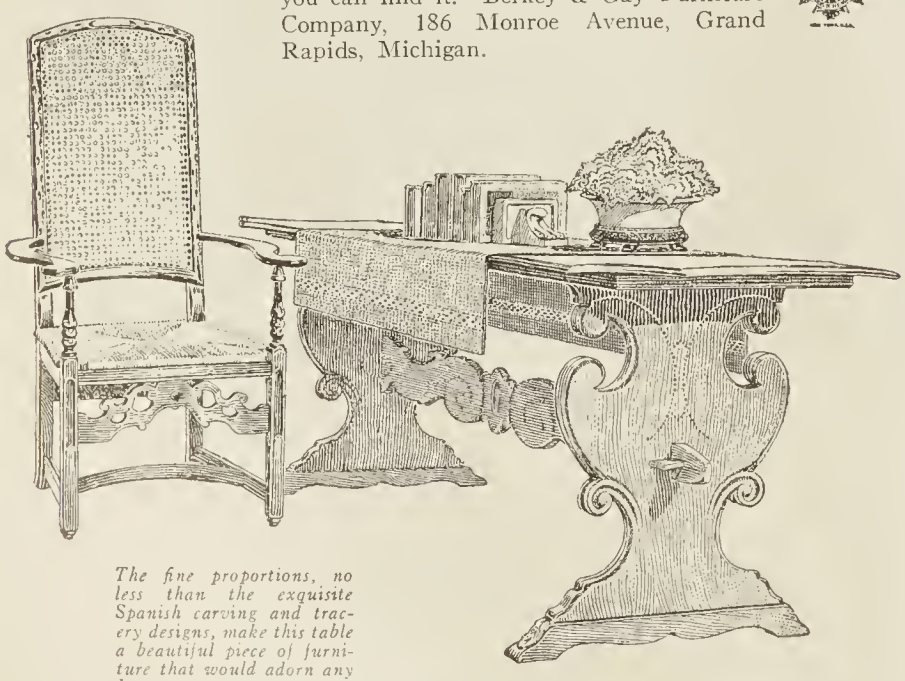
To learn about this furniture's rich historical background, send 25c for "The Story of Span-Umbrian Furniture." If the best furniture shop near you does not have this furniture, write us and we will gladly tell you where you can find it. Berkey & Gay Furniture Company, 186 Monroe Avenue, Grand Rapids, Michigan.

This aristocratic Spanish chair is bold of line and interestingly designed. The seat is of rush, the back of woven cane



The fine proportions, no less than the exquisite Spanish carving and tracery designs, make this table a beautiful piece of furniture that would adorn any home

Garden Soils, Good and Otherwise

(*Continued from page* 31)

fledged chemist's laboratory to find out what you want to know. But that is not necessary. A few simple, home-made tests and some intelligent observation on the ground will enable you to judge pretty accurately as to each of these four things. To determine what plant foods are needed, proceed as follows:

Take five or six potfuls of the soil and in each plant a few kernels of corn, beans, peas or any other quick growing vegetable, first mixing with soil for the different pots the following materials: to the first add nothing; to the second, a quarter of a teaspoonful of acid phosphate; to the fourth, a quarter teaspoonful of muriate or sulphate of potash, or if that is not obtainable, a teaspoonful of wood ashes. Further combinations of each two, and of all three of these, will make the experiment more complete. Each of these pots should, of course, be carefully labeled; the soil in all should be alike; and they should be given the same treatment. The resulting growth will indicate which, if any, of the three chief plant foods—nitrogen, phosphoric acid, and potash—is most needed by your soil.

This simple test is by no means a scientific experiment, but it will serve very well as a guide in the right direction in the treatment of your soil. In addition to this test send a sample of your soil to your State Experiment Station, requesting an analysis and any suggestions they may give as to what to apply to get the best vegetable crops.

A careful observation of the growth of plants in your garden will indicate what it may require in the way of plant foods. A weak growth, lacking in healthy green color as the plants start, would imply a lack of nitrogen. Lack of potash is sometimes shown by failure of the crops, especially of grains or legumes, to mature normal, plump grains or seeds. Weak stems and poor bloom, an apparent lack of strength to "carry on" after a good start, may be due to insufficient phosphoric acid in the soil. All these things may serve as guides to the gardener; but they are not conclusive proofs, for there are too many other factors affecting the results.

Acidity and Humus

The second test—that for acid soil—is very simple. At any drug store you can get a bottle of blue litmus paper. Place a strip of this in the soil, which should be moist enough to dampen the paper, and if the soil is acid you will get a reaction that will turn the paper pink or red, the degree of change in the color of the paper indicating the degree of acidity. This test is not infallible, but will answer the purpose under most conditions. If sorrel grows freely in your ground, and clover does not, that will be another indication that the soil is acid.

The more humus there is in your soil, the more water it will absorb before the water begins to run through it. Plain sand will take up only about 10 per cent of water, while muck soil will absorb as much as 250. If you want to test your soil, take a sample and get it air dry; weigh it; add as much water as it will absorb; and weigh it again. The increase in weight should be at least 30 per cent; and preferably considerably more than that. If the soil in your garden remains wet and sticky for a long time after a rain, instead of breaking and crumbling readily when it is taken up in the hand, the chances are that it is deficient in humus.

The productive capacity of soils depends to a great extent on the presence of several kinds of bacteria in the soil which are favorable to the various processes of growth. The average gardener is probably familiar with the fact that the leguminous plants, such as clover, beans and peas, will not grow unless their particular choice of "root bugs," which have the power of storing nitrogen gathered from the air, are present. In other words, the soil bacteria, while not plant food, are nevertheless a direct factor in the garden's success. To see whether or not beans grow as they should in your garden, try a pot of plants with plain seed, and another under the same condition with innoculated seed. The inoculation process is simple. If it shows marked results on beans, it is probable that inoculation on other things would also pay, as the conditions favorable for the development of one variety of these gardener's underground assistants are also adapted to others.

The problem remaining, so far as practical results are concerned, is how to add to your garden soil the things which will make up for the deficiencies these various tests may have revealed.

Plant Foods

Take first the matter of plant foods. The standard source of getting these has long been the manure pile. But with the universal use of automobiles, the manure pile is not so available as formerly. In its place are the commercial fertilizers. To use them most economically only those things which the soil test and soil analysis show to be needed should be applied. But for small gardens it is usually more convenient to buy a complete ready-mixed fertilizer; the potash situation this year may make it necessary to get one with nitrogen and phosphoric acid only, as potash is practically out of the market. By no means get a cheap fertilizer—the more you have to pay for it per bag, as a rule, the cheaper the actual plant food contained in it will be. Apply the complete fertilizer broadcast before raking or harrowing, as long before planting as possible, using four or five pounds for each 100 square feet of surface. On many soils, and especially those of a muck origin, acid phosphate alone will give excellent results.

Most soils, unless they have had an application of lime recently, will be found to be acid. The corrective for this condition is lime. The most convenient form in which to apply this is raw ground limestone. A very generous application of wood ashes will contain enough lime to keep the soil sweet. Burnt lime and "agricultural lime" may be used in place of the ground stone. Of either, six to ten pounds per 100 square feet, according to the degree of acidity, will be none too much.

The deficit of humus in the soil is not so easily remedied. Such a condition usually implies that the ground has been overworked or neglected for a number of years. Using all the manure possible, planting some quick growing crop to turn under, and starting a compost heap where everything that will decay can be saved up, will help. If the quickest results are wanted, the prepared commercial humus, which is now extensively advertised, may be utilized; and where manure is not to be had, it will have to form a substitute. The best grades of this material have considerable value as plant food, as well.

Increasing the bacteria in the soil is also a process of building up that may take some time. Manure is one of the best agencies for this purpose; some of the humus products contain the desired bacteria in large quantities, so that when applied they inoculate the garden soil, and continue to increase as long as other conditions, such as a non-acid soil, are present. Special inoculants for different crops may be obtained at slight expense, and there is little trouble involved in using them; often they mean all the difference between success and failure, especially on new soil.

(*Continued on page* 68)

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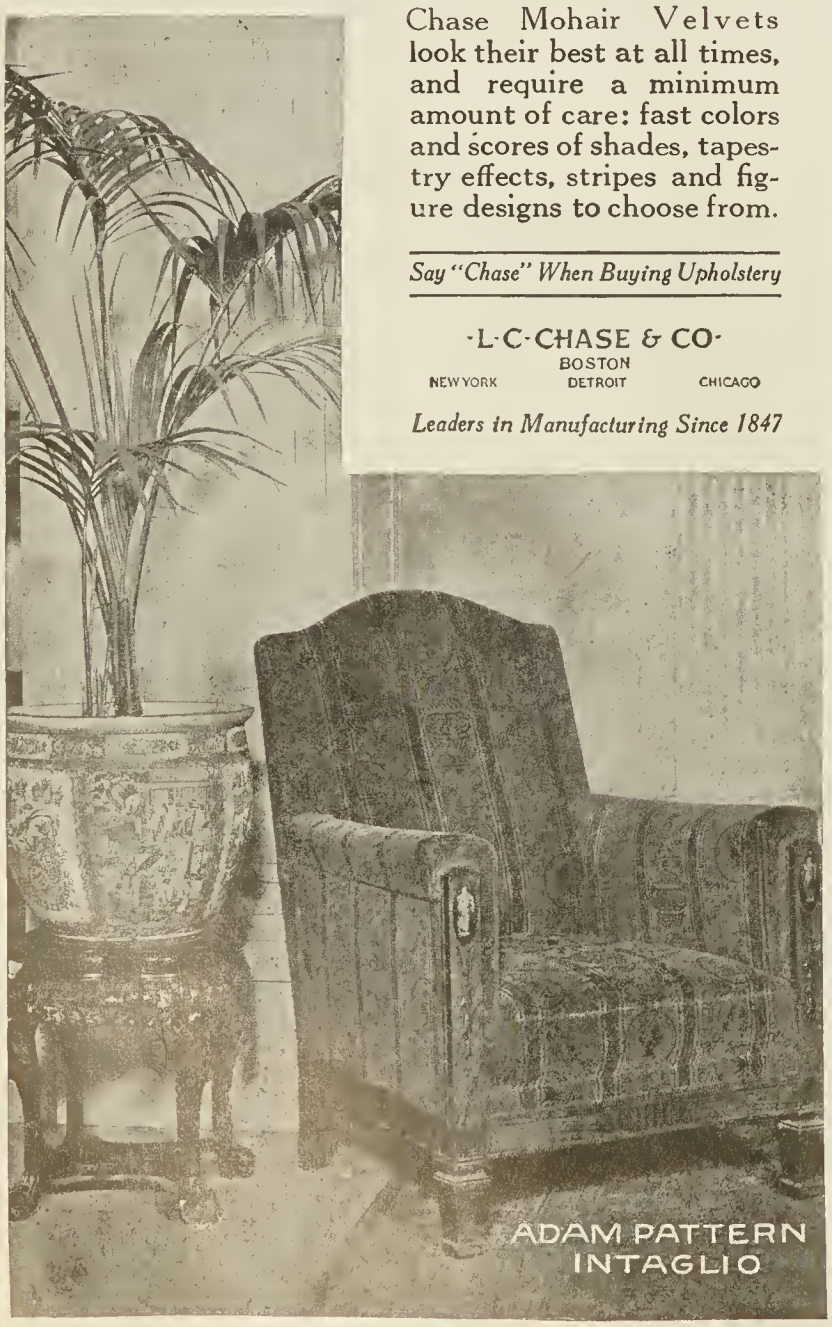


Garden Soils, Good and Otherwise

(*Continued from page* 66)

In addition to the methods of treatment suggested above the various types of soil mentioned before may be improved physically by adding to each the other extreme. If your soil is heavy clay, every load of sand you can put on it will be of almost as much value as a load of manure. If no sand is available, then use coal ashes, coarse ground limestone or anything similar to make it open and friable. If your garden is very sandy, on the other hand, all the loam or muck soil that can be incorporated with it will be extremely valuable in bringing up its productive powers. Muck soils are not so common, but they are encountered occasionally, and are all the better for the addition of sand or loam.

In short, every gardener, even though he may be conducting his little farm on a very small scale, should have a definite policy in regard to these things, and should try to build his garden up, year after year, making it each season a little more like the ideal conditions which I have described.

The Treasured Snuff Bottles of the Celestials

(*Continued from page* 27)

The Chinese are skilful lapidaries. Their work in shaping jade and other hard stones has not been surpassed. The Celestial craftsman likewise shows great ingenuity in taking advantage of any irregularity in form or color of the stone he is working. The various quartzes are worked by the Chinese on the same treadle bench which they use in fashioning jade, and they work quartz stones along the same general lines.

Famous Collections

The writer is indebted to an American collector of Chinese snuff-boxes, Mr. H. E. Bauer, for permission to reproduce some of the snuff-bottles in the Bauer collection. There are a number of fine private collections in America and several notable public ones. Among the latter is that in the Metropolitan Museum, New York, by whose courtesy a number of snuff-bottles in the Museum collection have been photographed for this article. An examination of these illustrations will indicate the unlimited range in the decoration, form, etc., of these objects. It will be seen, however, that they are all nearly of a size dictated by general convenience in carrying in pockets and pouches. The stoppers of these Chinese snuff-bottles are scarcely less beautiful in many instances than the bottles themselves. As a general rule the stoppers are of materials more precious than that used for the bottle. In the Bauer Collection, for instance, is a Blue-and-White porcelain snuff-bottle of the Ch'ien Lung Period (1736-1796) with a stopper inset with semi-precious stones, here illustrated. Pearls and precious stones are less often employed, and I have never seen a Chinese snuff-bottle stopper inset with diamonds. The diamond is a stone the Chinese have never appeared to regard highly except for its utilitarian possibilities. Coral is a favorite material for the snuff-bottle stoppers. A number of such stoppers are in the Bauer Collection. Ivory is not an uncommon material for stoppers but fine ivory snuff-bottles are very rare, as likewise are good cloisonné enamel bottles. One of the finest cloisonné of which I know is to be found in the Bauer Collection, and is here illustrated, as are also two of Mr. Bauer's ivory snuff-bottles.

There is no gainsaying that Chinese snuff-bottles cannot fail to attract the collector by reason of their esthetic interest. At the same time few objects open up a more interesting intellectual treat than is afforded by a study of these tiny bottles in respect to the subject of their decoration. Take for instance the "Double Fish" snuff-bottle in the Bauer Collection, here pictured. A little study discovers to us the fact that this is the *Yü,* symbol of felicity, one of the eight *Pa Chi-hsiang,* or Buddhist emblems of happy augury. The cloisonné bottle already referred to seems to me to follow closely the form of another of these Buddhist emblems, namely the sixth one, or *P'ing.*

Colors, too, are to be studied. Laurence Binyon says: "In Chinese popular tradition there are five colors. These five are blue, yellow, red, white and black. Each of these is linked by tradition with certain associations. Thus blue is associated with the east, red with the south, white with the west, black with the north and yellow with the earth." Surely the treasured snuff-bottles of the Celestials offer the collector much that is intellectually delectable and as really interesting specimens are not beyond the moderate purse their enjoyment does not necessitate the sacrifices that might deter the collector whose enthusiasm might be dampened by other objects of art that seem as hopelessly out of reach as were the grapes to Tantalus!

The Truth About Sweet Peas

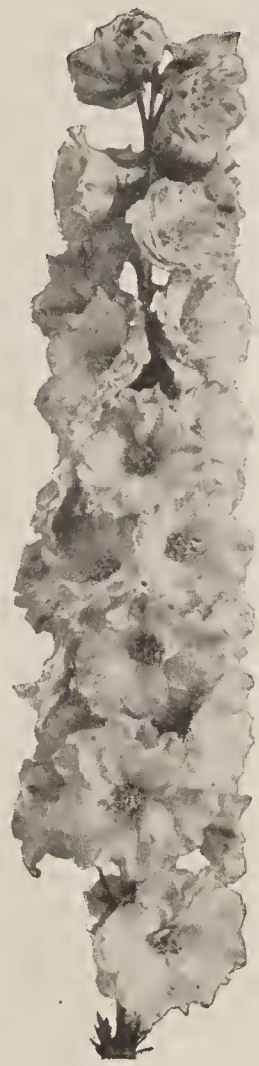
(*Continued from page* 45)

they keep better if cut before the sun is strong. Scissors or flower gathering shears should be used by beginners, because pinching is usually accompanied by an upward pull that loosens the roots or a downward pull that splits the stem at the flowering point. Gardeners gather the flowers with a knife, placing the blade against the base of the stem and twisting slightly to sever the stem cleanly. The different colors should be gathered separately; it is an easy matter to mix them afterward, whereas it is often a great convenience to have the colors separated.

A little stimulant is advisable when the plants have fully developed and show any indication of slowing up in their growth. It can be supplied in the form of nitrate of soda dissolved and applied to the roots, a tablespoonful to a pail of water. The best means of reaching the roots is to take an old piece of pipe or a crowbar and make holes 1′ apart the length of the row, about 1′ out from

(*Continued on page* 70)

Farr's Hardy Plant Specialties for Early Spring Planting



Year after year the hardy garden grows more charming and valuable as the plants increase in size and blooming power. Early spring is a desirable time for selecting and planting most perennials and shrubs.

In my comprehensive collection at Wyomissing may be found plants suitable for every phase of gardening—rock plants, and those for shady places; water plants; plants for the perennial and shrub border; individual specimens of rare varieties. A few of these are here noted—to list them all would be impossible:

Irises. An unusual and distinctive collection, including many novelties of my own raising. (Awarded the Panama-Pacific Gold Medal.)

Peonies. The most complete collection of herbaceous and tree Peonies in the world.

Delphiniums; Phloxes; Chrysanthemums; Trollius; Long Spurred Aquilegia; Hardy Asters; New Astilbe; Roses; Dahlias.

New Japanese and **Asiatic Shrubs.** New cotoneasters, enkianthus, berberis, flowering cherries, corylopsis, etc.

Lilacs, Philadelphus, and **Deutzias.** A complete collection of Lemoine's new creation.

Dwarf Evergreens. Rare specimens for formal gardens, lawn groups and rock garden plantings.

A complete list of my collection of Hardy Plants and Shrubs will be found in

Farr's Hardy Plant Specialties

(Sixth Edition) 112 pages of text, 30 full page illustrations (13 in color). Most well-informed gardeners have a copy, but if you have not received it, or it has been mislaid, a duplicate will be sent promptly on request.

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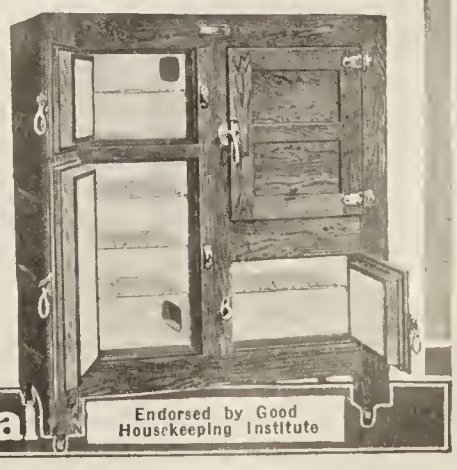

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FROM the time you prepare the ground in your garden, until you seal up your last jar of preserved fruits and vegetables next summer, Lewis & Conger's can supply the very articles to make your home garden mean most for your housekeeping. As you plant, as you work in your garden, as you supply your own table from your own ground, remember that here are articles that will provide better results with less effort and at lower cost.

Handy Basket—Willow in green finish. Fitted with trowel, ball of twine, flower scissors, pruning shears, spool of wire, dibbler, pruning knife, and budding knife. Price, complete, $8.50.

Garden Basket—Willow, in green or oak finish, lined with leather. Fitted with trowel, fork, pliers, pruning shears, flower scissors, pruning knife, two balls of twine, spool of wire, package of tacks and brad hammer. Price, complete, $10.50.

LEWIS & CONGER

45th Street and 6th Avenue
New York

The Truth About Sweet Peas

(*Continued from page 68*)

the row at the top and slanting slightly toward the trench. These holes can afterward be filled with soil. Sheep manure, cow manure, guano or other concentrated plant food can be given to the plants in liquid form, for sweet peas are tremendous feeders and will soon exhaust the soil. A convenient method is to mix the manure in a barrel at the end of the row and feed directly to the roots by making holes as recommended for nitrate of soda.

A cheesecloth shade will make your sweet peas last longer by protecting them from the hot summer sun. A shade which breaks the strength of the sun's rays while admitting enough light to prevent the growth becoming soft and spindly is well worth while. It will also tend to lengthen the stems.

Green fly and mildew are the principal enemies of sweet peas. The flies are usually the result of impoverished soil, which reduces the resisting power of the plants, or of hot weather. The plants should be watched carefully, and at the first indication of aphis in the terminal of the new growth or the under side of young foliage, spray thoroughly with a strong tobacco solution. The prepared solutions are best for this purpose, as they are uniform and reliable. Repeat the treatment on three consecutive evenings in order to kill the young aphis that hatch.

Mildew is like old Father Time with his rusty scythe, for it is sure to come around. The weather is the cause of it; the plants simply cannot stand extreme heat, and they will usually mildew and die during continued hot weather. Mildew, however, is often caused by careless and indifferent watering. Overhead watering is liable to cause it at any time, though the danger will be lessened by employing a proper irrigating system so the water will be somewhat tempered by the air before it strikes the plants.

The Best Type

The Spencer type of sweet pea is unquestionably the best. Its blossoms have wavy wings, larger in proportion to the flower than in the older types. In fact, I cannot see even a reasonable excuse for anyone growing the old forms.

Of course, we all prefer to pass judgment on what colors or shades we want for ourselves, so trying to pick out sweet peas for someone else to grow would be just as successful as trying to buy a hat for your wife or cigars for your husband. But here are a few reliable varieties, nevertheless:

In pink Spencers, Beryl is a brilliant, fine color that wears well. Hercules is also a good pink, and Minerva Barraby, a soft pink, is splendid for dinner decorations under artificial light. Doris Usher is another fine pink shading to salmon. Chârity is my choice for crimson, with Verdun a close second. This last is much lighter than Charity. Constance Hinton is my best white, and Blue Monarch my favorite blue. Nubian, a deep chocolate brown, is a grand variety which no garden should be without. Thomas Stevenson is a wonderful color, a rich orange scarlet; a similar variety is Robert Sydenham, which is really an orange salmon and not quite so showy as Stevenson. R. F. Felton is a beautiful bicolor of lilac with gray shadings. Asta Ohm is my best lavender, and Clara Curtis my choice among the cream colored varieties.

Keep the Greenhouse Fires Burning

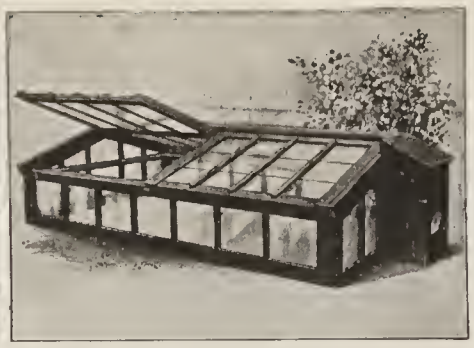
IT was unquestionably from patriotic motives that some of our best Americans, with that whole-hearted spirit which is so characteristic of them, closed up their greenhouses wholly or in part when the coal shortage became acute. And yet, as with most questions, there are two sides to be considered.

What will be the effect of a severe sleet storm on the cold glass of a closed greenhouse? How much glass will be broken if the snow is allowed to accumulate on the roof? A severe storm would be ruinous, because of the weight of the collected snow. And as for fuel saving, more coal would be consumed in manufacturing the necessary materials for repair than would have been needed to maintain a low but safe temperature in the greenhouses.

Would it not be more sensible and far more patriotic to maintain a temperature of 45° at night in the greenhouse, thus keeping the glass warm and so protecting it from damage, besides making the house available for the growing of cool vegetables such as lettuce, cauliflower, beets, carrots, spinach, radishes, etc.? That is the way the British Government feels about the matter. Over there they look upon the greenhouse as a highly important factor in food production, and the idea of closing it up, however patriotic the motive may seem, is viewed with disfavor. We need hardly say that the same reasoning applies in America.

If the coal situation continues to be a serious factor, why not resort to wood as fuel? A number of estates have been using wood for heating greenhouses this past winter, and one cannot but admire that aggressive American spirit that succeeds in the face of all difficulties. There are a great many greenhouses on private estates throughout the country, and if all these were converted into glass food factories, they could be made to play a very important part in food production.

There is still another point for consideration. Unquestionably, greater effort will be made next summer to bring our coal supply up to requirements. It is our duty now to make greater effort and sacrifices to keep in operation as potent a factor as greenhouses can be made in the production of food during the winter months and in making our outdoor gardens earlier, of a better standard and more productive. This is one factor in the defeat of Germany.



IF war must be won by food, as men like Herbert Hoover say, then we are making munitions in our factory.

For our products greatly help the food production. They start the season earlier, because they defy the frost. They increase the yield in the garden—the intrenchments of the American family. They are utilitarian to the highest degree, but also they are economical and profitable.

Never before have the American people had to face a food shortage. Never before has the garden represented much more than a pleasure to the most of us. Never before has money been unable to buy what we needed.

Now, under the grim realities of War, the garden decides whether we live well or scantily. Its products, to a large measure, determine our bill of fare—summer and winter.
Then, it is up to all of us to increase the yield—to raise more and more—that the people may eat.

Duo-Glazed Goods Make Garden Profits

They double the growing season. They start the garden much earlier—prolong its life weeks and weeks—all winter, even.

The supply is not inexhaustible this year. With a demand for every car on the railroads, with lumber advancing in price, and labor harder to get and still harder to retain, we are not sure how long we can meet your demands.

One thing we know certainly, however, is that the prices we quote today cannot long be maintained. Every indication is of a higher figure. The gardens need our goods, and orders now will be filled at present prices.

Order now. It means better attention, delivery on time, and prices lower than they will be. You need not hesitate—our guarantee fully protects you. Catalogs on request.

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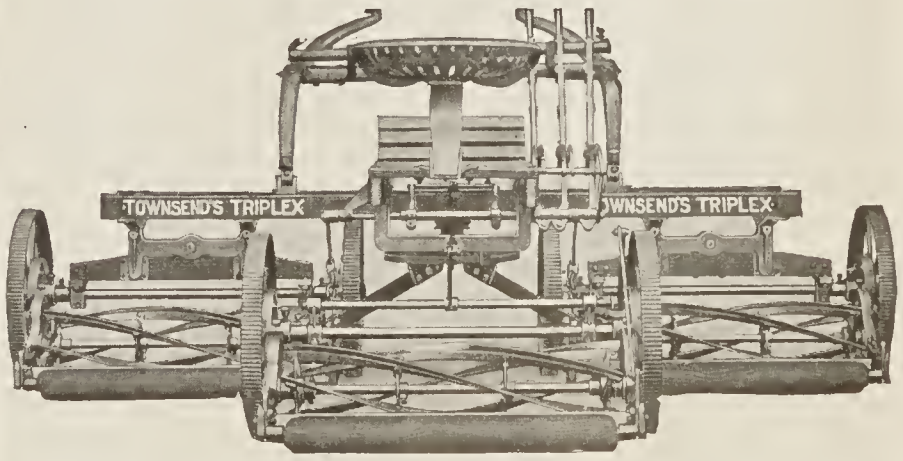
Cuts a Swath 86 Inches Wide



Floats over the uneven ground as a ship rides the waves. One mower may be climbing a knoll, the second skimming a level and the third paring a hollow.

Drawn by one horse, and operated by one man, the TRIPLEX MOWER will mow more lawn in a day than the best motor mower ever made, cut it better, and at a fraction of the cost.

Drawn by one horse, and operated by one man, it will mow more lawn in a day than any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

Does not smash the grass to earth and plaster it in the mud in springtime, nor crush out its life between hot rollers and hard, hot ground in summer, as does the motor mower.

The Public is warned not to purchase mowers infringing the Townsend Patent No. 1,209,519, Dec. 19th, 1916

Send for catalog illustrating all types of Townsend Lawn Mowers

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Bobbink & Atkins

The Utility of Beauty In Winning the War

AS I sit at my office desk and look out over our nurseries, wrapped now in a blanket of snow, I have a feeling of impotent helplessness. I think of the active manufacturers, the builders, the captains of industry, the financiers, all alive, keen and alert, to whom it is given in these stirring days to create material things, to create fast and well—munitions and clothes and food. And I envy them. For what can we do with greenhouses and nurseries, Nature's simple products of beauty, to help win the war?

But as I pass along the sanded walks, through the warm, Nature-scented atmosphere of our greenhouses, I do not envy those other workers. For surely, right here in our own hands, is a *work* and a *duty* as great as any of theirs. Everywhere about me young green plants are growing, myriads of them, miles of them—seeds just coming up, plantlets putting out their first leaves, buds forming, blossoms opening—everywhere fragrance and color and beauty—coming for Easter and for Spring.

Are not these God-given materials to work with? In a world strained with anxiety and tense in labor, are not these little plants of ours rays of sunshine and hope?

Faint-hearted nurserymen tell us that people are not going to buy trees and plants, shrubs and flowers while the war lasts.

We do not believe it.

Will your garden run to seed? Will weeds crowd out the blossoms along *your* walks? Will *your* lawn go uncut? *Your* roses tangle? *Your* climbers swing in the wind? *Your* hedge grow rough?

Will such conditions inspire you to do *your* best?

No, indeed!

Whatever these days are they are not slacker days—neither at work, nor at home. You are putting all your energy into business *to make your work count.* To your home you look for relief and rest. It is the one place where you must renew energy, take fresh courage.

And right here, it seems to Mr. Bobbink and to me, is where our share of the work of winning this war comes in. Never before have the trees and flowers and shrubs of our gardens everywhere in the country had so practical a work to perform—the work of keeping us up to our jobs, and helping us by their fragrance and color and beauty to keep fresh, hopeful, confident.

It seems, indeed, as though *our* years of labor in accumulating, planting, developing Nature's best and most beautiful products here in America for American homes and gardens, had all been simply to fit us for the wonderful opportunity, *now,* at this supreme time.

Let us utilize this Beauty for *you,* let us introduce it into your life and home and so, together, *help win the war!*

FREDERICK L. ATKINS.

Let us send you a copy of our Illustrated Catalogue

Rutherford, New Jersey

The Garden Beautiful is the Garden Useful

(*Continued from page* 28)

wisdom and rich common sense in the practice. A return to this old-fashioned custom would make for added happiness, independence and wealth to the people of the United States. Is it not a reasonable belief that much of the sturdy manhood and fine patriotism, as well as the prosperity and health of the American ancestors of a century or more ago was due, in part at least, to their habit of gardening? The knowledge of every family that it was feeding itself in large part, gave a feeling of freedom and contentment which made for the general welfare of the community and of the country as a whole.

Linking Production to Consumption

Such a system put into operation today would benefit every individual, every community and the entire nation. There are many reasons why the production of food as near as possible to the source of consumption today would be of substantial service to the United States. Even in normal times it would have advantages, but in war times when the burden of the nation is increased manyfold, it possesses virtues which otherwise would not be so great. For one thing, it would result in a decrease in the cost of living and would encourage habits of thrift and conservation which will mean much in strengthening the sinews of war.

But a still greater value of having food produced close to the kitchen door lies in the fact that it will do much to relieve the freight situation. It is necessary now to use thousands of freight cars and thousands of men to handle market products in getting them from their place of growth to their market. With millions of home gardens at work for the country, it will readily be seen that a vast load would be lifted at once from the already overburdened shoulders of the railroads. Ammunition plants are crying daily for more material, and always more, to be converted into munitions. Every freight car released from food carrying duty becomes a carrier of wool and guns and boxes and rubber and automobiles and other war supplies.

This thought alone, without many others which might be assigned as to why war gardens should be planted all over the United States, should be enough to inspire every lover of home and country to become a tiller of the soil, no matter how small or how large his contribution may be to the grand total of food produced. "Take care of the pennies and the dollars will take care of themselves" is a fine old adage which applies to any who think that because they cannot do some large service, it is not worth doing anything at all. The size of the garden does not count. It is the spirit which enters into its cultivation. With the spirit of Americanism manifesting itself through millions of "soldiers of the soil" there will also grow a stronger and stronger bond of unity between the people of the United States, against which the power of autocracy can beat in vain.

"Beauty unadorned is beauty most adorned," the poet sings. This is true of gardens as of other forms of beauty. With the soul of democracy shining through it, the plain vegetable garden of a loyal, patriotic American citizen becomes more beautiful than the most elaborate arboretum or flower garden ever laid out to please the fancy of ancient king or queen.

The War Garden Department

(*Continued from page* 50)

cially good for this purpose because some of the particles are very large and it thus becomes gradually available for the plant roots over a long period of years.

Wood ashes are good to mix with the soil, so that the growing trees will not lack for potash. The great mistake usually made in setting shrubs and all plants of this kind is to put them in too loosely. Even if the ground is strongly packed in about the roots so that it looks hard it will settle after several rains, leaving a hollow about the tree and thus making trouble. The best way to do the job is to use a small wooden tamp which can be worked with one hand while the hole is being filled, the tree or shrub being held with the other. It does little good to wait until the soil has been put in and then attempt to tramp it down on the surface. This gives results exactly opposite to those which are wanted—the soil should be made firm and tight around the roots and then tramped down hard on top.

Extra early planting applies to dormant roses; but roses in pots, even if they are field roots which have been taken up in spring and carried over winter in a cold house, should not be put out until danger of severe frost is past.

Perennials and Asparagus

Perennials should be planted as early in the spring as the ground can be worked. As they will remain for a number of years after once being planted, special care should be taken to furnish in advance the plant food they will require, by the use of plenty of manure and bone. Even if you are not buying any new perennials this year—though there are a number of splendid new things in this year's catalogs which should tempt any flower lover, even in these war times—you will probably have some of this kind of work to do if you want to keep the hardy perennials on your place up to what they were when you first got them. Most of the hardy perennials increase very rapidly, and as this results in overcrowding and exhaustion of the plant food in the soil, the flowers are gradually weakened. After a few years' growth without care even some of the finest varieties are hardly recognizable.

One of the best permanent garden vegetable investments is an asparagus bed. Under conditions of reasonable care it should yield dividends every year. You can readily understand, therefore, that it will pay to go to some extra trouble in preparing the rows before setting out the plants. First of all be sure to get a place with fairly good drainage. While asparagus likes a rather moist soil, it does not thrive in standing water in fall and spring. The rows should be 3′ to 4′ apart for home culture. The bed should be plowed or spaded out and prepared in almost as thorough a way as for sweet peas. This will bring the roots 5″ or 6″ below the surface, although they are covered with only about 2″ of soil at the time of planting, the rest being filled in as the plants grow until the rows are level with the surface. In buying, procure one-year-old plants. The variety most largely planted now by commercial growers in many sections

(*Continued on page* 74)

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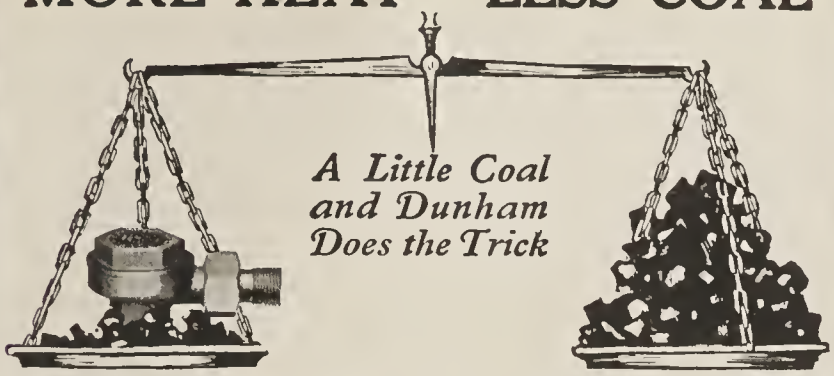

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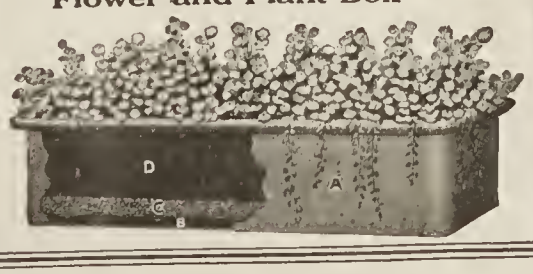

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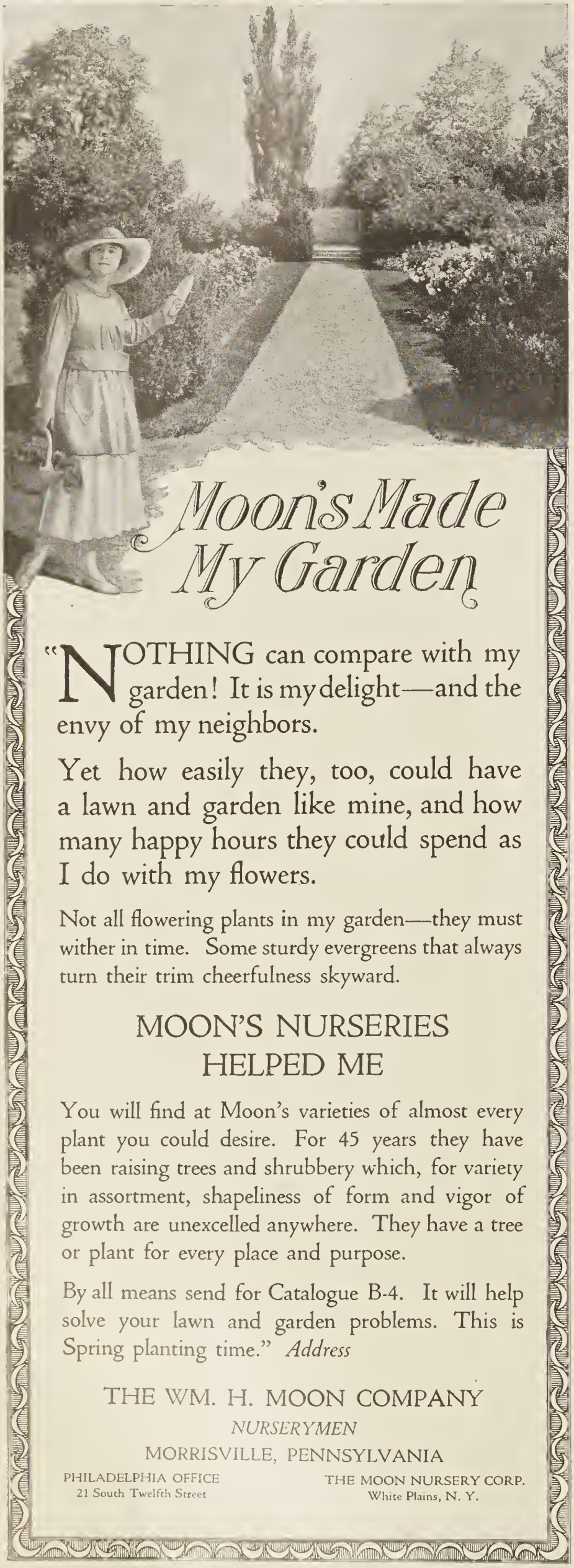

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The War Garden Department

(*Continued from page 72*)

is the Reading Giant, which is very successfully rust resistant. This is of great importance, as the rust is by far the most serious asparagus disease.

Even if you have to buy two or three times as many as you will actually need, it pays to allow a generous surplus. The roots should be spread out evenly in as natural a position as possible, and the soil filled in firmly over them to hold them in the proper position. Shortly after the little shoots start, which will be almost immediately, a light dressing of nitrate of soda will help enable them to make a strong growth while the ground is still wet and cold and lacking in the available ammonia which is needed for strong growth.

Prepare the Ground Early

It will be many weeks yet before the last of the tender garden vegetables and flowers can be put in; nevertheless, the sooner you can get your garden soil prepared the better. One big advantage is that after this part of the work is done you can plant at any time you wish and need not be delayed because of the difficulty of getting labor. More than that, early preparation of the soil means that by establishing a dust mulch you can save for use in summer all the surplus moisture which the soil is capable of absorbing. Furthermore, this early preparation of the soil prevents the weed seedlings near the surface from starting at once. If the ground is raked over again in ten days or two weeks, just as these little weeds are coming through, they can be destroyed very rapidly.

The last step in the development of plants which should begin in late March or early April is the process of hardening off. This is to get them used to the rigors of early spring weather. Cabbage plants and lettuce will withstand several degrees of frost if they have become gradually accustomed to it. If taken direct from the greenhouse or hotbed a single night of freezing temperature will be too much for them. Temporary board trays of almost any kind that will support glass or even sash will do for the last stages of the hardening off process. All that is needed is a place where the plants can be protected from hard frost or severe storms in case of necessity. If inadvertently the plants get nipped some night by an unexpected late frost, keep them covered with old bags or something similar to protect them from the sun early next morning; and give them a thorough watering with ice cold water which will draw the frost from the leaves gradually. After this, the sun will do no harm.

Most of the work for the present will be in getting the vegetables and flower plants for spring into shape, and young plants of carnations, chrysanthemums, etc., for next winter's bloom ready to go outdoors for the summer's growth or into the benches when the spring stuff is out of the way. The houses are likely to be overcrowded at this time of year, and special care must be taken to guard against insect pests or diseases getting a start. Fumigate or spray regularly to keep the houses clean. In the frames the plants should be watched just as closely. If you can't fumigate here conveniently, spray with Black Leaf 40 or some other good nicotine spray every ten days or so.

Starting Old Tubers of Begonias

By W. R. GILBERT

THE time is approaching when it will be necessary to make preparations for getting the old tubers of bedding and greenhouse begonias to start into growth.

There are one or two different methods of doing this, the more general one being to place the tubers thinly in a seed-box, cover them with a layer of fine leaf mold, and stand them on a shelf near the glass in a warm greenhouse. If the leaf mold is kept in a fairly moist condition, shoots are quickly thrown up and young roots begin to form. When this stage is reached it is quite time to pot up the plants singly so as to grow them on to a suitable size for planting out or decorating the greenhouse.

Another method of starting begonia tubers into growth which I have seen practised in the North of Scotland, is to put the tubers in a shallow frame on a very gentle hotbed—that is, one in which the heat is almost exhausted—and cover them with leaf mold. Before long strong shoots begin to make their appearance, and plants equal in every respect to those started in a warm greenhouse are quite easily obtained in this manner.

Tuberous-rooted begonias when brought on in frames as described must always be thoroughly protected from frosts, and for this reason the frames should be covered with thick mats every night and also during the day when the frost is severe. Where neither a warm greenhouse nor a frame is available, it is quite possible to start tuberous-rooted begonias into growth by using a window in a warm living room.

Garden Necessities That Repay You

BUSHES, plants, vines, must have some kind of support and protection in order that they may grow most luxuriously. The best for the purpose, the one that combines beauty in itself as well as proper construction for endurance, is always the cheapest in the end.

Trellises and bed guards repay many times over in plants, blossoms and foliage. The Excelsior Rust Proof Trellis on the end of the porch shown here not only supports the vines, but is ornamental as well. The bed guards are of the same make—same construction and materials. These

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The Control of Plant Insects and Diseases

(*Continued from page* 57)

BORERS THAT DRILL *into the* TRUNKS *of* TREES

Destroyed by Force

BORERS are more dangerous in a young orchard than anywhere else. Trees of some size are attacked less frequently than smaller ones. It is therefore evident that young orchards should be watched carefully, and even preventive measures are worth considering with peaches.

Borers are easily detected by the trained eye. They will invariably attack weak, puny trees. In fruit trees the point of entry will be near the ground line and they will work down, whereas borers attacking shade trees usually work up. In any case the borer should always be killed either by cutting out with a knife where possible, or by inserting a piece of flexible wire to the bottom of the hole he has made. The scar made should be painted with a heavy waterproof paint to prevent the entrance of moisture and consequent decay.

Name	*Identification*	*Effect on Plants*	*Causes*
PEACH BORER..	Tiny pinholes in bark near ground line; opening with knife reveals the furrow.	If neglected they will destroy trees.	They come and go regardless of weather conditions.
FLAT AND ROUND HEAD APPLE BORERS	Much larger than peach borer. Starts at ground line and works downward.	Causes patches of dead bark that will soon girdle the tree and kill it.	Invasion of their natural feeding places has caused these borers to scatter.
HICKORY TWIG BORER	A borer that enters the twigs, causing lumps on the bark which soon break off.	The twigs continue to fall until the entire tree dies in three or four years.	A borer new to the hickory and evidently caused by disturbance of natural feed grounds.
CANE FRUIT BORER	Small borers that work in the stems of soft center cane fruits, causing noticeable lumps.	Infested canes soon turn yelolw and die.	Abundant in patches where grass and weeds grow unmolested.
ROOT BORER....	Unhealthy plants will be loose at ground line, and some roots appear dead.	Destroys the roots by boring down the center, destroying the tissues as it goes.	Poor soil, as sickly plants are usually attacked.
SQUASH VINE BORER	A white maggot about ¾" long that enters the stems of soft centered plants.	The stem attacked soon becomes soft and flabby and dies.	Leaving litter and grass in the fall for the pupæ to hibernate in.
OTHER BORERS.	Holes in the bark of trees with fine sawdust at the opening. Usually works up toward the branches.	Robust trees will die in a few years if not freed of infestation.	The presence of all borers is perhaps part of the readjustment caused by man destroying their natural haunts.

Name	*Plants Attacked*	*Preventatives*	*Cure, If Any*
PEACH BORER..	This particular type confines itself to peach trees.	Painting trees at bases and 4" below ground line with coal tar. Covering with tar paper.	The borer should be dug out with a sharp knife or killed with a wire.
FLAT AND ROUND HEAD APPLE BORERS	Small apple trees of not more than 5" diameter; occasionally larger ones.	Mounding up coal ashes or sand around the butt for a few years.	Must be cut out with a knife, or a wire can be used to kill them.
HICKORY TWIG BORER	All sizes of hickory trees.	Nothing known to prevent the spread except cutting down infested trees.	The only hope is to cut back infested twigs.
CANE FRUIT BORER	Blackberries, currants, gooseberries and other pithy centered plants.	Keep all grass and litter removed from around plants, and cultivate frequently.	Cut infested canes below point of entry and burn.
ROOT BORER....	Grapes, blackberries, gooseberries, and all fleshy rooted fruit plants.	Good, rich soil and deep cultivation. Use plenty of lime.	Dig up and destroy badly infested plants. If slightly infested, lift and reset after destroying borers.
SQUASH VINE BORER	All soft centered plants such as squash, pumpkins, tomatoes, dahlias, etc.	Keep garden and surroundings free of litter in fall; cultivate all open area in fall; burn grass borders.	If the plant is vigorous the borer can be cut out. Cut up from the opening until you find him.
OTHER BORERS.	There are few trees not subject to attack.	Keep a close watch to destroy them just as they enter the tree.	Use a knife and a piece of flexible steel wire. The borer must be removed.

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LAWN MOWERS

AS in a watch, it is in the "works" that the value of a Lawn Mower lies. *Ask the Gardener—He Knows!* Knows of the selected material and fine workmanship of the "works" of a "PENNSYLVANIA" *Quality* Lawn Mower—that *all* the self-sharpening crucible tool steel (oil-hardened and water-tempered) blades are always sharp and cut clean. The higher priced "works" means economy and efficient mowing.

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52 PLANTS FOR $18.00

This combination is comprised of eleven very desirable species for American planting—all American-born and American-grown. Below are listed the varieties, sizes and quantities of each that make up the combination.

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5	Red (Norway) Pine	1 to 1½	feet tall
5	Douglas Spruce (Fir)	1 to 1½	feet tall
5	Arborvitae (White Cedar)	1 to 1½	feet tall
5	Sugar (Rock) Maple	4 to 6	feet tall
5	Red Oak	2 to 3	feet tall
5	Japanese Barberry	1 to 1½	feet tall
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52	Plants for only $18.00		

This high quality stock has been twice transplanted and root-pruned. These prices include packing and delivery to the transportation company at Framingham, Mass.

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Little Tree Farms (Near Boston)

NURSERIES OF

American Forestry Company

Division K1, 15 Beacon St., Boston, Mass.

Spanish Wall Furniture of the 18th Century

(*Continued from page* 35)

vigor of proportion, both in mass and in point of such details as moldings and the like, many a piece might appear thick, stodgy or even clumsy. As it is, the effusive and mobile quality of Spanish contour saves what English restraint and reserve would kill. It is this sense of vigorous movement in a vigorous body that gives not a little of the agreeable impression produced by Spanish "Queen Anne" pieces and often adds appreciably to their adaptability in a variety of environments.

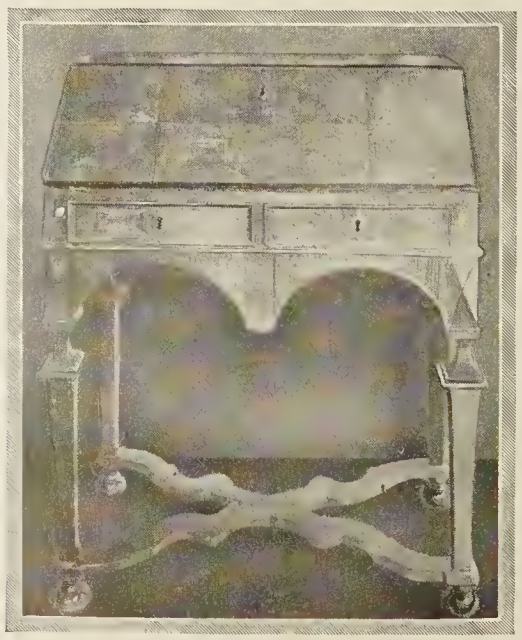
Low walnut veneer chest of drawers. Made about 1705. *Courtesy of Traver*

The red lacquer bureau bookcase, of approximately the same date as the blue lacquer bureau bookcase or cabinet, is another admirable example of the Spanish taste for gorgeous color and bold, rotund moldings. In addition to the moldings surrounding the doors, the treatment of the top is sufficient evidence of the sway of Baroque influence at the beginning of the 18th Century. The exterior color and the gold decoration in Chinese designs are like what may be seen on English pieces of the same period, but the strong local Spanish touch, apart from the moldings surrounding the edges of the doors and certain peculiarities of construction, consists in the inner embellishment of the upper or cupboard part where the inner faces of the doors and of the sides, back and top are fully decorated with gilding and with rich polychrome painted devices. The national love of complete ornamentation could not have a better exemplification than this bit of colorful decoration that was wholly hidden from view when the doors were closed, as they probably were most of the time. The whole piece eloquently testifies to the skill of Spanish cabinet makers.

Influence of Importations

Importation doubtless brought many a piece of furniture to Spanish 18th Century households, but in this connection two facts are to be kept clearly in mind. In the first place, they were promptly assimilated and became incorporated as integral parts of the general decorative environment and were, therefore, quite as representative of the Spanish mobiliary fashions of the day as though they had actually been fabricated on Spanish soil. Consequently we are justified in regarding them as Spanish. In the second place, they were immediately seized upon by native Spanish craftsmen and utilized as models so that it is practically immaterial whether such individual pieces were Spanish by birth or by adoption—in any event, they indicate a current Spanish type. The drop-front cabinet or secretary on a stand with spiral turned legs is a case in point. Certain peculiarities of structural workmanship seem to indicate an English origin; at the same time, a few touches seem to point to the hand of an Iberian artisan. At any rate, we know that it was in Spain from a very early date, possibly the date of its manufacture. It thus typifies a current furniture mode. Incidentally, its front presents a remarkably fine example of "oyster shell" veneer along with inlay in a light-colored wood while its whole design evidences close relationship with Baroque architectural principles.

Another exotic or semi-exotic piece, of virtually the same date, is the large painted press or cupboard on a stand, the stand, by the bye, being a restoration. It came from the north of Spain but there are points in its make-up that savor of a Dutch provenance, although its great size argues against such migration at a time when transportation facilities were not of the best. It is more probably the work of Dutch artisans domiciled in Spain. Whatever may be the cupboard's individual past history, we may consider it in the category of Spanish wall furniture during the Baroque ascendency in contour design. The ground color is a dark green blue and the flowers, birds and fruit in the panels are in full colors. The scalloped edges of the oval panels on the doors indicate the Spanish *penchant* for that sort of shaping. It is an exceedingly impressive piece capable of contributing materially to the decorative value of any environment.



Small, slant-top secretary, of rosewood or coco-bolo veneer. C. 1680. *Traver*

The little slant top secretary with straight tapered legs beautifully veneered with rosewood or coco-bolo, and the low chest of drawers, veneered with walnut and banded with narrow inlay, are unquestionably of native Spanish workmanship and represent a less conspicuous but not less elegant phase of mobiliary taste during this same period of Baroque ascendency. Both pieces were made within thirty years of each other. Very nearly contemporary with them, and strongly indicative of Baroque inspiration, is the walnut *papelera* with black spiral-turned columns and black moldings surrounding little panels of mottled red and black shell inlay, a piece show-

(*Continued on page* 80)

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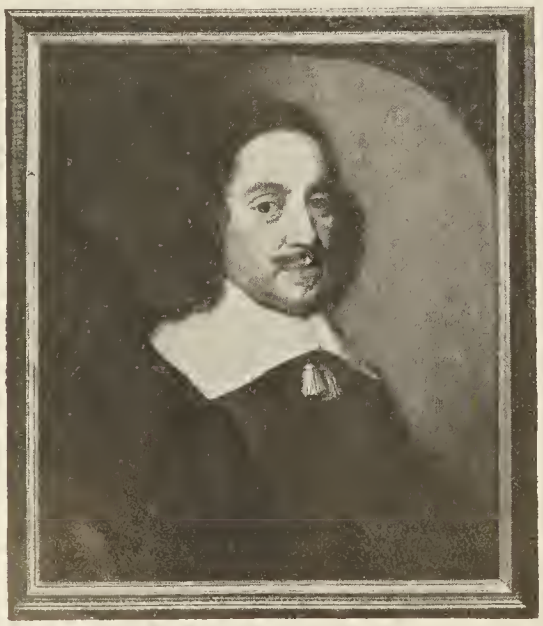

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Painted and decorated gilt bedstead in the Empire mode. C.1800. Traver

Spanish Wall Furniture of the 18th Century

(*Continued from page* 78)

ing Portuguese influence and possibly of Portuguese workmanship. The *papelera* was a favorite piece of Iberian small furniture and the contemplation of one of them always prompts one to ask why more use is not made of the idea today.

In the Rococo Mode

The next stylistic influence to dominate furniture design was the Rococo which, to a certain extent, may be regarded as a diluted, weakened and flippant evolution from the Baroque without any residue of its dignity, albeit that dignity was sometimes heavy and dull. Rococo was very much like the little girl with the curl. When it was good, it was very, very good. The French designers and artisans knew how to handle it and when they did a good Rococo job it was instinct with grace and delicacy. But very few of the Spanish craftsmen knew how to treat Rococo and when they essayed anything in this fashion it was apt to be bad and, again like the little girl, when it was bad it was horrid. Spanish Rococo, for the most part, was vulgar and splurgy and often ran to excesses of tawdry, repulsive bedizenment. Gilt, glitter and flashy color, without much consideration for design, seem to have been its dominant characteristic. There were, however, instances when gleams of intelligence and taste pierced the dark cloud of banality and produced a few objects worthy of consideration.

An example of such sanity is the trunk-line chest with arched top, gilded mounts and a cover of green velvet strained over the wood. The corners, edges and top are embellished with a studding of brass-headed nails and the chest is mounted on a low gilt wooden stand with boldly carved scroll feet whose shape is peculiarly characteristic of this period. Another example of Rococo illustrated is the carved and gilt firescreen, a piece made by skilled craftsmen and intended for an elegantly appointed room.

Green velvet covered chest. Gilt stand. C. 1745. Courtesy of Ginsburg & Levy

During the latter third of the 18th Century in Spain, as elsewhere in Europe, the return to purer and classic influences of design produced furniture deserving of the highest commendation. One notable example of the design and workmanship of this era is seen in the mahogany and rosewood veneered chest of drawers with a most refined and delicate inlay in light wood. Contour and workmanship alike display the greatest elegance and the piece may be compared favorably with anything that was produced in England at the same time. This particular piece is a product of the Island of Majorca where a great deal of furniture of peculiar excellence was fabricated. Another specimen from this same period is the small marbled and gilt Bilboa mirror, strongly reminiscent of Adam inspiration in more ways than one. Other contemporary pieces coincided in character and evidenced the Spanish workman's genius for consummate refinement as well as for gorgeous display.

From the foregoing discussion it will be seen that 18th Century Spanish furniture was subject to much the same fluctuations experienced in other countries and likewise that the Spanish cabinet makers had full control of all the decorative devices and processes employed elsewhere and that they used them to the full extent of their susceptibilities. It may also be seen that through the whole period the Spanish workman was wont to impart to the objects upon which he labored his own national interpretation.

Mahogany and rosewood veneered chest of drawers from Island of Majorca. C. 1780. Traver

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How To Buy Pictures

(*Continued from page* 32)

and mass and accents of detail, such as is needed for costume-creations, that you will bring to play in selecting your over-mantel picture. The room itself presents a composition, involving lines, vertical, horizontal and perhaps curved; wall masses also, which may be broken up into panels; a general tendency to simplicity or elaboration of design, to severity or luxuriousness, to largeness or smallness of effect. You must have clarified your mind as to the character and quality of composition that your room presents before you can intelligently consider the composition of the picture that is to enhance its effects by some kind of contrast.

Again I could patter of little safety devices, such as the desirability of offsetting the room's excessive horizontality of effect by a picture whose composition involves a predominance of vertical lines.

Too Much Decoration

By this time you will be on the road to that other motive for buying a picture—namely, interest in the picture for its own sake. This, of course, is the higher and really conclusive reason for buying a picture; and there is much justification for the artist's complaint that the modern interior decorator, if allowed free play, is apt to leave very little space for pictures, while their selection is hampered by the fear of disturbing the symmetry of the room. Such regulated symmetry is more suitable to the impersonal character of a hotel parlor, a concert hall or other place of public assemblage. It is opposed to the feeling of a home in which, if anywhere, the personal touch should be prized. You may have bought and paid for such a room, but cannot fully be said to own it. If it cramps the exercise of your own judgment and taste, it rather owns you.

And how does this interest in pictures for their own sake originate? In many ways, no doubt; but frequently, I believe from one of two reasons. Either you have observed what pleasure some one else derives from pictures and wish to see if your own interest in life can be similarly enhanced; or suddenly a picture strikes a chord in your memory or experience and you are astonished and delighted to find that it makes a definite, personal appeal to you.

To begin with the former case. The example of somebody else has prompted you to buy a picture; but as yet a picture means nothing more to you than the representation of certain objects or some scene. Out of the immense variety of pictures, old and new, how shall you begin to make a selection? Perhaps you feel the need of an adviser. If so, you will have no difficulty in finding some one who will tell you what you *ought* to buy and proceed to spend your money for you.

But the best, the only real adviser, will be the one who tries to help you to discover some preference of your own, and to choose the picture for yourself. If possible, he or she will accompany you to some museum or to the dealers' galleries and talk not so much *to* you as *with* you about the various styles and motives of pictures. The aim will be to stimulate your own mental activity, your curiosity, observation and interest; to help you to discover why one picture may seem to mean more to you than others do. The reason will be due to something in the picture and to something in yourself. When you have discovered the latter, you will be in a position to judge how far the appeal of the picture is worth while to you and whether it is likely to be durable and accumulative.

At this point you may feel disposed to ask your adviser whether the picture is a good one of its kind; or of two pictures, between which your interest balances, which is the better. This is to have recourse to his or her knowledge of technical qualities and you should insist that the advice involves some explanation of technicalities, intelligible to yourself. Then, if you buy the picture, it will be one that means something to you not only because of its subject, but also because of the way it is painted.

But, perhaps, the most genuine start in buying pictures is when you suddenly become aware that a picture has made a friend of you so completely, that you want to have the friendship with you in your home. There was the case of a well-known American manufacturer who every day on the way to his office passed a dealer's gallery. Pictures were exposed in the window, but he had paid no heed to them. Then one day appeared a subject of hunting dogs. Hunting was his hobby. Hm! Pretty good dogs to shoot over! And that scrubby grass and the wood beyond—many a time he had tramped such country! And that early morning mist—he could feel the tang of the air and imagine a tingle in his blood. Strange that a picture could stir such sensations! He had another look at it on returning from business, and another look next day, and the more he looked, the more he could *see* in the picture and *feel* in it. He ended by buying it. Without advice, trusting to his own instinct he made his first venture as a collector. Today he knows that the picture from a technical standpoint was rather a poor one. An expert would have advised against buying it. But my friend does not regret his mistake. Indeed, I would say that he made no mistake. For him, at that stage of his appreciation, the picture was the right one to buy, because it meant so much to him. It would have been different if he had been spending some one else's money or were buying for others, say for a museum. Then he would have been in the position of a trustee, bound to do the best for his client and not justified in simply following his own impulse. But he was buying for himself; and his mistake would have been if, like a child with arrested growth, he had stopped at that stage and gone on buying indifferent pictures. But, once started, he set himself to a real study of pictures. Knowledge and feeling alike were developed and today he is a connoisseur as well as a lover of pictures.

Long since he has discovered that the chief interest of a picture does not lie in its subject, but in its capacity of expression. It expresses the artist's vision of life—as he actually sees it or as he chooses to imagine it—and communicates the emotion to ourselves. If it is an emotion to which our own experience of life responds vividly, the picture means much to us. When such a picture also exhibits what you have learned to recognize as technical merit, you will wisely wish to possess it.

As to Price

The question of price I have not touched upon so far. It is a wide subject and here I have space only to suggest that there are two standards of price—the market standard, affected by fashions of taste and by competition, and the personal standard determined by your own feeling of the picture's value to yourself. In buying a picture you are making an investment. The motive of the investment may be of the market kind that looks for a rise in money value, or it may be of the personal kind that seeks to return chiefly or solely in the immediate and enduring pleasure of possessing what will enhance the beauty and interest of your own life. The choice between th two rests with yourself.

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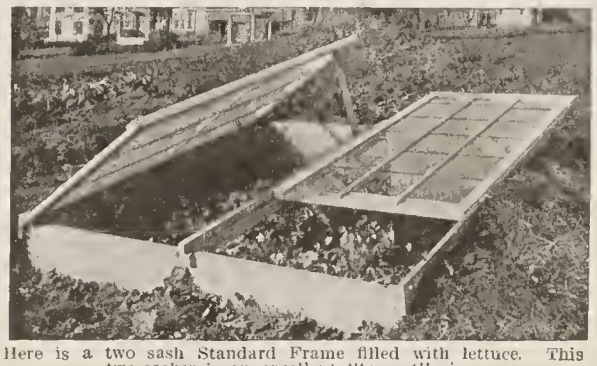

Here is a two sash Standard Frame filled with lettuce. This two-sasher is an excellent "try-out" size.

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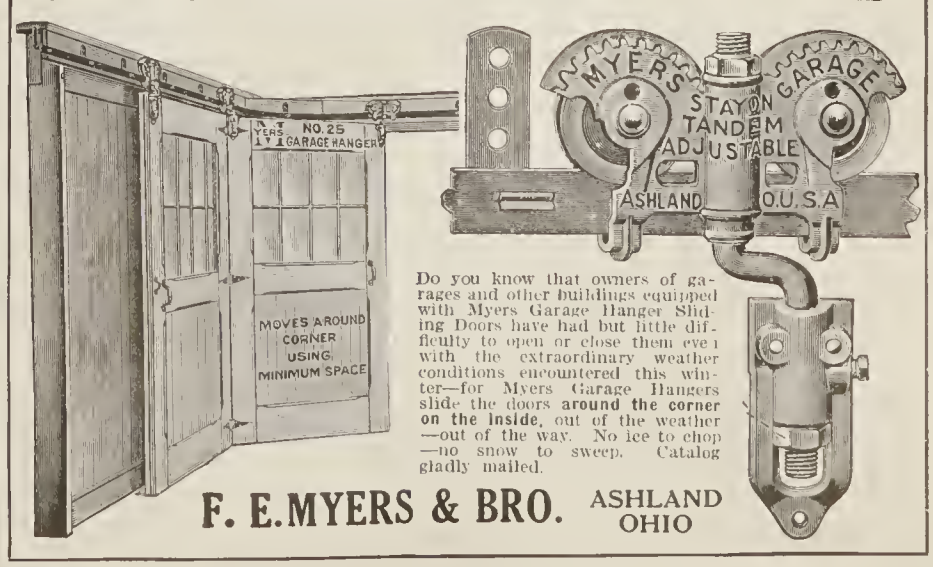

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"November Afternoon" by Ben Foster

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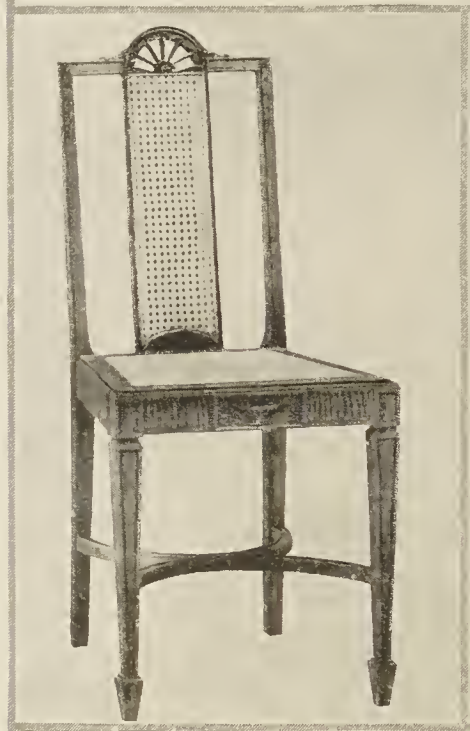

Adam lines mark another desk chair, this time in mahagany and cane. It costs $27.50

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Paved Floors and Galleries

(*Continued from page* 41)

principle is commonly enunciated with some emphasis that a floor should be a heavier or deeper tone than the walls in order to create an impression of preponderant weight and thereby fulfill the visual requirement of balance. This dictum does not necessarily hold in the case of a paved floor, for the paved floor is so convincingly heavier than the walls that a different treatment is perfectly permissible with the floor lighter in color than the walls. In the next place, a paved floor allows far greater latitude than does a carpeted floor in the choice of covering and hanging fabrics to be used along with it. This liberty of choice applies in the particulars of color, texture and the quantity of material that it becomes possible to use. A room containing numerous cover and hanging fabrics of strong color and deep texture, such as old Spanish or Italian velvets or Flemish tapestries, might easily prove insufferably stuffy when there is a carpet on the floor; with a paved floor the effect is altogether different. The radical difference in textures between the floor and the fabrics makes possible, and even invites, a depth and richness in the latter that would, at the least, turn out to be difficult things to manage with full-bodied fabrics under foot as well.

Last of all, a paved floor appreciably contributes to a sense of space in rooms and likewise tends to emphasise the contours and colors of the movable appointments and may be regarded as a very efficacious foil in this respect. Before passing on to the next phase of the subject, it is well to note that paved floors may be laid to suit almost any architectural type and also that they may range in character from the utmost simplicity to the greatest elaboration. Their possibilities run the entire gamut from stately formality to a very domestic and intimate informality, so that one need never fear a failure of interesting or appropriate treatment.

Stone Floors

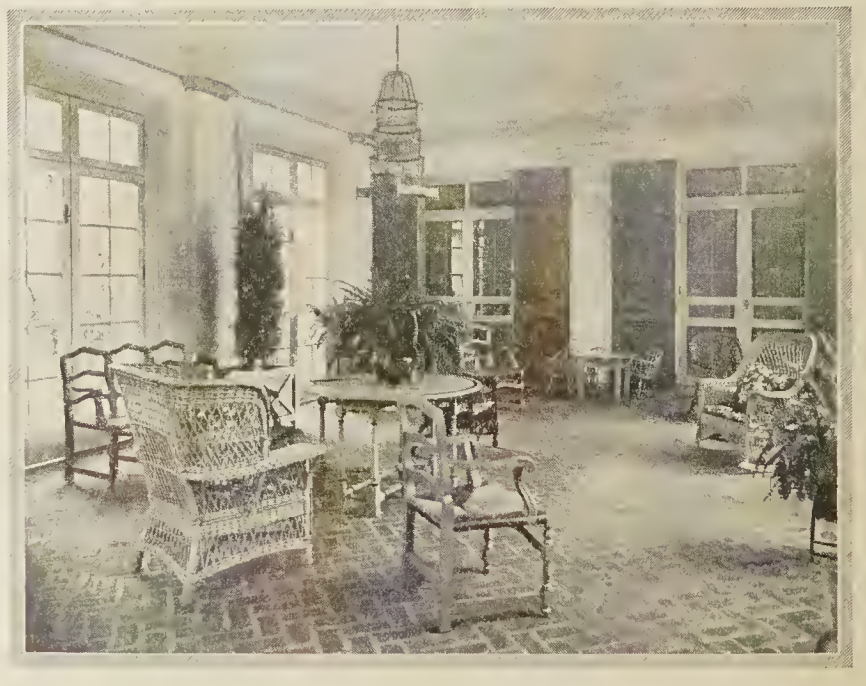
Of stone floors, the most urbane, perhaps, consist of marble carefully dressed and either of a single color or of several contrasting hues. Such a floor may well answer the requirements of the most sumptuous *salon* and fully accord with the elegant Italian precedent, a source of inspiration for which our reverence is rapidly growing. A thoroughly effective floor of this type appears in one of the illustrations where a vista shows a hallway paved with black and white tiles laid in checker-board fashion. Of the formal sorts of stone floors, mosaics invite the greatest elaboration of decorative treatment, but where the pattern becomes a conspicuous feature, the floor becomes essentially a decoration in itself and should be used only in places where there will be little or no furniture or, in fact, any other feature, to distract attention from it or mar the continuity of its effect. The opposite extreme of diversity is the floor paved with stones of random shapes and sizes laid random-wise, only the upper surface of the stones being dressed to make the floor level. A floor of this description, with the stones not too snugly dressed and fitted, yields an agreeably diversified pattern of joints and may also supply a further diversity of moderate color gradation without creating any dissonance with furnishing schemes. In an entrance hall, a gallery or a living room of an informally designed country house a floor of this character may prove a not inconsiderable element of virile charm.

Tile Flooring

To an even greater degree than stone floors, tile floors are susceptible of interpretations quite varied enough to suit the most diverse tastes and purposes. A wide play of gradations in color, texture and shape, and a further possibility of regulating effects by the treatment of the joints, render them an amenable and elastic flooring medium. Large red quarry tiles offer one of the simplest and most agreeable types of floor. Another highly acceptable type of floor, laid with small octagon tiles, appears in one of the illustrations. Decorative medallions of the same colored tiles, set at intervals, as shown in the cut, may readily be introduced if inclination prompts. Still another variety of floor, laid with small biscuit-colored quarries, is seen in the room opening into the black and white tiled hall. And so one might go on indefinitely noting sundry styles of floor tiling. Enough instances, however, have been enumerated, along with the illustrations, to prove the entire adaptability of tiles to whatever demand may be made of them.

The mention of cement flooring not unnaturally provokes a hostile attitude until one feels assured that the surface of such a floor need not necessarily present any harsh and uninviting aspect. As a matter of fact, a cement floor may be thoroughly agreeable either from the treatment accorded its surface or from the concomitant use of tiles. If a plain cement floor is properly treated and cared for, it may be made to take on an inviting color and surface not unlike the effect of fine old leather. If one so desires, tile inserts may be incorporated

(*Continued on page* 88)



Ordinary red brick laid in wide bond will make a substantial and decorative floor for the enclosed porch. Charles Willing, architect

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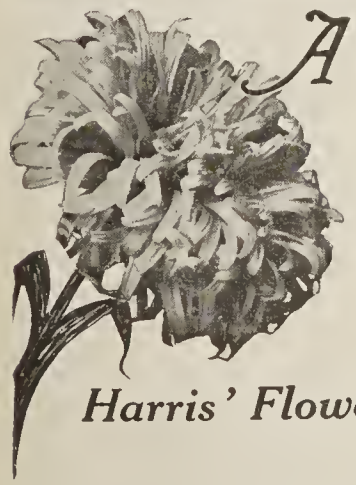

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Paved Floors and Galleries

(*Continued from page* 86)

and contribute their additional interest and diversity. Such a floor, studded with decorative tile ornaments of a deep reddish brown tone, is shown in one of the illustrations. As in the case of tiles used by themselves, the variety of treatments obtainable by a combination of cement and tile is well nigh inexhaustible. Furthermore, if one prefers to introduce a mass of color on a cement surface that the cement will not take on naturally, as a result of dressing methods, it is always possible to get the desired effect with paint of the proper sort which will prove as durable as when applied on any other material.

When using paved floors, proper provision must be made for their support. Structural requirements, such as the installation of steel girders and the preparation of the concrete bed, will, of course, be looked after by the architect.

Clean stone floors by sweeping them and mopping them with a damp cloth. In the case of marble tiles, wax may be used if one does not object to their being a bit slippery. Washing with ordinary soap and water will leave a tile or a brick floor dead and dull in appearance. Tiles should be gone over with a soft woolen rag moistened with milk. The surface will then be slightly glossy and will become increasingly mellow in tone. Floor polishing wax gives more polish.

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in the shopping pages of

MARCH

HOUSE & GARDEN

Breakfast for One—in Blue

AFTER a hard yesterday at the Red Cross, who wouldn't love breakfast in bed, when the breakfast set, chosen for you by the House & Garden Shoppers, showed weird blue Chinese birds against a white ground? Or do you think your Hoover menu would taste better on Wedgwood, all set about with tiny oakleaves?

Quaint Peasant Pottery

YOU don't believe in breakfasting alone? Then let the family start the day from new plates, gay with birds and beasts and quaint flowers sunk in warm cream glaze. Oatmeal in peasant bowls—Helen's cornbread on Primavera plates—will make anybody forget it's baconless Saturday. That was what the House & Garden Shoppers were thinking about when they chose this month to specialize on china.

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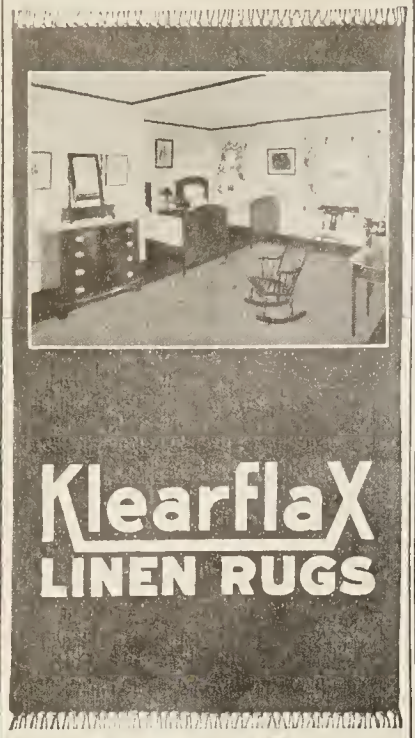

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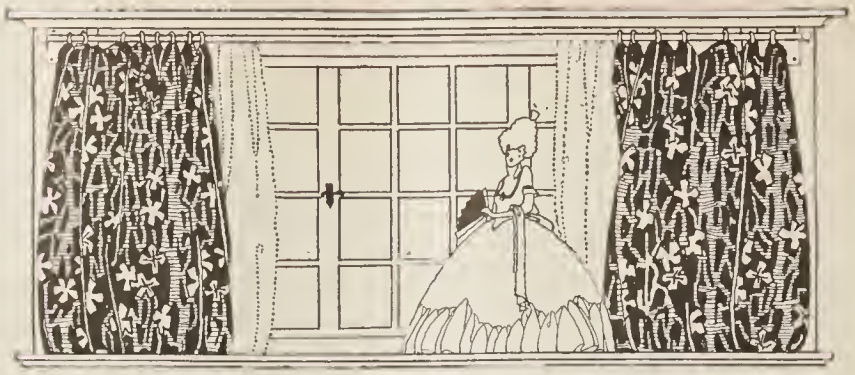

Are These Your Problems?

EACH week the HOUSE & GARDEN decorators answer scores of questions on color schemes, furniture and furniture arrangement, draperies, lighting fixtures and the hundred and one problems that come up in the decorating and furnishing of the home. A few of the questions and answers are printed below. Perhaps your question is among them. If not, why not avail yourself of this advice? Address, The Information Service, HOUSE & GARDEN, 19 West 44th Street, New York City.

MAY I ask you to give me some ideas for a living and dressing room which I want to have papered and painted? It is a large room 25′ x 25′ and about 13′ in height. It faces the north with a triple window with the centre window about 1½ yards wide and each side window about ½ yard wide. There is a large single window facing the west, so the room is quite light.

There is a wooden mantelpiece painted white, but no fireplace, nor can a fireplace be cut. Should the mantelpiece be removed, as I have that privilege?

There is mostly mahogany furniture in the room—bureau, one of the new chiffoniers which looks rather like a cabinet, table, Martha Washington sewing table, antique mahogany chair, large leather easy chair, sofa upholstered with tapestry in which there is old blue, nest of tables in Sheraton style and Victrola.

Two of the corners, those toward the east, are cut by corner closets, but what I need is some kind of a cabinet for china and glass, as I have quite a supply of it.

There are plain white hemstitched voile curtains at the windows, but I want to put overcurtains of some kind. How should they be arranged for the triple window?

The room opens into a small bedroom. There is a velour curtain—old blue—at the door.

I also want a new rug.

We would suggest an écru colored paper with a self-toned stripe, and the woodwork to be painted a deep ivory. We are enclosing a cut of a suitable cretonne for your other curtains and would suggest that you treat your triple window like the one on the top of page 48 of the December HOUSE & GARDEN. In this case, of course, the windows are not the same proportions as yours, but the photograph would give you the idea we have in mind better than any description. As you see, there is a short valance at the top which binds the whole window treatment together, and of course, these curtains can be made to draw.

In regard to your wooden mantelpiece, we would suggest that since it is impossible to have a fireplace cut, and since you have the privilege of removing the mantelpiece, that you do so. We can imagine nothing more forlorn than a mantelpiece without a fireplace. This will give you extra space for your furniture as well. We would suggest a plain sand colored carpet rug as very practical and good-looking.

In regard to a cabinet for your china and glass, we would suggest that you plan to have one with wooden rather than glass doors and you might get a simple mahogany one at any of the good furniture shops.

I AM about to curtain an all-year-round country or village home (it faces a lake) with casement cloth, which curtains I want to make myself, and I have several doubts concerning same. Will you kindly inform me, touching on:

A. Is the simple hanging like page 10 (HOUSE & GARDEN, February, 1918) better than the curtain divided in two, horizontally as on page 40 (HOUSE & GARDEN, March, 1917)?

B. Cloth is best suited to small brass rods, is it not? And how much heading?

C. Is casement cloth just as proper in sash windows as in casement windows? How are French doors treated leading out-of-doors?

D. Does one retain the regulation shade when using casement cloth?

E. Is the Travis fixture with silk cords always used? They seem unnecessary in places where one can reach to adjust hanging.

F. Can you submit a sample of tape or binding that can finish curtains plain instead of a hem?

G. Later—in making our draperies is the valance better, or straight draperies like those on page 29 (HOUSE & GARDEN, February, 1918) in a house where one wishes all the sunlight to come in and an atmosphere of informality?

A. We consider the simple hanging like that on page 10 of HOUSE & GARDEN for February, 1918, more suitable for the curtains which you describe, than the curtain on page 40, of HOUSE & GARDEN for March, 1917, and they surely will be easier to make.

B. Make your casement cloth curtains with about an inch and a half to two inch heading and sew it to small brass rods so placed that the brass pole will not show when the curtains are drawn.

C. Casement cloth is just as correct for sash windows as for casement windows. The most practical way of treating French doors which lead out-of-doors, if you are planning to use casement cloth, is to shir them on brass rods at the top and bottom of the door. If they were hung just on one rod at the top, they would flap about in the breeze a good deal and would be rather inconvenient.

D. It is not necessary to retain the regulation shade when using casement cloth unless you so desire. In fact, to our mind, the chief advantage of casement cloth is that you don't have to use a shade.

E. It is not essential to use silk draw cords where you can reach to adjust the curtains, although it is more convenient of course, and usually keeps the curtains in better condition.

F. We are submitting a sample which could be used as a binding to finish the curtains instead of a hem.

G. We would suggest your using draperies without a valance since you wish

(*Continued on page 92*)

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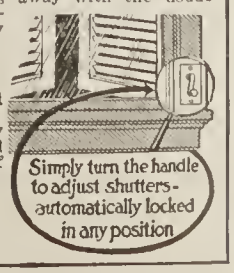

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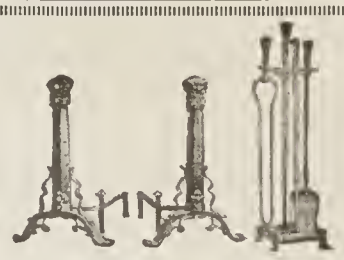

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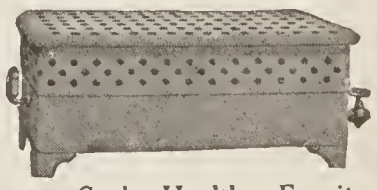

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Are These Your Problems?

(*Continued from page 90*)

to keep your house full of sunlight and rather informal, unless your room is very high and you wish to cut down the effect of the height, which a valance does very successfully, or if you have an ugly window casement which you prefer not to show, in that case a valance is useful.

ENCLOSED is a rude sketch of our old-fashioned, big sprawling country house. I wish to avail myself of the kind co-operation of your corps of specialists in livable decoration of the library, hall, living room and dining room. The woodwork of the two front rooms is white enamel, of the rest of house is of some dark wood, walnut or mahogany stained. By means of the wide French doors on either side of the hall the whole front of house may be thrown into one, so I want a definite unity of coloring but don't know what sort of scheme to select. I imagine I should like rose for the dominant color because of its warmth and cheeriness in that north room especially, but am also very fond of yellow or gold but don't know how to use these two dominating colors in rooms which open into each other so readily.

Will you please suggest appropriate colorings for rugs, wall papers, draperies, and upholsterings and also proper arrangement of furniture like grand piano, Sheraton sofa, fireplace chair, etc. Suggest appropriate pieces of furniture.

Thanking you for your suggestions how to make these rooms harmonious and beautiful yet comfortable for simple, hospitable living.

We have your letter of February 4th with its interesting inquiry in regard to your color schemes. It seems to us that you could perfectly well use one color scheme in your library and another for your living room in spite of the fact that those two rooms can be thrown into one by use of the French doors simply because a hallway intervenes.

One very successful living room has a very delicate green-blue, rather like a robin's egg, wallpaper, gold chintz at the windows with a purple and blue design, and gold gauze under-curtains. The rugs were a plain midnight blue and a purple, green and gold striped linen was used on some of the furniture with the same gold colored chintz as at the windows on the rest.

In the library you might use a Chinese figured silk at the windows. This comes in a variety of colors. There is especially a deep orange which would carry out your idea of having the room kept cheerful. Neutral gray or faun colored walls, using a scenic paper with a coat of shellac, would be very attractive, and a taupe colored rug.

As to the arrangement of your furniture in your living room, it is well to bear in mind that a comfortable group around the fireplace is always very satisfactory. You will note one possible arrangement in the February HOUSE & GARDEN, on page 33, with a big table placed in back of a davenport making the lamps, books, etc., easily accessible. You will find still another arrangement in the January issue on page 44 with the davenport placed at right angles to the fireplace and a comfortable chair opposite. Since you have a settle on either side of your fireplace, it seems to me that the arrangement on page 33 of the February issue would be best for your problem. We would suggest placing your piano in the space between your two French doors.

I HAVE a perplexing problem in front of me in the decorating of my home. The house is of an English style, stone first, stucco second, with a Southern exposure.

First floor contains dining, living, reception, breakfast. The two first and two last separate between by French doors, and from themselves by vestibule and hall.

Dining Room, size 15′ x 15′ (approximately), E. N. and W. exposure. Beamed ceiling, Dutch shelves, panelled walls of oak dark brown, gray sanded finish walls between panels. Casement windows E. and N., bay window W. (diamond casement shape). Parquet floors. Lighting fixtures, wrought iron, verdi-gris.

Kindly advise if oak dining room is appropriate, what color rugs, curtains and upholstery (will blue do?).

Living Room, size 19½′ x 14½′: Same as dining room except no shelves. Bis natural stone fireplace. Exposure S. and W. Fireplace west exposure between two French doors communicating main porch. S. 4 casement windows, bookcases built in each side, seat between. Communicates with hall and dining room by French doors. What color curtains, upholstery and rugs? Will mulberry do? If mulberry used what upholstery? Verdi-gris lights wrought iron.

Reception Room, 15′ x 12′. Southern exposure. Panelled walls, cream color moulding gray between mouldings, gray in panels. Fireplace gas, Adams style. Louis XVI side light and center of gold antique. What color rugs, curtains? Will Adams do? Is Hepplewhite appropriate?

Breakfast Room. Exposure E. and S. Casement on E. and S. Communicates with reception, kitchen. Dark brown wood work, parquet floors. What color rugs, curtains and what color wall tinting will suit with early English (dark brown) furniture?

Master Bed Rooms, 21½′ x 16½′. Panelled cream color. Wood work, gray between mouldings. Fireplace Adams style, French side lights and hanging center light, antique gold. Advise style of furniture, curtains, rugs.

Sleeping Porch. Size 16′ x 16′. Exposure E. N. W. Cream woodwork, with green tinted walls. Advise color of furniture, rug and draperies if used as small sitting room.

Dining Room—We would suggest your using putty color casement cloth curtains bound in dull blue, a plain dull blue material on the chairs, such as repp or linen, and a plain dull blue reversible rug would be serviceable. You might introduce a little gayety of color in a lacquer screen at the serving door.

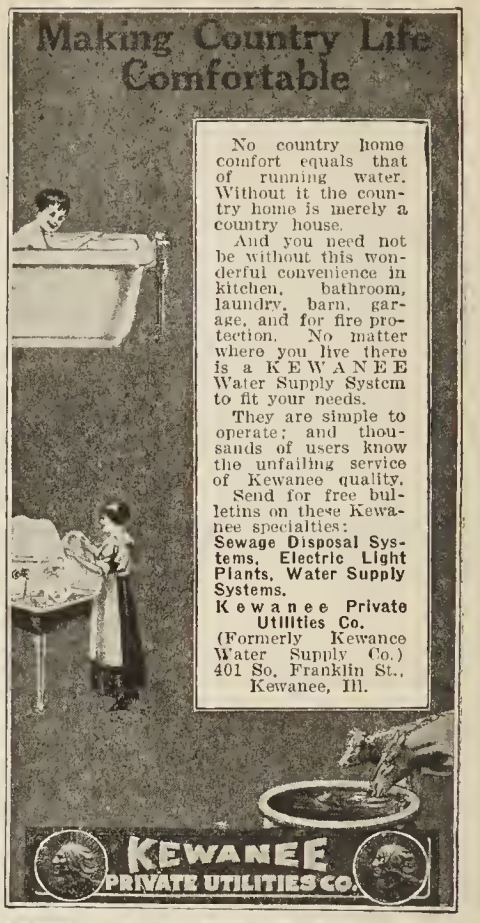
Living Room—There is no reason why you should not use mulberry as your main color in this room. There is a gold colored chintz with mulberry and blue predominating in it which could be used as over-curtains and on some of the chairs with plain mulberry material on the rest of the furniture, thin gold corded silk at the French windows and with this a plain sand colored rug.

Reception Room—There is no reason why you should not use either Adams or Hepplewhite furniture in this room. We would suggest illusive green as your predominating color.

Breakfast Room—A simple Jacobean chintz with blue and green predominating would do very well in this room with your early English furniture, and we would suggest tinting your walls a deep biscuit color.

Master's Bed Room—We would suggest your using simple painted furniture in this room. It might be painted a blue-green with lines of cream color and with this, a gay flowered chintz and dimity curtains with a faun colored rug would look well.

Sleeping Porch—Why not use natural color Philippine willow or reed furniture on this porch with cushions of glazed flowered chintz and green and white stripe glazed chintz at the windows. Simple oval hemp rugs come which would look very well with this scheme.



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Here are two (2) offers: **First.** 2 each America, Chicago White, Mrs. King, Burrell, Cracker Jack, Princepine, Baron Hulot; one (1) each Niagara, Golden King, TITANIC Candidum, Glory and 25 State Fair Prem. Mixture—all for $1.00, postpaid. **Second:** 1 each Candidum, Eldorado, Geo. Paul, Golden West, Halley, Jessie, Independence, Mrs. Pendleton, Pink Perfection, Peace, Schwaben, TITANIC, Princepine, Velvet King, postpaid, $1.00. My new catalogue sent to all. For 15c. will add 1 pkt. POTATO SEED which will produce 50 new sorts potatoes.

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Grown to produce results. We have an exceptionally nice lot of STRAWBERRY PLANTS, FRUIT TREES, VINES, SHRUBS, etc. Our book, Hardy Fruits and Ornamentals, tells you about them. Write for your copy today.

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Nursery and Landscape Men
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This Year Have a "Glad" Garden

My "Garden Collection" affords an excellent opportunity to have a "Glad" garden this year. Set the bulbs this spring, and their flowers will make one of the bright spots in your garden all summer long.

Mary Fennel. Deep lavender. **Europa.** Snowy white; superb. **Golden West.** Brilliant orange. **Pink Perfection.** Bright pink. **Victory.** Sulphur yellow. **Goliath.** Dark wine color. **Mrs. F. Pendleton.** Salmon-pink. **Cameo.** White, overlaid pink. **Liebesfeuer.** Fiery scarlet. **Mrs. Watt.** Wine color.

10 Bulbs (one of each) of these Superb Sorts postpaid, $1.00

My 1918 Gladiolus catalogue shows many varieties in natural colors and tells more about the "Glad" flowers. Send for a copy. It is free.

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(I have a plan whereby you may get twenty-five bulbs for almost nothing. Ask me.)

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Now, when every garden lover feels the urge to get out with a trowel and dig in the dirt; when every home owner begins to think about raking the yard and to look hopefully for crocuses under the south wall or parsnips behind the grape arbor—House & Garden is ready to advise you what to do next. What to plant—where and when to plant it—and seven pages of Planting Tables in this issue.

NEVER since the time of Adam and Eve has so much emphasis been laid on gardening. Never to the place reserved for growing things, from the estate of wide productive acres to the city backyard newly invested with tomatoes and lentils, has a like prestige been accorded.

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To help you in any and all problems that may arise, we place House & Garden at your disposal. Our experts are reliable, their services are free of charge. Do not hesitate to avail yourselves of their co-operation. Send your gardening problems to the

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Tells you how to select and how to plant for the quickest results and the most pleasing effects. Places Wagner Landscape Service Department at your command without cost. Will help solve your planting problems, no matter how large and elaborate or how small and simple your grounds may be.

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Write Today for Catalog 97
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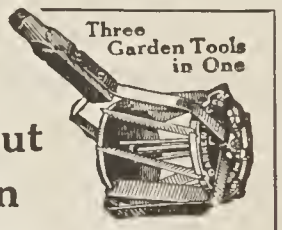

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is pushed along the rows just as a mower over a lawn. **Cuts the weeds underground and breaks the hardest crust into a porous, moisture-retaining mulch** — *intensive cultivation.* Works close up to plants. Cuts runners. "Best Weed Killer Ever Used." A 10-year-old child can operate it. Does faster and better work than ten men with hoes. Has easily attached leaf-guards, also shovels for deeper cultivation. Inexpensive. Makes gardening profitable and a pleasure.

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The lifetime experience of the *Oldest and Leading Rose Growers in America.* A practical work on rose and flower culture for the amateur. *Estab. 1850. 70 Greenhouses.*
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Commonly known as Buttonwood and wrongly called the Sycamore. A very dignified, substantial looking tree. Splendid for street planting. An exceptionally fine shade tree for lawns. Grows to a large size with beautiful wide spreading branches. Easily transplanted.

Write *today* for our *free* catalog. Describes and illustrates many varieties of trees, shrubs, plants and flowers. Drop us a postal today.

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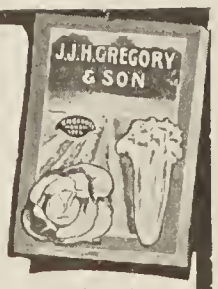

in making up your garden planting list. Conditions are abnormal in the seed business this year. The demand is far out-running the supply. The temptation to lower quality is tremendous. Protect yourself. Buy of a seed firm that has maintained a high standard of quality for 62 years.

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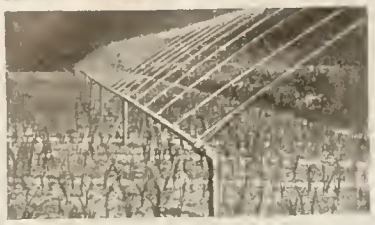

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Make such a failure impossible in 1918. Make your garden *water itself* and do so *correctly*. Do so by installing the Skinner System of Irrigation. All you have to do is turn a valve—the System does the rest. Waters your plants with a fine, uniform spray like heaven's own rains.

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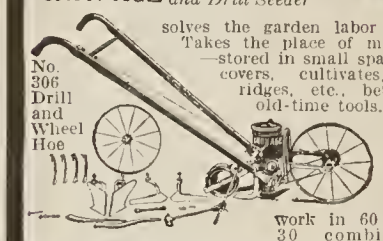
IRON AGE Combined Hill and Drill Seeder solves the garden labor problem. Takes the place of many tools—stored in small space. Sows, covers, cultivates, weeds, ridges, etc., better than old-time tools. A woman, boy or girl can push it and do hand-a day's work in 60 minutes. 30 combinations.



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Don't allow plant lice and other insect pests to rob your roses of their beauty. Protect them with a

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It has patented non-clog nozzle—gives a fine mist or solid stream. Easy to use. Made in 40 styles; endorsed by over 450,000 gardeners.

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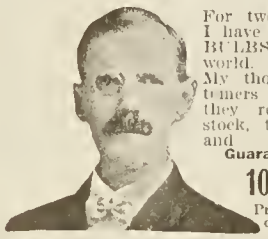
Dahlias Guaranteed Bulbs



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Prepaid to any part of the United States for $1.00.

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Special Offer This valuable Country House Number will be sent free also the January and February, 1918, issues—if you subscribe now to start March, 1918. You will thus receive 15 attractive numbers for only $3.00—the regular yearly price.

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THE ARCHITECTURAL RECORD

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25th Anniversary Catalog of **Cold Weather Plants**

Lilies, hardy perennials, shrubs, trees, vines, wild flowers, ferns, orchids. The kinds that stand cold weather. Better plant the kinds that stay. You should see this plant list before placing spring orders. Ask for list J.

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Whether you grow things to eat or to sell you must start now to get ready.

Glass is high, but cypress is comparatively cheap and sashes, cold frames, hot-beds and small greenhouses were never so profitable in every sense as they will be this season. The Nation needs them.

Our Catalog gives all details. Immediate shipment. Open sash are light and may go by express. Write at once.

GET

SUNLIGHT Double Glass Sash *for Hot-beds and Cold frames*

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ITS FREE — WRITE TODAY

Several New Features.
Based on our experience as the oldest mail order seed concern and largest growers of Asters and other seeds in America. 500 acres and 12 greenhouses in best seed growing section. Our Guide is full of helpful information about planting, etc.—an invaluable aid to a successful garden. Illustrates and describes leading Vegetables, Flowers, Farm Seeds, Plants and Fruits. With our Guide, the best we have issued, we will gladly include interesting booklet, "A Liberty Garden." Both are absolutely free.

Send for your copies today, before you forget.

For 25c we will include either our Superb Class and Color Aster Collection of three 20c packets, one each Perfection White, Mikado Rose and Autumn Glory (Pink).

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Every Home Builder
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WHEN you arrive at home after a riotous day in the office, and you are so doggone tired that you hover on the ragged edge of a grouch, which the disturbing war news in your evening paper hasn't reduced a particle; and you eat a good dinner—with or without meat—and the mental mists begin to dissolve and life doesn't seem such a woful thing after all; and you draw up your favorite armchair to the reading light and reach out for something to help you forget yourself, and you pick up a copy of JUDGE, and begin to grin and then to chuckle and then to roar, while The Only Woman smiles at you sympathetically from the other side of the table—isn't it a glorious feeling? Can you beat it?

J U D G E

Because it is a bubbling, cheerful, stimulating friend; a friend who rides no hobbies, except happiness; who nourishes no enmities, except a supreme hatred for the Common Foe of Civilization—Militaristic Germany; who parades no fads and promulgates no eccentricities; a breezy, rollicking comrade with a vein of tenderness, a sparkling wit and exhaustless pep—JUDGE is beloved of the nation. With a copy of JUDGE in your hand you can defy all the hordes of boredom and all the demons of ennui.

SAVE your sense of humor as well as the food in your larder. Hooverize your rebellion against the high cost of living by becoming a perfectly good optimist through the influence of JUDGE. Don't be Zeppelined by unfounded fears or submarined by false economy. The war will be won by soldiers who smile, not by those who sing hymns of Hate. Get behind JUDGE'S 42-centimetre gun that punctures the dugouts of doubt and despair. Cut out the frowns and smile, smile, smile with JUDGE.

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Why not wallop the willies out of existence with one saucy little dollar bill? You can do it if you mail the coupon in the corner of this page and mail it now while the mailing's good.

Toot! Toot! Toot! All aboard for the Land of Laughter! The train is pulling out. Don't get left behind. Jump on and take your seat in the Pullman. Here is your ticket for a three months' trip. →

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Parsley—Moss Curled
Radish—Scarlet Turnip
Salsify—Sandwich Island Mammoth
Sweet Corn—Golden Bantam
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Turnip—Red or Purple Top Strap-Leaf

If purchased separately the above seeds would cost $1.65

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The Leading American Seed Catalog

has been enlarged and improved and is of the greatest help to all who plant a garden; it contains new and reliable information about the "Best Seeds that Grow." **216 pages, with 103 colored illustrations** of the latest novelties and hundreds of illustrations of every variety of Vegetables and Flowers. It is mailed free upon request. A post card will do. Write for your copy today, and please mention House & Garden.

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House & Garden

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Prices for hundreds of varieties and for smaller quantities are shown in this catalogue. It is the most comprehensive bulb catalogue published. Free—write for it *now*.

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More than delighted! "The bulbs I ordered from you are now in bloom in all their glory. I am more than delighted with them, and shall send another order."—*M. F. B., Clinton, Ills.*

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Kindly send me my copy of Special Catalogue of Dutch Bulbs

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They are cut by a staff of experts who have reduced to a minimum the mechanics of dressmaking, and who have planned each frock or suit to save wool and achieve the slim silhouette.

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The Gift Shop
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The Smart Shop
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CLEVELAND:
Halle Bros.
Euclid Avenue

CHICAGO:
932 Stevens Bldg.
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SEATTLE:
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"Say it with Flowers"

On Her BIRTHDAY

SEND flowers as her birthday gift — that is one token which she will surely appreciate and long remember. Flowers always make friends, they inspire culture, refinement and tenderness.

It is always appropriate to "Say it with Flowers." For birthdays, weddings, social events, the sick room, to brighten the home, you can best express your sentiments with flowers.

"Say it with Flowers"

a beautiful sixteen-page booklet on the etiquette, use and care of flowers sent free on request.

SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS

62 WEST 28th STREET, NEW YORK CITY

Flowers may be sent anywhere in the U. S. or Canada through the Florists' Telegraph Delivery

Whose Birthday is in

APRIL 1918 "Say it with Flowers"

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	[illegible]	[illegible]	5	6
7	8	9	[illegible]	11	12	13
14	15	[illegible]	[illegible]	18	19	20
[illegible]	[illegible]	23	24	25	26	27
28	29	30				

Home Beauty That Endures

DURABILITY of interior finish in the home—whether that finish be paint, enamel or stain—is dependent largely on the character of the wood of which the trim is fashioned. Woods used for such purposes should possess a close, even grain, adapting them to fine joinery, and should be workable without being "spongy".

The most economical and the most available wood perfectly suited for all of the requirements of fine home interiors is

Southern Pine

"The Wood of Service"

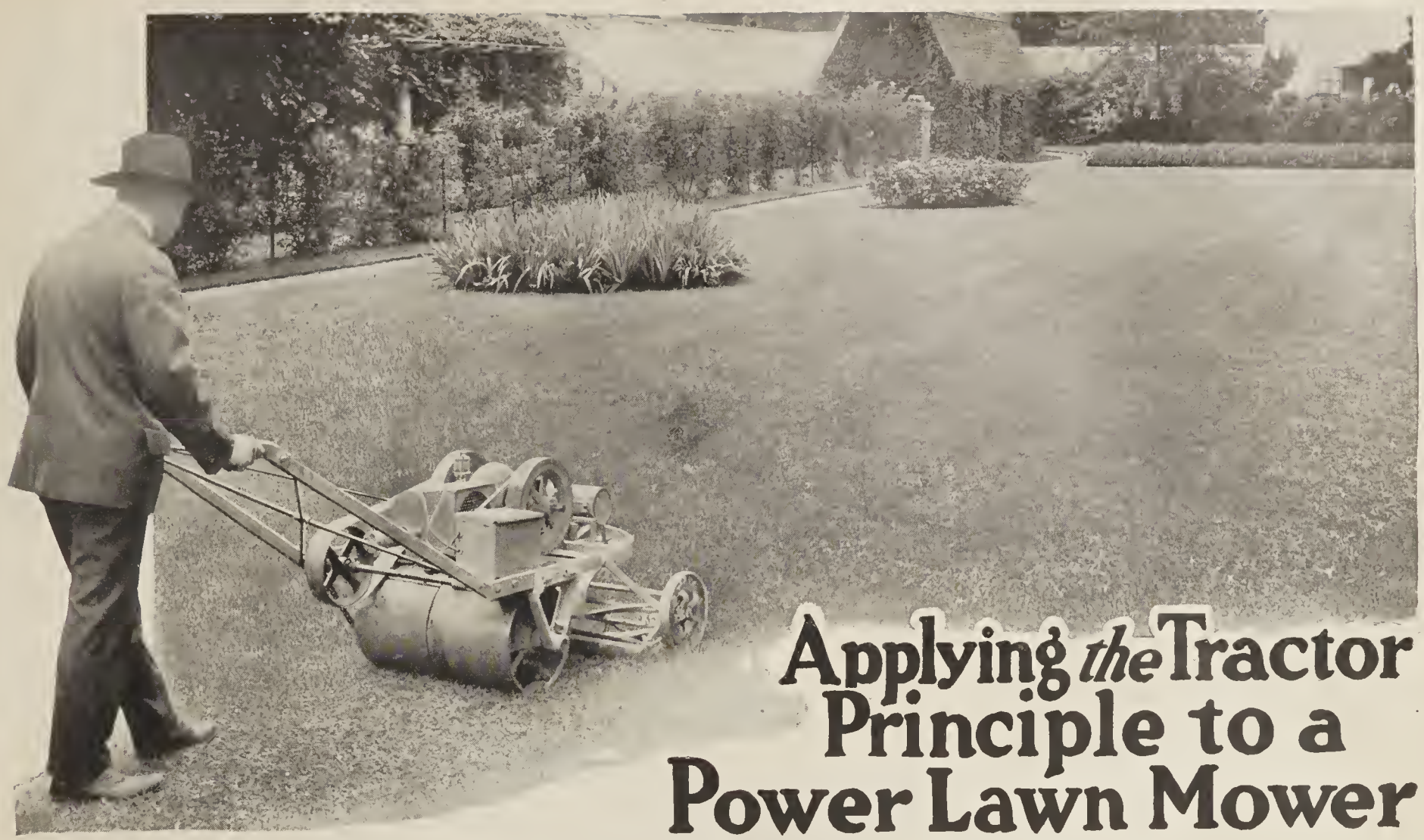
Properly treated, Southern Pine takes and holds perfectly paints and enamels, and its beautiful and varied grain yields the richest and most artistic effects when stains are used. It is very workable, yet so dense and strong that its endurance is proverbial.

There is one right way and several wrong ways to apply paint or stain to Southern Pine. The right way is told in a beautiful booklet, *"The Interior of Your Home"*, which will be sent you gratis, promptly on request, if you mention this magazine.

SOUTHERN PINE SERVICE ASSOCIATION

Southern Pine Association

NEW ORLEANS, LA.



Applying *the* Tractor Principle to a Power Lawn Mower

Building a power driven lawn mower embodying the *tractor* principle means eliminating the complications and doing away with the obstacles that have formerly stood in the way of satisfactory service.

To understand exactly how the tractor principle operates it is only necessary to consider the way the simple hand mower operates. It is the **traction** wheels of the hand mower moving over the ground that causes the knives to revolve and cut the grass.

It is the same simple principle that we have worked out in this new Ideal Tractor Lawn Mower. The engine is mounted on a substantial frame above the heavy roller. This roller is driven by a belt from the engine. The cutting mower is fastened to the frame by a bracket and two side braces, and is simply pushed ahead of the roller the same as a hand mower is pushed along.

There is no need for power from the engine being connected to the cutting mower—the traction of the side wheels operates the cutting blades.

The Advantages Are Quite Plain

The advantage of pushing the mower ahead of the machine instead of connecting the power to the mower is obvious. It eliminates the possibility of damage, should the knives suddenly strike some obstruction.

Sticks, bones and pieces of cloth or other obstructions will occasionally find their way into the very best kept lawns. This obstruction getting between the blades and the bottom plate may stop the machine instantly. If the engine is connected direct to the cutting knives, it is this sudden stop which causes trouble by injuring and possibly breaking some part.

The Ideal being of the **tractor** type, can not be injured in the slightest by suddenly running into some obstruction, because the traction wheels slip and no damage is done.

Simplified Construction

The design of this Ideal Tractor Lawn Mower is so simple that it can safely be called a machine that is not only **fool-proof** but practically **accident-proof.** We have done away with all necessity of complicated clutches to wear and get out of adjustment. The single cylinder engine is of very simple construction, with hit-and-miss governor and jump spark ignition.

Extra Set of Blades

We furnish with every machine an extra cutting mower. No matter how constantly a machine may be operated, you can always keep a set of sharpened knives on hand, so one set of knives can be taken out and **another one substituted in two minutes' time.**

Very Economical

One man with an Ideal Power Lawn Mower can do as much work as five or six men with hand machines. This is most important when labor is scarce. At a very nominal expense, the Ideal will keep your grass cut, rolled and in the pink of condition. In these times when labor is so badly needed for industrial and agricultural work, there is **every** reason why the Ideal should be employed wherever there is grass to be cut.

Keeps the Lawn Well Rolled

Of course with the Ideal your lawn is rolled **every time the grass is cut**—this eliminates considerable extra labor. However, we furnish as regular equipment a small castor, which may be substituted for the cutting knives so that the machine may be used as a lawn roller only, when needed. The weight of the machine when used as a roller is approximately 500 pounds. When heavier rolling is needed, more weight can easily be placed on the machine.

Cuts Four to Five Acres a Day

The Ideal Tractor Lawn Mower has a 30-inch cut. **A** man with one of these machines can mow from four to five acres a day on an operating expense of about **fifty** cents for fuel and oil.

The operator has practically nothing to do excepting to guide the machine. At the operator's left hand is located a lever for stopping and starting. The lever works a belt tightener, as the machine is operated by a belt driven from the engine to the roller. This method does away with the necessity for a complicated clutch—it is simple, safe and sure.

Cuts Close to Walks, Flower Beds and Shrubbery

With the Ideal a man can work very close up to the walks, shrubbery and flower beds. The Ideal is so easily handled that it can be run practically any place where a hand mower can be operated.

10 Days' Free Trial

If you are interested in a Tractor Lawn Mower we will gladly place one of the machines at your disposal for 10 days' trial, that you may see for yourself how thoroughly and economically they do their work.

We sell the Ideal Tractor Mowers under a positive guarantee of satisfaction—we do not claim that it will give satisfaction if used where the grass has grown so long that a mowing machine should be used—but for keeping a lawn in good condition it will do the work cheaper and better than any power mower on the market, and we will gladly refund money on any machine that fails to give satisfaction when properly operated.

Where conditions are reasonable, and with ordinary care the Ideal Tractor Lawn Mower should give good service for at least 10 years.

Order Early

On account of traffic conditions, it is advisable to place order as early as possible, to insure having the machine ready for the early spring work.

You can buy the Ideal through your local dealer, or where there is no dealer near you, we will ship direct from factory. Write today for complete **literature** and for name of our nearest dealer.

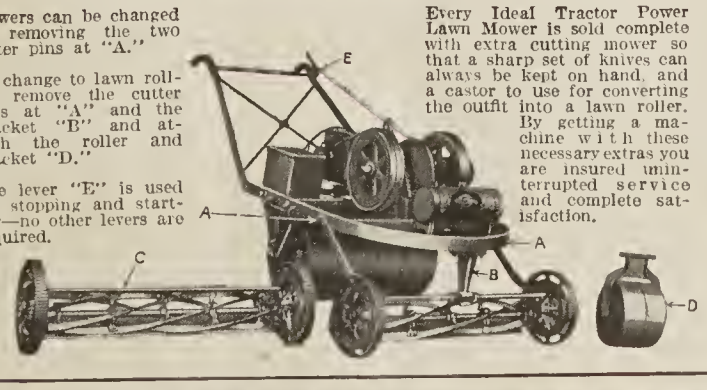
IDEAL POWER LAWN MOWER CO.
R. E. OLDS, Chairman,
403 Kalamazoo Street Lansing, Mich.
New York Office—270 West Street
Chicago Office—163-171 North May Street

COMPLETE OUTFIT WITH EXTRA CUTTING MOWER AND CASTOR

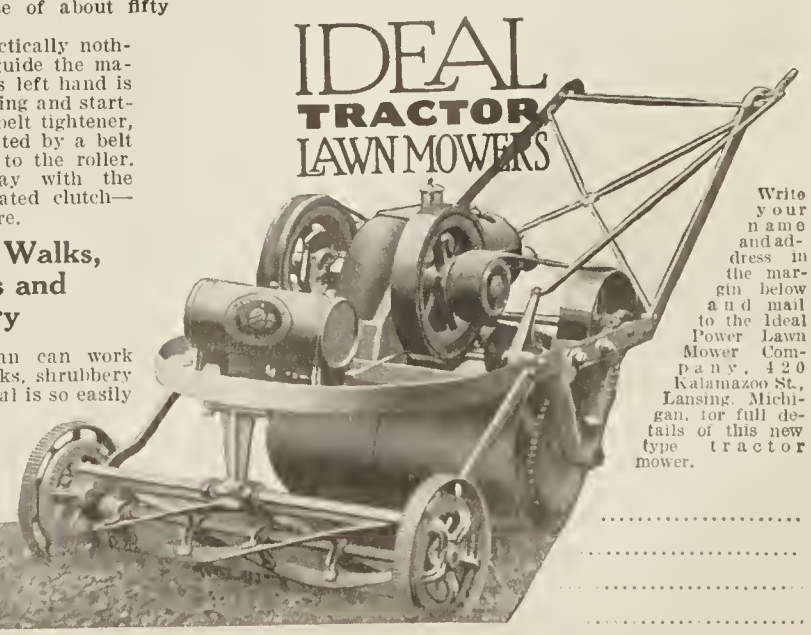
Mowers can be changed by removing the two cotter pins at "A."

To change to lawn roller, remove the cutter pins at "A" and the bracket "B" and attach the roller and bracket "D."

The lever "E" is used for stopping and starting—no other levers are required.



Every Ideal Tractor Power Lawn Mower is sold complete with extra cutting mower so that a sharp set of knives can always be kept on hand, and a castor to use for converting the outfit into a lawn roller. By getting a machine with these necessary extras you are insured uninterrupted service and complete satisfaction.



Write your name and address in the margin below and mail to the Ideal Power Lawn Mower Company, 420 Kalamazoo St., Lansing, Michigan, for full details of this new type tractor mower.

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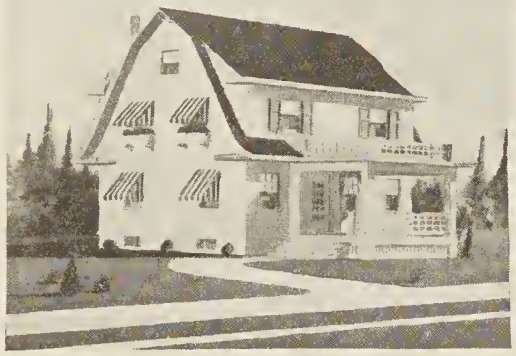
THE REAL ESTATE MART

You Can Sell Your Home through House & Garden

Now is the time to sell your home. There is a big demand for finished homes. Send us a description of your house and grounds with photograph if you have one. You can buy space in the Real Estate Mart at $5.00 per inch. Mail your advertisement to the nearest representative or to House & Garden direct. Be sure to specify space desired.

New Jersey Representative: United Service Adv. Co., 207 Market St., Newark, N. J.
Westchester Representative: A. Fabricant, 18 North Ave., New Rochelle, N. Y.
Long Island Representative: Borough Advertising Agency, 267 Fulton St., Brooklyn, N. Y.

Own Your Own Home in the Country With all City Conveniences



New Houses at Chatham, N.J.

40 minutes on the D. L. & W. from New York, seven minutes' walk from station.

Set amidst delightful surroundings. High and healthy. Good neighborhood. Each house a little beauty and complete in every detail of comfort.

Must be seen to be appreciated.

Moderate Prices.—Reasonable Terms.

WRITE—PHONE OR SEE
GILBERT C. BROWN
Short Hills, N. J.
Tel.—mornings 3386 *Branch Brook*
Tel.—afternoons 7884 *Madison Square*

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Shore Property, Country Estates and Undeveloped Acreage.

Furnished Houses for the Season, $1,000 to $12,000.

Ladd & Nichols
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FOR SALE OR FOR RENT—Furnished
On Lake Champlain

At Essex, Essex County, N. Y. Thirty miles to Plattsburg, on State Road. Large Colonial brick house, beautifully furnished in antiques. Electric light, 13 bedrooms, 2 bathrooms, 2 lavatories, 8 open fire-places, stable, coachman's quarters, outbuildings. Property faces and runs down to Lake Champlain. Private dock and bath houses. 6 acres of ground. Large reception and living rooms. Extra large dining room. Further particulars. **P. O. Box 16, Villanova, Pa.**

Bay Shore Home Near Great South Bay

10 rooms: large dining room, with bay window, porch, library, 4 master and 3 servant bedrooms, 4 bathrooms, butler's pantry, parquet floors—house contains every conceivable modern improvement and convenience—hot water system, vacuum outfit, open fireplaces, &c., and 2-story combination stable and GARAGE, with space for 3 autos.

TERRY & BREWSTER, Bay Shore, L. I.
Phone 302

RYE—In the best residential section
Modern Brick and Frame Dwelling
and about 2 acres of ground; Surrounded by Large Estates

First floor has Entrance Hall, Living and Dining Room, Library, Kitchen, Butler's Pantry, etc.; 2d floor has 5 Master's Rooms and 2 Baths; 3d floor has 4 Servants' Rooms. There is hot-water heat, gas, electricity and town water.

Can be rented either for the summer or by the year, furnished or unfurnished, with an option to purchase.

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50 E. 42d St., N.Y. Tels. Murray Hill 2465, Rye 523 & 576

BERKSHIRE HILLS
For Sale $1500
AN ARTIST'S CHARMING STUDIO-HOUSE
Completely furnished, all improvements, big open fireplace. Old formal garden. 2½ acres. For photos and particulars see
ALBERT B. ASHFORTH, Inc., 12 E. 44th St., N. Y. City

270 PARK AVE.
HOUSEKEEPING APARTMENTS
47 to 48 Sts. Park to Madison Aves.
Ritz-Carlton Restaurant
10 to 17 Rooms
4 to 6 Baths
$5,100 to $15,000
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IF you intend to build and wish your new home to be different from the commonplace and expressive of your individuality, you will be interested in my proposition in regard to special sketches and in the two publications described here. "Colonial Houses," with new designs for 1918, containing floor plans, perspectives, descriptions and estimates for designs in that ever-pleasing style. Price by express prepaid, **$2.** "Stucco Houses" containing perspectives and scale floor plans of designs suitable for this imperishable construction. Price by express prepaid, $5. In ordering give brief description of your requirements and they will have earneat consideration. Plans furnished for the alteration of old buildings to the Colonial and Stucco Styles. Fireproof dwellings a specialty. Visits for consultation and inspection.

Address E. S. CHILD, Architect
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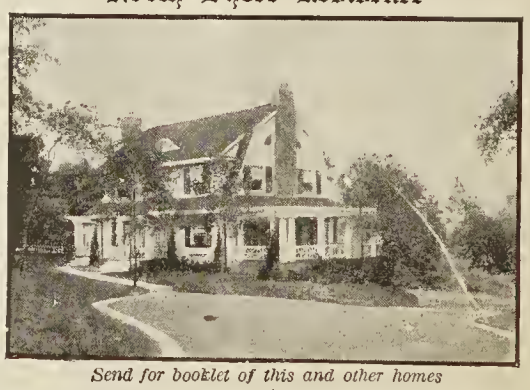
North Shore Residence



Send for booklet of this and other homes

BAKER CROWELL, Inc., 47 W. 34th St., N. Y. C. / Great Neck, L. I.

THE REAL ESTATE MART

The House

GRIMES HILL

STATEN ISLAND **NEW YORK CITY**

Second highest coast elevation between Maine and Florida, 365 ft. Remarkable views over New York and way out to Sandy Hook—20 miles in all directions. Well built house with every modern improvement — 7 bedrooms, 3 baths. Living room library, dining and billiard rooms, large center hall open to roof. Concrete and frame garage for 2 cars. 10 minutes by motor to ferry—20 minutes to Richmond County Country Club. 3 acres of ground.

A Real Bargain at $30,000.

Terms to suit.

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TEL. 1872 BROAD

Over the Bay and New York

A Home Worth While

At Montclair, N. J., For Sale

Unusually fine stucco residence in choicest residential section of Montclair. Built by one of the best builders in Essex County, and up to the minute in every detail of construction and comfort. Reception hall runs through center of house, large living room with open fire place, large dining room, white kitchen, solarium porch enclosed in plate glass with copper screens. Master's bedrooms, bath and combination sitting room and sleeping porch and three other rooms and bath on second floor. Three rooms and bath on third with private stairs to kitchen. Steam heat, electricity and gas. Two car garage. Ample grounds. 28 minutes only by train to N. Y. At the remarkably low price of

$30,000.

On most favorable terms.

Simpson-Merritt Co.

Opposite D. L. & W. Station, Montclair, N. J.

SITE FOR Gentleman's Country Estate

South Orange, New Jersey

Consisting of 27 acres of high, beautifully wooded land.

This property has been in a prominent family for years and must be sold to satisfy heirs of the estate.

$2000 per acre would be a conservative valuation;

$1000 per acre cash is the price.

Diagram and full particulars mailed.

NICHOLAS LaVECCHIA, Att'y

191 Market St. Newark, N. J.

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242d St. & Broadway
Riverdale-on-Hudson

YOU cannot find a more picturesque, healthful, accessible location for YOUR HOME than Fieldston, which offers every convenience of the city and has four well known schools.

The cost of building is not as high as is generally believed. We will be glad to assist you with estimates and architectural suggestions. Let us send you an illustrated brochure describing the property.

Ask for Brochure No. 3

DELAFIELD ESTATE
27 Cedar St., New York

A well built and attractive old farm house—"well worth remodelling"—in the Somerset Hills, Bernardsville, N.J.

About one hour on D. L. & W.

F. W. JONES, JR. **COUNTRY REAL ESTATE**
TEL. JOHN 597 **44 PINE ST., N. Y.**

Massachusetts Stock and Dairy Farm

Six generations in family. Imposing Colonial house, eighteen rooms, all conveniences, shade trees, Electric lighted barn 125 feet. Silo. Poultry, ice and carriage houses, perfect repair, 150 acres, near station, cut sixty tons hay, choice fruit, medicinal spring, orchard, fish and ice pond, timber. See page three spring catalog. Postpaid.

Chapin Farm Agency, 294 Washington St., Boston.

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A Quaint Cottage

For rent, fully furnished. 5 rooms and bath. For season or year. Delightful climate. Social advantages.

Box X—Keswick, Albemarle Co., Virginia

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South Yarmouth—Cape Cod

This attractive Sea Shore Estate of 2 acres, beautifully situated with frontage on water. Substantial house of seventeen rooms and three baths, cottage, bath houses, boat house, wharf, tennis court, extensive lawns, flower gardens, good beach for bathing, etc. Price $12,000.00 CASH partially furnished.

We offer desirable seashore Estates and Cottages and land for building purposes at

Mattapoisett	Pocasset	Wianno
Marion	Cataumet	Craigville
Wareham	The Falmouths	Hyannisport
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and other points around the Bay and on the Cape.

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TO CLOSE AN ESTATE

A large house of fourteen rooms. Choice location. Unobstructed view of Sound at Eastern Point, New London, Conn. Near pier, golf grounds, and Hotel Griswold. Beautiful shade trees. 125 ft. front. Full particulars,

W. S. CHAPPELL, New London, Conn.

For Rent for Summer Season

Very attractive, completely furnished house with all modern conveniences at Nonquitt, Mass., on Buzzards Bay. Unusually large living room and library. 3 open fireplaces, 7 bedrooms, 2 baths, electricity, 300 feet from water, garage privileges. Rental $1500. Excellent bathing, fishing and boating. For further particulars address

M. F. Mills, 166 E. 74th St., New York City

A Beautiful Home in a Beautiful Location

WITH its country clubs, yacht club, casino, bathing beach and fine motor roads, Greenwich, Connecticut, offers the best in country living on the Atlantic Coast.

Pictured is a handsome and perfectly appointed home of Elizabethan architecture, surrounded by 4 acres of lawns and landscape gardens and situated within a block of the Sound. 10 master's rooms, 7 servants' rooms. Greenhouse, tea house overlooking Italian garden, tennis courts, garage, stable, etc. For sale or rent, furnished or unfurnished, on very attractive terms.

Write for latest list of Shore and Country estates, also modest but charming cottages, For Sale or To Rent for Season.

LAURENCE TIMMONS, GREENWICH, CONN., Opp. R. R. Station Telephone 456

THE REAL ESTATE MART

For Sale
A CANADIAN PARADISE

The setting in which the cottage stands

In the Heart of the Laurentian Mountains

Two hours' ride by train or automobile from Ottawa, the Canadian Capital. Only eighteen hours' ride from New York or Boston.

About 320 acres of land bordering on 2 lakes. Splendid black bass fishing, trout fishing in one lake, and in neighboring brooks. Deer, foxes, and rabbits plentiful, and hunting in season.

A completely furnished cottage equipped with Blaugas light, hot and cold water, bath, etc. and with sleeping accommodation for 12 persons. Also storehouse, ice-house, pump-house, boat-house and motor and fishing boats.

View from cottage bedroom

An Ideal Place for a Club or Family Outing

Write for particulars to

MURPHY, FISHER & SHERWOOD
Barristers, Solicitors, Etc.
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FOR SALE

Beautiful California type bungalow, artistically finished, overlooking fine country in foothills of the Berkshires. Nicely developed grounds, flowers, vegetable garden, tennis court. Only reason for sale owner who built place obliged to change residence account of business.

Favorable terms, splendid all year round or summer country home, situated at New Milford, Conn., one of New England's most beautiful towns. Address

D. E. BREINIG, 6 E. 39th St., N. Y.

For Sale at Bargain

SIX ACRE ESTATE ON LONG ISLAND

Modern 14 room house, several baths, steam heat, electric light; combination stable and garage with living quarters; garden of over an acre. Property represents an unusual value as it can be purchased at a price below the cost of rebuilding the house alone. For further particulars apply

JROBBBMINASH
BABYLON TELEPHONE BABYLON 22 **LONG ISLAND**

ON LONG ISLAND SOUND

Ideally located Dutch Colonial House of 12 rooms, 3 baths and 2 additional lavatories. Master's bedroom 17 x 26, boudoir and bath. Attractive grounds, shrubbery, vegetable and flower gardens. Extended views over the Sound. Convenient to clubs and Stamford station. Garage for 2 cars and chauffeur's quarters. **F. L. FIELD, 18 East 41st St., N.Y.C.**

"KNOLLANDS"
ON CROTON LAKE

WESTCHESTER COUNTY, NEW YORK
Only 38 Miles from New York
1¼ Miles to Croton Lake Sta. 4 Miles to Mt. Kisco
FOR SALE

or Residence may be rented furnished for Summer.
150 Acres. Fully developed by Cornell expert, producing 6,700 bushels corn, oats, hay, potatoes; 30 bushels beans; 400 bushels mangels. Orchard with all variety fruit. Cows and horses. 500 poultry. Valuable timber. Two wells and two springs with large, new reservoir. Beautiful brook. 15 room house. 40 ft. living room. 4 baths and large porches. Electricity.

Price Right. A Most Remarkable Opportunity
ADDRESS MRS. O. E. BUTTERFIELD

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Long Island and Westchester COUNTRY PROPERTIES
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WORTHINGTON WHITEHOUSE, Inc.
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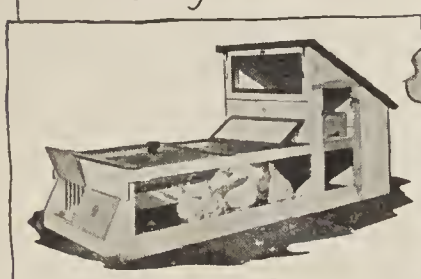
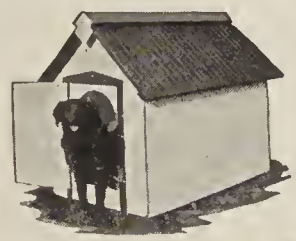
RURAL LIFE CO., Agents for the Sale of Farms and Village Places, Kinderhook, N. Y.

HODGSON *Portable* HOUSES

Play House


Poultry House


Dog Kennel

WHEN you decide to *build* a small house of any kind you invite trouble, dirt and expense to your door. It starts with the deciphering of numerous, complicated blueprints. Then follows dust, dirt, racket and extra expenses. And when the building is finished a ruined lawn and maybe disappointment stare you in the face.

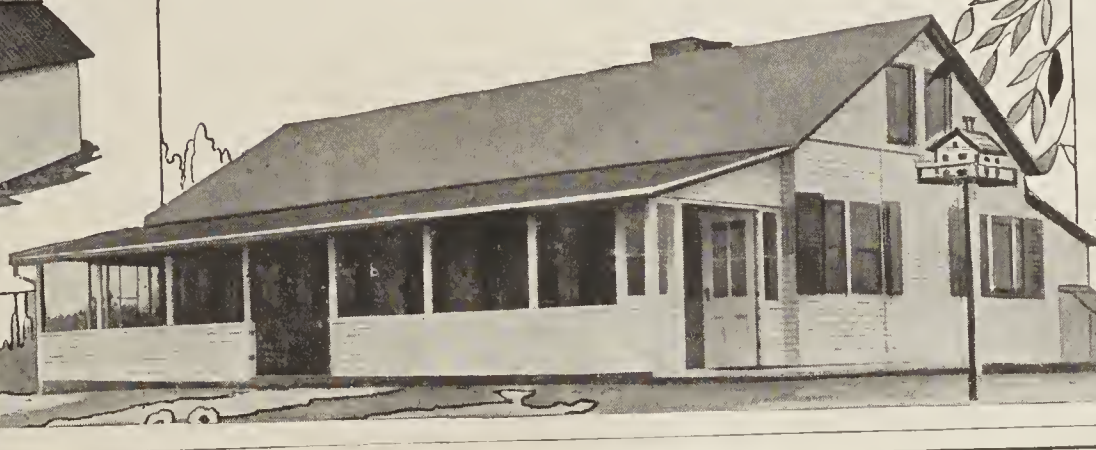
Side-step all this trouble. Buy a Hodgson Portable House. Select your bungalow, cottage, garage, playhouse, or any other kind of house from actual photographs shown in the Hodgson catalog.

Then your house will be shipped to you in neatly finished, fitted, painted sections. Unskilled workmen can erect it in a day and you have the exact house you selected and at the very same price. Send for a catalog today.

E. F. HODGSON CO.
Room 226, 116 Washington Street, Boston, Mass.
6 East 39th Street, New York City

Screen House

Tent House



Save Money and Food!

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The family refrigerator must be kept scrupulously clean to safeguard health. Realizing this fact, particular housewives prefer

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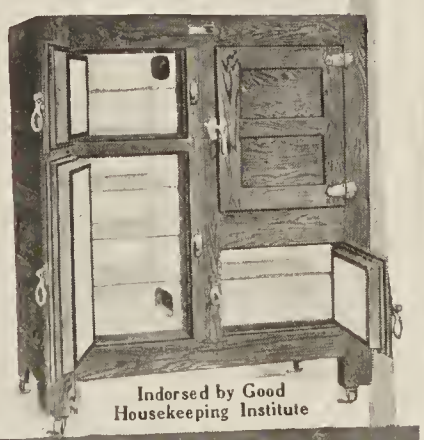
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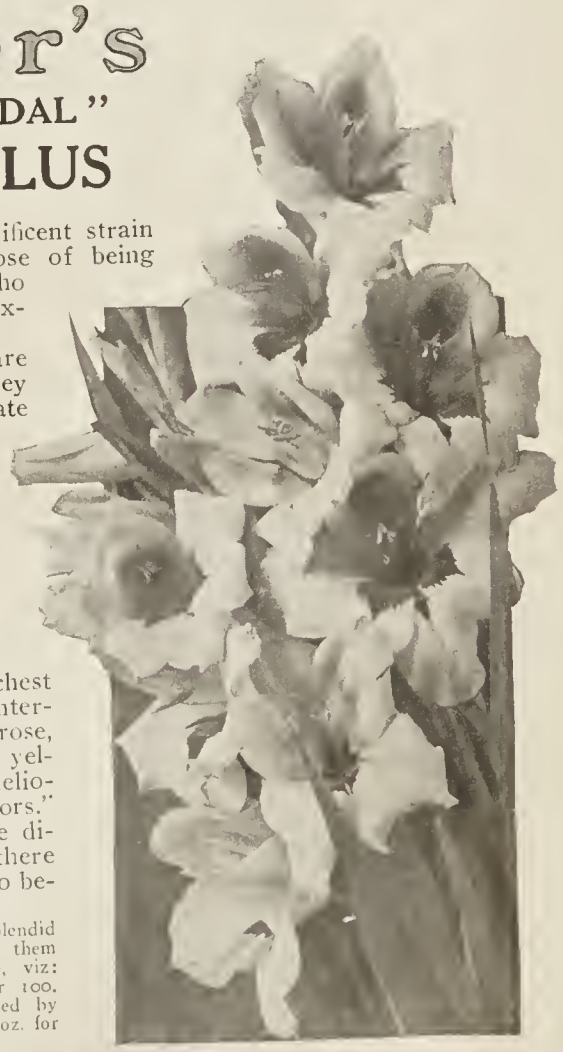

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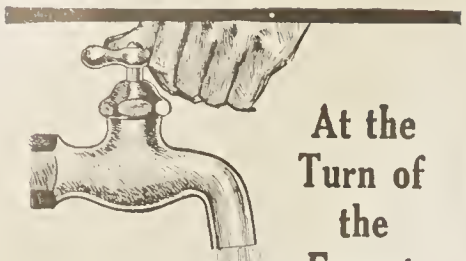

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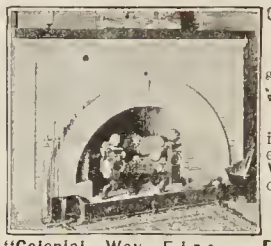

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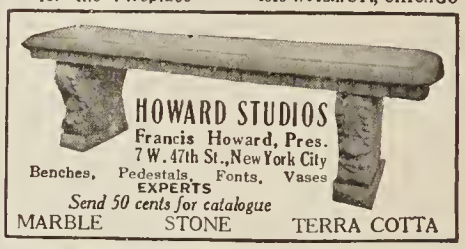

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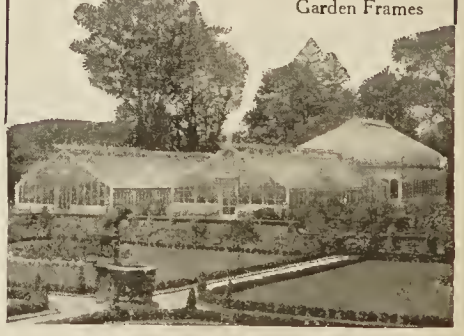

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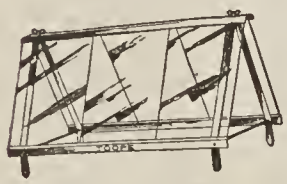

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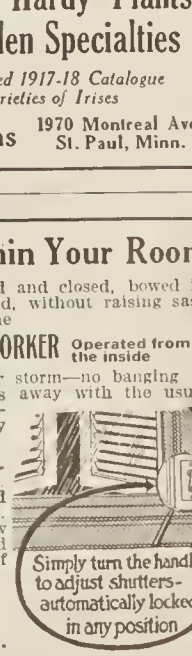

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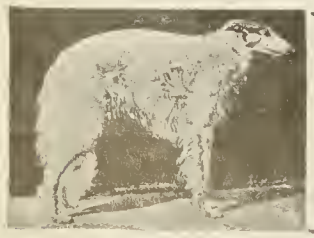

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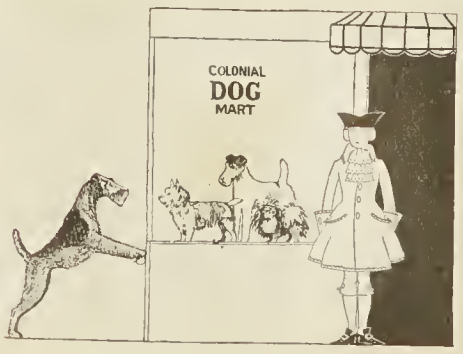

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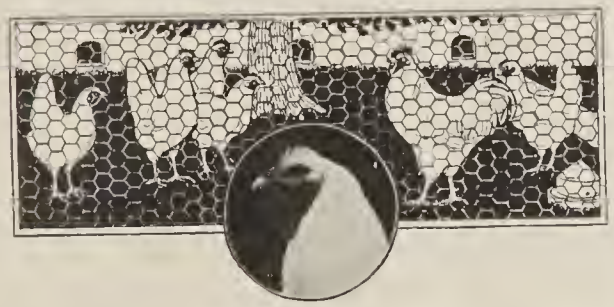

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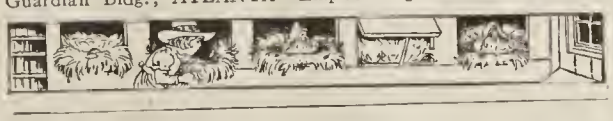

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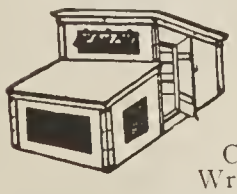

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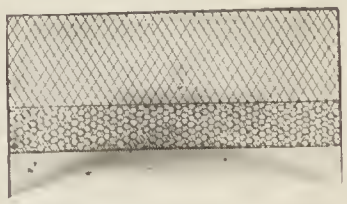

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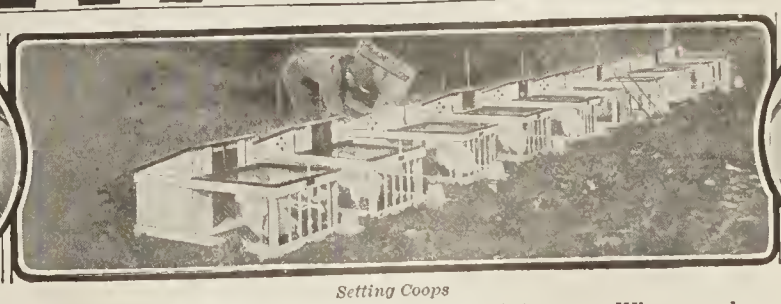

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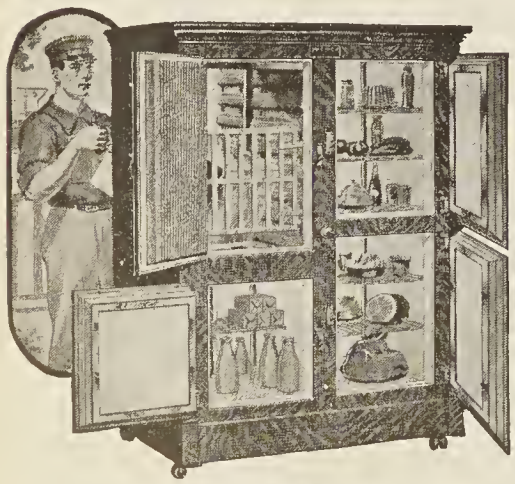

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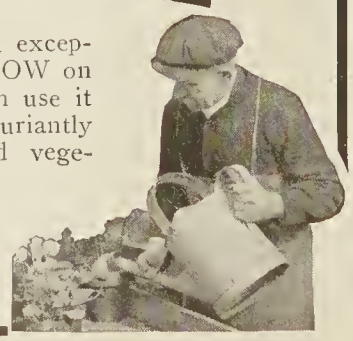

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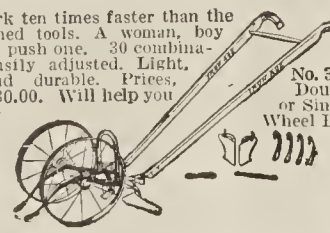

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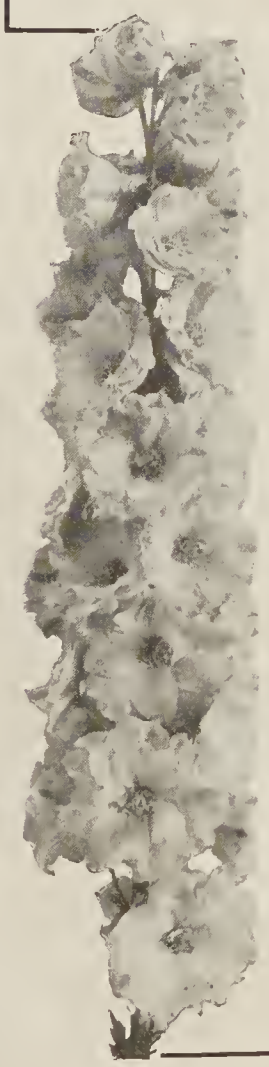

Year after year the hardy garden grows more charming and valuable as the plants increase in size and blooming power. Early spring is a desirable time for selecting and planting most perennials and shrubs.

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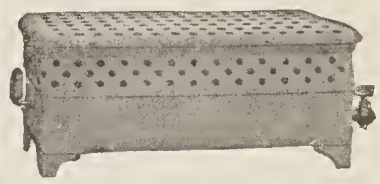

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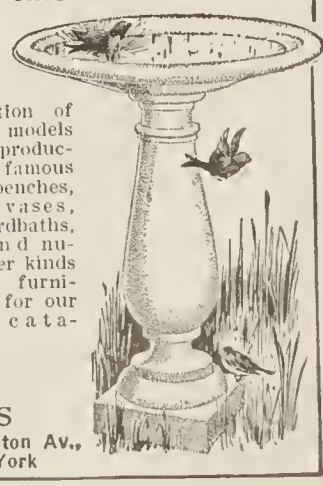

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SPRING WALL-PAPER WEEK

APRIL 22 to 27

RIGHT now, in the thick of the Spring drive on dirt, when the rugs are up and the house is disarranged generally —*have those rooms re-papered.*

They need it. (You decided *that* some months back, remember?) And Wall-paper Week is the logical time to consult your Decorator or Wall-paper Dealer.

Right at this time, his stock of Wall-paper is at its best. His line is most complete. He has made special preparations to serve you in a special manner during Wall-paper Week.

So, avail yourself of the suggestions that his long experience in decorating equips him to make so intelligently. Have him show you the season's styles in Wall-paper.

Try to visualize this room or that, dressed in some particular pattern that strikes your fancy. There! Wouldn't the library look dandy in this? And—can't you picture the dining-room in that?

New Wall-paper is tonic to winter-weary rooms. It puts back the *smile* on walls and ceilings and furnishings. It refreshes as a change of *scene* refreshes.

Right now, determine to have the house re-papered. Your Decorator or Wall-paper Dealer can help you select new Wall-paper that will be most appropriate and pleasing.

April 22d to 27th is Spring Wall-paper Week. It will be particularly advantageous for you to attend to the papering proposition during this week.

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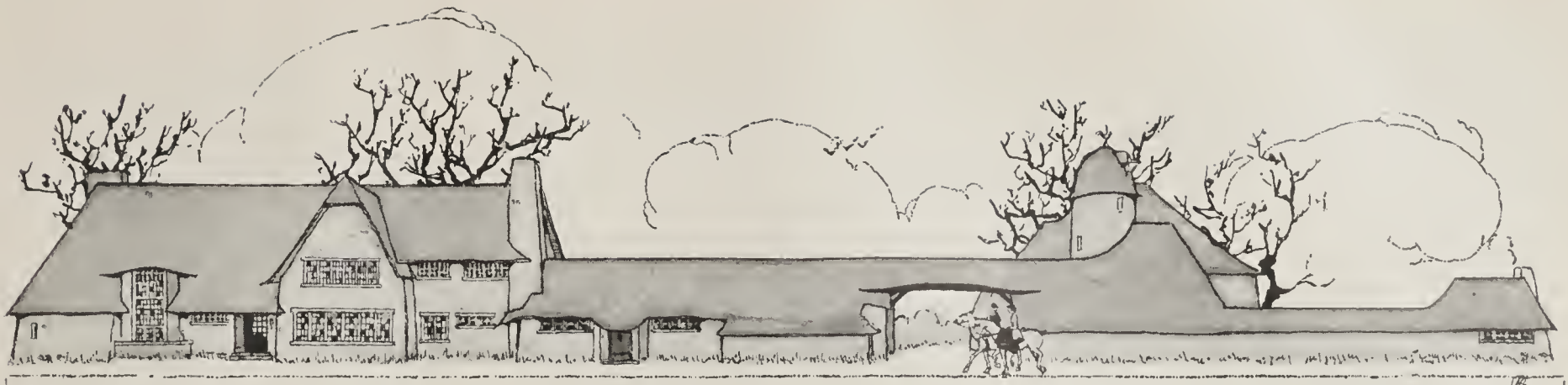

Contents for April, 1918. Volume XXXIII, No. Four

House & Garden

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

Cover Design by Porter Woodruff
A Living Room of Distinction 18
Your Country House Living Room 19
Costen Fitz-Gibbon
The Residence of Victor Morawetz, Esq., Syosset, L. I. 22
Delano & Aldrich, Architects
Thinking the War Through 24
An Intimate Lawn Terrace 25
Collecting Couches, Settees and Sofas 26
Gardner Teall
The Scenery of the House 28
Console Groupings 29
Lee Porter, Decorator
Building the Garden 30
F. F. Rockwell
Getting the Good Out of the Victorian 32
Nancy Ashton
The Residence of John McWilliams, Esq., Pasadena, California 35
Reginald D. Johnson, Architect
George Washington, Architect and Decorator 36
Thomas Brabazon
A Page of New Papers 37
In the Iris Garden of Mrs. Homer Sage 38
The Return of the Old-Fashioned Cornice 38
A Little Portfolio of Good Interiors 39
Home Grown Melons of Quality Plus 42
William C. McCollom
The Vogue of the Refectory Table 43
Gardens of Different Levels 44
Sketched by Jack Manley Rosé
Spanish Chairs and Tables of the 18th Century 46
H. D. Eberlein and Abbot McClure
Book Rooms for Men 48
Torchères in Their Proper Place 48
The Residence of Mrs. Anne Ward Sage, Middleburg, Va. 49
A Rare Old Plant—The Ivy Green 50
Robert S. Lemmon
Modern Pottery from Old Designs 51
Lamps and Shades 52
Pottery, Pillows and Things 53
Decorative Fruit and Flower Panels 54
The Fabrics to Combine in Decoration 54
Agnes Foster Wright
The War Garden Department 55
D. R. Edson
The Gardener's Kalendar 56

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ON SPRING FURNISHINGS

EVERY time you refurnish the house or even just one room of it, you give yourself a new lease of life. For your home helps you to live and your state of mind depends very much on its condition. Spring furnishing is just as natural as buying yourself a new frock and hat; it gives you a new environment.

This May number is planned to suggest new environments for the summer, and its suggestions run the whole gamut from slip covers to porch rugs.

Rarely has there been assembled in one issue of this magazine such a variety of unusual pictures carrying so many sorts of interesting and striking effects. There's that article on porches, there's that Santa Fe house made of logs and plaster, there's that apartment of Jack Barrymore's tucked away in a city garret, there's a house with Capetown Dutch architecture and another especially designed for us by Lewis Colt Albro along the lines of an English cottage. On down the schedule we find an article on hooked rugs, which are enjoying a popular revival, and a page of unusual well curbs.

Like a corner of Wales set down in New Jersey—the rock garden in the May issue

In the gardening pages you find a striking rock garden that looks like a corner of Wales set down in New Jersey; an article on the flowers to plant in the last minute garden, a page of pictures showing the whole process of growing lima beans and another making dahlia cultivation easy.

If porch lanterns are what you want, here they are. If you plan to furnish a sleeping porch, here are suggestions from the shops. If your need is a tea table for the porch or a new rug, a dozen different suggestions are on tap.

There are over thirty different topics of interest in this issue. We believe in the value of variety and the ability of pictures to tell the story with more speed and certainty than a lot of reading matter. Hence the constant array of illustrations, each one hand-picked for its practical and inspirational value; hence, also, compacted text and a quick turn of interest with every turn of the page from cover to cover.

May we not, as Mr. Wilson would put it, suggest your making sure that you get this May issue by ordering early from your newsdealer? Thank you.

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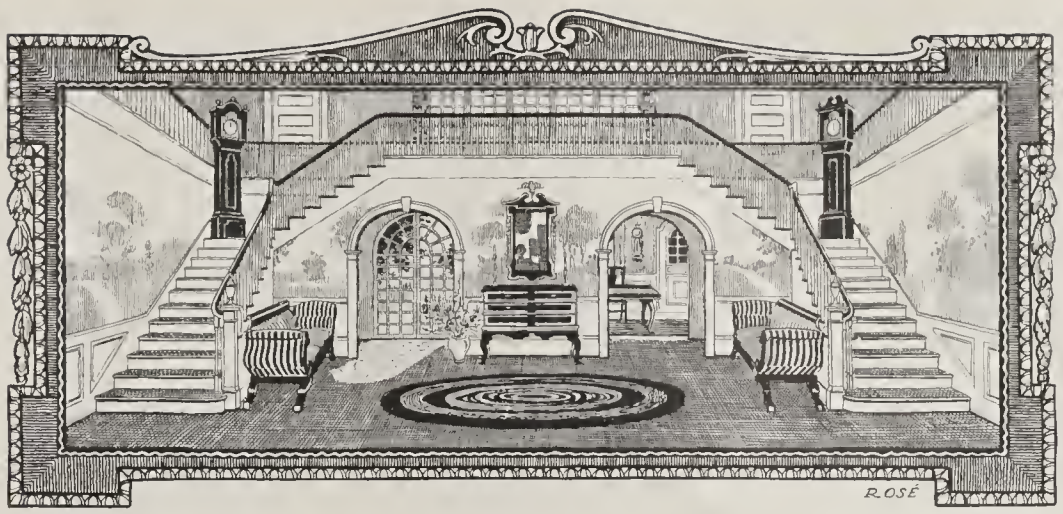
Gillies

A LIVING ROOM *of* DISTINCTION

In the home of Frederic C. Bartlett, Esq., the well-known artist, in New York City, is a spacious living room that contains an interesting arrangement of old Chinese banners and Gothic tapestries hung together on buff tinted plaster walls. Two tall Chinese black lacquer screens cover one side of the room. Black, brilliantly flowered chintz slip covers are used in combination with plain blue velour at the windows, a black and blue fabric on two chairs and a faded red on the davenport



YOUR COUNTRY HOUSE LIVING ROOM

Its Personality and Possibilities for Decoration—The Furniture, Rugs, Curtains and Accessories—Nine Suitable Color Schemes

COSTEN FITZ-GIBBON

UNLESS you are utterly blind to the beauties of the great outdoors, something of its spirit will inevitably creep into the furnishing and decoration of your country house living room. Something of the wide, open reaches of lawns. Something of the disorderly order of gardens. Something of the intimacy of the garden close and the cool shade of tall trees. Something of the vivid colors of old Dame Nature who is never too proud to be bright.

The room can be at once formal and informal. Informality in decoration, however, never means disorder or bad taste; in the country house living room it means freedom from the stuffiness and impersonal atmosphere which you often find in city homes where it is desirable to have a formal background for winter entertainment.

One should be able to move about and be comfortable — and presentable — in sports clothes or any of the multitude of *al fresco* frocks that "go" on the lawn or in the garden.

Another expression of the informality of such a room is the fact that it affords the perfect place to ride one's hobby publicly. In the city a hobby has to be hidden away in the more personal rooms, but in the country house living room one can flaunt his penchant for boat models or hunting or her weakness for pewter or French prints or gardening—flaunt it, and appear quite attractive.

The Advantage of Wicker

This informal, intimate spirit is expressed in the kind of furnishings used and the way they are arranged. Wicker, willow, reed, rattan —there's a furniture family that is perfectly at home in such a room. With it go brilliant chintzes, furniture painted in strong, full colors, and the multitude of fiber, grass, rag and carpeting rugs.

In general, the furniture should be such as can be readily moved about. This is the advantage of wicker and its cousins. Moreover, it can be painted or stained a new color each year. Good wicker needs no bush; it has already proven its value. But a room completely furnished in wicker is monotonous. Mix with it some painted furniture or even a piece or two of oak or walnut. One might be bold enough to go to the extreme of wrought iron in a room with wicker—a wrought iron console, for example, with gold and dull reds and blues rubbed into the turnings.

The inexpensiveness of wicker, willow and reed has put them at the command of even the most modest purse. The same modest purse can afford to make the most of it by using interesting pillows and covering the heavier pieces with slip covers.

Ten years ago slip covers meant striped Holland—that and nothing more. Today the whole gamut of chintzes is used — glazed chintz and plain linen piped in a contrasting shade—and one can readily freshen up a country house living room with a new set. Moreover, slip covers cover a multitude of furniture sins, and are quite the easiest solution for the problem of old furniture that must be used.

Wall and Floor Treatments

The walls of this living room afford a great variety of plaster, fabric and wood treatments. Molding panels are always in good taste; paper can readily be done over every year or so; lattice is interesting if handled with restraint; rough plaster affords an unusual background if tinted; and the plain painted or stippled wall is safe. The choice of wall treatment will very much depend on the kind of room you want to create. For the general run of rooms, you will require a wall light in tone. Keep it unobtrusive, where it belongs —a background, simply and solely.

The same applies to rugs. Keep them down on the floor. They may be of carpeting, of fiber or of rags; they may be the old-fashioned hooked rugs or the latest of Chinese design. If the rug is worthy of display, it should not be entirely concealed by furniture. In general, however, the average summer living room rug is merely something to walk on, something soft under the feet, something to be easily taken up, easily cleaned and easily laid down in place again.

Perhaps the coolest floor one can have for summer and the most readily kept clean is tiling. More expensive than wood, it offers an infinite variety of color and design treatments. Its apparent hardness can be toned down with rugs. The room with a tiled floor is especially suitable for using wrought iron; there is a subtle connection between the two. A wrought iron table, a wrought iron mirror or two, a wrought iron plant-stand—these fit in harmoniously. Add to them

Gillies

In the residence of H. H. Rogers, Esq., at Southampton, L. I., is a little room, containing a number of boat models, that would serve for a bachelor's country house living room. Walker & Gillette, architects

wrought iron fixtures with gold or silver introduced and even colors rubbed in, and you find a pleasing relationship.

The Necessary Curtaining

In no other environment does curtaining have such a free play. Here in the country one can venture on both colors and designs that would be questionable in the city house.

First you should be convinced of the necessity of glass curtains —very filmy, of the sheerest net, gauze, monk's cloth, casement cloth or chiffon. Such curtains filter the light, soften it, shed a cool, even glow over the room that we all desire on hot days. At night time they make a subtle background of the window openings.

The over-curtains can be of chintz, taffeta, linen or a light silk; nothing heavier should be used. Keep free from the fabrics that are reminiscent of winter. Linen curtains can be bound with a plain fabric of contrasting shade. Or one can use a gay chintz valance with curtains of a plain fabric.

Connection between the hangings and the furniture can readily be established by using the same fabric for upholstering some of the furniture or making slip covers. If the fabric has a bold pattern it should be used judiciously. In this case it is best to mix with a patterned fabric one or two pieces of furniture upholstered in a plain fabric; or, another way is to use some furniture painted in solid colors.

A further color note can be introduced by using glazed chintz shades—the same chintz that is found on some of the upholstered pieces. It is obvious that one cannot use the same fabric or type of design for both shades and over-drapes.

Of the minor curtain accessories, do not miss the new tie-backs. They are legion in design and run all the way from a ruffle of taffeta to a strip of heavily beaded cloth—part of an old bell-pull. The rosettes for these can be interesting if one is fortunate enough to pick up some of those large glass flowers that were used in our grandmothers' day, or the brass, wheel-shaped stops. Again, you can easily make up a rosette of ribbon or of wool flowers. A contrasting fabric is best to use for the tie-back itself; thus, with chintz you may use a band of chiffon.

What Furniture to Have

Just how much furniture should you have in a country house living room? Certainly, only the necessary pieces, because the atmosphere of the room should be open. If you have a fireplace—and a fireplace is a *sine qua non* in a country house living room — you will naturally have a fireplace grouping. Here again the winter furniture arrangement should be avoided. Instead of the davenport placed in front of the fire with a long table behind it, swing it to one side and back the table up to it or place the table against the opposite wall. A large, over-upholstered chair on the other side of the hearth, with a small stand for convenience of the smokers of the family, will complete the necessary furniture for this group. Note that this arrangement gives a wide, open space in front of the fireplace. Yes, most of the time there will be no fire on the hearth, but why not follow the old-fashioned custom of keeping flowers there in the warm days? If one is so fortunate as to own a large fireplace with andirons that have great, basket-like terminals, the flowers can be placed in them. Pots of ivy, left to trail down, would be eminently suitable here.

(Above) The country house living room should contain a comfortable fireplace grouping with the furniture arranged naturally for guests. Lee Porter, decorator

(Left) A detail of the room above shows an interesting window arrangement. A little oak bench supports pottery vases with orange plants. Lee Porter, decorator

Gillies

In many small-country houses the morning room can take the place of a large living room. It can be made intimate with well devised furniture groups and cheery with gay chintz

Laziness and the Chaise Longue

There should be at least one table in the room for magazines and books. The authors have to be supported somehow, and we all take to reading fiction in the silly season. There should be a lamp on this table, and, in close proximity, a deep, comfortable, upholstered chair; or, if you are courageous and a bit individual, a chaise longue.

The man who invented the chaise longue should be ranked among the Immortals, for he did incalculable benefit to tired limbs. Generally this piece of furniture is restricted to the boudoir. But, since it is first cousin to a lounge chair, there is no reason why it should not be used in the summer living room. If you object to its lazy informality you can avail yourself of a lounge chair that is fitted with a separate footstool. In any event, remember that it is not altogether unforgiveable to stretch out in summer, and the living room should allow it.

Incidental Furniture

You should have a table against the wall nearest the entrance from outside. Suppose the living room opens on the porch or the garden terrace. There's a spot to place a table. Why? Because you are always bringing things in from outdoors! It seems to be a summer habit! A mirror over this table is, of course, a vital necessity to every woman.

There should be a desk or table for correspondence. Here again is a summer habit. In winter we usually carry on correspondence in the privacy of our bedrooms, but summer somehow lets

Wright

Stairs opening on this living room give it added space. Woodwork is Colonial and the furnishings in harmony. Walls café au lait and curtains of a glazed Victorian chintz in tan, green and brick color

Wright

Another view—this room is in the Sage residence at Middleburg, Va., of which exteriors are on page 49—shows the hooked rugs, lampshades of old prints and the old-fashioned air given by American antiques

Gillies

One can ride his hobby publicly in a country house living room, the huntsman can display his heads and find them perfectly at home. This view is from the residence of Robert Collier, Esq., Lakewood, N. J John Russell Pope, architect

down the bars and we have no qualms about writing with people around. Besides, it is so much bother to go all the way upstairs on a hot afternoon.

Other than this are incidental chairs and incidental tables, according to the size of the room. Do not have too many of them. Remember that the fewer objects there are in this living room, the more restful it will be. Keep the tables and mantel shelves free from an accumulation of useless ornaments.

Flowers, of course, give the final touch. But even flowers should be used with restraint. Do not make your living room look like a conservatory or a florist's shop. A multitude of small vases holding nondescript bouquets are a weariness to the flesh. Rather, use a few flowers, well arranged and placed where their colors will show to the best advantage.

For those who are contemplating the decoration or re-decoration of their country home living rooms these nine color schemes may prove of value.

Walls painted green-blue or green-blue wallpaper. At windows:—a chintz gold colored ground with purple and blue design. Gold colored gauze undercurtains. Rugs plain dark blue. Purple, green and gold striped linen on some of the furniture. Furniture, chintz slip covers—odd pieces painted blue with gold lines.

Walls putty color. Glazed chintz with turquoise blue urns and rose flowers, black ground, at windows, cream colored net curtains. Sand colored carpet. Wicker furniture painted blue, with black chintz cushions. Turquoise blue lamps, rose painted flowered shades.

Gray chintz with black and white design and gay colored birds at the windows and on some of the furniture. The gay colored birds of soft blue-green and deep orange. Use the colorings of the birds throughout the room, that is to say,

(*Continued on page* 70)

The living room arranged for summer demands wide open spaces. The library table is taken from before the fireplace and the center of the room left free. J. A. Colby & Son were the decorators

The paneled living room requires harmonious furniture. This, in the residence of G. A. Schieren, Esq., at Great Neck, L. I., has English oak furniture against paneled walls. Aymar Embury II, architect

THE RESIDENCE *of* VICTOR MORAWETZ, *Esq.*, SYOSSET, L. I.

Walls have been effectively used as garden backgrounds and the planting so disposed that it silhouettes against them. This is a view of the last wall of the arrival court. One passes up the steps and through the archway into the garden. Delano & Aldrich were the architects

(Above) The house is a simple adaptation of early American architecture, executed in yellowish stucco with marble trimmings and grayish green blinds. This is the north entrance front. The service wing to the right forms one side of the arrival court

(Left) The south front faces a terrace that leads down by low, easy steps to a tree-shaded lawn and pool. The doors of the open sitting room are accented with an interesting example of early American iron work. French windows give access to this terrace

(Below) Classical simplicity characterizes the doorway detail of the garden wall. It is a stucco wall on a stone foundation. Wrought iron rails lend color to the steps. The combination of these elements forms a composition of rare dignity

(Below) In the corner of the forecourt is a bit of a garden gate of oak with wide hand-forged strap hinges. Here the top line of the wall curves down and the enclosure is continued by a tall wooden picket fence that opens delightfully on the woods

THINKING THE WAR THROUGH

A BULLETIN, recently issued by the Government, contains the following salient phrase: "In the end, *thinking* will probably win the war."

This about hits the nail on the head. The reason that Germany has had so much military success is doubtless due to the fact that she has been thinking about this war for forty years. The absence of thinking about it caught us almost empty handed, although we had three years' warning. However, for the past twelve months the American people have been doing some rapid thinking. There is still much to be done, and according to the measure of that thought and the application of its conclusions will depend the outcome.

First we had to think out what the war was for and why we were in it. No material gains—simply an ideal was at stake, a principle that our forefathers had fought and died for. The general run of Americans are pretty well convinced by this time that no other course was open to us. We have taken up that "unfinished work" to which Lincoln so nobly dedicated this nation in his speech at Gettysburg.

Then we had to think how we were going to conduct the war. Most Americans are busy on this problem just now. The country store boards of strategy, of course, are working till late into the night figuring out what Pershing should do. The rest of us are figuring out what *we* shall do to win the war. For the singular part about this combat is that it is everybody's war. We are suffering the paradoxical benefit of a republic. In this country where each of us has a voice in the government and each a free hand to work out his own destiny, each is also obliged to contribute his and her share when the hard times come. And our national strength is the accumulation of these little bits.

Saving a loaf of bread a week may seem insignificant, but that saving has made it possible for us to send hundreds of thousands of bushels of wheat to the other side. A meatless meal may appear a small contribution, yet the accumulation of these tiny contributions counted up mighty big when Mr. Hoover last made his report. A quarter here and a quarter there is a small sacrifice, but by March 1st the accumulated quarters of the nation invested in War Saving Stamps amounted to something over $70,000,000.

Now all these things are indications that the American people are *thinking* the war through. They are beginning to buckle down to the task. For every American life lost, a hundred lives will be dedicated to service in one fashion or another that punishment may be visited on the malefactor and the world made a safe place for peaceful, decent, home-loving people to live in.

WHEN Mr. Wilson spoke about making the world safe for democracy he meant that it was to be made safe for everyday people, and the American type is an everyday type. He is, to use the parlance of the Hoosier, "just folks."

These "just folks" people are a mighty fine, and extensive middle class. They work hard and save up to own their own homes. They plant a garden and boast about it to the neighbors on the commuters' trains on the way to work in the mornings. Their women busy themselves all day long keeping the house in order and training the children, and taking a part in community affairs. They like good clothes and stylish clothes, they want their homes to look "nice" which is a way of saying "in good taste"—and they intend their children shall grow up to be a credit to their homes and their nation.

Take a cross-section of an average American town and you will find these "just folks" predominate. They are the backbone of America. They earn money and spend it. They support the stores and keep the thousands of factories working full time.

We went into this war so that these "just folks" could keep on being "just folks," so that they could live in peace and plenty and attain the place they desire.

AT present for the average American at home thinking the war through has been reduced to the problem of differentiating between false and true economy, between essentials and non-essentials. We are obliged to economize, but economy that proves costly in the end will be disastrous. That is why, to quote one example, the Food Administration is so clear in its advice about eating plenty. Bread is essential, but pure white bread is non-essential; therefore Victory bread is an ample substitute. After all, thinking the war through comes down to the very simple matter of spending money and energy wisely. And that is a problem for each man and woman to settle according to their own fashion.

The American people are going to be richer in wisdom when this war is over. They will have regained an appreciation of thrift, and thrift, remember, was what made these "just folks" possible, made them worthy citizens, gave them a solid foundation for the future.

BETWEEN that future of peace and renewed prosperity and this dark present of casualty lists and wrecked homes, lies the leper land of war. We all have to cross it and those who reach the other side will only do so because they have kept a cool head.

For months this magazine has been preaching the wisdom of wise spending, and it preaches it again. Spending wisely is the way you can think this war through.

We in America who cannot bear arms hold a trench that is just as important as that which snakes its way across Lorraine. Our boys are there; our men and women are here. If this defense at home fails, our boys might just as well throw down their arms. The English boys have maintained confidence through three bitter years with the idea that their folks were keeping the home fires burning. Are we going to give our boys the same confidence?

BY the time this magazine reaches your hands the drive for the Third Liberty Loan will be on. The Government will be asking you to mobilize your dollars and enlist them for Uncle Sam. Doubtless you have already subscribed to the two previous loans. Perhaps you feel that you can't afford to subscribe to this. Sit down and think it over. Do you want to keep on being "just folks," living your peaceful, workaday life in security? Well, then, there is but one way to assure yourself of it—invest in this loan.

Every Liberty Bond means more than a promise to pay back with interest the original investment; it means that the Government promises you peace. It means that you are investing in a peaceful future, securing to yourself and those you love the right thenceforth to be "just folks."

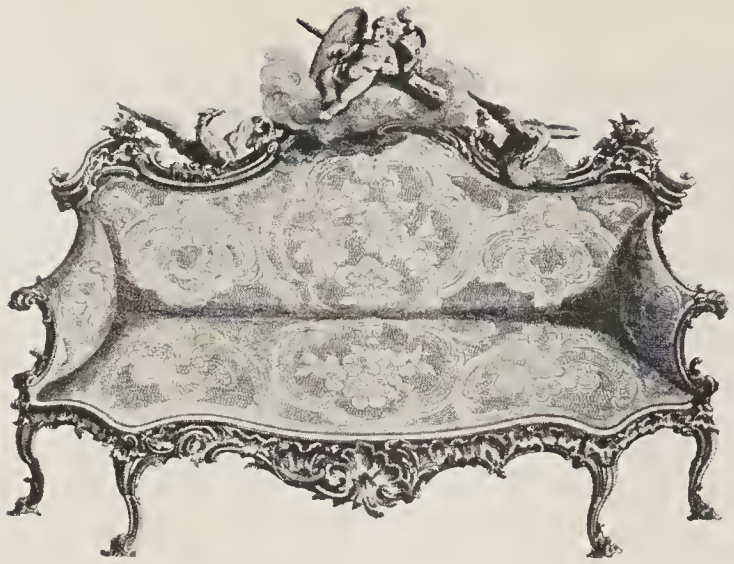
You have already thought the war through to the point of conviction. You know that we went into it because our homes and our ideals were imperiled. You have seen the casualty lists grow from a few lines to a full column. Others are paying the price for peace. It's up to you to pay your share and pay until it hurts. If peace is worth possessing, it's worth paying for. You who earnestly pray for its speedy return can do nothing more effective toward that consummation than subscribing to the Third Liberty Loan.

Thinking the war through doesn't cost a cent. But it's a mighty poor American these days who is taking his patriotism out in thinks!

Fuerhann & Son

AN INTIMATE LAWN TERRACE

It is rare that the terrace is distinctly a part of both the house and the garden. In the residence of Laurence Armour at Lake Forest, Ill., the terrace is composed of broken slabs laid with wide cracks in which the grass can grow, thus bringing the spirit of the lawn up to the very door, and giving the house an air of intimacy with the grounds



"A design of a sofa for a Grand Apartment," from Thomas Chippendale's "The Gentleman and Cabinet - Maker's Director," published in London in 1762

COLLECTING COUCHES, SETTEES AND SOFAS

A Hobby that also Furnishes the House with the Veritable Antiques

GARDNER TEALL

Photographs by Jessie Tarbox Beals, Inc., and Courtesy of the Metropolitan Museum of Art, New York

SHOULD anyone with a taste for antique furniture also find interest in old-fashioned verse he might some day come across Cowper's lay, elegantly hinting at the evolution of lounging furniture, culminating in the development of the delectable sofa.

I suppose few read old Cowper nowadays. I myself confess to no precocity in this direction beyond a liking for the ballad of John Gilpin. Poor, gentle, melancholy Cowper, who tamed hares for diversion and gave to English poetry of the late 18th Century a cast more earnest and more simple than had come to be its wont before his pen expressed his gift! But Cowper, mild and quiet though he was, had yet a keen sense of humor. This crept into certain lines that the lover of antique furniture may enjoy having brought to his notice:

"Ingenious fancy, never better pleased
Than when employed to accommodate the fair,
Heard the sweet moan with pity and devised
The soft SETTEE; one elbow at each end
And in the midst an elbow, it received,
United, yet divided, twain at once.
So sit two kings of Brentford on one throne;
And so two citizens who take the air
Close packed and smiling in a chaise and one.
But relaxation of the languid frame,
By soft recumbency of outstretched limbs,
Was bliss reserved for happier days; so slow
The growth of what is excellent, so hard
To attain perfection in this nether world."
Thus, first necessity invented stools,
Convenience next suggested elbow chairs,
And luxury the accomplished SOFA last."

A mahogany Empire window seat of American manufacture. From the collection of Mrs. L. A. C. Ward

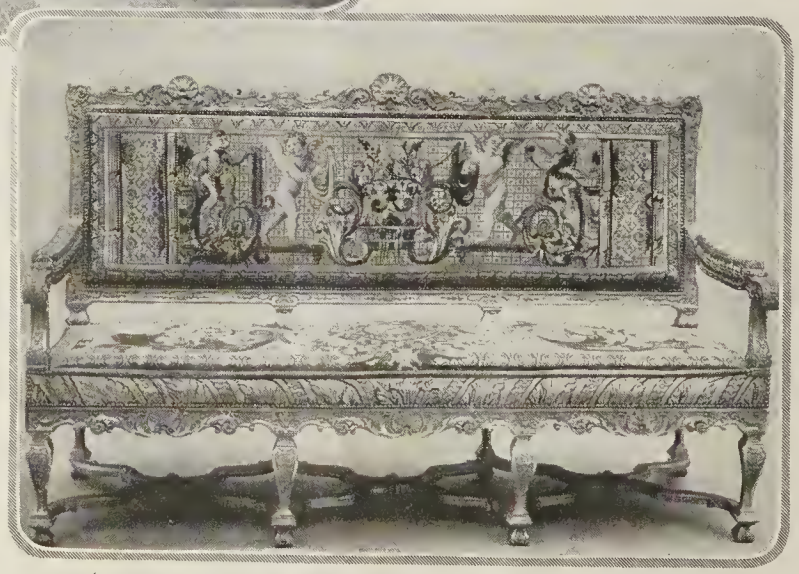
The couch has an ancient and classical ancestry. The Egyptians, Greeks and Romans utilized it extensively. The settee evolved from the double chair—love seat, it was often called; while the sofa combined, or was supposed to combine, all the advantages and virtues of couch and settee, not omitting the attractiveness of the love seat! An understanding of these relationships adds not a little to the interest of collecting.

We need not concern ourselves here with the couches of the ancients, but may pass to the early English forms of this article of furniture. The name day bed was earlier used for English couch furniture of the Jacobean period (1603-1688). The 17th Century day bed allowed a person to recline comfortably at full length. It was either laced or caned for cushioning. At one end the headpiece sloped back. At first this

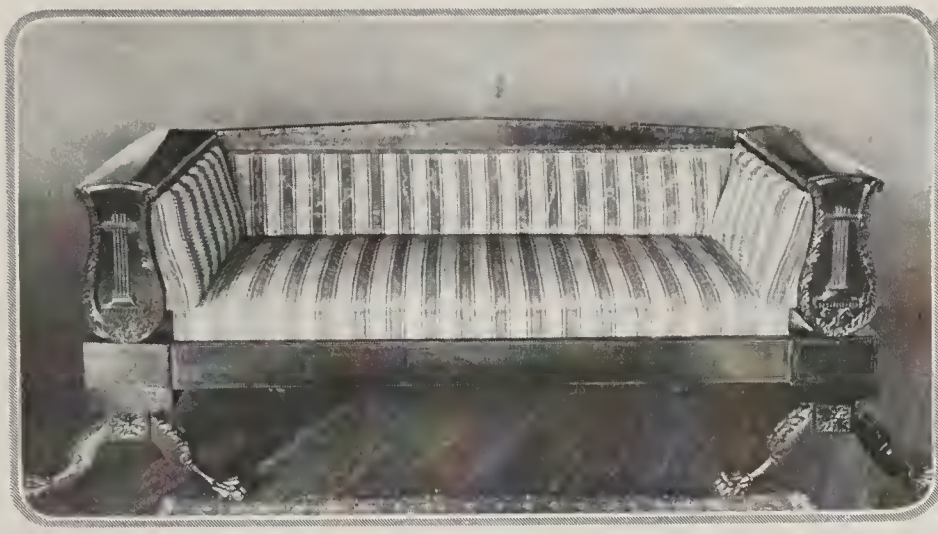
(*Continued on page 78*)

Mahogany sofa of American make, produced in the early part of the 19th Century. From the collection of Mrs. Lydia Avery Coonley Ward

Early English upholstered and cushion-seat sofa, covered with petit-point embroidery. Period of Charles II (1660-85). Courtesy of Metropolitan Museum of Art

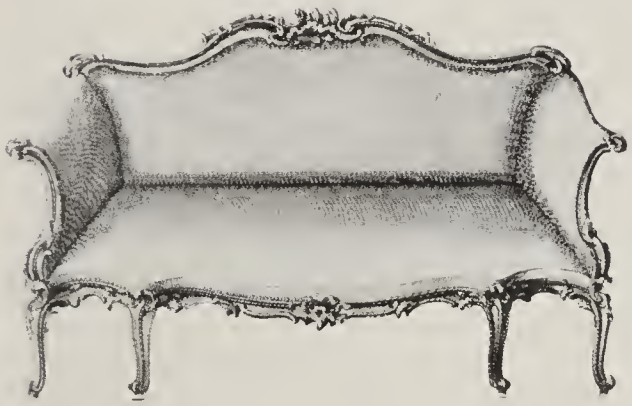


An unusually fine 17th Century sofa of the Louis XIV period (1715-23), upholstered with tapestry in the style of Berain. Courtesy of Metropolitan Museum of Art



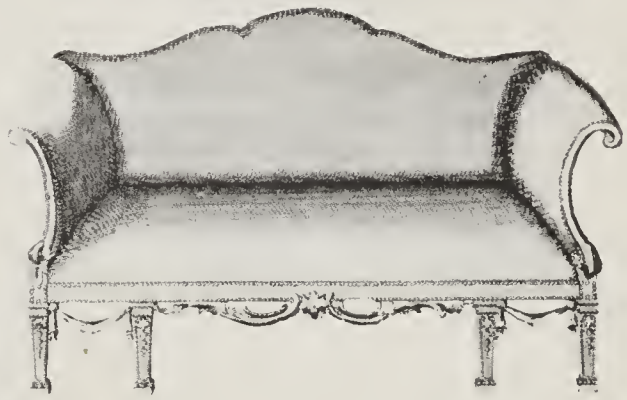
Lyre decoration for the terminals of the sides, broad-spread feet and the otherwise solid proportions of this sofa make it an interesting example for the collector. The upholstery is a striped moire silk

Richly carved upholstered sofa of the American Empire period (1796-1830) with scroll ends terminating in carving, fruit garland knees and paw feet. From the collection of Mrs. Lydia Avery Coonley Ward

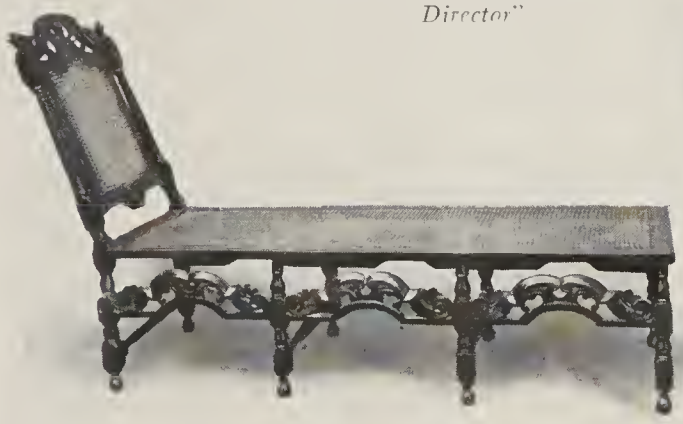


Another sofa design by Thomas Chippendale and shown in his "The Gentleman and Cabinet-Maker's Director"

English double chair-back settee, circa 1725. Courtesy of Metropolitan Museum of Art

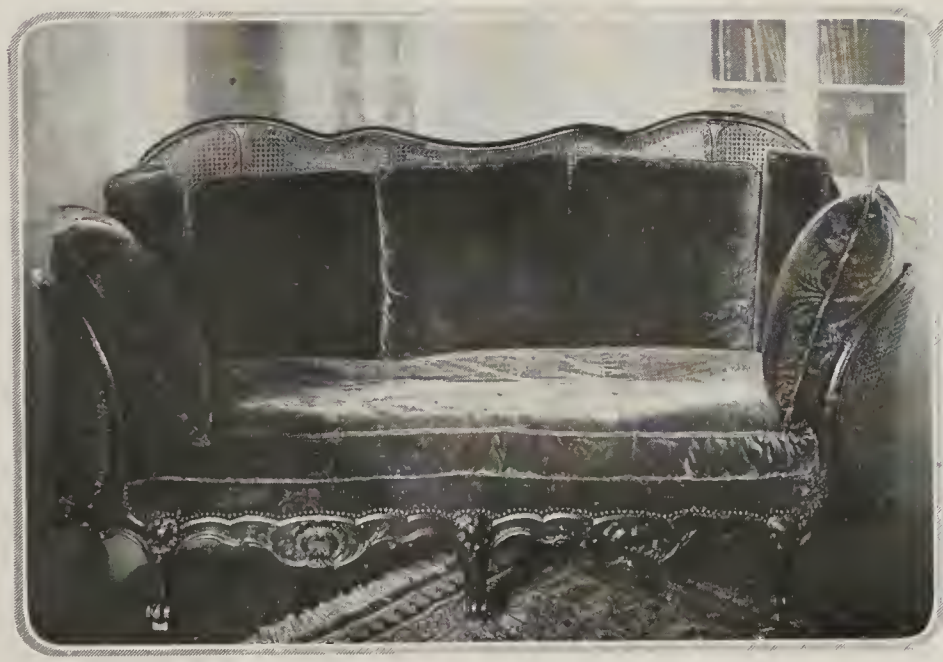


Thomas Chippendale appears to have clung to one form for his sofas, finding his individuality in their ornamentation

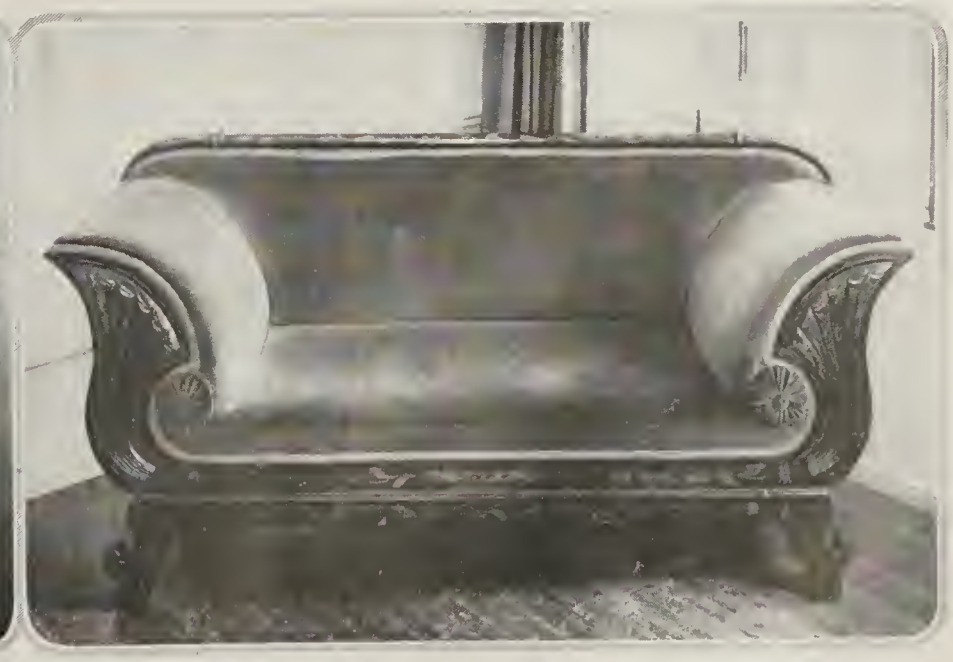


A more ornate design of an early American couch was executed in maple and beech, with cane seating and back insert panels. 1675-1700. Metropolitan Museum of Art

An early American couch of the 17th Century, showing the peculiar chair-back formation of the support and the lacing foundation of the upholstery. Courtesy of Metropolitan Museum of Art



French sofa of the style of Louis XV, with caned seat, back and ends. It is heavily cushioned. From the Ward Collection



Small Dutch marqueterie sofa of heavy proportions but graceful lines and with fitted upholstery. From the Ward Collection

THE SCENERY OF THE HOUSE

How Joseph Urban Exercised His Skill on His Own Home

THOSE who have seen the remarkable scenery designed by Joseph Urban may have wondered what sort of scenery he surrounds himself with at home. A visit to that home dispels all doubt, for the artist has made a set for himself that is remarkable in its coloring and simplicity.

The house belongs to the 1890 type of American suburban architecture, a type of unforgivably flamboyant jig-saw work without and blatant golden oak within. It was mainly by elimination that the foundation for the modern decorations was created. The living room was papered in a light tan and paneled off with strips of dark shade paper. The study opening on it was treated in the same fashion, giving an air of unity to the two rooms. Almost the entirety of the living room is occupied by a big, blue upholstered divan placed in front of the fire and surrounded on three sides by a built-in magazine case. This reaches to the top of the davenport and gives a wide shelf on the three sides. Overhead hang three lights with broad, golden silk fringed shades. In the doorway between the two rooms stands a wing chair upholstered in the most vivid green satin!

Off this living room is an enclosed balcony that gives a view to the reaches of the Hudson. It is decorated and finished in a soft gold that the dusk light ages at tea time.

One of the most interesting rooms in the house is the breakfast room upstairs. Mr. Urban sees no reason for going downstairs for breakfast, and so has placed this room in proximity to the bedrooms. The walls are covered with alternate panels of gold and silver paper—the silver of the mist at dawn, the gold of the sunlight. A breakfast table stands in the bow window. Before the fireplace is drawn a chaise longue with gold and silver in its covering and a soft silk robe, at the foot, of bright blue. On the walls hang original paintings that give vivid spots of color. It is a perfect setting for the beginning of the day.

The entire house is an example of the creation of natural backgrounds for everyday living. The decorations represent no great outlay of money but a large investment of care in the selection of exactly the right fabrics and furniture. Color abounds, strong, natural, brilliant modern colors; and in every room there is justification for its use.

Instead of the usual overmantel painting Mr. Urban has used a grouping of a bronze plaque and a Chinese shrine for his living room mantel decorations

Gillies

The dining room table is long and narrow, built of heavy planks by a local carpenter. At each end the supports are extended into a narrow pillar on which is placed a piece of modern pottery. Walls and table black, carpet runners in gay Viennese pattern

The study is paneled by the use of dark stripes on a golden paper. A heavy fibre rug covers the floor. Plenty of room is left to move about

CONSOLE GROUPINGS

LEE PORTER, *Decorator*

Photographs by Northend

(Below) A natural, dignified hallway grouping is composed of a carved gilt console with marble top; an ornately carved mirror, a pair of lustres and a fine Chinese bowl. This is arranged with an oak paneled wall as background

In a narrow hall a decorative balanced group can be made of a console shelf with a plant stand on either side. All three pieces are carved walnut with gilt decorations. The console shelf is marble

The addition of old carriage lamps used for side lights gives interest to this hallway grouping of table and mirror. It will be noted that marble is gaining popularity for table tops of this character

(Below) Among wall furniture that is treated in the same manner as the console is the sideboard. A panel painting takes the place of a mirror; the balanced grouping of accessories still obtains

(Below) The serving table in the dining room opposite is treated in the same manner as the sideboard; group is set before a picture let into the panel of the wall, with the candles in silhouette

A fine example of eagle console with heavily carved mirror, used as a hallway grouping

BUILDING *the* GARDEN

Making Sure of Results by Laying a Firm Foundation — A General Summary of Important Details

F. F. ROCKWELL

Lime will benefit almost all garden soils, and is essential for those which are acid

A garden fork is the best implement for spreading manure. This is the way to use it

See that the manure is scattered evenly over the ground to be fertilized, before digging it in

A fork is used to break the earth lumps

Get the weight of your body as well as foot to work when spading

How to hold a rake for smoothing the soil preparatory to planting

Label each row of seeds when you plant it, and use a measuring stick

To make a "drill" for beets, parsnips, etc., turn the hoe blade on end

Small seeds like carrots need a shallow drill, made with a pointed stick

ALTHOUGH the beginner at gardening may not realize it, the making of a garden is not unlike the building of a house: good materials are essential, but the ultimate results hinge upon making the foundation right. Good seeds and a good plan for the arrangement of the different crops are, of course, important; but alone they do not by any means assure satisfactory results. Years of practical experience, or else the closest attention to every detail of preparation and planting, are necessary to give the garden a strong start toward real success.

We considered in the March issue the preliminary work—what to do to the soil to make it capable of producing big crops. The next problem is how to set about getting these big crops out of the soil. With this part of the foundation of our garden building laid, what comes next?

Preparing for Planting

To make the whole matter as plain as possible for the uninitiated, I shall take up the matter of soil preparation and planting not in a general way, but in detail, item by item.

Let us assume, therefore, that the garden has been plowed and harrowed and thoroughly enriched with manure or fertilizer, or with both. Possibly there has been a long, beating rain which has made the surface compact and hard again; or a few days of wind and sun that have left it crusted and baked on the surface. At last a balmy day comes along, the seeds are all on hand, and we are ready to plant. We consult our planting tables and find out what is to be planted, how far apart to put the rows, and so on. But just how shall we do the work?

The very first step is to prepare, for receiving the seed, as much of the garden as we expect to plant at the first sowing.

This is quite a different operation from merely having the garden plowed and harrowed or spaded up—as different as putting on the ceiling boards or laths and plaster is from putting up the rough studding that is to support them. Perhaps our planting instructions say to "rake the soil off nice and smooth with a garden rake"; but if the soil has lain for some days in a beating rain or in bright sunshine after plowing and harrowing, ordinary raking will have very little effect upon it.

Get out the wheel-hoe and put on the plain, vertical cultivator teeth—all of them, and evenly spaced. With this you can make a cut 1′ to 1½′ wide. Mark off roughly the part of the garden you are ready to plant and go over it with the wheel-hoe, a strip at a time, until the entire surface is loosened up. It will be pretty stiff work, but not nearly as hard as trying to do it with a rake, and you will accomplish several times more. If your garden is so small that you have not a wheel-hoe, then you should get one of the adjustable cultivator-tooth rakes or hoes which are now on the market. These, of course, have no wheels, and are pulled instead of being pushed like a wheel-hoe. But they will do good work, although not quite as fast or as easily as a

wheel-hoe. You should have one or the other.

Whatever the tool used, the object is to get the surface thoroughly loosened up again to a depth of several inches. If no other tool is available, you may have to do it with an ordinary hoe or with the spading fork.

When this work has been done, we are ready to use the rake. And the next thing for the beginner to learn is that this implement is not to be used in the same manner as it would be in raking grass.

In the latter case, the object is to rake up everything there is on the surface of the ground; in the garden, to rake up as little as possible. In preparing the garden, the rake is used primarily for leveling the surface, and only incidentally for gathering up such pieces of manure, small stones, plant stems and other rubbish as may be on the very surface of the ground. Care must be taken not to dig things out from under the surface, if they can possibly be covered up so that they will not interfere with planting. The more stones that can be removed, of course, the better; but everything else that will decay should as far as possible be left under the soil. It all adds humus to the garden, and humus, as we know from a preceding article, is as essential as is manure or fertilizer.

The rake, then, should be used with a backward-and-forward motion to level down all ridges and fill up hollows, and lightly remove any loose trash from the surface, leaving a perfectly level, fine, moist strip of ground ready to receive the seed.

The next step is to mark off the first row. Don't just go ahead and guess at it. It will probably not take over ten minutes at the most to get it perfectly straight and parallel with or at right angles to the edge of your garden or the side of the house or the sidewalk—whichever is the most natural line to go by in laying out your garden. That first row will determine the general appearance of the entire garden; make it straight and true.

If you have a right angle to make, here is a simple method of determining whether you have it exact or not. Measure off 6′ from the corner along one line, and 8′ from the corner along the other. If it is a true right angle, the diagonal between the two points should measure exactly 10′. If it does not, you can adjust one side or the other until the angle is a true one.

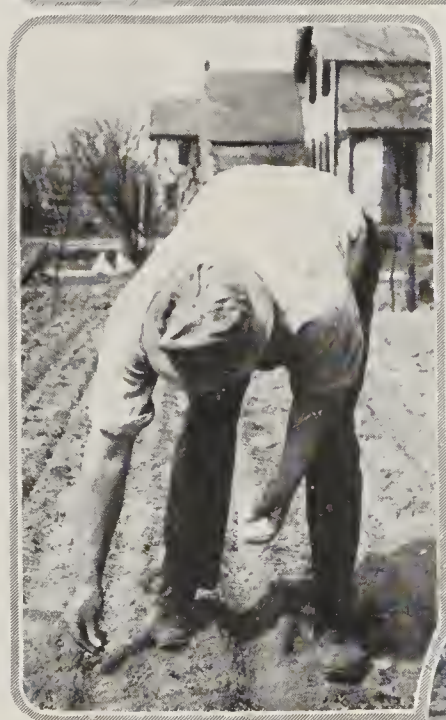
Different Methods of Planting

The actual getting of the seed into the soil is the next thing to be done. There are four distinct kinds of planting: in drills, in rows, in hills, and transplanting or setting out plants. While these four operations have points more or less in common, nevertheless they are quite different and, to some extent, each requires different preparation of the soil.

First of all, for the beginner, let me explain that by "drills" we mean plants grown in a continuous row so close together that no effort is made to have them at regular distances, or to cultivate between the individual plants. Radishes, spinach and many other things familiar to everyone are grown by this method. "Rows" signify that the plants are set at regular distances apart, but so close together that cultivation is done only in one direction, except for the use of the hand hoe or rake. Cabbages, peppers and potatoes are familiar examples of vegetables grown in rows. By "hills" is meant the setting of the vegetables so far apart in both directions that cultivation is given both ways, and each group

(*Continued on page* 72)

Onion sets are planted in drills. Put them about 2″ apart in the row



A wide drill, as for peas, is made with the hoe blade held flat

Sow small seed direct from the hand, held close to the drill

Cover the wide drill from both sides, pushing in the soil with the feet

Cover the first planting of peas about 1″ deep, in a wide drill

The back of a wooden rake is excellent for covering shallow drills

Then turn the rake as shown at the right, to firm down the soil

Use a wooden rake for the final smoothing of the garden before sowing

(Below) Use a board to stand on, so as not to make tracks in the soil

Beals

The repose and spaciousness of this modernized Victorian house are particularly evident in the dining room. Pale yellow walls, gray carpet and yellow taffeta casement curtains are a pleasant mis-en-scene for the beautiful Bougereau over the marble mantel, and the simple mahogany furniture upholstered in black and yellow horsehair. John Hamilton, decorator

Beals

The drawing room, proud in the possession of a Van Dyke, has a brilliant grouping of yellow Chinois damask covered furniture, blue satin curtains, exquisite Chinese rug, jade trees and powder blue lamps with shades of cream taffeta lined with rose. John Hamilton, decorator

Hewitt

A pleasant grouping of delightful souvenirs of Victorian days. Here you have a quaint old flower bouquet in its glass case, a pair of yellow glass candlesticks, and two oval gold mirrors with absurd storks reflected in them. Courtesy of Mrs. Emott Buel, decorator

GETTING *the* GOOD OUT *of the* VICTORIAN

A Resuscitation of 1840 *Which Is Producing Some Interesting Effects in the Modern Decoration of the Home*

NANCY ASHTON

THE day of the china dog and wax flowers is still with us, chastened, to be sure, by the wholesome 20th Century desire for space and light, but here, nevertheless. We may have completely disposed of the horsehair sofas, and antimacassars of our grandmothers, but we are still faced with the fact that the Victorian revival is a genuine thing and not merely a momentary flutter of interest. So let us take it gamely and make the most of it.

"If one could but convince people that the resuscitation of 1840 is not simply an excuse for dragging out all the discarded rubbish from the attic,"—as a well known decorator said to me. Show them that the real value and beauty of the "Elegant Era" must be sought for, and its quaintness used to add atmosphere to our homes, not our comfort sacrificed to carry out the period to its own illogical conclusions. One needs discretion in selection and a carefully developed sense of arrangement, as well as an appreciation of the eternal fitness of things.

These qualities, by the way, were singularly lacking at the time; as the barked shins of a generation back will painfully attest. Can't you see the average caller stumbling over footstools and into whatnots in the heavy opulence of an overcrowded drawing room of the day?

This tendency to overcrowd the ornaments was true mainly of the later Victorian rather than the early; and due, if one stops to consider the question, to the increasing output of flourishing manufacturing towns in England, each bent upon outdoing the other in an effort to prove its individual importance. Quantity, not quality reigned.

Beals

The library painted a robin's egg blue with ecru flower chintz curtains has Venetian red velvet on the furniture. Alabaster clock and candelabra, bouquets of painted flowers and Wedgewood lamps

Beals

In the morning room, niches have been filled with Moreland prints. The black marbleized mantel with its mirror is the center of a group of flowered chintz furniture. John Hamilton, decorator

A music room designed for Mrs. Imre Josika Herczeg, by Karl Freund (Zodiac, Inc.). The door, concealing a victrola, painted in Chinese spirit. A porcelain stork conceals opening for the sound

Another view of the music room which shows a screen door, separating it from the library. The screen has a Chinese Victorian garden painted in gay colors, designed by Freund (Zodiac, Inc.)

And then, too, a contributing factor to the general stodginess of the atmosphere was the craze, then at its height, for embroidery. "Woman's place was in the home,"—and there she stayed and embroidered her way laboriously over all the furniture. Nothing was safe. From footstool to grandfather's chair, embroidery ran riot. There was something so highly genteel and lady-like about the occupation, and so elegantly useless. Still, we should not be too drastic in our criticism, for we are beginning to realize the beauties of some of the embroidered bell-pulls and cushions and even the framed wreaths of supremely ridiculous flowers characteristic of other days.

But in our revival, we are being guided by the firm hand of those who know and are judiciously selecting the very cream of the period for present-day use.

One clever designer of furniture has been impressed by the Chinese influence felt at the time with particularly happy results. He gives us romantic Chinese Victorian gardens, painted on screens which he unexpectedly converts into doors. This sort of thing is an entertaining habit of his, and he makes trays into tables, fire-screens into lamps, all with a delicacy of touch and in a whimsical fashion which recognizes our natural desire for something different from the cut and dried decorations. It was he who conceived the ingenious method of disposing of the cumbersome and unalluring victrola, which method is illustrated on this page.

Hewitt

Victorian in feeling is this quaint chair covered with bright blue stuff. The beaded footstool is an old one, and the white alabaster lamp has a pale green painted shade with a shell design from an old chintz. Mrs. Buel, decorator

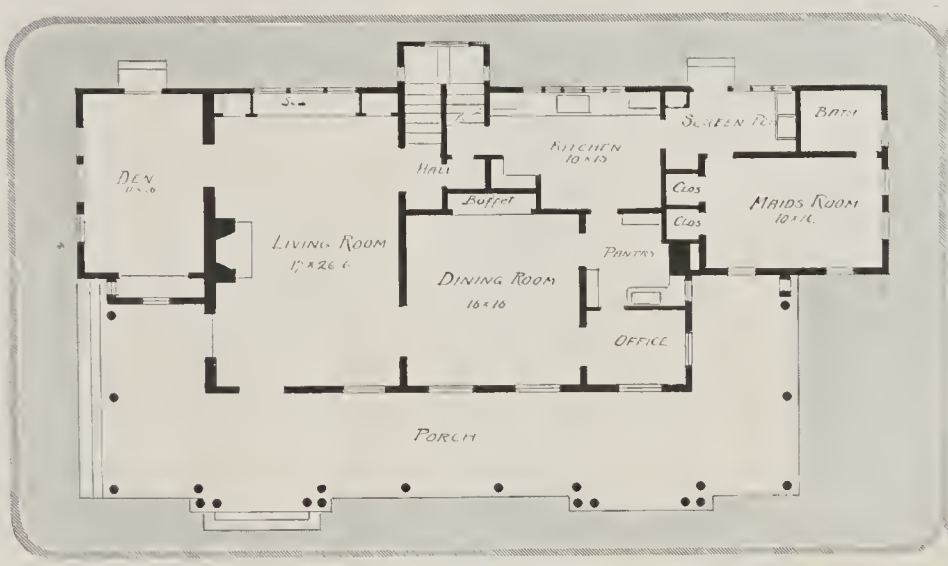
In my wanderings through the city, I came upon a shop which takes great pride in a collection of Victorian touches, which are appropriate and delightful in our modern settings. From it comes the enchanting chair of graceful lines which calls to mind all the elegance and grace and courtliness of the "forties." It is shown here, accompanied by a quaint screen and a lamp and shade of shell design, which I found difficult to resist. And there, too, I discovered unexpectedly pleasant groups like the one at the head of page 33.

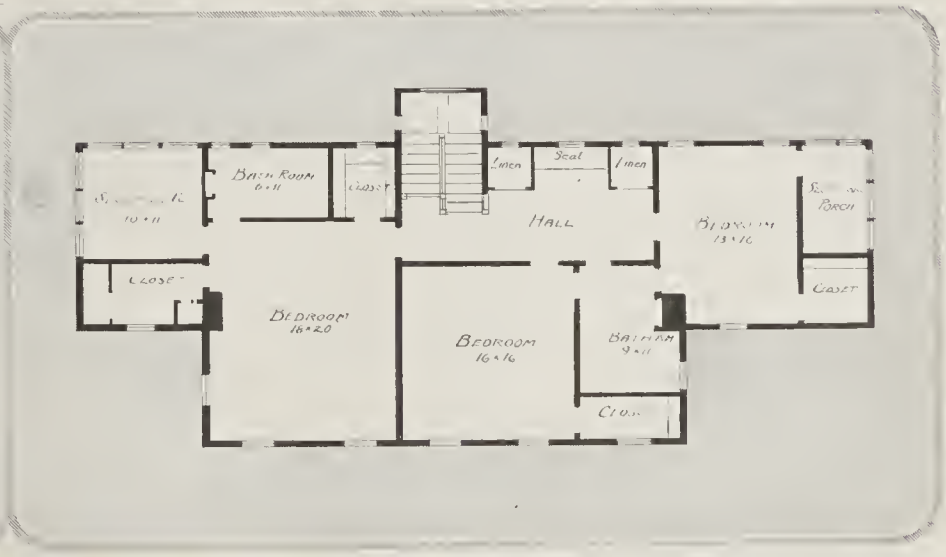
On the other hand, one is occasionally confronted with a far different problem, such as using a Victorian house and making it livable—joyously so. They used to be gloomy holes. The rooms of vast heights were filled with ill-assorted and unrelated groups of walnut marble topped tables, and uncomfortably upholstered chairs, in the maze of which the unsuspecting visitor found himself completely lost.

You remember the sort of picture Arnold Bennett draws for us, in one of his "Five Towns Tales." "A corner cupboard of oak, inlaid with maple and ebony, in a simple border

(*Continued on page* 70)

The beauty of the exterior lies in its well balanced proportions and in the grouping of the windows and doors which, although numerous, afford plenty of wall space. A large porch extends across the entire front The exterior finish is white plaster; woodwork is painted white and blinds are green. The roof is stained dark gray. Careful consideration has been given to the grounds





While the plan is original, the arrangement economizes on space and is thoroughly convenient. The stairs are tucked away back of the dining room and in proximity to the kitchen, thus eliminating back stairs. The living room is house depth. This room has a recessed window at the farther end and a large fireplace midway of one side

The second floor accommodation consists of three bedrooms, two sleeping porches and two baths. The closets are unusually large and each has a window. The owner's bedroom is furnished with mahogany; old rose and cream being the color scheme of the hangings. Ivory enamel woodwork. A sleeping porch connects with this room

Interest is given the porch by the manner in which the columns are spaced and grouped. The ends of the porch are roofed in, with an open space at the center where only the pergola beams filter the light to the dining room

THE RESIDENCE *of* JOHN McWILLIAMS Jr., Esq.

PASADENA, CALIFORNIA

Reginald D. Johnson, Architect

GEORGE WASHINGTON, ARCHITECT *and* DECORATOR

Some Records Which Show that the Father of His Country Was Very Much Interested in Things Around the House

THOMAS BRABAZON

GEORGE WASHINGTON has been so persistently misrepresented for generations, as a kind of dehumanized iceberg in human form, a mere embodiment of public and military virtues, that it is exceedingly difficult to make most people realize that he was actually a man of flesh and blood and had any human, personal and domestic side at all. As a matter of fact, he was intensely human in every respect. It is the purpose of this article to direct attention to one aspect of Washington's personal activities too generally unknown or disregarded—his *rôle* as an architect and as an interior decorator.

Consider the master of Mount Vernon as an architect. In so doing we must keep clearly before us two things; first, the architectural qualifications of the average gentleman of the period, and, second, the qualifications of Washington in particular. "Some considerable degree of architectural knowledge or, at the very least, some substantial cultivation of architectural taste and discrimination seems to have been held an indispensable part of every gentleman's education in the 18th Century," especially in the American Colonies where there were practically no professional architects until a comparatively late date. "Consequently, it is not surprising to find that some of our native amateur architects possessed knowledge and ability by no means contemptible." They were not "mere dabbling dilettanti, flirting with a polite and amiable penchant for architectural amenities. The best of them, and those that left the most impressive memorials of their talent and skill, were . . . busy men of large affairs and serious interests. They, as well as the master carpenters, were thoroughly conversant with the best architectural books of the period and often had a fair showing of them on the shelves of their libraries. More than one of them left standing orders with their London booksellers to send them, upon publication, such volumes as were most worth while. Another factor in their fitness" was their frequent acquaintance with the principles of surveying. "Indeed, it was almost imperatively necessary for large landowners to have a knowl-

(*Continued on page* 62)

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The erection of the outbuildings at Mount Vernon occupied Washington's attention during the early years of the Presidency

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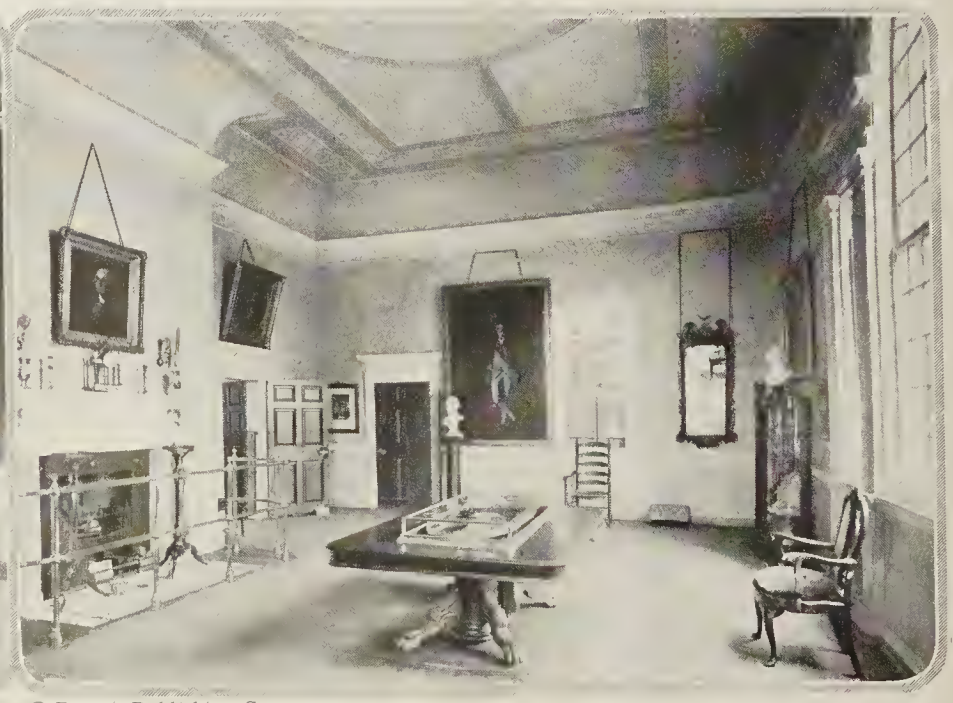
Washington is believed to have designed the book cases in the library. Whether at home or away from Mount Vernon, he superintended the work of all alterations



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The banqueting hall is one of the rooms that Washington added to Mount Vernon. The decorative plaster ceiling was placed under his direction

A PAGE OF NEW PAPERS

Courtesy of Emmerich, Thomas Strahan Company and Richard E. Thibaut

Reproduction of old Colonial paper—white ground, design in gray, tan and blue in water. Suitable for a hallway

(Above) The pagoda design is in delft blue on white ground, black and gold on orange or gold on black

(Below) Suitable for a living room—a paper with wide self-tone stripe on a plain putty colored ground

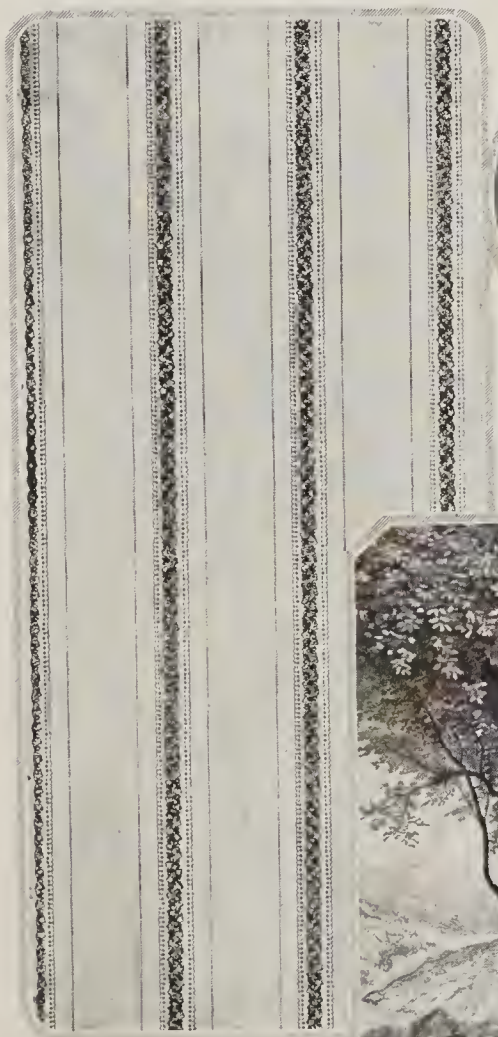
(Above) English hand-painted Adam design. In old blue with white design and two tones of cream

(Below) Suitable for a bedroom. From a Hiroshigi panel. Blue, green and terra cotta on gray fabric ground

Delicate blue and cream all-over foliage paper. Would look well in a dining-room with cream colored woodwork

(Above) "Cordova," an old Colonial paper reproduction, suitable for halls

(Below) An unusual scenic border, 28" wide. It comes in pale tan, deep brown, fawn and blue



A delicate gray with tiny blue and rose flower stripes. It is fresh and clear—suitable for the bedroom

A living room paper is found in this Jacobean design of linen ground with deep blue-green, red and brown pattern

IN THE IRIS GARDEN *of* MRS. HOMER SAGE

SHREWSBURY, MASS.

Photographs by Northend

The owner has a passion for iris; indeed, her country place is called "Iristhorpe." The entire garden color scheme is a carefully selected collection of this great floral family. In one corner the garden background is a pergola with iris in beds before it

Close - cropped grass walks wind between the beds and mark the garden axes. The termination here is a garden seat

Where iris grows in a clump it is as though a cloud of unbelievable loveliness had settled on the ground

THE RETURN *of the* OLD-FASHIONED CORNICE

A Victorian Accessory that is Appearing in the Modern House

WHAT a commentary on the fickleness of Dame Taste! Only a few years back everything associated with the Victorian Era was held up to ridicule. Today the use of many Victorian accessories is being revived. All of which proves two points:

First: that styles in decoration change as radically, although not as rapidly, as styles in clothes, and that it behooves the modern woman to keep her home in up-to-the-minute taste.

Second: that what is good in the past generally survives; the worthless is forgotten, the good returns into favor.

A case in point is the wooden window cornice of our grandmothers' day. Its revival today is more than a fad. There is justification for the cornice; it had a reasonable use which caused it to survive the vagaries of prejudice.

Certain types of formal rooms, which require formal curtaining, are spoiled by a predominance of the valance. Everyone has ruffles! Everyone has had box-pleated or gathered or French-heading valances. From them it was an easy step to the plain shaped valance, the valance stretched over a board. And from the shaped valance the logical development was the wooden cornice which is pictured here. The window trim in this room was covered by the over-drapes, and the top of the curtains required a completing touch. A valance would have been possible, but a wooden cornice proved much smarter.

The gilded wooden cornice, used in place of the valance, is again being found in formal rooms. Lee Porter, decorator

These wooden cornices afford a nice opportunity for color interest. They can be painted the same tone as the body color of the hangings and striped or decorated with some contrasting shade. Thus a dark green could carry a gold striping. Or again, the wood might be finished the natural shade of the predominant furniture of the room. The cornice shown here is gilded and repeats the gilt of some of the furniture.

Caution must be exercised in the use of the wooden cornice. It does not fit harmoniously into all rooms, and it should not be used in a room where it would dominate and tend to make the ceiling heavy. We must keep the sky of the room fairly clear lest our interior become "stuffy." For stuffiness was what brought Victorianism into disrepute.

Here is an answer to those who, with justice, oppose the radical changes in the past decade. We cannot throw away old-style furniture with the same ease we throw away an old-style hat. Moreover, it may have many noble and inspiring associations for us. Because of its deliberate scorn for the furnishings of a previous generation which it but lately was acclaiming, decoration has gotten a bad name. Take the good from the previous and the past, and a satisfying continuity will be preserved.

Gillies

A LITTLE PORTFOLIO OF GOOD INTERIORS

A comfortable and intimate grouping, found in the residence of Frederick Lewisohn, Esq., in New York City, constitutes a writing corner. Against the antique paneled wall is set a deep secretary. Bookcases are built-in. The curtains are a warm gray. Harry Allen Jacobs, architect. Alavoine & Co., decorators

Northend

(Left) Bookshelves flush with the wall, which were used in the Lewisohn living room on the previous page, are found again in this Boston residence. Tan is the pervading color. It is worked out in the velour rug and the velvet covering of the couch which is lightened by blue and gold pillows. Overdrapes are blue velvet. Walls are paneled in walnut. Lee Porter of James I. Wingate & Son, decorator

(Below) That simplicity and harmony are the fundamentals of decoration finds ample evidence in one of the bedrooms in the Laurence Armour residence at Lake Forest, Ill. There is no unnecessary furniture and that which is used is simple. Harmony is found in the fabric combinations: couch and chair are upholstered in one fabric and curtains and bed cover in another. The decorator was Miss Gheen

Fuermann & Son

(Below) A more extensive view of the Lewisohn living room shows the fireplace arrangement. Woodwork, a warm gray — the original color of the antique panels. Rugs are mauve and draperies gray. Carved Louis XVI panels top the overmantel mirror and bookshelves. Lamps and mantel decorations are old Chinese porcelains. Crystal electric fixtures. Harry Allen Jacobs, architect. Alavoine & Co., decorators

Gillies

(Belaw) An interesting study in balanced furniture arrangement is found in the residence of Frederic C. Bartlett, Esq., in New Yark City. Each consale bears a beautiful lustre and abave it hangs a painting in a dull gold frame. The consales are gald and white. A grouping of this kind would be suitable far a large hallway or a reception raom where space is sufficient far appreciative arrangements

(Right) Sa long as the mantel is kept free from a cluster af non-essential decoratians, the overmantel embellishment can be almast anything that suits. In the dining room af the residence af Mrs. D. C. Osbarne in Baston an old tray has been used in the panel abave the fireplace. It is flanked by tall candles. The walls are pale yellow with green and vialet far ather color notes. Lee Porter, decarator

Gillies

Northend

(Belaw) In the living raam af the Osbarne residence the windaw trim has been accented by a braad band af antique gold. Walls are deep cream, curtains dark gray and gold, the rug catawba, blue and branze. A Dutch altar candle has been made into a lamp far the table. A lamp af wrought iron intraduces interest inta the carner. The decarator was Lee Parter of James I. Wingate & San

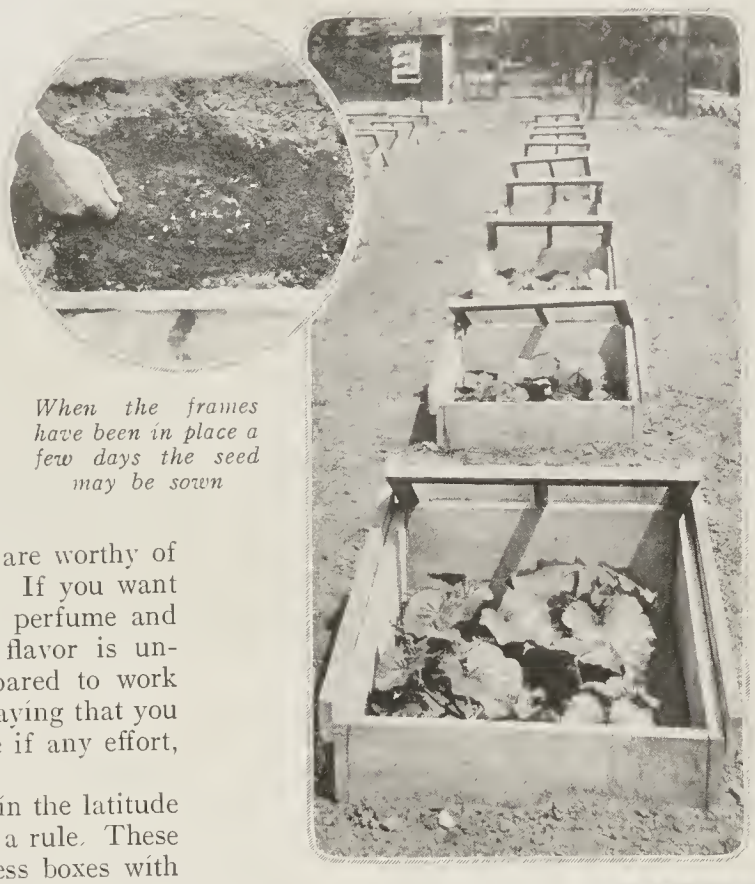
Northend

HOME GROWN MELONS *of* QUALITY PLUS

Methods Whereby Your Just Suspicions of Fruit Store Cantaloupes Give Place to the Certainty Which Comes From Raising Your Own and Raising Them Right

WILLIAM C. McCOLLOM

FROM the sublime to the ridiculous—that expresses the differences in melons. From equator to pole there is no fruit more delectable, luscious or more genuinely appreciated than good muskmelons; yet where is anything more disappointing than a poor one? Many who have their own gardens and abundant facilities for growing quality melons have yet to realize the possibilities of this fruit.



When the frames have been in place a few days the seed may be sown

Melons are exacting. They require skilled care to bring out their best qualities, yet they are worthy of any efforts bestowed upon them. If you want melons with the odor of delicate perfume and flesh that for real richness of flavor is unchallengeable, you must be prepared to work for them. There is no sense in saying that you can grow good melons with little if any effort, for you can't.

Good melons are not possible in the latitude of New York without frames, as a rule. These frames—they are really bottomless boxes with glass covers—can be purchased ready-made; or they are quite easy to build yourself. They should measure about 24″ square, 9″ high in front and 12″ in the rear.

Melons must have rich soil that is light and full of fiber. They make an enormous root system though of a very limited range; therefore the plant food must be readily accessible to the roots. Here is the secret, if there is any, of good melons. Dig holes about 3′ across and 2′ deep, from 6′ to 8′ apart each way. Fill the holes with a compost made of two-thirds chopped sod and one-third well rotted barnyard or stable manure, with a little lime added to correct the soil acids. Tramp with the feet as you fill. Where the soil is heavy and does not drain well, a little drainage should be provided by placing some broken brick or other coarse material in the bottom of the hole. The soil should be raised about 4″ above the grade. The melon frames can then be set in position, using a line to keep them straight for appearances' sake, and leaving them closed for several days so the soil will be thoroughly heated before sowing the seeds.

Sowing the Seed

Use plenty of seeds when sowing, as thinning out is so simple a task that there is no excuse for taking any chances of having to fill in blanks. The seeds should be covered about 1″ to 1½″ deep. Keep the frames closed until the seeds germinate, after which time ventilation must be attended to in the morning so that the frames will be dry at night, and water only on bright days so the plants will dry off quickly. Keep the surface of the soil stirred with a hand cultivator to reduce the need of watering to the minimum. Air should be admitted during the day, especially in sunny weather. The ventilation should be gradually increased as the weather grows warmer, so that by the time it is necessary to remove the frames—which should be when they are no longer able to accommodate the plants—the melons will be thoroughly hardened.

The seeds are usually sown around the middle of April, and the frames can be removed about the third week in May. The plants are then trained out evenly and carefully and the shoots pegged in position. Birch twigs bent double until they break are good for this last operation. The open spaces of earth between the hills should be turned over with a digging fork when the frames are removed, thus keeping down the weed growth.

Melons are subject to blight, for which there is no cure, though Bordeaux mixture applied as a preventive about every three weeks will keep the vines healthy. Any infected leaves should be picked off and burned. Stem rot, too, will sometimes become troublesome on heavy soils. A mixture of powdered charcoal and lime placed at the necks of the plants will sometimes save them from it; but proper hill preparation and drainage are best.

Watering and Later Care

Avoid artificial watering as much as possible. Do not spray the foliage, but when necessary apply an abundance of water at the roots. The best method is to allow the water to run slowly from a hose directly on the hill, placing a small board under the nozzle to prevent washing the soil.

Early in July the young melons should be swelling rapidly, if the hills were properly prepared. If this is the case, no further feeding will be required, but otherwise feedings of liquid manure should be applied. This method (*Continued on page* 70)

Melon frames are simply bottomless, glass covered boxes, each large enough to surround one hill

Flower pots placed under the melons to raise them from the ground make for even ripening

At full maturity the melon parts company with its stem at a mere touch. Do not pick it before this stage of ripeness is reached

When properly grown, muskmelons are unsurpassed for the table. Quality of soil, of variety and the date of sowing are factors

THE VOGUE *of the* REFECTORY TABLE

Prices and names of shops will be furnished on application to the House & Garden *Information Service; or our Shopping Service will be glad to purchase for you. 19 West 44th Street, New York*

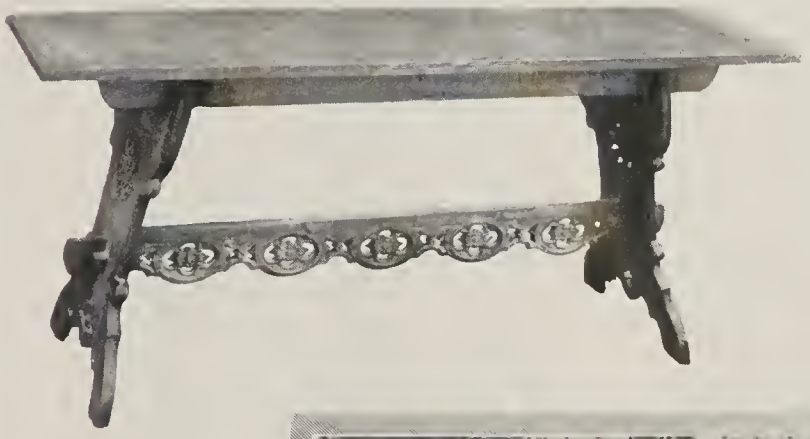
Reproduction in walnut of an Italian table, with the heavy stretchers that are later found in English Jacobean furniture. Top is 30" by 72"

An antique oak reproduction of a "parchment box" with Gothic tracery panels. Its height, 19", gives it additional use as an end bench. Top, 26" by 14"

Benches of this type are useful to place at either end of a refectory table. Top, 15" by 22"

A reproduction of an early English draw-top table, its end leaves made to slide under the top. Solid oak or walnut, inlaid with holly, and antique finished

For use on the side of a refectory table, a long bench of early Jacobean design. 19" high. Top, 16" by 72"



The material of this Gothic table is solid oak. It stands 30" high and the top is 22" by 66"

A long table for the library. Its design is of the Italian type that later influenced English Renaissance furniture. Top, 22" by 70"

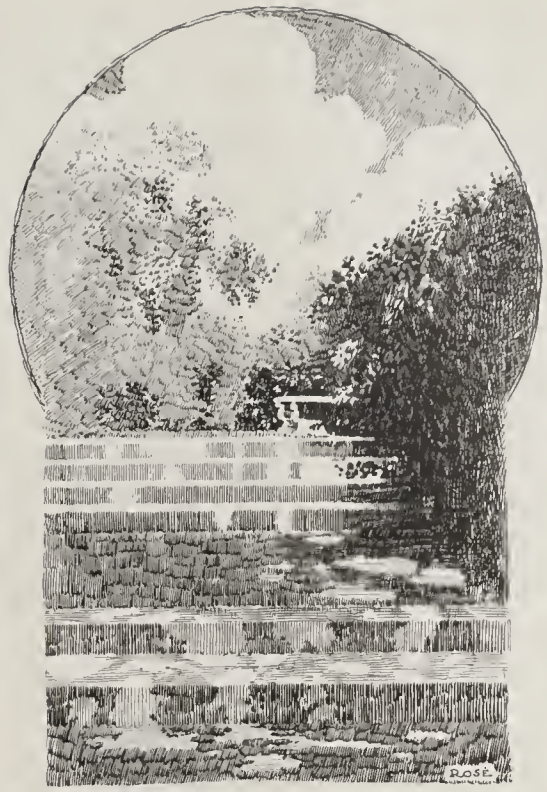
An oak table of the Elizabethan type with carved melon-bulb supports. Few of the early English tables possess such marked decorative value. Top, 32" by 84"

Sketches by Jack Manley Rosé

GARDENS *of* DIFFERENT LEVELS

Between two guardian elms the way leads upward, pausing on different levels to command the garden beneath. It is shadowy there, and cool and green. Then one steps out suddenly upon the high terrace with its background of creamy house wall, brilliant in the light and massed about by boxes and urns of rose-flaming geraniums. Here is a glimpse on the estate of A. R. Nicol, Esq., at Summit, New Jersey

Moss-encrusted steps lead straight down to a shadowy path edged with flower masses, and presided over by a gleaming goddess who seems to look with envious eyes toward the tiny close of arbor vitæ at the end of the terrace where an intimate seat and table afford a delightful retreat, on warm summer afternoons. This view is from the estate of Carroll P. Bassett, Esq., Summit, N. J.



Steps, half lost in the lush green of turf, flecked over with sun splashes and shadows, and the lustrous marble seat set against a mass of vines and low sweeping branches—surely this is a terrace to invite peace and the pardoning sun. It is from the Bassett estate

By a succession of green terraces, each lovely in itself, one descends from the tiled loggia about the house to the sunken garden with the pool and its fountain set in the midst of graceful trees and shrubs. It seems almost draped in vines, with drooping tree branches curving down to its shiny surface and grasses and water plants reaching thirsty rootlets to its shaded depth. From the Bassett estate

Down by easy reaches of bricked steps, under the rose-grown pergola, one comes at last to the grassed tennis court and, beyond, to the fine old-fashioned garden. Who would not be lured from the house loggia to enter upon such a spiritual adventure — if only for the joy of walking through those tremulous flecks of light and shadow, to the velvety, sun-warmed vista of the lawn beyond? From the Nicol estate

SPANISH CHAIRS *and* TABLES *of the* 18TH CENTURY

The Influence of Commerce on the Furniture Design of the Iberian Peninsula—Queen Anne, Chippendale and Sheraton Tendencies in Spanish Furniture

H. D. EBERLEIN *and* ABBOT McCLURE

THE end of the 17th Century and the early years of the 18th really belong together and form one period, so far as the development of furniture designs was concerned. The curvilinear influence, alluded to in the previous article on Spanish Wall Furniture of the 18th Century, gave rise to a number of new manifestations in contour that are partly attributable to Baroque principles and partly to a fresh infiltration of Oriental feeling, derived through the channels of commerce, and commerce that was chiefly Portuguese. To these two influences we are indebted for much of the charm and vigor displayed by the furniture produced between 1685 and 1740.

Influencing Forces

The manifold forces which were working to mold furniture forms at this period were especially active in the Iberian Peninsula and, thanks to the immediate proximity to either the sources of inspiration or to the direct avenues of transmission, they produced marked visible effects. In Spain and Portugal Baroque architecture found conditions peculiarly congenial to its existence and development and this architectural influence transmitted its effects in diverse ways to furniture forms. Oriental influences, too, kept finding their way into favor and making their presence felt, for the great mass of Portuguese commerce all through the 17th Century proved to be a prolific source of Far East importations in ideas and styles. The Portuguese were endowed not only with a genius for ready appropriation and successful adaptation but also with a genius for elaboration. Still further, the Portuguese possessed a notable genius for refinement of detail and finished workmanship, so that we can understand why early 18th Century Spanish chairs often displayed so rich a diversity of form and ornamentation, for much of what is best in Spanish furniture admittedly owes its inspiration to Portuguese sources. Besides all this, there was a constant flow of commercial intercourse between Spain and England, on the one hand, and between Spain and Italy on the other, so that English and Italian influences alike are discernible, especially in such localities as Valencia and the islands of Majorca and Minorca.

Fig. 1. Walnut armchair with carved splat and ornate cresting. 1710-25. Courtesy Karl Freund (Zodiac, Inc.)

The chair illustrated in Figure 6 exemplifies one marked characteristic of many of the chairs of this period, the very ornate cresting which forms a culmination or climax to the design of the whole piece and might be compared to the high and much-embellished combs with which Spanish and Portuguese ladies of quality surmounted their coiffures. The fancy for ornate and shaped cresting extended to cabinet work as well. Besides the intricate carving of fruits, foliage and scrolls on the cresting and on the stretcher—the chair was painted black and the carving was further enriched and thrown into relief by parcel gilding—the embossed polychrome and gilt leather of the seat and back ministered to the Spanish taste for gorgeous color and complex design. The interrupted and curved shaping of the bottom and of the top of the back, irrespective of the carved cresting, is also thoroughly characteristic and indicates the presence of strong Portuguese influence. The lines marked by the shaped top and bottom of the back, it will be noticed, are precisely like the lines bounding the panels in some of the contemporary cabinet work.

Cresting and Scrolls

The red lacquer and parcel gilt chair, shown in Figure 8, not only exhibits the high-arched cresting and the so-called "Spanish scroll foot"—two features typically representative of so many of the Spanish and Portuguese chairs of this date—but it also

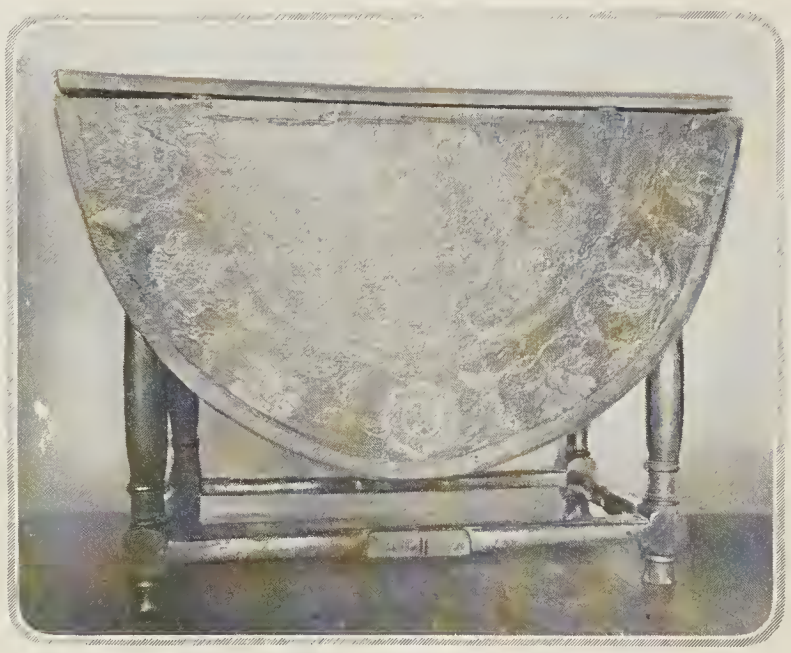


Fig. 2. Walnut gate table, closed, with polychrome top. From the Basque provinces. 1700-30. Courtesy of C. M. Traver Co.

Fig. 3. Painted chair showing Louis Quinze influence. 1745-55. C. M. Traver Co.

Fig. 4. South American mahogany settee or bench, reflecting the Sheraton influence on Spanish furniture design. 1775-90. Courtesy of John Wanamaker

Fig. 5. Cane and mahogany chair, parcel gilt Baroque ornaments. Traver

Fig. 6. Painted and parcel gilt carved leather covered chair. 1680-1705. *Penna. Museum and School of Industrial Art*

Fig. 7. Walnut armchair with splat back and shaped head rest. 1720-30. *It shows a mellowness of modeling familiar in English and Dutch chairs. Courtesy of C. M. Traver Co.*

Fig. 8. Red lacquer and parcel gilt chair with caned seat and back. 1690-1710. *Courtesy of C. M. Traver Co.*

displays another feature of Portuguese and Spanish chairs that was introduced from the East through the medium of Portuguese Oriental trade—the caning with which the seat frame and the back are filled in lieu of leather, upholstery or wood. Another characteristically Spanish feature is the way in which the wide "splat," which is the chief constituent of the back, takes the form of a broad, caned panel.

The Cabriole Leg

With Figure 15, a chair dating from the first decade of the 18th Century, we come to the cabriole leg, whose dominance was to endure from the beginning till past the middle of the century. It was one of the most prominent, ubiquitous and lasting features common to both the Baroque and Rococo phases of furniture design. Figure 3 well exemplifies another trait which, to borrow a term from the phraseology of sculpture, may be defined as the rotund, fleshy modeling of the contour, noticeable especially in the proportions of the fore legs. The whole composition displays an engaging suavity of line, while the carving of the ornamental *motifs* also discloses a mellow rotundity of relief that is almost pulpy. This property of a kind of fleshy corporeality, though not conducive to a classic purity of line, nevertheless imparted, or helped to impart, an engaging human quality.

Fig. 9. Painted gate table from the Basque provinces. 1700

Fig. 10. Detail of one leaf of table. Courtesy of C. M. Traver

Rotundity of Form

The same agreeable rotundity and mellowness of modelling are observable in the carved walnut chair shown in Figure 5, a type that was likewise familiar in both Holland and England. In this connection it is worth noting that chairs of Spanish or Portuguese pattern generally showed some attenuation of proportions and sharpening of detail upon transference of the type to the Low Countries and that the processes of attenuation and sharpening were apt to become even more pronounced in English manifestations of the same types. Still another feature in Figure 15 deserving attention is the peculiar shield-shaped contour of the back

(*Continued on page* 58)

Fig. 11. Carved and gilt upholstered side chair in Louis Seize style. Traver

Fig. 12. Walnut armchair with caned seat, splat and caned back. 1705-25. *Traver*

Fig. 13. Early 18th Century chair painted in the "Chinese taste." Courtesy of Woodville

Fig. 14. Portuguese mahogany and gilt chair of Sheraton lines. 1780. *Traver*

TORCHÈRES *in their* PROPER PLACE

Gillies

In a large hall with high ceiling the torchère can add a touch of dignity and interest

THERE are two general families of torchères—the Italian lantern type, and the tall candelabra. Each has its own peculiar purpose, and each can add materially to the decorative effectiveness of an interior. Both are standing movable lights and hence present a latitude of use that is not possible with either the sidelights or the chandelier.

The Italian torchère—a lantern on a tall standard—bears the dignity and traditions of former periods in architecture and decoration. It requires a formal setting—large, dignified furniture and a room of pretentious size. In the illustration it is shown in a logical position at the foot of the stairs. A pair can be grouped in a smaller hallway with an Italian chest, or one can be used in a corner. This type is essentially an exterior accessory which has been brought inside. It should not go farther into the house than the entrance rooms. Save in the very formal and pretentious living room it is out of place.

The candelabrum has quite another purpose. It is usually of wrought iron or burnished steel and is essentially an indoor accessory. With either candles or wired for electricity, it finds a place in rooms furnished with heavy oak pieces. Beside the large Jacobean mantel, flanking oaken doors, or placed in a dark corner to lighten it, tall candelabra are equally suitable.

There is still another use for them, a use that decorators might find advantageous in a room where the wall treatment does not permit the wall space to be broken with sconces. Thus, in a dining room papered with a reproduction of one of the Colonial scenic designs, side lights look distinctly out of place. Why not use torchères and leave the interesting design of the paper the full and unbroken sweep of the walls?

BOOK ROOMS *for* MEN

A Method for Getting Order Out of Male Chaos

NO necessities of life accumulate so rapidly as books and nothing can so readily cause confusion and chaos in a room. When the average man buys a book he forthwith is asked, "Now that you've got it, what are you going to do with it?" The best solution is to let him have a little library all to himself. It may take on the appearance of a gun store or a hunting lodge or a general curio shop, but that will be satisfactory so long as he keeps his confusion inside the room.

Men used to have "dens", strangely reminiscent in their name, of cave days, but blatantly oriental in their "Turkish corners." No one used the "Turkish corner" and it only collected dust, so it went the way of the useless. Then came a smoking room, which was almost ungrateful in its appellation, as though the man of the house were not permitted to smoke where he wished. To call his own private corner an "office" smacks too much of the commercial. So then, why not give him a book room where he can write and potter around and think up ideas for the office and talk to the boys?

The two book rooms on this page present simple arrangements for the books and the desks. In one instance the side of the room is covered with built-in book shelves set on a double base of drawers with the desk space in between. Everything is ready and at hand in such an arrangement. The wide shelf for the spreading out of books is especially attractive.

In the other case the bookshelves are built up around the desk, although independent of it. The feature of this arrangement is the extra shelves built on the cases to accommodate an overflow. In a city apartment where space is at a premium extra shelves of this kind will serve as a temporary solution, at least.

The built-in book shelves with drawers and cupboards below and the desk space between are one solution for a man's book room. The abundance of storage space presents no excuse for male confusion

Book shelves can be built upon either side of the desk and extra shelves added on the ends for the overflow. This is especially adaptable for a city apartment where space is at a premium and the furniture has to be moved often. H. F. Huber & Co., decorators

Northend

To the old farmhouse the owner added a wing. Otherwise it is as it was at the beginning. The walls are field stone, with a roof of dark gray. The deep porch and galleries are characteristic of Southern architecture

"BOXWOOD", *the* RESIDENCE *of* MRS. ANNE WARD SAGE

At Middleburg, Piedmont Valley, Virginia

The furnishings of the house are consistent with the exterior. Here in the bedroom, for example, are cream colored walls, hand-blocked chintz curtains, hooked rugs, an old four-poster with valance and tester and a lovely old silk patchwork quilt

On the dining room walls is a quaint gold and green paper with a design of urns. The rug is green and the furniture, which is painted mahogany color, has simple gold decorations. Old brass candlesticks and green tole vases on the mantel complete the Colonial scheme

A RARE OLD PLANT—THE IVY GREEN

Its Varied Uses as a Mask for the Unlovely and an Added Charm for the Architecturally Good in Stone and Brick

ROBERT S. LEMMON

Hewitt

The house of brick or stone is the only one with which ivy will be completely harmonious and of enhancing value

IF we accept the axiom that only the good endures, then we have one explanation of the immemorial popularity of ivy.

For there can be no denial of ivy's longevity under the right conditions. Literally for generations many an old vine of *Hedera helix* (the so-called English ivy which most of us have in mind when the word is mentioned) has clung to the rough wall stones which give it foothold. At first it was but a tiny slip, but gradually through the succeeding years its leaf mat thickened and long runners crept upward to spy out the way toward window ledge and eave and cornice. Close on their heels came stronger, woodier stems, main columns from which innumerable little scouts sought out every nook and cranny along the way. And always, through the decades, until the shimmering green drapery was complete and the "ivy mantled tower" became reality, the vine grew to be more and more an integral part of that dwelling, as inseparably one with the home associations as were its airy rootlets with the brownstone walls.

This, indeed, is one of the strongest arguments in favor of the hardy ivies—they are permanent and in some manner strangely appealing and comforting to

Graves

English ivy is adapted to indoor as well as outdoor situations. Often it may be used, as here, in conjunction with wall lattice-work

Graves

Among the less formal situations for ivy are pergolas and other permanent features where ruggedness rather than delicacy of line is the prevailing keynote

If the house is of informal lines, Virginia creeper may be used advantageously. Here its characteristic informal habit of growth is seen about the entrance wing

Northend

our finer sensibilities. One has but to catch a glimpse of some old ivy-grown house to feel one's heart irresistibly drawn to it as to the age-old fir above a farmer's dooryard.

Any plant which is of necessity so closely connected with the dwelling house and other architectural fixtures of the place must be judged first of all by its effect upon them. If it adds to their attractiveness, improving their lines without detracting in any manner from their practical utility and lasting qualities, then it is good.

These things ivy does when properly used on structures of stone or brick. An architecturally good building it will enhance, and a poor one it will redeem in so far as that may be possible. The objection sometimes raised that it grows so densely as to mask desirable architectural features is hardly a valid one, as ivy is entirely amenable to training and may be made to accent rather than efface any particular detail.

It is as a climber that *Hedera helix* is most commonly used, but one should not lose sight of its possibilities as a ground cover. Under trees or elsewhere that other things grow with difficulty, ivy will form a dense, evergreen mat, permanent and effective.

Unquestionably, then, ivy is an extremely valuable plant for covering walls, trellises, rocks and other permanent features out of doors, albeit its growth is slow. In addition, it is a popular and successful indoor plant, surviving many uncongenial conditions and thriving without bright sunlight. For screens in almost any room in the house, on wall lattices of hall, breakfast room or enclosed porch, in hanging baskets or just as a plain, ordinary window plant, one can be sure of its coming up to expectations.

Gillies

English ivy is perfectly amenable to training. Here on a corner of the house of C. A. Briggs, Esq., New Rochelle, N. Y., it serves as a pleasant foil for the foundation and a contrast for the rough walls above. Henry G. Morse, architect

Almost any soil, indoors or out, will be suitable, though the best results will come when the earth is rich and rather moist, with a shady exposure for the vines. North of Massachusetts *Hedera helix* is apt to winter-kill outdoors, even in sheltered situations—a fact which must be reckoned with when determining its value as compared with other climbers. The variegated leaved forms, of which there are several, are still more tender.

The type leaf of *H. helix* is usually three to five lobed, dark green above and lighter on the under side. Prominent among the variegated forms are the following varieties: *maculata,* leaves spotted and striped with yellowish white; *marmorata,* irregularly blotched with yellowish white; *marginata,* irregularly bordered with yellowish white, striped red or pink in autumn; and *pedata,* dark green with whitish veins.

(*Continued on page* 68)

The dominant color note is deep green blue of a limpid quality so combined with browns, greens, gray, black and golden yellow as to produce a total color effect that will harmonize with almost any decorative scheme

No two pieces of this pottery are fashioned on the same motive. The general size of the vases is 12" to 15". Both in contour and color they constitute a new contribution to the growing list of decorative accessories

Persian and Chinese influence is clearly distinguished in the designs, although the execution is modern in feeling, showing a remarkable color distribution and rhythm of line

The modern craftsmanship exhibited in the bowl to the left is a reflection of the work of a time when the life and character of a people were shown in its household arts

MODERN POTTERY *from* OLD DESIGNS

Being the Work of Middleton Manigault

Photographs by Bradley & Merrill

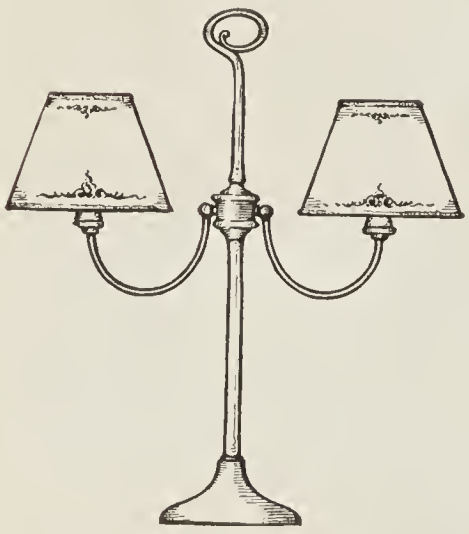
LAMPS AND SHADES

For purchase, address Shopping Service, House & Garden, *19 West 44th Street, New York City*

The lamp base is delicate mauve glass and the shade has a band of morning glories in sapphire blue on a cream ground. Height of lamp, 21"; diameter of shade, 14". The price complete is $27

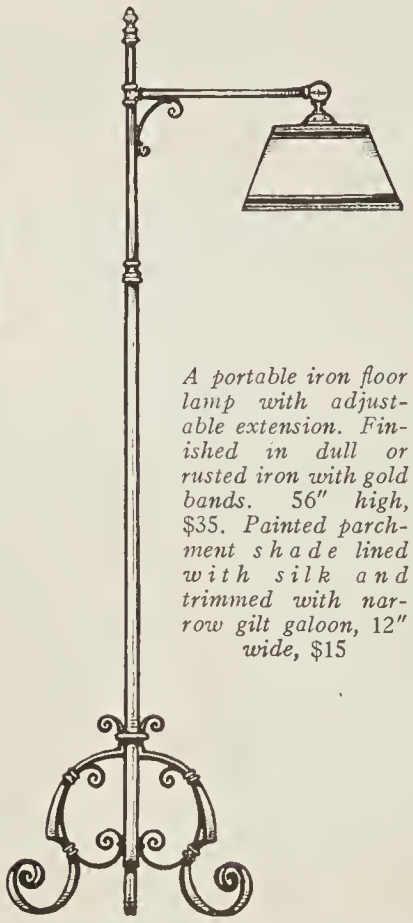
A blue pottery fish-shaped vase lamp carries a shade of yellow silk piped with blue silk. Vase, 14½" high, $45. Shade, 7¾" deep, $12

A Victorian touch is found in this simple alabaster lamp standard with its shade of rose colored paper edged with silver lines. Height of lamp, 23"; diameter of shade, 14". $23



A student lamp in rusted iron with bands of blue, green, orange or gold. Height, 22", $22. Small shades in antique vellum over parchment paper have an irregular mottled effect with Italian motifs top and bottom. $12 each. Simpler and less expensive shades available

Especially suitable for the boudoir is a lamp of clear white glass, 10" high, with dainty oval organdy shade lined with pale pink silk and bound in French blue ribbons. Shade, 8" deep; 10" wide at bottom. $15



A portable iron floor lamp with adjustable extension. Finished in dull or rusted iron with gold bands. 56" high, $35. Painted parchment shade lined with silk and trimmed with narrow gilt galoon, 12" wide, $15

An incidental lamp for a small side table—a small white Chinese figure with a white shade decorated in a simple black design. The lamp is 19" high and the shade 9½" wide. Simple throughout. Complete, $20

Table standard, 16" high, painted in contrasting colors, is wired for two lights, $26. A 13" concave shade of parchment paper with Chinese flowers on either yellow or gray ground, $22

Two bedside lamps and shades at $13.75 each. Available in a variety of colors and designs. 17" high, 11" wide. Little powder box of tin painted to suit scheme, $10.75

POTTERY, PILLOWS AND THINGS

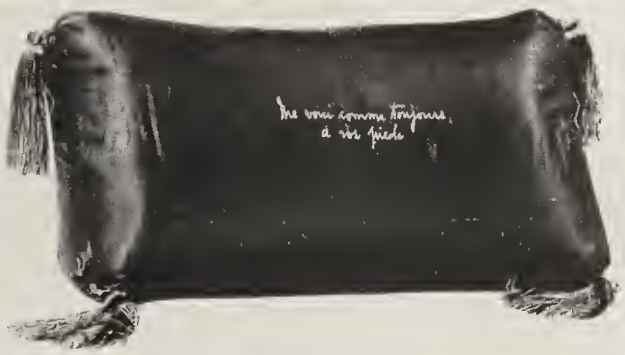
All of which can be purchased through the House & Garden *Shopping Service, 19 West 44th Street, New York*

English ware chop set of one platter 12½" wide, and a dozen plates 9" wide, decorated with rich floral sprays and dark blue lines. Complete $10

Old pottery plate in bright yellow, orange, blue and green, 12½" wide, $15; Spanish pottery vase of blue and white design 6" high, $1.50; Spanish jug 4½", $1.50

Wedgwood after-dinner coffee cups and saucers—fluted ivory ware with dainty flower border and green lines, $10 a dozen

"The Huntsman," a Guy Arnoux mirror, 22" x 12", $8.50



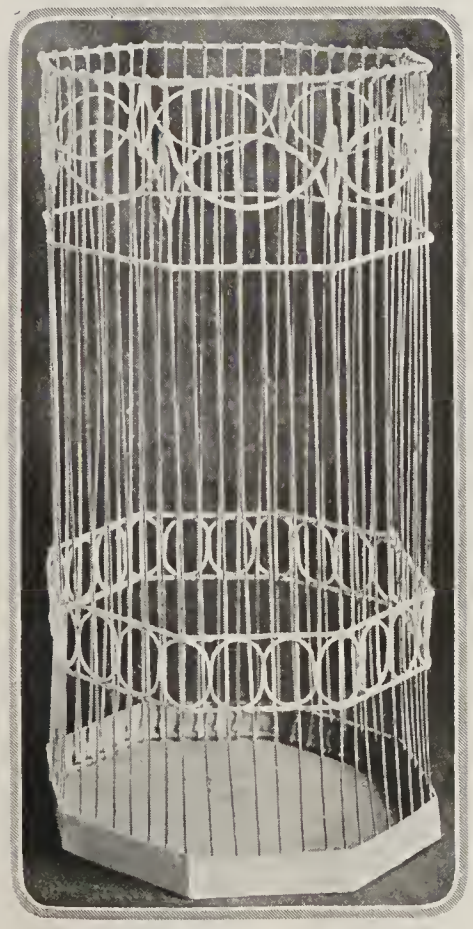
A new and very smart floor cushion of black taffeta with black and white silk tassels; has a tender French sentiment embroidered on it in white silk. $18

(Below) A square mirror, 13¼" x 10¼", in the fashion of Guy Arnoux sells for $6.50. An amusing panel picture fills the top of the frame

"The Three Graces," another Guy Arnoux mirror, 19" x 9". $6.50

Limoges plate, cream ground, blue band, gay flowers, 10½" wide. $10 a dozen

Entrée plate, 9" wide, wide blue border and flower panels of English ware. $6.50 doz.



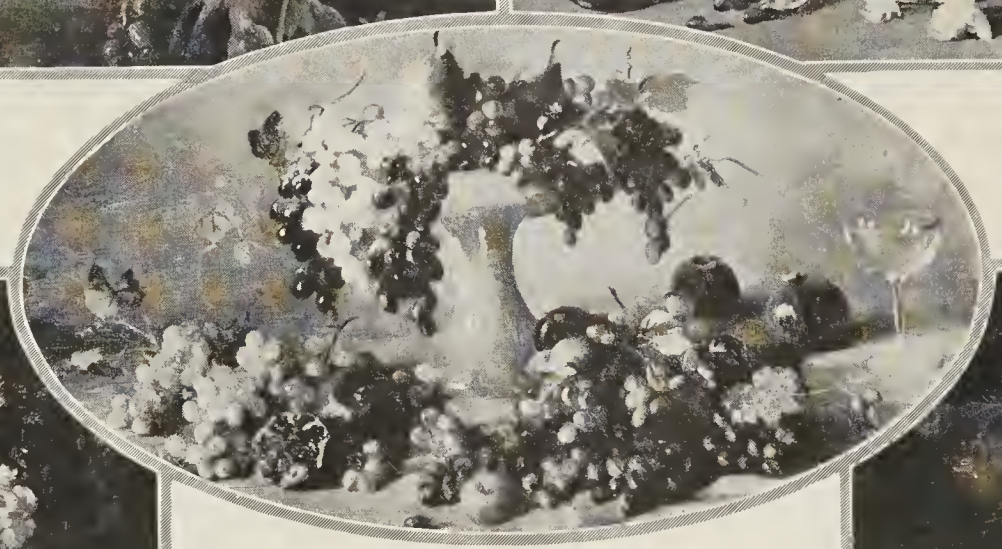
English wire waste basket, 20" high and 10" wide, $6. Other sizes at $4.75 and $5. Any color available

A bright yellow Trianna Spanish pottery jar splashed with green forms a roomy flower holder. It is 10" high and 7" wide and costs $4.50

English wicker waste basket, 19" x 11". Black, with white rim and handles, $14. Other sizes, $10, $12.

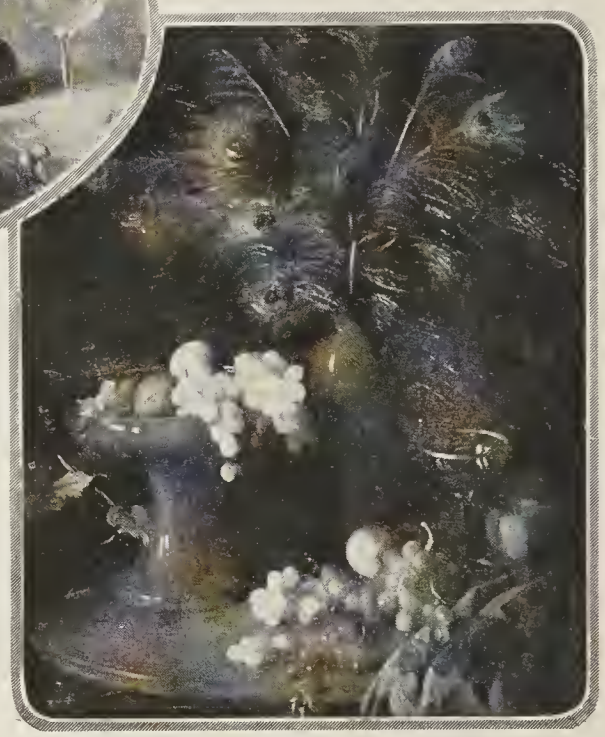
Panels of this type are especially popular for over-mantel decorations in modern dining rooms

A fruit and flower theme in brilliant colors. The artist of these panels was Sophonisba Hergesheimer



These panels also find a place as over-door decorations in the dining room

Roses, asters and grapes have been used in this composition



Vivid tints of peacock feathers add interest to this panel

DECORATIVE FRUIT and FLOWER PANELS

THE FABRICS TO COMBINE IN DECORATION

A Classification of the Various Textures Which Bear Relationship and Can Be Used Together in a Room

AGNES FOSTER WRIGHT

THE fabrics for a room must be combined in the same fashion that one chooses her dinner guests. People with related interests and contrasting interests go well together, but one must never make the *faux pas* of entertaining two "lions" at the same time. So it is in decoration.

Satin and chiffon are an attractive combination by contrast; but satin and taffeta do not combine well, because they are too much alike for one to offset the other. This principle applies to clothes, and the same underlying principle applies to furnishings. For instance, visualize a room in which heavy Jacqueminot velvet over-curtains will set off under-curtains of the same tone chiffon with two wide ruffles to give weight. On the couch, upholstered in the velvet, use satin cushions of a tone lighter; the contrast in texture and tone makes both fabrics more interesting. A low, comfortable, lightly constructed chair is covered with the same brilliantly colored satin because neither the material nor color combines harmoniously with a large, heavy piece.

Distinct contrast of textures gives an interior life and interest. Consider velvet, satin and chiffon. Each material—velvet, satin and chiffon—is of rich texture. Into such a scheme we could not introduce a cretonne or a cotton or wool rep. The velvet, satin and chiffon have an underlying relationship in their richness of texture even though in their weight there is contrast. But with cretonne and rep there is absolutely no point of contrast by which they may be connected. Velvet, satin and chiffon used with a cretonne only serve to cheapen the cretonne. This is often found true in using a silk over-curtain and trying to put a rather heavy cotton scrim underneath—the cotton fabric is made cheap and common. Silk over-curtains require a fine net or gauze.

Fitness in Texture

This necessity for fitness in textures often leads us into an expensive predicament. We purchase an excellent material, stretching our purse to its limits, then we combine with it some shabby material that we have on hand to counterbalance the expense of the first purchase. And we discover that fine, glossy rich silk will not combine with cottony, loose weave cheaper stuff. If we would take a little sample of each material we intend to purchase, hold them together to see that each holds its own and sets off the other, then we could go ahead purchasing larger quantities with a degree of assurance.

I have found that light sunfast does not combine with glazed chintz; the hardness of the chintz surface requires a stiffer fabric, like a cotton velvet, a heavy mercerized material, a heavy upholstery satin or even sateen or one of the varieties of Skinner's satin, preferably something with a sheen.

A linen does not combine with glazed chintz so well because glazed chintz is primarily a cotton cretonne, and linen and cretonne generally lose by proximity.

Silk velvet may be combined with a fine linen, especially one with a formal design; although now I speak principally of texture combinations, not of design nor color. But when we use cretonne, we should use a cotton velvet. Neither is pretentious.

Rep and armures—those wonderfully good wearing mohair armures—combine well with cretonnes. Use as a third fabric a thin silk under-curtain; silk gauze, so justifiably popular these days, is a little too elaborate.

An evenly woven cream or white scrim, matching the background of the cretonne, is perhaps the safest

(*Continued on page* 68)

THE WAR GARDEN DEPARTMENT

All of us who can garden must work harder this year than ever before to make our gardens produce to the maximum of their capacity. House & Garden *is devoting several pages each issue to the practical side of food production. Should you wish additional information or suggestions touching your own particular war garden, we shall be more than glad to assist you personally. Just state your problem clearly and in detail, enclose a self-addressed, stamped envelope for reply, and mail it to The Information Service,* House & Garden, *19 West 44th Street, New York.*—Editor

D. R. EDSON

April, of course, is always the big month of the year in the garden and around the place. This year, with the urgent necessity which exists for having a garden for production, for every family that possibly can to supply itself not only with fresh vegetables for summer but also with all that will be wanted during the winter, and with the delays that have been caused by our upset transportation system, it will be even busier than usual.

The first April work for every garden maker and place owner is a job at his desk—unless he has already done it. I refer to the making of an absolutely written out black-and-white list of the things that are to be done. Without such a definite plan of action to guide you during the coming busy weeks, you will be sure to waste more or less time in going from one thing to another, trying to decide just what to do and what not to do. By all means, map out a definite program of action for yourself; it may mean nothing more than a daily reminder in your note-book. Go over the fruit trees, the berry bushes, the hardy borders, the walks and drives, and jot down the various improvements which you have been contemplating. Put everything down, but check off to be done this year only the things you actually expect to accomplish. It is almost as bad to have such a big program that you cannot think of completing it as it would be to have none at all.

There is no necessity, even in war times, to forego the unique pleasure of the early bulb border

Getting the Early Garden In

Of course, this month's first really big job is to get the vegetable garden planted. Directions for making the garden are given elsewhere in this number. Here is an idea, however, that you will not find among them. If you do not need it for yourself, suggest it to someone who may.

With the scores of small gardens that are to be planted on vacant lots and other uncultivated bits of ground this year, there should be some sort of an organization in each community that would make it possible for the various lot owners to co-operate and cut down the expenses of preparing and planting their gardens. In many cases this is being done already. Is it being done in your community? Even if you have a big garden and are not personally interested in any vacant lot movement, that does not let you out. This year it is just as much a duty for you to help promote the productiveness and success of other people's gardens as of your own.

"Food will win the war—produce it!" is not meant to apply to your own garden alone. And in so far as food production this year is concerned, each one of us is his brother's keeper.

The wheel-hoe is the gardener's most universally useful implement. It saves time, labor, and makes for better crops

The necessity of emphasizing the utility of gardening this year does not necessarily imply the neglect of the other things we usually do. That extra hour of daylight we are going to have will allow us to do a good deal more vegetable gardening without neglecting the other things. Therefore, put the whole place into shape. It is important to get at this job of cleaning up as early as possible, as much of it can be done before the ground has dried out enough to begin planting operations. Before that time there will be many warm afternoons when the grounds can be raked over and shrubs and berry bushes pruned, fences and arbors and roofs mended, etc.

Another of the early jobs outdoors is to put the hardy border and other perennial plantings into shape for the beginning of growth. All of the old stalks and winter-beaten debris, left uncovered by the melting snows, should be removed as soon as March winds have dried off the surface of the soil. It is best not to add this material to the compost heap, because some of it is pretty sure to contain disease spores, insect eggs and other undesirable winter boarders. In most cases the new shoots will be found pushing up almost as soon as the old ones have been removed. As soon as the positions of the plants can be fairly distinguished, the surface of the soil should be thoroughly forked over, and a dressing of ground bone raked in. A mixture of dried blood and ground bone is still better, because the latter contains a large percentage of readily available nitrogen which the plants need more than anything else at this time of the year.

A general cleanup of the place should be effected at once, if you have not already accomplished it. All mulches can now come off the borders

Spring Pruning of Roses

Then there is the pruning of the rose garden. The roses on the average place are pruned far too little to get the best results. The beginner seems unable to decide to apply the pruning shears for fear of spoiling the plants. But it is the bush that is allowed to go unpruned which dies the quickest and yields the least satisfaction in flowers while it is doing it. Roses belong to that class of shrubs which flower on new wood—consequently the only way to check their capacity for flowering is to check the growth of new wood. But judicious pruning greatly stimulates the growth of new wood; therefore even quite severe pruning increases the amount of bloom, and the quality as well.

The first roses to prune, if they were not cut back during last fall or winter, are the rugosas. These are of quite different habit of growth from the ordinary garden roses, and are not pruned in the same way; they throw up new canes from underground runners, and in the course of a few years become so overcrowded that they require thinning out, taking out the surplus of old canes clear down to the ground. The other canes may be headed back if necessary, but under most conditions they present a much more artistic appearance if allowed to grow naturally.

In the regular rose garden the hybrid perpetuals will be the first to attend to. They can be cut any time after the winter mulch—if one has been applied—has been removed, so that the branches can be followed down to the ground. All the dead wood, including that which has been winter killed, should be cut out; winter killing will be indicated by shriveled buds and wood at the tops of the canes. After this preliminary cutting, the next thing to decide is whether you want to prune to secure the greatest number of blooms or the very finest, or compromise on a generous number of moderate sized flowers. If the first, prune lightly; if the second, prune severely; and if the last, prune moderately.

And here comes in the first rule of rose pruning: prune the strong growing plants least, and the weakest ones most. That is, of course, speaking of varieties or individuals of the same class. To give the hybrid perpetuals severe (*Continued on page* 74)

April — THE GARDENER'S KALENDAR — *Fourth Month*

Birch brush is the best for peas. Set it when they are 6" high

Dig holes for new stock large enough to provide ample root room

As soon as stock is set, soak the ground thoroughly with water

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
April, April, Laugh thy girlish laughter; Then, the moment after, Weep thy girlish tears. —*William Watson.*	*Sun rises,* 5:28; *Sun sets,* 6:09. 1. Prepare the garden for sowing, digging under a liberal supply of manure, using some lime to correct soil acids, and raking the ground smooth before sowing. Use a wooden rake.	2. A measuring stick and line will assure straight rows. Vegetables that remain in the garden all summer should be kept to one side, leaving plenty of room between the rows but no waste ground. Keep all possible soil working.	3. You may sow in the open ground now, Swiss chard, parsnips, oyster plant, celeriac, thyme, sage, sweet marjoram, parsley, turnips, peas, radishes, onions, onion sets, spinach, beets, carrots, chicory, etc.	4. Don't put off sowing sweet peas any longer if you want good flowers. Prepare a trench two spades deep and add plenty of well rotted manure and some bone meal. The seeds should be about 2" to 4" deep.	5. Finish the pruning of roses, hydrangeas and other bushes that flower on new wood. Cut back newly planted stock of all kinds and remove thin interior branches of fruit trees. Leave spring flowering shrubs alone.	6. All protecting material should be removed now. Mulches can be dug under, corn stalks, pine boughs and leaves burned, and wooden protectors, burlap, etc., should be put away for future use.
7. Lime is very beneficial to the ground. Spade some under around the cane fruits, between the rows in the strawberry bed, around the rhubarb, shrubbery borders, perennials, etc.; but not rhododendrons.	8. All new plantings of perennials should be finished, old plants should be lifted, divided and replanted, and the winter mulch dug under. If no winter mulch was applied, use plenty of bone meal.	9. This is the last opportunity to plant all varieties of deciduous trees and shrubs, raspberries, currants, peaches, plums, apples, pears. All work of this sort should be completed at the first moment.	10. Attend to your lawns at this time; any patching, sodding, seeding, etc., must be done now. Rolling the lawn or tamping down the frost heaves, and applying fertilizer, should be done before growth starts.	11. There will be considerable effort expended upon community gardens this year, and if the soil is not properly prepared it will be in vain. Plow deep with a subsoil plow. Good ground makes gardening easy.	12. Potatoes should be planted early—don't wait any longer. Early planting gives them a chance to establish themselves before the summer droughts arrive, and reduces blight losses to the minimum.	13. Young fruit trees—especially apples, quinces and pears—are attacked by borers. It is a good practice to pile ashes around the base of the tree. Peaches can be protected by tarred burlap. Details in March issue.
14. New asparagus plantings should be set out now. Trench the ground 3' deep if you want your bed to last as it should. Old plantings should be thoroughly salted and the ground kept well stirred.	15. Plants started in the greenhouse for early plantings should be brought into a cold-frame and hardened off gradually. Failure will result if you plant them directly from the warm greenhouse to the open.	16. Root maggots are active at this time on onions, leek, turnips, radishes, etc. A good preventive is an equal quantity of soot and lime applied to the row. Use about two quarts to 50' of row, and work it in.	17. This is the time to think of a muskmelon patch. Dig holes about 3' across and 2' deep and fill with sod and manure. Place the frame on top and wait a few days for the soil to warm up before sowing.	18. Carnations in the greenhouse should be shaded so that they will hold their color and not burst. Young plants should be planted out in the garden, where they are kept well cultivated and pinched.	19. Flower seeds may be sown out of doors now. Asters, phlox, zinnia, verbena, snapdragons, stocks—in fact, any of the annuals—may be sown. You can also start perennials from seed sown now outdoors.	20. Old plantings of rhubarb should be lifted, divided and replanted after first digging an abundance of manure into the ground. A barrel or two placed over a couple of plants will hurry their development.
21. If you want a good garden don't neglect to sow seeds of peas, radishes, spinach, turnips, carrots, beets and lettuce. A second sowing should be made just as the first is showing through the ground.	22. Summer bulbous plants may be set out now, such as montbretias, gladioli, tuberoses, etc. Gladioli and montbretias should be planted in batches at intervals of three weeks to give a continuous supply.	23. Very shortly you will need a quantity of shading material for transplanting seedlings. Strawberry baskets are good, while paper cones are easily made and boards are splendid. Get this material ready now.	24. All kinds of newly planted stock should be kept well supplied with water. Heavy mulchings will do much to check evaporation around the roots. Protect the trunks of large trees with straw until they are established.	25. All the decorative plants in tubs, such as bay trees, boxwood, hydrangeas, oleanders, etc., should be overhauled and the tubs painted. Those that require it should be retubbed at this time. Use clean tubs.	26. This is a good time to set out boxwood edgings from cuttings. The shoots should be cut about 8" long, and you can insert them in the ground about 5". Keep them well watered until they root and start growing.	27. All kinds of the more hardy vegetables such as cabbages, cauliflower, lettuce, parsley, etc., can be planted in the garden if they have been properly hardened off to accustom them to the change of temperature.
28. Sweet peas started in the greenhouse and hardened off in frames can now be planted out. Dig deep trenches and add plenty of manure. Lime and bone meal should be mixed with the soil.	**This Kalendar 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 re-**		29. Thinning is a necessary evil, though most gardeners dislike to do it. All early seedlings of beets, carrots, turnips, kohlrabi, parsnip, etc., must be thinned out. Pull the weeds at the same time.	**membered 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.**		30. *Sun rises,* 4:41; *Sun sets,* 6:42. Keep the soil stirred constantly between the rows in the garden. Seeds slow to start can be protected while cultivating by stretching a garden line where the drill was made.

I WAS down along the edge of the woodlot the other day, cutting a load of pea brush. It was kind of a warmish day, real springlike, and somehow I got to studying about how like people some garden things are. There's beets, for instance—all their good points hidden down underground till you pull 'em out by the roots. Or crab-grass—always crowding everything else off the map. And as for peas—well, they just have to have something to hang onto, else they'll make an awful mess of life. Though at that, I calculate a clinging vine, whether it's vegetable or human, is a lot better than one you have to tack up.

—*Old Doc Lemmon*

The mulch around cane fruits should be dug under this month

Spring plowing and all other soil preparation should be finished at once

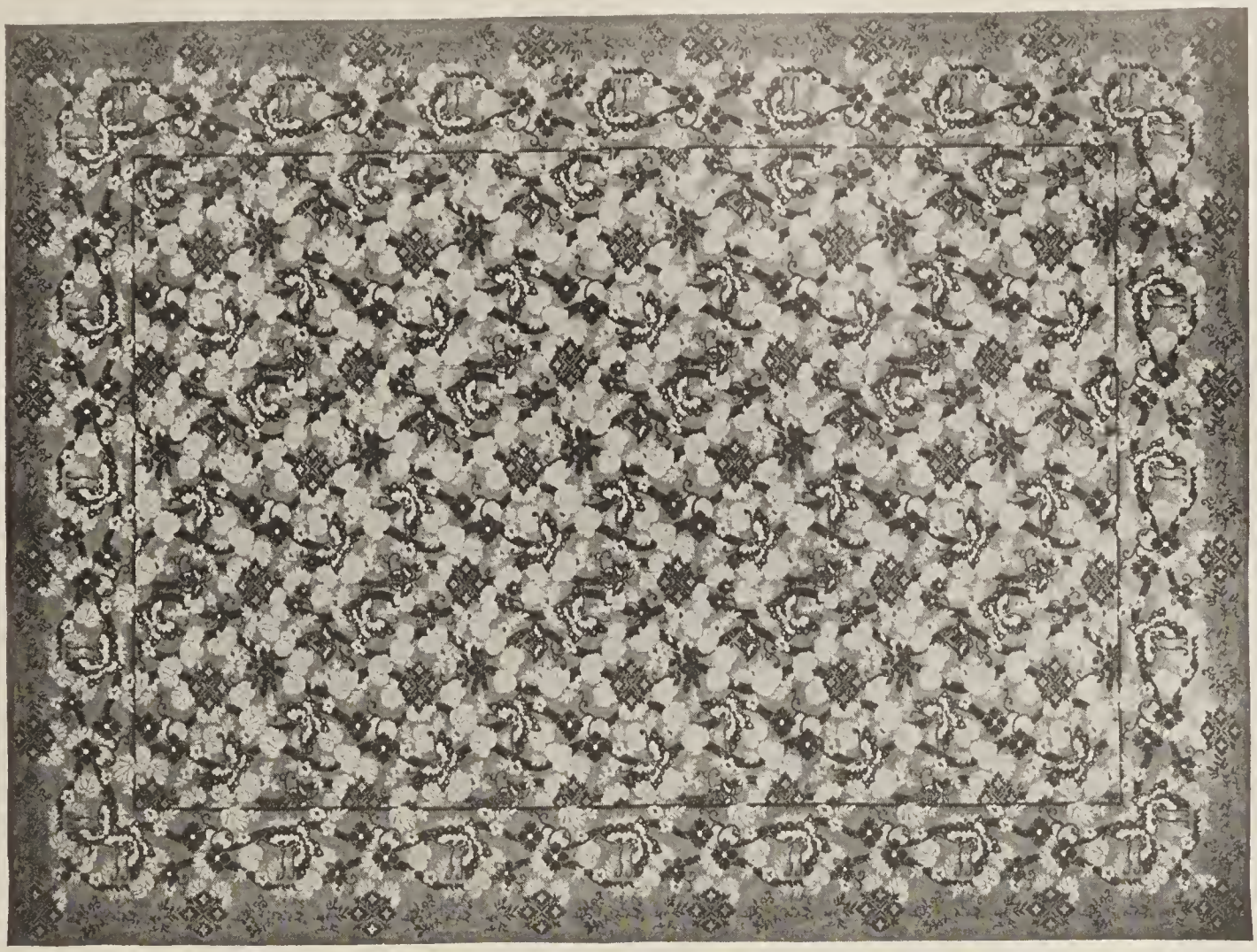
Many shrubs can be moved early in the month if care is used not to let them dry

When cutting asparagus, do not go deep enough to injure the crown

Sweet peas are planted in a well prepared, well enriched trench. See March HOUSE & GARDEN *for full directions as to planting and general culture*

Potatoes are one of the important war crops, but do not attempt growing them unless you are sure the conditions are right. They will not grow without care

A few bronches laid over sprouting corn protect it from chickens



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Spanish Chairs and Tables of the 18th Century

(*Continued from page 47*)

with rather prominent, jowl-like bulges at the lower extremity of each side. This peculiarity of contour, while of Portuguese derivation, was also of frequent occurrence in Spanish chairs and likewise appeared very plainly in some English and Dutch chairs of about the same date. Before quitting Figure 15 which, by the way, is covered with dark red leather with a rich design stamped in gold, it is pertinent to note that the cockle or scallop shell, that favorite device of 18th Century chair and cabinet-makers, has appeared on the cresting and on the front of the seat rail and, furthermore, attention should be directed to the elaborate care with which the rear legs are turned, this latter phenomenon being of exceedingly common occurrence in chairs of Spanish make.

Fig. 15. Carved beech chair with stamped leather seat and back. 1700

Early in the 18th Century the ascendency of the cabriole leg was fully assured. Cabriole leg and curved arm support are emphasized in Figure 12, a walnut arm-chair with caned seat and back. The progress of style evolution is marked by the presence of three other features of contour—the shaped apron beneath the seat frame, the outward flared arms ending in whorled scrolls, and the "spooned" back. In this example, which is a remarkably fine specimen of chair design and construction that might do credit to any age, we have again the imposing scrolled cresting and likewise the characteristically Spanish treatment of the back which is divided into a narrow wooden splat between two narrow panels of caning. The influence of this type was reflected in a number of English chairs of approximately the same date, a rather interesting evidence of the rapidity with which furniture styles traveled from one country to another under the fostering impetus of commercial activity.

Fig. 16. Small walnut cabriole-legged gate table. 1720-40. *Traver*

It will be observed that the caning, as in most of the Spanish and Portuguese pieces of early date, is of fine and close texture with small interstices. The caned seats of Spanish chairs were often slightly countersunk with a fine moulding running around between the caning and the frame. This treatment gave an agreeable bit of finish and style; the depression was not deep enough to affect the comfort of the sitter and was yet sufficient to keep a squab cushion in place if it was desired to use one.

The "Chinese taste" flourished in Spain in the early part of the 18th Century with quite as much vigor as it did elsewhere on the Continent and in England, and the painted chair, shown in Figure 13, is a striking evidence of the sway of Chinese inspiration. Not only are the *motifs* employed altogether Chinese—the rendering, of course, is wholly occidental—but the comb-like part of the cresting, terminating in a whorled scroll, is deliberately taken over with little or no modification from a Chinese prototype. The form of the splat, too, is obviously borrowed from the shape of a porcelain vase and then attenuated, and not very successfully either, to suit the height of the back. Spanish taste, in certain phases, evinced a passion for a multiplicity of curves. Evidence of this may be seen in the waved seat rails of Figure 13 and in the apron of Figure 12.

English Master Influence

Whether we do or do not choose to apply the term "Chippendale" to a phase of Spanish furniture design contemporary with the activities of the great chair and cabinet-maker of St. Martin's Lane, the fact is undeniable that there was at work in Spain a set of influences affecting the design of chair and cabinet work, comparable

(*Continued on page 60*)

Fig. 17. Three painted and parcel gilt and gilt rush-seated chairs of a type common in Valencia and Majorca. 1730-70. *Traver*

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Spanish Chairs and Tables of the 18th Century

(*Continued from page* 58)

with the products of English craftsmen of about the same date. Of course there were differences, and marked differences at that, which were quite enough to impart the unmistakable stamp of nationality. One evidence of this relationship is to be seen in Figure 5, which, notwithstanding certain "Queen Anne" tendencies in the style of the back, seems to belong in the "Chippendale" category. Setting aside other items of diversity from the familiar English Chippendale type, the significant features to be noted are the use of a caned seat with this pattern of chair; the employment of carved Rococo ornament mid-high the backposts; and the free display of gilding on the carving, the gold standing out in relief on the mahogany ground. These features and the manner of their occurrence were characteristically indicative of Spanish usage. Further than this, the somewhat hybrid nature of the chair seems partly to bridge a gap in the process of transition and to occupy a middle ground between the Baroque and Rococo in Spanish seating furniture.

Rococo manifestations were usually either very good or very bad. The creditable pieces of seating furniture and tables were so closely patterned after French models that there is no object in giving them a special discussion, while the other Rococo pieces that were not so patterned were generally so atrocious that it is better to consign them to oblivion. It will be quite sufficient for our purpose, therefore, to point to one rather good piece, the armchair shown in Figure 3, and call attention to the shape of the back. In the first place, the shaping of the top is reminiscent of some of the earlier forms of cresting although the contour is patently tamed and held in check by current convention; in the second place, the sides of the back show the same bulging lines noted in discussing the "jowls" of Figure 15.

Classic Feeling

The revival of classic feeling, synchronous with the Adam influence in England and the Louis Seize style in France, is represented in the present instance by the side chair shown in Figure 11. There was a close affiliation with French forms, the only significant difference being that the Spanish, like the Italian craftsmen of the same period, were apt to incline more to robust proportions rather than to attenuation. Later developments, towards the very end of the century, were comparable in delicacy and ingenious freshness to some of the refined and graceful designs of Sheraton. Witness the mahogany and parcel gilt armchair with caned seat, shown in Figure 14. This particular chair, it is true, is of Portuguese provenance, but it had plenty of counterparts or intimately related forms of Spanish workmanship. Before quitting the subject of chairs, it remains only to mention the three peasant chairs shown in Figure 17. These chairs are of an Italian type but are found in Valencia and in the islands of Majorca and Minorca, probably as the result of trading activities.

Sofas and Stools

Sofas and stools, as might be expected, followed analogous lines of development with the successive styles of chairs. The mahogany bench or settee, Figure 4, of Spanish colonial origin, indicates the striking analogy existing between the Sheratonesque Italian "square-backed" seating furniture of the end of the 18th Century and the articles produced by Spanish or by Spanish-trained craftsmen. Spanish Louis Quinze and Louis Seize sofas and settees were scarcely distinguishable from their French prototypes except by their buxom proportions, as previously noted.

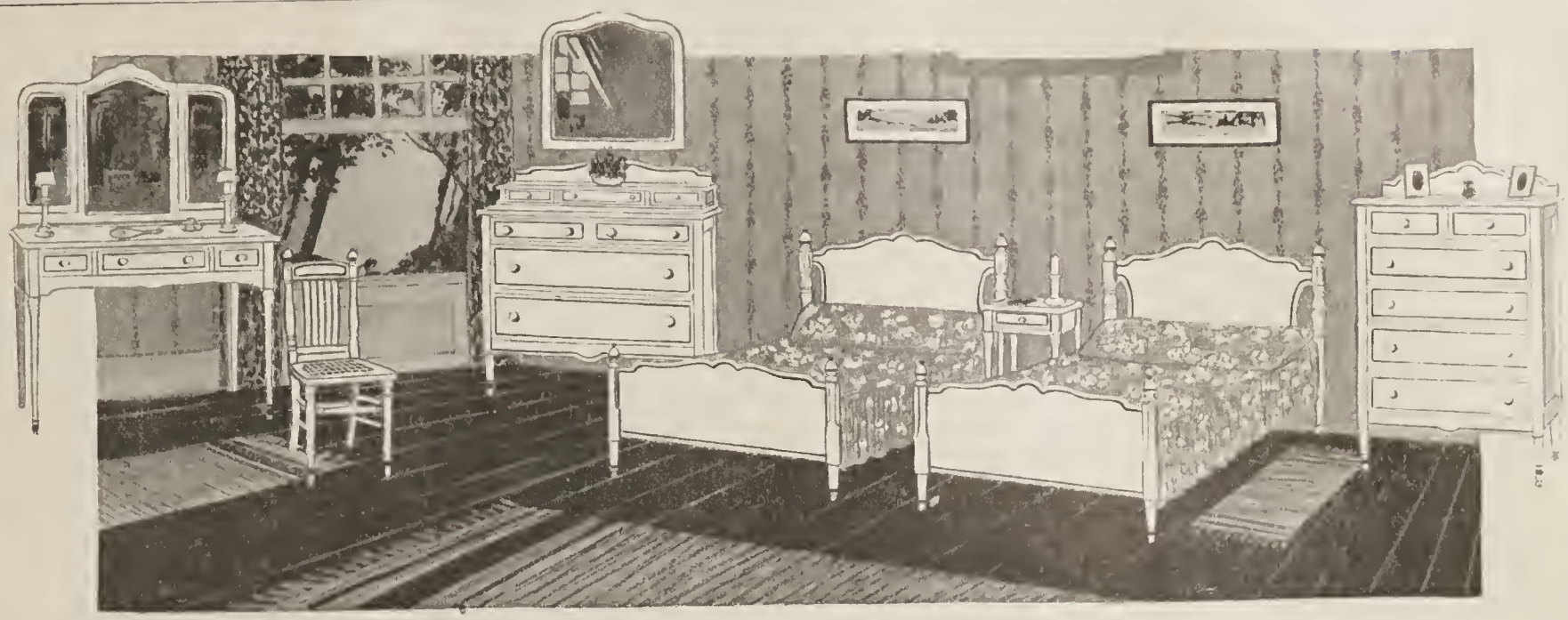
Spanish Tables

Spanish tables of the 18th Century display much less national individuality in their design than the tables of an earlier period. In the main they correspond pretty closely with the parallel fashions of contemporary tables elsewhere. Several examples will serve to show to about what extent national feeling produced differences. The very late 17th Century or early 18th Century painted oval gate table, Figure 2, from the Basque provinces, is of peculiar interest for the design and for the manner of decoration. It will be noticed that both the *swinging* turned baluster legs are split in half so that, when closed, there are but four complete legs, the corresponding halves being permanently fixed at the ends of the underframing and stretchers. This is a characteristic Spanish device. The framing, legs and oval top are painted a yellowish straw color with dark graining. The middle and each of the drop leaves are adorned with dark blue elongated quarterfoils enclosing polychrome landscapes. Figure 9, a piece of about the same date, has walnut legs and a polychrome top painted in bold devices. This also is a gate table; two of the baluster turned legs are split, as in the preceding instance, and their swinging halves pull out to support the leaves when opened. The little walnut cabriole-legged gate table of Queen Anne affinities, Figure 16, shows a peculiarly Spanish touch in the scalloped, shaped stretchers and, like the two foregoing specimens, is worthy of modern emulation.

We have now made a survey of representative manifestations of 18th Century Spanish furniture, noting the successive ascendencies of the Baroque, Rococo, Classic and post-Classic influences. We have also marked the parallelisms between Spanish forms of expression and English forms with which we are naturally more familiar. At the same time, we have observed the particulars in which the national genius of interpretation differentiated Spanish types from contemporary types elsewhere. It now remains that we should make practical deductions from our survey.

It is not too much to say that the dominant qualities of 18th Century Spanish furniture are dignity, virility of proportion, a rich warmth of color interest together with an appreciable element of human domesticity and, in many cases, a certain engaging refinement of line and of decorative detail.

We live in an age of catholic appreciation and of liberal and untrammelled interpretation in decorative matters. It may, therefore, be assumed that the individual study of Spanish furniture will reward the searcher with many a piece whose qualities, as just mentioned, will ensure harmonious incorporation in a diversity of schemes.



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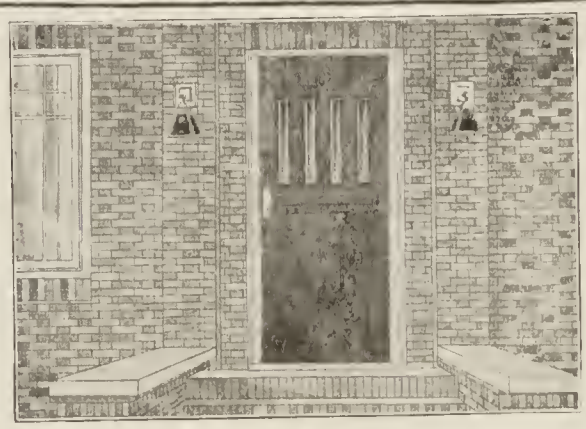

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(*Continued from page 36*)

edge of surveying in order to enable them to look properly after their interests." Such training "gave them an insight into the practice of making accurate measurements and draughting and the effect of such practical and exact education was not without its weight when they addressed themselves to designing buildings."

His Early Training

Washington's early training and practical experience as a surveyor thoroughly imbued him with an wholesome regard for accuracy of measurements and added to his natural bent for orderliness and precise detail, two of the first requisites of an architect's equipment. Testifying to his habitual precision and care is an entry in the diary of John Hunter, a vistor for a few days at Mount Vernon in the fall of 1785, which tells us that Washington "often works with his men himself—strips off his coat and labors like a common man. The General has a great turn for mechanics. It's astonishing with what niceness he directs everything in the building way, condescending even to measure the things himself, that all may be perfectly uniform."

Washington likewise possessed sufficient manual skill in draughtsmanship to enable him to indicate very lucidly on his plans, elevations and detailed drawings exactly what he wished the artisans to do and how they were to do it. As to his architectural knowledge and sources of inspiration, in default of any exact specific data on this point, and in the light of what has just been noted concerning the importance attached to such knowledge as an essential feature of education, we may with reason assume that he learned somewhat from his brother Lawrence, who, as we know, was a "far-travelled man" and of English school training, and still more from his intimate and habitual intercourse, during his most impressionable years, with Lord Fairfax—it was Lord Fairfax's advice that started him on his career as a surveyor—and George William Fairfax, both of them men of exceptional culture and of the broadest education England had to offer. As to his architectural taste, the best evidence remains in the buildings—and Mount Vernon before all others—with whose erection Washington was closely concerned and whose design was either wholly or in great measure attributable to his choice.

Mount Vernon, as we know it, is the result of extensive alterations and additions made just before and during the Revolutionary War, the plans being determined upon before Washington was called away to the service of his countrymen. If ever a house faithfully reflected the personality of its builder and occupant, that house is Mount Vernon. During the period of his ownership and occupancy the house and its surroundings were molded to the tastes and ideals of a master whose chief delight was in the ordering and enjoyment of his home and the skillful management of his estate.

As Washington inherited it from his brother Lawrence, Mount Vernon was, in its original condition, a decent and dignified but not a large house, in its plan embracing the central hall and the two rooms on each side and the rooms and attic above them. The additions containing, at one end, the library and, at the other, the banqueting hall had not been made; there were no flanking wings to lend manorial port; and there were few or none of the small outbuildings in orderly arrangement as they afterwards appeared.

Upon his marriage, in 1758, Washington undertook extensive repairs and some additions to make his home ready against the coming of his bride and, though absent on the frontier, he directed the execution of his plans by the most explicit and detailed correspondence with the workmen.

While there is no absolute *documentary* proof that Washington fully designed these alterations and additions, there is every reason to believe that his responsibility for both the general plans and the details of the scheme was sufficient to entitle him to be considered the architect in the case—quite as much so, certainly, as many another amateur to whom the designs of some of our best 18th Century buildings are very justly attributed.

In the first place, there is no record of any architect being engaged and, unless one had sent to England, there was no architect to engage other than the local head carpenter. In the second place, the artisans, though well intentioned, were often exasperatingly dilatory and sometimes incompetent and it is scarcely likely that a man of Washington's independence, self sufficiency and ability to draw his own designs—such draughts as have survived attest his capacity in this respect beyond all peradventure—should have entrusted a matter in which he was so deeply interested to the hand of another less able than himself. Finally, it was his invariable habit to acquaint himself thoroughly with the minutest de-

(*Continued on page 64*)

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The music room was another of the renovations Washington made to the original farmhouse he inherited from his brother Lawrence

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George Washington, Architect and Decorator

(*Continued from page 62*)

tail of everything about Mount Vernon and give it his personal supervision, and "in all improvements of whatever character at Mount Vernon, Washington *made his own plans and drawings.*"

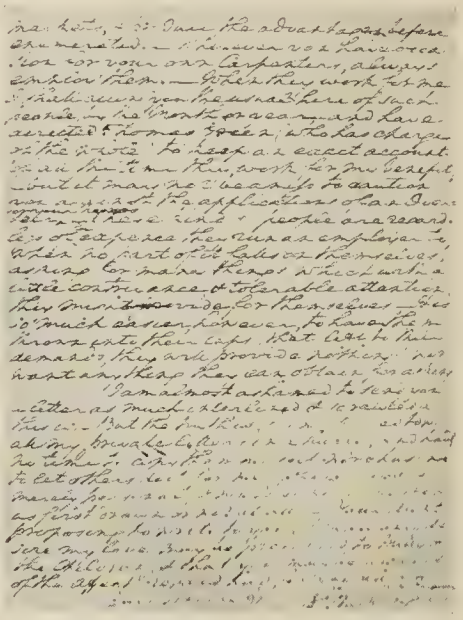
The inference, therefore, is plain that Washington conceived and designed the alterations and new buildings on his estate, even though at times he was obliged to superintend the actual work of construction by correspondence with his agents.

Farmhouse Improvements

The years between 1759 and the outbreak of the Revolutionary War comprised "the longest period of Washington's uninterrupted life at home" and this time was also the period of his greatest architectural activity. He was, it must be remembered, a large landowner and there were various farm buildings to be erected or enlarged on the tracts adjoining the home farm at Mount Vernon. These improvements on his contiguous estates occupied him more or less continuously even after Mount Vernon was fully completed, and during the early years of the Presidency there was erected on Dogue Run Farm an evidence of his architectural resourcefulness in the shape of a "circular or sixteen-sided barn, of his own invention" . . . "two storeys high and sixty feet in diameter" with "an inclined runway" for oxen or horses and wagons, giving access to the circular treading or threshing floor in the upper part of the structure.

But it was immediately around Mount Vernon that there was the greatest need for comprehensive architectural planning to keep pace with the growth of industries on the estate. "The gradual accumulation of shoemakers, tailors, smiths, carpenters, wheelwrights, masons, charcoal burners, farmers, millers, hostlers, house and outside servants, and overseers, all with their families, constituted an army of several hundred" and consequently "near the big house grew up little houses for all sorts of domestic offices and manufactures", the design and placing of all of which had to be determined by Washington. As a result of this expansion of domestic industries, there sprang up the North and South Lanes of small buildings flanking the house. The composition of the group affords an admirable example in making one seemly and symmetrical whole of the house and all outbuildings, an example that we today may well take to heart.

The overmantel and mantel at "Kenmore" designed by Washington. Courtesy of J. B. Lippincott Co.



A page of a letter to Mrs. Fanny Washington warning her about carpenters. Courtesy of the Penna. Historical Society

Additions to Mount Vernon

The crowning and final expression of Washington's architectural endeavors is to be seen in Mount Vernon as it stands to-day with its flanking wings connected by colonnades. These wings, the colonnades and the banqueting hall and library, which were added to the original structure, date from the time of the Revolutionary War—they were planned and begun as early as 1773—and Washington's weekly letters to his manager during this long period of his absence from Mount Vernon are full of minute directions regarding the execution of the work, which went forward, notwithstanding the troublous times and the vexing tardiness of artisans. Touching the latter annoyance, we have an illuminating comment in a letter from Lund Washington, the manager of the estates, to the General in the spring of 1778. He says:—"Of all the worthless men living Lanphier is the greatest, no act or temptation of mine can prevail on him to come to work, notwithstanding his repeated promises to do so. I wanted so much to get the windows finished in the Pediment that I might have the garret passage plastered and cleared out before Mrs. Washington's return. Besides this the scaffolding in the front of the house cannot be taken away before it is finished. This prevents me from putting up the steps to the great front door." This reads exactly like dozens of complaints that might be framed to-day by architects' superintendents on distant jobs.

When away from home Washington's solicitude and complete grasp of the minutest details of all the work under way are again and again attested by passages in his letters of instruction to his managers. From camp at Cambridge, in August, 1775, he writes to Lund Washington:—"I wish you would quicken Lanphier and Sears about the Dining Room Chimney Piece (to be executed as mentioned in one of my last letters) as I would wish that end of the House completely finished before I return." Another random excerpt, from a letter to a new manager, Pearce, containing a schedule of work for immediate prosecution, reads:—" . . . Removing the larger kind of Negro quarters (the smaller ones or cabbins, I presume the people with a little assistance of Carts can do themselves) to the ground marked out for them opposite to Crow's New house. . . . Repairing the Barn and

(*Continued on page 66*)

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George Washington, Architect and Decorator

(*Continued from page* 64)

Stables at Muddy-hole. . . . Completing the Dormant Windows in the back of the Stable at Mansion house and putting two in the front of it agreeably to directions given to Thomas Green."

Washington's Architectural Interests

In the period between 1759 and 1775 Washington also had architectural interests beyond the bounds of the Mount Vernon estate. He was a vestryman of Pohick parish and when the new parish church was erected in 1769, he was actively concerned in supervising the undertaking. It is said that he himself designed Pohick Church and, considering all the attendant circumstances, there is not only no improbability in such a supposition but several things lend color of reason to the belief, even setting aside a certain family resemblance discernible between Pohick and the fabric of Mount Vernon. It is quite certain that he was a member of the committee entrusted with the superintendence of the work of construction and that he gave not a little time to the discharge of this duty. He was likewise a vestryman of Christ Church, Alexandria, designed by one Wren, a connection of the famous Sir Christopher, and served on the building committee there also, his architectural knowledge making his advice particularly valuable. Another instance of his architectural proficiency is to be found in Fredericksburg. The design of the chimney piece in the library at Kenmore, the home of his sister, Betty Washington (Mrs. Fielding Lewis), representing in compo Aesop's fable of the Fox and the Crow, has always been attributed to Washington and there seems to be no good reason to doubt the trustworthiness of the tradition, knowing, as we do, Washington's skill with his pencil and the custom of the times when gifted amateurs were wont to indulge in just such pieces of design as a mark of attention and favor to the recipient.

G. W.—Decorator

Washington's solicitude for the proper and tasteful furnishing, not only of Mount Vernon but also of his temporary abodes in Philadelphia and New York during the terms of his Presidency, is abundantly evidenced in his letters to his aides, secretaries, managers and agents. This aspect of his many-sided interests first comes conspicuously into notice in the lists of items ordered from Robert Cary & Company, his London correspondents, for the fuller equipment of Mount Vernon after his return thither with his bride in 1759. A few of the furnishings remained from the days of Lawrence Washington, a good deal was brought from Mrs. Washington's previous homes, but "in the main Mount Vernon was refurnished by order on London." Although custom is apt to accord Mrs. Washington some credit for the choice of furnishings in her home, we must remember that it was Washington himself who penned the order, specifying all minutiæ with his wonted exactitude, and one rather more than suspects that it was he who exercised at least a final determining choice when, among other miscellaneous items on a long list to be sent out from England, we find included:—

"1 Tester Bedstead 7½ feet pitch with fashionable blue or blue and white curtains to suit a Room laid w yl Ireld. paper.—

"Window curtains of the same for two windows; with either Papier Mache Cornish to them, or Cornish covered with the Cloth.

"1 fine Bed Coverlid to match the Curtains. 4 Chair bottoms of the same; that is, as much covering suited to the above furniture as will go over the seats of 4 Chairs (which I have by me) in order to make the whole furniture of this Room uniformly handsome and genteel . . . . . .

"2 Setts of Chamber, or Bed Carpets —Wilton.

"4 Fashionable China Branches & Stands for Candles."

And so the list run on. If the *mistress* of Mount Vernon exercised any choice in the foregoing items, the taste of the *master* is plainly traceable in the following. In another order not long after, under the heading "Directions for Busts", we read:—

"4. One of Alexander the Great; another of Julius Caesar; another of Charles XII. of Sweden; and a fourth of the King of Prussia.

N. B. These are not to exceed fifteen inches in height, nor ten in width.

"2 Other busts, of Prince Eugene and the Duke of Marlborough, somewhat smaller.

"2 Wild Beasts, not to exceed twelve inches in height, nor eighteen in length."

It is interesting to note that busts of the worthies named were not to be had in the sizes stipulated and in their stead came "Pius Aeneas" carrying "Pater Anchises", Bacchus and Flora, and "Two Lyons after the antique Lyons in Italy, finished neat & bronzed with copper."

In 1774, when the furniture belonging to Colonel Fairfax at Belvoir was disposed of at public sale, Washington showed characteristic taste and discrimination in what he bought to supplement the appointments of Mount Vernon. On numerous other occasions he displayed a like interest in the furnishing and decoration of his home as entries in his diary and passages from letters prove. One of them is too characteristic and illuminating to omit quoting. It is from a letter of instructions to his secretary, Tobias Lear, who was in Philadelphia negotiating for the lease of Robert Morris's house, in Market street near Fifth, as an Executive Mansion just prior to the removal of the Federal Capital from New York to Philadelphia. Anent fixing the figure of rental, the letter contains the ensuing passage:—

"but let us for a moment suppose that the rooms (the new ones I mean) were to be hung with tapestry, or a very rich and costly paper, neither of which would suit my present furniture; that costly ornaments for the bow windows, extravagant chimney pieces and the like were to be provided;" . . .

Continuing, he says:—

"Mr. and Mrs. Morris have insisted upon leaving the two large looking glasses which are in their best rooms because they have no place, they say, proper to remove them to, and because they are unwilling to hazard the taking of them down. You will, therefore, let them have instead the choice of mine; the large one I purchased of the French minister they do not incline to take, but will be glad of some of the others. They will also leave a large glass lamp in the entry or hall, and will take one or more of my glass lamps in lieu of it . . . Mrs. Morris has a mangle (I think it is called) for ironing clothes, which, as it is fixed in the place where it is commonly used, she proposes to leave, and take mine. To this I have no objection, provided mine is equally good and convenient; but if I should obtain any advantages, besides that of its being up and ready for use, I am not inclined to receive it. . . . By means of the bow windows the back rooms will become the largest, and of course will receive the furniture of the largest dining and drawing rooms, and in that case, though there are no closets in them, there are

(*Continued on page* 68)

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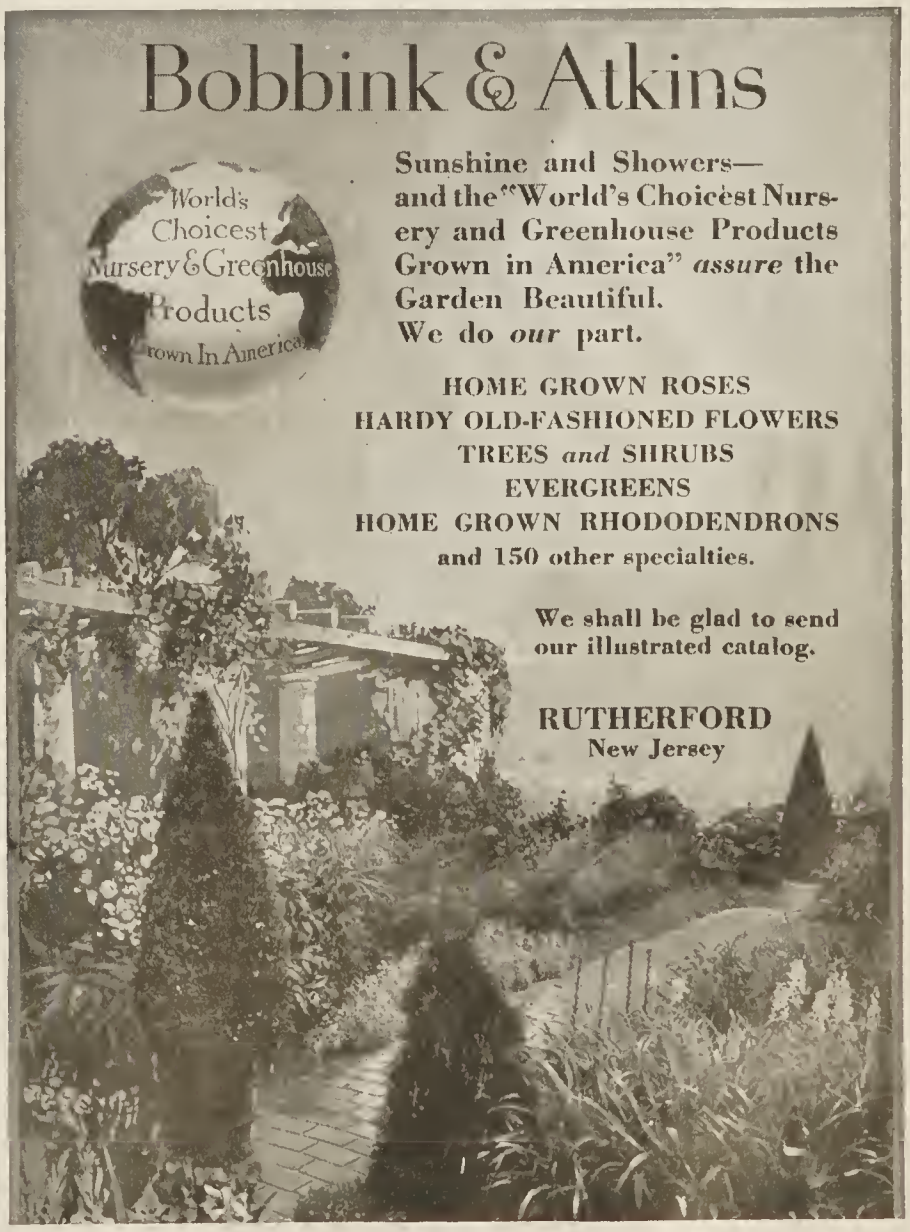

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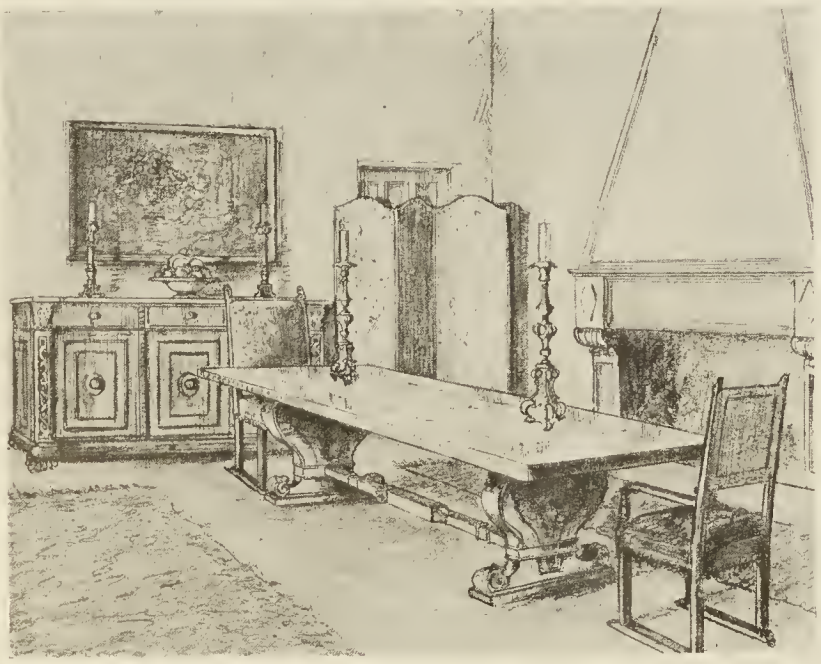

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George Washington, Architect and Decorator

(*Continued from page* 66)

some in the steward's room, directly opposite, which are not inconvenient. There is a small room adjoining the kitchen, that might, if it is not essential for other purposes, be appropriated for the Sevres china, and other things of that sort, which are not in common use. . . . I approve, at least till inconvenience or danger shall appear, of the large table ornaments remaining on the sideboard, and of the pagodas standing in the smallest drawing room. Had I delivered my sentiments from here respecting this fixture, that is the apartment I should have named for it. Whether the green, which you have, or a new yellow curtain, should be appropriated to the staircase above the hall, may depend on your getting an exact match, in colour and so forth, of the latter. For the sake of appearances one would not, in instances of this kind, regard a small additional expense."

In other letters, written at various times, there is the same precision of detail regarding the proper way to pack porcelain, glass and other breakables and "such indications of taste as show that Washington perfectly understood the proprieties of an effective arrangement of furniture, and was careful that his own home should, in this respect at least, appear to the best advantage."

While it is pleasing to think of Washington in the foregoing capacities, because so doing makes him more human and real to us, it is also worth remembering that the most exalted personage of his day and generation had the inclination and found the time to make his dwelling truly his home.

A Rare Old Plant—the Ivy Green

(*Continued from page* 51)

Turning now from the true English species to other climbers popularly classed as ivies, we find two which are especially entitled to consideration because of their hardiness, adaptability and generally attractive appearance.

The first of these is Boston ivy, the *Ampelopsis Veitchi* of most dealers' catalogs. Botanically speaking, *Parthenocissus tricuspidata* is its correct title, while in the vernacular it is also known as Japanese ivy and ampelopsis. This is one of the best hardy climbers for outdoor situations such as I mentioned in connection with *Hedera helix*. It clings closely to its supporting surface, covering it with a dense mat of foliage whose deep, fresh green changes in autumn to bright crimson and yellow. While perfectly hardy, it does not hold its leaves through the winter.

The other hardy climber is also a *Parthenocissus;* in this case the varietal name is *quinquefolia*. Whether you prefer this appellation or the nurseryman's more usual one of *Ampelopsis quinquefolia* makes no difference in the desirability of the vine, nor changes its common American titles of Virginia creeper, woodbine or American ivy.

It has always seemed to me that in this plant we approach as near as may be to the ideal informal hardy climber of the woody type. Note that I specify "informal," because there is something about Virginia creeper which fits it especially for climbing over stone walls, boulders, tree trunks and other naturalistic features rather than the more artificial and formal situation afforded by the average stone or brick house. Personally, I should never use Virginia creeper on any house walls except those of strictly informal, cosy homes of the cottage type. This is merely an individual feeling, however, and is not intended as a dictum for others necessarily to follow.

The leaves of the woodbine are deeply cut and somewhat resemble those of our obnoxious poison ivy, except that they have five points instead of three. Like the poison ivy, too, they turn a glorious crimson in the fall, glowing with a peculiar rich warmth against their background of gray rocks or hazy distance. It is perhaps needless to add that the vine is entirely harmless, its leaves, stems and fruit being alike free from all noxious qualities.

In conclusion, I am tempted to add one more woody-stemmed climber to the list, though it can scarcely be referred to as an ivy. This is the common wild bitter-sweet (*Solanum dulcamara*), a vine of the fields and woodland borders, ideal for transplanting to the home grounds. Do not try to make it climb the house walls, or anything like that. But if you have an old stone fence or rock pile, a tree stump to be masked rather than removed, a rugged slope where formal landscaping would be beyond consideration, try bitter-sweet. It will repay you a thousand-fold, with its red and orange berries in fall and winter and its homely charm throughout the year.

The Fabrics to Combine in Decoration

(*Continued from page* 54)

under-curtain. Taffeta, that wonderfully accommodating material, used for edging, cushions and lampshades, well earns the credit due it and amply justifies the expense. There is a splendid variety of silk, softer than a taffeta and less likely to crack, and as heavy in texture, which combines harmoniously with any of the less elaborate schemes. Curtains edged with a little block fringe repeating the colors of the cretonne would give a quiet distinction to a room. Out of doors we are getting rather riotous with our color combinations, but inside, while we have gotten away from somberness, we find ourselves practising a much more selective restraint, seeing the wisdom of putting color in small telling spots.

A combination to be avoided is a linen of large, striking design and a damask, unless it be that the damask is a small all-over repeat used in the same way that one would use a plain fabric or an inconspicuous stripe. Damask and linen do not combine well unless this precaution is used, or a velvet employed as a medium, a go-between.

Only the decorator who makes a study of texture combination can avoid these pitfalls. Here are the rules: A heavy, a medium and a light weight fabric combine well if they have something in common, usually the stuff of the weave, the tissue. Rich velvet, shimmery satin and gossamery chiffon can be mixed, or loosely woven cretonne and soft taffeta and thin scrim.

In choosing fabrics to combine in a room one should be guided by the same principles with which a hostess chooses her dinner guests: they must be either alike or related by common interests or they must contrast. Dinner conversation begins to sparkle when these combinations get together. And in much the same fashion a room takes on distinction and character when the fabrics assembled in it are either closely related or contrasted. The middle path in almost every instance, is dangerous.

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Blue Jay	.35	"	"
Dawn	.20	"	"
Daytona	.60	"	"
Deuil de St. Pierre	.35	"	"
Emile Aubrun	.60	"	"
Empress of India	8	"	"
Evelyn Kirtland	.25	"	"
Fille de France	.45	"	"
Loveliness	.30	"	"
Schwaben	.40	"	"
Primulinus Hybrids	6	"	"
Primulinus No. 24	.30	"	"
	Total $5.84		

Price complete—$5.00

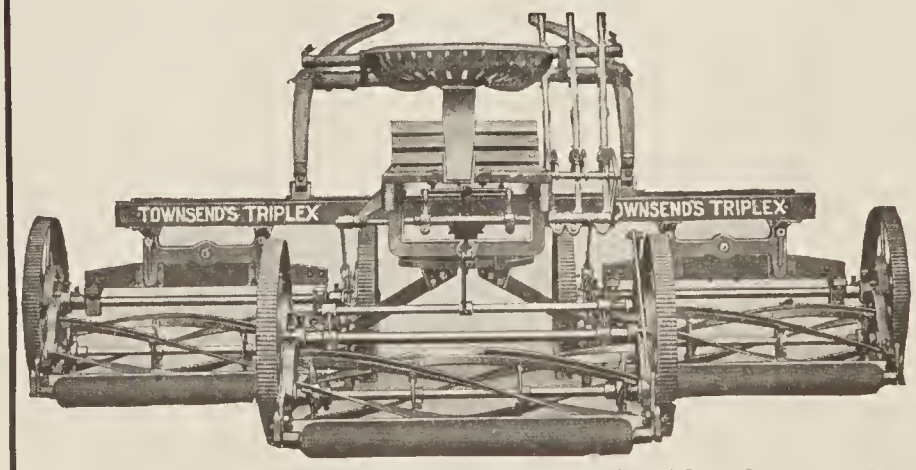
The catalog which is free for the asking describes fully, Peonies, Iris, Dahlias and other flowers as well as all vegetables.

THE WING SEED COMPANY

Box 1527 Mechanicsburg, Ohio

TOWNSEND'S TRIPLEX

The Greatest Grass-Cutter on Earth
Cuts a Swath 86 Inches Wide



Floats over the uneven ground as a ship rides the waves. One mower may be climbing a knoll, the second skimming a level and the third paring a hollow.

Drawn by one horse, and operated by one man, the TRIPLEX MOWER will mow more lawn in a day than the best motor mower ever made, cut it better, and at a fraction of the cost.

Drawn by one horse, and operated by one man, it will mow more lawn in a day than any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

Does not smash the grass to earth and plaster it in the mud in springtime, nor crush out its life between hot rollers and hard, hot ground in summer, as does the motor mower.

The Public is warned not to purchase mowers infringing the Townsend Patent No. 1,209,519, Dec. 19th, 1916

Send for catalog illustrating all types of Townsend Lawn Mowers

S. P. TOWNSEND & CO., 17 CENTRAL AVENUE ORANGE, N. J.

The Two-in-One

utility of the Daybed—a living-room couch or davenport during the day, a comfortable bed at night—has won for it an extraordinary popularity, especially in the large cities where space is at a premium. The possession of a Daybed gives you an extra guest-room or sleeping-room whenever you require it. It also solves the problem of furnishing a bedroom which must serve also as a reception room, study room, den, or play room. Hitherto, however, the Daybed has been limited in its serviceability to that of a single bed. The Stickley Extension Daybed (entirely original and different from any other) is convertible into a full-size double-bed, as rigid and as fully equipped (with spring and mattress) as any regular bedstead. There is no clumsy mechanism:—a single pull with one hand, and the simple adjustment of the level of the mattress,—and the day couch becomes a complete comfortable bed that will please the most exacting guest.

The Stickley Extension Daybed is made in a wide range of designs, Craftsman, Colonial, and period, and in various pleasing finishes. The style shown here is only one of the many which your dealer has on display or can obtain for you. No matter which style you choose, and regardless of the price, every Stickley Daybed embodies the superb craftsmanship, heirloom permanence, and glowing Chromewald finish which have made the name of Stickley a magic word with lovers of good furniture. Send for illustrated folder,—and when in New York call at our Showrooms.

STICKLEY ASSOCIATED CABINETMAKERS
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Offices and Showrooms:
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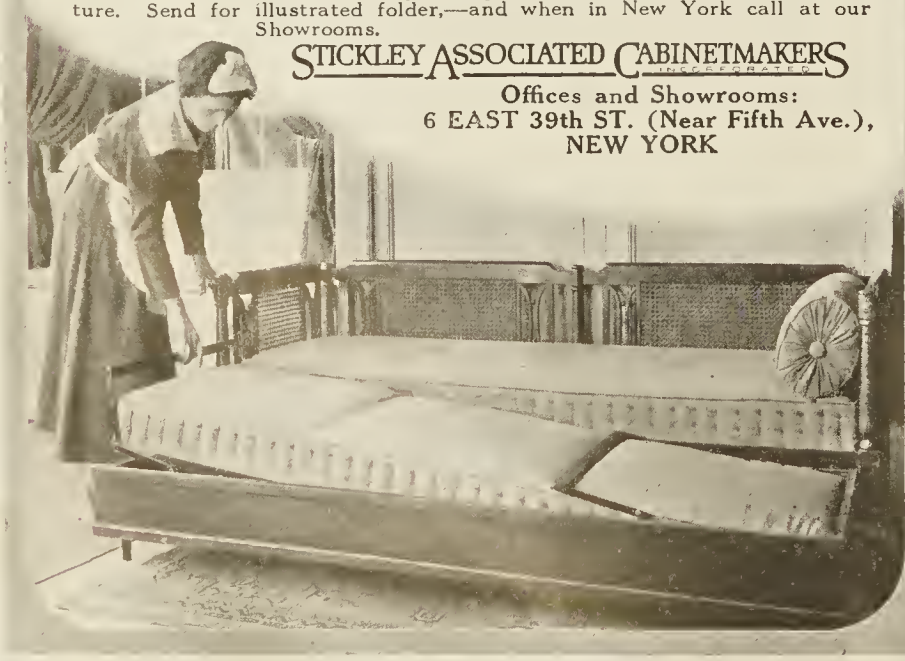
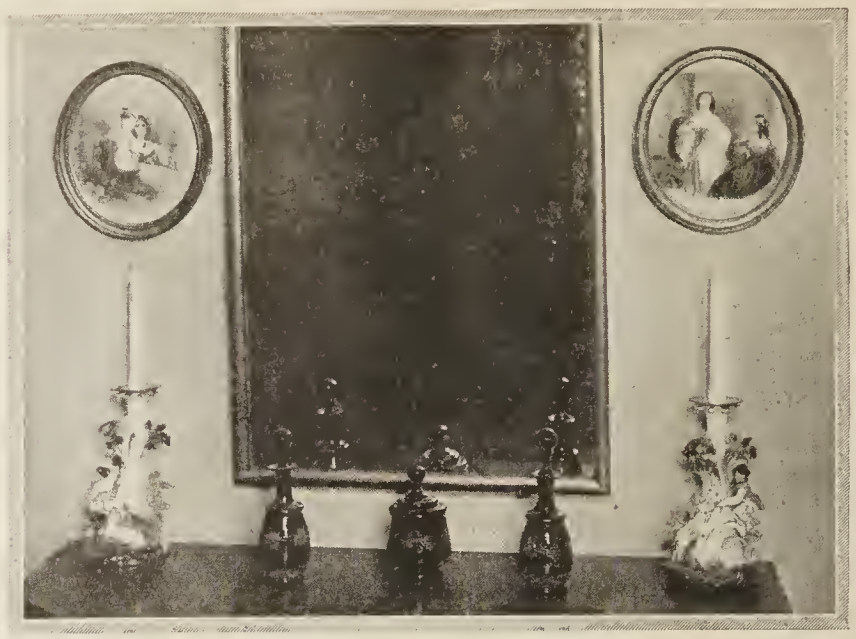
NEW YORK





Hewitt

A few lovely old bottles are still available for the dressing table. These are a deep carrot color with a design etched in white. The candlesticks are Victorian and the little oval pictures unmistakably so. Mrs. Emott Buel, decorator

Getting the Good Out of the Victorian

(*Continued from page* 34)

pattern was typical of the room. It was of a piece with the deep green 'flock' wall-paper, and the tea urn and the rocking chairs with their antimacassars and the harmonium in rosewood, with a Chinese papier maché tea caddy on top of it, even with the carpet, certainly the most curious parlour carpet that ever was. . . ."

One of the loveliest houses in New York, a Washington Square edifice of dignified bearing, was once interiorly something very like this. The efforts of a clever decorator have transformed it to the thing of beauty it now is. Four of its rooms are here illustrated. The tent-shaped ceilings, the wall niches, the wide arch doorways, the blinds, and the marble mantel are all characteristic of the time. They were allowed to remain, the color tone was keyed up, however, and the effect of light, delicate tints was instantaneous.

Only some of the best of the old furniture was used, and the new additions carefully chosen with an eye to comfort, dignity and beauty. In every room, as you see, infinite care was expended to make a well-balanced and inviting setting with plenty of open spaces. The fireside groups are an invitation to rest, repose and conversation—an art which we must believe was still practised in the 19th Century.

Your Country House Living Room

(*Continued from page* 21)

orange silk glass curtains and plain blue material on some of the chairs and soft gray green cushions. Taupe rug. Accents of mauve glass lamp with black decorated lacquer lamp-shades.

Cream colored-panelled walls. Watermelon colored chintz at the windows with blue and purple colored flowers in it. Black carpet. Plain blue linen bound in purple on some of the chairs. Walnut chairs and tables. Cream color lamps with watermelon colored shades, blue lines.

Soft gray two-toned wallpaper. Chinese blue linen at the windows and on one piece of furniture. Yellow Chinese rug. Blue linen bound in yellow, slip covers. Small bits of black lacquered furniture. Powder blue lamps, pale yellow silk shades.

Gray-green background. Gray-green two-toned silk at the windows. Cream colored silk glass curtains. Dark plum colored and black striped stuff on Mignonette green chairs. Blue and purple damask on other chairs. Dull gold mirror and picture frames, orchid colored shades, China blue vase, flanked by two brilliant yellow ones on the mantel.

Green background chintz with purple and blue flowers in it. Mauve taffeta curtains bound in mignonette green and gray background. Furniture painted gray with lines of mignonette green. Blue lamps with painted parchment shades. Very deep cream colored walls.

Linen colored chintz with delicate tracery brown design in it. Salmon pink taffeta curtains and salmon pink cushions. Putty colored carpet. Dark shiny brown satin slip covers on some of the furniture. Salmon color shades on alabaster lamps.

Frilled dimity curtains. English chintz with gay rose and morning glories. Plain rose linen on some of the chairs, and the chintz on some of the chairs. Plain simple mahogany furniture. Dull blue rug.

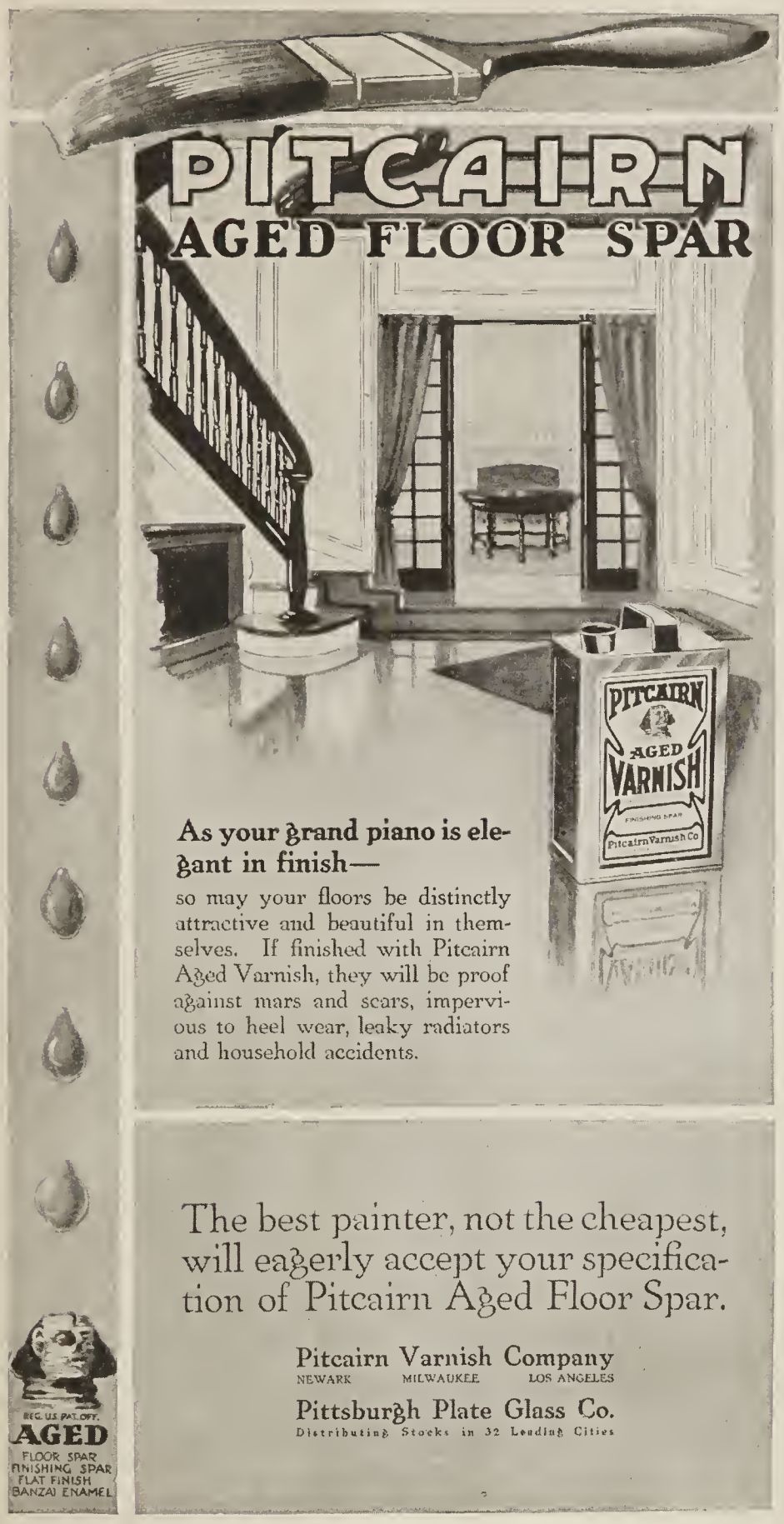
Home Grown Melons of Quality Plus

(*Continued from page* 42)

of feeding is anything but advisable, unless really necessary; but if the hills were not properly prepared you can with perseverance convert a crop of mediocre melons into fair quality fruit in this way. Diluted cow manure is preferred and should be applied twice a week, following it with clear water.

When the melons are about three-quarters grown they should have small boards or flower pots placed under them to raise them somewhat above the foliage. This allows them to ripen evenly, and also makes them more noticeable at ripening time. When working around the plants care should always be taken not to step on any of the shoots, as they are

(*Continued on page* 72)



As your grand piano is elegant in finish—

so may your floors be distinctly attractive and beautiful in themselves. If finished with Pitcairn Aged Varnish, they will be proof against mars and scars, impervious to heel wear, leaky radiators and household accidents.

The best painter, not the cheapest, will eagerly accept your specification of Pitcairn Aged Floor Spar.

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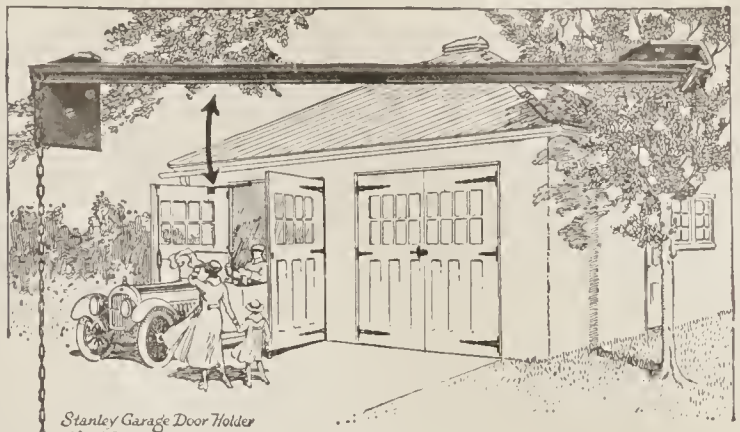

Stanley Garage Door Holder
No 1774

DON'T let garage doors smash your auto!

Just as you are driving your car out of the garage, a sudden wind may slam the heavy door crashing against your car, smashing a lamp or bending a fender. Protect your machine by equipping each of your garage doors with a

Stanley Garage Door Holder

This is an arm of steel that automatically locks the door *open*, insuring absolute safety for the car going in or out. A pull on the release chain permits the door to be closed.

The Stanley Garage Door Holder is a form of automobile insurance you can't afford to be without!

The doors in the picture are hung on Stanley Garage Hinges No. 1457; 24 inch at top and bottom, 10 inch at center. These hinges are fitted with ball bearing washers. They close the door easily, quietly and weathertight. The latch is Stanley Garage Latch No. 1264, the bolt, Stanley Garage Cremone Bolt, No. 1052. All these articles are illustrated and described in the Stanley Garage Hardware booklet.

Write for Stanley Garage Hardware booklet H-4
Stanley Garage Hardware is sold by the leading hardware dealers everywhere.

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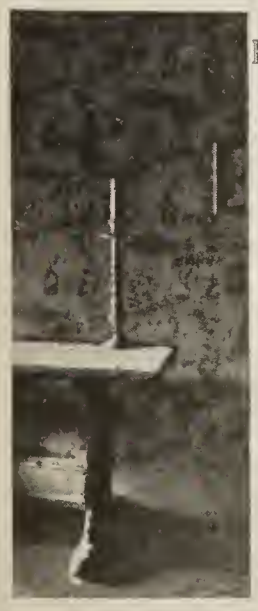
New Britain, Conn., U. S. A.

Manufacturers of wrought bronze and wrought steel hinges and butts of all kinds, including Stanley ball bearing butts. Also Pulls, Brackets, Chest Handles, Peerless Storm Sash Hangers and Fasteners; Screen Window and Blind Trimmings; Furniture Hardware; Twinrold Box Strapping, and Cold Rolled Stripped Steel. Stanley Garage Hardware is adaptable for factory and mill use.



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ALL COLOR SCHEMES

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By THOMAS SULLY

The Nation's Need

Bigger and Better Crops

are assured by planting hedgerows and windbreaks to protect from winds and cold your vegetable garden and field crops. Evergreen trees sheltering your buildings will save fuel and keep your animals warmer, saving feed.

We Need Relaxation

and happy occupation in these strenuous days. Plant trees for pleasure. Enrich your joy in life by making your home grounds more beautiful, harmonious and restful. Only a small expenditure for trees is necessary.

Start a Little Tree Garden

Buy little trees *now*—plant them out for borders and edging for your vegetable garden, also in rows like vegetables and flowers. Employ the Little Tree Garden idea and set the trees out without additional labor; they will require practically no care; they will add beauty and charm to your vegetable plot and flower garden; and they will be increasing in size and value all the time. *It's real economy and pleasure to do so.*

With a Little Tree Garden on Your Place "It Is Always Planting Season" With You

How many times while walking about your estate have you thought "A little blue spruce would 'brighten up' this corner" or "A few shade trees right here would be just the place to swing a hammock this hot day," or "I wish that objectionable view on my neighbor's property was screened from sight," or "A mass planting of Japanese Barberry with its bright red berries would be cheerful in the fall and early winter," etc.? With a Little Tree Garden you can carry out these small plantings with your own stock when the spirit moves.

Sample Bargain "Little Tree Garden" Combination

35 Plants for $12.00

This collection comprises seven of our most desirable species of sizes and quantities given below. All American-Born and American-Grown.

5	*Silver (Concolor) Fir*	*1 to 1½ feet tall*
5	*Blue (Colorado) Spruce*	*1 to 1½ feet tall*
5	*Douglas Spruce (Fir)*	*1 to 1½ feet tall*
5	*Red (Norway) Pine*	*1 to 1½ feet tall*
5	*Arborvitae (White Cedar)*	*1 to 1½ feet tall*
5	*Japanese Barberry*	*1 to 1½ feet tall*
5	*Sugar (Rock) Maple*	*4 to 6 feet tall*
35	*Plants for only $12.00.*	

This high-quality stock has been twice-transplanted and root-pruned. Prices include packing and delivery to the transportation company at Framingham, Mass.

2 of these combinations— 70 plants—for $20.00
10 of these combinations—350 plants—for 90.00

Send for catalog today. Illustrated and instructive listing twenty million trees for ornament, shade and forest planting.

Write for specific information.

Give your conditions and object of planting. We will advise the proper planting materials and how to have complete success.

Little Tree Farms (Near Boston)
NURSERIES OF
American Forestry Company
Division K-2, 15 Beacon St., Boston, Mass.

Home Grown Melons of Quality Plus

(*Continued from page* 70)

easily injured. In some cases boards with blocks on either end are used to step on, thus preventing injury to the plants.

Melons leave the vine when ripe, so it is a simple task to pick them. Most beginners make the mistake of pulling the melons before they are ripe. You cannot go wrong if you will wait until the fruit leaves the vine voluntarily.

As to Varieties

There is considerable difference in the size and the color of the flesh and skin of the varieties of melons. Some are smooth and others netted; but the important thing is flavor. It is in this essential that we find the greatest differences. Emerald Gem is the peer of all melons when well grown, with its deep salmon flesh, dark green skin and wonderful flavor. Paul Rose and Burruls Gem are also good salmon fleshed varieties. In green fleshed varieties a good strain of Rocky Ford is unquestionably the best. Long Island Beauty or Hackensack may appeal to those who like a large melon. I think most people prefer melons that can be served in halves rather than slices, and the tendency is therefore to grow the smaller sorts which I have already mentioned.

There is just as much importance in a strain of melons as there is in a strain of chickens or anything else of selective breeding. You can improve your melons wonderfully by selecting your own strain, after you have determined the variety that comes nearest to meeting your standards. Save the seed each year from the earliest, best formed and most highly flavored melon that ripens. By this process you will get better melons with a shorter growing season. I have carried the same strain for fourteen years with no deterioration in constitution and a big improvement in quality. The average gain in maturity by selection was fifteen days in fourteen years.

The three most important factors in the production of high grade melons, in the order of their importance, are: the texture and fertility of the soil the plants grow in; the quality of the strain; and the date of sowing. If melons are planted early enough so that they start to mature before the middle of August when the nights get quite cool, your crop is assured. If they do not start to ripen before this the chances are they will be a disappointment; that is why frames are a necessity rather than a luxury.

Building the Garden

(*Continued from page* 31)

of plants or "hill" is treated as an individual unit. Familiar examples of vegetables grown by this system are melons, cucumbers, sweet corn and pole beans.

I referred above to plants grown from seed, and later set out. For the very early garden and the very late garden there are many advantages in getting the plants partly grown before they go into the garden. By doing this we can make the vegetable season longer at both ends, and also be more certain of getting results. Plants to be set out may be grown either in drills, rows or hills, according to their general characteristics and requirements. But to give the best results, they should be handled in just the right way.

Most of the vegetables that are put in in drills, the majority of which are root crops, do not require a great deal of space between the rows. Usually, therefore, no particular preparation of the soil, in addition to that which I have already described, is needed. If the soil is rather poor, on account of not having been properly manured and fertilized, however, it will pay to take the trouble to mark out each row, open up a small furrow, and distribute ground bone along the bottom—one small handful will do for 10′ to 20′ of row. Then cover this over and mark out a drill of sufficient depth for the seed which is to be planted.

Rows are more often given some special preparation before planting the seed. Frequently the fertilizer is so applied that it will be under the individual plants; that is, the furrows are marked out for the rows and then "cross marked" where the seeds are to be sown or the plants set, and the fertilizer applied at these points. It is easier and, in most cases, very much better, to distribute the fertilizer evenly for the whole length of the row rather than to make any attempt to get it under the individual plants. The amount to be applied will vary, of course, with the general condition of the garden, the vegetable to be planted, and the quality of fertilizer to be used. Sometimes as much as a small handful for each plant is applied, but much more frequently this quantity will do for three or four plants. By far the best plan is to depend upon a thorough manuring and fertilizing of the garden before planting, to carry the crop through the season. The use of a small amount of some suitable fertilizer, rich in nitrogen, distributed along the row or near where each plant is to be, is for the specific purpose of giving the plant a strong start and thus enabling it to develop a big root system and go foraging for the plant food in the soil as early as possible.

Hills, which are usually several feet apart each way, are ordinarily fertilized or enriched as units. The proper method of preparation for such things as vine crops, pole beans, etc., is to dig out the soil for a space of 18″ to 24″ square, and several inches deep. With the soil, in the bottom of this hole, incorporate two or three forkfuls of well rotted manure. Replace the removed soil to within 1″ or so of the surface, mixing with it two or three handfuls of animal fertilizer rich in nitrogen. Cover the top with fine, fresh soil, level with the surface (not built up in a mound), and it is ready for planting the seed.

Planting in very wet soil is often risky, but sometimes it can hardly be avoided. Under this condition, it may be advisable to ridge up the soil several inches high where a row of plants is to be set out or planted from seed. Hills, in such soil as this, may be elevated a few inches above the general level; but they should be broad and flat so that the rain will not run off of them. As a general rule, however, it is both easier and better to have your garden so thoroughly drained that this method will not be required.

Putting in the Seed

I have dwelt at length upon the details for planting because they are, after all, the biggest part of the work and the part which cannot be learned from the popular planting table. When to sow, how deep to plant, how much seed to use for 100′ of row—all these things you can get from a dozen sources, if you do not already know them. But there are some little wrinkles about actually putting the seed into the soil which the beginner is likely to learn only from experience.

First of all, then, there are three things to consider in planting. (1) Time; (2) Size of seed and condition of soil; (3) Method of planting.

As to the first, the dates given in your planting table are, of course, approximate. They may vary two or three

(*Continued on page* 74)

The aristocrat of fire-safe roofings

COLORBLENDE SHINGLES

of JOHNS-MANVILLE ASBESTOS

A Roof where Beauty and Utility meet

A ROOF texture of exceptional interest, gained by the apparently accidental blending of rich color and soft shingle outlines. A roof that is safe, too, from the threat of communicated fire and free from costly upkeep.

Colorblende Shingles are typical of the Johns-Manville Roofing Line, and have fairly earned their place in a list which meets your every roofing need:

Colorblende Shingles, Asbestos Built-Up Roofing
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H. W. JOHNS-MANVILLE CO.
NEW YORK CITY
10 Factories—Branches in 61 Large Cities

Plate No. 3—An attractive roof effect secured by the use of Conglomerate Brown Shingles.

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We are prepared to furnish original designs and colorings, made up especially to carry out any color scheme you may have conceived. Let us explain this to you.

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Save Yourself This Experience!

Is your coal nearly gone? You can make it last longer and get more heat if your radiators are equipped with Dunham Radiator Traps. This device has been aptly called "The Guardian of the Coal Pile" because it *saves coal* by preventing any of it from being wasted—by getting every last bit of heat out of the coal.

Many precious pounds of fuel are wasted daily in homes, apartments and industrial plants by half-heated, hammering radiators and leaking air valves. This fuel waste takes place at the outlet side of the radiator and is caused by imprisoned air and water. The Dunham Radiator Trap is stationed right at this point. It automatically frees the radiator of air and water and *keeps in the heat.* It keeps radiators continually hot all over—assuring a constant, even flow of genial, healthful heat.

Homes, apartments and industrial plants everywhere are saving coal and getting more heat by Dunhamizing their heating equipments. In many cases *coal-wasting* heating systems can be converted into *coal-saving* systems simply by the installation of Dunham Radiator Traps. The fuel saved the first winter often more than pays for the cost of the installation.

How about *your* heating system? Are you getting all the heat out of the coal you burn? You are not if radiators are only half-heated—if they are constantly hammering and pounding—if air valves are spurting water. These things are wasting valuable coal that can be saved by The Dunham Radiator Trap.

Talk with some responsible heating contractor about your heating equipment. Find out if you are wasting coal. Ask him how your present heating system can be Dunhamized. Or write *us* telling about your heating troubles. Our Engineering Department will give your letter careful attention and will advise you (without obligating you in the least) how you can cut down fuel bills and get more heat.

The DUNHAM HEATING SERVICE

C. A. DUNHAM COMPANY
1710 Fisher Building, Chicago, Ill.

Factories: **Marshalltown, Iowa** **Toronto, Canada**

Branches in 36 Cities in United States and Canada

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"NO pedestal!" you say. "Then what *does* hold it up?"

Two heavy metal brackets, anchored to the wall, and concealed under "jackets" of vitreous china or solid porcelain.

That this arrangement means easier, *quicker* bathroom cleaning—an appreciable saving in time and labor—goes without saying.

"How about durability?"

The durability of Mott solid porcelain or vitreous china may be taken for granted. In fact, the passing years have a way of dealing kindly with all Mott bathroom equipment.

Send 4c postage for our 138-page "Bathroom Book," showing 22 model bathrooms, with prices for individual fixtures.

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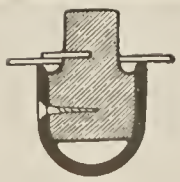

There is only one U-Bar greenhouse, and that is the greenhouse built with U-Bars. Others may look like it, but that is the only way they are like it.

Send for catalog. Or send for us. Or both.

U-BAR GREENHOUSES
PIERSON-U-BAR CO.
ONE MADISON AVE. NEW YORK

A Group of Gladioli Makes a "Glad" Garden

There is a charm about Gladioli not found in other flowers. The long spikes of slowly unfolding blooms are a never-failing delight.

This **"Garden Collection"** of 33 choice varieties affords an excellent opportunity to have a "Glad" garden this year.

8 **America.** Lavender-pink.
6 **Augusta.** White; blue anthers.
6 **Faust.** Deep velvety crimson.
5 **Nezinscott.** Bright scarlet.
5 **Shawnee.** Dark maroon.
3 **Sunrise.** New striking canary-yellow.

33 Bulbs Postpaid $2

My 1918 Gladiolus catalogue shows many varieties in natural colors and tells more about the "Glad" flowers. Send for a copy—it is free.

JELLE ROOS, Box L, Milton, Mass.

Grow Your Own Vegetables

There is greater need this year than ever to help increase the food supply.

Plant and cultivate a garden, and thus do *your* share. You'll cut down living expenses, too.

You save time, labor, money, and get bigger and better crops by using

Planet Jr.
Garden Implements

No. 25 Planet Jr Combined Hill and Drill Seeder, Double and Single Wheel Hoe, Cultivator and Plow sows all garden seeds from smallest up to peas and beans, in hills or in drills, rolls down and marks next row at one passage, and enables you to cultivate up to two acres a day all through the season. A double and single wheel hoe in one. Straddles crops till 20 inches high, then works between them. Steel frame and 14 inch steel wheels. A splendid combination for the family garden, onion grower, or large gardener.

No. 17 Planet Jr is the highest type of single-wheel hoe made. It is a hand machine whose light, durable construction enables a man, woman or boy to do the cultivation in a garden in the easiest, quickest and best way. We make 24 styles—various prices.

New 72-page Catalog, free!

Illustrates Planet Jrs in action and describes over 55 tools, including Seeders, Wheel Hoes, Horse Hoes, Harrows, Orchard, Beet and Pivot-wheel Riding Cultivators. *Write for it today!*

S L ALLEN & CO Box 1110K Philadelphia

Building the Garden

(*Continued from page* 72)

weeks in either direction. I have planted onions on the twenty-ninth of March one year, and gone fishing through 18″ of rotten ice on April first of the year following. There are a few things which it is an advantage to plant just as soon as the ground can be worked—that is, as soon as it is dried out sufficiently to be spaded and raked without being lumpy and sticky. These are smooth peas, radishes, early turnips and kohlrabi. The balance of the hardy vegetables, including the root crops, cabbage and lettuce plants, should follow after a few days to a couple of weeks, according to weather conditions—as a general rule, when the plum and peach trees are coming into bloom. Potatoes, cauliflower, the hardier varieties of sweet corn such as Golden Bantam, and wrinkled peas may be put in at a third planting a week or two later. The tender vegetables—beans, corn, etc.—when the apple trees are in bloom.

As to size of seed and condition of soil, general groups can be considered as follows:

Cover small seed (carrots, lettuce, kohlrabi, leak, onions and turnips) about ¼″ deep. Parsley and celery, which are still smaller, and are slow to germinate, should be barely covered from sight, and, to assist germination, should be soaked for several hours in lukewarm water before planting.

Cover medium sized seed (beets, parsnips, cucumbers, salsify, spinach, swiss chard) about ½″ deep.

Cover large seeds (beans, corn, pumpkin, squash and so forth) 1″ to 2″ deep.

These covering depths, however, are not arbitrary; they depend upon the condition of the soil as well as upon the size of the seed. When planting early in spring, in soil that is saturated with moisture and still quite cold, plant shallower and cover to a less depth than specified above. When planting in late spring and midsummer, when the soil is dry and hot on the surface and more cool and moist deeper down, the depth may be increased or even doubled, provided the soil is kept loose and fine on the surface. This both conserves the moisture in the soil and makes it possible for the sprouting seeds to push up easily through it.

As to the method of planting—in drills, rows or hills—that also is indicated in the ordinary planting table, with perhaps the following exception:

Many things, such as cucumbers, melons and sweet corn, which usually have been planted in hills, are being planted more and more in rows. This has advantages where the wheel hoe instead of the hand hoe is used for doing most of the cultivating. It is, however, a little more difficult to give the plants adequate protection from beetles and bugs during the early stages of growth, if frames are used to afford the protection. On the other hand, it is possible to spray more thoroughly than when the plants are growing in hills, and consequently are much more crowded than if spaced evenly along the row. The seed in either drills or rows should be sown several times as thick as the plants will stand after thinning, as indicated by the planting table. Here again, conditions must be taken into consideration, for the percentage of germination will be much lower in the early spring, when the ground is cold, than in May and June, and the seed accordingly must be sown thicker in order to be sure of a full stand in the row.

Preparation for the setting out of plants should, as a general thing, include the use of a little fertilizer as a starter where each plant is to be set. The handiest way of applying this in a small garden, where there are likely to be but one or two rows of each kind of plant, is to mark off the rows and cross-mark where the plants are to be set; then take the hoe (a heart-shaped one is the best for this purpose), and go along and make a good-sized hole at each mark. Half a handful of fertilizer can be dropped into each hole and then thoroughly mixed with the soil before filling the hole up, and marking it so that the exact spot can be found again when setting the plants. This extra loosening of the soil to the depth of several inches just where the plant is to be set will make the work of setting out the plant so much less that the extra time taken for applying the fertilizer will be largely made up in the time saved in setting the plants.

The "starter" fertilizer, to which I have referred several times in this article, is best made up of about equal parts of fine ground bone, tankage, and dried blood or cottonseed meal. This will give much better results than ordinary commercial fertilizer, and it is very much safer to use. With ordinary care there will be no risk of injury to the roots of the plants, as is often the case in using ordinary ready mixed commercial fertilizer in the hill or row. Buy the ingredients separately.

The War Garden Department

(*Continued from page* 55)

pruning—to get the finest blooms—they should be cut back to three to five buds to a branch, and about half of the previous season's branches removed altogether. The hybrid teas, and the teas, may be left with from one and a half times to twice as many buds as the hybrid perpetuals; but here again the weakest growing plants should be cut back the most. The teas and hybrid teas should not be pruned until two or three weeks after the hybrid perpetuals, as they are much more tender, and it is difficult to distinguish the dead wood until after the buds start.

The second rule of rose pruning is always to cut above an outside bud. The reasons for this are that the top bud is the one which pushes out first and makes the strongest growth after pruning; it is desirable to keep the plant as open as possible, to admit sunlight and air; and as the outside buds grow away from the center of the plant, the latter is kept in an open form.

The climbing roses are for the most part of the class that blooms on last year's wood; therefore they should not be pruned until just after they flower. But it is often advantageous to remove the several years' old growth down to the ground, or to the main stem, to encourage vigorous new growth; overcrowding means unsightly plants, weaker foliage and poorer flowers.

Almost with the passing of the last snowbank the first shrubs, such as the forsythia, begin to come into bloom. Common sense would indicate that these should not be pruned until they are through flowering, as it is obvious that to do so would sacrifice just that much of the year's bloom. But all the shrubs which bloom in summer or fall, such as the hardy hydrangeas, althea, buddleia, calycanthus, hibiscus, spirea Anthony Waterer, etc., flowering on new wood which will be produced between now and blooming time, should be pruned now.

Most shrubs do not require very severe pruning. They should be kept in good shape, and the very old wood occasion-

(*Continued on page* 76)

Some Saving Sense on Heating

Being Some Facts on

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THE Kelsey is a direct heating heat; which feature by itself, is a great economy.

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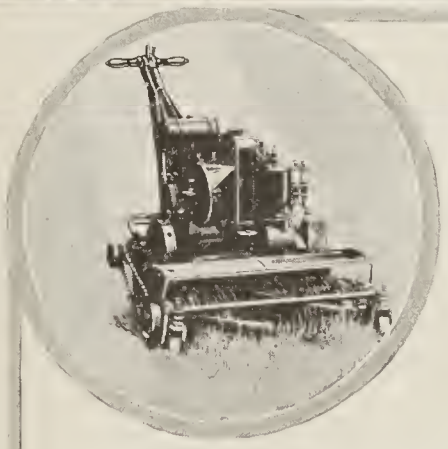

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Enamolin

The War Garden Department

(*Continued from page* 74)

ally cut out of the centers to avoid overcrowding. We may put it down as a rule, however, "the less pruning the better," especially where shrubs are planted in a mixed border. Individual specimens may need a little more looking after to keep them in symmetrical shape.

Using Lime and Starting Seedlings

The first requirement of most soils, to enable them to produce bigger crops, is lime. Of course, you have seen this statement before—but have you used the lime yet? Perhaps you have had the opinion, which many people seem to hold, that its application is a complicated matter, and quite expensive. On the contrary, by using ground raw limestone, which is the best form for most conditions, it is easier and safer to apply than any commercial fertilizer. You can put it on just before planting without any danger of injury to most vegetables, but, of course, the longer it is on before planting, the more good it will be to the first crop that follows. There is a new fertilizer material on the market called barium phosphate, which is claimed to combine the good qualities of lime and acid phosphate, besides supplying sulphur, which is one of the several plant foods—like nitrogen, phosphoric acid and potash—which we have not heard so much about.

One of the biggest garden helps, and one of the best ways of helping to conserve the very short supply of seeds, is to start plants for transplanting later in a seed border. No frames are necessary, although if one has them available the seed may be sown still earlier. A warm, sheltered spot, however, where the soil can be made rich and fine and is thoroughly drained, and protected from dripping eaves above, will give plants ten days or two weeks earlier, even without any glass, than they could be had by planting directly in the flower or vegetable garden. The main factor in getting good plants by this method is to give them plenty of room while growing; and in the case of most flowers, where a stocky, well branched plant is desirable, to pinch out the top when the seedling is well started.

If you have vegetable plants, and bedding plants for the flower beds, coming along in the greenhouse now, they must be watched carefully. It is well to get the larger plants out into the frames as rapidly as possible; they will not grow so fast there, but their growth will be much stronger and hardier. The result will be that when they are set in the open they will forge ahead of the much larger plants that have been kept in the greenhouse until time for setting out of doors. But whether inside or out, great care must be taken from now on never to let the flats or pots dry out, as they will do very quickly if neglected for a day, under glass, in sunny weather. Make it an absolute rule to water just as regularly as conditions will allow, even if you occasionally have to let some new work outside wait in order to do it. Regularity in this matter is of the greatest importance; going from one extreme to the other is very bad for the plants, even if they are not stunted outright by drying out.

Planting New Stock

Before you have absolutely closed your planting plans for the spring, don't forget that this is your last chance for putting in trees or deciduous shrubs for another six months—and that means for practically a whole year, as they will not make much growth if set out in the fall. Shrubs and trees offer not only beauty and comfort for the members of your household, but make the most rapidly appreciating small investment, in the actual value of the place, that you could possibly make.

A Small Concrete Garden Pool

FEW indeed are the gardens where some sort of water feature is impossible. Even on an almost literally "two by four" plot one can, with a little ingenuity, arrange for a pool large enough for a few water plants, perhaps two or three water lily bulbs, or a surrounding cluster of iris, cardinal flowers or feathery grasses. More than one such pool of a yard in width has been made to add in no small measure to the garden pleasure of its owner.

In its simplest form, the garden pool is merely an excavation of suitable size, lined with concrete to prevent leakage, and fitted with inlet and outlet pipes for the water. Whether the effect shall be formal or informal depends equally upon the lines of the original structure and the manner in which the planting around it is carried out.

First, then, you will need the excavation. This may be circular, if you wish, or square or rectangular. The latter shapes will be somewhat easier of construction, because it will be simpler to fit them with the board forms into which the concrete must be poured. When the earth has been dug out to the desired depth and width, put in the water supply pipe, which should connect with the regular house system and open into the center of the proposed pool. If you wish some sort of fountain effect, put an elbow in the pipe at the center of the pool, extending upward so that, when a nozzle has been fitted on, it will come to or slightly above the permanent level of the water. If the piping is intended merely as a source of water supply, without any attempt at a fountain or spray, this elbow extension need be only long enough to reach an inch or so above the concrete bottom of the pool, with the soil for plants added.

Mixing the concrete is not a difficult matter. Take a few boards as a mixing floor, and on them spread a layer of clean sand and then a layer of dry cement, in the proportion of two parts of cement to five of sand. Mix the two thoroughly with a shovel or hoe. Then add nine parts of broken stone, old bricks or gravel, mix again dry, and then knead the whole thing thoroughly, using just enough water to make the different ingredients adhere so that when the concrete is tamped down there will be a little water standing on the surface.

The floor of the pool should be laid first. Put the concrete in from 2″ to 6″ thick, depending on the size of the area. Then set in the board forms for the sides, so that there will be a space between them and the earth which, when filled with concrete, will form the walls of the pool. The outlet pipe must of course be put in at this stage. Place it at the height at which you wish the water to stand permanently, and see that it has some definite place into which to drain—either an underground pipe or a little stream trickling away through the garden. The board forms are removed when the concrete has hardened thoroughly.

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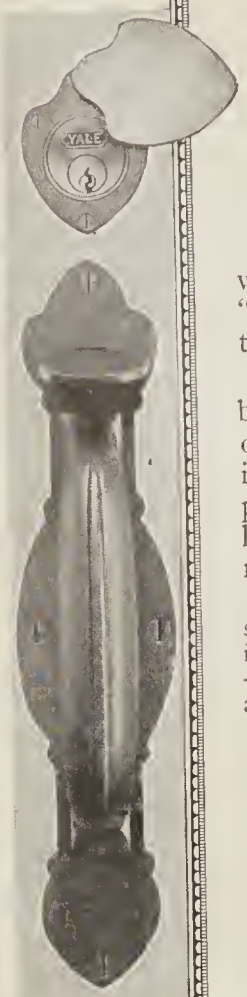

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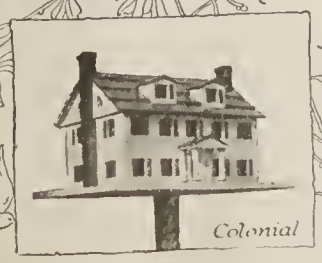
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Collecting Couches, Settees and Sofas

(*Continued from page 26*)

headpiece appears to have been stationary, but no doubt comfort soon suggested the later movable headpiece, a device more popular with the English than with the Continental day bed or couch makers, in so far as I have been able to observe.

In height the best day beds were slightly lower than chair seats. The Jacobean pieces have the characteristic carved or turned legs. Undoubtedly many of these couches found their way to the Colonies during the early period of American history. Captain William Tinge (1653) had inventoried such a couch, and a cane bottomed one belonged to the Bulkelys and is now in the Antiquarian Society, Concord, Massachusetts. John Cotton (1652) was another early Colonial couch owner, and one might call attention to many others who made mention of such household objects in their carefully drawn inventories now preserved to us by the various antiquarian societies throughout the country.

William and Mary and Queen Anne

The couches of the William and Mary period (1688-1702) conformed to the simpler forms that succeeded the Jacobean carved furniture. Not only were the rarer woods employed in their manufacture, but as the couch had come to be looked upon as a necessity in the cottage as well as in the mansion, the more ordinary woods were utilized also. Many of these couches were exported to the American Colonies which, in their turn, copied their forms and otherwise adopted them. Upholstered couches now began to come more commonly into use than the earlier couches which were designed to be fitted with cushioned seats.

During the period of Queen Anne (1702-1714) the houses of the rich were, as a rule, beset by ultra-decorative fashions and in them luxury was expressed in much of the furniture as well as in other furnishings. However, such delightful specimens of the walnut furniture of the period, simple, elegant and truly beautiful in line exist that we may rest assured that good taste was enjoyed in the homes of the middle classes. Couches of this period will, therefore, be found to reflect the extremes.

The cabriole leg, the leading characteristic of Queen Anne furniture, soon made its appearance in the couch support. The word cabriole, which was adopted from the French *cabriole*, or goat-leap, was chosen to suggest the form of the support which was thought to resemble the leg of an animal in the act of leaping.

Upholstery became even more popular than ever as enormous quantities of silks and velvets were being produced during Anne's reign. Chintzes and printed cottons, too, were in demand for couch covers. Lacquered couches and marqueterie couches were also in vogue during this reign, but few of these appear to have survived, and such as have are treasured accordingly.

About 1720—two years after Anne's death—mahogany came into general use in furniture making. Cabinet-makers lost no time in employing this wood in the making of couches. Seven years after this, Thomas Chippendale and his father were established in London. In 1749, Chippendale opened his Conduit Street shop in the Longacre section. Here he worked until his removal to St. Martin's Lane. A year after, in 1754, he brought out his famous book, "The Gentleman and Cabinet-Maker's Director."

The Master Makers

The couches were being supplanted to a great extent by the sofa during the time of the Georges in which Chippendale lived, but such couches as remain show the various Chippendale lines. The Brothers Adam (1672-1792), following their taste for Italian things, and designing for lighter woods and forms, gave more attention to the couch perhaps than Chippendale had done. Unlike the Chippendale couches, the Adam couches were without the end support. George Hepplewhite, who died in 1786, gave to English furniture a well defined style. The first edition of his "The Cabinet Maker and Upholsterer's Guide" was published by his widow, Alice Hepplewhite, in 1788. Hepplewhite, as had the Brothers Adam, came strongly under the influence of the classic. Hepplewhite couches employ an end such as that which upholstered sofas had suggested. Also the Hepplewhite couches received inspiration from the French furniture of the time. In his book Hepplewhite

(*Continued on page 80*)

A Chippendale double chair-back settee of the period of 1735-50. The breadth of the chairs was exaggerated to produce the desired proportions. Courtesy of the Metropolitan Museum of Art

Adam settee of carved mahogany. 1775-80. Courtesy Metropolitan Museum of Art

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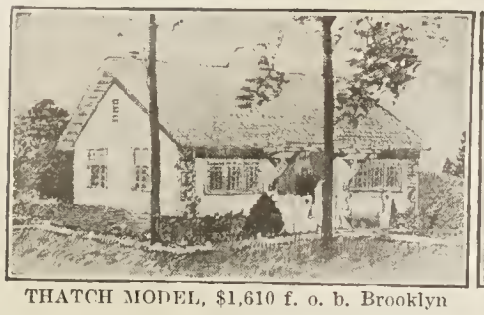

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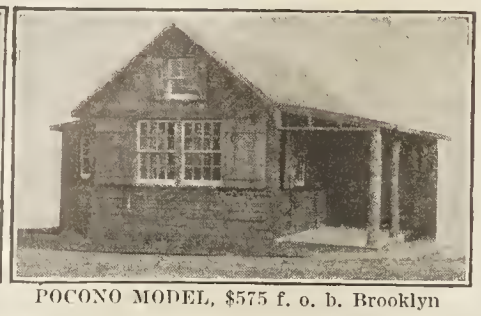

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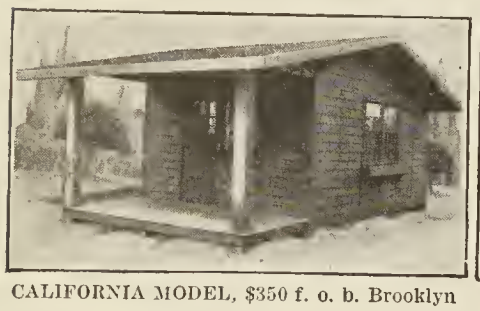

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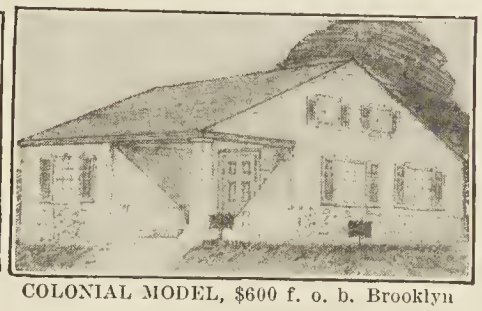

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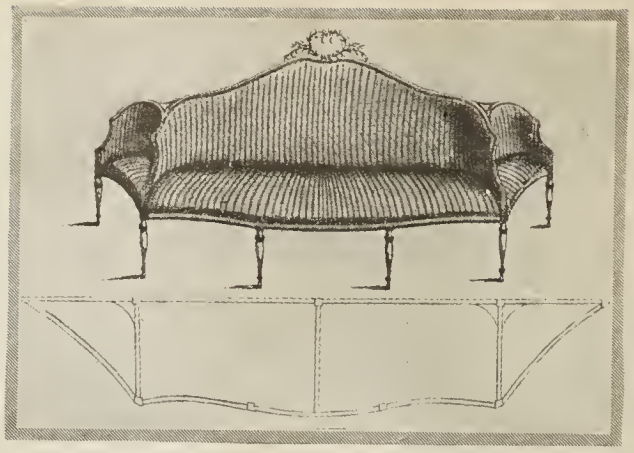


A Hepplewhite "Confidante," a page illustration from his book of furniture designs

Collecting Couches, Settees and Sofas

(*Continued from page* 78)

gives on Plate XXXII, "Two designs of couches or what the French call *Péché Mortel*." It has not been my good fortune to come across a Sheraton couch, in the strict sense of the word, though I presume such were made by Thomas Sheraton (1750-1806). His "Cabinet maker and Upholsterer's Drawing Book" first appeared in 1791; but it concerned itself with settees and sofas instead of dwelling particularly on true couch designs.

The couches of the French periods—Louis XIV (1643-1715), Louis XV (1715-1774), Louis XVI (1774-1793), and of the Empire (1793-1830)—all follow the well known lines of these Louis Quatorze, Louis Quinze, Louis Seize and Empire styles, and it will not be necessary here to go into detail concerning them. The English and American cabinet-makers of the years 1793 to 1830 adapted French Empire styles and as a result produced furniture which we may designate as English Empire or American Empire, as the case may be.

Settees

The settee of the Jacobean period was a development of the double chair or love seat. It followed the general style of the period in legs and stretchers. The back was generally upholstered. It was not in general use until walnut had come to supersede oak. For this reason the Jacobean settees are, for the greater part, of walnut.

The William and Mary period settees found the double chair back in favor, and comfortable indeed were these settees, may of them being provided with squab cushions in addition to their upholstered seats, backs and ends. The William and Mary settees were somewhat shorter than the generously long settees of the Jacobean period.

Queen Anne settees were designed with straight backs, these backs doing away with the double hoop backs of the settees of the reign that preceded Anne. These backs were considerably lower, and as with the couches, the cabriole leg formed a distinctive characteristic. In the Queen Anne settees of a later time the double back without upholstery came in again. The seats of these settees were covered, but cushions were depended upon for occasional use at the back.

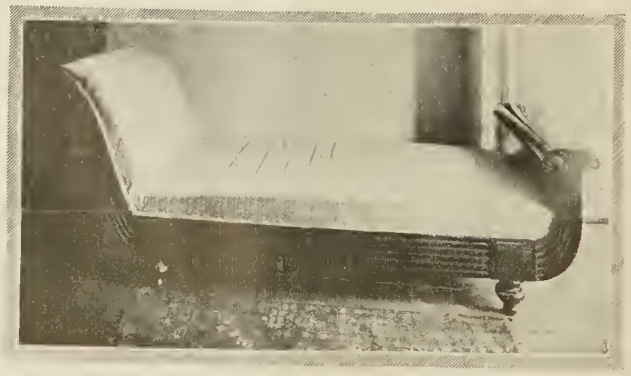
Chippendale's settees followed the lines of his designs for chairs. His window seats did likewise. Colonel Wentworth's "Chinese Settee" of the Chippendale style is now in the Ladd House at Portsmouth, New Hampshire.

Very elegant indeed were the settees and window seats of the Brothers Adam. Both coincided in lines with Adam chairs. The window seats, though so often following

(*Cont. on page* 82)

Early American courting chair, made of maple and hickory. Metropolitan Museum

Two more designs for couches from Thomas Chippendale's master work on furniture design



Scroll end mahogany couch of the American Empire period. From the Ward Collection

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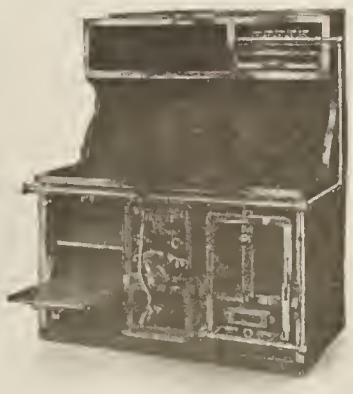

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Collecting Couches, Settees and Sofas

(*Continued from page 80*)

Chippendale forms, were a refinement of these latter. They were supported by four or by six legs usually, though several window seats of Adam style have eight legs. These settees bear the characteristic fluting on the front rail.

The Hepplewhite settees are, for the most part, double backs or triple backs and follow in design the chair styles of this type. A Hepplewhite settee of 1780, upholstered in silk brocade, has the vase detail in the arm-post and the legs are turned and reeded. Other Hepplewhite settees were cane seated and cushioned, and with these squab cushions were used.

Sheraton himself tells us that canework as applied to furniture again came into favor with cabinet-makers about the year 1773. A very fine Sheraton two-back settee painted with medallions by Angelica Kauffmann is extant to test the skill of the 18th Century furniture maker in the reintroduction of the use of cane for seating, and for the backs. Some of the Sheraton settees were upholstered and some were designed for cushion coverings.

French Settees

The settees of the various French periods followed the general chair furniture lines in these styles, as did the settees of the English and of the American Empire styles.

"Ingenious fancy" now brings us to the "accomplished sofa." The settees and love seats of the Jacobeans and the couches that had long preceded even them united in the achievement that Cowper immortalizes and which no early Victorian novelist could have dispensed with in creating his "atmosphere." The sofas of William and Mary and of Queen Anne were expanded and upholstered settees in effect. Chippendale devoted much attention to the sofa and came to use rolled over arms in the larger one. Several of these are illustrated in his "The Gentleman and Cabinet-Maker's Director" already referred to. Plate XXX shows two such sofas, and that on Plate XXXI is described by him as follows: "A Design of a Sofa for a grand Apartment, and will require great Care in the Execution, to make the several Parts come in such a Manner, that all the Ornaments join without the least Fault: and if the Embossments all along are rightly managed, and gilt with burnished Gold, the whole will have a noble Appearance. The Carving at the Top is the Emblem of Watchfulness, Assiduity, and Rest. The Pillows and Cushions must not be omitted, though they are not in the Design. The Dimensions are nine Feet long, without the Scrolls; the broadest Part of the Seat, from Front to Back, two Feet, six Inches; the Height of the Back from the Seat, three Feet, six Inches; and the Height of the Seat one Foot, two Inches, without Casters. I would advise workmen to make a Model of it at large, before he begins to execute it."

Adam Sofas

The Adam sofas closely fall in with the general features of the Adam style, and the same may be said of the sofas of Hepplewhite and Sheraton. Hepplewhite, in his book, tells us that the dimensions of sofas "should vary according to the size of the room, but the proportion in general use is, length between 6 and 7 feet; depth about 30 inches; height of the seat frame 14 inches; total in the back, 3 feet 1 inch. The woodwork should be either mahogany or japanned to suit the chairs in the room, and the covering must match that of the chairs." Four designs of sofas appear in Hepplewhite's book. Plate 27 therein shows a confidante. Of This he says: "This piece of furniture is of French origin, and is in pretty general request for large and spacious suites of apartments. An elegant drawing-room with modern furniture is scarce complete without a confidante; the extent of which may be about 9 feet, subject to the same regulations as sofas. This piece of furniture is sometimes so constructed that the ends take away and leave a regular sofa; the ends may be used as Barjier chairs."

Of the Duchesse sofa Hepplewhite says: "This piece of furniture is also derived from the French. Two Barjier chairs of proper construction, with a stool in the middle, form the Duchesse, which is allotted to large and spacious ante-rooms; the covering may be various, as also the framework, and made from six to eight feet long. The stuffing may be of the round manner as shown in the drawing, or low-stuffed with a loose squab or bordered cushion fitted to each part; with a duplicate linen cover to cover the whole, or each part separately. Confidantes, sofas and chairs may be stuffed in the same manner." In the rooms of the Antiquarian Society, Concord, Massachusetts, is a sofa which once belonged to Samuel Barron and which shows mixed Hepplewhite and Sheraton characteristics.

In Girard College, Philadelphia, one may see a Sheraton sofa that once belonged to Stephen Girard, the founder. Sheraton himself describes one of his own sofas as follows: "A sofa done in white and gold, or japanned. Four loose cushions are placed at the back. They serve at times for bolsters, being placed against the arms to loll against. The seat is stuffed up in front about three inches high above the rail, denoted by the figure of a sprig running lengthwise; all above that is a squab, which may be taken off occasionally." Sheraton also tells of the Turkey sofa "introduced into the most fashionable homes as a novelty, an invention of the Turkish mode of sitting. They are, therefore, made very low, scarcely exceeding a foot to the upper side of the cushion. The frame may be made of beech, and must be webbed and strained with canvas to support the cushions."

It would be interesting to go on dwelling upon a subject so rich in lore, but, I fear, so little studied. I have generously refrained from harrowing mention of haircloth, as I imagine there is little I could add to a subject that all readers are probably too familiar with already. But the lover of antique furniture may wish to have reserved something to discover for himself, and so I take leave of the subject hoping he will have the joy in following it out that I have had.

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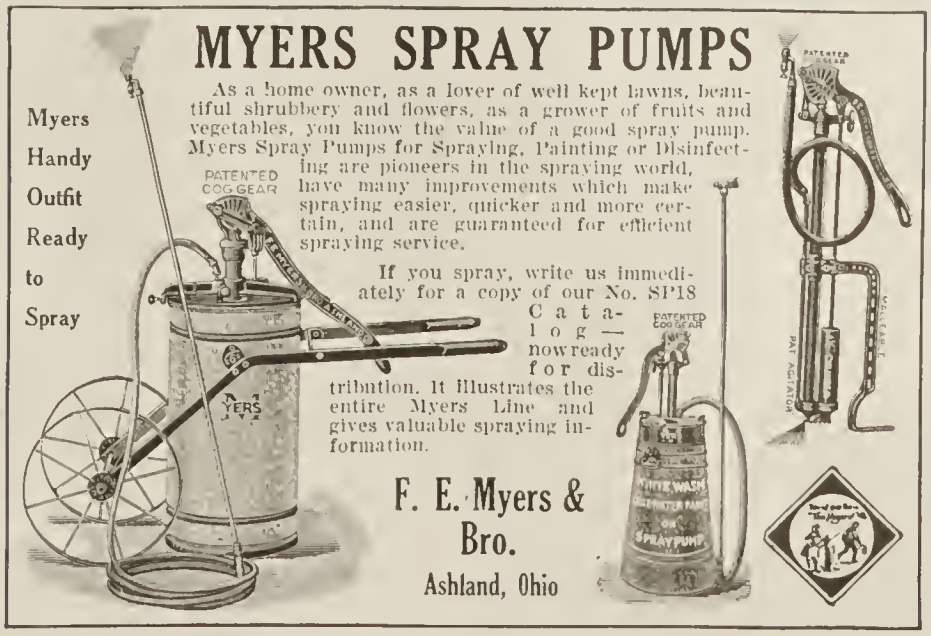

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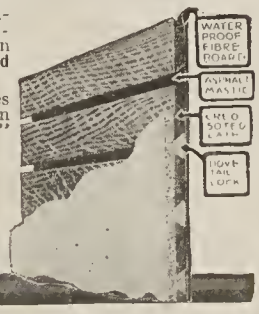

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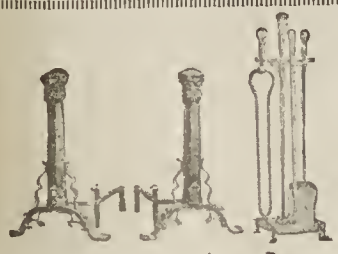

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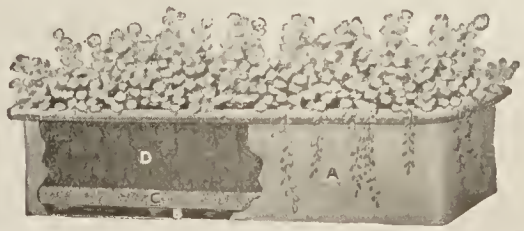

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A typical head shows alertness, brains and fearlessness in the face of any situation

The Dog of the Hour

THERE is just one thing the matter with him—his name. That was pinned to him before the days of universal anti-Hunnism, and he really could not help it when people called him the German shepherd dog. But let us give thanks that nothing about his character is Prussian. His part in the war today is enough to commend him, even without his admirable qualities in peaceful surroundings.

At the front the German sheep dog is serving as sentry and Red Cross assistant in locating wounded men and bringing back news of them to the stretcher bearers. In many cases he is used as a despatch carrier, slipping through where a man would stand slight chance. He is, in the best sense of the word, the dog of the hour.

What is he like?

Well, just study his photographs—they give a better idea of his appearance and character than could many words of text. A glorified wolf, one might say, but a wolf whose expression of cunning and hatred has been replaced by one of intelligence and trustworthiness. He stands up and faces the world without deception, fear or shadow of treachery. He is big, strong and thoroughly capable of meeting any emergency. Withal he seems the primitive dog idealized, a true companion and assistant in every phase of life.

This dog of many parts has, needless to say, the highest type of canine intelligence. He is what one would call naturally brainy, which connotes the absence of pose or undue seriousness. He makes a capital family dog, combining the qualities of a fearless watchdog with trustworthiness toward those whom he has learned are his friends.

Several theories have been advanced as to the German shepherd's ancestry. One is that he is related to the collie, but a more plausible one is that he is descended directly from the small wild dog which dwelt in west-central Europe at the end of the Ice Age. If we accept the latter explanation, it seems probable that his ancestry leads back to the Adam of all dogs. In any event, he is no newcomer to the list of thoroughbreds, for he has been well known in the Low Countries for two centuries and more.

As with all specialized—one might almost say professional—breeds, adequate and proper training is essential to the development of all a German shepherd's good qualities. Remember that his is a strong character and that he has been bred to be handled as a real dog. Let him grow up without specialized training—or, what is worse, faulty training—and the probabilities are that he will be unsatisfactory.

For this reason it is often advisable to purchase a mature dog which has already been thoroughly trained by someone who understands the breed and has handled him properly. Comparatively few people are qualified to make a success of bringing up a German sheep dog puppy in the way he should go. But when the work—and it is real work—has been honestly done, the result is a dog whose value as companion, friend and watchman can hardly be exaggerated.

A perfectly trained specimen of championship class—a glorified wolf in appearance but a hero at heart

The shepherd's coat is short and coarse, lying close to the body. The most popular colors are iron gray and wolf gray

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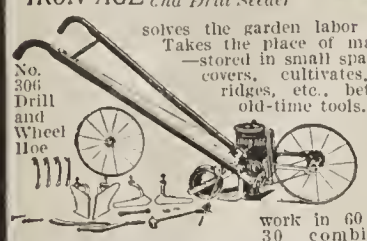

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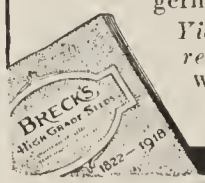

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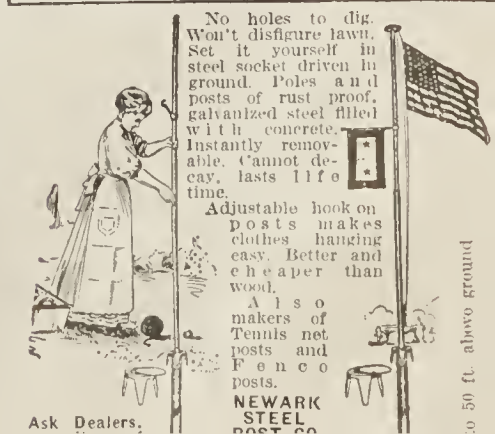

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LEPAGE'S GLUE HANDY TUBES

WILL YOU SANCTION THIS?

By REX BEACH

PRESIDENT AUTHORS' LEAGUE

CONGRESS—or a sufficient majority of it—has voted to destroy magazine reading.

It has accomplished this by passing a simple law reestablishing a postal "zone" system for all publications—a zone system and postal principle that was abolished by President Lincoln in 1863, and by establishing through a complicated system postal rates that mean increases of from 50 to 900 per cent postage increases to all periodical readers.

By this "zone" system American readers of periodicals—home, educational, scientific, business, or religious—are to be penalized by enormous postage increases on the weekly or monthly papers they read, and the greater their accidental remoteness from the city of publication the greater is the penalty that is placed upon them.

Magazines have been a slow growth. In the process of their development and evolution it has happened that publishing is chiefly concentrated in the East. The large magazine increase in postage, therefore, discriminates unfairly but with great force against the entire West—beginning even with western New York and Ohio and increasing rapidly until such States as Washington, Oregon, New Mexico and California are to pay *nine times the amount of postage* formerly paid on the advertising pages alone of their magazine. What this increase means in cost to readers is incalculable.

It means that hundreds of thousands of readers will be compelled to give up their periodicals owing to the terrific increase in their postage cost.

I could do no better than quote the fine words of a Western woman, Miss Arminda Wood, president of the Woman's Club of Racine, Wis.:

"The many splendid magazines published to-day," she wrote in an appeal to Eastern women from the women of the West, "are a means of education to many a home where other opportunities are lacking. And many of these homes are remote from publishing centers—many even remote from city life. It is the magazine combined with rural delivery that has brought to the door of the countrywoman material which helps her solve problems needing advice more easily obtained by her city sister. Through this medium she has known current events, has guided her children by the educational influences offered, and has been able to keep herself in harmony with the world from which she was separated. Periodicals and newspapers are as essential as food to the country home.

"Then again the attractive magazines in every city home means keeping together the family circle. To make the magazine prohibitive by excess postal rates would be to take away from mothers one of the means whereby they have battled against outside attractions.

"Now just because a woman lives in a Western State remote from publishing centers—and of course home interests affect the woman most—is she to be made to pay a penalty in order to bring opportunities to her door? To enforce the 50 to 900 per cent periodical postage law would be causing mental starvation to many who have only this means of keeping abreast of the times.

"Every thinking Eastern woman should put her full strength into a drive which will give her Western sister the same advantages which she enjoys."

And to this may be added the splendid report of the United States Postal Commission appointed in 1844 to determine the functions and purposes of the Post Office in relation to the people of our nation. The function of the Post Office was, it said:

"To diffuse throughout all parts of the land enlightment, social improvement, and national affinities, elevating our people in the scale of civilization and bringing them together in patriotic affection."

This was the purpose of the Post Office.

This 50 to 900 per cent postage increase on magazines is not a war tax. Publishers were already taxed by excess profits and income taxes. It is not a war tax; Postmaster General Burleson has so stated in his annual report when he declared it is permanent postal legislation—unless repealed through your protests to Congress and Congressmen. Will you write—telegraph or urge the passage of resolutions of protest against this destructive law?

WILL YOU HELP?

Write to your Congressman, protest against this destructive law, and demand its repeal.

Get your club or association to adopt resolutions demanding its repeal.

Will you enroll to help repeal this law that penalizes periodical readers with heavy penalties?

If so, send your name and address—and a copy of any resolutions adopted—to

CHARLES JOHNSON POST
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The Bird of Paradise

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One of the Finest Achievements ever attained in the printing of Wall Papers

The illustration does but faint justice to the beautiful effect, the gorgeous colorings of the Bird of Paradise plumage blending harmoniously with the softer tones of the foliage, producing a Wall Decoration of rare distinction. This design is obtainable in fifteen different color-combinations, providing an appropriate effect for every room.

The STRAHAN line, which is noted among Decorators for its *originality* and *faultless quality*, includes Reproductions of historically famous papers, Foliage and Fabric Effects, and a profusion of attractive modern designs.

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Beautify Your Home

Because of the War great suffering and sorrow has come into the world. So we who have made gardening our Hobby, or our Life Work, must now do all we can to gladden the hearts of the sick. Never was there such need in the world for the influence of the delicate beauty which is produced only in the flower garden!

To make it easy for you, we have prepared two special collections of Flower Seeds which are listed below.

The Aster Collection will be mailed to your door for 25c., or the Burpee Box of Annuals for $1.00. Each Collection is complete in itself, and we recommend them because of the beauty and warmth they will bring to your home.

Five of the Finest American Asters for 25c.

We will mail one regular 10c packet each of the following Asters:

American Beauty, a most distinct novelty, bright crimson rose.
Crego's Giant Pink, a delicate shell-pink of immense size.
Queen of the Market, all colors mixed, early flowering.
King Asters Mixed, crimson, pink, rose and violet.
Semple's White, one of the best white Asters.

Five collections for **$1.00** to separate addresses if desired, with each collection we enclose our leaflet on *"How to Grow Asters"*

Just send 25c. and ask for Collection No. 046

Burpee's Dollar Box of Annuals

We have prepared a collection of eighteen splendid Annual Flowers that cover a long season of bloom, a wide range of colors and are easily grown. This Collection, together with our Vest Pocket Guide on the *Culture of Flowers,* will be mailed to your door for **$1.00**

Calendula or Scotch Marigold, Orange King.
Celosia Plumosa, Magnificent.
Cornflower, Centaurea Cyanus Mixed.
Centaurea Imperialis, Finest Mixed.
Cosmos, Lady Lenox, a lovely shell-pink color.
Eschscholtzia Mixed, a beautiful range of vivid colors.
Gypsophila Elegans, (Baby's Breath).
Larkspur, Double Dwarf Rocket, finest mixture of colors.
Burpee's Gorgeous Mixture of Tom Thumb Nasturtiums.
Marigold, Orange Ball Double; Rich Orange Color.
Marvel-of-Peru, (Four O'clock) Brilliant Flowers Mixed.
Fordhook Phlox, mixture of distinct brilliant colors.
Poppies, Burpee's Fairy Blush, white tipped with rosy cream.
Portulaca, Parana, New Giant-Flowered from South America.
Sunflowers, Largest Double Chrysanthemum Flowered.
New Red Sunflower, a novelty of great merit.
Burpee's Re-Selected Strain Giant Mammoth Zinnias.
Burpee's Fordhook Strain of Curled and Crested Zinnias.

Just send a Dollar Bill and ask for Collection No. U46.

Burpee's Annual for 1918
The Leading American Seed Catalog

has been enlarged and improved and is of the greatest help to all who intend planting a garden; it contains new and reliable information about the *"Best Seeds that Grow."* 216 pages with 103 colored illustrations of the latest novelties and hundreds of illustrations of every variety of Vegetables and Flowers. It is mailed free upon request. If you want this just ask on a postal card for the Burpee Book No. 46.

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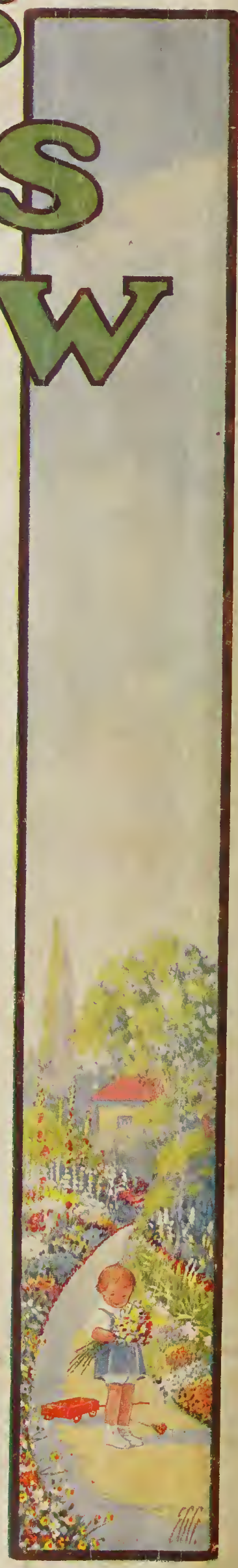
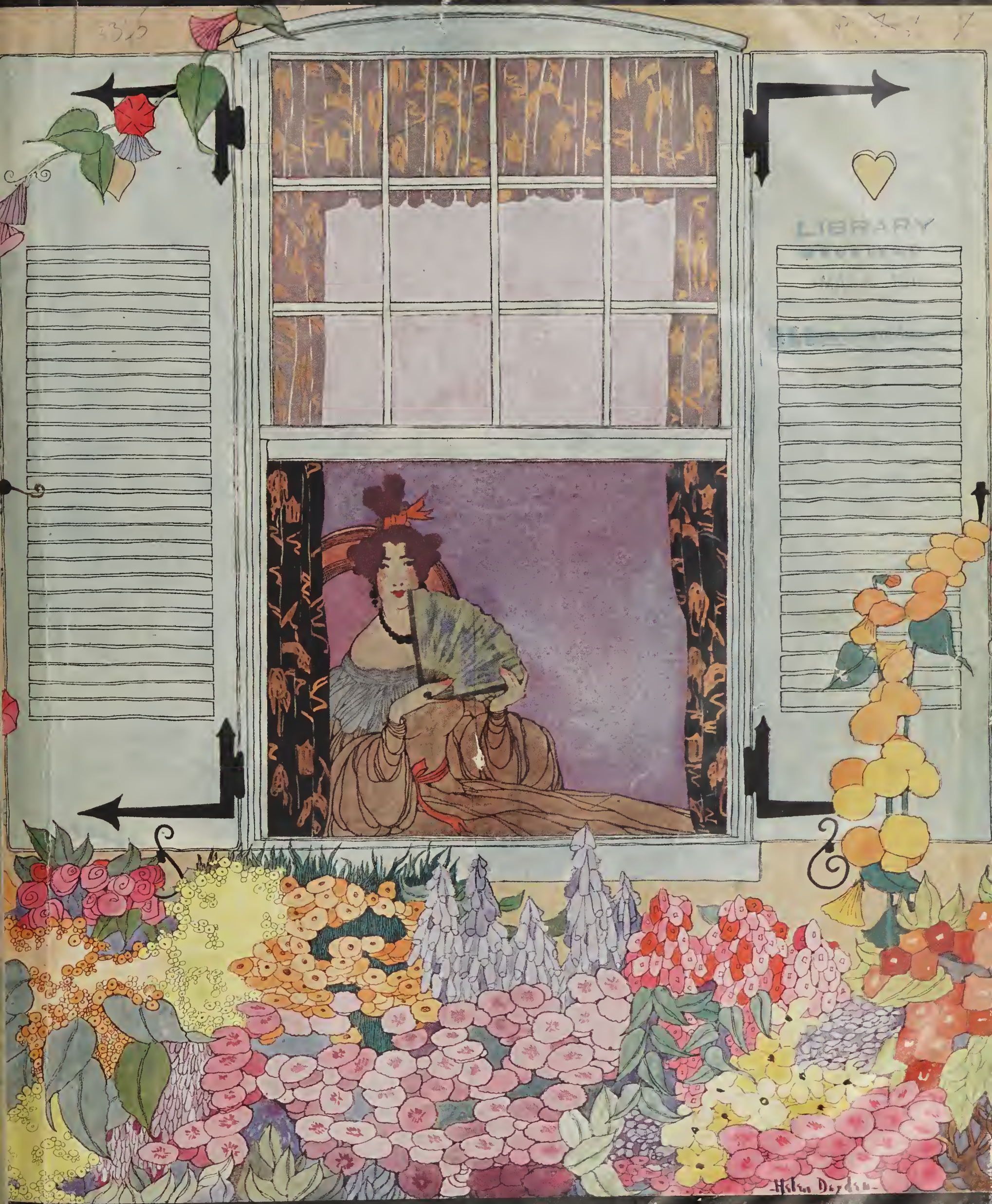


DITTMAN COLOR PRINTING CO., INC.

House & Garden



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WE have found that most women, and many men, are excellent interior decorators. Much of our finest work has expressed the intuitive artistic sense of our patrons as much as it has resulted from our own technical art and decorative resources.

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From our very beginning, we had the good fortune to realize that the basis of adequate decorative expression must be the masterpieces of every period.

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In original, or faithful replica, the masterpieces of the furniture makers of all times are assembled with intelligent understanding against harmonious backgrounds.

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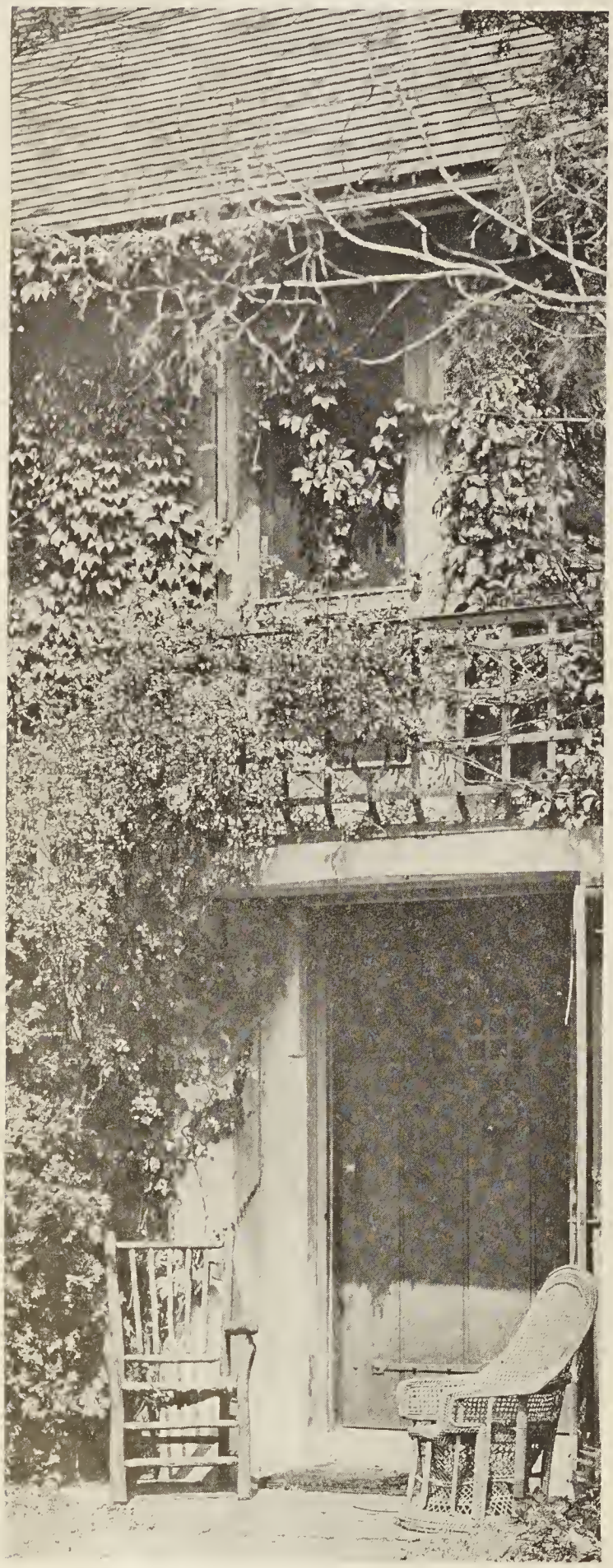
And Now—Spring Furniture



Where's the woman who doesn't long to be a bride and build a home, new inside and out, for every shining Maytime?
To have no last year's curtains, no year-before's furniture—nothing but blue air, and a hillside, and one's dreams! The

Spring Furnishing Number

MAY

House & Garden

is full of little plans whereby the skilful home-maker may make the most of the house she has, and learn to live out-of-doors between times. There's an article on terraces—fascinating transitions from house to garden—another on arbors, summer houses and trellises. What to serve and how to serve it when one teas out-of-doors—porch rugs in all their crisp quaintness—two pages of tea-wagons and bird cages and porch furniture—then out into the sunshine where everything is considered, from a three-volume Massachusetts flower garden to the humble lima bean in his lair behind the lattice. There are plans for an eleventh hour flower garden, too, for the family who move to the country when bloomtime is right on top of us.

As for the woman who plans a home—there's a Surrey cottage with its lovely wavy lines of shingle-thatch; there's a Cape Town Dutch house, a bizarre adobe dwelling, and a modern colonial house with wistaria all over it.

And inside—everything from glass doors to hooked rugs and slip covers, with a postscript in the way of Jack Barrymore's irrational apartment where the walls are gold, and the woodwork's green, and the floor is *red*—in tiles!

And by the way, if you don't reserve that copy now, at your usual newsstand—well, you know what'll happen? *Don't let it!*

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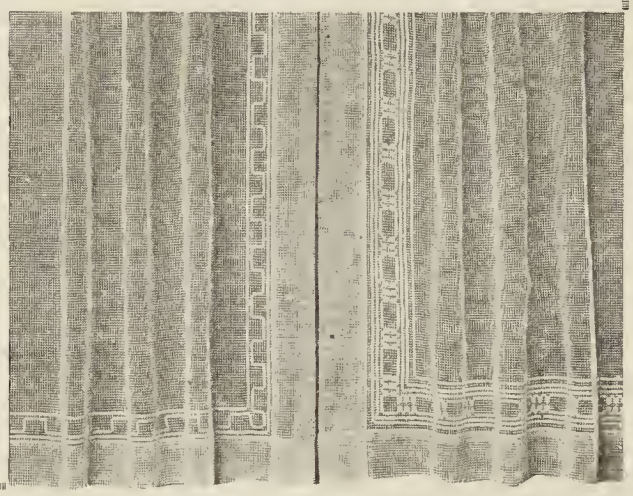

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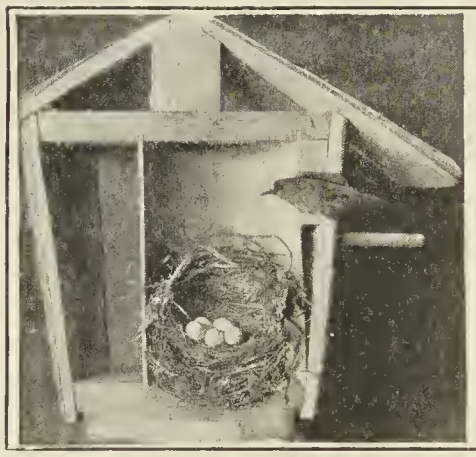
Statement of the Ownership, Management, etc., Required by the Act of Congress of August 24, 1912, of House & Garden, published once a month at New York, N. Y., for April 1, 1918. State of New York, County of New York, ss. Before me, a Notary Public in and for the State and county aforesaid, personally appeared Condé Nast, who having been duly sworn according to law, deposes and says that he is the publisher of House & Garden, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Condé Nast, 19 West 44th St., New York, N. Y.; Editor, Richardson Wright, 19 West 44th St., New York, N. Y.; Managing Editor, None; Business Manager, None. 2. That the owners are The Vogue Company, 19 West 44th St., New York, N. Y. Stockholders: Condé Nast, 470 Park Ave., New York, N. Y.; Barrett Andrews, Bronxville, New York; E. H. Stimson, 109 East 71st St., New York, N. Y.; M. S. Turnure, 2 East 45th St., New York, N. Y.; M. E. Turnure, 2 East 45th St., New York, N. Y.; M. De Witt, 287 East 18th St., Brooklyn, N. Y. 3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. Condé Nast, Publisher. Sworn to and subscribed before me this 28th day of March, 1918.
(Seal.) Florence T. Nilsson. (My Commission expires March 30, 1920.) Notary public for Queens County. Certificate filed in New York County No. 18.



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The Bird Man's Book mailed free on request. Birds rear two broods a year. Now is the time to put up Reiber Bird Homes.

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The month of May is the best time to set tender Water Lilies and Nelumbiums. A few plants in a small pool, or a tub of water, will give a wealth of beautiful blooms.

"Water Lilies and Water Plants" (a new booklet) shows several choice varieties in natural colors; tells how to build a pool, what varieties to plant. Send for a copy.

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Made by the Manufacturers of LE PAGE'S GLUE

Does *the* Work *of* Five Hand Mowers

WHEREVER there is a fairly large expanse of lawn to be cut, rolled and kept in condition, the Ideal Tractor Lawn Mower will prove a decided economy.

One man with an Ideal can easily cut as much grass per day as five hard-working men can accomplish with hand mowers.

Moreover, as the Ideal is designed with a roller as an integral part of the machine, the grass is *rolled every time it is cut*—this keeps the turf firm, smooth and in the finest condition possible.

Cuts Four to Five Acres a Day

The Ideal Tractor Lawn Mower has a 30-inch cut. A man with one of these machines can mow from four to five acres a day on an operating expense of about fifty cents for fuel and oil.

In fact, at a very nominal expense, the Ideal will keep your grass cut, rolled and in the pink of condition. This labor-saving feature is of decided importance in these times of labor scarcity. Best of all, the use of the Ideal not only means an actual saving for you in dollars and cents, but is also a real patriotic conservation of labor.

Cuts Close to Walks, Flower Beds and Shrubbery

With an Ideal Tractor Lawn Mower it is possible to work very close up to the walks, shrubbery and flower beds. It is so easily handled that it can be run practically any place where a hand mower can be operated.

The Ideal is of very simple design and all necessity for complicated parts has been entirely eliminated. The operator has practically nothing to do except guide the machine and operate the starting and stopping lever.

The Ideal is the *only* power mower on the market using the simple *tractor* principle. The advantages of this type of construction were described in the House and Garden of March, on page 1, also in April on page 5.

Don't Let Your Lawn Deteriorate—It Doesn't Pay

Because labor is hard to get many people have practically decided to let their fine lawn go without the usual attention. The Ideal makes this step absolutely unnecessary. Moreover, the expense of re-building a lawn later will be much greater than the *cost* of getting an *Ideal now* and keeping your premises well cared for.

Most Economical Lawn Roller

We always furnish the Ideal Tractor with an extra cutting mower so that a sharp set of knives can be kept on hand at all times. Knives can be substituted in about *two minutes' time.*

A small castor is also furnished so that the machine can be quickly converted into a roller. Rolling a lawn with the old fashioned hand roller is hard, tedious work. With the Ideal the work is quickly and easily done—one machine will easily do as much rolling per day as eight or nine men with hand rollers.

Ten Days Trial

We sell the Ideal under a positive guarantee of satisfaction and will refund money on any machine that fails to give satisfaction where properly operated. What is more, we will arrange to place a machine at your disposal for 10 days trial if desired.

Order Early

On account of traffic conditions, it is advisable to place order as early as possible, to ensure having the machine ready for the seasons' work.

You can buy the Ideal through your local dealer, or where there is no dealer near you, we will ship direct from factory. Write today for complete literature also for name of our nearest dealer.

IDEAL POWER LAWN MOWER CO.
R. E. OLDS, Chairman,
403 Kalamazoo Street Lansing, Mich.
New York Office—270 West Street
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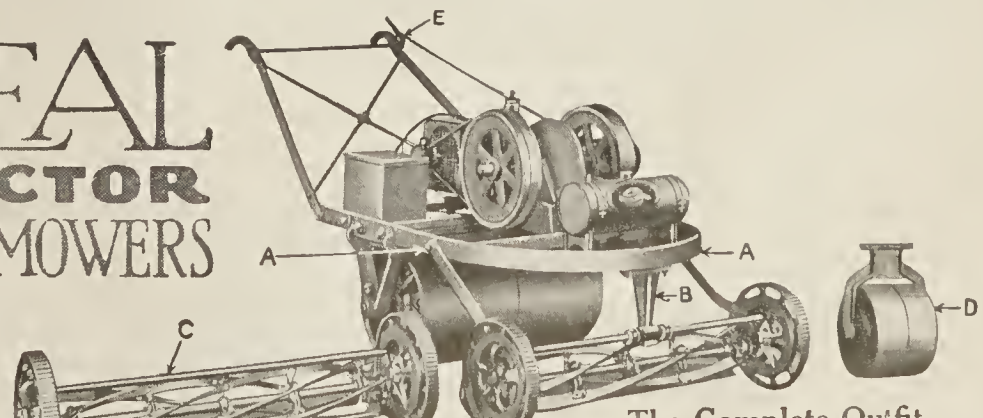
IDEAL TRACTOR LAWN MOWERS



The Complete Outfit

with extra cutting mower and castor. Mowers easily changed by removing the two cotter pins at "A".
To convert into a lawn roller, remove the cotter pins at "A" and the bracket "B" and attach the roller and bracket "D".
The lever "E" is used for stopping and starting—no other levers are required.

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On high ground with extended views. House contains 7 rooms and laundry, electric light and everything up to date. 5 minutes' walk to trolley to station. Half mile to private bathing beach, also to Huntington Golf and Marine Club. Ample grounds for garage if desired. House is new and never occupied. Further particulars and prices of

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1½ acres of land—Best residential section of Summit.
Near the Baltusrol and Canoe Brook Golf Clubs—Fine roads.

This charming English country house is now being completed and inspection of the property at this time will show the quality of materials and the workmanship being used in its construction and, furthermore, the interior finish and decorations, etc., could be made to conform to one's individual taste and requirements.

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apply to

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the local Real Estate Agent who has large and small furnished houses to rent in and out of the village of

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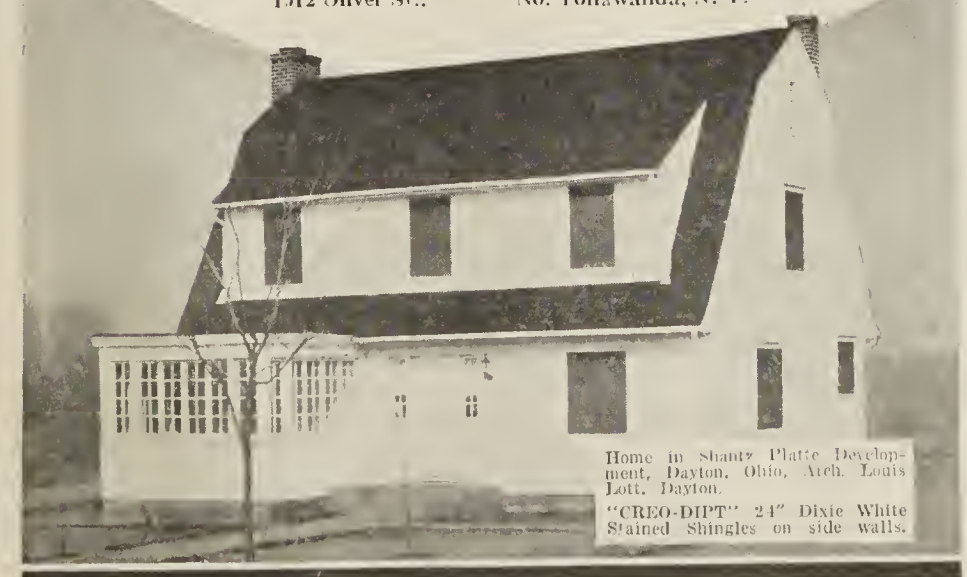

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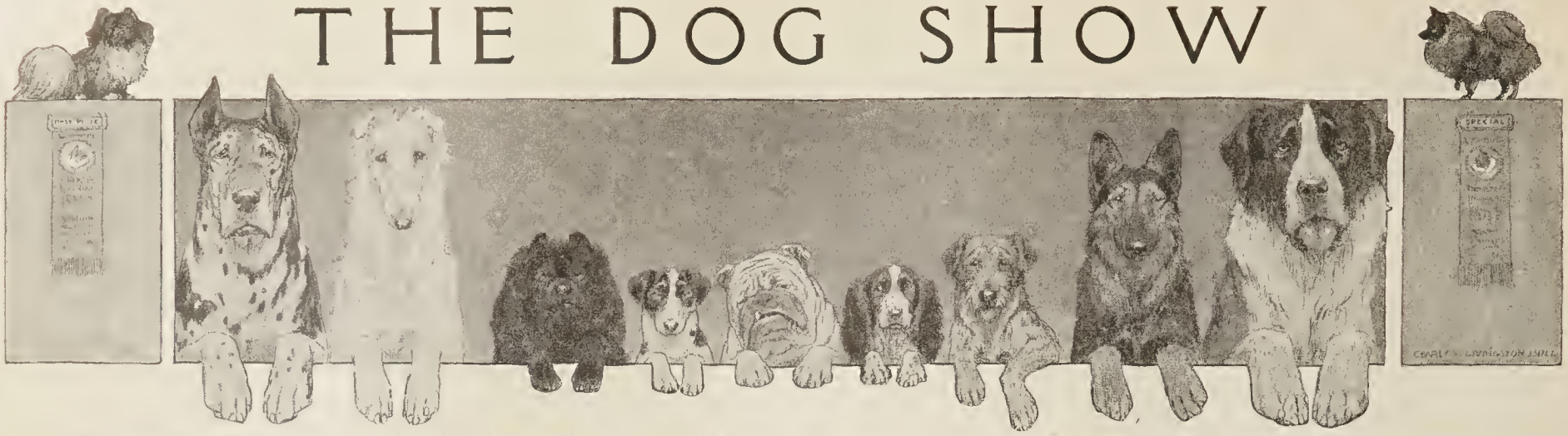

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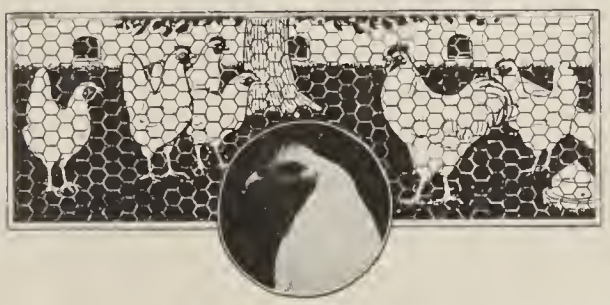

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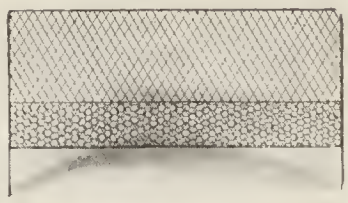

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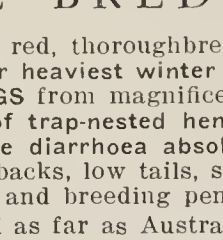

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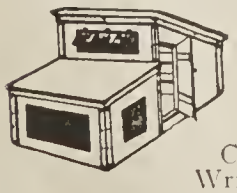

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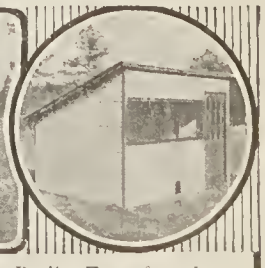

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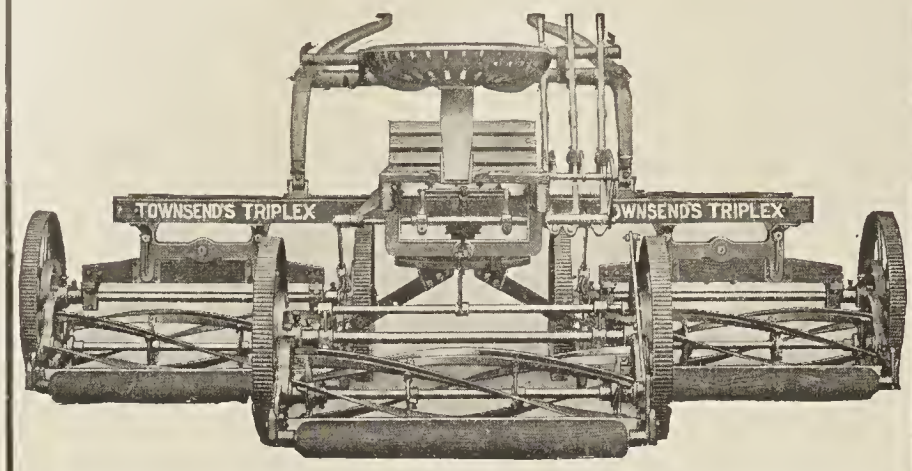

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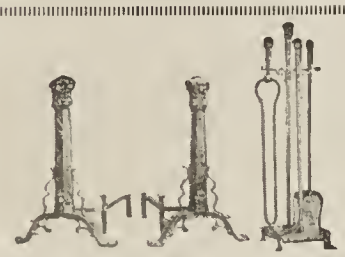

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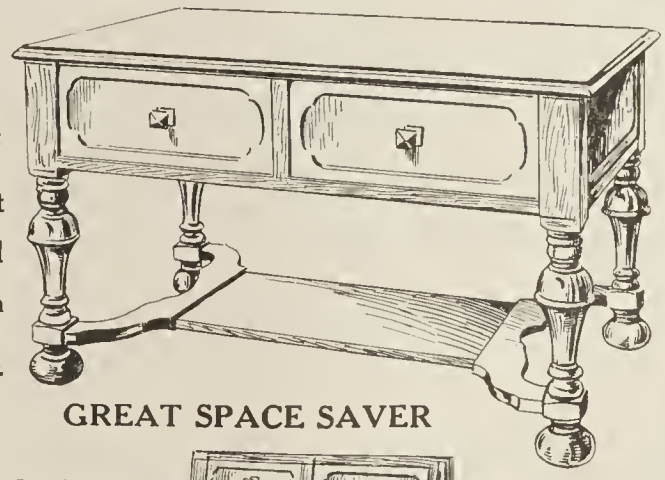

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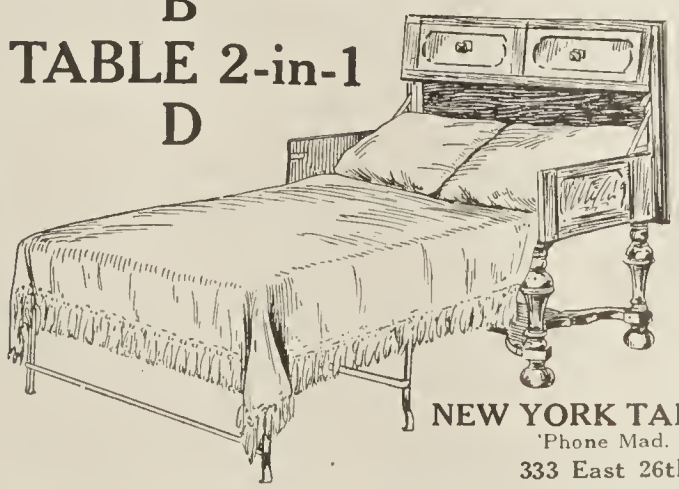

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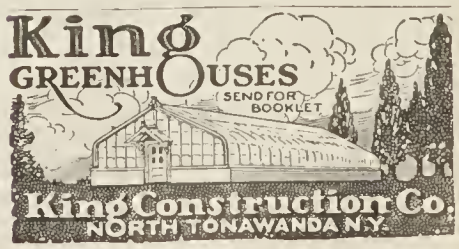

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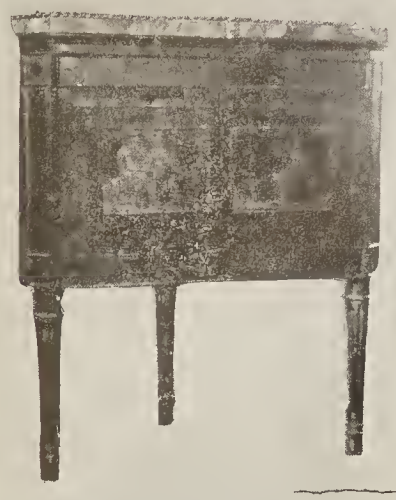

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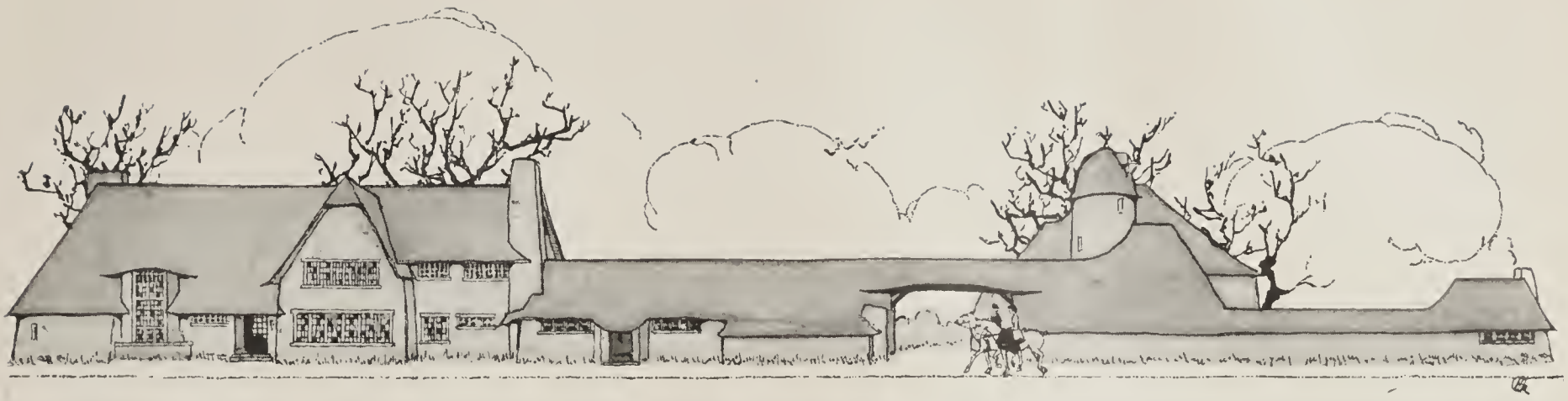

Contents for May, 1918. Volume XXXIII, No. Five

House & Garden

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

Cover Design by Helen Dryden

A Glacial Gorge Rock Garden 18
C. W. Maredydd Harrison, Landscape Architect

The Terrace as a Place for Summer Living 19
Thomas Brabazon

The Eleventh Hour Garden 21
F. F. Rockwell

The Garden on the Estate of John B. Dumont, Esq., Plainfield, N. J. 22
C. W. Maredydd Harrison, Landscape Architect

Why Do People Garden? 24

The Wanderer 24
Clinton Scollard

The Atmosphere of a Georgian Country Residence 25
Alfred Bosson, Architect

Jade—A Hobby for Discerning Collectors 26
Gardner Teall

A Surrey Cottage for the American Countryside 28
Lewis Colt Albro

The House Prepares for the Summer Months 30
Nancy Ashton

"Holm Lea" 31

Rooms in the Apartment of Mr. John Barrymore 32

Cape Town Dutch Architecture in New England 34
Mary H. Northend

Where Perfect Balance Lends Dignity 36

A Variety of Overmantel Decorations 37

Wicker, Willow and Rattan for the Porch 38

The Tea Wagon—A Porch Essential 39

The Pleasant Fashion of Glass Doors 40
Frederick Wallick

Dahlias—Perennial and Permanently Popular 41
William C. McCollom

Coming Back to the Adobe 42
Templeton Johnson, Architect

A Little Portfolio of Good Interiors 43

Arbors, Summer Houses and Trellises 46
Grace Tabor

The Residence of Howard Chapman, Architect, at Stamford, Conn. 47

The Gardens of Charles Harding, Esq., Dedham, Mass. 48
Guy Lowell, Architect

A House of Wistaria and Ivy 50
Eva Nagel Wolfe

Telling the Tale of the Lima 51

Aids to Outdoor Living 52

Making Your Garden Help the Red Cross 53
Martha Strong Turner

Porch Rugs That Add Color and Give Good Wear 53

Hook Rugs—Rugs of the Future 54
Nina Wilcox Putnam

Private Hilda—National Asset 55
Betty Thornley

The Gardener's Kalendar 56

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YOUR SUMMER IN A GARDEN

THE English do this much better than we—this living in a garden, but we are learning how—learning how to plant and furnish it so that most of our idle hours can be passed close to the soil and within reach of flowers. First this presupposes that you have a garden; then it presupposes that you love a garden enough to want to live in it. After that it means chairs and seats and striped awnings and tea tables beneath the trees and soft pillows out in sunny spots. The garden furnishing number is about those things. Those and a lot of other things.

Grace Tabor writes of roses—a perennial subject of interest and enjoyment. Elizabeth Leonard Strang, another well-known landscape architect, writes of making an orange and gray garden. Robert Lemmon talks about clipped privet and yew hedges, which are so requisite if one would live out of doors in privacy. Beside these three are considered city backyard gardens, the war garden for next winter (looking ahead to 1919 already!) and the June work in the vegetable trenches where you are helping to win the war over here.

One of the landscaping pictures in the June number shows Lombardy poplars well used.

As a fillip to the taste comes a page of garden lamps and wellheads, and, of course, pages of the newest garden furniture.

There are two houses in this issue. One is a shingled seashore cottage set on a high bluff, a house of comfortable interiors. The other is a little country house in stone designed by Grosvenor Atterbury. Only two houses this month because the next issue—July—is the Small House Number, when there will be houses galore—houses in stone and brick and stucco, cottages and bungalows and little homes for the suburbs and country. But these two are good examples of work by well-known architects.

For the interior of the house there are mirrors and a page of color schemes, a remarkably beautiful apartment, a house in Chicago, the studio of Alma Gluck and the Little Portfolio of Good Interiors. There are other smaller contributions, but space permits mention of only the head liners. These combine into an issue of great diversity of interest, a June number that will exceed in practical suggestions any that have gone before.

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Levick

A GLACIAL GORGE ROCK GARDEN

Thirteen months before this photograph was taken the spot was a glacial morain—a bare field with many fine boulders scattered about. With a fine discernment for the natural beauty of rocks and water, the designer laid out this lily pond at one end and built up a cave of the winds where the breezes blow dancing wraiths of myriad colored misty spray. Rock plants are tucked away between boulders. From this pool the channel leads to two others, accorded a similar treatment. The garden is on the estate of George P. Mellick, Esq., at Plainfield, N. J. The landscape architect was C. W. Maredydd Harrison

THE TERRACE *as* A PLACE *for* SUMMER LIVING

A Garden Room Supplanting the Conventional Porch and Capable of Distinctive Furnishing

THOMAS BRABAZON

EVER since Americans discovered that gardens were not made merely to look at but to live in, they have taken more and more to summering out of doors. Before that outdoor living was confined to the porch, and the apotheosis of porch furnishing was a green rocking chair with Turkey red covers on back and seat to keep the paint from coming off onto the girls' dresses on hot days. Since then the decoration of the porch has become a study all in itself and we are using such varied mediums as wrought iron, concrete, marble and wicker to accomplish it.

From the civilized furnishing of porches to the furnishing of the terrace or lawn living room was only a step. But it marked a great difference. Iron and rustic furniture alone used to be used in the garden, and it required a great deal of courage to say that one was comfortable on them. They were distinctly garden furniture made for a moment's rest or to mark some accent in the landscape scheme. The human occupants were only incidental.

A pergola terrace in the rear of the house, set amidst old trees, makes the ideal outdoors living room. This is from the residence of Mrs. J. N. Burns, Pasadena, Cal.

A Garden Living Room

Approach the subject from the angle of living in the garden, consider the problem of making a living room in one corner of the garden or on the terrace, and you have quite an interesting task ahead. Human comforts are paramount; the furniture will no longer be part of a landscaping scheme but the essentials of a living room. And whether this living room be created on a terrace near the house or hid away in some shady spot beneath the trees, the general furnishings will be of the same character.

The fortunate owner whose property includes a high lawn or commanding bluff can furnish a corner of it in this fashion. On this Massachusetts estate the terrace is enclosed by a high balustrade and includes a quaint summer-house. Harry B. Russell, architect

The terrace before the house gives unusual advantages for simple, effective furnishing. Perhaps its first requisite is a degree of privacy. This can be had, if the terrace lacks a wall, by placing potted trees and shrubs at intervals along the edge; if there is a rail, the top can be lined with flower boxes of suitable type.

Awnings and Rugs

An awning is almost a requisite for blistering hot days. The average striped awning may not be desirable. One can swing an awning out on poles, the way they are arranged in Italy and Spain, and the material can be dyed that remarkably warm burnt umber of which sails are made for the boats in Venice. A large terrace or lawn parasol is a good choice. These come with a table built around them, making a complete grouping.

Of the rugs there are legion. The Formosa fibre rugs shown on page 53 have gained popular favor, and justly so. Their colors and designs are interesting and they wear like iron. In fact, any form of fibre rug is suitable to the terrace and will give good wear. The Scotch wool art rug is also a favorite, but it must be used carefully and should not be exposed to rain.

The Furniture

For furniture, wicker, willow, reed and rattan are the obvious types. Their very lightness gives them a summery air. Moreover, they can readily be moved about, which

is a necessity if one is really to enjoy this outdoor living. Examples of these kinds of furniture are to be found on pages 38, 39 and 52—tea wagons, day beds, couches, flower pockets and other accessories which make the terrace complete.

To these one might add some of the iron French café furniture which our decorators are using so effectively, and the lighter pieces of wrought iron such as plant stands, small tables, and, of course, lamps and lanterns.

From the old-fashioned farmhouse porch we can take two very good pieces of furniture—the bench and the chest. Their uses are obvious, and they lend themselves to paint.

No place can compare with the terrace living room for using strong color. Heretofore we have been given to neutral tints; certainly they have become the banality of the modern house. But on the terrace and porch and lawn full, strong, natural colors can be safely used and will prove a constant delight to the eye. Nature abhors a neutral tint as she abhors a vacuum; in her use of color she is haphazard and unfettered. Something of that same freedom can be exercised in the color combinations of furniture, rugs, cushions, awnings and pillows. Let the colors clash, let them be vivid and startling. Summer is no time for decorous decoration.

The furnishing of the terrace will very much depend on the kind of house which gives it background. On these pages are pictured a variety of types, each of which would require a different selection to be at its best.

The paved terrace is quite a different problem from the lawn. Here one can use painted iron continental café furniture, mingling with it wicker made informal with gay pillows. The residence of George Lee, Esq., Beverly Farms, Mass. W. G. Rantoul, architect

A partly enclosed gallery can serve for an outdoor morning room. Here the furnishings can be gardenesque—wrought iron painted furniture

Then there is the Colonial type of house where the paved terrace can be made inviting with flower boxes and simple painted cottage furniture

The formal terrace where marble and tile have been used as permanent furnishings should be lent an atmosphere of intimacy and welcome by using wicker or reed, fibre rugs and a table with a broad awning spread above it

THE ELEVENTH HOUR GARDEN

Flowers, Shrubs and Vines to Plant at the Last Minute so that the Summer Home Shall Not Lack Beauty of Surroundings

F. F. ROCKWELL

WHAT should the cottage garden be? First comes the mentioning of some things it should not be. In fact, these are from the nature of the case the more definite, and consequently something is to be gained by considering them first.

The environment of the summer home should be, first of all, natural and unpretentious. Any suggestion of the distinctly formal garden should be studiously avoided. The plantings should be made in long borders or irregular groups rather than in round or rectangular beds. There should be variety in height and color, with a good proportion of the tall, informal things such as hollyhocks, sunflowers, ricinus and the like. An effect as well as an appearance of comfort is gained by the free use of quick-growing vines. These can transform a solid veranda—which, as one finds it, would be of little use except for keeping the children out of the wet on rainy days, or ripening tomatoes and melons on sunny ones—into the favorite living room of the house.

Independence and Quick Growth

Another most important point in the planning of the summer garden is to get things which will to a large extent take care of themselves. Unless one is abnormally keen over the pleasures of gardening one will not care to have to get up about six o'clock in the morning, and give up motoring and tennis matches, in order to keep the garden from getting out of control and growing up to weeds. The work to be done in a summer garden has to be crowded into a much more limited time schedule than the gardening that can be done on an all-the-year-round place. Better no garden, indeed, than a garden that becomes a burden and a failure.

Perhaps the most important of the several things which you should keep in mind when planning your summer cottage garden is the selection of plants which will give immediate results. It is already late for a beginning, and the first measures adopted must be such as to overcome the handicap. The demand for ready-to-use plants has become so great that some of our best growers make a specialty of potted ones—annuals, biennials and perennials—which can be set out any time before midsummer, with little or no check in growth, to give immediate results. Plants grown in this way and properly shipped may, if carefully handled, be set out even when in bud and bloom; whereas similar plants torn from the nursery row at their height of growth would be set back for a year or two, even if they survived the operation at all.

Among the things available for the planting of the belated summer garden for immediate or quick effect, are plants for many different purposes. Instead of selecting them at random as is usually done, however, one should get a fairly good idea of just what can be done in a simple way to make more beautiful the place to be planted. The main points to be considered are: where climbing vines, either for shade or for screening to give greater privacy, would be desired; where there are objectionable features to shut out, especially from view from the porch, the windows of the dining room and living rooms, and other places frequently occupied; where there are unsightly corners or foundations to be covered from view with lower growing things; and where there are blank walls, high fences or other monotonous surfaces which can be broken up to great advantage by a row or clump of plants such as ricinus, hollyhocks or tall cannas.

Name	Color of Flowers or Foliage
Vines for Shade and Screening	
Canary bird vine	Yellow flowers
Cypress vine	Scarlet "
Cobea scandens	Violet "
Cardinal climber	Scarlet "
Dolichos	Purple or white flowers
Echinocystus	White flowers
Morning glory	Various colored flowers
Nasturtium	" " "
Balloon vine	Inflated seed vessels
Bryonopsis	Green, red and white fruit
Tall Plants for Screens	
Castor oil bean	Green and bronze foliage
Hollyhock	Various colored flowers
Gladioli (taller varieties)	" " "
Caladium	Green or variegated foliage
Musa ensete	Very large green leaves
For General "Garden" Effect	
Snapdragon	Various colored flowers
Geranium	" " "
Tuberous rooted begonia	Various colored flowers
Heliotrope	White to indigo flowers
Salvia	Scarlet flowers
Petunia	Various colored flowers
Verbena	Fragrant foliage

Quick Growing Vines

For shading and screening, there are a number of very quick growing annual vines which, even if planted now, will make considerable growth within a few weeks, and will have covered a wire trellis 10′ to 20′ high long before the summer season is over. Among the best known of these is the balloon vine, which is unique and curious as well as pretty. It thrives in a bright sunny situation, even in light soil. Bryonopsis, with foliage and fruits like a miniature gourd, is another. The canary bird vine and the cypress vine are too well known to need description; both are easily grown, and the yellow flowers of the former, contrasting with the scarlet of the latter, make a very attractive combination. *Cobea scandens,* the cup-and-saucer vine, is much more vigorous in growth, reaching a height of from 40′ to 50′; and cardinal climber, one of the newest and most beautiful of all, should be secured in started plants, and in fairly rich soil with an abundance of water will make remarkable growth in a few weeks.

One of the most easily grown and free flowering of annual quick growing vines is the climbing hyacinth bean (*Dolichos*); flowers of both purple and white may be had. The wild cucumber vine (*Echinocystus*) is ideal for covering stumps of dead trees, walls, and in other places where a very quick growing vine which will cover a large amount of surface is required. It makes a vigorous and much branched growth and is covered with sprays of white flowers somewhat resembling in general effect the perpetually popular *Clematis paniculata.* Morning glories and nasturtiums, of course, need hardly be mentioned. The latter are particularly valuable where the soil is poor.

Of the taller plants available for growing against backgrounds or screening unsightly objects from view, the castor oil bean or ricinus has more points in its favor than anything else. If you can obtain strong plants in 4″ or 5″ pots, results will be almost immediate. The larger varieties attain a height of 8′ or more, with immense tropical looking leaves which effectually cut off from view anything behind them. Seed planted now will quickly attain a height of several feet. Where a plant 4′ or 5′ in height will answer, and flowers are desired, the taller varieties of cannas are very satisfactory. They have luxuriant foliage in light or dark green, and bronze shades, beautiful and effective as a screen; and some of the newer varieties have truly wonderful flowers, many of them over 5″ or 6″ in diameter. For use against walls, or around a house, especially near windows, nothing is more artistic than the old favorite hollyhocks. Where a similar effect with plants not so tall is desired, the graceful upright growth of the taller varieties of gladioli is equally effective.

Where it is desired to conceal an unsightly basement or foundation wall, caladiums or callas are effective, provided the soil can be made thoroughly rich and plenty of water is available. Not infrequently a plant of tropical appearance on the lawn, or next to the house, can be used with striking effect. For this purpose, the Abyssinian banana (*Musa ensete*) is useful, for, granted rich soil and plenty of water, it thrives in the hottest situation. For late and quick results it is, of course, necessary to use plants already started.

In addition to the plants which may constitute the background or framework of the summer cottage garden, one will want some flowers for color and more general "garden" effect. The fancy things and elaborate color schemes may be attempted if one desires, but not without running the chance of failing to get the results aimed at. I do not mean by this that one should not attempt something more artistic than the old-fashioned, hodge-podge, put-them-in-as-they-come garden, but that by utilizing the old friends—snapdragons, geraniums, begonias, heliotrope, salvias, petunias, verbenas—one may be sure of having flowers, and still have some time for other things. One may achieve a pink and white, or blue and white, or red, white and blue garden with these plants, as well as with others.

Plants Already Started

For quick results in a semi-shaded position, nothing surpasses the tuberous rooted begonias. Started plants of these, and of all the other plants just mentioned, will be in bloom or nearly so when you set them out. Most of them are good for cutting as well as giving service in the garden. These flowers for the most part will bloom until it is time to go back to the city in the fall, but with such plants as asters and gladioli it is best to plant later or to select late

(*Continued on page* 74)

Water has been skillfully incorporated in the landscaping scheme. The pools are girt about by boulders of irregular size and shape in the nooks and corners of which grow ferns and rock plants. A tiny stream trickles from level to level

Rustic work that is out of key with its surroundings is the ultimate crime of garden artistry, but in a situation like that below it is admirably effective. The owner's initial has been ingeniously included in the design of the simple little gate

Naturalism is the keynote everywhere. The play of light and shade under the trees brings out the full effectiveness of the rockwork and planting

THE GARDEN *on the* ESTATE *of* JOHN B. DUMONT, Esq.

PLAINFIELD, N. J.

C. W. MAREDYDD HARRISON,
Landscape Architect

Photographs by Edwin Levick

One of the features is the stone seat—one might almost call it a throne. The slabs which form it are so slanted as to afford perfect comfort

The problem was that of developing a somewhat uninteresting bit of woodland. Variety of contour had to be provided, with the consequent inviting mystery of winding paths

Another center of interest has been provided by a rustic stile at the head of one of the paths. The structure seems almost a natural product of the woods

From outside the grounds came an oddly shaped stub. This was moved into the garden and surmounted by two rustic bird houses to complete its effect

WHY DO PEOPLE GARDEN?

WHY do people garden?

A simple question, perhaps, on the face of it, and one to which a dozen answers spring to mind. They garden because they want to make their bit of earth beautiful with flowers, you say; or because they seek an excuse for useful occupation out in the spring sunshine; or because they enjoy the fresh corn and peas and beets which are the fruits of their labors.

Excellent reasons, all, and true so far as they go. But are they sufficient to explain the unbounded enthusiasm and the deep, quiet joy in his work which grow outward from the heart of the true gardener? These emotions are characteristic of tens of thousands the world over—men and women, rich and poor. Their cosmopolitan quality hints at more than merely practical, obvious causes.

Someone has said that the deep appeal of gardening lies in the feeling that we are "in at the creation" of something. The seed in its printed envelope is powerless, dormant, dependent upon the hand of man to gain its chance for the great adventure of life. Tiny and shriveled and hard, as unsuggestive of green leaf and bright flower as is a pebble by the roadside, it makes us feel that the miracle of its transformation is almost as much a part of our own handiwork as of the processes of nature. We place it in the soil knowing that its subsequent development is chiefly independent of us, but that we can materially help or hinder it; that though the power to germinate and grow is inherent in the seed and the soil surrounding it, its awakening and expansion are direct results of our bringing the various life elements into conjunction.

So we are really "in at the creation" of our garden. The knowledge of this may be subconscious—probably is, in the majority of cases—but its influence is none the less potent on that account. We like the sensation of playing our parts in the game, of broadening our influence in the general scheme of things.

Egotism, you say? Well——

IN each of us, I suppose, there is a more or less developed streak of primitive nature, of desire to approach in a measure a simpler manner of life. In its exaggerated forms this crops out in the dyed-in-the-wool camper, in the hunter of big game who eagerly exiles himself for months on the Upper Congo, in the prospector who is never so happy as when sampling some hidden canyon of the Coast Range or panning for gold at the headwaters of the Magdalena. Under the ostensible purpose of each of these is a cause far deeper: a lack of satisfaction with modern civilization and a longing for more natural standards.

These are extreme manifestations, of course, but in the last analysis they are closely akin to the feeling which prompts the "back to the land" movement. And gardening is simply a modified form of going back to the soil as we have come to understand that dangerously overworked phrase.

Would it be so unreasonable, after all, to think rather seriously about that time-worn expression, "Mother Earth"? Call it pagan, if you will, and mere mythology. But if you are of the really elect in the ranks of gardeners, the kind that is born and not made, you know what actual contact with the soil and the things that grow therein means in the way of mental and physical rejuvenation. It amounts to more than the benefits directly traceable to the exercise and the change of thought. The actual grubbing in the soil, the literal handling of the warm, fine earth in the making of drills and sowing and covering, holds peculiar spiritual comfort if we but acknowledge it to ourselves.

Closely akin to this is the soothing effect of the plants themselves, as they attain their growth. Have you ever watched the ethereal yellow petals of the evening primrose uncurl in the summer dusk? Or have you walked between the rows of corn, the long, bountifully green leaves shutting the world away and giving but a glimpse of the blue sky directly overhead, and heard the silken rustle of the breeze approach, pass, and die away in the distance? Then you know how calming these experiences are, and how much better fitted you are afterward to step back into the accustomed daily path.

These, too, are reasons why people garden.

AND finally—many people garden for no other ostensible reason than to contribute their share to the great cause which keeps the world at war. "Food Will Win the War—Produce It" is a slogan which has come home to the heart of America. It is the slogan which thousands have adopted who never before grew anything more edible than potted hyacinths from fashionable Fifth Avenue florists. And it is the slogan which many more thousands must adopt if America is to do her utmost as a member of the Entente. Purely utilitarian gardening, this, yet one cannot but feel that it will have its spiritual after-effects.

We of America have done more serious thinking in the past four years than ever before in our lives. Especially since April of last year we have broadened and sobered and come to a truer appreciation of the really worth-while things in life.

When peace comes it will find a nation from which false standards have largely melted away in the fires through which it is now passing. There will be a great and sane and lasting reaction to home-making in the truest sense of the word. It will not be merely houses that we will be seeking—shelters to which we can return casually to eat and sleep and go away from in the morning. We shall want simplicity and sunshine, the smell of fresh-turned earth and the myriad insect voices vibrating through the August night. The songs of birds will mean more to us then than they do now; the white shower of petals as the May breeze stirs among the apple boughs will have a new appeal; the delicate blue-black tracery of twigs on the moonlit snow will find a quicker response in our hearts. These are but parts of those true homes that are the units upon which civilization is built.

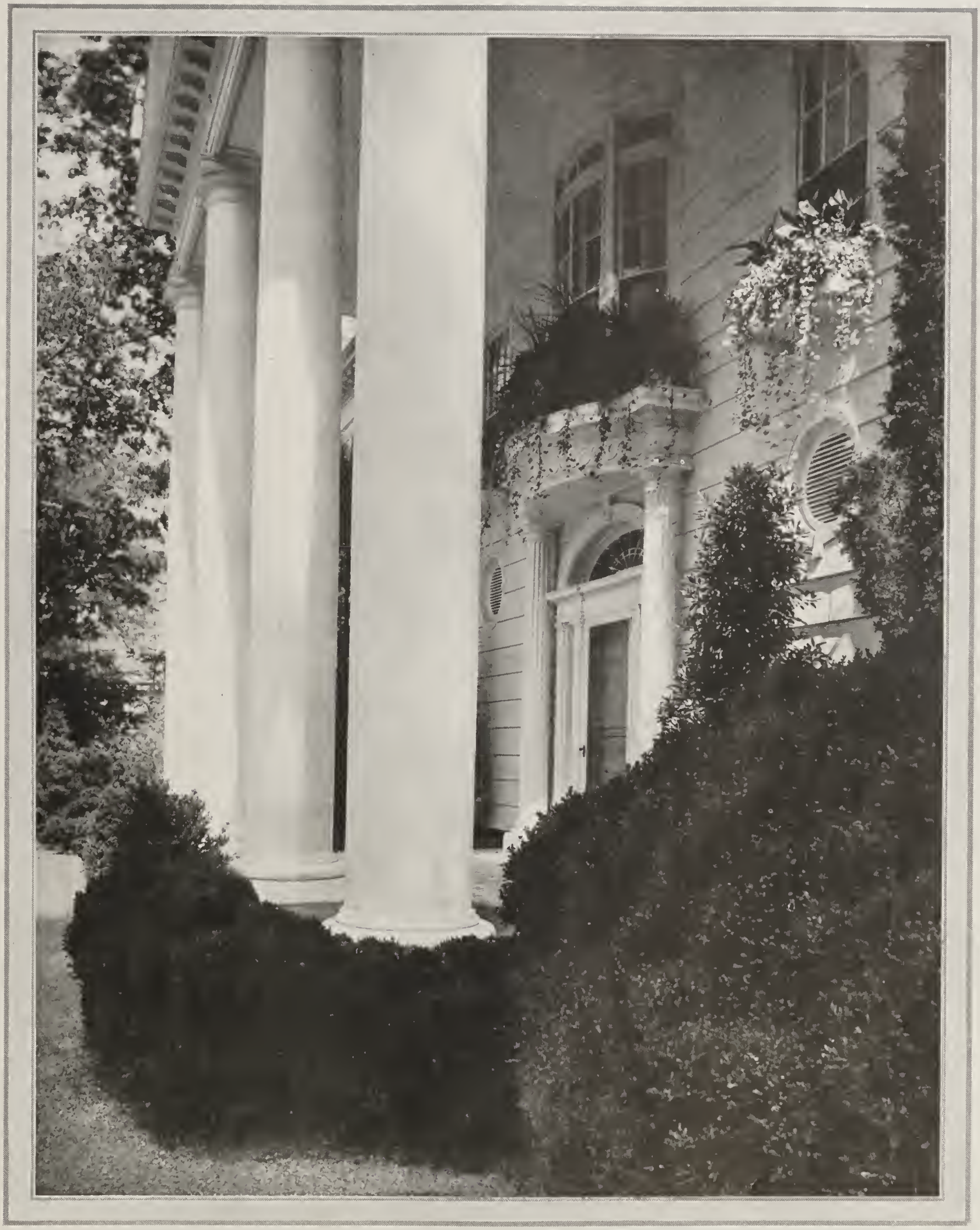
Through the soil we are being led to know these truths. In the world's crisis we garden that we may do our share in the trenches at home; but while doing it we are coming to a realization of how infinitely much more the soil is to humanity than a mere producer of food. Peace will dawn upon a nation that not only answers the urge to garden for gardening's sake, but that knows how. This our war gardens will have taught us. While we are helping to save the world by "raising our bit," we are coming inevitably to a full understanding of the wisdom of the Greek philosophy which counsels "Know thyself."

THE WANDERER

I have wandered many ways
Through the devious nights and days;
Trekked along the sun-down trail;
To the morning given praise
Where it bursts, a crimson poppy, o'er some orient mountain vale.

I have journeyed with the wind
Seeking solace, and I find,
Howsoever far I roam,
What I search for bides behind
Underneath the vine-hid roof-tree where the green hills hallow home!

CLINTON SCOLLARD.



Gillies

THE RECONSTRUCTED ATMOSPHERE *of a* COUNTRY RESIDENCE *in the* GEORGIAN STYLE

The whole is equal to the sum of its parts, and the perfection of an architectural composition is equal to the sum of its perfect details. In this view of a modern Georgian country residence—the home of Mrs. J. W. Harriman at Brookville, L. I.—this simple fundamental rule has been applied. The architect aimed to reconstruct the Georgian atmosphere. This required the proper proportions and the proper placing of such details as the columns and various types of windows, the distribution of light and shade on the façade to give it color, and finally the relation of the house itself to its immediate setting. Once the house was finished the final touches of old boxwood made the picture complete. The architect was Alfred Bosson

A jade flower piece remarkable for its naturalistic leaf carving and colors. From the Ch'ien Lung Period (1736-95)

JADE—A HOBBY *for* DISCERNING COLLECTORS

The Finest Art of the Orient Is Found in These Carvings of Yü, Pi Yü and Fei ts'ui

GARDNER TEALL

Photographs by Courtesy of the Metropolitan Museum of Art

SIX HUNDRED years ago the celebrated Friar Oderic journeyed through Asia. Reaching what was then called Cambaluk, now Peking, he was amazed at the extent and magnificence of the Great Khan's palace. In the midst of it, he wrote, "is a certain great jar, more than two paces in height, entirely formed of a certain precious stone called *Merdacas,* and so fine, that I was told its price exceeded the value of four great towns. It is all hooped round with gold, and in every corner thereof is a dragon, represented as in act to strike most fiercely, and this jar has also fringes of network of great pearls hanging therefrom, and these fringes are a span in breadth. Into this vessel drink is conveyed by certain conduits from the court of the palace; and beside it are many golden goblets from which those drink who list."

The Jar of Merdacas

This jar of Merdacas was none other than the famous jar of jade now standing, I am told, in one of the courtyards of the Imperial Palace at Peking. Concerning the later history of this precious object Bushell says: "The jar, mounted so lavishly with gold and pearls, disappeared at the fall of the Mongol dynasty, and was stripped of its ornaments. It was found again in the 18th Century in the kitchen of a Buddhist temple in the vicinity, where the ignorant monks were using it as a receptacle for salted vegetables. The Emperor Ch'ien Lung bought it of them for a few hundred ounces of silver and composed an ode in its honor to be engraved inside the bowl in which he tells the story. It is a tall bowl with flat bottom and upright sides, shaped like one of the large pottery fish-bowls, called *yü kang,* which the Chinese use in their gardens for gold fish or lotus flowers, and is boldly carved outside with grotesque monsters and winged horses disporting in sea waves."

For centuries jade has been revered as the very quintessence of heaven and earth by the Chinese. They have endowed it emblematically with most of the virtues. Fortunately these attributes were not confined to such ton weight pieces as that chronicled by Friar Oderic and rescued by Emperor Ch'ien Lung, but equal esteem was bestowed upon the tiniest jade objects, which encouragement to their production extends to the collector's view an inviting field in which to exercise a hobby.

A jade bowl of the Chia Ching Period (1796-1820), wonderfully wrought and pierced in intricate design

What Is Jade?

Jade is the designation given by scientists to two distinct minerals. The first of these two is nephrite, a silicate of lime and magnesia belonging to the hornblende group of minerals. The second is jadeite, essentially a silicate of sodium and aluminium, belonging to the Pyroxene group. One need not go into the mineralogical analysis here, as it is sufficient to understand that the jade objects are either nephrite or jadeite, and that these materials are distinct, one from the other, though both come under the head of jade. The Chinese likewise include both nephrite and jadeite in one class, and to this they give the name *Yü.* But it should be remembered that the Chinese classify jade (*Yü*) under three instead of two headings, although these three divisions are made up of either nephrites or jadeites or both.

To the first Chinese division of jade, a division comprising nearly all nephrites, *Yü* is the general name applied.

To the second Chinese division of jade is

An unusually fine jade (nephrite) incense burner of the Ch'ien Lung Period, with leaf pattern. It is from the Bishop Collection

Among the particular treasures of the Bishop Collection which illustrates this article is this jade incense burner of the Ch'ien Lung Period

given the name *Pi yü,* a division of "dark green jade," as the Chinese name signifies, which bears resemblance to deep green serpentine, nephrite that comes from around Lake Baikal and from the Sungari, also jadeite of the tint from the Western Yunnan mountains.

To the third Chinese division of jade is given the name *Fei ts'ui.* Originally this name appears to have been confined to the emerald green jadeites, but later came to be applied to nearly all other jadeites, excepting those included in the *Pi yü* division. Nearly all the *Fei ts'ui* come from Burma.

Nephrite and Jadeite

When pure both nephrite and jadeite are theoretically white, but nature endows them with an extensive variety of colors and shades, sometimes throughout or parti-colored. Sea-green, grass-green, lettuce-green, grey-green and dark greens of varying intensity are nephrite's usual tints. Then there are the greenish-yellow nephrites and the bluish-grey and the reddish-grey nephrites. Reds and browns are probably natural stains and not essential colors when found in nephrites. Inclusions of chromic iron produce the black nephrite, a jade least esteemed in color by the Chinese. On the other hand the mutton-white nephrites are highly praised and valued by Chinese connoisseurs.

Jadeite presents no immediate visual difference from nephrite, though its coloring is more bright and it presents (when not partially crystallized), more translucency than does nephrite. Bright apple-green and uniform lavender distinguish many jadeites. Says Dr. Bushell in "Chinese Art," a volume in which the collector of oriental *objets d'art* will find much pleasure, "The most precious jadeite of all is white strewn with more or less sharply defined spots of brilliant emerald green. The spots and veining which often accompany the variously tinted grounds are due to the presence of a small amount of chromium distributed irregularly through the mass—the element which gives its color to the true emerald. The emerald green jadeite is the typical Chinese *Fei ts'ui,* an archer's thumb ring or bracelet of which may be worth many ounces of silver."

The Color and Sound of Jade

The two qualities that the oriental considers in jade above others are sonorousness and the color. As to sonorousness the Chinese consider that nothing is sweeter to the ear than tones struck from pieces of jade. Confucius, we are told, resorted to the quieting influence of the mellifluous music sounded forth when he played on the musical stone. Chinese poets have compared it to the voice of a lover and

". . . . concord great
Which the sonorous gem doth regulate!"

is to be found in the first of the Sacrificial Odes of Shang.

A jade cup and saucer of the Ch'ien Lung Period, exquisite in form and coloring

As to color, a native Manchu author writing of Chinese Turkestan in 1777, said of the jade pebbles found in Yarkand: "There are many different colors, among which are snow white, kingfisher-feather green, beeswax yellow, cinnabar red, and ink black, are all considered valuable; but the most difficult to find of all are pieces of pure mutton fat texture with vermilion spots, and others of bright spinach green, flecked with shining points of gold, so that these two varieties rank as the rarest and most precious of jades."

Jade objects were employed in the ritual of the old imperial worship of heaven, earth and the four points of the compass. The perforated round symbol called *Pi,* used in the worship of heaven, was of bluish jade, the octagonal symbol called *Tsung* was used in the worship of earth and was of yellow jade, the oblong pointed tablet-shaped symbol called *Kuei* was of green jade for the East, the half-tablet shaped *Chang* symbol of red jade was for the south, the tiger-shaped *Hu* symbol of white jade was for the west and the semi-circular *Huang* symbol of black jade was for the north.

The collector of jade or the possessor of even a single piece will find the study of the color

(*Continued on page* 68)

A bowl of white jade from the Imperial Summer Palace. It dates from the Ming Period (1368-1644)

Dish of jadeite filled with fruits, blossoms and leaves. Jadeite is more bright in coloring than jade. Bright apple green and lavender distinguish much of it

A fine white jade vase of the Kang Hsi Period. Around the top is the Imperial dragon; at the bottom a phoenix

Another jadeite plate of fruit. The most precious jadeite is white strewn with more or less sharply defined spots and veinings of brilliant emerald green

Lotus vase of jade (nephrite) from the Kang Hsi Period (1622 - 1722). Nephrite and jadeite comprise the two minerals most highly prized by the Orientals for carving

A Taoist mountain scene cut from jade. Ch'ien Lung Period. Advantage is taken of color spots to give reality to the foliage and the faces of the two figures

The house depends for its charm on simple masses and long, low lines. It can be built of brick painted white or of stucco on terra cotta tile. The chimneys are of dark burnt red brick. The windows throughout are casements

A SURREY COTTAGE *for the* AMERICAN COUNTRYSIDE

The Construction Details and Spirit of a Small Home, Especially Designed for the Readers of House & Garden by

LEWIS COLT ALBRO

WEST SURREY, England, abounds in farm cottages of unusual charm. They are generally long and low, built of stone or stucco, and with bare wall surfaces often unbroken by windows. Their thatched roofs are generally hipped rather than gabled.

The house designed here depends for its charm, like the Surrey cottages, on simple masses and long low lines.

It is, of course, distinctly a small house design. This type should not be used in a cottage of very much larger dimensions than the present example. Just as the Mount Vernon type is the "mansion" type, and utterly inappropriate if used in a very small house, so is a glorified English farmhouse rather absurd.

There is a genuineness about this English work that is often lacking in our Colonial architecture. Here you see no flimsy molding to warp out of shape; hardly a scrap of ornament in any material, and there is a minimum of woodwork to be kept painted.

Genuine Details

The entrance door must be very thick and should be of oak. The hardware should be of wrought iron and not of conventional design.

The entire woodwork around this door, including the window frames, should be of oak or chestnut. The door frame especially, since it is the one point of architectural interest, should be genuinely built up and be the full thickness of the wall. The woodwork should be put together with hard-wood pins.

The walk leading to the entrance should be of flag stone with turf growing between and balls of boxwood should flank the doorway.

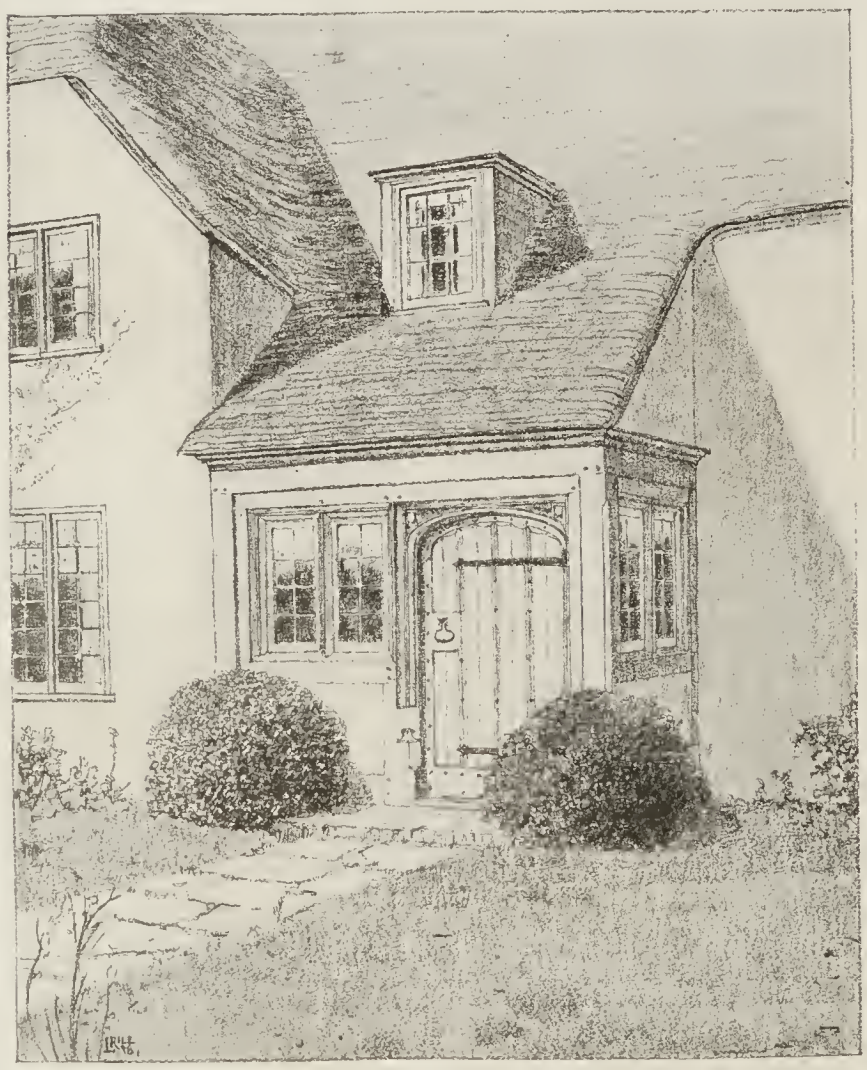
The roofs are of cedar shingles laid with uneven exposures to the weather and slightly in the "thatched" effect, which unfortunately has been fearfully overdone by house builders all over this country who are ignorant of the proper method of laying ordinary shingles to produce this effect. Too often the shingles are piled up so thickly as to look unwieldy and entirely out of scale with the house.

The chimneys should be of dark burnt red brick with the joints raked and capped with chimney pots.

The sash throughout should be casement sash, opening out, which, thanks to our American weather-stripping, can really be made water-tight, but it would be much finer if metal casement sash were used with the glass set in lead muntins.

While this house would look particularly well in brick painted white, we have indicated the walls as of stucco on terra cotta tile. If of stucco, it should be of a rough texture, but not of the affected "pebble-dash" variety.

The plan is as simple and straightforward as the exterior design, yet contains all the conveniences of modern day living in this country.



The entrance door, which is the one point of architectural interest, should be of thick oak pinned with hardwood pins, and with wrought iron hardware

The Rooms

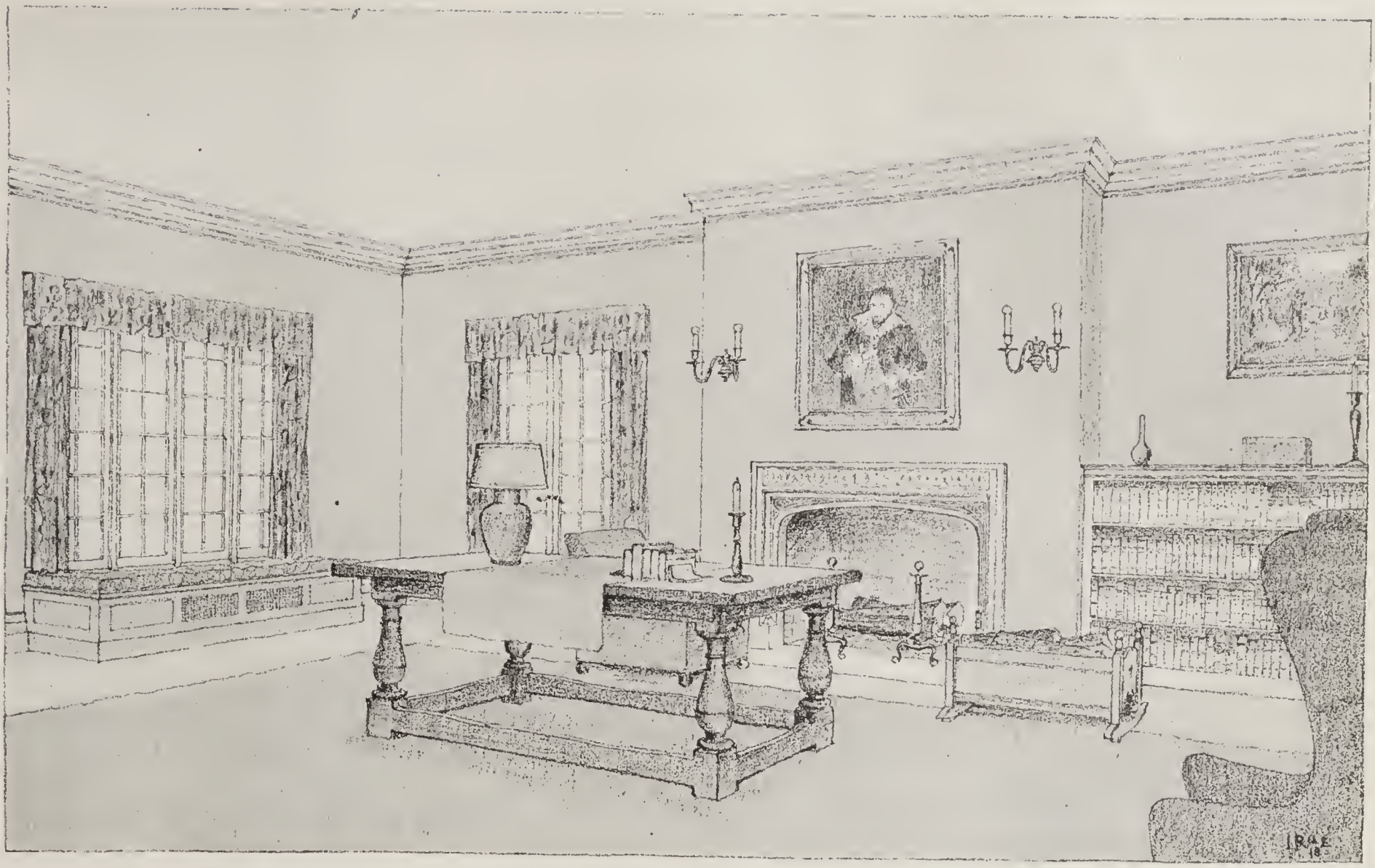
Both the living room and the dining room have two exposures, and these rooms both in size and shape are agreeable.

The loggia, which becomes the sun parlor in the winter, should have a floor of tile or brick.

While the second floor contains three master's bedrooms and two baths, the dressing room of the owner's bedroom can be utilized as a child's room, or a separate guests' room on occasion.

The service is especially complete, comprising a large butler's pantry, kitchen, laundry, kitchen porch and refrigerator room, and private back stairs leading to two good servants' rooms and bath above.

In making the drawing of the living room, we have treated it simply as we believe the type of house demands. A simple English fireplace



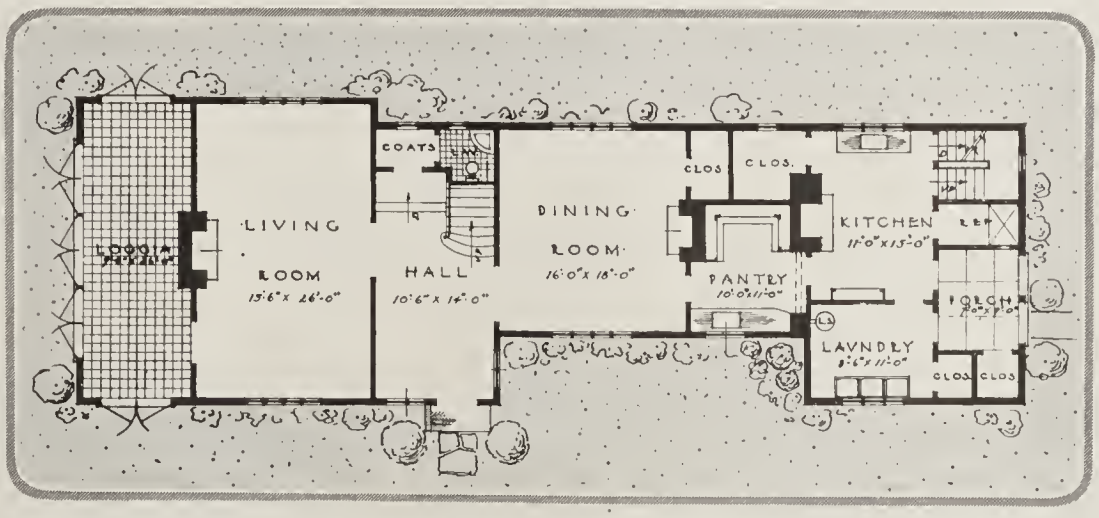
A living room extends the depth of the house, opening on the hall to one side and on the loggia to the other. The furnishings of this room should be kept simple—a simple English fireplace of limestone, good sconces, a gay English chintz or linen at the windows. Furniture of the Jacobean fashion would fit perfectly into such a room

of limestone, and good English wall fixtures are indicated, and the windows are hung in a cheerful English chintz.

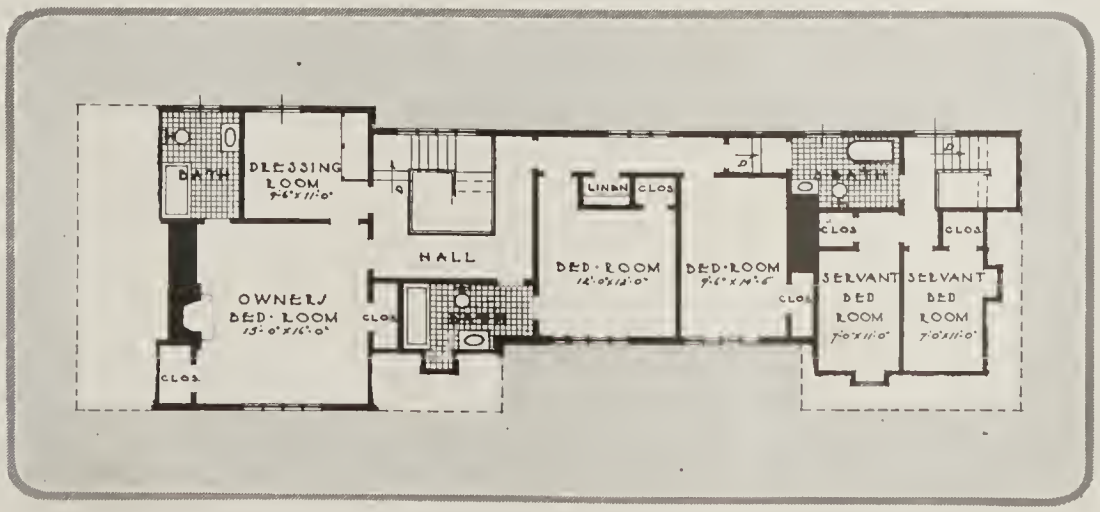
The woodwork may be oak or gum, but in any case preferably dark and soft in color. The walls should be in rough and sand-finished plaster and painted a quiet neutral tone.

Closet room, which is a necessary feature in any house, has been amply provided. The rear lower hallway contains a small coat closet and a washroom. Kitchen, dining room and laundry have closets, and there is a small closet off the porch for such small and cluttering details as clothes line, props, etc. The pantry, of course, is a large closet in itself, and it is suitably located between the dining room and kitchen. Upstairs the owner's room has two closets and each of the other bedrooms one. There is also a linen closet reached from the hall.

While openness and ease of access characterize the first floor, the arrangement is such that each of



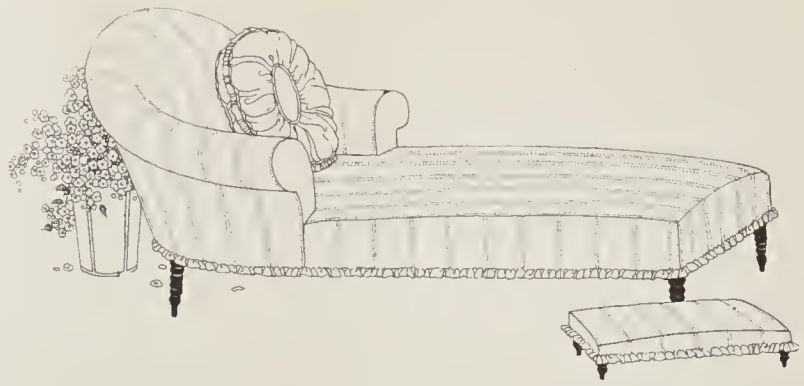
Both the living room and dining room have two exposures. At one end is a loggia with a brick or tile floor that can be enclosed for winter; and at the other the service quarters with stairs to servants' section on the second floor



On the second floor are three master's bedrooms and baths. The dressing room of the owner's bedroom could be used as a child's room or a separate guest room. There are two servants' bedrooms and one bath

the three important rooms—living room, hallway and dining room—has its own identity. The openings between the hall and these adjoining rooms could be filled with glass doors, curtained with net or scrim, thus further establishing their privacy and affording opportunity to give each room a distinctive style of decoration. Thus, the living room could be English, as pictured here, while the dining room could have more of a Colonial character. In both instances simple decorations will be most effective. The charm of such rooms will lie in their having few pieces of furniture and those well chosen and well placed. The hangings should also be simple, as befits the cottage type of architecture—simple chintz or linen overdrapes with glass curtains of net, scrim or casement cloth.

To sum up, this house can only gain distinction by having certain details which I have referred to, built in *a genuine and honest manner.* Any suggestion of sham whatever would be fatal.



The chaise longue wears a carefully fitted narrow striped rose and blue cover, with a tiny blue frill. Its accompanying footstool is similarly attired

THE HOUSE PREPARES *for the* SUMMER MONTHS

By Using Well Tailored Slip Covers that Keep Out Dust and Give the Room a Cool, Smart Appearance

NANCY ASHTON

For the living room arm chair comes a plain green linen slip cover with box pleated valance, piped in the palest of yellow

THERE used to be a time, not so very long ago, when the arrival of spring was the excuse for the conscientious housekeeper to proceed systematically making the household as uncomfortable as possible.

For this pleasant task, a limitless amount of cheesecloth and brown Holland covers was required which, applied indiscriminately to the furniture and pictures alike, produced a ghastly and depressing effect.

This, as you may remember, crushed the spirit of not only the offending moth, at whom the entire proceeding was supposed to be aimed, but the most courageous of us all.

Fortunately, that particular form of torture is no more. It has gone the way of the dodo.

Those of us who are at all affected by our surroundings, and I suppose we claim that distinction, as much as we cling to our cherished sense of humor, breathe a sigh of relief. And we watch the rejuvenating of the household at this season, without a tremor.

The walnut dining room chair has its summer casing made of a flowered chintz on ecru ground bound in blue. Miss M. A. Lewis

This living room shows an interesting combination of flowered ecru chintz slip covers and crimson damask at the windows. The unusually happy grouping of the furniture makes a room of great distinction. Mrs. Emott Buel

Hewitt

The psychological effect of a cool, pleasant room is most happy. It encourages us and the furniture, which has been sitting about disconsolately, beginning to look a little weary and worn and feeling a trifle bored. Our present methods are as effective as of old and much more beautiful. We still remove the velour hangings, but cover our furniture with attractive chintz or any colorful fabric of good design and durable quality.

Not only is this a decorative plan, but an eminently practical one. The advantages of tubbing are obvious, to say nothing of the possibilities of change and variety. The delicate fabrics are just as carefully guarded during the dusty months by attractive coverings as by dull and commonplace ones.

Well Tailored Slip Covers

To be a real asset the slip cover must be made to fit perfectly. There is nothing more trying than a slouchy looking cover, and it fails in its purpose of keeping out the dust.

In these days they are being made so carefully and fitted so cleverly that only the closest inspection convinces you that it isn't a permanent arrangement. In a great many cases, instead of the old-fashioned tapes to tie, there are practical snap-fasteners, which insure a well-tailored effect.

As to the selection of material, there is no end to the possibilities. For the formal drawing room one may have an English chintz of good design. This is to be made either with or without a valance, ruffled or shaped, piped in a contrasting shade, or edged with the narrowest fringe. The glazed chintzes are also exceedingly popular and come in a great variety of design and color to suit divers tastes.

An original treatment for a rush seated chair. A straight piece of chintz with a central basket design has worsted tassels which weigh it down. Miss M. A. Lewis, decorator

For the upstairs sitting room and bedrooms, there are inexpensive cretonnes, or if you prefer, plain gay colored poplins, which may be bound in a contrasting shade, or striped linens of varying widths and great smartness.

Covers for All Chairs

There has long been a general assumption that only the overstuffed furniture could be decked out in this fashion, but there really is no good reason why a perfect-fitting slip cover should not be made for the dining room chair, for example:

I recently saw a walnut Queen Anne chair which had a chintz cover, of flower design for the back and another for the seat. The chintz was a cream color bound in blue, and the effect was most pleasing.

Another high back chair with most of the walnut frame showing had a wide striped glazed chintz in lemon yellow and white, which completely covered all the upholstered part of the chair, including the small arm rests.

There is really nothing temporary about this fashion of slip covers. In many of the most attractive houses they are used continuously the year round. In the impressive company of damask and brocade you may find the chintz slip cover flourishing benignly. It has a way of making you feel at home at once. And we surely have not erred in emulating our English friends who know so well how to create this atmosphere of cheer in their most formal rooms by this simple method.

Two Rooms of Distinction

A living room of great distinction is shown on page 30. The slip covers are made of an ecru colored chintz with a decorative design of turquoise blue bowls with crimson and rose flowers. The curtains are crimson damask and the small tables, mirrors and lamp shades are in black. The walls are a delightful green blue, which makes an attractive background for the pleasing arrangement of the furniture.

Another very effective treatment which I saw recently was in a morning room in a country house. The slip covers were made of a cool apple green with decorative medallions on the smaller chairs, of a bird and flower design, bound in blue. There were green and blue striped linen curtains at the windows and on some of the furniture. The effect was restful and pleasing.

"HOLM LEA"

A Private Park that Is a Botanical Garden as Well

IT is not often that the art of the landscape gardener and the science of the professional botanist and horticulturist can be combined on one man's estate, particularly when that man blends with these two qualifications the love that has made this estate his home.

At "Holm Lea," the residence of Professor Charles S. Sargent, in Brookline, Mass., this unique combination has resulted in one of the most beautiful private parks in this country. As director of the Arnold Arboretum, the tree-museum of Harvard University, and in his capacity as Arnold Professor of Arboriculture of Harvard, Professor Sargent stands as one of the great tree authorities of the world. His development of the Arboretum as a great natural garden has given him as well that sympathetic understanding of the grouping of shrubbery, the beauty of trees against the sky, the slope and dip of the land, and the massing of flowers that gives a landscape the value of a painting. In addition, it has been his well-loved home for a great many years, and reflects his personal friendships among the trees and shrubs and flowers.

For over forty years, Professor Sargent has been the guardian spirit of the Arboretum,

(*Continued on page* 68)

"Holm Lea" is the residence of Professor Charles S. Sargent in Brookline, Mass. Not far away lies the Arnold Arboretum over which he has been guardian spirit for forty years

The spring months are periods of rare beauty in this garden: dogwood flashes by the roadside and down near the pond narcissi star the grass. So is it with varying effects through the seasons

To be understood the color of the room must be seen. The walls are covered with plain gold paper. Woodwork and doors are painted dark green with the panels a light green. The floor is red tile. A mixture of Italian and Gothic furniture has been used. Multi-colored cushions and old brocade add interest

ROOMS *in the* APARTMENT *of* MR. JOHN BARRYMORE

NEW YORK CITY

Photographs by Gillies

Among the unusual accessories is a star-shaped lantern suspended over the couch and a brilliant carmine glass bowl that rests on the table in the bow window. The curtains at these windows are of two layers of chiffon, one mauve, the other green. In the little window is a rack of test tubes filled with colored water

One of the rooms, decorated in the Victorian taste, is reminiscent of "Peter Ibbetson." The walls are covered with pale pink striped paper; baseboard, molding and doors are painted black, the doors covered with squares of glass

(Below) The big studio has several centers of interest, the main being the fireplace grouping of couch and prie-dieu with stools and chest drawn up on either side of the hearth. Over the skylight are curtains of saffron chiffon

(Below) The other center of interest is a music corner with piano over which is flung a cover of embroidered brocade. A bronze bird is perched on one edge. Light is given by a tall candle standard. An old mirror breaks the wall space

Continuing the description of the Victorian room, we find curtains of pale mauve taffeta edged with a white bead fringe. Glass curtains are white gauze with crystal glass drops back of them. Crystal drops edge the molding

Although alterations had to be made to meet up-to-date requirements and differences in climatic demands, the transplanting of this South African Dutch architecture to New England was highly successful. The walls are white, blinds green, roof gray slate. The topping is of dull copper. Formal planting has been purposely omitted

CAPETOWN DUTCH ARCHITECTURE *in* NEW ENGLAND

A Successfully Transplanted Style—The Residence of Henry G. Vaughan, Esq., at Sherborn, Mass. George Porter Fernald, Architect

MARY H. NORTHEND

GIVEN the right setting, it is possible to transplant almost any type of foreign architecture to America. Perhaps a striking proof of this can be found in the residence of Henry G. Vaughan, Esq., at Sherborn, Mass. The idea for the house was absorbed through a study of South African Dutch architecture, and although alterations had to be made to meet modern requirements and climatic conditions, the spirit of the original has been successfully preserved.

One's first impression after seeing the unusual roof lines is that of the color scheme—the whiteness of the walls broken regularly by green blinds. The topping shows dull copper trim and the roof is heavy gray slate. The projection of the walls and the arched entrance porch add shadow and variety of line. The house is set among cedars of unusual size and perfection, and in order to retain the natural beauty of these trees formal planting has been omitted.

The entrance colonnade and doorway are characteristically Dutch. By the middle arch hangs a decorative bell-pull of wrought iron; unfortunately, modern requirements cause it to be supplemented by an electric bell.

Each of the rooms on the first floor is unique in itself and distinctive in its architectural background. The hall, for instance, is Italian with its mural decorations, Jacobean and Italian furniture and gray and black slate tile floor

The first floor plan may be considered unusual, as it shows a different type of architecture in each room. Yet all are so happily combined that there is no discordant note.

Pass through the Dutch door entrance and you come to the hall. Here the walls are covered with Italian mural decorations. Italian and Jacobean furniture has been used. The floor is of large gray and black slate tiles. Through the rounded Dutch windows shimmers the sunlight, softened by curtains of casement cloth edged with narrow dark fringe. The staircase leading from the hall was found in an old house in Exeter, and its carving attracted the attention of the architect who introduced it into this house. The kind of architecture and the kind of wood are both moot questions, but it is one of the most beautifully hand-carved balusters in New England.

(*Continued on page* 60)

The walls of the dining room are covered with murals of scenes in old Dutch towns. The furniture is Jacobean. Instead of silver, colored glass and pottery have been used on the sideboards

All floors upstairs are painted dark gray and walls cream. In each bedroom is a large fireplace with mantel taken from old Salem houses. Wainscoting and cornices came from the same source. Lee Porter, decorator

The color scheme of the drawing room is red and white—old red Queen Anne lacquer desk and curtains of red and yellow chintz. Floor teakwood, rug of tan velour

The library is a reproduction of a room in an old Portsmouth house. Woodwork is gumwood stained to resemble old pine. Floor painted in gray and white squares

From an old house in Maine was taken the design and detail for the second story stair, a beautifully proportioned element well placed in its setting

Northend

WHERE PERFECT BALANCE LENDS DIGNITY

Too much balance can make a room cold and inhuman. Insistence on perfect balance will annoy the eye; one finds this especially true of many mantel shelves. But in a hall which affords a dignified architectural background, the perfectly balanced arrangement of furniture lends a dignity not to be gainsaid. Here it is executed with an ornate table and surmounting portrait, a pair of lustres on gilded eagle appliqués, and a pair of Carolean chairs. Lee Porter, decorator

A VARIETY OF OVERMANTEL DECORATIONS

Photographs by GILLIES, NORTHEND *and* WALLACE

An indented paneling forms the shelf and overmantel in the living room of the residence of J. S. Halle, Esq., at Tarrytown, N. Y. Cupboards are concealed behind. Taylor & Levi, architects. Amy Sommers, decorator

A painting hung flat against the wall is the simplest decoration. Care should be exercised in selecting a suitable canvas and arranging the mantel ornaments. Lee Porter, decorator

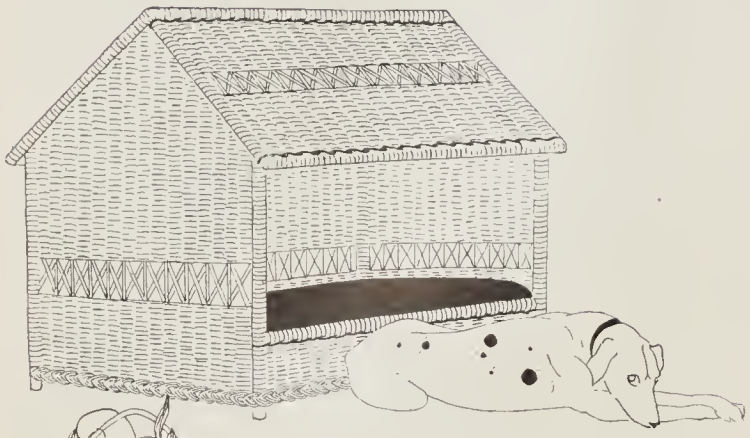
The old flower picture is a favorite for overmantels. Add to it a pair of tôle vases, little figurines and a strip of old velvet to break the mantel line. Lee Porter, decorator

In a man's room a cupboard has been built in the overmantel paneling to serve as gun closet. Cups and mounted trophies are used for decorations. The architect was Robeson Lea Perot

The living room fireplace in the residence of Frederick Dana Marsh, Esq., at New Rochelle, N. Y., is surmounted by a carved gilt mirror and antique columns. H. G. Morse, architect

WICKER, WILLOW *and* RATTAN *for the* PORCH

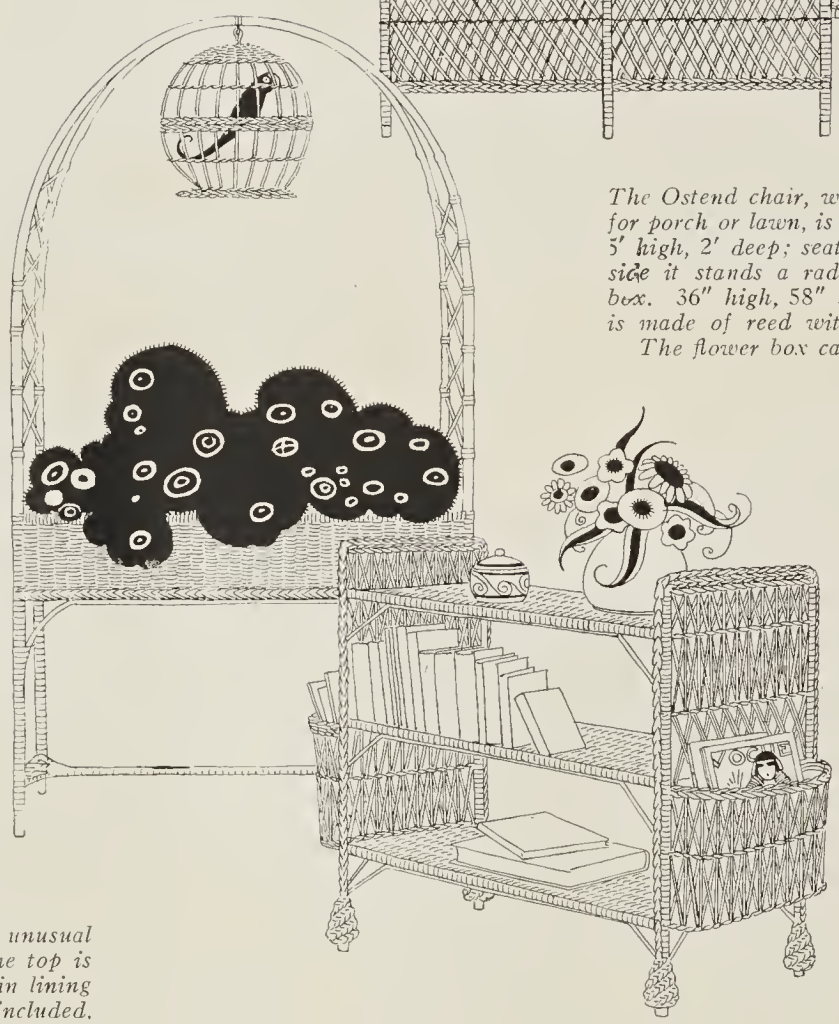
These may be purchased through the House & Garden *Shopping Service, 19 West 44th Street, New York City*



You cannot be sure of the breed of the dog the artist put in this drawing, but you can be sure of the wicker dog house. Inside it has a cushion covered with denim. May be painted any color desired. $27.25

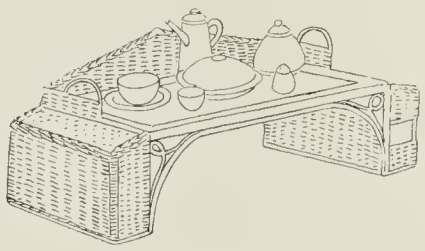
It can be used to give color and life to the long wall space of a porch or attached to the posts, this wicker wall flower holder. 25″ high, 15″ wide. Including tin lining. All colors. $9

The Ostend chair, which is equally suitable for porch or lawn, is in natural color rattan. 5′ high, 2′ deep; seat 20″ x 20″. $30. *Beside it stands a radiator cover and flower box. 36″ high, 58″ long and 13″ wide. It is made of reed with a wooden shelf top. The flower box can be taken off.* $50



For the porch or terrace comes a combined flower box and bird cage. Plant it with ivy and train the ivy up to form a bower, and your bird will feel perfectly at home. This may be had in any color desired. $46.50. *The book rack, which also may be stained any color, is 36″ high, 23″ wide and the shelves have a depth of 11″. Magazine pockets are on each end.* $13

A flower stand of unusual lines is 40″ high. The top is 19″ in diameter. A tin lining to hold the flowers is included. All colors are available. $28



Among the breakfast trays is one of wicker with a glass top lined with cretonne. All colors. 30″ long, 12″ wide, including the little end pockets. $18

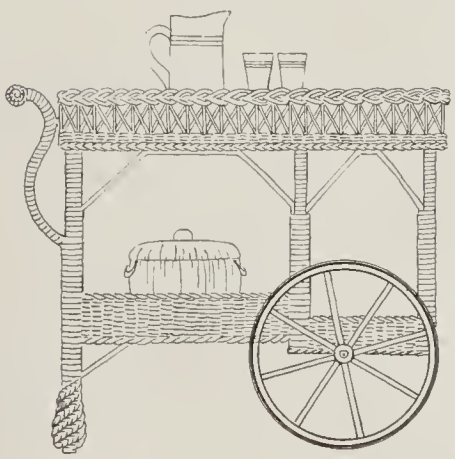
A great variety of different materials go to make up the complete porch—wicker, willow, reed, rattan and painted furniture, wrought iron furniture and accessories, pottery, and even terra cotta. The terra cotta urn to the left might be used as an accent point at the head of terrace stairs. 18″ high, $20

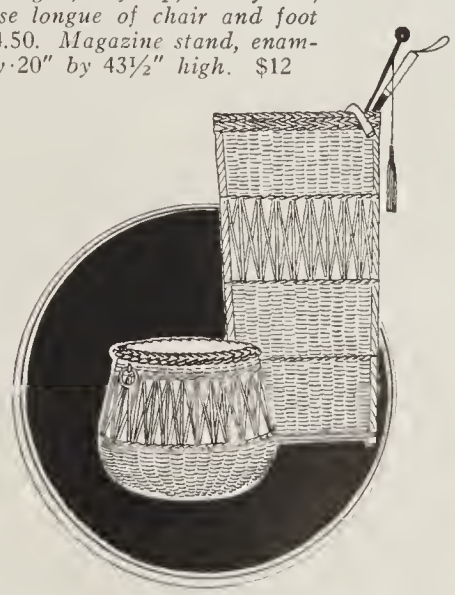
The tea table is of wicker with a willow and wooden top, which affords a level base for dishes. It is 48″ in diameter, giving ample room for extra guests. The four chairs which complete the set fit snugly into the table. $52.50. *Cushions extra. Lamp, 25″; silk or cretonne lined shade, 14″;* $13.50

THE TEA WAGON—A PORCH ESSENTIAL

The first of five tea wagons is shown below. It is wicker, can be stained any color desired, is 19″ by 27″ and costs the comfortable sum of $20

Above, a wicker buffet with wooden shelves and top, 36″ by 23″. $39. Other sizes and colors. Wicker tea wagon, tray top, 19″ by 27″, $28. Wicker chaise longue of chair and foot rest, any color, $54.50. Magazine stand, enameled gray, 12″ by 20″ by 43½″ high. $12





A separate glass tray comes with this wicker tea wagon, fitting into the top. The wagon can be painted to suit color scheme of porch. $31

Wicker basket, can be stained any color, 12″ across top and 11″ high, $3.50. Square umbrella stand, 26″ high, 12″ wide, $7.45

The painted wooden tea wagon to the right may be had in any color desired or in mahogany with painted decorations. It is 29¾″ long, 16½″ wide and 29″ high. $28

(Left) an enameled French gray tea wagon with separate folding tray table which fits on top of wagon. 18½″ by 29″ by 33″ long. $47

The PLEASANT FASHION *of* GLASS DOORS

An American Custom which Affords Privacy when Desired

FREDERICK WALLICK

Photographs by Northend

Glass doors to a small reception room in a modern Colonial house. The panes are the same size as those used in the old-fashioned windows

A clever pantry door and side lights in which mirrors are substituted for transparent glass. The arrangement is that of an exterior doorway

(Right) An example of glass doors and windows in a country house used to give the effect of increased size to small rooms and to afford light

(Below) One side of this living room is made almost entirely of glass doors. These and latticed walls make the garden a part of the house

FOREIGNERS traveling in America, remark upon the custom of planning our houses so that the different rooms open into one another in a way that appears to eliminate all sense of privacy.

The criticism is well taken. We have only to remember the badly arranged houses built fifteen or twenty years ago in which hall, living room, drawing room, dining room and library were grouped by a series of very wide arches into what at first glance seemed to be divisions of one large room.

Now, although separate apartments are entered through wide archways which tend to give to the entire house a feeling of breadth and spaciousness, a large degree of isolation can be obtained by the use of glass doors. Such doors, suitably curtained, serve as a partial or complete screen. If a sheer fabric such as casement cloth or taffeta is hung on the sash, the view of the adjoining room is only partially hidden; if any of the heavier materials are used as over curtains, these can be drawn so that the view is blocked completely.

Outside Doors

The fashion has been carried to the extent of making outside doors entirely of glass. One of the photographs shows an entrance from a terrace porch to a side hall. Certainly the glass doors are a pleasant substitution for those of solid wood. Our interest in garden cultivation is growing very rapidly and architects have been very quick to respond to the necessity of providing as many views of shrubbery and flower beds as possible. The steps are paved with the same material as the terrace; this gives a touch of the garden feeling.

Double glass doors between an entrance hall and living room are always successful. Old-fashioned sliding panel doors have given way to the hinged glass doors, which are more easily operated and less likely to get out of order. In extreme cold weather such doors prevent the drafts that somehow do occur no matter how efficient the heating plant may be. The division of the panes into the pattern shown proves a restful variation to the usual treatment.

Between Dining and Breakfast Rooms

An excellent scheme for connecting the dining room and breakfast room is illustrated. The door is hung on one side of a deep opening in the wall between the two rooms. The space in the jamb is ingeniously used for china cupboards. A further development of this type of opening is one in which two doors are hung in the place of one and their width so calculated that when they fold back into the wall thickness, they do not project into either room. Wall space on both sides of the opening is preserved for furniture or for such a feature as a side-board.

Frequently it is desirable to expose the greater part of one side of a room to the sunlight. One of the illustrations shows four glass doors grouped in the center of a living

(*Continued on page* 76)

DAHLIAS—PERENNIAL *and* PERMANENTLY POPULAR

A Short Course in Culture; Including Preparation of the Soil, Planting, Care of the Plants through the Growing Season, Storing for Winter, etc.

WILLIAM C. McCOLLOM

YEAR after year the dahlia plods along, adding new friends and holding the old. New and better introductions each season keep interest at a high pitch among dahlia devotees and create inspiration for more recent admirers.

One thing that makes the dahlia so popular with the masses is its absolute dependability. A mechanical expert once said about the engine of a popular automobile, "You can overheat it, boil it over, flood it with oil or neglect to oil it, and it will still run." Paraphrased, the same is true of dahlias. You are always certain of returns, no matter how neglectful or abusive you may be in your treatment of the plants. Of course, the results are always commensurate with the treatment accorded, but this one trait of yielding dividends in spite of all obstacles or neglect is this flower's greatest asset for most of us.

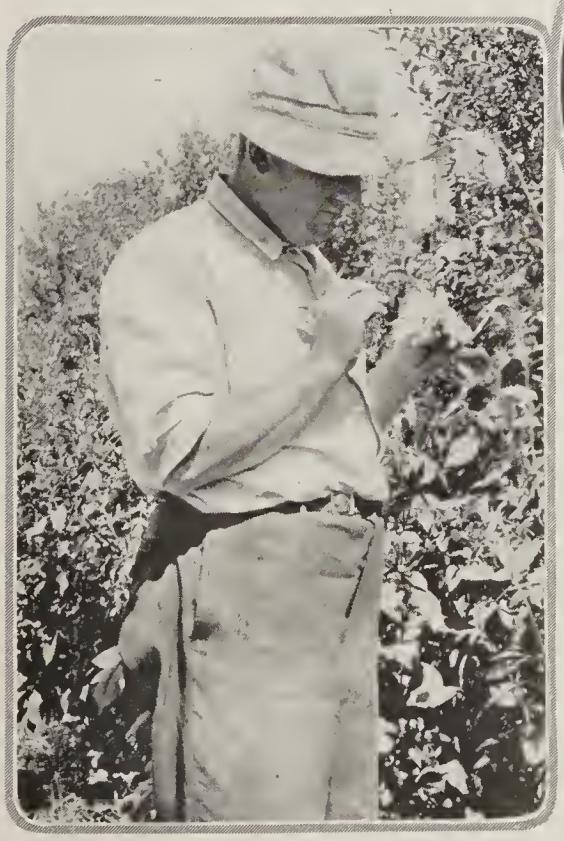
We may thank Mexico for the dahlia. The flowers when first introduced were all single, but after a few years under cultivation in European gardens a double variety unexpectedly appeared. Since that time various types have been introduced, and there are now forms to suit the most critical, ranging from the little pompoms or buttons to the large, loose, peony flowered types and the cactus sorts.

There are three distinct methods of starting dahlias: from roots, cuttings and seeds. The first is the most common method employed because it is by far the easiest; cuttings are used extensively in increasing the stock of new and desirable varieties, and are the best for commercial purposes; seeds are used in the fascinating work of developing new varieties. This last is extremely interesting work. The flowers can be cross-fertilized by artificial means, though the great majority of dahlia growers allow the bees to perform this task for them. In this case, flowers that are to be crossed are planted in close proximity to each other. The results, of course, are problematical, as we do not actually know which or how many kinds of pollen have been deposited by the bees. One must remember that but (*Continued on page* 70)

Dahlias like room. Three feet is the minimum distance apart each way; four feet is better

Let the roots dry thoroughly in the sun before storing, and do not fail to label them

Put the supporting stakes in position when the shoots have grown to be about 1′ high



Cross-fertilizing, with its resultant development of new varieties, is extremely interesting work

The root should be set so that the crown is at least 6″ below the finished grade of the planting

Divide the roots in the spring rather than in the fall—the tubers shrivel in winter

The soil should be firmed down about the roots and the hole filled in as the plant grows

Small quantities of dahlia roots can be stored in a barrel for the winter, with dry sand or sawdust

The house is built of adobe with blue door linings and window sills. The projecting beams are a characteristic of the style. The house looks out over Glorietta Bay and behind are the Mexican Mountains, affording just the right environment

COMING BACK *to the* ADOBE

The Residence of Dent Hayes Robert, Esq., at Coronado, California, Built in the Mexican Style. Templeton Johnson, Architect

An open fireplace made in the Santa Fé manner with a chimney niche, arched fire hole and concrete fender commands the living room. The walls are rough plaster. Hand-adzed beams are left open

The entrance is marked by a deep, well shaded porch. Rough timbers support the lintel. Extended roof beams cast interesting shadows

All the rooms open on the court. Around the wall runs a carved timber string-piece with heavy timbers let into the wall to support it

Hewitt

A LITTLE PORTFOLIO *of* GOOD INTERIORS

A dignified architectural background, especially if it has behind it the tradition of the antique, requires perfection in the detail of everything placed in proximity to it. An example of this is found in the living room of the home of Mrs. William K. Vanderbilt on Long Island. The paneling, which is Jacobean oak, was brought from an old house in Kent. The ceiling, which is modern, reproduces exactly the original. The furniture is all antique. The rug is a 16th Century Ispahan in soft green and rose. Valances are of Jacobean embroidery in vermilion and blue with oyster white taffeta draperies beneath

Northend

The curtaining of glass doors affords a variety of treatments. Net or scrim gathered at top and bottom and fastened on rods to the inner edge of the trim constitutes the usual method. Another is to curtain the door only three-quarters up, using net or scrim or filet, according to the nature of the room. In this dining room gold gauze has been hung loose from the trim, an unusual style. Lee Porter was the decorator

Sadler

Silver and white is the color scheme par excellence for the dining room. First, because white affords a sense of spaciousness and reflects light; second, because white provides an interesting background for silver. In this dining room the scheme has been carried out successfully—white paneled walls, silver service, silver frames of mirror and prints. Relief of color is found in the mahogany furniture. J. A. Colby & Son, decorators

Hewitt

The dining room in the residence of Mrs. William K. Vanderbilt crystallizes the spirit of the 18th Century. The background is antique paneling painted green and gold. The casement windows are hung with an 18th Century chintz in which peach color predominates. A peach colored brocatel is used for upholstery on the walnut chairs. The sideboard is a William and Mary antique holding antique purple glass bottles. Over it hangs a mirror with a petit point panel. The arrangement of serving consoles by the window and the arched china closet add further interest to the room

Wallace

The thousand and one ways to arrange books include this fashion of having casement windows framed in with shelves. The top row is unusual. So is the placing of the refectory table and the absence of the ubiquitous window seat. Mellor & Meigs, architects

Northend

An interesting color scheme has been worked out in this reception room. The walls are hung with gold cloth paper. The fireplace is of gray marble with gray brick hearth. Chairs are covered with blue and yellow harmonizing with the cream damask draperies

The oval room, while being difficult to decorate, presents some interesting possibilities. In the reception room to the right white walls and mirrors have been effectively used to give the sense of added size. Glass and mirror doors help in this. Colby, decorator

Sadler

The music room shown below is in the residence of J. W. Harriman, Esq., at Brookville, L. I. Tall plant stands on either side the hearth express the present decorative mode. A tapestry forms a background for well selected furniture. Alfred Bosson, architect

Gillies

ARBORS, SUMMER-HOUSES *and* TRELLISES

A Discussion of the General Principles Which Underlie Their Use—The Questions of Style, Location and Proper Emphasis in the Landscape Scheme

GRACE TABOR

FIRST come, first served, and so to first thoughts, which are usually indicative of something. They are especially significant, I think, when they have to do with outdoors. So what is the first thought when one speaks of an arbor?

To me there comes a sense of leafy shade on a summer day, of vagrant winds, sweet with all outdoors, of insect noises, of flickering wings and the importance of bug hunting and nest tending and what-not; and above all else, freedom from the everlasting impositions of conventionality as represented by a house. Pan and his court lurk sometimes near, if not within, the shadow of an arbor, I am sure. I am equally sure they never by any chance approach a house.

There must be nothing about an arbor to dispel this sense of freedom, nothing — continuing the fancy— that will alarm the timidest faun or nymph, or make them fearful of imprisonment. Yet it must be a shelter and afford seclusion from the sun and heat; and even possibly from a little summer shower, though certainly not roofed to withstand real rain. Where rain cannot go, dryads and satyrs never will!

Then it must be so open that birds and bees and breezes may come and go at will; and it must be so completely in harmony with nature all around that both bees and birds will frequent it as freely as they do the trees. Within these specifications it may take any form

(*Continued on page 62*)

Gillies

Where an individual plant needs support a trellis may serve a good purpose. But a random scattering of detached trellises should be avoided in every case

Another use of trellis is found in the residence of J. R. Potter, Esq., Great Neck, L. I. Here it incloses an outdoor living room. Paul Hertwig, architect

Northend

The true arbor is never roofed to withstand a real rain. Its very nature demands that it be open for free passage of bird or bee or breeze

Northend

A sense of leafy shade on a sunny day, of freedom from the imposed conventionality of a house, should characterize the well planned arbor

The RESIDENCE *of* HOWARD CHAPMAN

Architect

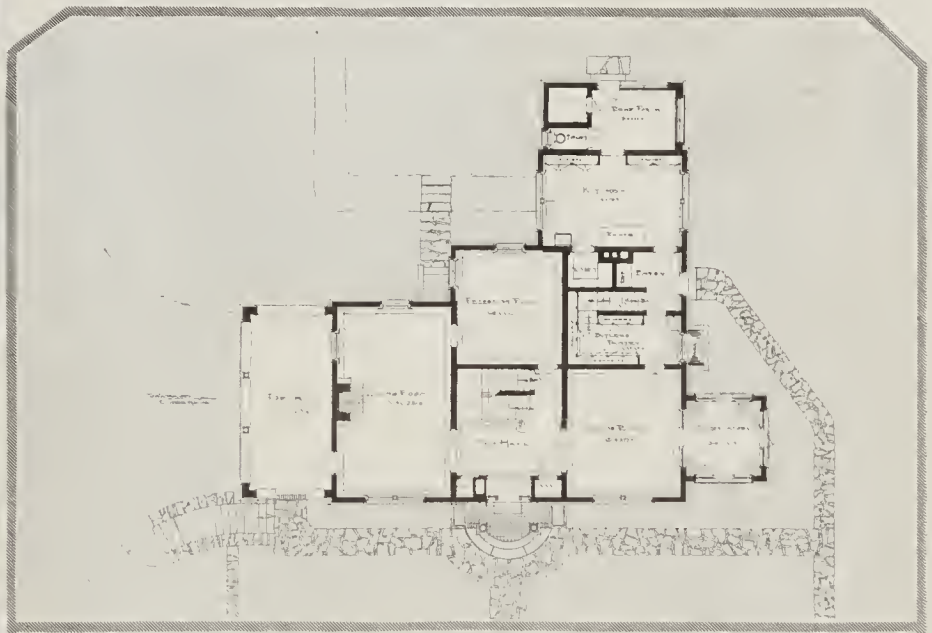
at STAMFORD, CONN.

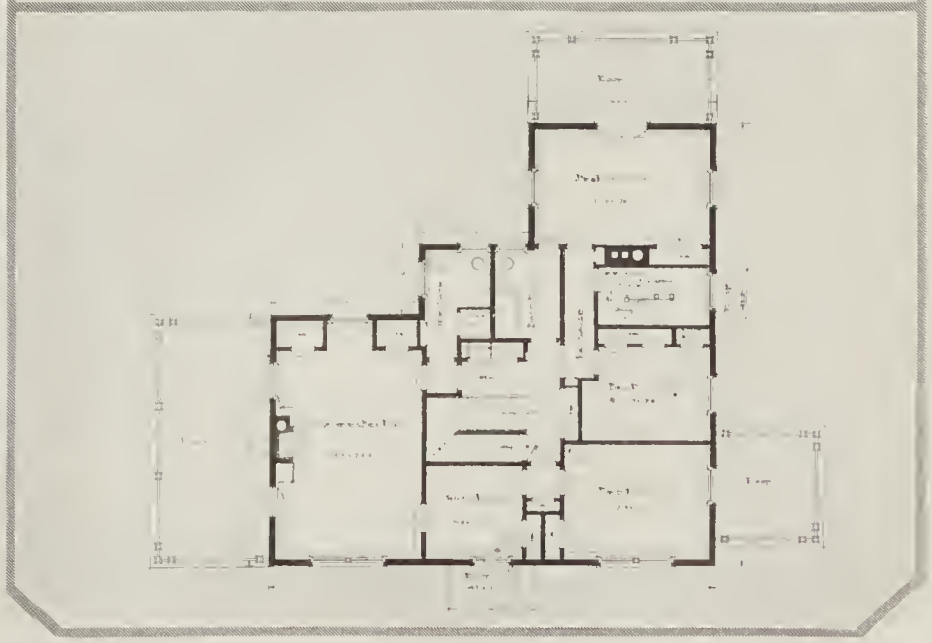
Photographs by Coutant

The Colonial design, which in its adaptations has become a purely American product, has been used for this house. It is executed in brick laid in white bond. The entrance is pronounced by a simple hooded porch. Balance is given the plan by the use of a conservatory on one end and a porch on the other, each having the same general character. Field stone walls support the terraces and mark the property line

A fireproof garage under the house is of great convenience, and the economy of heating and construction more than offsets the slight increase of insurance. The succcssful combination of brick and field stone is shown in this terrace view

The business end of the house has received equal consideration with the comforts of the family. Thus, on both floors, has been provided a miniature kitchenette for preparing all the food for the baby. The location of a reception room behind the hall makes another interesting addition to the comforts. The service quarters are ample and conveniently placed

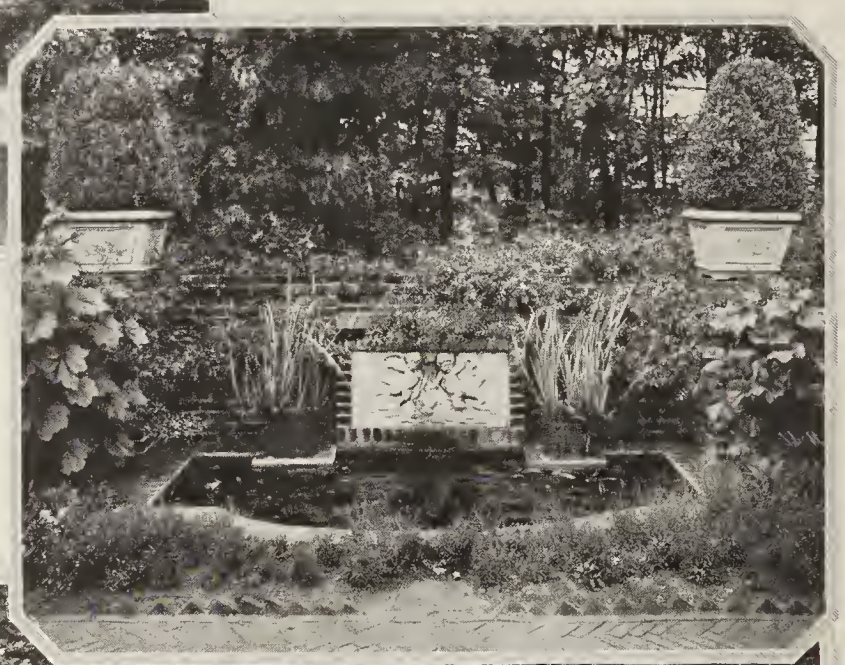




THE GARDENS *of* CHARLES HARDING, Esq.

DEDHAM, MASSACHUSETTS

Lilies with their cup-like blossoms grow in abundance all through the summer. Architecturally placed at one side of the inner path, this pool serves as a terminus of the cross axis of the garden. Bas-reliefs let into the walls and bay trees set in white pots on the wall give a foreign touch to this bit of garden



The garden is laid out in two parts: the enclosed rose garden which is shown below and the lower reaches extending down toward the river, pictured above. Interesting architectural features are placed here and there. It is a garden of perpetual bloom. From spring until fall it runs the gamut from hyacinths to chrysanthemums

Dividing the rose garden from the sunken garden and lily pool is a loggia overgrown with Farquhar and Dawson roses. This is finished in black and white with lanterns at the entrance and inside. The green lattice walls of this garden correspond to the lattice decoration on the brick walls of the house. Thus is unity given

Showing an Effective Use of Trellises, Arbors and Brick Work

GUY LOWELL, Architect

Photographs by Northend

A general view of the lower garden shows the background of the loggia that leads to the rose garden, the beds and the bit of a rock garden and the little pool terminal. At one side is the pool pictured opposite. Where the paths cross in the middle is set a sundial surrounded by a brick square

Green and white have been used as the color scheme of the architectural design which encloses the garden proper. It follows no stereotyped plan, but is impressive with its pillars, arches and loggia. In this rose garden the soft green of the lattice brings out the bright colors of the hybrid perpetual and tea roses in geometrical beds

A happy combination has been evolved in the lower garden outlined by the river. Here we find the general principles of landscape gardening most effectively applied. The paths dividing the various beds are of brick laid in herringbone design. The garden ends in a summer-house that fronts the river and commands a broad view

A HOUSE *of* WISTARIA *and* IVY

EVA N. WOLFE

On either side of the chimney the wistaria climbs to the roof line, covering the plaster and almost hiding the ivy reaching up the wall

A brick path leads across the lawn terrace and down the steps to the flower garden

(Left) A turnstile embowered with wistaria lets on to the property

(Below) The entrance is covered with a Germantown hood and flanked with settles

FEW people realize that a turnstile, especially a covered one such as is shown in the illustrations of the home of Dr. Theodore Weisenburg of Paoli, Pa.—gives one an adequate impression of the home that is to follow. Of white painted wood, it is very simple in construction, but with a climbing wistaria vine to enhance its simplicity, it is quite another story. The walk of flagstones sunken in the grass, an added joyous impression, leads one on to the real setting of the picture. Too frequently do the homes of Americans have little if any relation to the ground from which they spring; in other words they are a thing apart instead of snuggling among the trees and bushes as does this fine example of pure Dutch Colonial architecture. It is a veritable jewel in its setting of tall trees and charmingly placed bushes; in fact, the trees are so tall as to dwarf the house.

The western end of the house with its quaint roof and white plaster walls is made a thing of beauty, with its wistaria and dull green ivy, a color scheme of nature placed against the white plaster wall. From the bedroom within the leaves and faintly purple flowers give a Japanese shade. There are six such vines around the place, and rose bushes and flowers that are picturesquely placed against the stone wall partly enclosing the rear end of the house.

Down the brick walk during the first days of spring marvelous Dutch tulips in quaint and brilliant colors raise their blossoms on incredibly long stems and add yet another touch of color. They bank the walk on either side against the shelter of the entrance where

(*Continued on page* 58)

Poles are the usual supports for the climbing kinds of limas. Cedar is the best and most durable wood. Set the poles firmly and let them stand about 6′ high

The beans should have sand directly about them to ensure good drainage and minimize the danger of rotting through excessive moisture during germination

Lima beans should be planted with the "eyes" of the seeds down, five or six to a hill, in a circle around the pole. Cover them with about 1″ of soil

TELLING *the* TALE *of* THE LIMA

Photographs by W. C. McCollom

IN any well regulated garden calendar for the latitude of New York City, May 1st is planting day for lima beans. On or about that date everything should be ready, for where is the war garden worthy of the name which has not its limas?

These beans are among the most desirable vegetable crops. The vines seldom fail to produce abundantly if conditions are reasonably favorable and standard sorts have been planted. There need be no waste of the crop, however, for if the yield is greater than can be used on the table while fresh, the surplus can be successfully preserved for use next fall and winter.

The photographs and captions on this page tell the tale of the principal steps in pole lima culture. Choose a good variety like Early Leviathan, and plant in hills 3′ to 4′ apart each way. One-quarter of a pint of seed will be enough to plant a row 50′ long. This quantity will cost you about twenty-five cents at any good seed store. Succession plantings may be made until the middle of June.

When the vines begin to show a tendency to climb they will need some assistance to start them properly

As soon as the young plants are large enough to show their relative sturdiness, thin them out until only the three strongest remain in each hill

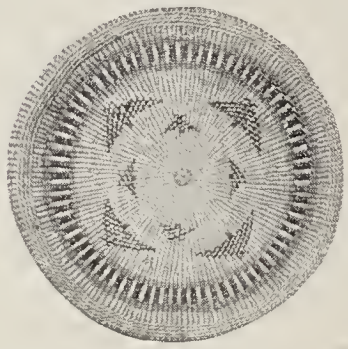
Lima beans may be planted in among the corn, whose stalks will furnish them with support as well as shade

AIDS *to* OUTDOOR LIVING

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

Chinese porch seats in natural colors and designs in black. Useful for lawn. They cost from $1 to $2 each

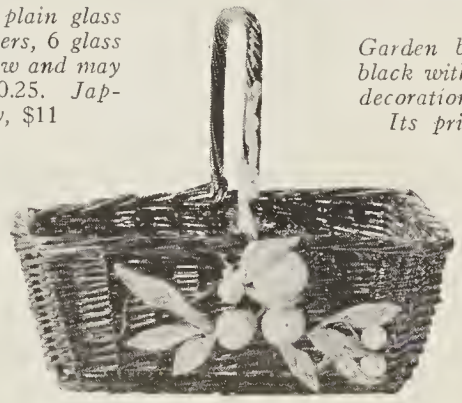
The first aid is something to lounge in—a comfortable hammock. It is made of pale green awning cloth with touches of brown. The tent-shaped cover protects one from the sun. The price complete, including hammock, canopy, iron stand and two pillows is $59.50. Hammock alone, $35. Canopy, $11.25. Stand, $6.75. Pillows, $6.50



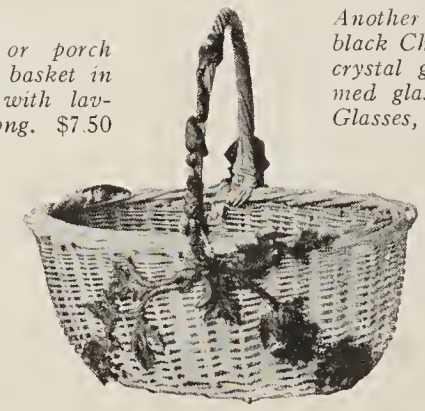
These Chinese grass seats are about 12″ to 16″ in diameter. They are to be had at prices varying from $1 to $2

For iced tea comes a plain glass set of tea pot, 6 tumblers, 6 glass spoons, which are hollow and may be used as straws; $10.25. Japanese wicker tray, $11

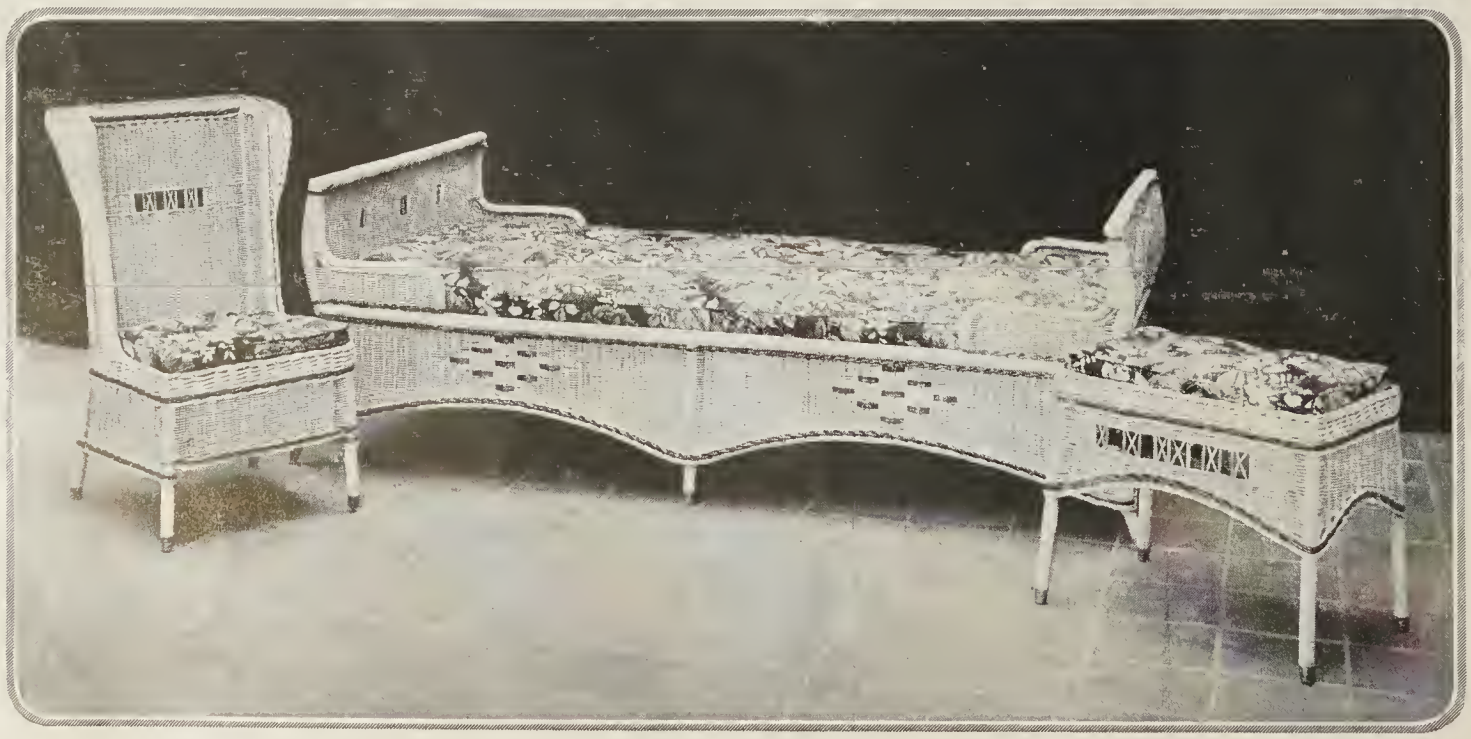
Another iced tea set includes a black Chinese porcelain pot, plain crystal glasses and hollow stemmed glass spoons. Tea pot, $9. Glasses, $8 a dozen. Spoons, $1.90 a dozen



Garden basket painted black with vivid orange decorations. 15″ long. Its price is $7.50



For flowers or porch knitting, oval basket in vivid yellow with lavender. 14″ long. $7.50



The sleeping porch would be enhanced by this comfortable, roomy day bed, made of cream color wicker with a black chintz covered mattress, or in any color desired. Bed complete, $90. Stool to match, $16. Small chair, $23.50

MAKING YOUR GARDEN HELP *the* RED CROSS

How One Woman Became Plant Agent for Her Community and Swelled War Charity Funds

MARTHA STRONG TURNER

FOR women vitally interested in raising funds for local Red Cross work I have a new method, personally tested, and munificently proved.

It was spring and our funds were running low. It was impossible to raise money successfully in our farming community by the means employed in cities and suburban places.

One day coming home from a Red Cross meeting, I passed through my flower-garden, and my moneyed broodings were interrupted by the sight of bare spots in certain beds and crowded corners in others. How I would like to buy lilies for this bed, or tulips for that one! But it was out of the question. Flower-garden expenditures had been cut out altogether, the vegetable garden claiming my entire strength physically, mentally and financially, and I felt justified in only spending enough time and money to prevent the deterioration of my flowers. I comforted myself, with the thought that I was not alone in my attack of smouldering flower fever, and at least I might help some flower affinity by presenting her with my surplus plants.

The evening breeze drifted through the pine trees, and over the flowers, surrounding me with its fragrant freshness. It wafted a message to me from the nodding flowers. "Sell us, sell us," it whispered, "and you will find us of service for the Red Cross."

It was late spring, almost beyond the planting season, so no time was to be lost organizing, advertising, etc. I quickly itemized my salable plants, and hunted prices in a standard catalogue. That evening my telephone conversation with several friends ran somewhat as follows:

A Red Cross Plant Agent

"I know you are interested in Red Cross work as well as in your flower garden, so won't you convert your surplus plants into cash for the Red Cross? To be more explicit, I am a Red Cross plant agent. I will find a buyer for plants you donate and will supply you with the varieties you may desire."

In each case I met with enthusiastic co-operation, receiving a donation of at least six and often a hundred or more plants, besides a substantial order for those on hand.

Often some variety was in demand, which while not on my list, I had noted in a neighbor's garden. My next call would be on my neighbor, before whom I would lay my plant case. She would generously spare some of her plants, at the same time donating some of her surplus stock of other varieties.

One Day's Orders

Just to show how engrossing this work may become, and how readily trade may be built up! Early one morning as I was returning from village errands in my car, I stopped to speak to a friend and told her of my agency. She said she wanted cosmos, but the florist did not carry it. I happened to have some on my list, and told her I would ask the donor to leave it at the grocer's the next morning, having already enlisted his services. When I telephoned my friend of the sale of her cosmos she told me that her gardener was clamoring for celery plants and had not had time to look them up. I told her that I would find them for her, or would let her know to the contrary by evening. I put this on my order list. I was in need of tomato plants and drove to a friend who has greenhouses on her estate. She gladly sold me some tomato plants, at the same time ordering six dozen asters from me. Here I was most fortunate in receiving a donation of from 60 to 200 plants of several varieties on my list. She told me also of a nurseryman who had an abundance of celery plants. I stopped at the nursery and bought the plants from the nurseryman for a small sum. I casually mentioned that I had pepper plants for sale and asked his advice as to the price. He exclaimed, "Any price! I have not been able to get any for love or money, and I have promised to send some to a customer to-morrow." "Then I'll sell you mine," I said, "at wholesale price, to help you out." By the look in his eye I knew at once I had a staunch customer, and I was not mistaken, for he donated much valuable stock to me during the next months to help me in my predicaments. I ended my morning's work by delivering celery plants to my astonished friend.

Now that the last tomato plant is in the ground, and the flowers are contentedly moored for the summer, the plant agent with a little forethought is sure of good financial results. The geraniums are often used as fillers in. They do not have to be hurried into summer quarters, and thus many a window or piazza box is left for the last gardening effort. Also, one can always find room for one more.

Enlist Boy Scouts

A jolly plan is to enlist the services of the Boy Scouts. Decorate a farm wagon with the colors of our allies and in it place as many flats as possible big enough to hold three pots. Have a donation arranged for in advance of equal amounts of red geraniums, whites ones and lobelia, the latter being a dainty flower of real patriotic blue. The boys can drive from house to house, selling these patriotic plants in groups of three.

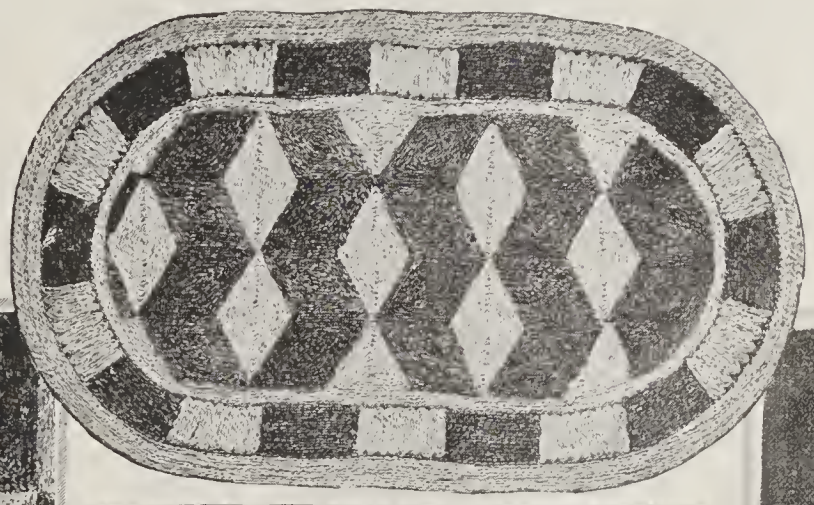
July and August are the months when lists are made for autumn planting. In the event of any large order, I have found it profitable to appeal to a nearby nursery to sell me at even less than wholesale rates plants desired, which are not donated, and thus make a good profit.

It would be wise, in getting orders, to decide on only a few varieties, and retail these by fifty or a hundred. This simplifies the work. During the early summer, one can take orders for small evergreens for

(*Continued on page 78*)

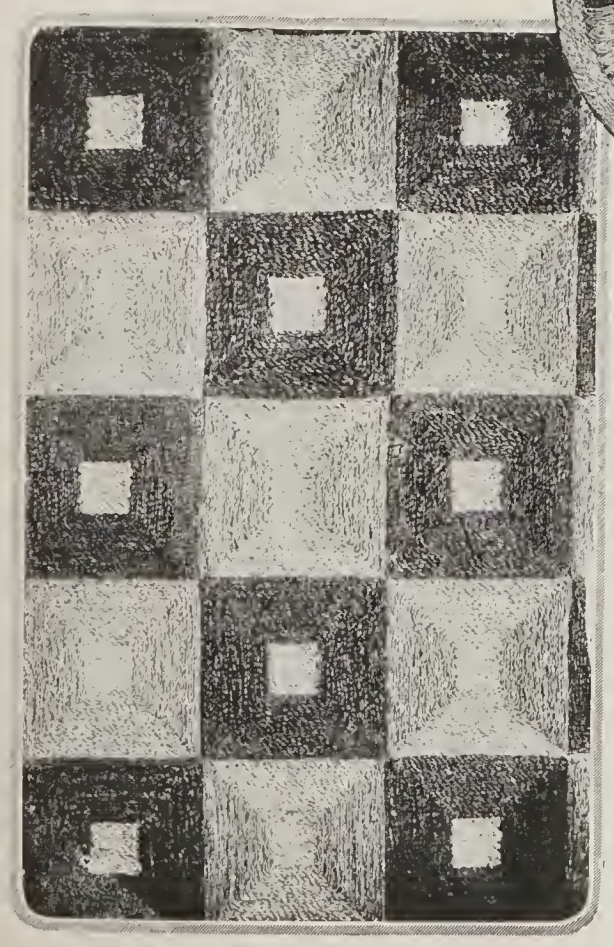
An oval Formosa fibre rug which comes in a variety of sizes and colors has a diamond pattern in green and black. 3′ x 6′, $8. 4′ x 7′, $13.50

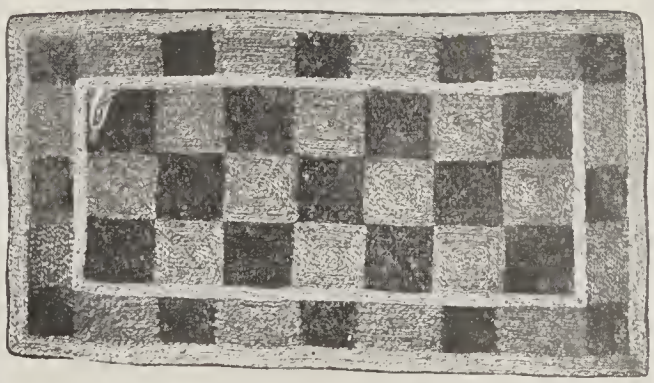
These gaily colored squares of fibre make picturesque porch coverings. In all colors. 19½″ *square, heavy dyed,* $1.75. *Natural color,* $1.25

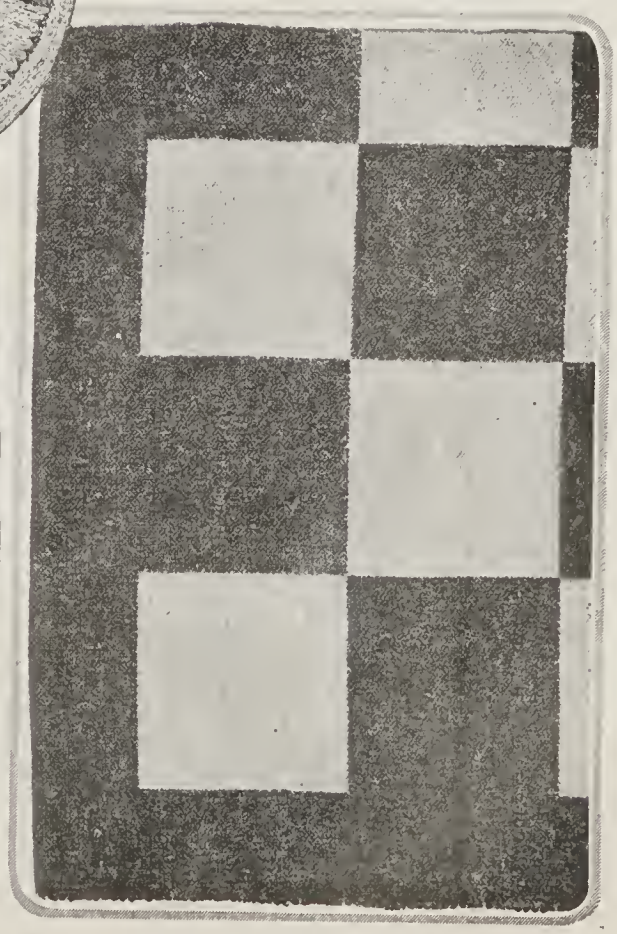


Another Formosa fibre rug in brilliant color combinations is shown in the center. In the 3′ x 6′ *size,* $8. 4′ x 7′, $13.50

The Scotch wool art rug has long been a favorite. Black and gray squares and gray, brown and tan. 9′ x 12′, $33.50. *Also made to order*







PORCH RUGS *that* ADD COLOR *and* GIVE GOOD WEAR

These may be purchased through the Shopping Service, 19 West 44th St., New York City.

HOOK RUGS—RUGS OF THE FUTURE

The Revival of the Making of Hook Rugs Gives a New Note to Floor Decoration and Opens Up Some Interesting Possibilities

NINA WILCOX PUTNAM

WHEN any notable revolution occurs in the fashion in interior decoration, the re-furbishing of a room is, of course, only begun when the furniture itself has been changed. Which is especially true of the current craze for what is termed modern painted furniture, as nothing has been so drastic as this latest innovation.

With the successive advents of American Colonial, Early English or indeed any other resurrection, even to the gilt of the Louis periods, or the stately uncomfortableness of the Italian Renaissance craze, the eager householder who desired to make a change, yet could not afford a complete and thorough renovation, was able to make certain accessories of wall and floor fit into the new scheme.

This is not true with the purely decorative painted furniture of today. Simple wall-coverings have come to be a matter of course with persons of taste, and one may have a lovely creamy papering against which mahogany of the Colonial period shone pleasantly. Furthermore when that mahogany has been removed to some Siberia, the same wall remains as an acceptable background: even for the gay new furniture which has emanated from those two great cultural sources of interior decoration — Vienna and Greenwich Village!

The Problem of the Floor

There remains the problem of the floor. For generations it has curiously enough seemed to be considered the least important part of any room. Why this should be so is as much a mystery to the enlightened mind of a modern decorator, as is the lack of hygiene in the long-tail gowns which our mothers trailed along the pavements of the public streets to the hygienic vision of a modern trained nurse.

The revolution in floor decoration probably had its basis in the same idea which scissored off our mothers' skirts; hygiene and practicality. The old interlined carpets which were considered necessary to every well-regulated household, and which lay from one May first to another, accumulating the sand-storm of dust and germs which their annual resurrection and renovation gave forth, have gone. In their place have come rugs; a great variety of rugs, each new kind as a rule, worse than the other, so far as any artistic and decorative value is concerned; always excepting of course, the higher types of orientals which were originally designed for use as divan and even table covers, and were not, in the Occident, trodden upon until late in the 16th Century—and then only rarely.

When to Use Oriental Rugs

There is a tradition that the oriental rug will fit in anywhere. This is about as true as that an oriental human will fit in anywhere. It is a fact that the standard of design and color in oriental rugs is generally so much higher than anything which the European countries or America has until recently been able to produce, that decorators have turned to them as a matter of course as the solution of what to do with the floor.

Nevertheless it is a fact that the vast majority of oriental rugs are unsuitable to any room in which a period decoration is faithfully carried out, unless it be French-Chinese or purely oriental. A heterogeneous room made more for comfort than interest, may well be so furnished as to its floor. With the advent of the modern painted furniture an entirely new problem has arisen: and this can be met only with something as new as the furniture itself and new in the same sense *i. e.*:—the modernization of a Mid-Victorian idea. Decorators have tried the braided rug, and the plain velvet rug, in suitable tones. Both of these lacked something, and now they are trying the Colonial hook rug .

A modern hook rug executed by Amy Mali Hicks. The colors are gray and green on rose. Material is rags of knitted goods

An antique hook rug of fine design in soft, bright colors. Made about 75 years ago. Material is wool and cotton rags

The Colonial Hook Rug

This is good, but not quite good enough. The real solution for the floor-coverings of the modern painted room lies in the Colonial hook rug made up in a modern design especially patterned to harmonize with the furniture of the particular room in which it is to be used.

The Colonial hook rug, during the last six months, has been rapidly coming into its own. It is of an utterly different texture from the old-fashioned rag carpet, although it is usually made from cotton rags. It can also be made of new woolen material and in the latter case the finished product has a thick pile, soft and deep — indeed even deeper than that of Chinese or French velvet carpet, though of course not so fine. The more you walk on a hook rug, the more splendid its texture becomes, the more definite and yet more delightfully blended the pattern grows. The foundations of these rugs are of canvas, coarse and loosely woven, and preferably of linen fibre. By a simple mechanical process the material that is to form the mat is pulled through the foundation. The best method is the steel hook, which looks like a small, bent screw-driver, with which the endless strips of rags are pulled through the mat in loops, working from the front. Rugs so made are almost as good on one side as on the other. When wool is used, the loops may be cut and a pile results. But in the case of linen or cotton rags, the material frays too easily, and a more lasting quality is obtained by leaving the loops intact. Silk can be handled in this way, but the effect is less pleasing, and the durability uncertain.

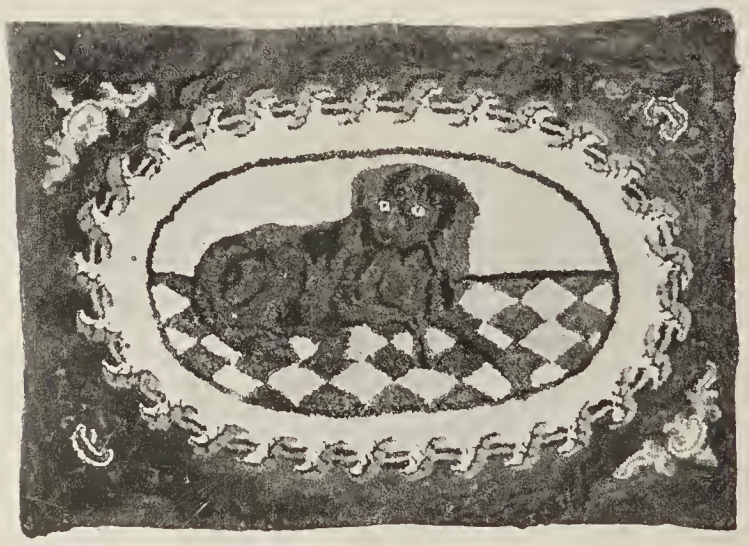
Antique Hook Rugs

These rugs were largely used in America from Colonial days until the early 60's. As far as I have been able to discover they have never been made by manufacturers, but only by individual women as pieces of fancy work. The succeeding generations considered them monstrosities and excepting for the texture, this was in most cases a well-founded supposition. Many of the designs were unspeakably bad, and the colors such as would appeal only to the taste of those who admire the extreme modern French School of painting. The familiar patterns were of an especial type, such as a white woolly lamb reposing uncomfortably against the Rock of Ages:

(*Continued on page* 58)

Modern hook rug by Amy Mali Hicks. Blue border, white ground, vari-colored floral design. Canton flannel rags

A hook rug in black and green, by Norman Jacobsen



It was this sort of pattern that put the antique hook rug out of favor. A black dog with magenta border. Cotton rags

PRIVATE HILDA—NATIONAL ASSET

How the Province of Ontario, Canada, Mobilized Its Girls for the Strawberry Drive and the Peach Push

BETTY THORNLEY

HILDA knelt at the window with her face lifted to the harvest moon. It wasn't the heat that kept her awake, though the night was white hot, and the incense of the wet grass and the ripened fruit steamed up under the stars. It wasn't the shrill cicada orchestra, either, thrilling the love songs of an alien world, nor the staccato *churring* of the katydids. It was the moon itself, that had looked down on the trenches of Flanders.

Hilda's hair was loose in a gold-brown cloud, so you wouldn't have known about the scars, but there were three of them, big, red, ribbed blotches, on the back of her slim neck. Hilda was seventeen, a signed-up fruit picker from June till the middle of October. The scars were sunburn blisters, gained when the thermometer stood at ninety-six in the shade, and Hilda stood, ten degrees hotter, in the grilling midsummer noon, hilling up her country's tomatoes. She had ten straight hours of hoeing that day. Those scars were little scars compared to the kind you got in the trenches—Hilda felt them with one brown, broken-nailed finger—but they went with the blue National Service badge on the arm of her khaki middy, and they meant that she too "belonged."

She had planned the usual summer of visiting, motoring, tennis, swimming and pretty clothes. Then one day she had seen a poster that the Ontario Department of Agriculture had had printed. There were three men in it. One carried a pitchfork, the next a rake, and the third, an old man, held a hoe. They were standing at attention and underneath was written, "Recruits Wanted for Production."

But the thing that had startled Hilda was this. Between the first man and the second, there was a space, with a shadowy outline figure. And across this was written, "A Place for You!"

The Reason for the Call

That very afternoon the Latin professor told them that girls too were needed. Hilda couldn't get her mind back to her new sports clothes at all. Was a tennis net really the place for an able-bodied Canadian with most of her male relatives in the trenches.

The funny thing was that the very same idea had come to Dot, who lived across the road.

"There are to be big camps and hundreds of girls are going—*hundreds,* Hilda! They'll sign on, just like the boys in the Army, and they'll be sent wherever they're needed. Wouldn't it be great to be in it?"

Yes, girls were needed, and men were needed, not because Canada was bankrupt, but because she was so prosperous. The 1916 wheat crop had turned out to be, not 175,000,000 bushels as per estimate, but 250,000,000. And the 1917 crop would be bigger still. Bank clearances were unprecedented, export trade was booming despite the submarine, and the earnings of the Canadian Pacific railway, that barometer of national life in the Dominion, were thirty and a half millions bigger than they had been the year before. The only thing that Canada lacked was men. You can't take half a million of the best workers from their regular employments and leave the rest of a population of nine million able to run the country without some extraordinary readjustments. Boys and girls and women must be thrust into the vacant places.

It has been demonstrated beyond all doubt that women can perform even the heavier kinds of farm work

WOMEN ON THE LAND

The success of these women farmers of Canada echoes that of their English sisters, 258,000 of whom are in the Land Army in Great Britain, actively engaged in agricultural work. And now the proven statement that women can take over all branches of farm activities applies equally to the United States. The Women's Land Army of America has been organized and recruits are rapidly joining its ranks. Executive Headquarters are at 32 Fifth Avenue, New York City.

It is no experiment, no spur-of-the-moment undertaking. The organization is inspiringly in earnest, sanely practical and countrywide. The aims are similar to those described in this article. The Government is heartily backing the movement. The facilities of the State and Federal recruiting offices have been placed at its disposal. The formation of administrative offices is complete in New York and soon will be in twenty other States. Many members at this moment are at work on farms in the East. By early summer their numbers will have increased to thousands.

This new army to fight the Hun has limitless possibilities. Its organizers and officers know what they are about. They are fully awake to the difficulties, but just as fully they recognize the need. They are in deadly earnest—and they are going to win! JOIN NOW!

There are three great fruit districts in Canada—the Okanagan Valley in British Columbia, the Annapolis Valley in Nova Scotia and the Niagara Peninsula, that long, narrow, flat, hot projection that lies, orchard to orchard, between the eastern end of Lake Erie and Lake Ontario. And here is where our story centers.

Down in Toronto, where all things in Ontario begin, a big office was opening. Dr. Riddell hung out his sign for men. And upstairs little Miss Harvey waited for the girls. The Ontario Government Employment Bureau was on the firing line preparing for the great spring drive, and Miss Harvey's share was to be the strawberries.

The Dominion Council of the Y. W. C. A. was the first and the biggest recruit and promised to install properly chaperoned camps at Grimsby, St. Williams, Vittoria, Beamsville, Winona, Bronte, Oakville and Clarksons, for which volunteer cooks and matrons were procured. Four more camps were established directly under the Bureau's own supervision, and a few sprang up locally. Almost at once the volunteers began trickling up to the wicket—college and high school girls in the main, with a sprinkling of professional women and some of the so-called "leisure" class—which is really non-existent nowadays—who had knitter's neuritis and wanted a change of war work.

"Factory girls? Yes, there were a few," said Miss Harvey, "but not many. Most of the regular wage-earners who wanted to help were already in munitions, which, of course, is all-year work, and pays much better. We were, in the main drawing from a class who had never done manual labor of any kind in their lives—unless you include chasing a golf ball."

Convincing the Farmers

The difficulty wasn't to get volunteers, but rather to convince the ever-conservative farmers that city girls would be other than a "durn nuisance."

One farmer absolutely refused to take the girls until conditions literally forced his hand. Then he consented to try a squad at the regulation fifteen cents an hour for time work. But instead of putting them at the picking and hoeing which he really needed, he turned them grimly into a vineyard he had. The neighbors could have told the pickerettes something about that vineyard. It hadn't been touched for two years, the soil was heavy clay, the roots were a veritable Hindenburg Line. He'd tried to get men to do it the summer before, and they'd just grinned at him.

But the bloomer brigade didn't know all this. According to the way they saw it, yonder was Hill Seventy, and they'd been told to go over the top and get it.

They went in at noon and worked till six. They got up at five-thirty and were at it again until twelve, when they had the big end of the irregular five-acre patch all done.

"I didn't think—" said the farmer, "honest, I didn't think you'd ever stick it out. But you have. I'm converted to you for life, and I'll give you all the work you want."

In addition to marketing his regular produce in good condition, that man planted two or three extra fields of corn and potatoes, as a result of the girls' being on hand to attend to them. When Hilda remembered that her (*Contin'd on page* 72)

The Women's Land Army of America is inspiringly in earnest. With the examples of English and Canadian women to encourage them, its members have set to work to show the world that they can play a leading part in our drive for food production

May — THE GARDENER'S KALENDAR — *Fifth Month*

Sweet corn may be planted in rows instead of hills. Thinning is needed

Two boards placed tentwise over the row will shade young plants

Large seeds, when planted in drills, are dropped from the hand at intervals

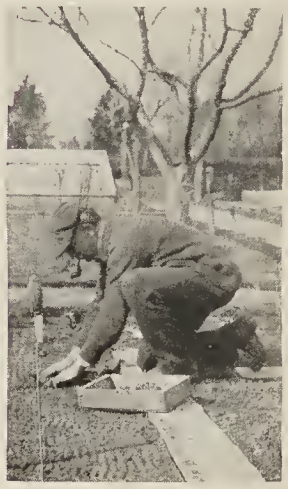
This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are for average seasons.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1. *Sun rises* 4:39; *sun sets* 6:43. When the oaks silk out you can sow New Zealand spinach, squash, pumpkins, corn, lima beans, string beans, etc. Also plant peas, spinach, radishes, turnips, etc., for succession.	2. If you haven't good storage for dahlias, you may have to plant them now. Dig holes 18" deep, place a little sheep manure in the bottom, plant crown 5" below the surface. Fill in with earth as the plant grows.	3. Do not try to grow good lima beans without the use of poles. Cedar poles are best, but any saplings may be used. Leave about 2" stubs on the side branches. Set the poles now and see that they are firm enough not to blow over.	4. This is the latest date at which it is safe to plant potatoes. Use fertilizer in the soil in preference to manure. The seed should be soaked in formaldehyde to prevent the development of scab later in the season.
5. Maples should be pruned now, just as the buds are bursting. This eliminates harmful bleeding. Any large scars should be immediately painted to preserve the wood against the effects of moisture.	6. Start cutting the grass just as soon as it begins to show new growth. Good lawns should be cut close and not require raking afterward; sweeping with birch twigs is preferable to raking as it does not loosen the roots.	7. It is now perfectly safe to set out or plant all vegetable crops except egg-plant and peppers. With the use of regular plant protectors, these last two may also be planted now. Plant protectors are an excellent investment.	8. When the bulb plantings are in flower they should be gone over carefully and labeled, in cases where later changes are contemplated. This is also a good time to chart any future plantings to be made next fall.	9. Muskmelon seeds may be sown now. Put in about six seeds to a hill and thin out later to three. Keep the frames closed until the seeds germinate: They must then be ventilated. Water sparingly.	10. Care should be exercised when cutting the asparagus that the crown is not cut in two. This would cause small shoots. Use an asparagus knife and cut at an angle rather than straight down to the crown.	11. Protect your plants from cut worms by using cardboard collars about them, or poisoned food. Nets should be made and set over the cucumbers, squash and pumpkins to protect them while they are still small.
12. Dig in some fertilizer around the strawberry plants when they are in flower; this is better for them than liquid feeding. The mulch to protect the fruit should now be applied. Clean straw is the best material.	13. Poor, impoverished ground in orchards and places where it is possible to work it can be built up by the use of cover crops. Sow now for this purpose buckwheat or rye to plow under thoroughly in midsummer.	14. Don't wait until the bugs have done damage; spray your elms now to kill the elm leaf beetle. Also spray currants and gooseberries to destroy the currant worm, using arsenate of lead. Do all spraying very thoroughly.	15. Start a big batch of chrysanthemum cuttings now. These can be finished in 7" pots and make nice sized flowers for cutting. Keep them well sprayed and do not let them get pot-bound. You will be glad to have them next fall.	16. Gardenias for blooming next winter in the greenhouse should be started now. Select the warmest bench in the greenhouse and fill it with rich soil. Be sure to keep the plants well sprayed and properly ventilated.	17. When the greenhouses are empty they should be overhauled and all needed repairs made to the benches. Clean out and oil the furnace to prevent its rusting, paint exposed woodwork, replace broken glass, etc.	18. August is the usual time to set out evergreens, but they can also be planted this month. To make sure of success, keep them well sprayed and mulched, and prune slightly with a pocket knife. Water when planting.
19. Don't neglect to keep your garden sowings up to the mark; this is necessary for a proper succession of crops. Sow now: beans, corn, lettuce, radish, spinach, turnip, cucumber, kohlrabi, etc. Keep all the space working.	20. The price of good fruit is constant spraying. When the trees are in flower, spray with arsenate of lead to destroy the codling moth. Spray them every four weeks to destroy scab and blight.	21. Sow now for winter use cabbage, cauliflower, kale, Brussels sprouts and late celery. Make a small seed bed for these plantings and sow in drills very thinly about 4" apart. Keep watered and partly shaded.	22. Keep the harrow moving over the potato patch until the shoots show through. Even if you injure a few in this way, it is preferable to letting the weeds have an equal start with the potatoes and injuring them.	23. Where extensive changes in the perennial garden are being made, the plants can be lifted and potted up. By this method you can keep up the work all summer on perennial plantings and ensure success.	24. All evergreens should be looked over and the dead foliage underneath the branches removed. Where specimen trees have started to grow more than one leader, the extra ones should be removed at once.	25. Boxwood hedges, and specimen evergreens such as retinosporas, boxwood, yews or those that are being clipped to particular forms, should be clipped with hedge shears just as growth starts. Do not postpone this.
26. Cover crops sown in the orchard last fall should be plowed under now. Use a chain on the plow and get this green manure well covered over so that it will decompose and do some good to the soil later on.	27. Bedding out of all kinds can now be completed. Begonias, coleus, geraniums, cannas, etc., are all coarse growers and the beds should have plenty of manure spaded under. Use lime on old beds.	28. Shrubbery plantings, and small fruit borders around the base of fruit trees or other specimen plants, should be kept turned over with a digging fork. This kills weeds and promotes growth by furnishing soil ventilation.	*Flowers nodding gaily, scent in air,* *Flowers posied, flowers for the hair,* *Sleepy flowers, flowers bold to stare—* *O, pick me some!* *—T. Sturge Moore*	29. All trees should be gone over and any scars on the trunks should be covered with tin and painted. Branches which have been broken by storms should be removed clean and the scars painted over.	30. All root crops for farm use should be sown now. Size is the principal consideration with this class of forage crops, and flavor is a secondary matter. Mangels, carrots, turnips, field and fodder corn should all be sown now.	31. *Sun rises* 4:10; *sun sets* 7:13. Make some use of your greenhouse during summer. Potted fruits, melons, summer flowering bulbs like achimenes and gloxinias, are a few of the possibilities which come to mind.

OUR weekly paper came out Saturday with a letter from Ira Hicks, who's got a job down to New York, about how they have to dig down something like a hundred feet to build the right kind of foundation for those big sky-scrapers you read about. By jingo, that struck me as being mighty good sense—putting in underpinnings as are underpinnings! You can't have an apple orchard without it has good roots, any more than my yoke of oxen could haul a load of cordwood down off the mountain without I'd put in a heap of work teaching them what "gee" and "haw" mean. And it's the same way with gardening: if you just scratch around on top with a rake, instead of plowing right deep and honest, the crop won't amount to much. Come to think of it, why wouldn't "plow deep" be a pretty good motto for a man to paste inside his hat as a kind of rule to live by?

—Old Doc Lemmon

Maples should be pruned just as their buds open, to prevent bleeding



The use of a garden line when planting is the secret of straight rows

Berry baskets make excellent individual shades for newly set vegetables

See to it that plants do not dry out before you set them. Watering must follow

Various forms of tomato supports may be used. Among them are individual stakes, horizontal strands of wire, and pole trellises, as shown here

The old advice to "swat the weed" cannot be too often repeated. Constant vigilance is the price of weed immunity, and it must be exercised

Melons and corn planted in the same hill. A conservation of garden space

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¶ The collection on view is rich in replicas and reproductions of every historic epoch, from the sturdy styles of the Renaissance to the simple Furniture of Old England's farm cottages; rich, as well, in unique Decorative Objects and the fine Rugs of the East. And it is gratifying to contemplate that such appointments may be acquired at well within moderate cost.

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New York Galleries

Grand Rapids Furniture Company
INCORPORATED

34~36 West 32nd Street
New York City

Hook Rugs—Rugs of the Future

(*Continued from page* 54)

futurist portraits of the family dog, horses such as never were on land or in the sea: and variations of the same themes. There are, however, many lovely floral designs among the old rugs, and these have become objects of search with collectors, together with some of the hideous ones — for when a mere mortal starts collecting anything which he cannot possibly utilize, he is very apt to lose all sense of proportion as to value, and the class of object itself becomes more precious than the individual object in that class.

Now these old hook rugs of which perhaps three or four thousand are in existence in the entire country, have been eagerly seized upon by the interior decorator who is using painted furniture. They are his salvation, where the floor problem is concerned, always providing that he can manage to light on specimens of such shapes, sizes and colorings as will fit his need. That even a poor selection of old hook rugs is more satisfactory for such a room than a good selection of orientals, is undoubted. But as examples of this almost lost art, which have carried out its possibilities to anything like its highest development are few and far between, it is exceedingly difficult to locate them. To meet this need, one or two of our own modern painters have taken up the idea of making designs to be developed in the old methods, but on a practical commercial basis: Among these are notably Norman Jacobsen, and Amy Mali Hicks.

Modern Craftsmen

Mr. Jacobsen had designed and decorated a double drawing-room for the country house of a well known patron of modern art. The walls were easy enough. The furniture itself, when completed, was so individual that this familiar floor-problem arose to gigantic proportions. The first step in overcoming it was made by staining the floor a very dark green-black upon which the yellow furniture showed charmingly. But rugs were impossible. Everything was tried, and nothing looked quite right. The obvious thing to do was to have rugs woven expressly, the design to be one made in character with the furnishings. The expense of doing this through the ordinary channels of carpet-weaving would have been enormous, and the result doubtful. Then Mr. Jacobsen saw an old hook rug—one of a small and precious collection belonging to the person for whom the room was being done—and immediately decided to make drawings in colored chalk upon canvas, the exact size, color and shape, which the room required. These rugs were actually drawn upon the floor in the places in which the finished product was to rest.

The result was astounding, even I think, to the artist himself. The rugs are so heavy that they stay in place beautifully. They are so inexpensive to make that their price is negligible when considered in connection with the result they produce—being less than half what an oriental (that is, a good oriental), of the same size would cost: and their wearing qualities being well-proven by the condition of the old rugs which have been so painstakingly garnered from farm-house and village mansion, where their years of service have but added to their beauty.

Miss Hicks actually manufactures her own rugs, but her designs have been for the most part reflections of the old-time ones.

A further merit of the hook rug lies in the fact that its usage is by no means necessarily confined to the modern painted room, nor to Colonial furnishings. Those troublesome periods of the French and Italian schools—the Renaissance and the Empire, can both be adequately and most charmingly matched with floor coverings especially designed for them. And anyone who has tried to do a 15th or 16th Century Italian room, particularly upon a small scale, will realize the possibilities of rugs made in this fashion.

The house is hidden away in a grove of trees

A House of Wistaria and Ivy

(*Continued from page* 50)

yawn the arms of the high-backed settles that make more hospitable the white doorway with its interesting treatment of wrought iron hinges.

What is a house without a garden! Here the garden is as charming as the home, for from a wide red bricked floor with wide white pillars supporting the sleeping porch above runs another brick walk which is interrupted by a circular sunken pool. Growing things, which change with the season, partly conceal the curved concrete edges. Here pond lilies with wide-spreading blossoms and flat, pad-like leaves are resting on the water that glistens with the glint of gold fish. The formal effect of the garden, which makes of the back of the house a picture, changes as one glances over the long stretches of green lawn, for in the distance, behind and beside the garage, is the inevitable war garden that adds its quota of color to the scene and of vegetables to the table.

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Capetown Dutch Architecture in New England

(*Continued from page* 34)

In the library the architecture is Colonial. It is an exact copy of a room in an old house in Portsmouth, N. H. The woodwork is gumwood, which has been stained so that it resembles, as nearly as it can be made to, the old pine that was used in the original house erected in the early 18th Century. The floor is of wood painted in gray and black squares to correspond with the hall. A fine collection of old ship models adds to the decorative scheme. The chairs are upholstered in dark blue. Samplers are used instead of the old-fashioned crocheted tidies that one still finds in many of the original New England homes. The curtains follow the same coloring as the chairs, and are made of filmy dark blue net with a narrow dark blue fringe.

A remarkable view of the grounds and the surrounding country is obtained from the drawing room. In this room one is impressed with the distinction of the red and white color scheme. The furniture is of old red lacquer, some of it of the Queen Anne period, and the curtains are of old chintz of the same red as the furniture, with suggestions of yellow in the design. Dutch under-curtains of white net lighten the effect.

From the drawing room one can pass to the terrace which is the distinctly Dutch side of the house, and is copied in all its details from pictures of the old Capetown mansion which inspired the architectural idea of this house. The furniture here is painted brilliant yellow, excepting the dining table which is black. This is an outdoor living and dining room.

The wall hangings in the dining room are worth a study in themselves. They were designed by the architect and represent scenes in old Dutch towns. The furniture is Jacobean. On the sideboards, instead of the usual silver, are many pieces of old colored yellow and emerald green glass. White muslin curtains shade the windows. The teakwood floor is covered with a tan velour rug, matching that in the adjoining drawing room.

Among the interesting features of the second story are the uniform dark gray painted floors, and the walls of creamy white plaster carried throughout in hall and bedrooms.

Light and air are in abundance in these rooms, and each has a remarkable outlook over the cedars with which the house is surrounded.

The sewing room, a bit of a place, is a model of completeness and modern conveniences. There is a hard wood floor painted the gray of the other rooms, closets reaching from floor to ceiling, little curtains of white muslin and wall paper of tiny figured white design.

The bright colors of the old chintz curtains in the bedrooms afford a pleasing contrast with the cream white walls. There is a fireplace in each room, not a 20th Century fireplace but an antique. For when the old Salem merchants deserted their homes on Derby Street to move away from the sea with the cessation of shipping from that port, the large square Colonial houses were left tenantless. Some of these are only a memory, but they renew their life in this country house, for the mantels, wainscoting and cornices which grace these bedrooms were taken from those old residences.

The yellow bedroom with its gray floor and braided rug in blue and gray has white woodwork and cream white walls. The furniture is mainly Colonial antiques. The yellow color scheme is worked out in the overdrapes of chintz and further carried out in such little details and accessories as yellow glass lamps and candlesticks.

One spare room is blue in scheme—old blue chintz curtains and accessories, and has quaint hook rugs on the gray floor. Most of the furniture is old curly maple.

Another spare room is simply treated with pink as the scheme: antique mahogany furniture and a wonderful old Sheraton fourposter with dimity canopy and hangings.

There is a sleeping porch, as there should be in a house of this nature. The bed is covered with an old Spanish chintz quilt in blue with bright flowers. To add a lively touch to this outdoor room, the furniture is blue.

One of the bedrooms has a yellow scheme worked out in the over draperies and yellow glass lamps and candlesticks. Lee Porter, of James I. Wingate & Son, decorator

Mahogany Secretary—Chippendale, 3 feet, 2 inches wide, 5 feet, 9 inches high. Price $100.00.

A PROFUSION of Living Room Furniture, in solid mahogany, has been assembled here for your inspection. Most of it is in the Colonial Period, of which the secretaries shown here are typical.

The influence of furniture on your daily life is especially apparent in such Living Room pieces as these Mahogany Secretaries. Their design comes from a period when the art of creating a restful, companionable atmosphere was so well understood.

Mahogany Queen Anne secretary.....	$ 50.00
Mahogany Colonial secretary.....	56.00
Mahogany Chippendale secretary.....	110.00
Mahogany Colonial secretary.....	98.00
Mahogany carved base secretary.....	100.00
Mahogany Queen Anne secretary.....	75.00
Mahogany Chippendale secretary	105.00
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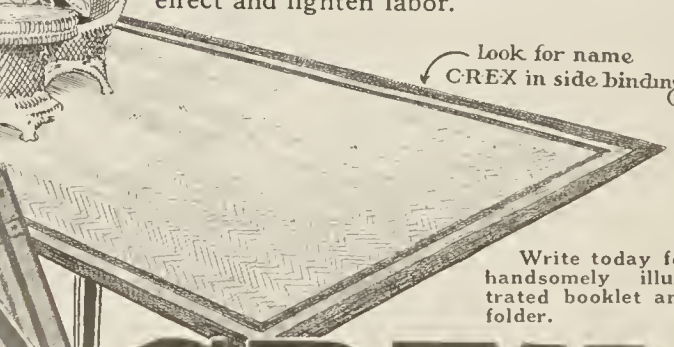

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Arbors, Summer-Houses and Trellises

(*Continued from page* 46)

and be made of any material that suits fancy or convenience; and it may be situated wherever the natural landscape, or convenience, or a preconceived picture, may determine; and it may be festooned with whatever growth is preferred.

Yet there is no denying that a certain kind of arbor may be suitable to one place, while an altogether different kind, perhaps, is the only thing suitable to another. A nice discrimination, of course, is the most desirable guide in choosing; but since a properly nice discrimination seems rarely given to the groping beginner who yearns for that elusive loveliness which is common with all the world, he feels that certain rules seem necessary.

Foremost of these I would urge that an arbor should never dominate, however prominent its position and however important it may be to the garden design. This means that its scale, both of materials and size, must be adjusted to the buildings which it complements. Also it means that its character must conform. So-called rustic construction has no place except in company with the stone or log house of primitive design, situated in the midst of untouched wilderness. Similarly, the thick, squat columns which appeal so strongly to our sense of permanence are not the sort of thing that the shingled cottage invites as an accompaniment to its sweet simplicity. Either of these, anomalously placed, thrusts itself forward so that even the most casual observer carries away the distinct image of squat columns or rustic branches as a violent accent in the composition. Put either of these extremes where it belongs, however, and it will retire at once to its proper place in the landscape.

I have spoken of these two opposites in order to make the point as clear as possible. They are, of course, by no means the only examples of structures being out of scale and likewise out of character, but instead of dwelling on this negative side of the subject, it may be more to the point to consider an instance of striking and lovely harmony, and the reasons why this harmony prevails.

Let us go no further afield than our own New England, where early builders have provided us with examples of building groups as nearly perfect in their relations one to another as it is possible to find. Without selecting a single concrete example, examine at random any simple old white house and its equally simple garden arches, trellises or arbors. Common sense, refined by the instinct for beauty which invariably distinguishes high intelligence, was the guide—sometimes the sole guide—of these early builders; there was no straining for effect, no endeavor to startle. They went straight ahead and built sensibly for sensible folks, whether they were rich or poor; and in this honest straightforwardness they achieved the unity and beauty which we so often fall short of today because we lack this quality.

Unity With the Dwelling

Arbors, and all other garden structures, should follow the lead of the house. This is not to say that it is either possible or desirable to copy house design in garden structures—nor perhaps always to use materials like those in the house. Very often the garden will advance its own motifs, strong enough to overbalance the claims of those furnished by the dwelling; but certainly it is along the lines which the house will suggest that an arbor must be carried out, if it is to take its proper place in relation thereto—and this whether it is within view of the dwelling or at a distance from it. Unity must be present.

In considering the place of an arbor in landscape design, one principle especially seems to me deserving of recognition. This is the adjustment of design to utilize the structure's possibilities as a screen wherever possible, rather than the location of it simply as an incident covering perhaps a walk already established. Utilize it to cover a walk, by all means—there is indeed little to be said for an arbor that does not lead to somewhere—but first determine where the arbor will be most satisfactory in the composition, and then adjust the walks and layout generally to this.

This handling of the subject is what makes the difference between results which are just commonplace and results which are distinctive. Determining the site for an arbor is not the matter of a moment's consideration, nor altogether of convenience, nor yet of pure efficiency. The best place for it is the place that is chosen after these elements have had their innings and been aligned with those that are altogether esthetic; and in this place it will furnish a shady way to somewhere; a pleasant loitering place, with seats, when loitering is in order; a lovely complement to the picture, either

(*Continued on page* 64)

Hewitt

Simplicity of line and weight should be sought in the structure itself. Here three purposes are served; garden approach, boundary and entrance

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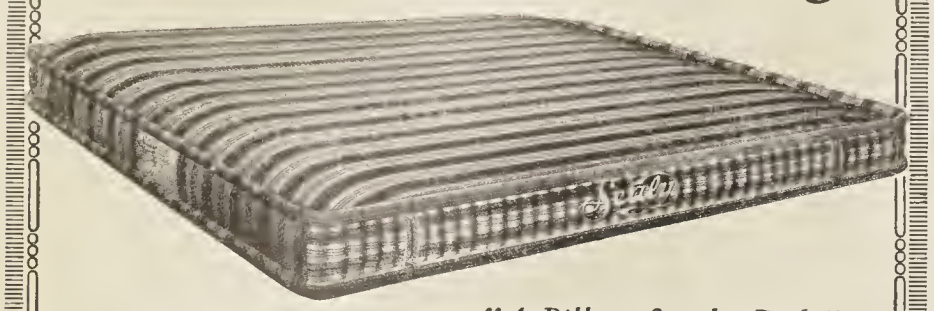

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Dept. H. G. M. SUGAR LAND, TEXAS

Arbors, Summer-Houses and Trellises

(*Continued from page* 62)

as a "glimpse" or as a definite feature centering attention, and a suitable support for whatever growth you elect to plant beside it.

It is obviously difficult to be more specific than this in dealing with the subject generally. Every arbor that is built will be a problem in itself, both as to location and design, and every builder of an arbor must solve for himself all of those questions which arise when he turns his attention to it. There will be doubt and changing of mind a dozen times over, invariably—if snap judgment or previous prejudice are not allowed to settle the whole matter; but eventually all of this will clear away, and then it is time to get to work.

I would like to make a very clear distinction between an arbor and a summerhouse—not that the terms are interchangeable or used as if they were, but because it is usual to think of all garden structures as more or less alike and serving the same purpose. An arbor, however, may serve as a screen and frequently does so serve; but a summerhouse or garden retreat cannot, because it is essential that from such a retreat the garden picture on all sides must be satisfactory. Moreover, a garden house is all that its name implies—an actual shelter, even though open at the sides; and distinctly separate and apart from other buildings. Hence its place is usually quite remote from the dwelling, and its part in the composition suggestive rather than definite—a glimpse of roof line through trees and over shrubs, perhaps, which shall allure with its hint of something not seen, and invite to exploration.

This element of suggestion is a large factor in landscape design, and the right use of all resources invariably counts largely in it. Nothing wiser was ever said than that a garden must have mystery; no greater mistake can be made than to reveal it in its entirety—to put all its goods in the window, if I may resort to the vernacular.

The Use of Trellises

Trellises are useful everywhere, as screens, as enclosures, as plant supports pure and simple, and as decorative accessories on buildings and in the garden. One can scarce go wrong in the matter of using a trellis, indeed, except as he falls into the error of over-elaborating and allows trelliage to master the situation. This is always possible with anything, no matter how good it is in itself. But that is no reason for foregoing the trellis, or withholding the enthusiasm that is justly due.

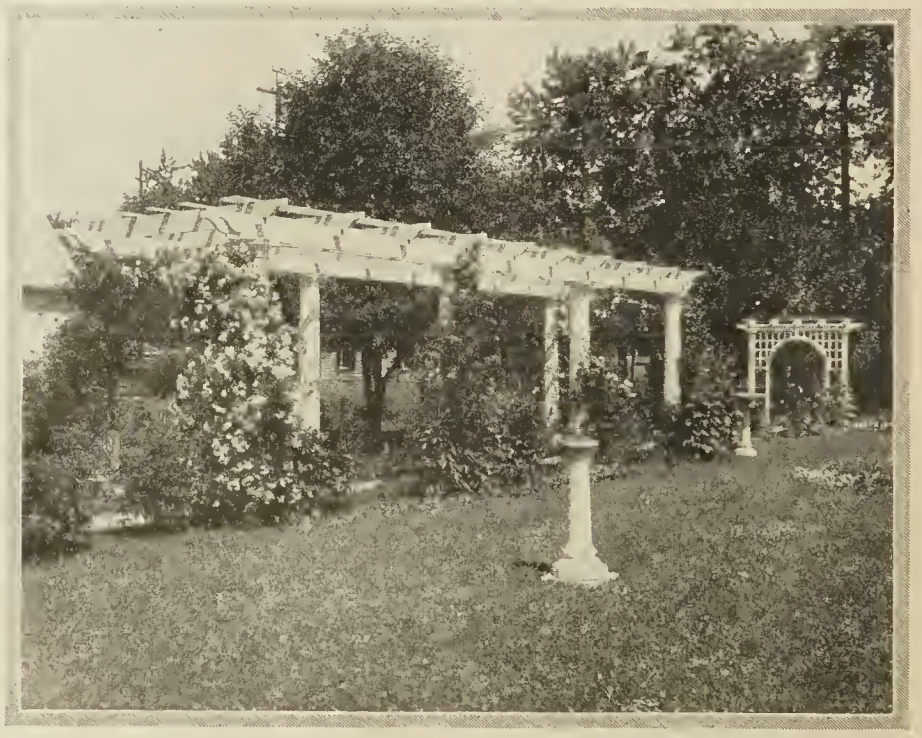
Use trellis work as lavishly as occasion permits, tempering the use with a constant recollection of the first principle of good design: mass. This will preserve the garden from all sorts of unhappy things, and preserve the enthusiast from scattering detached trelliage about the place; for mass, applied to this, is exactly the same as applied to anything else. It means trellis work as a unit where a large amount is desirable—or as several units, possibly, of varying size and "weight" in the picture—rather than a scattering of individual trellises here, there and everywhere.

On the other hand, the individual trellis is perfectly all right and in thorough accord with good design, when occasion permits or requires it. This will be where just the individual plant requires support, in the rather old-fashioned garden such as harbors the old fan designs against which some highly prized rose or newly acquired vine was displayed, like the spread feathers of a peacock's tail.

Trellis work, or lattice work as it is perhaps more often called in this connection, spreading its tracery against a building, is coming to be more and more recognized as a highly decorative feature in itself, apart from the support it affords for decorative vines. The shadows which it casts on a white painted wall vary monotony without interrupting continuity, and all sense of glare departs immediately. Against buildings of plaster, stone or cement, the light woodwork softens the uncompromising character of the material. Instances of this architectural use of trellis work are not uncommon; and I would especially recommend its possibilities to the consideration of those who are annoyed and puzzled by a broad expanse of bareness on house or other building.

Similarly, where lack of space precludes the planting of a tree, and yet there is a craving for some note of

(*Continued on page* 66)



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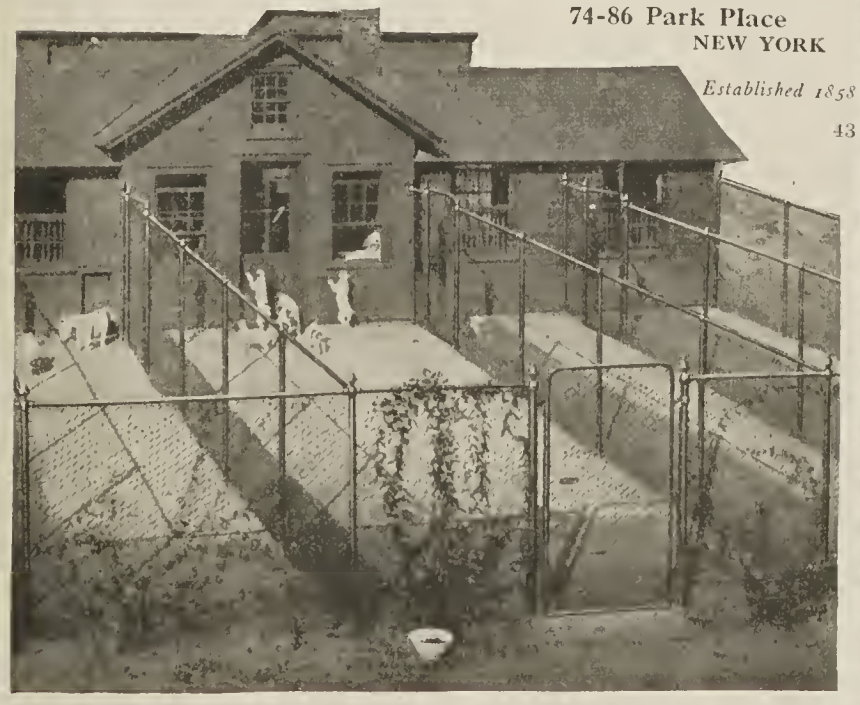

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FOR COLOR HARMONY AND LONG WEAR

Arbors, Summer-Houses and Trellises

(*Continued from page* 64)

green, consider the opportunity which a trellis will afford for introducing this note. Erected against a building, and supporting a vine, the effect of rising vegetation will be accomplished quite as surely as with a tree—in a single season's growth, moreover.

Attaching Trellises

As to the practical advantage of supporting vines on trellis work I hardly need say a word, I am sure. Certain kinds of buildings are not injured a bit by being themselves the supports of vines which climb over them; but these buildings are comparatively few. Nearly everyone's house is better off if sunlight and air can get freely to its surfaces. Trellis work is the answer to how one may have vines and this condition too; and if you will erect such trellis work from a firm foundation at the ground, to which it may be attached with hinges that permit it to swing outward, there will never be anything to worry about when painters are necessary. Its top must, of course, be attached to the house in one way or another: I have used ornamental wrought iron supports fastened to the building, over which the trellis hooked; and, with equal success, cabin door hooks placed on both building and trellis so that they were at a tension and drew against each other—this to overcome rattling in the wind. Ingenuity can doubtless devise other methods if neither of these appears satisfactory. The one necessity is firmness or rigidity on the one hand, and ease of release on the other.

Finally, with trellis work, as with everything else, see that it is of a design and character that will keep it in its place relatively, in the scheme as a whole. While a garden should have a dominant note at each season of the year, this note should never be its structural embellishments or features. Weigh the proportions of any garden that you know, and if its pergola, or certain balustrades or stairs, or an arbor or loggia, or any other feature settles into your visualization of it, be sure that this feature is "over-weight." Each in itself may be remembered, but always as adjuncts of the whole, quite in the same way that the wonder of the roses in June or the phlox in July and August, the iris in May or the chrysanthemums in autumn, are remembered—each an important and lovely feature of a lovely whole.

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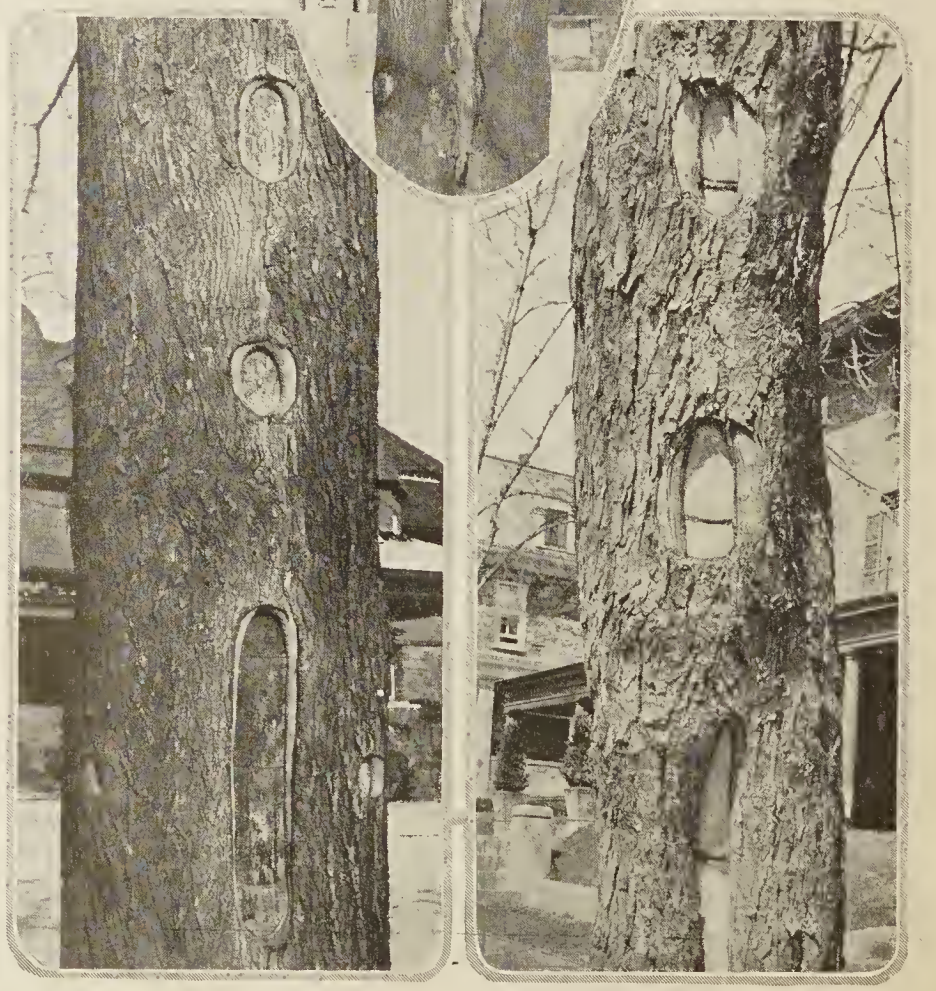

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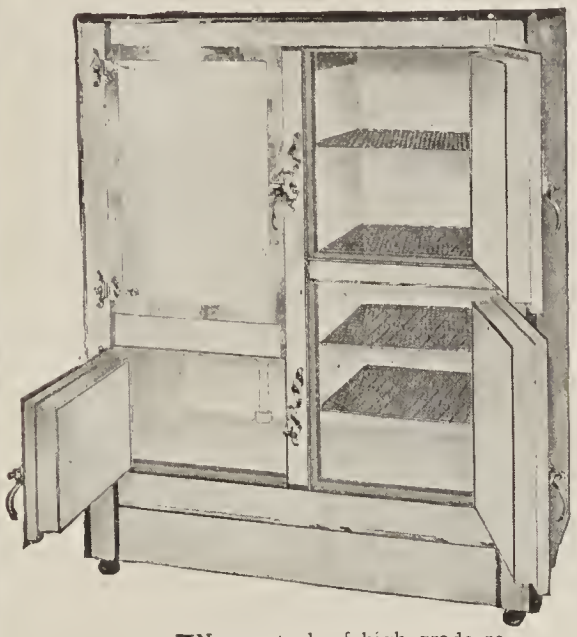

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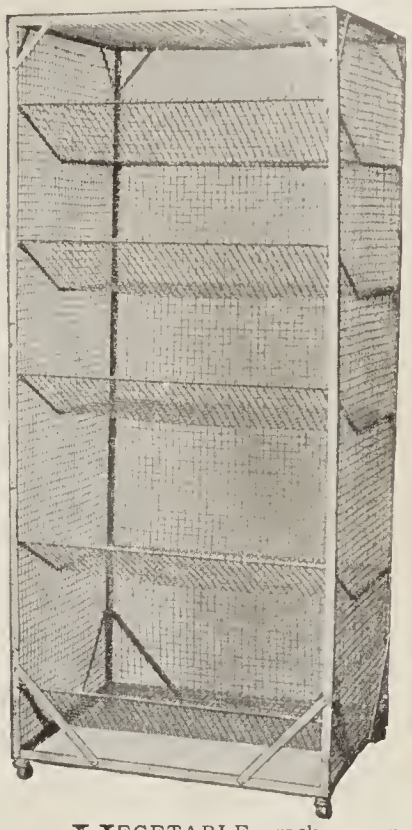

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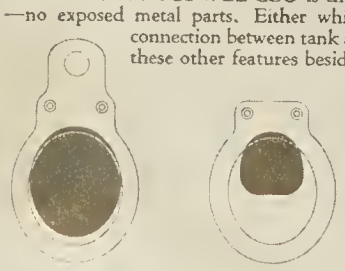

The SI-WEL-CLO — Ordinary Type of Water Closet

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(Represented by solid black)

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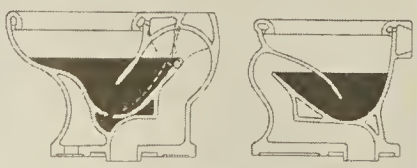

Seal and Water Trapway

(Represented by solid black)

The Silent Si-wel-clo has other advantages besides its quiet operation. It has a much deeper water-seal—guard against sewer gas; a much larger trapway, preventing stoppage; and a syphon auxiliary, which causes the closet to flush more rapidly and positively.

Jade—A Hobby for Discerning Collectors

(*Continued from page 27*)

symbolism of Japan well worth the while for the interest and entertainment to be derived from it. In this way, too, there may often be added a knowledge of the significance of a piece that otherwise would escape attention and, of course, one of the chief delights in collecting is to know *all* about the things one collects, or, as quite as often happens, if one is interested in objects of art in general it is interesting to know much or something of all such things whether one "goes in for them" or not.

How to Tell Authentic Pieces

Form, too, plays an important part in an understanding of oriental art objects, and this is none the less true with jade. Large and extraordinary jades are luxuries that even rich museums sometimes lack in plenty and so only the more materially fortunate collector can give thought to acquiring them. However, there are the small and again the tiny jades to be contented with,—and what contentment! Many things are sold as jade that are not jade at all or nearer related to it than glass! But a little familiarity with real jades soon sets one on the right path towards reasonably safe judgment. Reliable dealers abound likewise and the various public sales of collections being dispersed present many real opportunities to the jade enthusiast.

Now reverting to this matter of form, we find bowls, pots, dishes, jars, boxes, tablets, amulets, jewelry, wands, sceptres, in fact everything from tombs to toothpicks marvellously wrought in jade. Insignia of rank, too, were made of jade and one of the most important of the imperial Chinese posts was that of the Guardian of the Emperor's Jade Treasury. Bushell tells us that for the imperial funerals these officials had to provide "food jade (*fan yü*), a bowl of pounded jade mixed with millet for the chief mourner," but what Bushell does *not* tell us is whether or not the mourner was compelled to swallow this delectable dish! However, we may rest our fears, for Dr. George Frederick Kunz, our greatest authority on jade notes in his fascinating volume, "The Magic of Jewels and Charms," that the Chinese Taoist adept T'ao Hung Ching, who flourished A.D. 500, directs "that when powdered jade is prescribed by a physician, carved jade must not be used" and also that "taken regularly for a long period it acted as a powerful general tonic, and had the special effects of strengthening the voice and rendering the hair glossy." The wonder to me is that the chief mourner's hair did not stand on end! In "The Curious Lore of Precious Stones" Dr. Kunz tells us much of jade. Of amulets he says, "One representing two men is called 'Two Brothers of Heavenly Love' and is often given to friends. A Phœnix of Jade is a favorite ornament for young girls and is bestowed upon them when they come of age. To a newly-wedded pair is given the figure of a man riding on a unicorn and holding castanets in his hand; this signifies that an heir will be born in due time . . . Fashioned into the form of a butterfly a piece of jade acquires a special romantic significance." This is because of a legend which Dr. Kunz relates that has brought the butterfly form to be regarded as a symbol of successful love.

The Buddhist Emblems

The eight precious Buddhist emblems —Wheel of the Law, Conch Shell, Umbrella, Canopy, Lotus Flower, Jar, Pair of Fish and the Endless Knot—all furnish the Chinese jade-worker with *motifs* for form and decoration. The larger objects are of nephrite and usually the smaller ones of jadeite. An old Chinese writer of a bygone time tells of melons carved of jadeite hanging amidst artificial leaves in the imperial palace gardens and of other fruits and vegetables skillfully fashioned by the Chinese jade-workers of his time. We may well believe him, for of recent years American art dealers have shown among their wares wonderful dishes and vases of fruits and flowers, grasses and the like all carved of jade and other semi-precious stones. Some of these are to be seen in the collections of our museums, perhaps among the finest in the world in the Bishop Collection in the Metropolitan Museum of Art, New York. Jadeite had the hardness of quartz, but jade is remarkable for its toughness and infinite patience is required on the part of the lapidary who fashions it.

A beautiful thing and one of endless joy indeed is a lovely bit of jade, and its possessor, unless he finds proof to the contrary, may take comfort in all the virtues Confucius found to reside in it and seek them there himself.

Holm Lea

(*Continued from page 31*)

which is not far from his residence. This tree-museum owes to him its name and fame as the greatest collection of woody growths in the world. It was through his efforts that the City of Boston dedicated the land for this purpose for a period of one thousand years, and, when that time has been exhausted, for another thousand years, "and so on, from time to time, forever"—so runs the contract. Though the City of Boston provides for the care of the Arboretum as part of its park system, and Harvard University is responsible for the maintenance and development of this great outdoor museum, Professor Sargent is eager to secure, "for a thousand years,—and so on, from time to time, forever," the renewal and growth of this garden of the people, by the establishment if a great endowment fund which will make its future certain.

Spring is the season of glory, both at the Arboretum and at "Holm Lea." The dogwoods at the edge of the lawn which rolls up to Professor Sargent's door make a fairy-like curtain between the house and the drive. Down near the pond in the meadow the narcissi star the grass in so natural a way that it seems impossible they were ever deliberately planted. Everywhere the vistas of bloom and the delicate veils of the trees form compositions of tempting beauty for the artist; while rare specimens imported from overseas give a scientific significance to this unusual country place.

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Enamolin

Dahlias—Perennial, and Permanently Popular

(*Continued from page* 41)

five per cent of the seedlings will be worth carrying over the first year, and that most of these will be discarded the second season. You can readily see that space is a factor in riding the dahlia hobby.

There has been—and always will be, I presume—discussion regarding the merits and demerits of cuttings and roots for general planting. Some claim that the cuttings produce more flowers; the plants are "short jointed" and therefore do not make so much useless "grass". The adherents of the bulb method make the claim that growth is an indication of vigor and that the plants when trained advantageously by proper pinching will give returns. We must admit there is sound reasoning in this, though personally I believe there is little to choose between the two systems. Both will yield results.

The principal advantage of the rooted cutting method is the fact that by it new varieties can be increased ten times more rapidly than by root division. For this purpose the roots are planted in a frame in early spring and covered with sand. When the young shoots develop they are removed and rooted in a sand bed. They are potted up when rooted and handled the same as any other tender bedding plants.

Soil and Planting

Dahlias delight in a rich soil. This statement will probably cause a storm of protests from many who claim that the best dahlias are grown in gravel beds. The conditions that resulted in this last theory were the use of rich animal manure in the soil which caught and stored immense quantities of water and which *did* cause the dahlias to grow so rapidly that the stems were pithy and unproductive. Then growers resorted to using a poverty-stricken soil which was somewhat assisted by feedings late in the season. As a matter of fact, dahlias delight in a mellow soil, full of plant food that is slow to disintegrate and therefore slow in releasing its plant food. Fertilizers of this type are bone meal or any ground bone product, sheep manure or guano products.

The general method of planting roots is to dig holes about 18″ deep and the same in width, in the bottom of which is mixed in a heaping handful of sheep manure or other concentrated fertilizer. The root should be set so that the crown is at least 6″ to 8″ below the finished grade. The soil can be gradually filled in as the plant grows. This gives the stems additional support and gets the roots down out of the way of summer droughts. When planting seedlings or rooted cuttings the hole should be refilled with a compost made of good soil and fertilizer, leaving about a 6″ depression.

Dahlias are soft and suffer considerably if their roots are disturbed. It is therefore necessary when raising plants from seeds or cuttings to grow them in flower pots or some other containers; berry baskets, tin cans or anything that will keep the roots intact can be pressed into service for this purpose.

Dahlias like room, and any attempt at crowding will lead to trouble. Three feet apart each way is the minimum, and 4′ should always be afforded the plants where possible. When planting on a large scale furrows can be made with a plow, scattering the fertilizer in the bottom and stirring it in with a subsoil plow. The roots can then be placed and the furrow thrown back with the plow.

Good flowers are not possible without proper staking. Stakes may be used for individual plants. They should be placed when the shoots are about 1′ high, supporting the three most promising shoots. The others should be removed. No plant can support ten or twelve stems and produce high quality flowers. The shoots will require tying about every three weeks. Where stakes are used the shoots should not be pulled in tight—allow the plants to spread somewhat naturally. Where the plants are in rows of any length a stout post at either end with several strands of wire makes a very good supporting medium.

The Importance of Care

Attention is the real secret of good dahlias, if it is given before the flowering season, when they are just as unattractive as any green weeds. If all the growth that dahlias make is permitted to develop the flowers will be of little consequence. This unbounded energy of the plants can be diverted into very useful channels by timely pinching—in fact, this must be done if one wants high quality flowers. Pinch frequently, as any attempt at wholesale reduction will result disastrously. Properly done, this will furnish twelve good flowers in place of twenty-four mediocre or forty-eight poor ones. The shoots must be pinched when small, reducing them by fifty per cent; if not done frequently pinching is of little value, as you would be simply removing growth that required considerable energy to produce.

Liquid feeding is preferred to top dressing, as the latter attracts the roots to the surface. Feeding of any kind is rarely necessary until after the plants have been flowering for some time and the flowers show indication of its need. When applying, saturate the ground thoroughly, if necessary making holes with a sharpened stick to be sure the roots are reached. For liquid feedings dissolved sheep or cow manure, guano or nitrate of soda may be used.

The ground around dahlias should be kept loose and porous. They are quick growers and demand quantities of moisture and air which are possible only in a well stirred soil. It matters little what you use, but if the ground is allowed to bake all the soil moisture will soon be dissipated. It is a good practice to keep the soil loosened up with a digging fork; even though a few roots are injured by this no particular harm will result.

Dahlia flowers should always be cut in the early morning before the sun is strong. Immediately after cutting the stems should be plunged in a large receptacle of cold water in a cool, dark place for a couple of hours. If this is done the flowers will keep for days. Some sear the ends of the stems, which prevents the sap escaping. This is more troublesome and not as satisfactory as the other method.

After the frost has destroyed the tops the dahlia roots can be put away for the winter; the plants should be dug up and the tops removed about 6″ above the bulbs. Never divide the roots in the fall, as they shrivel considerably during the winter, and this would simply increase the trouble. The roots should be allowed to dry thoroughly in the sun before storing; if they are left out for several days, you had better cover them at night with blankets. This sun curing will harden the skin. The roots should be properly labeled, using wired labels and piercing the roots with the wires. Do not fasten the labels to the shoots, as these are too easily broken and the loss of the labels would follow.

The roots can be packed away in a frost-proof cellar. They will not stand freezing, but where the frost penetrates only in extreme weather sufficient protection can be given by covering with sand or salt hay. In no case should they be stored near a furnace or ever allowed to get wet. Small quantities can be packed away in barrels with sand or sawdust.

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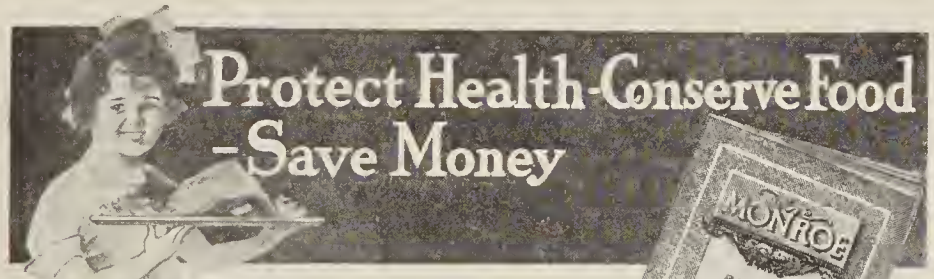

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Private Hilda—National Asset

(*Continued from page* 55)

poster said it took twenty-five million pounds of food a week to feed the French soldiers around Verdun alone, two or three fields didn't seem much. But the Irishman who took twenty Germans single-handed didn't end the war either, and yet the King gave him a Victoria Cross for it.

Hilda's initiation came with ten hours' hoeing on the eventful day after she and Dot got off at Grimsby. She had once upon a historic time been persuaded into hoeing half an hour in the garden back home, and she'd talked about it all summer. At the end of her war-time ten hours, Saturday night just dropped out of the brassy sky and tumbled her into bed.

"I knew then why God had made Sunday," she remarked afterward. "It was on account of Saturday."

After you've spent a day hoeing, almost anything else looks easy except perhaps spreading fertilizer, which was the introductory ceremony provided by a nearby farmer for his recruits.

"But they did it," Hilda told me as we picked together in a peach tree. "You see we'd heard about two girls at the Winona camp that were out tying grape vines when a thunder storm came on. Everybody went in, even the farm boss. Everybody that is except the girls. They said they guessed if boys in the trenches could stand a German barrage, girls in a vineyard could chance lightning. So they stuck. By and by the boss came back and tied, too, with rivers running off his hat. Every time we have a hard job and feel like quitting we just say, 'Remember the girls at Winona!'"

Hilda's face grew solemn with the strange, shy solemnity of that high-souled child-idealist that dies in most of us by the time we get out of college. She moved the big peach basket on its wire hook.

"You won't laugh, will you?" she said appealingly, "but I call it 'the tradition of the service.'"

That service had many such traditions by the time 1917 pulled its winter bed-quilt over the tired fields. There were Emily and Kitty, for instance, down at the Re-a-wh Camp which is run by the W. C. T. U. near London, Ontario. They were English girls, both of them, Kitty being an ex-motorette of Greater London's tramcar service. The pair went into action at strawberry time, after which they dared the mobilized pin-cushions of the blackberry patch, the hazards of the twelve-foot picking in the cherry trees—where you *might* break your neck, but you're more likely to spill a ten-quart basket, which would be far worse!—to say nothing of routine work such as pulling beets, hoeing, and extracting curly dock from an unwilling soil. Scores of the girls, however, could show a record like this. Emily and Kitty ventured right out into the sun-baked fields day after day and pitched hay—with a temperature that climbed onto the top shelf and stayed there for a week. And that doesn't mean the upper eighties such as the New York papers complained of. It means anything from ninety-five to sunstroke.

These girls worked for five relatives of their original employer. At the end of the season, Mr. K., who reckoned them as his personal discoveries, wistfully offered them a cottage rent free for the winter if they'd only, only promise him their time for next year!

Other farmers have also resorted to bribery and corruption. Mr. X., of Hilda's district, bought a special Ford truck for his corps of six. Not only should they climb in shouting at six-thirty in the morning. They should keep the car at the camp and pack it with their bathing-suited and bewitching selves in the moonlight, so that they could cover the long mile to the lake with comfort and despatch. This man declared he would have saved a thousand dollars on raspberries alone if he had had the National Service Division the year before. And by the way, do you know what he thinks that "N. S. D." stands for? It's "Never Say Die!"

There is an occasional girl who has been allowed to gratify on the farm that innate love for machinery which has driven many a volunteer munition-inspector to seize a sledge-hammer and ram shrapnel on a rough-turning machine. Nedra is an eighteen-year-old college recruit at the Vittoria Camp. She never hitched a horse in her life till last summer, but she now counts as a post-graduate director of all the farm machinery there is.

The costume for farm work must be practical first of all. This one can now be purchased in the shops

How Many Were There?

Altogether, Miss Harvey and her assistants put over a thousand girls on the land last summer, and the Bureau estimated that half as many more have been stirred to go by the example of the signed-up recruits. This is probably well under the mark, as the Department of Education puts the school girl figures alone at two thousand. In addition to this, and closely related as to cause, there are the five thousand boys under military age that added their services to those of their sisters.

At the beginning of the season it was estimated that 10,000 extra "hands" would be needed for Ontario farms. The Organization of Resources Committee, which is General Headquarters for the whole movement, tells us that 9,000 men, women, boys and girls had been placed by June. The call still went out, however. Some of the recruits had nothing but a two or three weeks' holiday to give. Others—very few—couldn't stand the push of a ten-hour day. A small percentage were just plain slackers. The ranks were thinned but they were filled again.

Meantime the Government printing press backed up the movement with learned treatises on "The Rate of Pre-cooling Fruit in Different Styles of Packages," and "The Use of Brine Tank Refrigerator Cars for Fruit Shipment." This was for the big farmers like Hilda's employer, who get their 60,000 or 80,000 baskets of peaches from their tractor-cultivated orchards. The individual householder wasn't forgotten, however, and everywhere that a group of women could be got together, a

(*Continued on page* 74)

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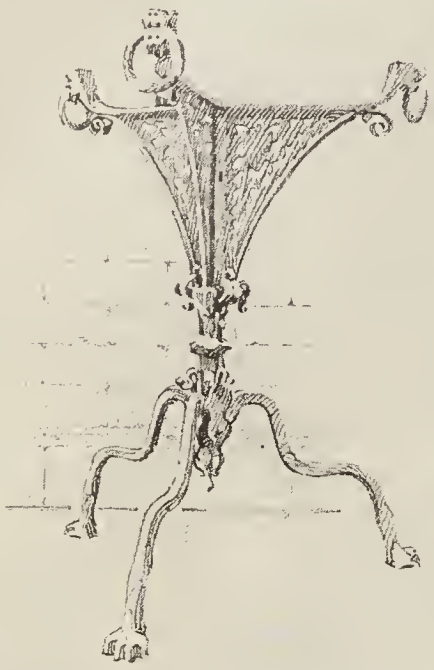
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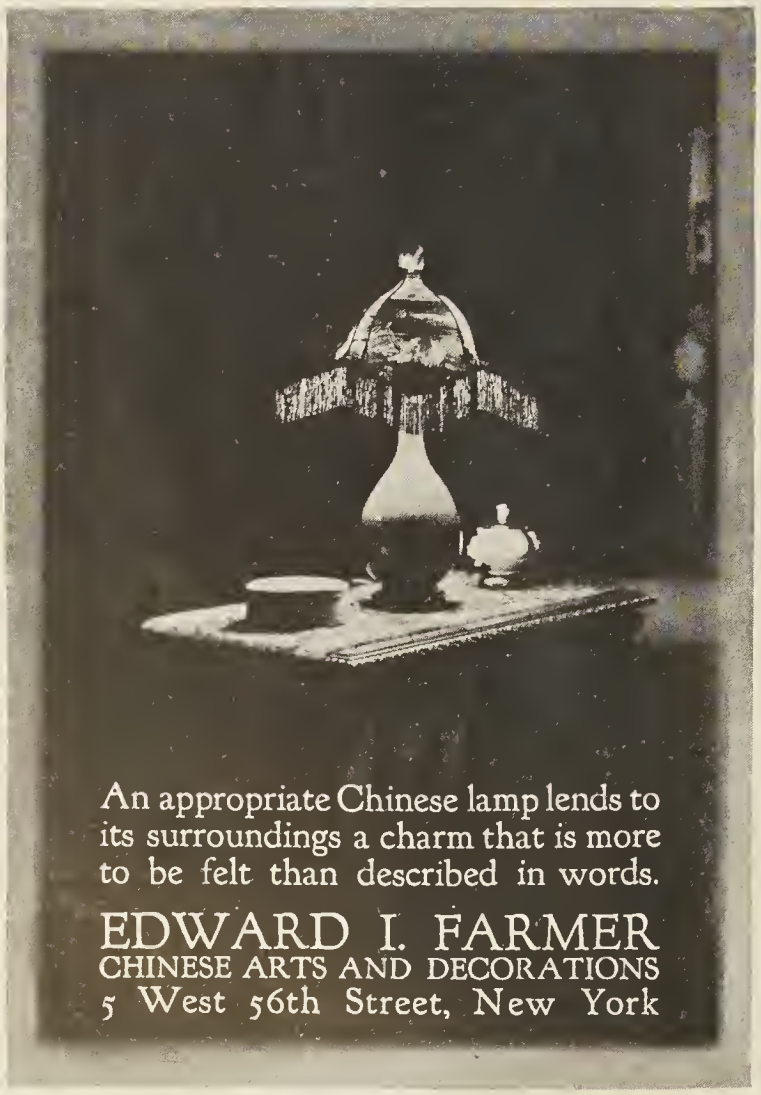
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Private Hilda—National Asset

(*Continued from page* 72)

Government specialist in canning was sent to see that Hilda's efforts didn't go to waste because the jam had fermented for lack of sterilized bottles. Women who were never before interested in the price of anything, except to urge it higher, saved the very skins and stones of Hilda's peaches for fruit syrup, and sent little Tommy out to the countryside to hunt wild grapes, plums and blueberries. Ontario, in short, was mobilized right down to the Mycological Society that begged all true patriots to gather edible fungi for dinner and make catsup out of what wasn't eaten at once!

What It Did for Hilda

So much for the support trenches in the Productive Campaign. We want to stop where we began, with Hilda, far out on the front, under the sun-fire. What did the summer on the soil do for her personally—what did it accomplish that tennis couldn't bring, nor horseback riding, nor learning to do a double somersault dive off the boat house roof?

For one thing it taught her the value of money. When she came home on her first "furlough" the whole family went out for a week-end motor trip.

"Mother," sighed this soldier of the soil, "do you know what we call the people that go by in autos while we're all up in the trees picking? We call them the idle rich. I don't think it's wrong for one day, of course, but for all summer—!"

Dad bought ice cream cones at a wayside tea shop on a country road. A year ago Hilda would have considered this sloppy delight a little beneath her dignity. Now she licked up the last drop with an appreciative tongue.

"Five cents, wasn't it?" she asked. "That's two boxes of raspberries at two and a half cents a box, pickers' wages. And I didn't earn it either, did I, dad?"

Not only did Hilda learn economics in the orchard, the beet field, the pea patch. She learned sociology, from the farmer's wife, the "hands," and her fellow pickers. She saw that manners do *not* make the man, any more than a manicure makes the lady. Therefore, as a girl who has earned $9 a week for sixty hours of back-breaking, arm-blistering toil, she isn't nearly so likely to marry a boy whose chief aim in life is to hold the world's long distance record for fox trotting.

Many of the farmerettes will never go back to the purposeless life for which their families and the private schools they attended have been fitting them, nor are the professional women nearly so apt to remain satisfied with sedentary work and a static pay-check.

"Do you know what Dot and I have been thinking?" Hilda told me when we had sat down under the trees for a five-minute recess, with an old tea kettle of spring water between us. "We believe we'd like to go into farming for good and all!"

The Canadian Pacific Railway has proved, throughout its big Western Irrigation Block, that women can and do succeed as cultivators of the rich prairie soil. For years the Agricultural Committee of the National Council of Women has been crying "back to the land." But it took Kaiser Wilhelm and his frightfulness to make feminine Canada really aware of its opportunity.

The woman of today, if she goes into agriculture, will do so in a different and more patriotic spirit than she could have imagined four years ago.

"We were coming home on the street car one night," Hilda said. "Oh, but we were tired—and—and—Dot calls it berry-stained, but I say *dirty!* At last some soldiers got on. At first I don't think they knew what we were. Then they saw our khaki, just like theirs, and the National Service Badges on our arms. When we got out, I saluted, and oh, do you know, I believe they understood, for they didn't laugh a bit. They just saluted back!"

The Eleventh Hour Garden

(*Continued from page* 21)

flowering varieties, in order to insure an abundance of bloom to the end of the season.

The porch is one of the most important spots in the summer home, and particular attention should be given to making it attractive as well as comfortable. Hanging baskets and porch boxes are easily supplied at a late date, and here again the most pleasing effects are to be gained by simple arrangements. A simple assortment, such as vincas, a few small dracænas, pink and white geraniums, ivy geraniums and begonias, will be much more beautiful and restful than the "little of everything" which the local florist may supply if you do not give him specific instructions. In addition to the porch boxes, it is often possible to secure from a florist the use of a number of palms at a very reasonable rate, if you are willing to give him a guarantee against loss. Such varieties as *Cocos Weddelliana, Areca lutescens* and *Phoenix Roebelenii* are easy to care for and will add a distinction to your veranda and living room which can be gained from no other plant.

While some of the annuals mentioned above (asters, snapdragons, petunias, verbenas, balloon vine and so on) may be started from seed, it will be better to get potted plants if possible. Good plants, however, are only the first step toward quick results. You want in addition a soil so enriched that it will encourage quick growth from the start. To obtain this there are at least three things necessary: fine ground bone meal or flour, humus, and some nitrate of soda. For the average small summer home, I should specify 25 pounds of ground bone, 10 pounds of nitrate of soda, and a 100-pound bag of humus—or two bags if the soil is light and run down. Old, thoroughly rotted manure will be excellent, if it is possible to obtain it, but you have no time to wait for fresh manure to decompose in the soil at this late date. It is highly important to prepare the soil a week or so in advance of planting, if possible. In the case of nitrate of soda, however, the application may be made in liquid form, the first dose being given a few days after the plants have been set out. The humus may be used to a depth of 2″ or 3″ over the surface, and the bone at the rate of a pound to 10 or 15 sq. ft., or a half handful or so mixed into the soil where each plant is to be set.

In addition to these plant foods, a constant supply of water, enough to keep the soil fairly moist at all times, is absolutely essential to get the quickest growth. Dishwater from the house, in which ammonia has been used, will be found as good a growth producer as anything which you can obtain.

As soon as you know that you will want a summer garden, provide immediately to have the soil enriched with humus and bone meal, and, if it is obtainable, well rotted manure. Then after looking the ground over carefully and deciding what varieties you want, make arrangements for having the plants set out at the earliest possible date. Every day counts!

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Accept no Cypress without this mark.

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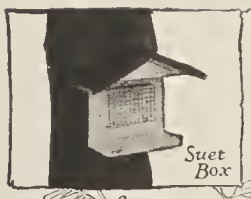
HODGSON *Bird Houses*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Bungalow

Old Homestead

Colonial

Dutch Colonial

The birds are nesting. You hear them everywhere. How sweetly they sing as they fly about, filling the air with their joyous twitterings.

Why not buy them an attractive home and keep them near your door! A Hodgson bird house is artistic, strong and durable—just the thing to add to the picturesque beauty of your surroundings. The birds themselves will more than pay for the cost of the home you buy for them, for they are great enemies of insects and bug life.

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Suet Box	95c each—$9.00 per dozen
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Madison Avenue - Fifth Avenue
34th and 35th Streets New York

The Pleasant Fashion of Glass Doors

(*Continued from page* 40)

An outside door, from terrace to hall, a pleasant substitute for the all wood or half wooden door

Door from dining to breakfast room, set in a thick wall and affording blind cupboards in the jamb

room. Beyond the doors is a side terrace leading to an enclosed garden. Such a living room is intimately related to the garden. The owner has added to this feeling by having the interior walls covered with lattice.

An unusual sitting room corner is shown. This is an old fashioned low ceilinged cottage where it is necessary to gain the feeling of space. The glass windows opening into the dining room would help to give perspective and scale; the glass panelled door at the entrance hall would add to the impression of breadth.

The last illustration is of a door having mirrors instead of glass panes. It occurs on the pantry side of a dining room. The problem was to balance an open entrance which occurred on the opposite wall. By this means the scale and proportion of the room were preserved; at the same time a doorway was arranged that one would never suspect of being a service door. The side lights are reminiscent of the glass panels that were very frequently placed at either side of Colonial doorways.

Mirrors invariably add size to any room and the effect of countless reflections at night adds much to its cheerfulness.

Our excellent modern heating arrangements permit a somewhat extravagant use of glass doors. Obviously a house with many glass windows and doors requires more radiation than one containing only the old type of double hung sashes. It is impossible even with the most careful weather stripping to make exterior French doors free from slight drafts; yet the pleasure of abundant sunshine and a constant view of the garden is usually worth the occasional slight discomfort that the winter may entail.

Making Your Garden Help the Red Cross

(*Continued from page* 53)

September planting. Many amateurs have small private nurseries, thereby having stock from which to draw to beautify their own places, or, as a hobby, to sell to people in the locality. Many of these would be donated. If the demand were great for small evergreens, it is simple to order by the hundred from nurseries specializing in low-priced young trees ranging from 1′ to 3′ high, and on arrival these may be heeled in until orders are procured. If one prefers, orders for quantity can be taken before sending, and immediately on arrival they may be sorted out and the buyers notified to call for them.

The early autumn heralds the planting stage of the perennials, and wise is the plant agent who has labeled the colors of her surplus plants, by tying bits of colored worsted to the stalks to match the flowers, during the blooming season, thereby avoiding confusion when transplanting.

How to Keep the Books

A simple method of bookkeeping is to employ a blank book. Rule two columns on one page. In the first column place name of donor, second column name and number of plants donated; several pages further on rule two columns, this time for orders. Toward the back of the book rule four lines, and here write the data of completed sales. First column, donor; second column, variety of plant; third, buyer; fourth, price.

Of course, spring and autumn are glorious days for the plant pirate. Between these seasons when work is slack a committee should be formed of plant agents for greater results. These should send in their funds weekly to the chairman, at the same time sending a list of those who have donated plants. Also a list of the orders which could not be filled, and the plants not disposed of. The chairman then acts as a clearing house, in many cases matching up donations and orders.

Advertising orders and donations can be effected by means of postals and press notices. Double postals are useful for getting orders and donations at the same time. On one postal is printed an explanation and plea for help in this work as well as a list of plants in stock, while on the return blank is space to

(*Continued on page* 78)

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ISN'T this room a comfort! Does your husband say that when he comes in after a hard day? If he does he may know only that it is *restful* but you know *why* it is restful.

You know people are played upon by their surroundings just as they are played upon by music. You know the value of harmony in interior decoration.

You know that individuality may be obtained, at very moderate cost, by well chosen furniture and rugs — against a background of quiet, even-toned walls and ceilings.

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Apply it properly on a **background of Bishopric Board.** Those dovetailed joints between the lath **clinch** the stucco—it can't let go! And nails through every lath hold the Stucco Board securely to the building. There is no **breaking away** and **sagging,** causing the stucco to crack and chip off.

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Bishopric Board, under the severest scientific tests and in actual use, has **proved** its superiority.

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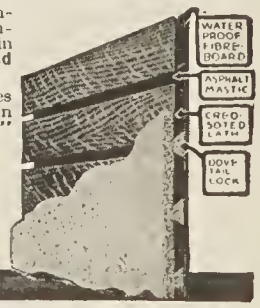

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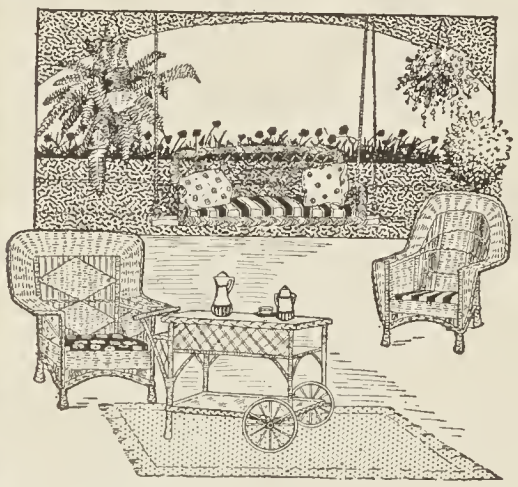

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Send 25c in stamps for our beautifully illustrated catalogue. (Special Bird House Booklet included on request.)

WHIP-O-WILL-O FURNITURE CO.
Scranton Pa.

Making Your Garden Help the Red Cross

(*Continued from page* 76)

notify the agent of orders and of surplus plants which can be donated. Posters should be placed in prominent places.

There are several different ways in which plants may be delivered. If the local Red Cross society has a headquarters, this adds greatly to the convenience of both parties. Otherwise one of the agents may be selected for her central location, and she can specialize in the work of distribution. Frequently it will be convenient for the donor to deliver the plants just as in other cases the buyer can call for them. Great care should be exercised in delivering the plants when freshly dug or promptly notifying the purchaser of their readiness to be called for. This is the chief advantage over regular nursery stock.

Cottage Ornaments—A Revived Fad

MARY H. NORTHEND

IN these days of progression one wonders why cottage figures are so popular. They have no use save as ornaments, and their size and shape render them useless except in cupboards and on the mantel. Yet there is no doubt but that they are a growing fad. Collectors all over the country are hunting for them and vying with each other as to who can collect the greatest quantity of odd pieces. This is particularly true of those who care little for china pure and simple, but look rather for unique designs around which romance lingers. Years ago, before these cottage ornaments first came into vogue, they were found in every wayside inn or simple home where they were often kept for sentiment's sake rather than appreciation.

The most popular of these little ornaments are the Staffordshire. Possibly their bright coloring is responsible for it. Be that as it may, at the time they originated prominent potters took up this art, producing different ideas so that there are few of the old-time ceramics that show such a variety of shapes as does this particular branch.

White Wedgwood was a favorite medium for figures.

The first put on the market were in the "slip" period. These are the hardest to find, as they are rarely shown outside of a museum. We occasionally come upon one, however, in a private collection. In coloring they show red and white, many of them being dark blue, some highly decorated with green and red. They were made in animal form and decorated with lines, splashes and spots. All in all, they are most effective, and we cannot but regret their scarcity.

From these one passes to the agate figures, which are also very rare. These differed from the slip in that the desired effect was produced by mixing different colored clays. The best ornaments in this kind of pottery were designed by both Wheildon and Wedgwood. The work of both these men ran to animals, particularly dogs and cats. In fact so many canines were made that Sir Walter Gibney had two hundred of the spotted variety in his collection. It seemed almost at one time as if all the English potters had gone dog mad, for everyone tried to outrival the

(*Continued on page* 80)

Ridiculous but interesting is this maternal group in Staffordshire

Executed in Staffordshire, a military gentleman of about 1812

Makes a neat, attractive, durable surface, which will last as long as the house itself.

Wherever a neat, artistic, water-proof surface is wanted,

Con-Ser-Tex

Canvas Roofing should be used. It will not leak, buckle, crack, stretch, peel or rot.

It is

Water-proof, Weather-proof *and* Wear-proof

Unlike untreated canvas, CON-SER-TEX is not affected by the action of the sun, wind, rain, snow or frost. It is a high-grade roofing material, which is economical and durable.

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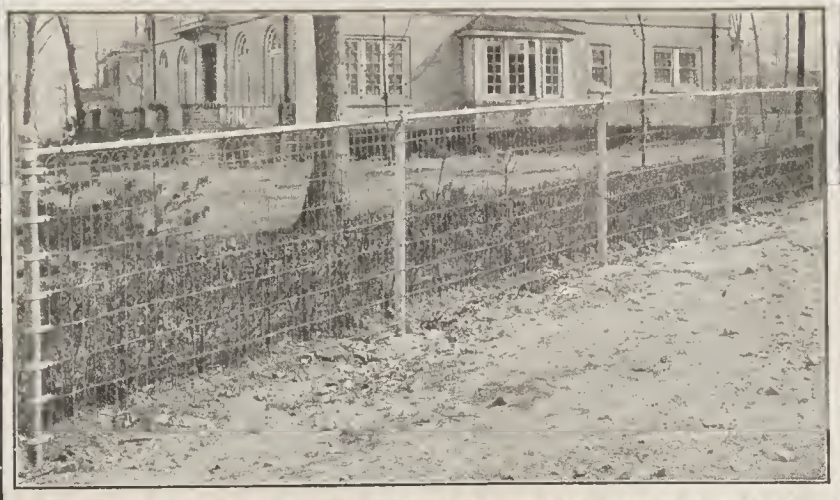
Rustic Cedar Houses, $1.25 each; the 3 for $3.50. No raise in price. If wanted by Parcel Post add postage. Weight of 3—12 lbs.

A. P. GREIM "Birdville" Toms River, N. J.



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Your American Fence You Can Easily Erect, Yourself

THE construction of the American Fences, both Iron and Wire, has been so simplified, that anyone, by following the easily understandable directions we supply, can easily and quickly put up his own fence.

The *one* fence that will most fittingly and effectively meet your every requirement, you will surely find in our carefully chosen assemblage of designs.

Tell us something about your fence problem, and we will be glad to advise with you as to its most logical solution. Interesting photos and prices will accompany our advice.

American Fence Construction Co.

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This is a characteristic American Wrought Iron Fence, that makes a strong appeal to those who want "something different". Its square pickets are finished with ornamental tops. The hand-wrought scroll work under the top rail also does its bit to make the fence a distinct get-away from the common-place. This design is known as No. 114. Why not let us send you prices on it?

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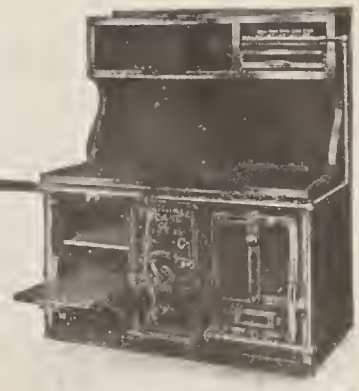

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should have book **'Modern Dwellings.'** *Price* $1.00 or with a number of blue prints, Price $1.50. Both show a number of plans and exterior views of **Colonial, English, bungalow** and other types.

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BIRD BATHS

are a source of endless pleasure. The birds they attract to your garden bring life, color and delightful entertainment.

Erkins Bird Baths are to be had in a variety of distinctive designs and are rendered in Pompeian Stone, a marble-like composition that is practically everlasting.

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A Smoking Room—in Tile and Wrought Iron—conceived and executed by us in its entirety

Cottage Ornaments—A Revived Fad

(*Continued on page 78*)

The imitation Staffordshire clock was a favorite design

The gay cavalier figures in all Staffordshire collections

others in dog designs. Red clay was used by the elder Astbury in making these figures in 1736 to 1743. They were also made of buff clay and are easily distinguished by the fact that not one was over 6″ in height and all of them had a mottled appearance. Few pieces are higher priced today than these which are prized for their historic value. Most of these figures were made in pairs and it is almost impossible to find duplicates because the potters took great pains not to make more than a pair alike. This gives more zest to the collectors. The favorite subjects at that period were shepherds, milkmaids, cobblers, etc., while classic and religious groups were very popular. The most common of the latter were the Flight into Egypt and Rebecca at the Well.

A white Wedgwood figure of fine execution

Staffordshire

The Staffordshire figures are for the most part unmarked. Ralph Wood of Burslen was among the first to sign his pieces. His work was in the 18th Century. One of his best designs is the Vicar and Moses. It is a humorous representation of a somnolent vicar in his pulpit with a clerk below, and shows considerable skill in modeling and exceptional power in the delineation of character. The coloring is quiet and restrained. Inferior versions of this piece were afterward made by Wood's successors, but they were modeled in a weak manner and in enamel coloring of garish and unbalanced hues. Another group of a similar trend is that of a parson and his clerk returning home after a carousal, but it is of more recent date and is ascribed to either the son of Ralph Wood or William Adams of the Brick House works. It was copied, however, from a Chelsea-Derby model and therefore should not be attributed unreservedly to any particular Staffordshire potter.

Ralph Wood was one of the first to come into prominence through his interesting figures. One of them, 9″ high, shows a beggar leaning upon two sticks and is called "Old Age." It is marked R. Wood. One 7¾″ high shows a young

(*Continued on page 82*)

John Gilpin, if we believe the poet, rode in this unsportsmanly fashion and is immortalized in Staffordshire. C. 1775

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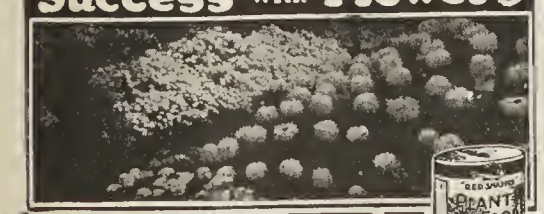

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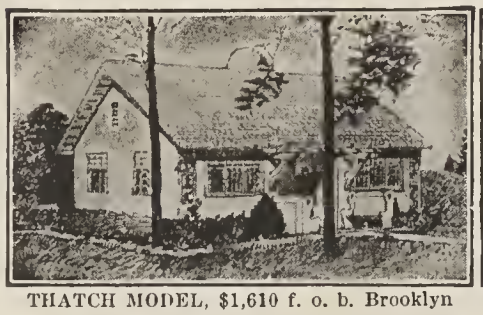

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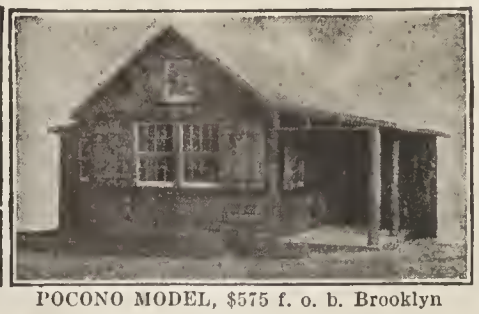

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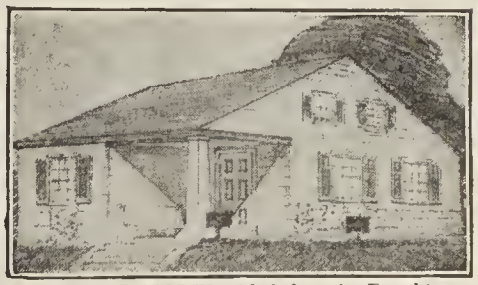

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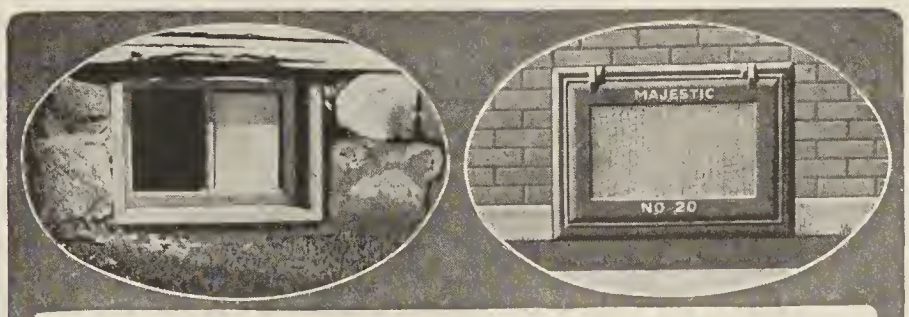

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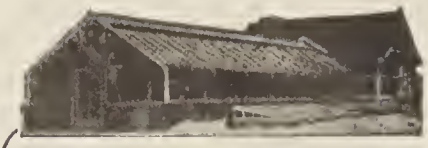

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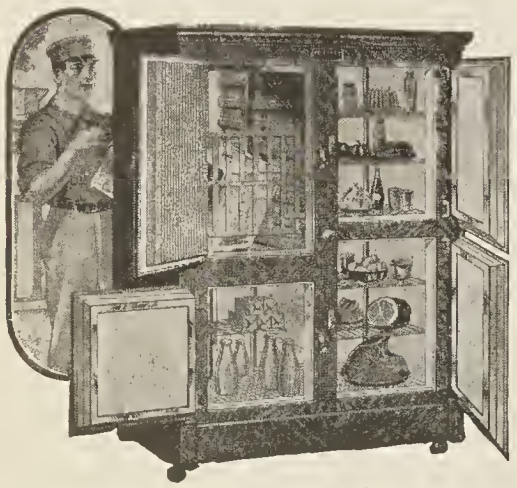

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Cottage Ornaments—A Revived Fad

(*Continued from page* 80)

man with a scythe and a woman with a barrel. These were used as a pair and were marked figures. In the Faulkner and Sidebotham collection there is a very remarkable toby still in existence by the same designer showing a gentleman seated holding in his left hand upon his knee a jug and in his right a pipe. There is a curious arrangement of a cartouche forming the side of the seat and upon it is inscribed "It is all out, then fill him again."

One finds among the earlier Staffordshire work a figure of Falstaff drawing his sword. This has also been represented in Crown Derby, a very beautiful piece in the Art Museum in Boston. It is highly colored and remarkable for the gracefulness of design. Exceedingly good in modeling and coloring was a small figure of a girl with a white cap, holding a basket of fruit. Another of these pieces is formed like an elephant, though it is in reality a jug with a castle on its back in which is seated a monkey, forming the knob of the cover. For the handle of the jug two serpents intertwine. The general treatment is exceedingly fine and of a character suggesting Oriental work.

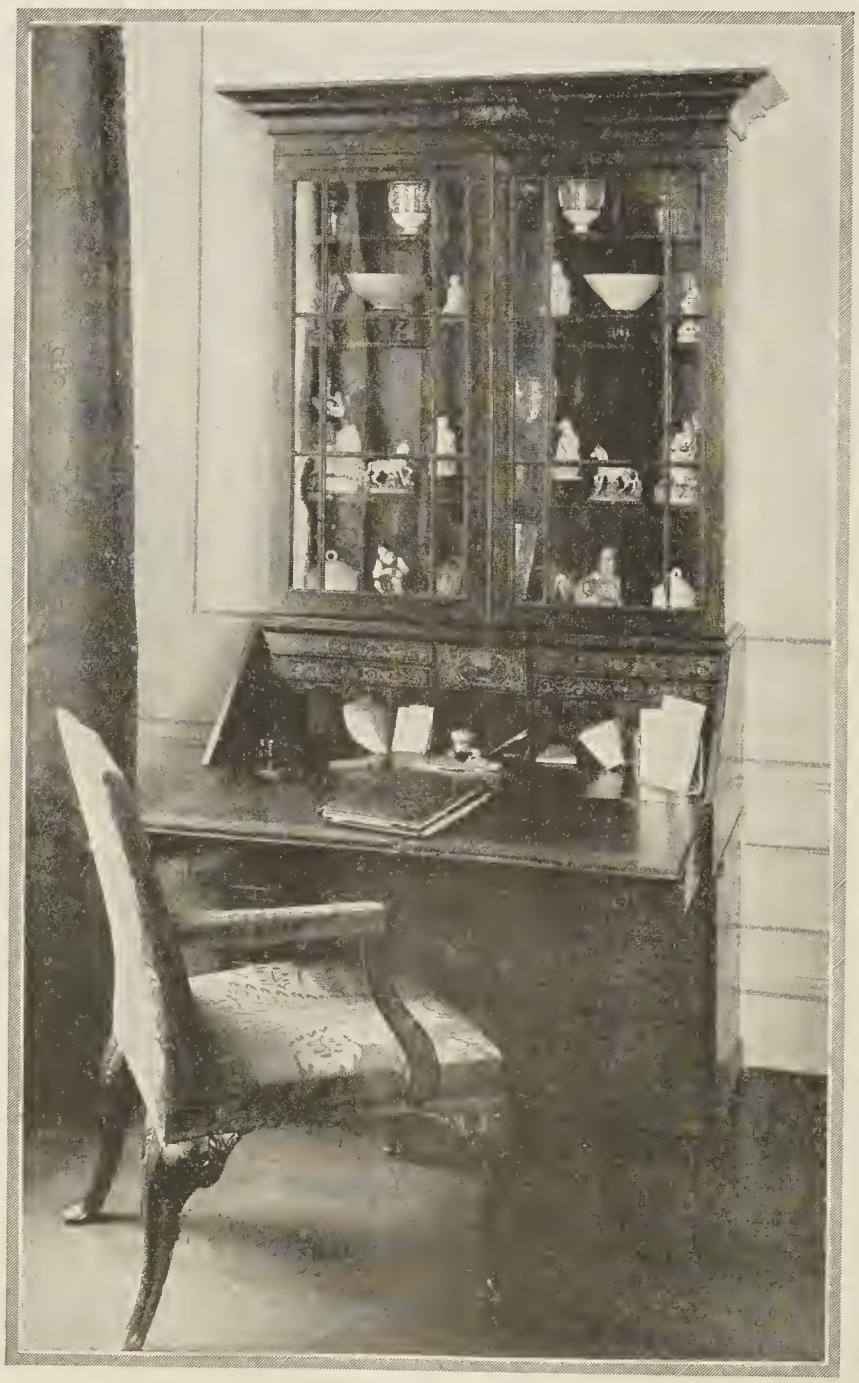
In the early figures of this make we find they were colored in under-glaze pigment, the prevailing hues being manganese copper, green, yellowish orange, brown and black. Sometimes, however, these colors were varied by mixing two or three together and producing a most satisfactory low-toned color effect.

Drinking cups might be classed with the cottage ornaments. They were of various sizes, some shaped like the heads of smiling satyrs bearded and garlanded with vines. These cups bear a strong family likeness and while they vary in minor details yet they were evidently inspired by the same classic original of bronze.

Classifications

Staffordshire might be considered to be divided into three periods: the first, the slip and agate figures; second, designs differing from the earliest and most interesting ones; third, the work of rustics for rustics. During the second period the originality of conception disappeared and reproductions of the existing work were shown. The coloring was also different, enamel taking the place of the more satisfactory underglaze. While this period shows a decline in the mantel and chimney ornaments, some of the pieces are very interesting and valuable because of the skill displayed in their modeling, which was sometimes remarkable.

We find bear jugs in brown, black and white which were used in country inns and beer houses during the 18th Century. The brown variety came from Nottingham, but the white and colored were made in Staffordshire. The jug showed a bear seated on his haunches with collar and muzzle attached to a chain. The head was removable, forming a cup to drink from.



A method of displaying a cottage figure collection is on the top shelves of a glass front secretary. Lee Porter, decorator

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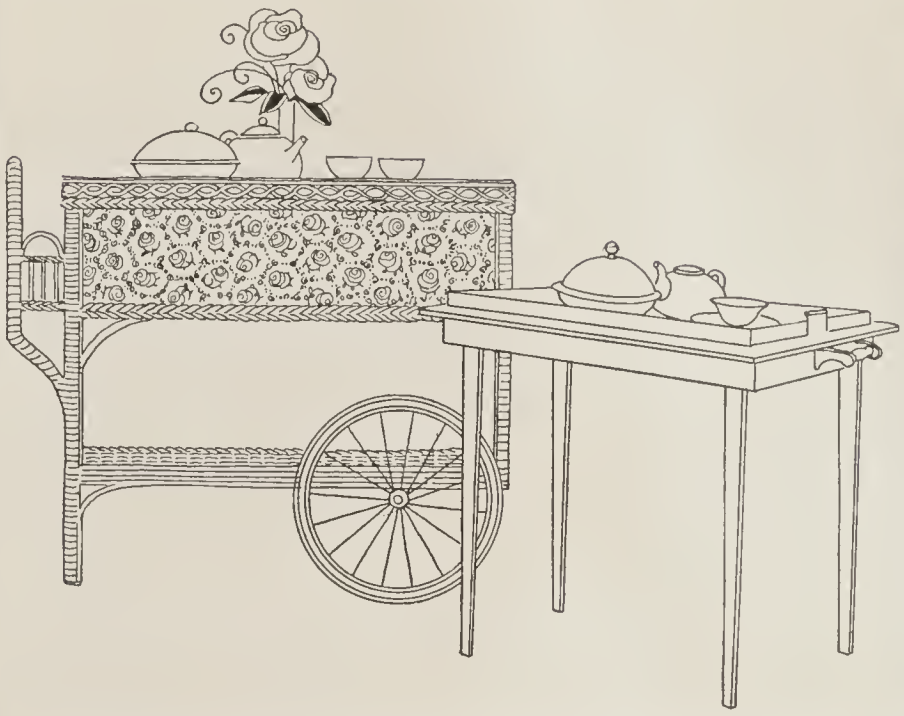

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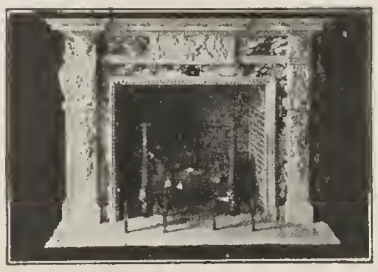

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HOUSE & GARDEN

Tea and Toast on the Porch

SUNSHINE and organdie—slip covers in the house—gay china, cool rugs on the floor—and wicker furniture. That's summer. In this May number of House & Garden, the "Seen In The Shops" pages are a delightful procession of wicker, headed by five tea wagons, some with detachable trays, some in natural color, some in the clear enamelled shades that make Futurist paradise of one's porch, each with crisp individuality of its own.

A Wicker House for Chu Chin Chow

BUT wicker doesn't confine itself to tea wagons. There are long chairs—the languorous woman's most enticing background, if cushioned in key with her temperament; there are flower boxes and bird cages and book racks and buffets — everything down to a wicker dog house for Chu Chin Chow, with a green denim cushion to show off his orange-tan coat.

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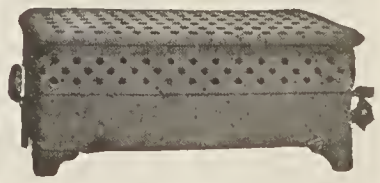

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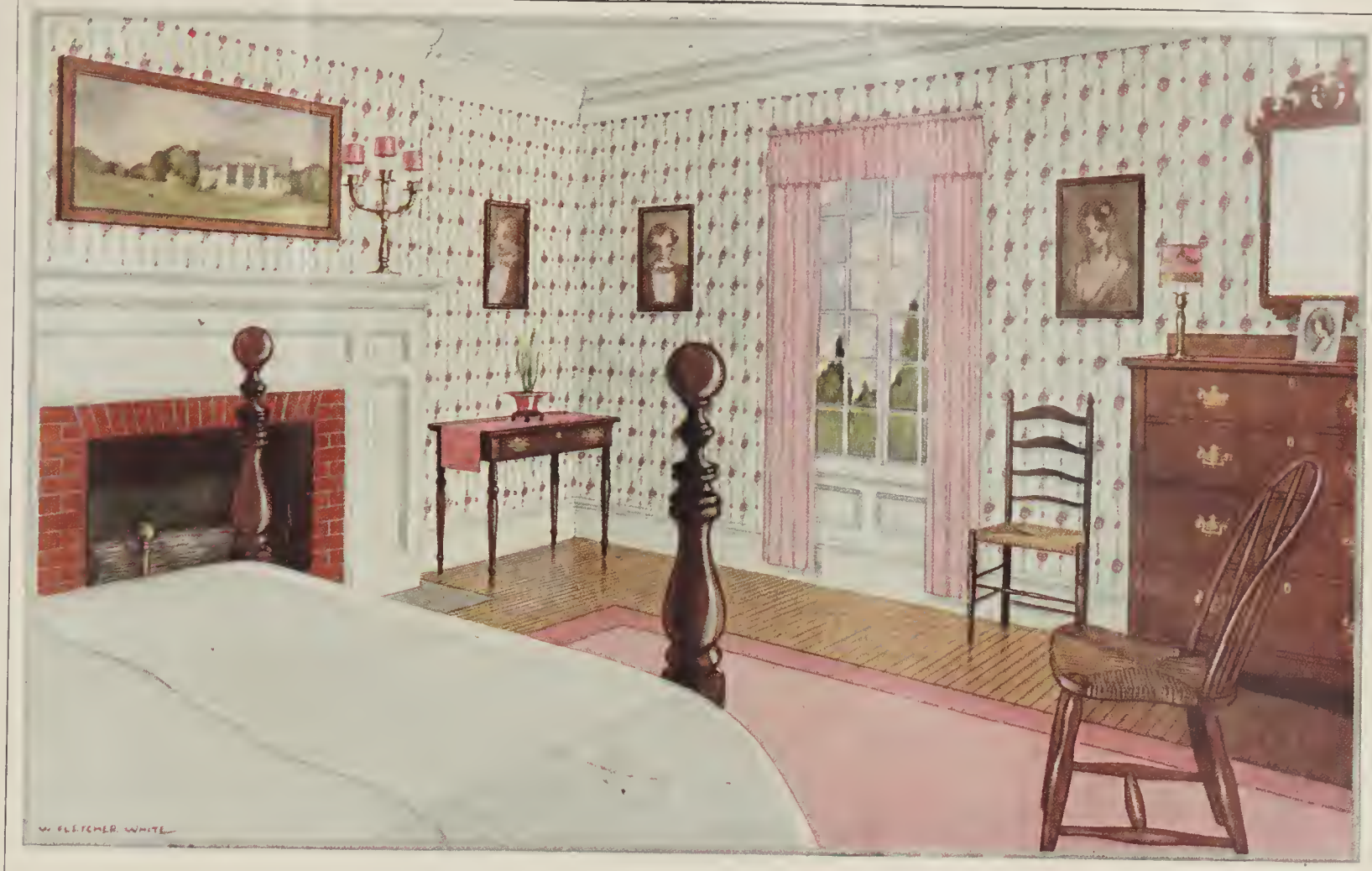

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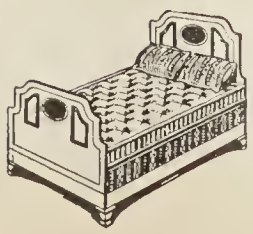
You will want to see the "Restgood." A dealer near your home should carry it, as well as the complete "Restgood" line of Mattresses, Box Springs and Pillows. If there is no "Restgood" dealer, write us, and we will send you literature and information direct from the factory, together with the name of the dealer who handles the "Restgood" line near your home.

"This mark WILSON & CO. Chicago your guarantee"



A Bed for Dolly

Send 10 cents in stamps or coin to cover postage and packing and we will send prepaid a beautiful art board cut-out doll bed in full color.

Clip this Coupon

WILSON & CO., Dept. H. G. 6, Chicago
Send the doll's bed offered in your advertisement to

Name _____

Address _____

My dealer is _____

The Story of Hampton Shops

TO those who know best the charm of Hampton Shops' eleven Galleries, the development of this institution is like an ever growing and never finished story. Like all stories, it began with an idea: that beauty is common to the creative art of all periods; that the highest ideal of home decoration is to assemble these beauty forms of the ages—these legacies of the masters—into beautiful home interiors.

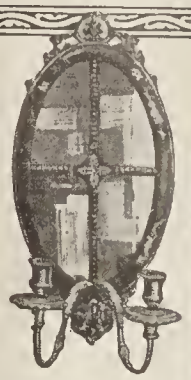
The first chapter of this story finds us delving into the art centers of the Old World for authentic treasures of the past—perhaps a beautiful Vase whose loveliness has grown with time—a bit of oak paneling from a French chateau of the age of Chambord—a chair in the perfect spirit of Sheraton or Heppelwhite—or a bit of lovely old brocade.

This table is a beautiful Florentine antique of the Cinque Cento Period. The Torchere is finished in lovely old Italian polychrome.

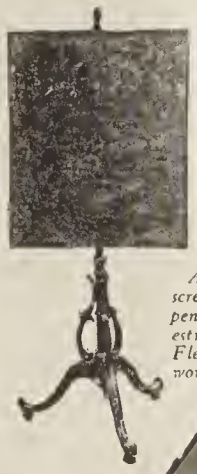
To house and reveal in harmonious settings these treasures which we have been gathering for many years, a Gothic temple of art was built in the shadow of St. Patrick's Cathedral at Eighteen East Fiftieth Street. Its eleven Galleries offer many interiors of old-world charm that equal in authenticity the finest examples in Europe.

Then began our own re-creative period. Our designers and makers, through a study of these originals, have learned to reproduce the finest work of the masters — furniture which rivals in beauty the best that has come to us from the past.

A lacquer cabinet with raised surfaces against a dull green background, mounted on a Queen Anne base—and a long seat or bench from the "Age of Walnut" in the spirit of William and Mary.



Here is shown a Georgian wall sconce in black and gold—with mirror inserts and panels.



A fine old pole screen after Chippendale, with tapestry panel of Flemish needlework.

These illustrations are merely another hint of what Hampton Shops' eleven beautiful Galleries offer you in the way of suggestive interiors completely installed.

The resourcefulness of Hampton Shops, as expressed in many distinguished interiors, is found not merely in a trained artistic sense, but also in an inexhaustible storehouse of all that is finest in furniture and decoration, already grouped in our Galleries with subtle appreciation of their romantic associations and the architectural settings in which they belong.

It is those who have seen and loved at first hand these noble old-world rooms in our Galleries, with their blending of furnishing and architecture, who are most given to an appreciation and patronage of Hampton Shops.

A noteworthy Hampton Shops reproduction after the best traditions of William and Mary. Color scheme — black background with carvings in gold relief.

Hampton Shops

Galleries of Interior Decoration
18 East 50th Street, New York

Decoration Antiquities Furniture

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High ground and healthful for children or grown-ups.

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Near the Sleepy Hollow Country Club. Two acres of grounds. Colonial brick residence, 12 rooms, 4 master's with 2 baths, 3 servants' with bath, billiard room. All modern improvements. Garage for 3 cars with chauffeur's quarters. Poultry houses, kennels, etc. Near Scarborough (co-educational) School, churches and station. Beautiful view of river.

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Seven room cottage. Large living room, dining room and kitchen, with four bedrooms and bath. Fine location.

Price $5,900

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At Dongan Hills, Staten Island *Richmond County Country Club*

Hollow-tile stucco house of 14 rooms, 4 baths, toilets, etc. Living room 18 x 36. About 2 acres of grounds. Garage for 2 cars. For sale or lease.

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This charming English country house is now being completed and inspection of the property at this time will show the quality of materials and the workmanship being used in its construction and, furthermore, the interior finish and decorations, etc., could be made to conform to one's individual taste and requirements.

The house contains 12 large rooms and 5 baths, sun porch and a garage for two cars. For further particulars and plans consult

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IF you intend to build and wish your new home to be different from the commonplace and expressive of your individuality, you will be interested in my proposition in regard to special sketches and in the two publications described here. "Colonial Houses," with new designs for 1918, containing floor plans, perspectives, descriptions and estimates for designs in that ever-pleasing style. Price by express prepaid, **$2.** "Stucco Houses" containing perspectives and scale floor plans of designs suitable for this imperishable construction. Price by express prepaid, $5. In ordering give brief description of your requirements and they will have earnest consideration. Plans furnished for the alteration of old buildings to the Colonial and Stucco Styles Fireproof dwellings a specialty. Visits for consultation and inspection.

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FOR SALE

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In the heart of the famous Berkshire Hill region. The residence is handsomely and completely furnished and is being occupied now by the Colonel Leland legatee. The farm is stocked with cattle and poultry, and well equipped with tools, machinery, etc., is also planted. Full particulars will be furnished, and the place can be seen by application to

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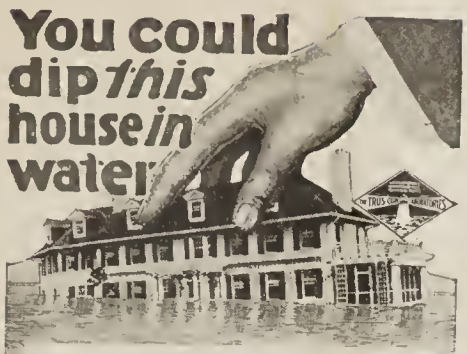
RURAL LIFE CO., Agents for the Sale of Farms and Village Places, Kinderhook, N. Y.



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HOUSE & GARDEN INFORMATION SERVICE

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Absolutely bars all climbing pests.

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Shipped in rolls—User cuts to suit. Lasts whole season. Write for price, sample and booklet—Tells all about insects and worms—their habits—how to combat them, etc.

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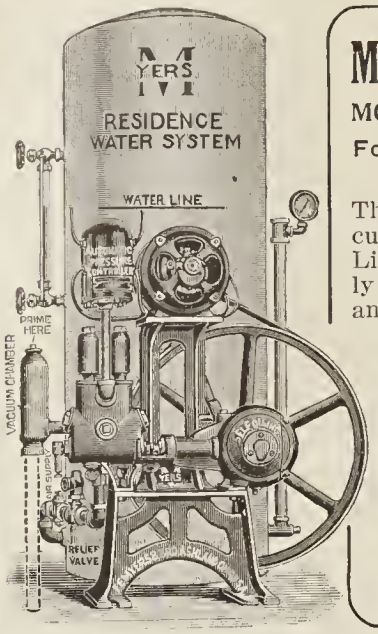

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"Cement in the Practical and Fine Arts"

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Cast Stone in halves, with lion's feet.

$48.00 F. O. B. Chicago

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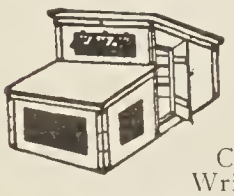

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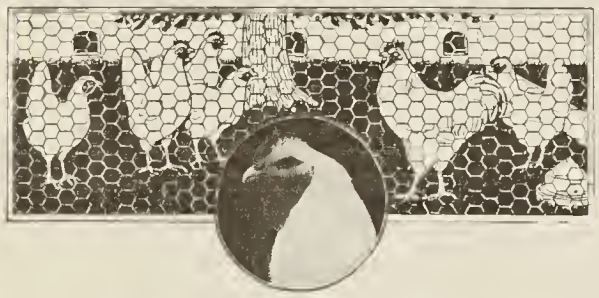

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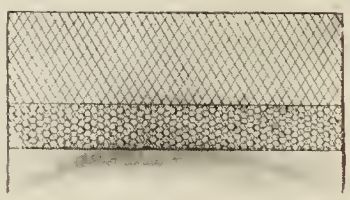

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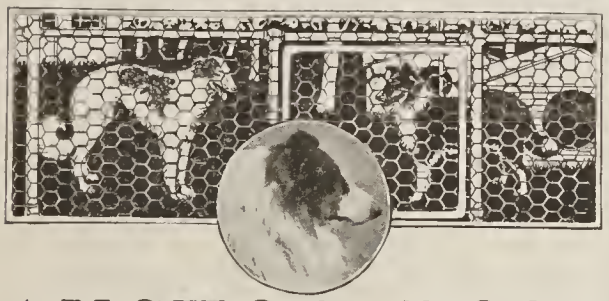

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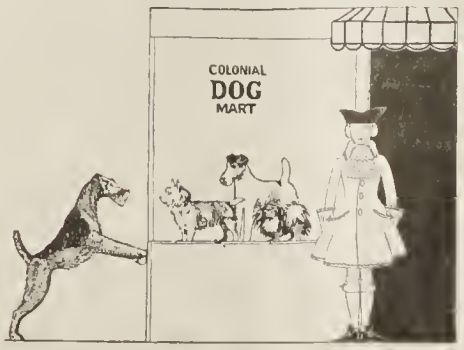

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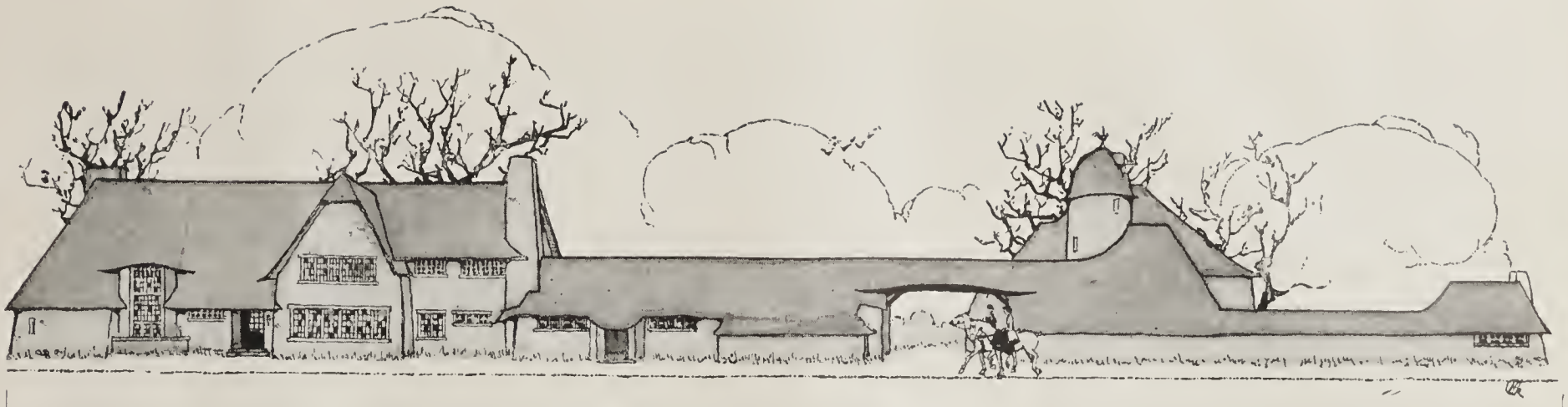

Contents for June, 1918. Volume XXXIII, No. Six

House & Garden

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

Cover Design by Charles Livingston Bull
The Meaning of the Dooryard 10
Little & Russell, Architects
A Score of Best Roses—and a Few Over 11
Grace Tabor
Old Designs in Modern Mirrors 13
A Seashore House at South Dartmouth, Mass 15
Harry B. Russell, Architect
Will You Help Keep It There? 16
By The Wood 16
Robert Nichols
Things That Matter in Summer 17
Smith & Ross, Architects
Knowing and Collecting Dutch Delft 18
Gardner Teall
Livable City Backyards 20
New and Old Floors 21
H. J. Burbank
More Color Schemes for the Amateur Decorator 22
The Residence of A. C. Fraser, Esq., Ridgefield, Conn 23
Grosvenor Atterbury and John A. Tompkins, Architects
Rooms in the Apartment of J. Theus Munds, Esq., New York City 25
Emil Feffercorn, Decorator
The Flower Garden of Lavender, Orange and Gray 26
Elizabeth Leonard Strang
Permanent Garden Furniture 28
The War Garden for Next Winter 29
G. T. Huntington
Lamps and Well Heads 30
Jack Manley Rosé
Rooms in the Apartment of Joseph Medill Patterson, Esq., Chicago, Ill. 31
Miss Gheen, Decorator
The Music Room of Alma Gluck, New York City 32
Grosvenor Atterbury, Architect
Sheared Trees and Hedges for the Formal Grounds 33
Robert S. Lemmon
Let the Children Help 34
Florence Spring
A Little Portfolio of Good Interiors 35
Honey Weather 38
Benjamin W. Douglass
Rooms in the Residence of Joseph T. Ryerson, Esq., Chicago, Ill. 40
Mrs. Alex. Van R. Barnewall
Trays of Yesterday and Today 41
M. H. Northend
For Summer Porch and Dining Room 42
To Make the Garden a Lovesome Spot 43
The Small Hallway in the City Apartment 44
The Roof That Is Made of Shingles 44
Ernest Irving Freese
The War Garden Department 45
Robert Stell
The Gardener's Kalendar 46

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THE SMALL HOUSE NUMBER

On first thought one might say that good small houses were as common as Fords, or, to put it more precisely, as easy to find as Fords. But they are not, because the small house is a problem all in itself, not merely the miniature of a good large house. Yet, in this July issue, which you will want to preserve for future reference, there has been assembled an unusual collection of good small houses. They include brick and stucco and shingle. Their designs are mainly Colonial and English. In addition there is a little bungalow especially designed for the readers of House & Garden. The architectural subjects further discussed are the details which make or mar a house exterior, and the use of whitewash for outside walls.

Since this is to be a complete small house number, the ways and means of small house decoration are amply discussed. The most important contribution on this subject is a series of specifications for the furnishing of a good living room. The bare room has been visualized and furnished in complete detail—rugs, hangings, furniture and accessories. One of these rooms will cost $400, another $600, the third $750. The specifications are complete and the sketches show the finished rooms. The practical value of this article is obvious.

One of the details that "make" a house is the entrance porch. Others are shown in July

In addition, to mention only the head liners, is an article on the lighting fixtures to choose for the small house, and another on Chinese wall papers, which are so popular today. For the collector comes an unusual article on netsuke and one on Lowestoft china.

These subjects are only a few picked at random from a long schedule of topics that will be packed into the pages of the July number. An issue especially rich in illustrations and readily adapted suggestions, it should not be missed by the prospective builder or the decorator.

As for the garden, there will be some more ways of preserving the wartime fruits and vegetables. The war gardener, too, ought to know just when to harvest his crops in order to secure the highest table quality, and the July issue will tell him all about this. Next, Mrs. Strang has written another of her flower color articles and illustrated it with a detailed planting plan.

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Buckly

THE MEANING *of the* DOORYARD

What the dooryard means to you depends on when you come to it. In winter you hasten through it, anxious to gain the entrance and the cheer of the open fire behind that door. In summer you come to it as a place to rest in —drag back from the hot city and up the path. There, in the shadow of the hospitable door, a comfortable chair awaits. Surely the dooryard is a necessary part of summer living. This view is from the residence of Sidney Waldo, Esq., at Chestnut Hill, Mass., of which Little & Russell were the architects

Few flowers can boast of buds as beautiful as the developed flowers. Yet some varieties of roses, such as Sylvia, can make this claim

Do not forget the baby ramblers. As bedding roses of low growth they hold a place which nothing else can hope to fill as successfully

Bridesmaid is large and of a clear rose pink. Notable for its qualities as a cut flower. An additional advantage is that it blooms well indoors

A SCORE *of* BEST ROSES—*and* A FEW OVER

Not Every Foot of Earth Need Be Given Over to Wartime Vegetable Crops—Let Roses Have a Place, for the Mental as well as the Physical Forces Must Be Nourished

GRACE TABOR

SOMETIMES I wonder if it is the Queen of Flowers—wonder whether we would choose the rose above all others if some emissary of Nature were to bring us word that only one flower would be produced, henceforth and forevermore. Not that it greatly matters, perhaps, whether it actually is or not. Millions of roses will be grown, and millions of people will love the rose beyond all other flowers; and so there will never be a dearth of roses in the world, which is the main thing!

There is a dearth of roses, however, in many gardens—even in some rose gardens. And this is a wrong thing. No garden should be lacking in them; and rose gardens should be smothered in them from June to snow-flying time. This is an exacting demand, without a doubt. Not that roses from June to frost are an impossibility, by any means; on the contrary, it is simply a matter of careful planning, just as so many other garden features are.

It can never be said too often or too emphatically that the roses to rely on are in the class distinguished as Hybrid Teas; and I would advise the beginner in rose lore to learn the class of every rose as he learns its name, so that he will never be mistaken as to class. Every season brings new and wonderful hybrids, and in the flush of enthusiasm one is likely to overlook this very important question of classification.

As a matter of fact, the rose has so long been a subject of ingenious hybridization that it is practically impossible today to assign many of the different kinds to definite parentage. The great and commoner class known as Hybrid Perpetuals is made up of roses of mixed parentage, but practically all of the hardy or "perpetual" type—that is, the type that is like any other shrub and requires no special protection in winter, but lives and grows perpetually. The "perpetual", in other words, has to do with the reliability of the plant rather than its habit of bloom. All Hybrid Perpetuals may be set down as hardy and therefore not in need of protection in our country.

Sunburst is a superb Hybrid Tea. The color is a rich cadmium yellow with orange yellow in the center

Rosalind is a splendid pink, beautifully formed. Although comparatively new, it is already popular

At the opposite extreme is the Tea rose—or tea scented rose—which is as invariably not hardy, excepting in the South or in California. Between the two stand the Hybrid Teas, many of which are hardy enough not to need protection in the latitude of New York, being the offspring of the hardy Hybrid Perpetuals and the Teas, and having been developed toward hardiness as far as possible.

These are the three principal groups with which the rose grower should familiarize himself. Of course there are many other kinds; and of these many not infrequently enter into the production of a rose that is finally classified as a Hybrid Tea or a Hybrid

Jonkheer J. L. Mock, an old favorite. The flowers are deep imperial pink, silvery white on the outside

Perpetual, according to the habit of bloom which it develops. But it does not matter particularly to the ordinary rose grower that there are over four thousand species of the genus in Europe and Western Asia alone! This knowledge will help little in selecting the kinds which the garden should have.

When They Bloom

The first roses to bloom are those of the Hybrid Perpetual class—the "June" roses—which begin usually about the 5th of June and continue for a month. The Teas and Hybrid Teas begin later, somewhere about the 15th, and carry their first flower production until the last week of July. Then they rest a bit, though producing fugitive blooms here and there, until about the end of August, when they start in once more and continue until frost stops them.

This leaves an interval between the 25th day of July and the 30th of August, without any definite large supply of roses—which is where two other classes come in, the Bengal and the Polyantha. The latter are clustered masses of small flowers, usually, and the bushes are not large in most of the varieties. Hence they should be massed in beds of just the one kind, rather than interspersed with plants of the other groups. Both bloom "on and off" all the season through.

The number of plants of each class which a rose garden shall have must of course be determined by the size of the garden; but a fair proportion, according to the generosity of bloom, is two Hybrid Teas, one Bengal, one Polyantha, and one Tea to each Hybrid Perpetual; or five Hybrid Teas to one Hybrid Perpetual—this providing, of course, that you are willing to give the care which the need for protection demands. It is not, after all, an arduous matter; and as practically all roses are better for being mulched with leaves, even though they are hardy, it need not be considered anything more than the routine work.

Personal preferences in roses are as personal as preferences generally, and sometimes as unaccountable. So it is a risky matter to say that this or that variety is the best; people ought never to say more than that it is the best *for them.* But, for the guidance of those who know nothing about roses, it is perhaps allowable to emphasize the beauties of one's own favorites, even at the risk of leaving out certain roses that are highly regarded by rosarians, and generally popular.

Among the strong colored Hybrid Teas, Miss Cynthia Forde stands forth prominently. Deep rose color

Los Angeles, one of the newer Hybrid Teas. Very large blooms, flame pink tinged with coral and gold

Some Good Hybrid Perpetuals

Of the Hybrid Perpetuals there are Baron de Bonstetton, General Jacqueminot and Prince Camille de Rohan among the deep and velvety reds—the most fragrant roses are generally found in the reds—and it is hard to choose between them. Prince de Rohan is supposed to be the darkest rose in existence,

(*Continued on page* 48)

The moss roses show an odd mossy growth on their stems. They deserve a place in every real rose garden

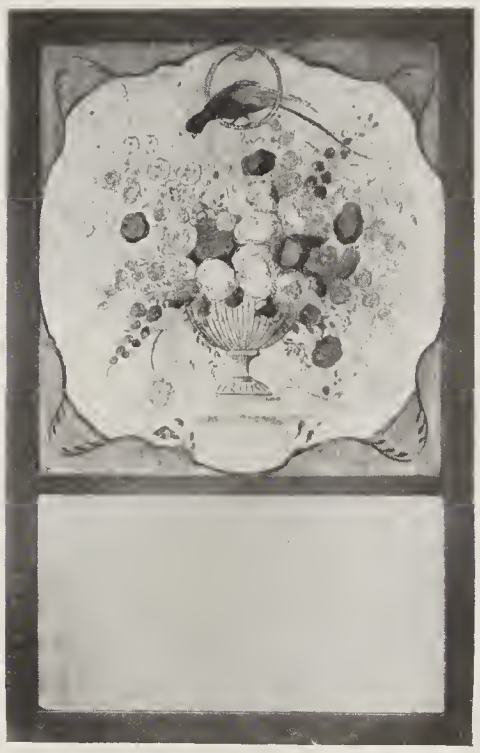
In every respect save its pure white color, White Killarney is identical with its popular parent

Purity is of the Wichuraiana type, a clear white with yellow stamens which show when the petals expand

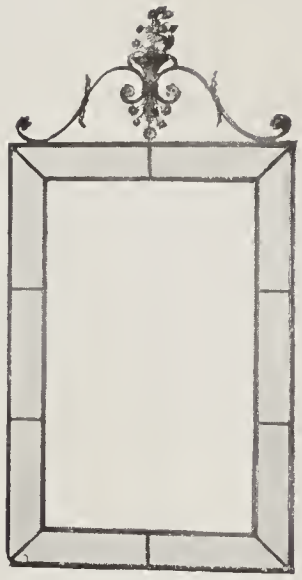
An Italian Renaissance design has been reproduced in dull gold, with modern electric sconces. 16″ by 25″. $70

Reproduction of a 16th Century Venetian mirror, finished in dull gold. 20½″ by 37″. $40

A small gold mirror of simple but excellent design, suitable for hallways, is 11½″ by 21″. $12



The painted panel, which is in brilliant colors, was taken from an old Venetian cupboard. Frame is Venetian blue or any color desired. 27″ wide and 3′ 6″ long. $40



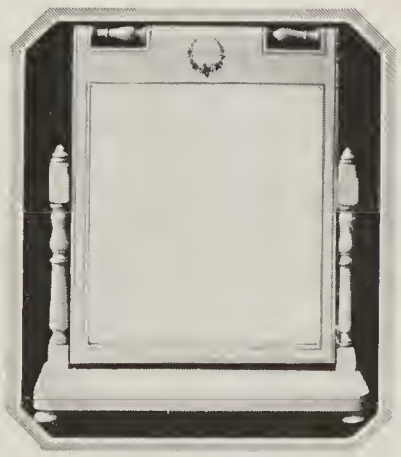
The elaborate detail of the Italian Renaissance is found in this dull gold mirror. 21″ by 35″. $60

Another hall mirror, suitable for use over a console, is of black iron in a simple, good design. 24″ by 48″. $95

OLD DESIGNS *in* MODERN MIRRORS

Names of shops where these mirrors can be had will be furnished on application. Easier still is purchasing them through the Shopping Service, House & Garden, *19 W. 44th St., New York City*

Antique Italian mirror with dull gold frame, etched glass and three armed sconces. 15″ by 28″. $75



For the dressing table, a mirror with stand, in French gray or color. 19″ by 22″. $27

Reproduction of 17th Century Italian mirror. Dull gold. 14″ by 29″. $40

A simple dressing table mirror comes in gray green with natural flower design, or any color desired. 41″ by 19⅜″. $45. The dressing table has a roomy drawer. 33″ long by 20″ wide, $60. Candlesticks to match, $5 each

The house is built directly upon a big rock and the vigorous treatment of gray shingled walls and green blinds harmonizes well with the rugged character of the foreground. Whitewashed chimneys with red pots give a touch of individuality

The feature of the parlor is the corner cupboard, filled with old pink china which happily matches the filmy hangings at the windows. Walls are paneled and painted white. Old lustres and trailing ivy make a charming decoration

A SEASHORE HOUSE *at* SOUTH DARTMOUTH, MASS.

HARRY B. RUSSELL, *Architect*

Photographs by Buckly

The views on this page show the opposite ends of the living room. A fireplace is at each end. The furniture is old English oak, Dutch and American Colonial, all antique. The hangings are blue

Walls in the living room are painted the yellow of fresh butter. Dado and doors are gray. Upholstery chintz has a black ground with gay flowers and fruit. Beams are hand-hewn and stained a deep brown

WILL YOU HELP KEEP IT THERE?

OUT of every vortex life presents is raised up some one thing that is decent and abiding.

Out of the distraction of casual and careless living comes the strong desire for a home in which to shelter a new generation and to shield us from the world.

Out of the maelstrom of many men, says the woman of the world, comes at last the one man whom to love and be with means life and all that the years can hold.

Out of the miasmic welter of commercial chicanery and falsehood rises a clean, abiding business ideal—a man's character becomes his bond and decent, human relationship is extended to the lowliest worker in the greatest organization.

Out of the thunder and chaos and agony, out of the terrible straining and ruthless waste and bloody sweat of battle come, like flashes of light across a darkened storm-swept sky, the valiant deeds of men to whom death was the least of the sacrifices they could make for an honorable and just cause.

Out of the hell of this war, out from the titanic waste of life, out of the looting, the raping, the murder, the drunken lust for innocent blood, out from the reeking pit of selfish national desires, out from the black night of broken promises and the annihilation of things beautiful and true and just comes a vision of great mercy, of abiding tenderness, of eternal hope. Shining through the night, with mystic glow, is the vision of the Red Cross.

ON several occasions during the past year the Government has appealed to us for money. In three Liberty Loan drives it has asked us to *lend* our money. It now comes to us with an appeal for the Red Cross. We are not asked to lend, but to *give*. It is not an appeal to the brains of America, it is an appeal to the heart. No need figuring on interest, no need comparing the benefits of this investment with that. The interest which will accrue to us cannot be calculated in figures and the benefits derived cannot be laid away in a bank. There is no bank big enough to hold them; there are no figures which can represent the activity of the money you give to the Red Cross.

We loaned our money in order to get the American boys out of the trenches and over the top. It was necessary. No one questions the righteousness of the cause that sends them over there. But many will be coming back—dragging back and carried back—and the only way you can help them is to give, give, give.

WE Americans are people of strong sentiments. We have a special day set aside for the glorification of mothers. We believe in men and women being true to each other. We talk about the sanctity of the home. We enact legislation that prohibits child labor, so that the children of the country can have a fair start in life. We are not a people who believe in a Kulture which functions from the eyebrows up; we live from the heart out. The Red Cross of America is one of the finest manifestations of our national sentiment. In no other country are its activities so extensive, so ready and so quick to aid the weak, the wounded and the helpless. It is one of the decent, abiding things which have been raised up out of the vortex of American life. We should take it as much for granted as a part of our national life as we take the decency of the home, the fidelity of home relations and the glorification of those to whom we owe existence.

In all efforts to raise huge sums of money it is necessary, in order to catch and hold the attention and support of the masses, to speak in terms of the immediate need. So it will be in the Red Cross Drive which will start about the time this magazine reaches your hands. The necessity for your gifts will be pictured in terms of what is going on over there in Picardy and Flanders. Thinking people, and such are the readers of House & Garden, will be able to see beyond this immediate appeal. You will see the vision of the Red Cross as it rises out of the vortex of our troubled life. You will recognize in it a great agency for the eventual regeneration of the world, as every movement for national and universal benefit must of necessity be. And you will give, and give to the uttermost, because were we Americans to fail in our support of such a movement we would be failing in support of every other thing decent and abiding which has been entrusted to us. Every real thing in life exacts from us the same measure of belief and confidence—the home, children, churches, charities. They are part of our life, and life is robbed of one of its richest elements when we fail in our trusteeship of even the least of them.

THE vision of the Red Cross has been raised up for the eyes of the world to behold. Will you help keep it there?

BY THE WOOD

How still the day is, and the air how bright!
  A thrush sings and is silent in the wood;
The hill side sleeps dizzy with heat and light;
  A rhythmic murmur fills the quietude;
A woodpecker prolongs his leisure flight,
  Rising and falling on the solitude.

But there are those who far from yon wood lie,
  Buried within the trench where all were found.
A weight of mould oppresses every eye,
  Within that cabin close their limbs are bound,
And there they rot amid the long profound,
  Disastrous silence of grey earth and sky. . . .

O youths to come shall drink air warm and bright,
  Shall hear the bird cry in the sunny wood,
All my Young England fell to-day in fight;
  That bird, that wood, was ransomed by our blood!

I pray you when the drum rolls let your mood
Be worthy of our deaths and your delight.

ROBERT NICHOLS.

From "Ardors and Endurances"
Courtesy of Frederick A. Stokes Co.

Gillies

THINGS THAT MATTER IN SUMMER

The only things that matter in summer are shaded bowers, the cool rustle of tall trees, the music of water splashing in a garden fountain, the scent of myriad flowers, the drowsy hum of bees. Perhaps after that a book on a shaded lawn, and tea. These things are found in actuality in the garden of William Asher Parsons, Esq, at Ardsley, New York. The architects were Smith & Ross; the landscape architect, Brinkerhoff

A view of Delft by Jan van der Meer van Delft

KNOWING *and* COLLECTING DUTCH DELFT

A Survey of Its Characteristics and History Which Make It Valuable to the Lover of Keramics

GARDNER TEALL

Photographs by Jessie Tarbox Beals, Inc., and by courtesy of The Metropolitan Museum of Art

Mark of Thomas Jansz, 1590

WHEN Horace Walpole's keramic treasures at Strawberry Hill came by inheritance to Lord Waldegrave they were sent to the auction room. It took twenty-seven days of long sessions for the auctioneers to dispose of them, notwithstanding the fact that there were eager bidders for every lot in his extensive collection. Of Walpole it was said:

> "China's the passion of his soul
> A cup, a plate, a dish, a bowl,
> Can kindle wishes in his breast,
> Inflame with joy or break his rest."

And how many others there are of us who succumb to this same passion! Pottery and porcelain have, I think, more devotées in the temples of antiques and curios than almost any other of the household gods. Clay feet we know them to have, but we display their shrines!

Polychrome Delft bottle, 8" high. 18th Century

Dutch Delft is one of the sorts of pottery that is especially dear to the gatherer of things keramic. Its popularity has brought it to be uncommon, but if it is true that twenty years is, as statisticians say it is, the average time for a collection to rest before it comes upon the market again, we may take comfort in the fact that opportunities for picking up old Delft are not vanishing. We have only to lie in wait for them, to be courageous in competition and alert in interest.

No fäience has crept more winningly into literature than this to which the quaint, quiet little city that lies between The Hague and Rotterdam has lent its name. Here William the Silent dwelt and here he met his tragic death. Here in the little church is the tomb of Admiral van Tromp.

A fine example of 18th Century Delft bowls

Completing the set of 18th Century Delft bowls

This pair of polychrome vases and its accompanying bottle bear the mark of Aelbrecht Cornelis Keizer and were made about 1642. They are rare examples

One of a pair of 18th Century shelf ornaments

The other of the 18th Century shelf ornaments

Typical Delft tile of 18th Century

(Above) Three rare Delft figurines of 18th Century manufacture. They represent the seasons and a centaur supporting a shell

Typical Delft tile of 18th Century

Here, too, the Prince of Orange came to live. Says Knowles, "With the advent of the Prince and the foreign missions, with their extensive retinue of servants, came increased wealth on the top of Delft's own commercial and industrial prosperity. It did more; it brought the cultivation of artistic feeling and luxury, and a number of distinguished men of foreign culture and tastes—rich, sumptuous money spending, arrayed in costly brocades, moving in elegant carriages; notables and magistrates from neighboring provinces and towns—all with a train of officialdom pertaining to their rank, with the strict precedence and etiquette, and the ceremonies of the times."

The requirements of the well-to-do households of Delft gave encouragement to the potter's art. The Dutch were well acquainted with the enamelled and glazed pottery of Italy and of Spain. Such maiolica were undoubtedly inspired experiment. With the importation of the Chinese blue-and-white porcelain—probably all that came to Europe at that early period passed first to Holland—the distinctive fäience we know as old Dutch Delft came into making, but it assumed distinctive qualities immediately, differentiating it from either the porcelain of China or the white ground wares of Italy and Spain.

(Left) Polychrome Delft plate, early 17th Century (Below) "The Entry into Jerusalem" by Antonius Permis, 1758

(Above) Delft portrait plate of Prince of Orange. Made about 1750

(Left) Polychrome Delft plate, dating from the early 17th Century

How to Know Delft

Someone once said to me, "I wish I could begin to collect real old Delft, but I am afraid it is so difficult to pass judgment on pieces that without an expert to turn to constantly I should find my cabinet full of spurious ware. Mr. Antiqueman tells me it is very difficult to tell a piece of genuine old Delft, unless one has had the years of experience he has had with it." Happening to have a slight acquaintance with this Mr. Antiqueman it was not difficult to understand why he chose to throw such mystery around the subject. Personally I think too many antiquemen lose more than they gain by so zealously guarding those trade secrets that are no secrets at all.

Once to know old Dutch Delft is never to forget it. The knowing it is not a difficult matter once it is explained and one has contact with a genuine piece as an object lesson.

In the first place, old Dutch Delft is a pottery, not a porcelain. Pottery is *always* opaque while porcelain is always translucent. Break a pottery object and it will be seen that it was formed of a baked clay base glazed or enamelled over with a substance that has given it a coating which does not seem to be incorporate in substance with the base. Break a porcelain object and you will discover that all the way through it appears of a translucent substance. Old Dutch Delft of the earliest sort was composed of a soft, friable, reddish clay base. Dutch Delft of the 16th and 17th Centuries had a body base of yellowish or pale brown color.

The Surface Texture

These bases instead of being glazed were coated with an enamel like slip. Tin entered into the composition of this coating and this tin-enamel gave it a surface which I would describe as densely opaque, with a metallic feel but without the metallic lustre, for instance, of the maiolica wares of Italy and of Spain. The surface of old Delft is absolutely different from the glazed surface of porcelain, of modern pottery.

The modern Delft of to-day is not to be confused with the old Dutch Delft.

(*Continued on page 56*)

Fluted and double-gourd shaped polychrome bottle, highly decorated

This bottle and its companion piece were made in the early 18th Century

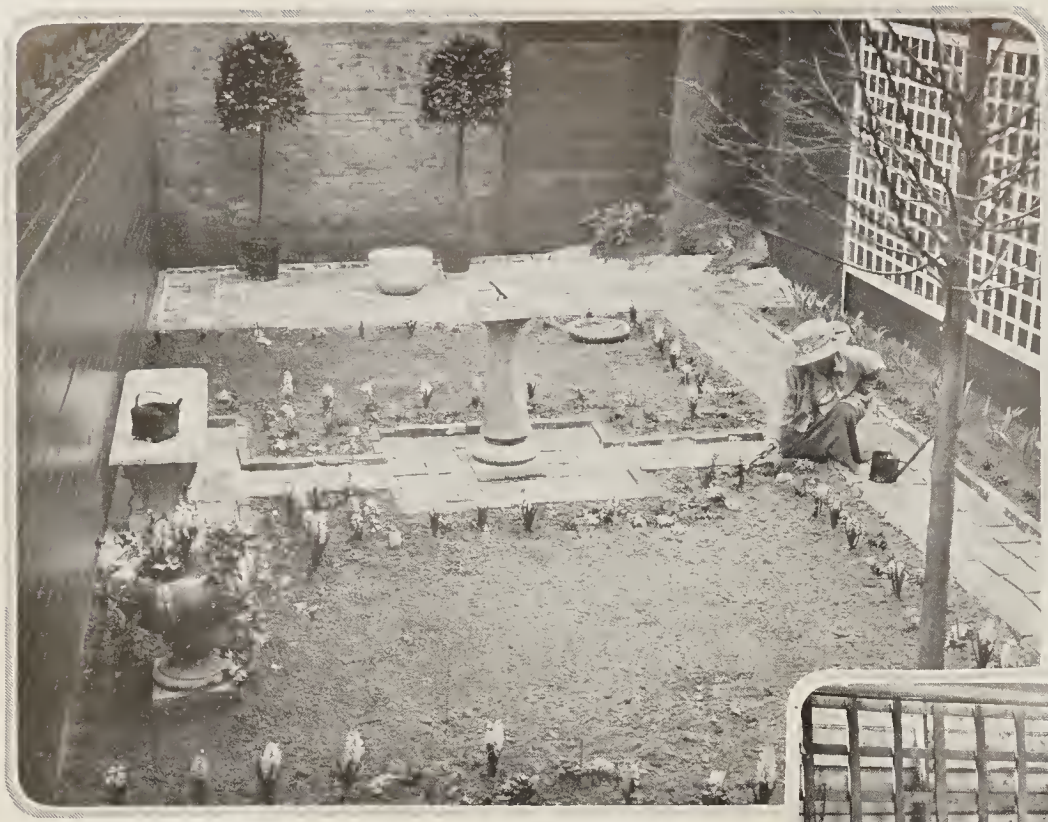
Typical 16th Century tile

A sugar or spice box in blue and white Delft, 5½" high, 18th Century

Typical 18th Century tile

LIVABLE CITY BACKYARDS

Three Suggestions for Making Them Pleasant in the Hot Months

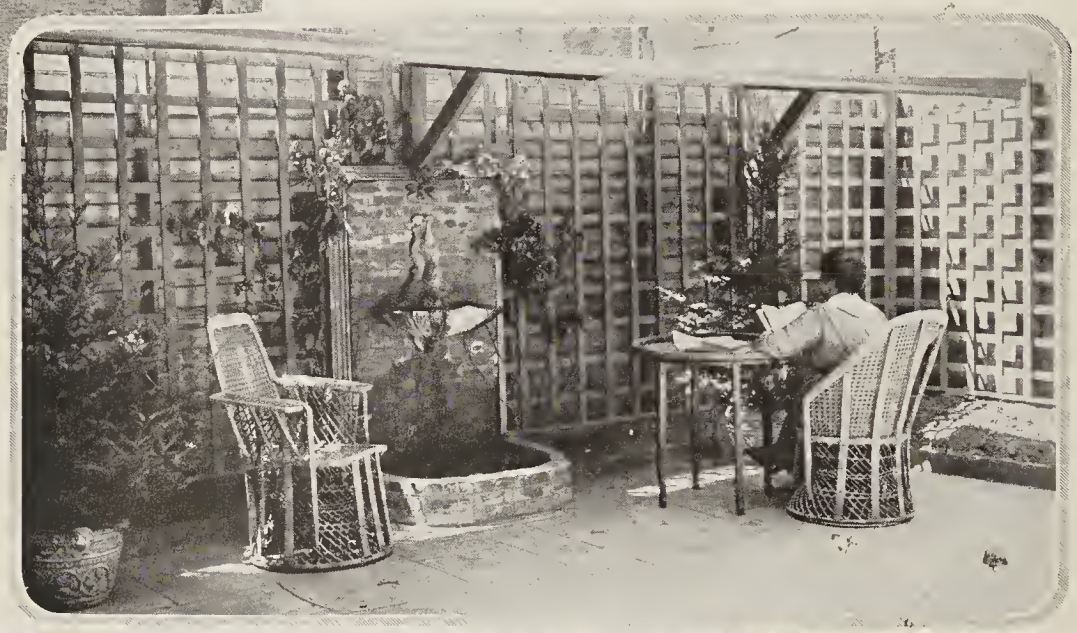


Paul Thompson

In such a small space as the average city backyard, planting must be simple. Divide the ground into little plots with brick walks, leaving the center for grass. Have a border planting of colorful flowers. A piece or two of garden pottery and some baytrees will complete the scheme

For those who are obliged to stay in town during the hot months the backyard can be made a pleasant outdoor living room. A lattice screen against the fence forms the background. On this can be trained vines. Extend a canvas awning out on supports to assure shade. A fountain with trickling water will add a cooling air. Then a cement floor and some wicker chairs—and the spot is comfortably complete

Paul Thompson



Philadelphians have a pleasant custom of not fencing off backyards so that the gardens extend for an entire block. While this may not assure privacy, it furnishes a more pleasant outlook and affords a chance for real landscaping. In this case a pergola gate marks the entrance into each yard

Wallace

NEW *and* OLD FLOORS

Treatments That Give a Room Individuality

H. J. BURBANK

WHEN we speak of the floor of a house, we almost invariably think of a wooden floor, polished or unpolished. We are so accustomed to hardwood floors with rugs that we do not stop to think of several other treatments which have proved themselves to be both practical for everyday use and artistic in the home setting.

Restoring an Old Floor

In the restoration of an old farmhouse in the suburbs of Boston, the problem of the kind of a floor to be used presented itself. The old one, laid over a century ago, was rough, knotted and so badly worn that paint could not restore it. This entailed a new floor which, unless it be of wide boards, would be out of keeping with the period in which the house was built.

The problem was finally solved by laying a new floor of concrete over the old one. The work was done by a local Italian gardener at very little expense and was finished ready for use in less than a week.

The manner of treatment was very simple. A heavy wire lathing was first nailed securely on to the old floor. Over this was spread a coating of concrete 3″ thick, such as was used for sidewalks. This dried readily and was then treated to a coat of oil, after which black paint was liberally put on and later finished with a coat of varnish. It is kept in good condition by occasionally adding a coat of floor varnish, the only attention that it really requires.

Northend

Black and white marble makes an effective floor. An approximation of it can be had with painted linoleum. George Porter Fernald, architect

It was really astonishing to learn what a variety of flooring has been devised. Among them was a most attractive beech floor which was quite consistent with the woodwork of the same material and proved an excellent background for light blue rugs and antique furniture. It had the advantage of being light colored, wearing smooth with age, and possessing so many good qualities that I learned it was quite a favorite kind, often coming mottled and producing, when laid, a beautiful bird's eye effect in the graining. In addition to this it was inexpensive, did not twist, warp, or split—three things one has to strive after in flooring.

Tile and Marble

Going farther afield I learned how satisfactory the cork tile floor was and how well it wore. The advantage in using this kind over other tile floors is its being noiseless; then, too, it has a soft, velvety, shaded effect that is interesting. The best place for it is on the floor of living room or bedrooms in a country home, where a simple, direct atmosphere is desired.

Between the years 1835 and 1865, when the American Renaissance style of house was quite

(*Continued on page* 58)

In a room exposed to the weather, or one in close proximity to the garden, a cement floor with brick or tiles introduced may be used

MORE COLOR SCHEMES *for the* AMATEUR DECORATOR

A House & Garden Service That Takes the Trouble out of Furnishing and Re-Furnishing

House furnishing, like woman's work, is never done. One is constantly changing rooms about, buying new rugs, new curtains, replacing the old furniture with new or re-upholstering. In solving these problems expert advice is invaluable. You can have this expert advice direct from a practicing decorator by writing to The Information Service, House & Garden, *19 West 44th St., New York City. Your personal problems will be answered promptly and in detail just as these on this page have been solved.*

MY living room needs new curtains and over draperies and I want valances. And I am at a loss what kind to get. I will describe the room and perhaps you can help me. The room is 14 by 23, has two double doors and two double windows and triple window. They are two feet from the floor, from window sill. The room has a fireplace and beam ceiling, and a medium lighted room. The walls are gray, plain picture rail, 18 inches from the ceiling, a wide one, and woodwork is all light oak. I do not like oak finished, but it is new and I must not change it.

Do lace figured curtains make a room look small? I have plain green over draperies and plain velour door draperies, shall I take the velour down for summer? I am going to take the large rug out for this summer and I am having rag rugs crocheted for it, about three or four, and they are black, gray, old rose hit and miss. They are bright, not as old fashioned as they might be. My furniture is all upholstered in dull colors of tapestry, and it's mahogany.

I like a change and sometimes run out of ideas. House & Garden does help me so much, though, but my colors are not good. I cannot keep them from mixing. I thank you very kindly for your suggestions and I am sure to make use of them. I want good quality curtain materials.

We have your very interesting letter and we would suggest in curtaining your living room that you do not use lace curtains, but rather scrim or net.

On page 42 of our March issue, you will see a variety of window treatments, which may be of help to you.

For your over-curtains, we would suggest a gay looking chintz, and on page 33 of the same issue mentioned above, we show a very decorative one with blue and mauve flowers on a gray ground. It is very brilliant in color, and would be very appropriate in the room in which you describe.

We would suggest that you take down the velour door draperies for the summer and use this cretonne instead. The rag rugs which you have purchased would go very well with this suggestion, and we would also advise having slip covers made of the same cretonne.

As to your dining room, we would suggest the same window treatment, as to glass curtains, rather than lace curtains, and we will be glad to send you samples, for your selection, if you so desire.

Valances are still being used, of course, but we would suggest yours to be made of cretonne rather than velvet.

WE have just taken a large old-fashioned country house which is presenting several problems.

The living room is 15 by 20 feet. The woodwork is finished in ivory. Since the baseboard around the room is deep, 16 inches, and the window and door frames very heavy, the ivory is quite prominent in the room. There are window shelves, too, 11 inches deep out from the windows over the radiators.

There are some open bookshelves on one side of an old-fashioned (oval opening) marble fireplace. There is a seat on the other side, both of which are finished in the ivory. The windows are large, 3 feet 4 inches by 5 feet 11 inches.

The color scheme is the problem here. I should like to use a casement cloth at the windows and no shades or blinds, but I can't seem to find anything that appeals to me here. In the dining room I have used unbleached muslin dyed a golden yellow. The windows there are the same size. The dining room has white woodwork, and blue walls, the electrolier is yellow, too. The whole effect is most pleasing.

In the living room, then, I have the problem of curtains, a rug (plain color preferred) the upholstery for a Chesterfield and chair, possibly two, there is also a chance for a little added color in the parchment shades for the candle side lights. There are four in the room. From your store of color schemes what would you suggest?

In the sun room, the floor, walls, ceiling and window frames must be painted. We thought of using a willow swing on the order of the illustration shown on page 45 of the May, 1917, issue of House & Garden. Then also a gate leg table, painted, with the painted chairs so we could use the room for a breakfast room when desired. The other chairs and desk in the room are willow. The sun room is 8 feet by 24 feet. What color paint would you suggest being used for the walls, ceiling and floor, also what color on the furniture? The hangings and rug are also a problem there.

We agree with you that there is nothing more attractive than using casement cloth at the window instead of shades, and with this it would be well to use a gay chintz as a covering for your Chesterfield and chairs.

For your floor covering, we would suggest a one-tone carpet, of the darkest gray tone in your wall paper. If you have any furniture to be painted, we would suggest your painting it that lovely fawn gray ground in the paper, which you enclosed.

For your parchment shades, they might be black with little nosegays of gay colored flowers painted on them. These would be most attractive and thoroughly in harmony with the rest of the scheme.

For your sun room, we would suggest your painting the walls and ceiling a soft gray green and the floor stained a very dark brown —that would leave you with many possibilities for the furniture—it might be painted black with gay flowered chintz cushions, or it might be painted orange with plain green linen cushions, and green stripes on the chairs and tables, or it might be painted an antique cream with lines of green and a few bright colored chintz cushions.

Any one of these schemes it seems to us would be attractive and give you an effect which you would like.

WILL you kindly answer the following questions and greatly help one of your perplexed readers?

A. The living room in the apartment I have to redecorate has cream colored panelled walls which I want to change. My furniture I will re-cover in peacock blue. Kindly suggest material to use on mahogany with empire rosettes and decorations in brass. Would a silk brocade be better than velour and what shall I use for over-stuffed sofa and two chairs. I am quite at a loss to decide these points.

B. What furniture can you suggest for dining room with southern exposure, opening off above living room, smart, but not tremendously expensive?

C. What coloring for a bedroom also facing south and what paper to put on walls. I want something original and rather sombre.

D. Halls are also panelled in cream. What shall I do with them? Not gray or putty, as I do not care for either. I want something startling and not like what so many other people have.

A. For your living room, we would suggest that you paint your walls robin's egg blue. On some of the furniture, we would suggest your using peacock blue velvet. On the other furniture, we would suggest your using a mauve and blue brocade, which color combination we think would be very smart and unusual.

B. For your dining room furniture, we would suggest your having a painted gray green Directoire set with touches of gold to be upholstered in a wide green and gold stripe.

C. For your bedroom, we would suggest a deep fawn colored wall paper, with a wide stripe, which would be an interesting background for walnut furniture.

D. For your halls, since you would like something original, we would suggest your using the spaces made by the panels for some very interesting wall paper, which may be heavily shellacked. There is a wall paper shown on page 37 of the April issue, which would serve very well for this purpose. It is the central one on the page, known as the Cordova Colonial design. This, set in the panels with the styles painted a gray green, would be effective.

Gillies

The house is placed on the highest elevation of a 300-acre estate and commands an extended view toward the south. The roof is of red tiles and the exterior walls of stone found on the premises. While the silhouette of the roof line is sufficiently broken and picturesque for a hilltop site, there is a balance in the disposition and proportion of the gable ends and the low eave lines that is restful

An air of ruggedness is lent the house by the field stone walls which also give a point of contact with the setting. This in some parts is softened by half timber work. The house is so placed on the hillside that a natural sunken garden is obtained at either end. The dining room porch overlooks one of these gardens and the living room terrace the other. Each garden has a wooded background

The entrance is on the north side and leads to a broad tiled hall terminating in the south loggia. This loggia, as well as the principal windows of the living room and dining room, commands a beautiful view of the distant hills with a lake gleaming in the foreground

THE RESIDENCE *of* A.C.FRASER, *Esq.*

RIDGEFIELD, CONN.

GROSVENOR ATTERBURY
and
JOHN A. TOMPKINS,
Associated Architects

Charlotte Fairchild

The background of this splendid 18th Century room is gray and gold glazed with a rich brown. A simple mantel was especially designed to receive the old Dutch painting. Jade flower groups compose the mantel decorations. The furniture is Queen Anne and William and Mary, the chairs being covered in Petit Point of the period

In the dining room the walls are tinted an early Georgian blue-green; on this are placed Queen Anne mirror sconces. The sideboard is an original Adam. Above it hangs a 17th Century portrait by Kueller. Curtains and chair coverings are glazed chintz with orange background, a copy of an old English design of columns and fruits

ROOMS *in the* APARTMENT *of* J. THEUS MUNDS, Esq., NEW YORK CITY

In the library there is an unusual use of original Venetian panels from which decorations are taken for the embellishment of the bookcase. The window is trellised, parts of wrought iron gates being used in the scheme. A lead garden figure stands in the middle of this wild bower. The decorations were by Emil Feffercorn

Most of the furniture in the library is Italian, including a beautiful Venetian tray table under the window. Venetian porcelain appliques of the 18th Century are used for wall lights. Two old wrought iron candlesticks of imposing size add a touch of interest. A beautiful walnut Queen Anne secretary looks quite at home in this Italian setting

THE FLOWER GARDEN *of* LAVENDER, ORANGE *and* GRAY

Wherein the Heat-Suggesting Yellows are Eliminated and Their Places Filled by Cooler Colors That Tempt One to Forget the Oppressiveness of Summer

ELIZABETH LEONARD STRANG

IN working out color effects for herbaceous planting, yellow calls for special treatment because of its various tones. The task, however, is one of elimination rather than assemblage. For instance, we confine bright yellows to early spring and late fall; in large quantities in the former seasons, and as mere splashes and accents in the latter. Suggestive of intense heat and therefore wearying to the eye, they are entirely impossible in midsummer.

One color scheme for yellow which was described in HOUSE & GARDEN for October, 1917, comprises tints of palest cream color and sulphur, strengthened and accented by maroon; a combination effectively illustrated in the blooms of certain gladioli. This triumvirate suggests a square or rectangular garden, designed to set off to best advantage the large, well-balanced masses of color.

A more graphic design and one that suggests long vistas with unexpected flashes of brilliant color is secured by such an orange-red as seen in the Oriental poppy, the royal purple of iris, and relieved by nebulous clouds of pale blue and gray forget-me-nots, sea lavender and gypsophila.

Such a garden is shown in the plan. From the simple grass terrace in front of the long French windows of the living room, we descend by a flight of broad fieldstone steps to the turf panel, thence by another series of similar steps to the rectangular garden below. The latter has narrow walks of irregular gray stone edged with creeping plants, and ornamented by a simple stone seat and sundial.

The entire design is enclosed by a high clipped hedge of Hippophæ or sea buckthorn, an excellent hedge plant. Its leaves are a silver gray, its orange-colored fruit a fine contribution to autumn. On the whole it is a very desirable background for such a color scheme.

The ends of the long border are shut off by loose though graceful masses of rosemary-leaved willow, the silver gray of whose long, narrow leaves blends becomingly with the hedge. Behind the latter are some tall royal willows and bushes of lavender lilac, which make a frame for the weathered stone seat, and a delightful termination to the vista as viewed from the terrace.

The Seasonal Effects

Season by season the effects are as follows: In early spring the grass terrace is bright with hundreds of deep purple and saffron crocus, lightened by scattered blue-lavender hyacinths. Simultaneously the stately crown imperial—of deepest orange color—with hyacinths of deep purple and light blue, make a climax around the sundial at the far end of the garden.

Somewhat later the long walk is gay with scattered groups of orange-colored early tulips, which rise above beds of gray and white arabis, blue forget-me-nots and lavender creeping phlox. Those varieties nearest to a pure orange are selected, which, though varying individually, make a harmonious effect in mass form.

The lavender blue of Iris pallida combines splendidly with the pastel shade of the wistaria blossoms and the orange of trollius

In general the long border has more of the lighter colors; pale blue, lavender, gray and orange, reserving the deep contrasting purple and violet tones for a climax in the garden, where much more gray is used as a foil.

After the early tulips, the long walk is featured by silky Iceland poppies of an intense orange color, their slender stems nodding above the border plants which now show additional bloom from the lavender-blue wild phlox and the Greek valerian.

In the background are Oriental poppies of a deep orange scarlet, and the stately lavender-blue flowers and pale gray leaves of the *Iris pallida.* The early tulips along the edge are now being replaced in the picture by groups of late lavender tulips with a very few of orange-scarlet, old rose, dull yellow and buff.

The climax of gorgeous coloring is attained by the flame azaleas which frame the seat, accented by pots of standard purple wistarias at the ends. Other azaleas flank the entrances, while the center of the garden shows the violet and purple tones of German iris contrasted with orange wallflowers. More late tulips, with orange-colored ones predominating, outline the walks in scattered groups. In the border next the hedge are flaming torches of Oriental poppy and pale *Iris pallida.*

The gray-leaved plants which edge the walks are the aromatic Artemisia, or Old Woman, for dense tufts of foliage on the corners; low-growing stellaria with starry white flowers; cerastium, a carpet of brilliant white coming after the late tulips are gone; *Veronica incana,* whose flowers of dull violet look well beneath the Oriental poppy, and many others, all with gray leaves and purple or white flowers.

Summer Colors

In late June long lines of vivid orange-red lilies enliven the border and are repeated in the garden, where their color is supplemented by great masses of orange butterfly weed. The latter linger well into July, and are accompanied by the effective lavender and deep purple blossoms of Japanese iris.

This brings us to the season of phloxes, which lasts from early July until September. The garden at the end is rendered intensely vivid by the deep metallic purple of the Blue Hill, with Crepuscule, a phlox of pale grayish lavender having a deep purple eye, and Eugene Danzanvillier, lilac shading to white at the edges. These are accented by steely blue spikes of sea holly and the gray heads of globe thistle. The oval is outlined by purple spikes of the gladiolus Baron Hulot, planted in May for bloom at this time, and by groups of tall orange-colored tiger lilies which spring up in the place of the crown imperials. Around the edge are more tiger lilies, and the tall gray foliage of the *Salvia azurea,* with its small flowers of pale blue. Here and there throughout the garden cloudy masses of sea lavender offer an appropriate contrast of form and texture.

In the border at this time are many soft masses of gypsophila, behind which nod ranks of tiger lilies, with lavender phlox for flat tones, and sea holly for accent.

In early September the border displays its most striking effect of the year: tall tropical looking spikes of orange tritomas backed by the tall New England aster of royal purple. Large groups of these accent the ends, standing out against the silvery willows, while along the sides small-flowered asters of grayish lavender droop with a misty effect.

Near the rosemary willow are two other shrubs of special interest for fall; the tasselled buddleias, deep purple-lilac with a hint of orange in the centre, set off by long gray-green leaves; and the chaste-tree (*Vitex agnus-castus*) with spikes of pale lilac flowers lasting from July until September, and star-shaped aromatic leaves of gray. At the feet of these shrubs are the lavender blossoms of the autumn crocus, springing from the bare earth.

PLANTING LIST

SPRING

End of March to Early June

Orange

1. Crocus, Large Yellow: saffron color, almost orange; the earliest conspicuous yellow flower.
2. *Fritillaria Imperialis*, crown imperial: deep orange, tall. Early April.
3. Narcissus, Will Scarlett: creamy white perianth, conspicuous frilled cup of orange-scarlet. Expensive. April.
4. Early Tulips—April and early May:
   *Hector: dull orange-red, narrow edge of light yellow, lemon perfume.
   Duchesse de Parme: deep orange-scarlet, irregular border deep orange-yellow.
   Couronne d'Or: deep yellow, flushed orange-red, double.
5. *Chieranthus Allioni*, deep orange wallflower: very brilliant. May.
6. May-flowering tulips—last of May.
   Caledonia: orange-scarlet, yellow base marked greenish black.
   *Orange King: glistening deep orange, shaded rose, sweet-scented.
   Gesneriana aurantica: brilliant orange-scarlet with greenish yellow base, long narrow flower, drooping.
   *Emerald Gem: soft orange, flush old rose, inside deeper orange.
   **Use the most of these, few of the others.*
7. *Papaver nudicaule*, Iceland poppy: deep orange only. End of May.
8. *Azalea calendulacea*, great flame azalea: most brilliant orange-red flowering shrub known.

8a. *Azalea pontica* var. Wilhelm III: deep orange, smaller plant than above.

Deep Purple, Lavender, and Pale Blue

9. Crocus, Harbinger of Spring: shining dark purple, extra large, two weeks earlier than any other crocus.
10. Hyacinths—early April.
    Perle Brilliante: light blue, tinged lavender.
11. Hyacinths.
    King of the Blues: bright dark blue.
12. *Phlox subulata* var. *lilaciana*, creeping phlox: flowers clear lilac. May.
13. *Phlox divaricata*, wild Sweet William: clear lavender-blue. End of May.
14. *Myosotis alpestris Victoria:* early blue forget-me-not.
15. *Polemonium reptans*, Greek valerian: 6" high, lavendor-blue. May.
16. *Iris Germanica* var. *Kharput*, German iris: violet-purple, an early kind.
17. *Iris Germanica* var. *Johan Dewitt*, German iris: falls deep violet, standards lavender.
18. *Iris pallida* var. *Dalmatica*, German iris: clear deep lavender, very large, tall flower.
19. Darwin Tulips—last of May.
    Erguste: pale dull violet, flushed silvery white.
    Dream: pale heliotrope with darker stripe, inside deep violet.
    Reverend Ewbank: soft lavender-violet, silver-gray flush.
20. *Wistaria Chinensis*, Chinese wistaria: purple, trained to standard form in pots. Blooms with the flame azalea.
21. *Syringa vulgaris* var. *President Carnot*, hybrid lilac: lavender with white center.
    Syringa vulgaris var. *President Grevy:* lilac blue.

Gray Foliage and Lavender or White Flowers

22. *Arabis alpina*, rock cress: gray leaves, low white flowers in May.
23. *Salix regalis*, royal willow: medium size tree, rich silvery foliage.

23a. *Salix rosmarinifolia*, rosemary-leaved willow: shrub, narrow silvery leaves.

24. *Stellaria holostea*, starwort: white flowers, small gray leaves, 6-18" high. May.
25. *Cerastium tomentosum*, snow-in-summer: silvery foliage, white flowers, 6" high. May and June, coming after tulips are gone.

SUMMER

Last of June through August

Orange

26. *Papaver orientale* var. *Prince of Orange*, oriental poppy: brilliant orange yellow shade with maroon blotch at base of petals.
27. *Lilium elegans:* a deep orange-red lily of medium height, flowers erect, coming in June.
    Lilium tenuifolium, Siberian coral lily: later than the above. Flowers drooping with recurved petals.
28. *Asclepias tuberosa*, orange butterfly weed: medium height, brilliant orange flowers. July and early August.
29. *Lilium tigrinum* var. *splendens:* an improved variety of the old tiger lily. Tall, mid-July to September.
30. *Tritoma Pfitzerii*, flame flower: rich orange-scarlet, the best variety. August. lasting into September.

Deep Purple, Lavender, and Pale Blue

31. *Iris Kaempferi*, Japanese iris: lavender and deepest purple varieties only. Early July to August.
32. Gladiolus, Baron Hulot: violet-blue.
33. *Phlox paniculata* var. *Crepuscule:* white, suffused lavender, purple eye.
34. *Phlox paniculata* var. *Eugene Danzenvillier:* lilac shading white at the edges.
35. *Phlox paniculata* var. *The Blue Hill:* deep metallic royal purple. All phloxes last well, from July to early September.
36. *Eryngium amethystinum*, sea holly: flowers amethyst in prickly heads, foliage steely blue. A striking accent.
37. *Echinops retro*, globe thistle: flowers more globular than above, foliage prickly, silvery white. Combine well with the lavender and purple phlox and tiger lilies.

Gray Foliage and Lavender, Blue, or White Flowers

38. *Veronica incana*, hoary speedwell: white woolly plant, 15" high, dull violet flowers. June and July.
39. *Artemisia stelleriana*, old woman: shrubby plant with finely divided aromatic gray foliage and inconspicuous flowers.
40. *Stachys lanata*, woolly groundwort: silvery-white foliage, soft and woolly, light purple flowers, 12-18" high. June and July.
41. *Gypsophila paniculata*, baby's breath: dense clouds of minute white flowers in July and August.
42. *Salvia azurea* var. *grandiflora*, Rocky Mountain sage: silvery gray foliage and flowers of azure blue in August.
43. *Vitex agnus-castus*, monk's pepper tree: shrub with grayish, star-shaped foliage and pale lilac heads of flowers from July to September.
44. *Statice latifolia*, sea lavender: fine panicles of minute lavender blue flowers 2' high, giving a soft cloudy effect. August and September.

AUTUMN

September until Frost

Orange

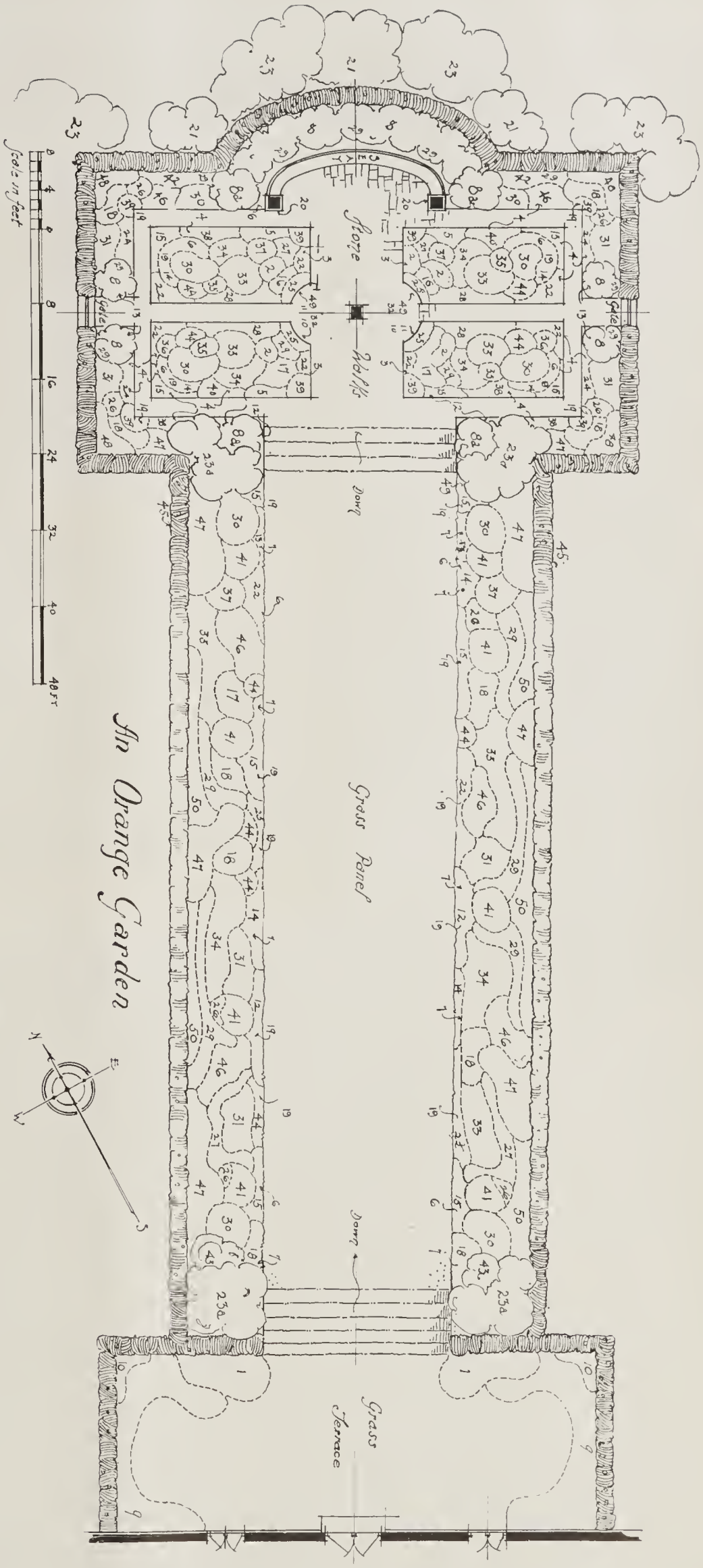
45. *Hippophae rhamnoides*, sea buckthorn: yellowish flowers in May, foliage gray green, orange berries conspicuous in the fall.
46. Hardy chrysanthemum, var. *Polly:* September flowering, deep orange yellow.

Purple and Lavender

47. Hardy aster var. *Novae Angliae*, New England aster: tall royal purple.
    Hardy aster var. *grandiflorus:* deep purple, tall, later than the above.
48. *Buddleia variabilis* var. *magnifica*, summer lilac: long tassels of deep purple-lilac flowers midsummer to frost. Long gray-green leaves. Herbaceous shrub.
49. *Colchicum autumnale*, autumn crocus: lavender flowers with no leaves at the time of blooming.

Gray

50. *Aster cordifolius* var. *elegans:* soft lavender flowers in sprays.
    Aster cordifolius var. *Ideal:* pale lavender flowers in masses. Give a soft cloudy effect to set off the tritomas and purple asters.



From the grass terrace in front of the French windows, the descent is by broad fieldstone steps to the turf panel, and thence by another series of similar steps to the rectangular garden below

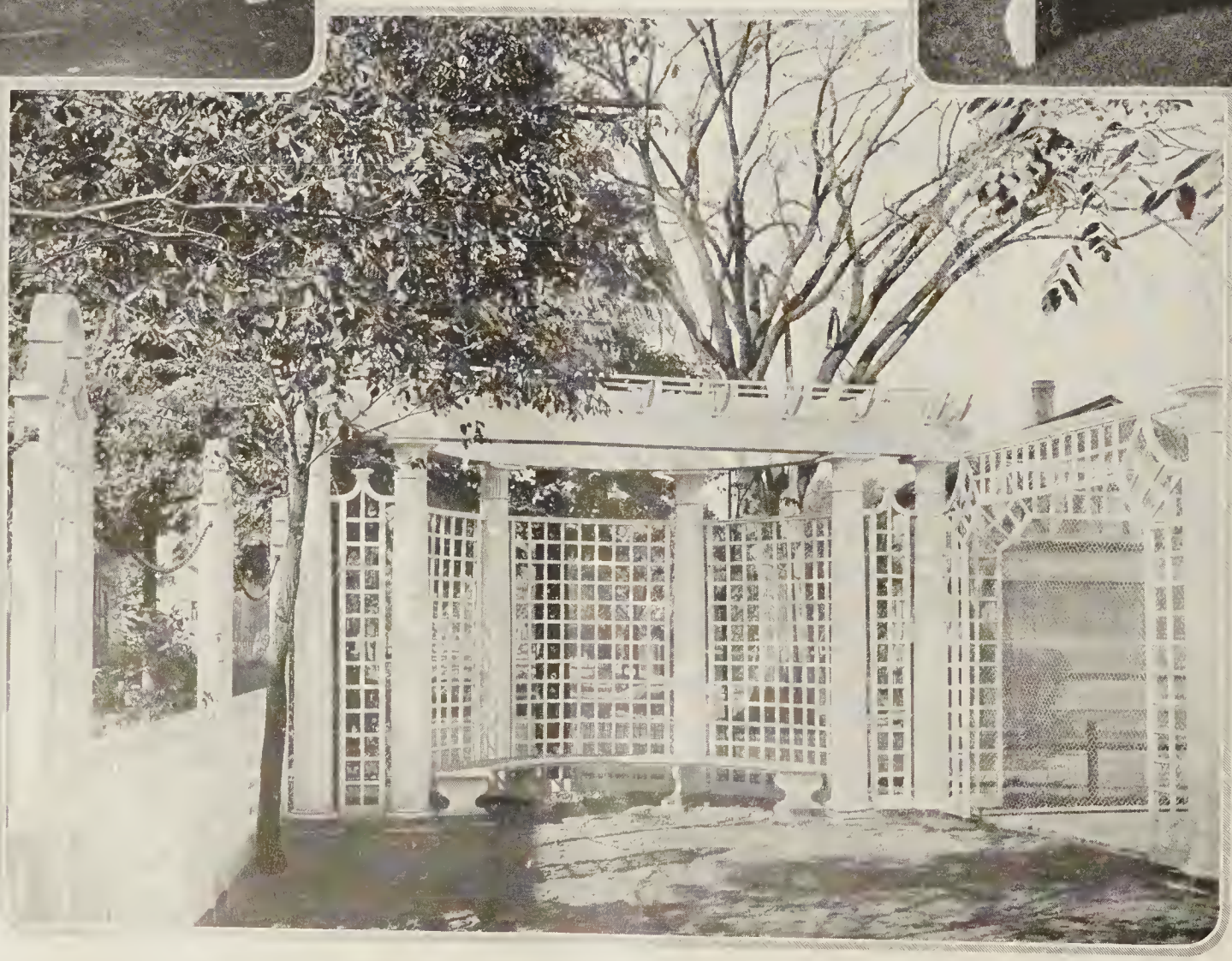
PERMANENT GARDEN FURNITURE

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

A pergola and summer house at one end of the garden serve the double purpose of creating a quiet nook as well as screening one's grounds from the passerby. Price on application

As a suggestion for a seashore or lakeside garden comes this little shelter. Price on application

One of the new, roomy garden seats has tiny bird houses at each side. It is solidly constructed of cypress. 8' high, 5' wide, $72



An arched lattice of cypress, enameled white, makes a delightful retreat, especially when covered with vines or rambling roses. 8' high, 4' wide. $90

A pergola shelter by a tennis court makes a convenient and pleasant background for the garden. This style can be made to fit any spot. Prices on application

Danvers Half Long carrots are good in deep soils. When summer planted, they mature in ninety days

Late tomatoes when picked partly green may be kept for several weeks. Pack them in boxes with dry sand

Celery ready for trenching. At the left, in the background, are plants enclosed in artificial blanchers

Good potatoes do not just happen. Soil and cultural conditions affect them more than many amateurs realize

THE WAR GARDEN *for* NEXT WINTER

G. T. HUNTINGTON

PRECISELY as our Government is looking ahead and preparing for a continuance of the war drive well beyond the immediate future, so should the war gardener plan for his vegetable plot to yield its quota of food for the table not only during the summer months, but through next winter as well. The war garden for next winter is not a luxury—it is a necessity, a contribution to the food supply which none whose planting space permits should overlook.

The preserving of home garden crops for use during the non-productive months is treated on other pages of this issue of HOUSE & GARDEN. That phase of the looking ahead problem has to do with the perishable things which must be cooked and then put up in glass or tin in order to keep—tomatoes, string beans, corn and many others. But there are also the non-perishable vegetables which can be planted now and need only storage in a suitable place to make them retain their edible qualities for months. It is with these that the present article deals. They should have a place in every real war garden, for their all-around worth is beyond question.

First to consider among these vegetables are the so-called root crops—the beets, carrots, parsnips, turnips and salsify. Then there are the above-ground things like celery, Brussels sprouts, cauliflower, cabbages, pumpkins and squash. All of these might be termed home garden crops, in the sense that they may be grown with a fair certainty of success if the soil conditions are at all suitable.

Varieties and Qualities

It is not all of gardening to plant, any more than it is all of fishing to fish. The choice of varieties, the time of sowing, the stage at which the crop is harvested, all bear directly upon the success of the undertaking. Aside from the ever-present considerations of soil conditions, cultivation and weed and insect warfare, these three points are the most important to the final results. They are closely allied, and a short discussion of their relations to each other and to the scheme in general will be well worth while.

Early rather than standard or main-crop varieties may be chosen in many cases, for the simple reason that their quicker maturing makes it possible to use the ground for succession plantings and so get more out of it. Where certain sorts are especially recommended for late plantings, this rule should, of course, be modified. In a later section of this article definite suggestions for varieties are made under the different vegetable classes.

As to the time of sowing, keep in mind the cardinal principle that winter vegetables should be no more than well matured when they are stored away. There is a vast difference between maturity and full development, in both table and keeping qualities. It is senseless to plant so early that your root crops reach full size a couple of weeks before they can be stored, for when they come on the Christmas dinner table they will be tough and woody. In summer planting it is usually possible to calculate very closely the number of days a crop will occupy the ground, and this sort of planning should not be omitted. The planting dates which follow are based on average conditions in the latitude of New York. For every hundred miles north or south, about a week earlier or later, respectively, should be allowed.

Beets: Crimson Globe and Detroit Dark Red are good sorts for winter keeping. Plant the seed late in June, 1½″ deep in light soil. One ounce of seed will be sufficient for 50′ of row. They mature in about 90 days. Early varieties, to mature at the same time, may be planted later.

Carrots: Chantenay for shallow soils, Danvers Half Long where the soil is rich and deep. Sow late in June or early in July, as they mature in approximately three months. Half an ounce of seed to 50′ of row. With both carrots and beets, proper thinning is necessary in order that the roots may have sufficient room to attain good size and form.

Parsnips: Improved Hollow Crown. Plant early in June, in a deep, loose soil, using ¼ oz. of seed to every 50′.

Salsify: Sandwich Island is a good sort. It should be planted not later than the first week in June. One ounce of seed will sow 50′ of row.

Turnips: White Egg, White Model, White Globe. Sow late in July. For 50′ of row, ½ oz. of seed will be enough. Succession plantings may be made through August, in normal seasons.

Above-ground Crops

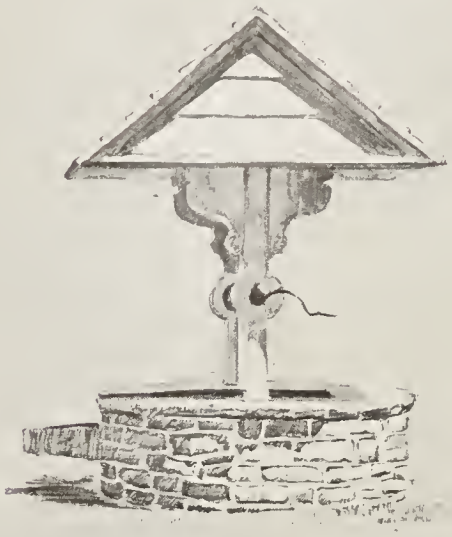
Brussels Sprouts: Danish Prize, Dalkeith. Sow early in June, in seed beds. When the plants are about five weeks old, transplant them to rows, 35 to every 50′. If the soil is dry, use water in the bottoms of the holes, and firm the soil well after the plants are set. Shade for a few days with old berry baskets or regular protectors, if the sun is very hot. It is a good plan to pinch out the tops of the stalks when the "buttons" are formed.

Cabbage: Danish Ball Head is a good sort for storing. Sow in seed bed early in June, and transplant like Brussels Sprouts. About 30 plants to 50′ will be enough.

Cauliflower: Nonpareil, Autumn Giant. Sow in seed bed not later than June 1st. Transplant, 35 plants to 50′. The soil in the rows should be well enriched. Use plenty of water when the plants begin to head up.

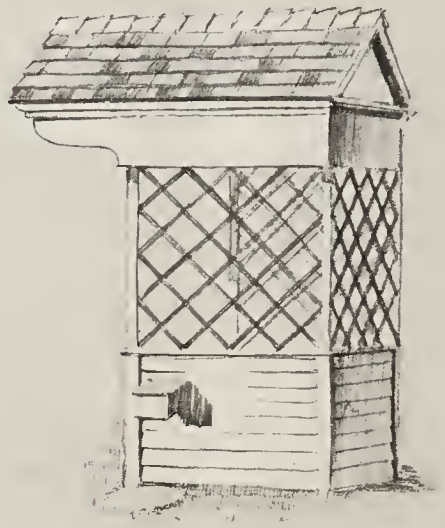
Celery: Winter King. It is best to buy plants started in the spring, for the winter crop. These may be set out during June, 100 plants to 50′. The soil should be well enriched. About the middle of August begin to earth them up to blanch. Draw the earth up against the plants with a hoe, while holding the stems together to prevent any of the soil getting into the hearts. Continue this earthing at intervals until by fall all but the top

(*Continued on page* 60)



Wholesome, direct treatment to accord with Dutch Colonial Architecture

Solid Stone and Wrought Iron - Spanish Influence



Successfully Used with a Remodeled Farmhouse

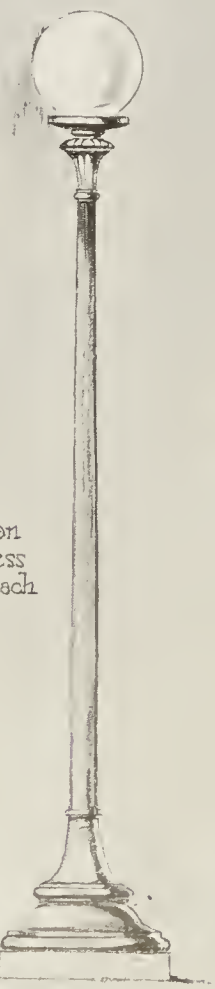
An old Ship's Lantern for informal lighting

Formal Bracket Lamp in wrought iron

Wall Bracket of Wrought Iron, & Swinging Lantern

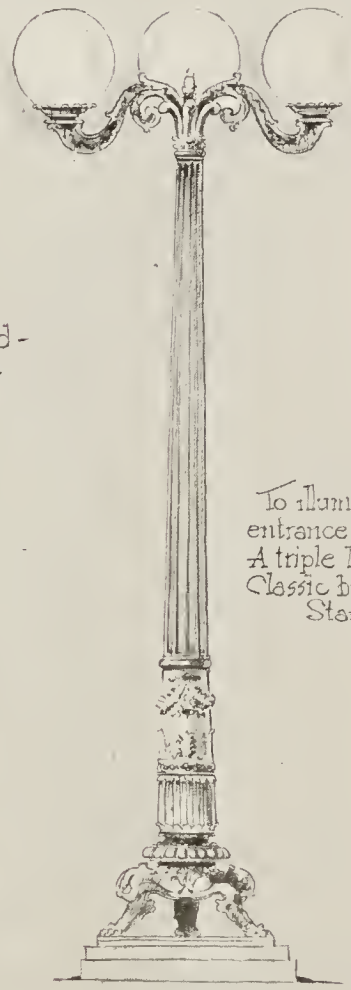
Lamps and Well Heads

from Sketches by Jack Manley Rosé

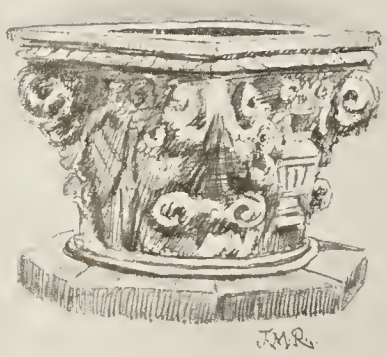


Simple bronze post in Pompeian green for the less pretentious approach

Classic Well-Head beautifully interpreted - and copied to adorn the modern garden



To illuminate the entrance drive — A triple lamp on Classic bronze Standard



A graceful copy that is within the means of almost any garden owner

Distinction and comfort are found in the living room. The first is created by the selection of fine furniture pieces, the second by their grouping and arrangement. In this side of the room one sees a double use of consoles; one, a bombé commode with an old mirror over it, the other a gilt console with a Chinese painting above. The window curtains are a beautiful old French blue; cornice boards are in ivory and gold. Lace has been used for glass curtains on the doors

In the drawing room, a glimpse of which is shown to the right, there is an old commode surmounted by a mirror bearing a painting in its upper panel. On either side the window is a console in dull gold with a mirror in lacquer and dull gold above

ROOMS IN THE APARTMENT *of* JOSEPH MEDILL PATTERSON, *Esq.*

CHICAGO, ILL.

MISS GHEEN, *Decorator*

The fireplace grouping in the living room is created by furniture, some of which is in needlework of dull rose, blue, beige and black. The large chair is upholstered in blue brocatelle to match the curtains. Set in a panel over the mantel is an antique flower picture flanked by marble statuettes of the seasons. The lamp shades have a black ground with Grecian figures in gray and old ivory. The secretaire against the farther wall is old lacquer. The walls are cream colored and paneled with molding

Gillies

We should have said it was the music room of M. and Mme. Efram Zimbalist, for it houses the rare combination of Alma Gluck, the singer, and Efram Zimbalist, the violinist. A large room, finished in simple Italian style

At one end of the room are leaded windows which give abundant light for the two pianos. These windows correspond with a pair at the opposite end, as shown in the view above. The curtains are heavy, dark blue velour

A large stone fireplace is on one side of the studio. Comfortable couches upholstered in blue velour flank it. The floor is dark and waxed, furnishing a good ground for the richly colored oriental rugs

THE MUSIC ROOM *of* ALMA GLUCK

IN NEW YORK CITY

GROSVENOR ATTERBURY, *Architect*

Whitman

Topiary work is admirably adapted to garden boundaries, whether marking the individual paths and beds, or enclosing the whole area. Here arborvitæ is used for the outer hedge and barberry for the walk borders

SHEARED TREES *and* HEDGES *for the* FORMAL GROUNDS

A Centuries Old Practice Whose Examples Range from the Severely Plain Clipped Border to the Figures of Birds and Beasts and Ships

ROBERT S. LEMMON

SOMEWHERE about eighteen hundred years ago, Pliny the Younger owned a villa in Tuscany of which he was conceivedly proud. Even in those long gone days men wrote of homes and gardens, so it is not surprising that we should find among the letters which the author of the *Epistulæ* wrote to his friends an interesting contribution to the literature of landscaping. The letter was to Apollinaris, and describes the gardens connected with this Tuscan country place:

"In front of the Portico," wrote Pliny, "is a sort of Terrace, embellished with various figures, and bounded by a Box Hedge, from which you descend by an easy slope, adorned with the representations of divers animals in Box, cut into numberless different figures, together with a plantation of shrubs prevented by the shears from running up too high; the whole is fenced by a wall, covered with Box rising in different ranges to the top. . . . Having passed through these winding alleys, you enter a straight walk, which breaks out into a variety of others divided off by Box Hedges. In one place you have a little meadow; in another the Box is cut into a thousand different forms; sometimes into letters expressing the name of the master; sometimes that of the artificer; whilst here and there little Obelisks rise intermixed alternately with Fruit Trees. . . ."

Hewitt

Privet is one of the favorite shrubs for shearing in this country. With care and time it can be clipped to a variety of forms, of which two of the simpler are shown here

So there you have it—an eighteen-hundred-year-old precedent for sheared trees and hedges. Topiary work they call it now, but though the name has changed, it still retains its oddness, its formality and its wellnigh limit-

(*Continued on page* 52)

LET THE CHILDREN HELP

By Taking Over a Sector of the Garden Trenches and Doing Their Share in the Production and Distribution of the Food Crop

FLORENCE SPRING

AT the present time, when calls upon both time and purse are constant and imperative, and the necessity of each and every one doing his full part toward the great end so ardently sought by us all is so seriously borne in upon us, it is wholly natural that the children as well as the grown-ups should feel the tremendous stimulation and want to help in every way they can. "Can't I help?" or "What can I do?" is the frequent question of these little men and women who should be encouraged, surely, to feel that their efforts are of consequence and importance.

Sometimes it is not so easy, however, to decide in what channels this praiseworthy enthusiasm and energy may run to the best advantage. One father and mother of my acquaintance have helped to solve their particular problem by arousing an interest in commercial gardening—if one may use so dignified a term for so modest an enterprise, certainly well in accord with the demands of the present time. In this particular instance the process was simple; but it may easily prove more widely suggestive, as a fairly large and well stocked vegetable garden is, with the present imperative obligation of adding to the food supply, an inference not only on the farm but also on the small place.

All garden making tends to liberality, both in planning and planting. Nature herself is lavish, scattering her seeds by millions and protecting her plants and shrubs that they may reappear year after year. Having the children's little enterprise in mind, plant still more freely, that there may be enough not only for that giving and exchanging which are the delight of the gardener, but also for the business ahead. If the children are old enough, give them a corner of the garden for their own in which they may raise their own vegetables and assume all care of them with what help or advice may seem advisable. In this plot they may grow their crops, planning those most marketable and attractive. If the town happily includes a School Garden Association, this home garden may be under its general rules and suggestions, with the wise help and training that this most valuable organization affords. If not, the parents will surely help with advice and practical assistance.

If it seems best not to make such a division of the garden, simply extend and amplify a little in the planting and let the children help in it, with a pleasing sense of partnership in the whole process and the idea that some of the surplus shall be theirs.

THE first money-maker of the season is rhubarb. Let the children double the length of the family row and transfer it to the sunniest, warmest corner of the garden. Fertilize it generously, and pull the stalks before they are very long. A two or three days' start here trebles or quadruples the price, and the young market gardeners may start out with a small cartload and bring back many pennies.

Let me say right here that a necessary piece of equipment in the garden enterprise is a child's small but strong cart in which the children may transport their wares. Whether the customers are to be neighbors and friends, the town market, or the smiling Italian who exhibits his attractive wares in your locality, must depend on circumstances, environment or that most potent factor, the parents' "say-so".

In a friendly country neighborhood the door to door system is the most profitable, and if the vegetables are of that delicious morning freshness and liberally bunched, customers reap an equal advantage with the young vendors. If, however, this method seems inadvisable, the vegetable or fruit dealer will usually be glad to take the produce in quantity, however small. The country hotel often will give a standing order to the young merchants, and will be thankful to supply its guests with vegetables or berries as fresh as those which appear on the home table.

AS this article is intended as a suggestion for the younger children to utilize the surplus of the home table, I shall not open up the larger vistas of the asparagus field, the early peas, or the attractive possibilities of small fruits and berries, for the older boys. Possibly, if interest is stimulated by small beginnings, another inducement may be added to the many others for the boys' remaining on the farms.

The strawberry bed is, however, one of our prize assets. It is always too productive for family use. The berries ripen thick and fast and have a short season. Let the children take a few orders beforehand, to supply a box or two regularly to each of as many customers as desirable. Let the berries be freshly picked and generously measured, and good prices may be obtained. If the crop focusses at any special time, let everything go, and pick the berries closely, soliciting orders beforehand, with preserving time in view. The comparatively new "ever-bearing" strawberry is a splendid money-maker, ripening at least a week earlier than the standard varieties; and the first snow falls on not only ripe berries, but green ones and blossoms as well! Set two or three dozen plants, and at the end of two years you may go into the "ever-bearing" strawberry plant business, so prolific are the thrifty runners. There is always a splendid market for both the early fruit and that ripening in the fall, when it is greatly in demand for the home table as well as for gifts to invalids and friends. I cannot emphasize too strongly the financial advantages of novelties, or products slightly out of season.

Currants and gooseberries, too, are crops that are easily extended. Let the children take cuttings and start them themselves. This will add greatly to their interest. The slips root easily and require little care. Transplant them the second year to permanent position in rows. The fruit is larger and more perfect on these young plants and will be sure to sell well for jellies and preserves. The children should always try to get orders in advance for these special and also perishable crops, so that there may be no loss.

Plant long rows of early carrots and beets, and when large enough for use pull them, wash them, and tie them neatly in bunches with raffia. It is surprising how much better a price they bring when attractively bunched than when sold by measure. The French Forcing and the Danvers Half Long are the most satisfactory varieties of carrots. For beets, we have planted Crimson Globe and Crosby's Egyptian with great success.

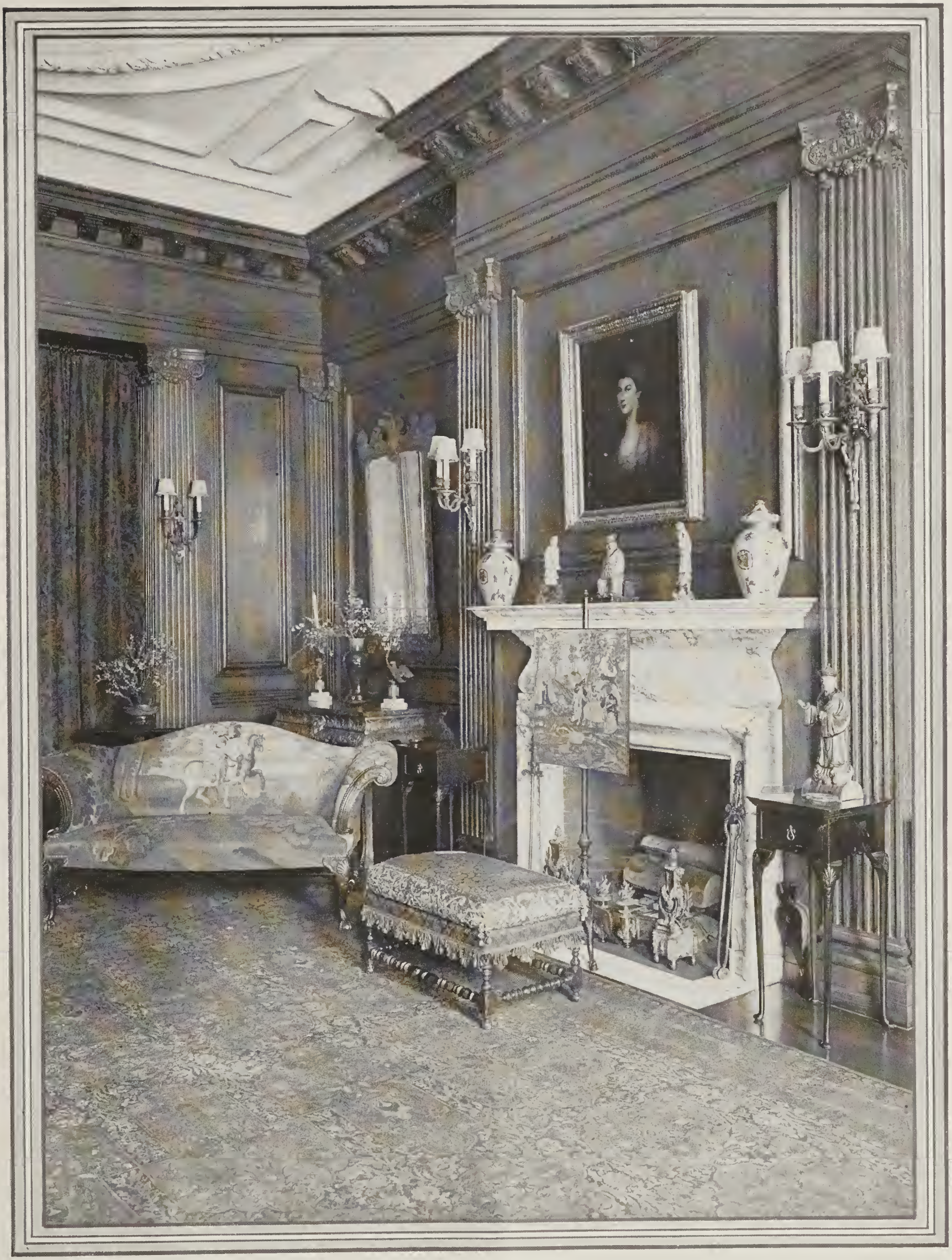
A very popular ware consists of bunches of soup vegetables. These sell readily both at the market and at the kitchen door. Each consists of a carrot or two, a couple of onions, a sprig of parsley, a small turnip and a leaf or two of cabbage. If these bunches are sold late enough in the season, add a small tomato on the stem and a sprig of celery. As suggested above, have the vegetables for these small bunches washed very clean. These "specials" of carrots and beets, and especially the soup bunches, are so pretty and attractive that they almost sell themselves.

Lettuce is easily raised and very salable, and as it is almost impossible not to have too much mature at one time for the family use, the surplus may be a source of profit for the children. For the small home garden it is best transplanted from the seed bed into squares, the plants being set about 9″ apart. This when headed makes a compact green mass, easily watered and kept moist—a necessity for well headed lettuce. The children's customers will find these fresh heads a very different article from the wilted plants often obtained from the market.

String beans are very prolific and usually come on with a rush. It is such an advantage to keep them closely picked, that they are surely one of the examples of eating your cake and having it too! Let the children help you keep them small and tender. When arranging your wares for sale it is a good idea to have plenty of parsley so that a sprig or two may be thrown in with each purchase. This is one of the advantages that the children's customers will reap and appreciate. And while on the subject of parsley, plant an extra row in the summer, pot the small plants in the fall and sell them for kitchen window-gardening. Every housekeeper likes to have a pot of parsley for use in cookery, and it will sell readily. Chives may also be planted and potted to sell in this way.

WHEN tomato time comes, the surplus is easily marketable, and here again much is gained by being early in the field. The extra tomato crop is made more attractive by fine selected fruit being offered with the salad bowl in view. A head of lettuce, a tiny twist of chives and parsley, a couple of fine red tomatoes and two or three of the Yellow Plum type may be grouped and sold to more advantage for a salad than separately. Earliana is a delicious salad tomato and, as its name implies, one of the first to mature. Stone is one of the best late varieties. Cucumbers are good sellers, as are also summer squash. These have the additional advantage of being easily picked and clean at the start.

Sometimes a few novelties will prove more attractive than the old standbys. We find a bed of New Zealand spinach specially good.



Northend

A LITTLE PORTFOLIO *of* GOOD INTERIORS

A Georgian interior has been created in this living room by using walls of natural walnut with hangings of crimson damask. A soft all-over design rug carries the same crimson note. The mantel is marble, heavily molded; on it are rare Ming figures. Queene Anne stands and sofa in tapestry, an early English fire stool, an old Chippendale fire screen and an antique console and mirror complete this fireplace grouping

Northend Statler

At first glance there seems to be little in these stairs. On second thought one becomes aware of the Spanish seat, the rope rail and wrought iron rosettes, the painted glass lantern and the Spanish chair. By such details is distinction given an interior

The points of contact in decoration are always their mating, for through them harmony is maintained. In this bedroom the same material is used for curtains and upholstery. Furniture is painted the tone of the fabric ground. J. A. Colby & Son, decorators

In the bedroom shown below, which is in the residence of Mrs. Charles J. Barnes, Chicago, Ill., the spirit of Louis XVI is readily seen. The paneled walls are finished in soft ivory, the moldings being tinted soft rose. At the windows the hangings are embroidered rose taffeta. The baldicino over the bed is of rose damask with a lace edging. The furniture is imported Louis XVI in gray and ivory. N. J. Sinclair, decorator

In the New York apartment of Clara Kimball Young is a music room that is distinctive for the restrained treatment of the wall. It is in the Adam manner with blue and white medallions and white swags used in the panels. John Hutaff, decorator

There are two very interesting suggestions to be gotten from this stair view: one is the dignity of the woodwork, especially the carved over-door panel; the other is the accentuation of perpendicular lines by the clock and the tapestry panel

An interesting group in the living room of the Mund apartment, of which other views are to be found on pages 24 and 25, is composed of a tapestry before which has been placed a gate-leg table with its accompanying Queen Anne chairs in petit point. The walls are gray and gold finished a rich brown. Mirror sconces have been effectively used. The whole room is in a soft key. The decorator was Emil Feffercorn

Gillies Northend

HONEY WEATHER

Not Even the Bees' Harvest Is Independent of the Weather—Some of the Conditions which Affect the Honey Crop

BENJAMIN W. DOUGLASS

A frame of brood comb with the adult bees creeping over it. Every available brood cell should be occupied when the honey flow starts

When the hive is opened the sections, supers, etc., should be removed carefully. Rough handling may result in injury to the bees or comb

IF I should say that frost or other adverse weather conditions had ruined the honey crop, my statement would at once produce a sheaf of editorial protests from Maine to Muncie. The public has grown accustomed to having the fruit crop killed every winter, but it would doubtless be a new idea to think of the honey crop being ruined in a similar way. Nevertheless the weather plays an extremely important part in the production of a crop of honey, and its influence on the yield may and often does date back to the previous year.

The season of 1917 was in many respects a most trying one for the bee keeper as it was for many other producers in agricultural lines.

There are locations both good and bad for an apiary. Here is a good one, in a sheltered, sunny spot in an orchard with a southern exposure

Bees derive honey from a wide variety of flowers. The wild aster is one of the most dependable of these, since weather conditions affect it little

White Clover Nectar

In the first place the great bulk of the honey crop of the eastern and central States is secured from the bloom of the white clover. White clover honey is the standard of excellence among bee keepers, and a failure of the honey crop can nearly always be traced to a failure of the white clover or to peculiar weather during the time when this plant was in bloom.

The bloom of the white clover secretes a tremendous amount of nectar (which is gathered by the bees and forms the basis from which honey is produced), but this nectar is formed only during warm weather. The nights in particular must be warm, for it is supposed that most of the nectar secreting process goes on during the night, as many plant functions are more active in the dark than in the light. During cool weather and particularly during cool nights, not much nectar is produced, and as a result the bees fall short of their expected harvest. That was the situation in many places last season, and bee keepers generally reported a very short crop of white clover honey. In spite of the fact that the clover bloomed heavily in most clover sections, it did not yield on account of the adverse weather.

White clover is a bi-ennial; that is, it grows from the seed one year and blooms the next. If the season this year is such as to interfere with the establishment of plenty of strong plants, it is plain that the bloom next year will be short and as a result little honey will be produced. The fact of the matter is, however, that in most places 1917 was a very favorable year for the growth of the young white clover plants and so, granted warm weather this month, the honey should be abundant.

Basswood and Others

During the past season the basswood yielded heavily in some sections and not at all in others, and I have not yet found any one with a satisfactory explanation. It is probable, however, that in the sections of scant yield the result was produced by the same thing that caused the general shortage of white clover honey; namely, cool nights. Basswood is like other plants in that the nectar is secreted during the night—and only on warm nights. Also, basswood is like some of our fruit trees in that it does not bloom every year. It may bloom in one section this season and in another section next year, and for that reason is not a constant source of supply for the bees. In some sections of the North, where there is still a large number of basswood trees the yield of basswood honey amounts to practically nothing because of the cold, late springs.

Along the river banks from southern Indiana southward we find a trailing vine of the milkweed family which produces much honey in favorable years. In wet seasons, marked by successive floods, this plant is hindered in its growth and as a result that source of supply is cut off from the bees. In this we have only another effect of weather on the honey crop.

One of the last honey producing plants to bloom is the wild aster, and it is not often that unfavorable weather conditions will lessen

the yield from this source. The wild asters are all hardy, vigorous growers, always bloom and usually yield heavily a strong, dark honey. This is fortunate, since it enables the bees to provide a supply of food for the winter months.

The Colony in Winter

One other effect of weather on the honey crop has to do with the bees themselves. By this I mean the weakening of a colony by cold in the winter. Not infrequently a bee keeper will lose the advantage of a good "honey year" because he failed to protect his stock during the severe winter. He may have brought his colonies through the winter alive, but so weakened that they could not store a surplus. The bee keeper cannot change the weather, but he can do his best to offset unfavorable weather conditions—and if he does all that he can, he may produce a profitable crop while his neighbors lose money.

In order that a colony of bees shall store a surplus of honey it is essential that the colony be strong in numbers, and they must be strong at exactly the right time. Most bee keepers try to plan their work so that their colonies are at their maximum strength during the period of the heaviest honey flow in their particular section. In a white clover section the colonies must be "on a war footing" while the clover is yielding heavily—not a month before or a week later. There are many steps that lead up to the production of this full strength colony.

In the first place the colony must come through the winter in satisfactory shape, and to do that it must be in good condition the previous fall. A colony of bees is in good condition for wintering if three conditions are fulfilled. First, it must be strong in numbers; second, it must have an abundant food supply; and third, it must be housed in a hive that will afford it sufficient protection from the weather.

The Hive on a Winter Footing

The first condition is the most difficult to define properly. It is hard to tell a beginner how to judge whether or not a colony is strong enough in numbers to withstand the winter. During the winter the bees in a hive will cluster, forming a solid ball. The outer individuals will in time become so stiff and cold from exposure that they can no longer move. Then some of the bees from inside the ball where it is still warm will crawl out and surround the cold ones, warming them up so that eventually they may again take their turn in the outer layer. If the cluster is so small that the entire ball of bees becomes chilled and stiff to the center, then it follows that they will all freeze to death. Sometimes they seem to starve to death before they freeze. Often a small ball of bees will be found dead in a hive that is still well supplied with honey. The cluster in such case became so cold and stiff that they could not move to where the honey was, although it was only a matter of inches. Consequently it was useless to provide the food unless the colony was large enough to protect itself from cold. Occasionally a large colony will starve to death from lack of food, but more often they die with food within reach just because the cluster is too small.

The third condition, that of a suitable hive, is an important one but probably not so important as it would seem. I have seen so many bees that had died in thoroughly good hives and so many that wintered perfectly in a soap box that I have been led to doubt my better judgment in the matter of hives. Theoretically there are certain conditions concerning a good hive for wintering which, if observed, will tend to success. The cluster of live bees is constantly giving off moisture. If this moisture ascends and strikes a cold roof it will condense and drip down on the colony, causing more damage than mere cold air. As a result of this we try to house our bees in such a way that this will not happen. By taking an old super box and placing it above the colony and filling it with straw, leaves or shavings, the roof will be kept warmer than the walls of the hive. Consequently the moisture will collect on the walls and run down to the floor where it will do no damage. For this reason alone I prefer the single walled hive, although in the North the double walled hive is more popular and I presume more of a necessity.

White clover furnishes the bulk of the eastern honey crop. When its white blossoms are at their prime they are fairly alive with bees at work

If the requirements of numbers, food and proper housing are all cared for, there is not much to fear in the matter of wintering, and there is not much danger that the weather will interfere greatly with your success. A very prolonged cold spell will sometimes keep the bees imprisoned longer than is advantageous, and unless their stores are of good quality they may develop a disease known as dysentery. This is sometimes, but not often, fatal to large numbers of bees in the late winter and early spring.

With the first warm weather of early spring the bees will be about, and the chances are that they will find the first skunk cabbage and the first pussy-willow even before the most ardent naturalist has discovered them.

Food for the Young Bees

From these first flowers the bees will gather pollen more than nectar, because they usually (at least they *should* if they belong to a good keeper) have a surplus of honey left from the previous fall. On honey alone, however, they cannot rear their young. They must have pollen—fresh pollen. As soon as the pollen supply comes the queen will begin to lay eggs, and by the time the fruit trees are in bloom there should be a large amount of brood in the hives. This is the time when the bee keeper must "look to his knitting," because it is the bees raised on the fruit bloom that must be depended upon to gather the bulk of the honey crop from the white clover. Unless each colony has a good laying queen at this time and plenty of room in which the queen can lay, no crop of honey may be expected, even in a good year.

From this time on the bee keeper may do much to offset unfavorable weather conditions. If the bees do not secure plenty of stores from the fruit bloom, then the keeper must supply food on which the brood may be fed. If a large supply of honey has been gathered from the apple, as is sometimes the case, part of it must be removed in order that the bees may have room in which to raise more young. If the colony is "short handed" or weak in numbers, it should be combined with other weak colonies. One strong colony is at any time worth a dozen weak ones, if they are allowed to remain weak. If the bee keeper has managed well he will find that as a result of the honey flow from the fruit trees his colonies will contain a large number of vigorous young bees that will be just the right age for active work at the time when the white clover comes into bloom. By providing a tremendous force at this time a great deal may be done to overcome unfavorable weather.

One more point that must be looked after in the question of spring management is to

(*Continued on page* 60)

ROOMS *in the* RESIDENCE *of* JOSEPH T. RYERSON, Esq.

CHICAGO, ILL.

MRS. ALEX. VAN R. BARNEWALL, *Decorator*

In the reception room the upholstery and hangings are of old blue and rose striped damask. By the fireplace stands a walnut settee; an antique green painted Louis XVI chair is by the piano

The hall is quite Italian in feeling. Against a background of cream walls has been set an old refectory table with tall candles and surmounted by a remarkable tapestry. Antique Italian chairs flank this table

The living room curtains are red violet satin trimmed in blue green and red violet fringe. The couch is covered with blue green satin. The rug is gold and the furniture well selected pieces of old walnut

A fine specimen of a painted view tray with a hunting scene decoration and striped borders and edge

TRAYS *of* YESTERDAY *and* TODAY

An Old-time Household Article that is Enjoying Popular Revival as a Decoration and a Useful Article

M. H. NORTHEND

Trays by courtesy of Amos Laurence

TRAYS have come back again—not only for practical use but for decorations as well. They are not a new invention, for have they not been used for centuries? They take their place with old-time furniture, china and glass, bringing back memories of the past. Scarcely an old household along the coast that does not treasure one or more of them, brought over generations ago. Battered and worn with hard usage, they are being re-burnished and ornamented to renew their life among modern surroundings.

Trays, salvers, or waiters as they have been designated at different periods of their existence, were not all made of the same material, although we have come to think of them as homely iron or shabby lacquer, not realizing that many other materials were used. After wood came pulp and papier maché, followed by silver and Sheffield plate. There were iron trays, many of them decorated in fine inlay in centers and borders, particularly fine specimens of this work having come to us from Italy. Among the many antique trays, those that originated in the Orient are the most beautiful. They are generally done in lacquer with brilliant gold decorations and come in a nest of three; the largest rarely exceeding 2½′ in length.

The foundation of this tray is pulp. It is heavily lacquered and bears an Oriental scene in white

Another lacquered pulp tray has a country scene executed in mother-of-pearl — a favorite style

Many of the best examples found in this country were made in China, finding their way to European countries through interchange of commerce. An example of this type is painted on iron with a black background and very brilliant coloring showing inserts of mother-of-pearl. Trays of this description are being used by interior decorators for overmantel decoration, and as pictures on the walls of the room. These are typically Oriental in their character. The coloring is principally black and white with bright tones worked out in the border.

Very few pulp trays are to be found. One of them, finished in lacquer, shows exquisite decoration worked out in artistic branches with hanging moss and finished with a landscape center. It has mother-of-pearl inserts, the center feature being a castellated scene in black and white.

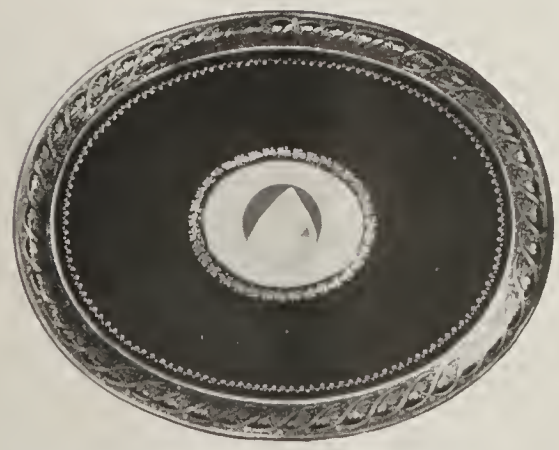
Papier maché is also used for this purpose; trays of this kind being occasionally found. They are very old and rare. Plain in background, they usually show a small painting, as a central feature.

Early in the 18th Century, particularly in

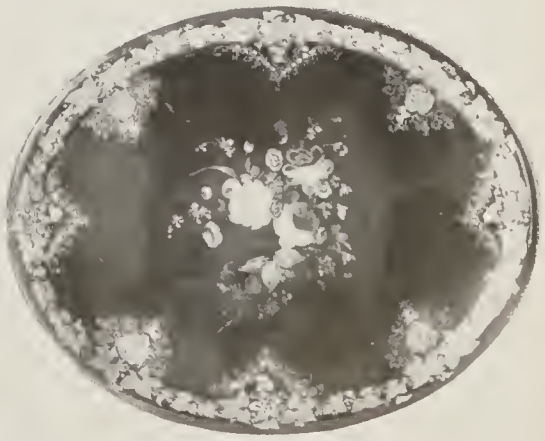
(*Continued on page* 54)

An old iron tray with a medieval scene modernly executed by Robert S. Chase

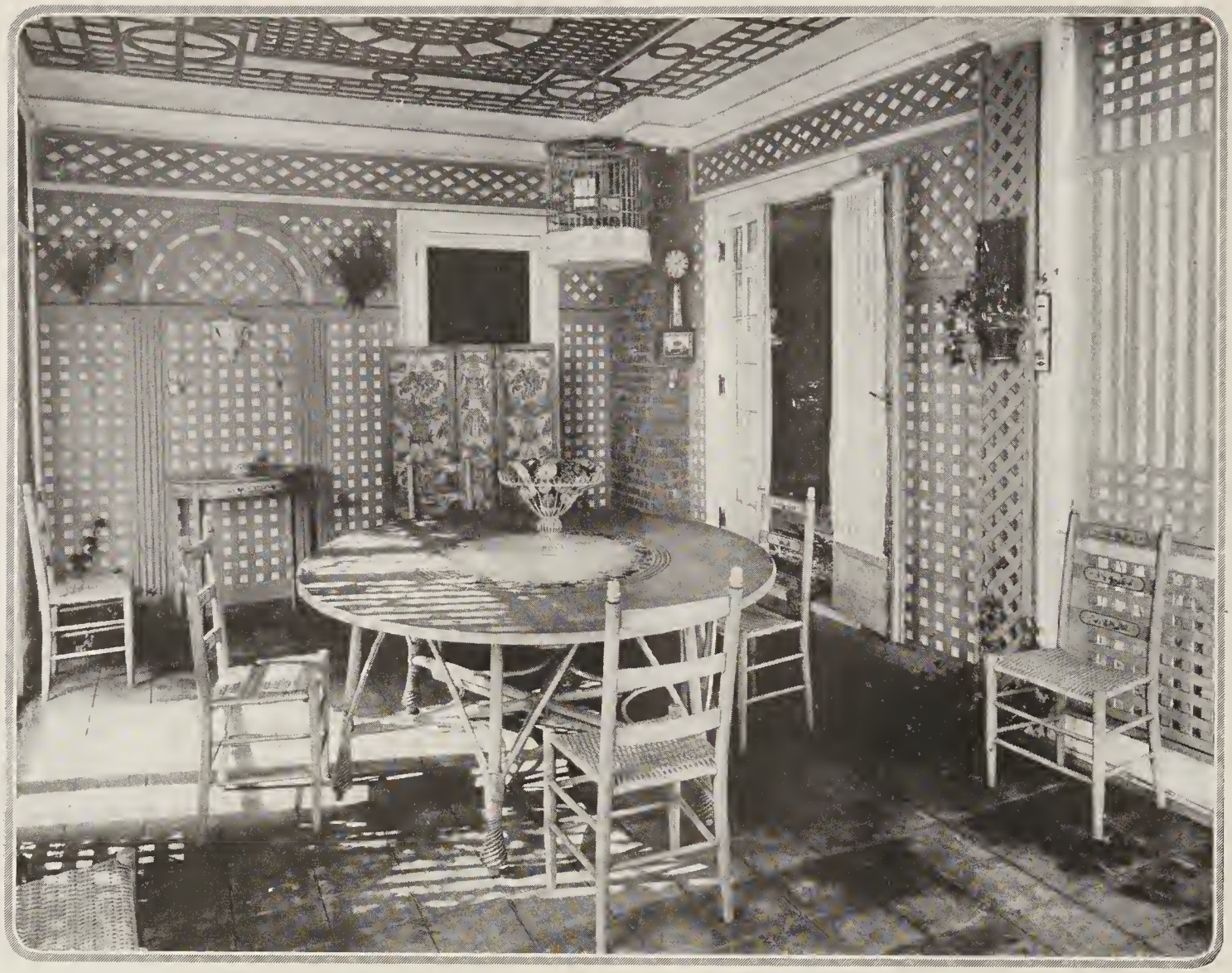
The table below shows a modern use for an old tray, at once decorative and useful



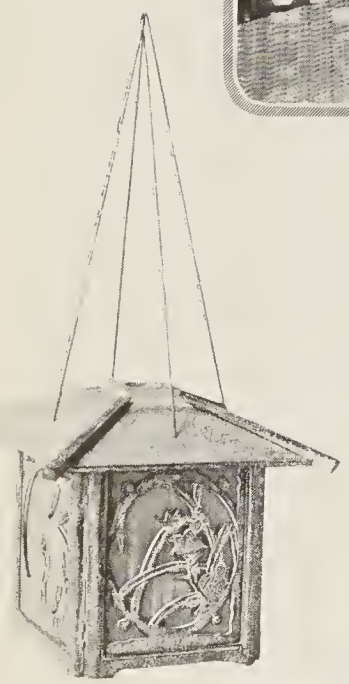
In the middle of this tray is an insert, under glass, of a nude modestly draped in a veil. This is believed to be the work of an amateur. Painting trays was an indoor amusement in old times



This example is an antique iron tray painted with a floral center and leaf design border. The ground is black and the colors brilliant. Details of painting are excellently executed



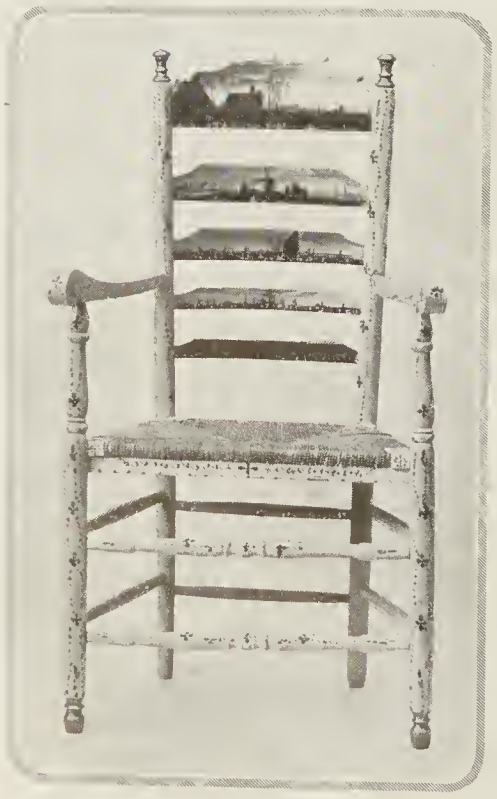
For the country house dining room, Trianon green painted, ivory panels flower decorated, or any color scheme. 5' table, $95; consoles, $45 each; chairs, $18 each; wire basket, $18



A collapsible wooden lantern, painted gray-green, silhouettes its design against the light within. It is priced at $6.50

(Left) It is of hand-wrought iron, this old Venetian green lamp with parchment shade. Beautifully modeled flower embellishments. The lamp comes for $150, the shade for $50

Indirect lighting on the porch is possible with this Japanese wicker lantern. Any color combination, iron chains. $11



An arm chair of Dutch origin, painted deep cream with landscapes in dull blues, greens and reds. $40

FOR SUMMER PORCH *and* DINING ROOM

They may be ordered through House & Garden's *Shopping Service, 19 West 44th Street, New York*

Old Dutch and ladder backed, it has a rush seat and a different scene on each rung. One of a set of twelve. $25

TO MAKE THE GARDEN A LOVESOME SPOT

These accessories deserve to be considered. Our Shopping Service, 19 West 44th Street, New York, will be glad to purchase them for you

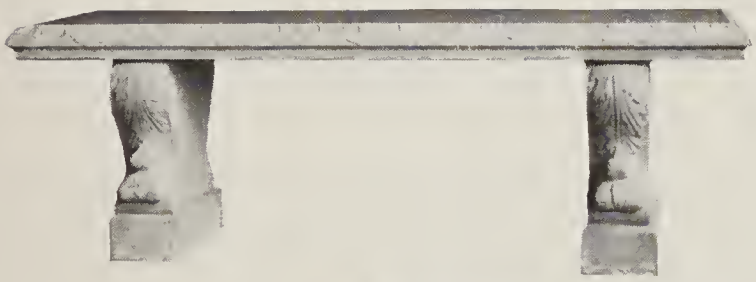
Delicacy and grace personified are in a small stone fountain that serves as an apt adjunct to the garden pool. 27″ high. $41

Imagine a conical box bush in this cast stone urn. It is 27½″ high, 21″ wide at the top, 11½″ at the bottom. $40

Wall fountain and satyrs form an interesting combination, especially when embowered in foliage. $160 complete

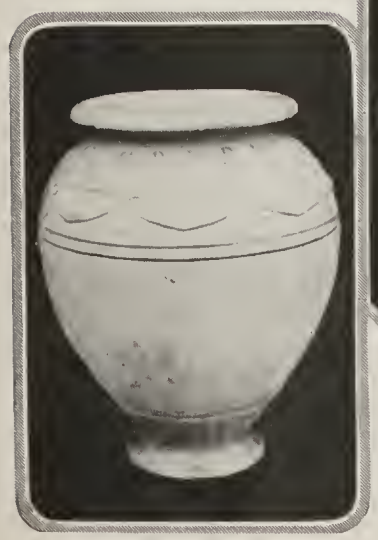
It measures 43″ long, 16″ wide and 19″ high, this well-proportioned garden seat of Pompeian stone. The price is $25

Easily moved about and therefore especially useful for garden or tennis court, is this 5′ bench. Of cypress enameled white. $24



An old Italian design in Pompeian stone is this decorative basket of fruit. 11½″ high, 12″ wide, 5½″ base. $15 each, $25 pair

For the end of the garden walk, a cast stone jar 36″ high, 21″ wide at top, 14″ at base. It is priced at $50



Another cast stone garden jar. 20″ high, 20″ wide at top, 14″ at bottom, $13.75; also one 17″ by 12″ by 12″, $8.75

There is always need for good furniture for pergola, tea house or terrace. These pieces are of cypress, enamel painted. Merely a fresh coat of paint each year would keep it in condition. The settee is 5′ long, $27; table, $10; arm chair, $11

THE SMALL HALLWAY *in* THE CITY APARTMENT

Some Suggestions for Its Dignified Furnishing

IN many instances the reception or entrance hall of the average city apartment is a dark pocket. It is a buffer between the outside hall and the inside home. Yet its use and position require that it should be furnished with distinction and given sufficient atmosphere of cheer to mark the hospitality of the owner in the mind of those who come to call. Some decorators have been satisfied with making the hall a barren, forbidding place, with the usual conventional furniture, often cold and impersonal, and placed there because imagination could not conceive anything else.

In a room of such small dimensions interest is given by the peculiar nature of the individual elements in the decorative scheme. An example of this is seen in the hallway illustrated here. The decorative elements are: on one side, a 17th Century Flemish tapestry with an old Italian marble bust on pedestal and a Capri jar placed before it; on the other a hutch with candles, a bowl of Capri ware, surmounted by a William and Mary mirror. In addition to these is an interesting church lantern, a wrought iron grill over one door, and a strip of damask bound with heavy gilt galloon on the other door. Between these pieces is established the harmony of age that all antiques possess, but individually each element is interesting. These pieces are assembled in a small room of which the walls are stone, certainly a forbidding enough background to start with. Yet it has been softened by the tapestry and the rug, given interest by the contrasting door treatment, and is lighted by a lamp that casts a soft warm glow over the walls and furniture. In the choice of the hutch one finds a departure from the usual method which would be to use a console. In the treatment of the doors one also finds a departure from the ordinary treatment which would have been to make them uniform.

The furnishings of this hallway are mellowed by time, each piece being an antique; and its interest lies in the merit of each piece—the Flemish tapestry, the hutch, the mirror, the old Italian church lanterns and the grilled door. Emil Feffercorn, decorator

Unless one wilfully wants a dark hall—which is scarcely conceivable—the walls should be left light in tone so that as much light as possible can be reflected and a sense of added size be given the room. A plain paper—oat meal or one of the new favorite "blends" can be used. Foliage paper or stripes are scarcely advisable. Even a better treatment would be to paint the walls, antiquing the last coat.

The essential furnishings consist of a table, console, hutch or bench; a mirror, one or two straight backed chairs, one or two simple dignified pictures, a soft tone rug, and an interesting lantern. Building on this basis, the distinction of the hall will depend upon the distinction of each piece and their arrangement in the confined space of the hall.

This arrangement, in turn, is also limited, because the hall is only a passage and no furniture should be permitted to prevent easy access. A clear passage should be maintained.

Whether or not you can use the hallway for a reception room will depend entirely upon its size. But even the essential furniture mentioned above will suffice for this purpose. Those pieces can adequately express the hospitality of the house, however small the hallway may be. Keep it light in color and dignified in line. Let it be a promise of the rooms to come, a promise of their interest and their personality. Yes, even in the limited space of a city apartment you can know a house and the personality of its owner by the hallway it keeps.

THE ROOF THAT IS MADE *of* SHINGLES

Materials and Methods of Laying That Contribute Toward Maximum Durability

ERNEST IRVING FREESE

THE most durable shingles are those made from cypress. Next in point of durability comes the redwood shingle and then the cedar. For a satisfactory shingled roof, the chosen material should be one of these three.

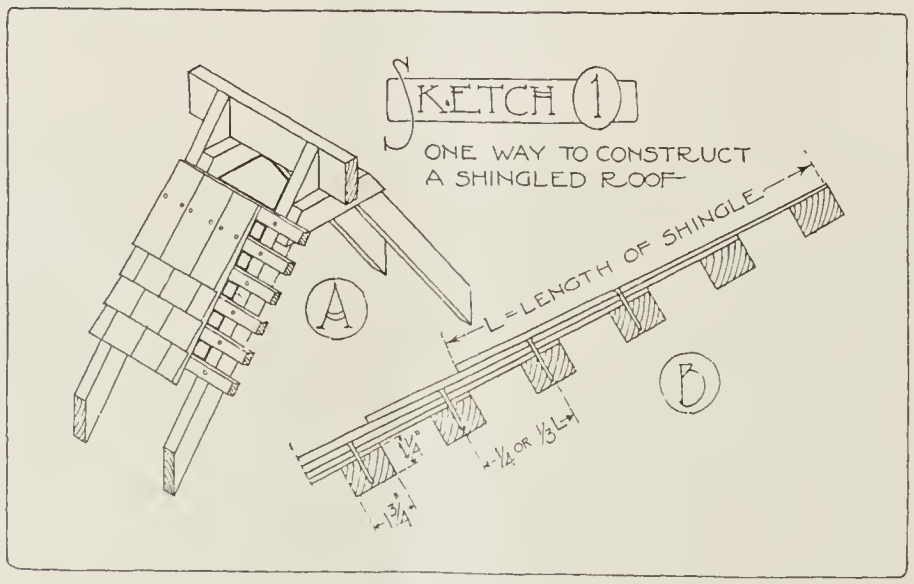
Cypress has been called the "wood eternal" and, even though this description be not literally true, it is certainly a fact that this wood is possessed of a surpassing durability. An instance is recorded where hand-split cypress shingles remained on the roof of a Virginian mansion for a hundred and four years without deterioration.

Redwood shingles, while perhaps not quite so durable as those of cypress, possess the remarkable and paradoxical characteristic of being somewhat fire-resistant. This property, together with their peculiar richness of color, renders them highly prized as a roofing material. Again, redwood shingles are especially durable in damp situations; they have therein been known to outlive even those of the best white cedar.

The durability of any shingle is vastly increased by dipping the shingle in a preservative oil or stain previous to laying. Redwood, natural, will remain in serviceable condition for periods of twenty-five to fifty years: if dipped, the years of its life will be doubled. Red cedar, natural, will endure ordinary service for perhaps fifteen years: if dipped, it will last nearly twice that long. But note this: the shingles should be dipped not merely for a fractional part of their length but for their *entire* length. Moreover, they should be sound and well seasoned—free of knots and sap. Then, in applying them to the roof, heavily galvanized nails should be used. All of these matters contribute in due measure to the life of the roof covering.

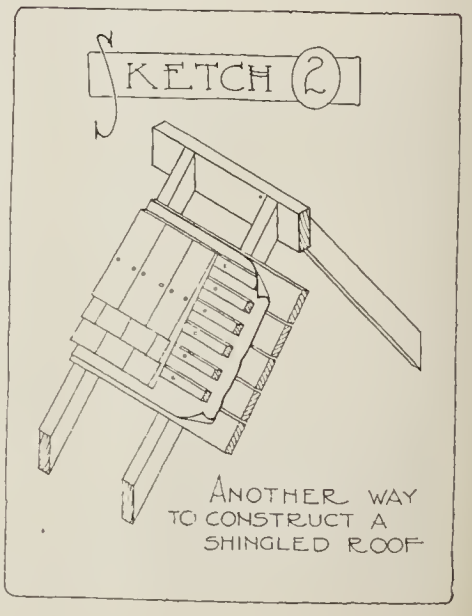
The accompanying sketches indicate two methods of laying shingles. The construction shown in sketch No. 1 is the more economical of the two and, at the same time, the more conducive to the preservation of the shingles. It has, however, one disadvantage; it does not possess the property of insulation. Attic rooms, under this kind of a roof, ordinarily

(*Continued on page* 60)



The more economical method of shingle roofing, shown to the left, consists in nailing the shingles direct on to the strip

The second method, shown below, provides an insulation chamber against heat and cold and preserves the shingles



The overhead system of irrigation will supply artificial rain whenever the garden needs it. It is worth many times the cost of installation

THE WAR GARDEN DEPARTMENT

On another page of this issue we print an article which tells of ways in which the children can do their bit in the campaign for food production and economical distribution. Their efforts and those of the grown-ups as well will avail little, however, without a knowledge of the fundamental requirements of vegetables. To touch upon these fundamentals is the purpose of this Department. If your individual problems are not discussed here, we shall be more than glad to help you solve them personally. Simply state the case in a letter and mail it to the Information Service, House & Garden, *19 West 44th Street, New York City—Editor*

ROBERT STELL

WITH June begins a critical period in the war garden's career. Vegetables should be developing rapidly and gaining a roothold that the really hot summer weather cannot shake. Yet this desirable state cannot be reached without attention on the part of the gardener, particularly in the matter of watering and conserving the moisture which is already in the ground. Plant food in the soil is practically useless without sufficient moisture to make it available for the roots. A fifty per cent saturation of the soil is said to be ideal for plant growth. To maintain anything like this during June artificial watering is necessary in most seasons.

By artificial watering I do not mean merely sprinkling the surface now and then, or even every day. A thorough soaking of the soil is the only correct thing, for remember that it is the roots and not the leaves which need it. Water thoroughly once a week and you will come close to eliminating the dry weather menace.

Generally speaking, two methods of applying water artificially may be considered. The first is the common hose, which is too well known to need explanation here. The second is the overhead irrigation system, which is more effective, far easier to operate properly, more durable and not much more expensive to install.

The general effect of the overhead system is shown in the photograph at the top of this page. The pipe from which the jets of water are issuing revolves on its supports when desired, so that the water can be directed to either side of the line. With good pressure the jets will reach from 20′ to 25′, so that one pipe line will cover a strip of garden 40′ to 50′ wide and as long as the line. The system can be bought ready to connect with the regular water supply.

The Dust Mulch

When the water has once reached well down among the plants' roots, how is it to be kept there as long as possible? Simply by creating and maintaining a "dust mulch" on the surface of the ground, the reasons for the effectiveness of which are these:

Soil moisture tends to work upward by capillary attraction. As soon as water is added to the ground, and has ceased its downward movement due to gravity, it begins to set up lines of communication by which it gradually climbs to the surface and is there absorbed by the air. If these capillary waterways, so to speak, are broken at any point the movement ceases and the moisture below the break becomes comparatively static.

Such an interruption of the capillary action is accomplished by the dust mulch. It is nothing more or less than a layer of finely pulverized, dry earth 1″ to 2″ deep over the surface of the garden. For very small areas a rake, and for larger spaces a wheel-hoe with a flat blade will create it. Go over the garden after every rain or watering, with whichever of these two implements you decide upon, and break up the surface thoroughly. Not only will you thus create a dust mulch, but much will be accomplished in the way of keeping down the weeds.

Fruits and Vegetables which May Be Put Up During June

Wild Greens	
Lamb's Quarter	*Radish seeds*
Dandelion greens	*Asparagus*
Pepper cress	*Beet tops*
Mustard	*Mint*
Milkweed sprouts	*Swiss chard*
	Spinach
	Cabbage sprouts
Garden Vegetables	**Fruits**
Lettuce	*Strawberries*
Young onions	*Pineapples*
Radishes	*Rhubarb*

Keep the wheel-hoe working. The double type cultivates both sides of the row

Where comparatively few celery plants are grown, they may be blanched with paper or fibre bleachers

The cabbage plants need attention to kill the worms. Hellebore is the poison used

Preserving Vegetables and Fruit

June sees, too, the real beginning of the canning season. So much is to be accomplished in laying up a supply of preserved vegetables and fruits for the non-productive season that it seems worth while to add here a few suggestions which can readily be supplemented by the more complete bulletins issued by the Government.

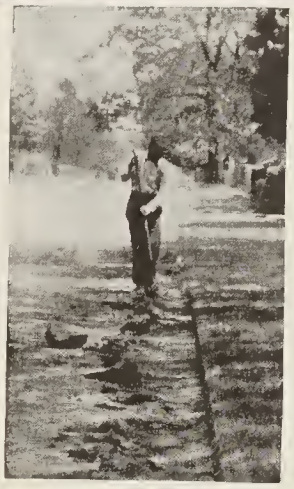
The open kettle method of preserving follows:

Select fruit or vegetables that are not overripe. Sterilize all rubbers, jars, covers, spoons, etc. Use no rubbers that have been used before. Avoid the use of chipped jars or dented covers. Make a syrup of any desired sweetness. Cook fruit in syrup until tender. Cook vegetables in slightly salted water. Adjust sterilized rubber to sterilized jar. Fill jar to overflowing with

(*Continued on page* 58)

June **THE GARDENER'S KALENDAR** *Sixth Month*

With the advent of warm weather weeds increase. Keep after them



Now is the time to edge up the grass borders of walks, driveways, etc.

Early in June a mulch of salt hay or rye should go on the strawberry bed

SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
1. *Sun rises, 5:10; sun sets, 8:14.* All bedding out of tender flowering plants should be finished up now. Egg-plant, peppers, etc. should be planted in the garden. Also, set out all summer flowering bulbous plants.	2. Hedges should be clipped just as soon as growth starts. The oftener you clip the better hedge you will have, as cutting will make it more bushy. Have the shears sharp so they will cut clean and not tear.	3. Bulb plantings in locations where it is desirable to plant other stock can now be lifted and ripened in semi-shade. They can then be stored away for the summer and reset at the usual time in fall, to bloom next year.	4. Do not neglect to spray the potato plants with arsenate of lead; it is too late to do this after the bugs have eaten the foliage. Keep the ground well cultivated, and hill up the plants when in flower.	5. Garden sowings of crops that require frequent seeding should be made. Corn, lettuce, beans, beets, carrots, chervil, endive, radishes and turnips should be sown now. Water the drills if the ground is dry, when planting.	6. A mulch of cut grass, salt hay or rye straw should be applied to the strawberry bed. This must be attended to now if you want berries that are clean and free from grit. All runners should be removed as they develop.	7. The grass borders of walks, perennial borders, flower beds, etc. should now be edged up. You can cut the grass around the bases of trees and other places where the mower cannot go, with shears.
8. Staking in the flower garden must be attended to now. Hollyhocks, helianthus, foxglove, delphinium, dahlias, campanula, sweet peas, rudbeckia and yucca are some of the more important that need support.	9. *Total eclipse of the sun.* All vines should be looked over carefully now and new shoots started in the direction you wish them to grow. This will save a great deal of cutting and tying later on.	10. Exochordia, spireas of different varieties, forsythia, deutzia, lilac and other spring flowering shrubs have about finished blooming and should be pruned. Cut off dead flowers and thin out the center.	11. Cabbage, cauliflower, kale, Brussels sprouts, etc., started for use in the fall and winter should now be ready to transplant. Move the young plants to prepared beds where they can be planted about 4 inches apart.	12. This is an excellent time to get the weeds out of the lawn. Weeders can be used, or a drop of gasoline in the center will kill individuals. Use a small oil can for this and do not spill any of the gasoline, on the grass.	13. Keep the ground between the vegetables in the garden constantly stirred. Do not be satisfied with just keeping the weeds in check — make the ground growable. Hill up the beans, corn, lima beans, etc.	14. There is no use spraying to kill the rose bug, because this insect bores into the flowers. Fill a can half full of kerosene and tap the flowers on the side of the can, to jar the bugs into it. Examine the blossoms often, as the bugs are very destructive.
15. Climbing roses require some attention now. Immediately after flowering the dead blossoms and old seedy stalks should be removed. The new, vigorous shoots may then be properly trained and supported.	16. The melon frames should be removed now, at the latest. Dig up the space between the hills, spread the plants out evenly and peg them with twigs, and spray with Bordeaux mixture every three weeks.	17. Use your vegetables when their quality is 100 per cent. The greatest asset of a garden is having vegetables of a quality that you cannot buy. Don't let any go to waste; if you can't use them, others can.	18. Peach trees affected with leaf curl should be sprayed with Bordeaux mixture. Yellows cannot be overcome; but if any trees are infested with it they should be immediately cut down and destroyed by burning.	19. Cut the flowers from the sweet peas every morning, so as to prevent the formation of pods. Light applications of liquid manure are very beneficial. Spray with tobacco and soap to destroy the aphis which attack them.	20. You must protect your strawberries from the birds. A net supported about 5 inches above the bed is the best thing for this. Strings with colored strips attached, noise producing devices, etc., may be used.	21. Do not neglect carnations which are planted out. Cultivate them frequently, pinch the leaders back and spray with Bordeaux mixture. Your next winter's crop under glass depends upon these plants.
22. Make a stock solution of Bordeaux mixture and use it for spraying tomatoes, potatoes, cucumbers, melons and celery to prevent blight. Arsenate of lead should be added when spraying potatoes.	23. Lettuce will run to seed during summer but this can be checked somewhat by shading. Slat trellises, cheese cloth frames, boards, etc., may be used to produce shade. This will reduce the loss, by retarding development.	24. Fruit trees that have attained a bearing size should be summer pruned by pinching back the growing shoots. Thinning out the fruit should be attended to now, where the trees are carrying heavy crops.	25. Do not let newly transplanted trees and shrubs suffer for water. When dry soak the ground thoroughly and apply a heavy mulch to conserve this moisture. Evergreens especially should receive attention.	26. All dead flower stems, whether on perennials or flowering shrubs, should be removed. They are unsightly and are a drain on the vitality of the plant. Use a basket and gather them as you work about the plants.	27. Grapes protected by bags are of a much superior quality than they otherwise would be. Special bags come for this purpose, or any ordinary bags will give fair satisfaction. They should be applied to the clusters now.	28. The garden must not be neglected during warm weather. Sow beans, corn, lettuce, endive, etc. Cut the weeds down in the morning so they will wither, and rake them up in the evening. Cultivate frequently.
29. When tomatoes start growing rapidly, reduce the shoots to one leader on at least some of the plants so as to give early fruit. Keep the shoots properly tied up, and reduce the foliage to admit light and necessary air.	30. *Sun rises, 5:10; sun sets, 8:25.* Use the thinnings from your onion bed for green onions. Apply soot for the onion maggot, and add liquid manure to the drills with a watering can. Overcrowded rows mean small bulbs.	**This Kalendar 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.**				*Now rings the woodland loud and long, The distance takes a lovelier hue, And drown'd in yonder living blue The lark becomes a sightless song. —Tennyson*

WELL, we've got a bird club over to the village now, with a president, a treasurer, annual members, and everything else all regular. There was a big meeting in the Methodist church Wednesday night, when we organized. It struck us farmers as sort of a fool idea, but quite a lot of us went more out of curiosity than anything else. Well, sir, I'm converted! There was a kind of citified looking feller who gave a talk, but he hadn't been going three minutes before I saw that he knew a blamed sight more about the country than I did. Why, he told us more about birds in an hour than we ever learned in our lives before. It was all good horse sense, too—how pretty near all of 'em do a lot more good to crops and the like of that than they do harm. I reckon it's up to everybody to protect birds now, and help the war crops. There ain't going to be any more shot on my land—that's certain!

Old Doc Lemmon.

Peas need hilling up when they are 6" high, to prevent breakage by wind

See that the shears used for clipping boxwood borders, etc., are kept sharp

To keep the soil around plants in good condition, use a hand weeder

Do not let the onions crowd. Judicious thinning means a better crop

Caps of canvas for the fresh haycocks will minimize the loss if rain comes before the crop can be stored

One of the most enthusiastic of Long Island's war gardeners last year was a boy of fourteen who had lost an arm

A few drops of gasoline at its center will destroy a persistent weed

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Beautiful in bud form, and very free flowering, is the crimson-scarlet Hybrid Tea, Richmond

A good ever-blooming Tea is Sunrise, of peach red beautifully shaded with orange and crimson

A Score of Best Roses—and a Few Over

(*Continued from page* 12)

a velvety textured flower so dark as to be almost black. If something very unusual is desired, I am not sure that I should not choose this, though Baron de Bonstetton is close behind it in color and produces flowers of exceptional vigor, size and fragrance. The old-time General Jacqueminot is too well known to need description; it is lighter in color than the others, not so full a flower, but does well everywhere.

Everyone wants a Paul Neyron, for in addition to being the largest rose in the world, it is very free flowering, strong and sturdy and of a fine, deep rose color. Darker than this is the Marshall P. Wilder, a fine, splendid growing sort that goes on blooming long after others of its class stop; and darker still, though not at all the deep red of the three named first, is the Pierre Notting, which is distinguished by being at its best often in the autumn.

There are two especially good white roses in the H. P. group, one of which is very popular while the other is not well known. I would not have the first, Frau Karl Druschki; but I most certainly would have the second, Margaret Dickson, lovely in form and substance, with great shell-like petals and good foliage. In addition to all these points, it is fragrant—which the Frau Karl Druschki is not; and though the latter is perhaps a clearer white, it is not infrequently a bit marbled and painted with deep rose on its outer petals. Margaret Dickson shows a faint flush at its heart, which is better to my taste than color on the outside.

Another white H. P. is Marchioness of Londonderry, with practically everything for it and nothing against except that its petals are reflexed, or roll backward. This is to me a characteristic that greatly mars the beauty of the flower, though it is not generally so considered, I know. Where the rolling is only slight, and the outer petals alone are involved, it is less objectionable than where the entire mass of them curls backward.

Coming back to the red rose, which is unquestionably the richest of all, there is a variety commonly offered as a Hybrid Tea which rightly belongs in the H. P. class, a rose having a fine long bud which opens into a large and sumptuous flower of richest fragrance, in color a very deep crimson, borne on long and strong stems—surely a rose which everyone should have. It is named His Majesty; look for it among the Hybrid Teas, but use it as a Hybrid Perpetual. Its period of bloom is quite distinctly June rather than all summer, and it is too bad for one to buy it expecting it to conduct itself as the Hybrid Teas commonly do.

Last but not least in the list of the very best H. P. roses comes Mrs. John Laing, the choicest of all, without a doubt, in that its lovely soft pink flowers are large, of great substance, most deliciously scented, and produced in abundance on long stiff stems practically all summer. Of all this class, it is the most nearly perpetual blooming.

Among the Hybrid Teas

Reversing the order when it comes to naming the Hybrid Teas, I am going to put the first choice at the head of the list. This is a red rose, introduced in 1905, an American production named for an American soldier—General McArthur. No fuss has ever been made about it, but it is steadily growing in popularity because of its superlative merits. It is not like an American Beauty, exactly, yet it bears comparison with that famous greenhouse rose almost as no other does, and if I could have but one rose bush, this would be the choice. Needless to say, its fragrance is entrancing.

A rose of exceptional late summer beauty is Betty, and although the flower is rather loose and open, the color and season make it a most desirable variety. It is that rare shade of coppery gold overlaid with yellow which defies analysis, and in addition to being a strong grower, it is fragrant. The one fault of this variety is that its flowers in the early part of the season may be a disappointment; but be patient. With the coming of autumn, when the plants are established, there will be absolutely nothing left to desire.

Another wonderful yellow rose is the Duchess of Wellington. Some, indeed, consider it the best of this color; but the very best yellow rose of all is probably Harry Kirk. This, however, is a Tea rose, and therefore not to be considered quite yet, while we are still thinking of Hybrid Teas.

The one rose that it is supposed to be impossible to fail with is Gruss an Teplitz—redder than flame, velvety in texture, fragrant and forever in bloom as well as being absolutely hardy as far north as New York City. I do not like it as well as those mentioned first, but I would not like to be without it. It is too reliable to be spared.

It is half a century since one of the first H. T.'s was introduced, yet there is nothing in the whole rose calendar today lovelier than this pale shell-pink La France, with its heavy, dense flowers and own particular fragrance. It is difficult to understand why such a rose as this is ever omitted. It has no faults whatsoever, unless it be a fault that its buds are so dense that wet weather

(*Continued on page* 50)

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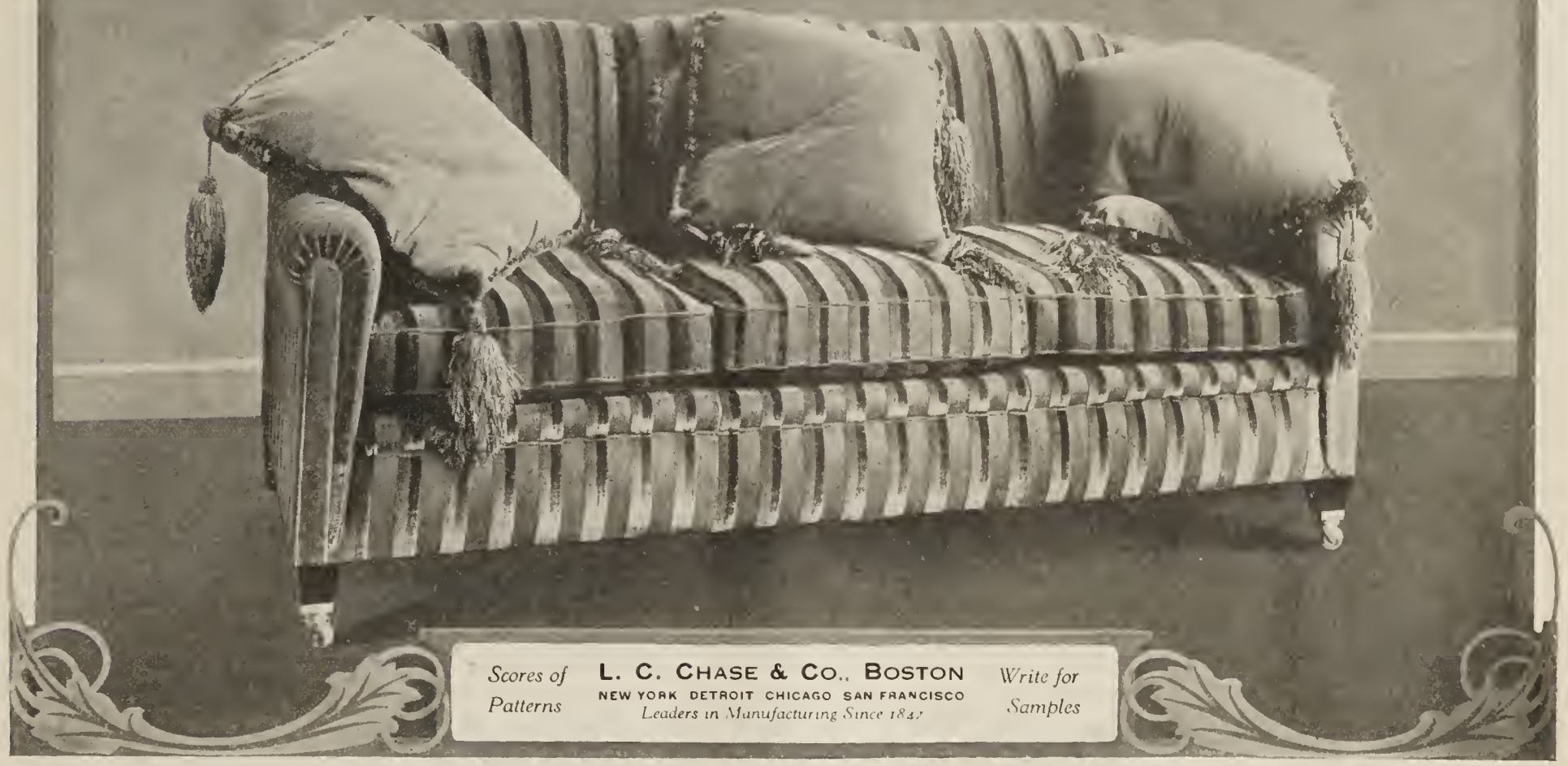

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A Score of Best Roses—and a Few Over

(*Continued from page* 48)

sometimes makes them "ball" or grow soggy until they cannot open. And its color is so delicately lovely that it hardly seems it can be true!

Another rose of extremely delicate color is the Viscountess Folkestone, which has full flowers suggesting the peony, cream-flesh in color. They will develop to very great size with a little thinning of the buds; but without such thinning they are large enough to meet the usual standards. This rose is particularly lovely in the fall, though it blooms all summer with delightful persistence. Its fragrance is delicious.

Several Special Classes

Of the Tea roses, in addition to the Harry Kirk already mentioned, an old-time variety that is still a prime favorite is Marie Van Houtte. The general color of this is a pale yellow, overlaid with white, while the edges of the petals are frequently touched with a bright pink or rose color.

One of the very finest roses for late summer and fall bloom is unfortunately one of the most tender; hence its demands for winter protection are imperative. Given such care as it should have, however, and the William R. Smith will reward you with such masses of peach-pink flowers as will more than repay the efforts made in its behalf; and it will keep on blooming until frost stops it.

Of the Bengal roses, Hermosa is perhaps the most used at the present time. It is an old-fashioned, little, bright pink, double flower, blooming all the time. Mass this in beds apart from the H. P.'s, the H. T.'s and the Teas, and have a good number of plants if you wish to carry on the bloom throughout August. Countess de Cayla is another of this class, richer in color than Hermosa—a coppery tone shaded with orange and altogether very brilliant.

One of the sweetest and dearest of roses is the blushing Clotilde Soupert, a densely petalled Polyantha hybrid, generally classed as white, but having a most ravishing warmth at the heart. The flowers are in clusters at the ends of the branches, and a bed of twenty-five or more is a delight all summer. Then there are Louise Walter, a large-clustered rose of soft pink, flowering throughout the season; Orleans, which has good-sized flowers red as geraniums, with white at their centers; and Yvonne Rabier, the baby white rambler, of profuse bloom.

In addition to these varieties of the special rose garden types, there are a few suited to the shrubbery border or to such use as massing in hedgerows or as isolated specimens, where the landscape demands some marked feature. One of these is a hybrid rugosa, which has full flowers suggesting in the bud the La France roses—a large, strong growing bush which blooms early, Conrad F. Meyer by name. Used as a hedge it is a marvel of beauty. Set the plants 2′ apart, in planting it for this purpose.

Moss roses are indispensable, but many of them are so subject to mildew that they are an eyesore most of the time. This is not true of the Crested Moss, however, an old-fashioned, fragrant, very "mossy" deep pink rose that is often found in old dooryards. Every garden that aspires to be old-fashioned ought to have at least one of these, whether it is a rose garden or not.

Of climbing roses there are four of preeminent value, and a fifth that all lovers of yellow roses should have. The first is the Climbing American Beauty, whose name is misleading inasmuch as it is not an American Beauty in climbing form, although it is related to this surpassingly lovely rose and has the characteristic fragrance. It is of the H. P. type, in that it blooms only through June. Dorothy Perkins is too well known to need more than a mention; I doubt if it will ever be excelled in a pink climber. Excelsa is not so well known yet, though the fact that it cannot be distinguished from a Crimson Rambler makes it seem so. The outstanding feature that sets it quite apart and above the Crimson Rambler is its foliage, which is always beautiful and fresh and shining, and free from mildew or other disease. This is owing to its Wichuraiana parentage, which is always a desirable ancestry in a climbing rose.

Then there are the climbing Kaiserin Augusta Victoria, like its bush prototype in all particulars; and the latest addition to the yellow rambler class, Aviateur Bleriot. This, too, is a descendant of the splendid Wichuraiana, and shows the characteristic glossy, resistant foliage.

Making A Rose Garden

Put the rose garden where the first sun of the day will not reach it; sunlight from ten o'clock on is ample, and actually better than sunlight all of the day. Of course there should be no trees near enough to take the nourishment from the soil, nor to drip on the rose bushes from above. Actually a distance of 10′ feet away from the outermost branches' spread is usually enough, providing the trees have attained their full growth. Roses like a heavy soil better than a light one.

Use cow manure if it is obtainable; horse manure is more heating and should be two years old, if possible, before using. Chicken manure is good. Whatever kind may be available, be sure that it is mixed thoroughly with the soil and none allowed to lie in lumps either on the surface of the bed or beneath it. Bone meal is an excellent extra ration, to be applied to the surface of the ground after it is well worked, at the rate of about a cupful to a plant; and air-slaked lime in the same proportion should be used in the spring and again around the first of August, not only to sweeten the soil but to release plant food that may be unavailable without its aid.

Rose beds should be dug out to a depth of 15″, and the soil taken from them mixed with one-fourth its bulk of manure, after being thoroughly pulverized, and returned to the excavated space. If drainage is not good, dig this out still deeper—8″ to 10″ would be enough—and put in 6″ of coarse gravel, stones, cinders, etc.; then cover with ashes to a depth of 2″; and then restore the earth in which the plants will stand.

Set Hybrid Teas and Teas 20″ apart, Hybrid Perpetuals 30″; and let the point of junction between the root stock and the top be 2″ below the surface, unless you are handling the cheaply grown material that is grafted high on the stem. With the last, spread the roots out evenly, sift the fine soil around them and press it firmly down, water just once to settle it, and prune back two-thirds of the length of the branches, unless they are already cut back halfway. The point is to leave about 6″ to 8″ of old stem above ground.

After the rose garden is established, cut everything back annually in the late fall, to a height of about 3′. Then wait until early spring, before growth starts, when the regular pruning should be done. This has to do mostly with wood of the previous summer's growth, and leaves the older wood alone except where it is dead. Cut back the weak last summer's wood to a height of from 3″ to 6″, cut out the very weak altogether, and cut the strong branches to about 8″ once more—just as at the time of planting. The old wood is always rough and woody in appearance; last year's wood is lighter in color and distinctly green and smooth.

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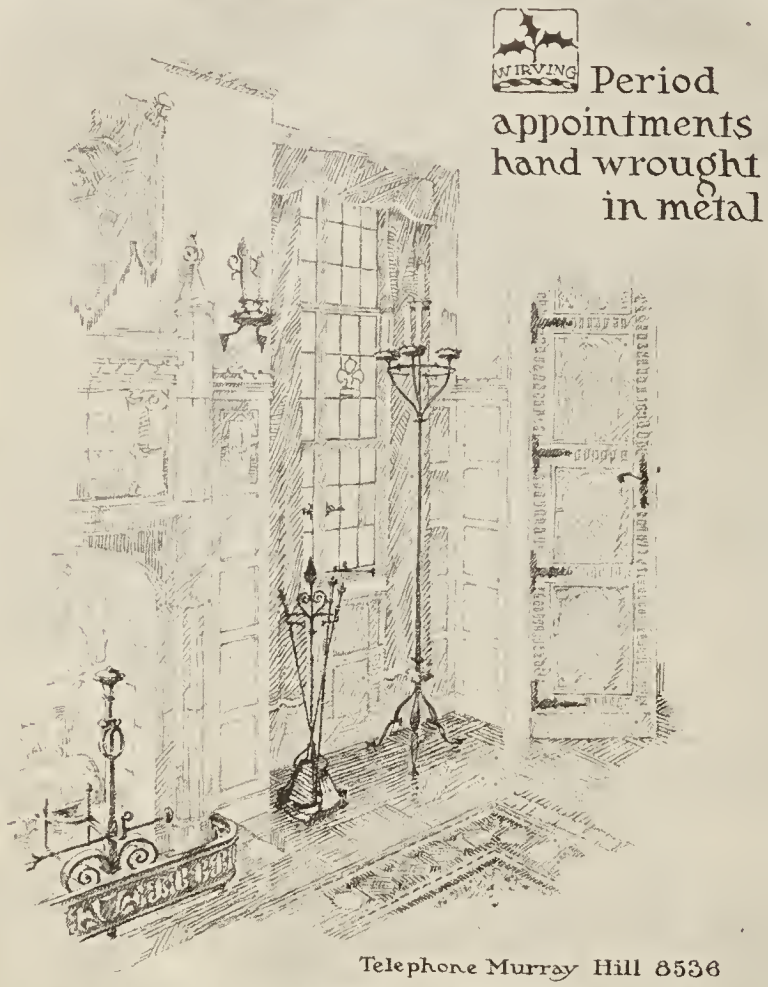

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Sheared Trees and Hedges for the Formal Grounds

(*Continued from page 33*)

less range of possibilities. As yet good examples are relatively rare in this country, although in the old Colonial formal gardens topiary was the rule rather than the exception. Not in its exaggerated forms of ships, birds and what-not, but as stiff sheared hedges, trees and borders of box, purely architectural in effect.

I say architectural advisedly, for that is the real appeal that sheared work holds for the most of us. Only in rare instances can the clipped figures of animals, etc., seem other than bizarre to us. We will be wise to eliminate them from serious consideration, confining our attention to the two other main usages to which this sort of work can be put—as boundaries to garden areas, large or small; and as accent points in the landscape scheme.

The large photograph on page 33 illustrates the former of these two applications. Here clipped barberry is used to outline the formal grass walks, while arborvitæ, sheared to perpendicular sides and flat top, forms an admirable enclosing wall of living green. Privet could have been used in place of the arborvitæ, although it is rather distressingly common and is under the distinct disadvantage of losing its leaves in winter and so presenting a cheerless appearance at a season when every available touch of green is needed out of doors. The path and flower bed edgings could be of box, in localities where that time-honored shrub can be grown successfully.

There has recently been developed a dwarf barberry which bids fair to become a general favorite for edgings and low hedges. It came originally from the ordinary Thunberg type, but is a true dwarf and much more compact and symmetrical than its ancestors. The name box-barberry describes it well, for it resembles box almost more than it does barberry. Unlike box, however, it is perfectly hardy and succeeds wherever Thunberg's barberry can be grown.

The use of individual specimens as accent points is demonstrated in both the illustrations on page 33. In the large garden the tall arborvitæs are virtually untrimmed, their naturally regular, columnar form giving a decidedly formal effect. The lower picture shows privet sheared to two artificial shapes—the round or ball style, and the spiral.

It is perhaps needless to say that these completed effects are not the result of one, or even two or three, clippings. It takes several years to develop such dense, well formed specimens, three or four shearings each year being far better than one. Not only does the cutting remove the branch tips in the desired spots; it results also in thickening the remaining growth. You simply select the particular form desired for the specimen, hedge or edging, as the case may be, and then shear again and again with this definitely in mind.

A full list of trees and shrubs adapted to topiary work would be too long to give here, but the following kinds present a wide enough variety to cover the majority of requirements on the private place:

Acer campestre: Shrub of dense growth and dull green foliage, one of the maple family. Deciduous.

Berberis Thunbergii: Thunberg's barberry. Deciduous; red berries in autumn.

Buxus japonica: Japanese box. Evergreen.

Buxus sempervirens: Common box. Evergreen, hardy nearly as far north as Boston.

Carpinus Betulus: European hornbeam. Deciduous.

Cornus mas: Cornelian cherry. Deciduous; scarlet berries.

Cratægus oxyacantha: Hawthorn. Deciduous; scarlet berries.

Evonymus radicans: Evonymus. Evergreen.

Ilex glabra: Inkberry. Evergreen.

Ligustrum Ibota: Privet. Deciduous.

Ligustrum ovalifolium: California privet. Semi-evergreen.

Pinus densiflora var. *pumila:* Japanese red pine. Evergreen.

Pinus montana: Swiss mountain pine. Evergreen.

Retinispora. Evergreen.

Rhamnus cathartica: Buckthorn. Evergreen.

Taxus cuspidata: Yew. Evergreen.

Tsuga canadensis: Hemlock. Evergreen.

Viburnum opulus var. *nanum:* European cranberry-bush. Deciduous.

Viburnum prunifolium: Black haw, or stag-bush. Deciduous.

Hewitt

Individual clipped specimens are best kept rather simple in form, as the more elaborate designs are harmonious only under conditions rarely found in America

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The first week in June to see the riot of color produced by the many acres of Peonies and Irises, which are then in the height of their glory.

Every year a multitude of people come by train, or motor long distances, to see the glorious sight. A visitor from California declared that nothing in that land of flowers would equal the gorgeous display.

There is no more beautiful section for a motor trip. Bayard Taylor, after a world-wide journey, declared that he had seen no more beautiful sight than that from Mt. Penn near Wyomissing.

For several seasons Mr. Farr and his associates have given their entire time at this period to their visitors. As the season will vary somewhat, intending visitors should write the last week in May for information, we will then advise you of the most favorable date and arrangements will be made to meet you at the station.

If you are unable to get here don't hesitate to write for any information you desire about Peonies, Irises, or other plants in your hardy garden. If you do not possess a copy of Farr's Hardy Plant Specialties, send for it at once and it will be sent free of charge.

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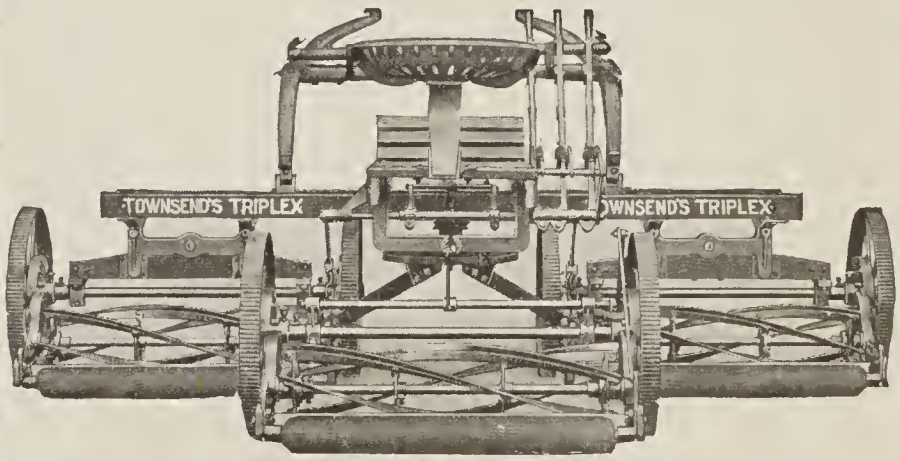

Floats over the uneven ground as a ship rides the waves. One mower may be climbing a knoll, the second skimming a level and the third paring a hollow.

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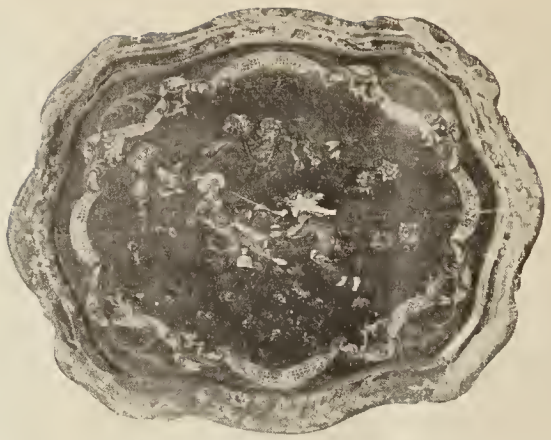


Antique wooden painted Italian tray

Trays of Yesterday and Today

(*Continued from page* 41)

England, japanned and decorated iron trays were substituted for the earlier wooden and pulp ones. The evolution shows us the progress that was made, not only in the material used, but in the decoration. This industry flourished in Pontypool, England, but gradually drifted to the large hardware center of Birmingham. The trays turned out in these places were not decorated to any great extent, although we find many beautiful ones that were designed toward the close of the 18th Century, at which time they were imported in large quantities into our country. These were probably decorated as a pastime by amateurs.

Picture what a large, heavily lacquered, gold and black tray, such as you would hardly dare to use commonly today, can tell us of tête-a-tête, a century ago in an English rose garden! Or a highly polished, elaborately ornamented silver tray that once held syllabus and mint julep in an old Southern home! If many of these inanimate pieces could speak, what romantic and amazing confessions they would relate! For where were important events and love affairs discussed more freely than over the tea table?

Within the last few years, some of these trays have been repainted in bright colors, designed to meet modern decorative schemes. One of them, a fine specimen, represents a hunting scene. Another, equally interesting, shows a festival; this was worked out by a Boston artist, on one of the old iron trays, such as our grand dames used when giving tea parties in the early 19th Century.

There is a modern adaptation of the tray which renders it more useful, and that is fitting it to ornamental legs and a frame from which it can be lifted off when used for serving. These are generally iron trays that have been relacquered and painted, although some of them are the originals that came over from the Orient.

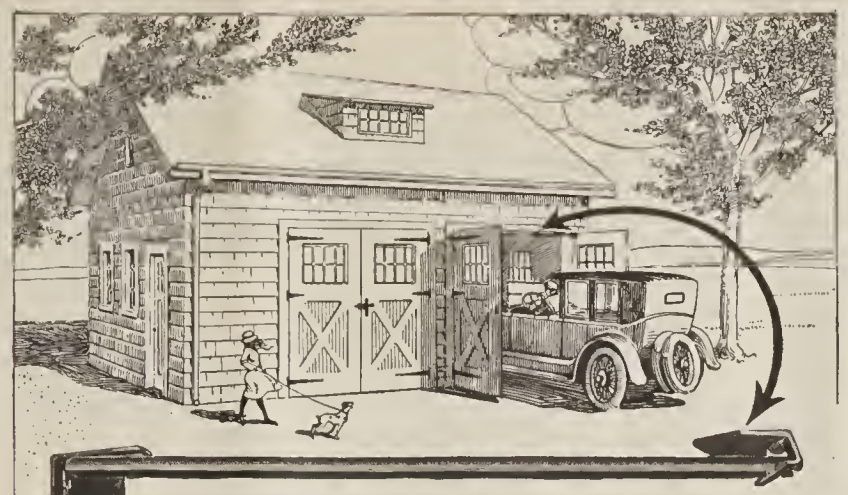
The old silver tray leads in value. It is certainly the handsomest, whether plain or decorated, and is usually an heirloom that has been handed down through many generations. There is a diversity of opinion as to whether silver or Sheffield plate are the more valuable. It is generally considered a mistake to have these trays re-silvered.

The wooden tray has also come back into favor, but it is different in shape and finished in white enamel, often very beautifully painted. These are made of rare woods, such as oak and walnut, supplemented by mahogany, which affords a variety of interest sufficient to kindle the inspiration of any artist who decorates them.

Of woods, mahogany holds the foremost rank, having a decorative value exclusively its own.

One of a nest of three trays decorated in the typical curious Oriental fashion

The tray table can be made with collapsible legs and the tray used for a decoration



Stanley Garage Door Holder

The doors in this picture are swung on Stanley Garage Hinges No. 1457, 24 inch at the top and bottom and 10 inch in the center. They are held open with The Stanley Garage Door Holder No. 1774 and equipped with a Stanley Garage Door Latch No. 1264.

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YOU may get your car in or out of the garage before the wind slams a heavy door on it,—but is the chance worth the cost of replacing a lamp or straightening a fender if the wind should beat you to it?

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THE STANLEY HOLDER operates automatically. Push your garage door open; the holder catches and locks it at a little more than a right angle. To unlock the holder and close the door you have only to pull on the chain. You can do this while standing inside your garage.

It always works. The STANLEY GARAGE DOOR HOLDER is a mechanical footman which never gets tired and never forgets. It may be applied to old or new doors of any size or shape.

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TRELLIS

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Typical 16th Century tile

A Delft bell, a favorite pattern, 18th Century

Typical 18th Century tile

Knowing and Collecting Dutch Delft

(*Continued from page* 19)

The Dutch ware made to-day which passes with the old name is a glazed ware and not, like the old, an enamelled ware. In modern so-called Delft one can see through the glaze. As I have said, old Dutch Delft presents a completely opaque surface.

Just here I should say that in some of the later sorts of old Dutch Delft a glaze was added to the enamelled surface, but as the enamelled coating is there, one will readily recognize it beneath the glaze. As the clay base of old Dutch Delft was so soft and friable the surface of a piece was entirely coated with the tin-enamel. While not metallic in the sense of its having a metallic lustre like the maiolica of Deruta or of Gubbio, light glinted across the surface of a piece of old Delft reveals a tinny sheen. While the surface will prove smooth to the touch, it will not feel glassy as with a glazed ware.

So friable is old Delft that it is prone to chip at the edges, there revealing the brown body base of the under clay. A drop of strong acid dropped on the body clay thus exposed will effervesce, since there is carbonate of lime in the understructure of old Delft. This body clay is so soft that it is easily cut with a knife. This cannot be said of the English Lambeth Delft, which English ware, though inspired by the old Dutch Delft and contemporary with much of it, was of a much harder body base, denser and more glossy than the Dutch clay. The enamel lay much more closely and evenly to the body base of old Dutch Delft than it did with the English Delft.

Dutch Delft rarely crazed in the kiln; English Delft often did so and in consequence its enamelled surface came to be glazed to prevent this.

Then one often finds the colors of the decoration of old Dutch Delft to have run, but neither under nor over the enamel surface,—*into* the enamel. This is because the colors were put upon the Dutch Delft while the enamel was still wet and fixed in it during the liquefaction and fixing of the surface coating during the firing of the piece in the kiln. With such pieces of English delft as show the colors of their decoration to have run, it will be seen distinctly that these colors have run upon the enamel of the surface and not into or with it.

Finally the color of the clay body base of the Lambeth delft of England is buff.

Delft bell of 18th Century make

While Nature has given us a sense of blue skies, scientists will tell you that she has been overly sparing with this color in flowers and in bird-life. The Chinese had long placed blue as the first of the five colors nominated in their popular traditions. To blue they gave a symbolism rich and varied. They associated it with the East, for instance, and again with wood. It was natural that it should have been a favorite color for the Chinese keramicist. The palace china of some of the early Chinese emperors reserved the privilege of blue decoration, a blue, as an old Chinese writer tells us, as "seen through a rift in the clouds after rain." It was not until the 16th Century that the Chinese obtained cobalt. This bright and vivid blue made speedy headway as against the grayer blues that, until then, had alone been produced by the Chinese keramic artist. Cobalt was introduced into China by either the Jesuits or the Mohammedans; the Chinese themselves named the color "Moslem Blue."

The Blue-and-White porcelain of China appears to have made a direct appeal to the Dutch potters. Blue was the earliest color used by them in their Delft decoration. Purple followed, and after that the green, yellow, brown and red of the Polychrome delft pieces that we know.

English Copies

We do know how popular the Dutch Blue-and-White became. Every year quantities of it found their way to England. Much of it was sold there at the Dutch Fair held annually in Yarmouth. King Charles II. soon came to fear the effect on local potteries of the extended importation of Dutch delft into England and in consequence issued a proclamation against this commerce, declaring the sale of Dutch delft in England as being "to the great discouragement of so useful a manufacture so late found out" at home, presumably by the potters of Lambeth who naturally would not be slow in attempting to imitate the Dutch ware so flourishingly in vogue. Probably Dutch potters had come over to work in the English ateliers. In the British Museum are interesting examples of English delft, a particularly interesting set of plates having a line on each, so that when the six are arranged in proper order they form a little five-line verse.

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than any other of her novels is "The Happiest Time of Their Lives" by Alice Duer Miller; and it has the brilliance, the stimulating dialogue, the delightful literary craftsmanship of the best of her preceding books.

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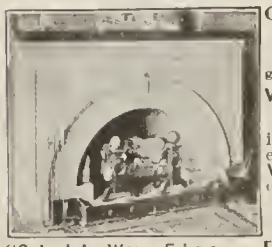

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COLONIAL FIREPLACE COMPANY
4613 W. 12th ST., CHICAGO

The War Garden Department

(*Continued from page* 45)

hot fruit or vegetable. Seal immediately. Cover must be sterile.

Water Pack for Rhubarb, Gooseberries, Currants, Cranberries and Some Plums

Prepare fruit as for canning. Pack closely into glass jars. Set these under the cold water faucet, and allow water to run into the jars for several minutes. Adjust rubber and screw on the top. (A glass topped jar is best for preserving strongly acid fruits.)

Cold Pack Method

Pick over and wash vegetables thoroughly. Blanch in boiling water for 5 minutes. Plunge into cold water. Pack in glass jars. Add 1 teaspoonful salt to each quart jar. Fill jar to overflowing with boiling water. Adjust rubber, screw on top part way, and set in hot water bath. Place jars on a platform in washboiler or similar utensil. Have water cover tops of jars by at least 1". Count time of processing after water begins to boil—120 minutes for all greens. Remove jars when time is up and tighten covers. Turn jars upside down, and when cool store in a dark, cool place.

Intermittent Sterilization

The process is the same as for Cold Pack canning except that the water in the boiler need be only about 3" deep. Steam will do the cooking.

Set the boiler on the stove, place the jars on an improvised rack in about 3" of water, and bring water to a boil. Cook for 1 hour. Remove cover, let steam escape, remove jars and screw down tops. Next day loosen covers, set jars back into boiler and repeat the process. Repeat again the third day. All spores are killed by the fractional sterilization; and any fruit, vegetable or meat will keep when put up by this process.

Syrups for Canning

Stir the sugar into the water. Use hot water to dissolve the sugar.

Thin Syrup: 1 cup sugar to 2 cups water for peaches, apples and other sweet fruits.

Medium: 1 cup sugar to 1 cup water for berries, cherries, plums, currants, etc.

Medium thick: 3 cups sugar to 2 cups water for sour fruits such as gooseberries, cranberries, and for fruits like strawberries and raspberries.

Thick: 2 cups sugar to 1 cup water for preserves and jams.

Combination Jams, Marmalades and Conserves

Rhubarb and strawberry. Rhubarb and pineapple. Rhubarb and apple. Strawberry and pineapple. Strawberry and apple.

Turn all left-over fruit syrups into "honey," or syrup to be used in sauces for puddings. If allowed to ferment, any left-over fruit juice will make good vinegar.

New and Old Floors

(*Continued from page* 21)

the vogue in this country, black and white marble floors were very popular. Some of them were very elaborate, one in particular, an original from an old Italian palace shows marbles arranged in geometrical patterns with numerous allegorical figures. All of these were quite consistent with the style of the house as they represented the sort of floor, that were in houses of this period in Europe from which our architects got their inspiration.

Few of the decorators at that time had the knack of making this sort of house look livable or homelike, which accounts for the style of architecture giving away to the "cosey" or homelike Queen Anne. Thus did this style of floor go out of use.

Now with the swing of the pendulum back to the straighter lines and more dignified rooms, black and white or black and yellow squared floors are again being put into our houses. There are two other ways, by which the same general effect can be obtained, and both of these are less expensive. One of them is to space off the wood floor into squares and paint directly on it in imitation of the marble. This was recently done in a very chic millinery shop in Boston and it proved not only unusual but very effective. The only objection, however, is that if the boards of the floor are narrow or the floor is poorly laid, this sort of work is apt to prove unsatisfactory.

But the showing of lines of floor boards and irregularity of surface can be remedied. First cover the floor with a good grade of linoleum, preferably the battleship variety, and you are ready then to paint the black and white squares on the smooth surface.

While dealing with marble it is well to add that there are other methods of treatment. A marbled floor, that is, one painted to look like variegated marble, is more practical for general use than a square or plain color or of two colors, because it does not deface easily, an advantage the practical housekeeper wants. Some people who despise sham or imitation claim that this sort of floor is objectionable. They do not realize that this marbleation of wood and even plaster is no new idea. It was carried out by the Italians in their 16th Century villas and palaces, even in the country where marbles were most abundant and the labor of marble workers a mere pittance.

Of course a floor of this kind might seem too grand for the simple farmhouse type of architecture, the kind that came into existence one to two centuries ago. There is a remedy for this: use the spatter floor. One of these, most interesting in character, is found in the Thomas Aldrich house at Portsmouth, New Hampshire. To-day, however, this kind of treatment does not seem to be generally known or understood by the present generation, although they were very common in old New England homes built in early 1800.

The spatter floor is merely the term applied to a sort of painted wooden floor, a speckled floor, resembling brilliant granite. The general tone may be either dark, medium, or light, according to the color scheme of the room and the paint used. In a recently renovated farmhouse where a dark floor was necessary to bring out the right treatment, an absolutely black floor was not desired. The owner solved the problem by first painting it black, and then spattering the small spatters red, then yellow and then gray. The effect was dark, but it had the advantage of not showing every footmark and particle of dust. Spattering is done by dipping the brush into the paint and then hitting it against a stick held in the hand. The size of the drops of paint can be regulated by the brush, the amount of paint on it and the force of the blow against the stick.

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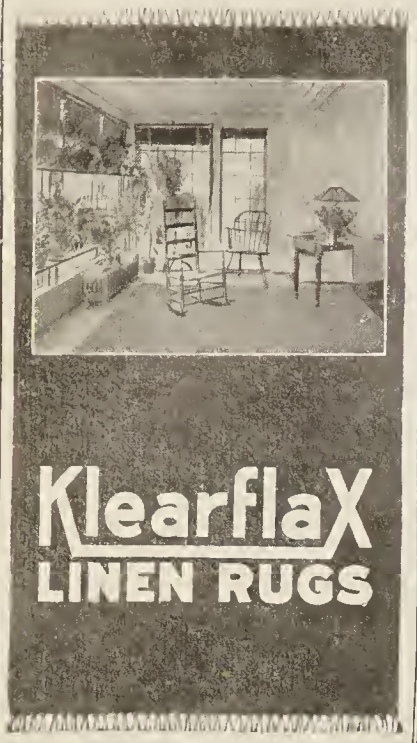

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Honey Weather

(*Continued from page 39*)

see that when the honey flow starts on the white clover, the bees do not have too much space in the brood chamber of the hive. It is well to arrange so that at this time every available cell in the brood combs is occupied by a young larva. As long as the cell is being used to rear brood it cannot be used to store honey, and as a result the bees are forced to carry their plunder "upstairs" and store it in the supers provided for that purpose. In some cases, bee keepers remove several of the brood combs and replace them with solid wooden spacers. In this way the size of the brood chamber is contracted and the bees are compelled to store in the supers. This, however, will have a tendency to provoke swarming — which suggests something else.

The bee keeper must do all that he can to prevent his bees from swarming if he desires to secure the most honey even in a good season. One of the principal ways to prevent such trouble is to remove the queen cells as fast as they are formed. Every frame of brood should be removed and examined not less than once a week, and if a queen cell is found it should be removed. The bees as a rule will not swarm unless they succeed in raising a new queen, in which case the old queen will lead out the swarm. If, as sometimes happens, the bees insist upon swarming, the bee keeper should practice a little deception in order to keep them satisfied. He should provide an empty hive, empty of bees but provided with brood frames, preferably with partly filled ones borrowed from other hives. The hive containing the uneasy colony should be set slightly to one side and the new hive set in its place. Then the bees should be shaken from the old frames into the new hive. This seems to give the bees all of the satisfaction of swarming and they usually settle down and go to work. Their numbers have not been diminished, they are contented and industrious, and the bee keeper is just that much ahead. A few bees will always return to the old hive and these will rear the brood that was left and in time will build up a new colony. The bee keeper may prefer to use the frames of the old hive to replace borrowed frames from other colonies or to build up colonies that are weak in brood. In any event, there will be no loss.

The Roof that Is Made of Shingles

(*Continued from page 44*)

would tend to become of the same temperature as the outside air. In winter, interior heat would escape. In summer, exterior heat would enter. Nevertheless, where climatic conditions do not call for an insulated roof, this construction would be not only adequate but commendable as well. In adopting this method of laying shingles, three conditions must be specified if the very best results are desired:

First, the nailing strips should not be less than 1¼″ in thickness. This assures a rigid nailing for the shingles and precludes the possibility of the shingle nails penetrating the strips.

Second, the nailing-strips should be not more than 2″ in width. Then the open spaces between the strips will afford an ample area of ventilation to the underside of the shingles.

Third, the nailing strips should be laid a distance on centers exactly equal to either one-third or one-quarter the total length of a shingle. This precaution assures a solid bearing for the *upper* ends of the shingles and, for that reason, it restricts the weather-exposure of the shingles to an exact multiple of their length. In other words, a 16″ shingle should be exposed to the weather either 4″ or 5 1/3″, depending upon the steepness of the roof. All of these points are clearly illustrated in detail at "B" in sketch No. 1.

The construction depicted in sketch No. 2 possesses the one advantage that the former lacks: it affords insulation against exterior heat or cold. Heavy building paper or felt, amply lapped, is laid upon a solid backing of boards. Upon this the strips are applied. In this case, the strips need be only 1″, or even less, in thickness, for the shingle nails can here be driven through them and into the boarding beneath.

The air spaces, created by the intervention of the strips between the shingles and boarding, must admit of a free circulation of air underneath the shingles; otherwise their evident purpose of preserving the shingles against sweating, and consequent decay, would result in an effect just the opposite.

There are two methods of securing this very necessary ventilation in a roof of this type. The most efficient way is to leave the intervening spaces open to the outer air at the gable ends. Another way is to lay the shingles with uncommonly wide joints—say a half inch, or even a full inch, across. This last method results in other advantages: it allows water to drain off rapidly, because of the open joints, and thus makes for the further durability of the shingles. Again, it allows for lateral expansion of the shingles and thereby eliminates any tendency of them to bulge outwardly away from the roof. In fact it would be highly commendable to adopt both of the above-described methods of ventilation, thus assuring of a continuous circulation of air *under and between* the shingles. By so doing, many years will have been added to the serviceable life of a shingled roof.

The War Garden for Next Winter

(*Continued from page 29*)

leaves are covered with the soil.

Pumpkins: Winter Luxury, Quaker Pie. Sow in well enriched hills, about June 1st. One packet of seed will plant about eight hills. When they begin to grow vigorously, thin out to two plants per hill. Watch out for the squash bugs. To save space, the hills may be made between the corn rows.

Squash: Delicata, Fordhook, Hubbard, Boston Marrow. Sow before June 15th. One packet of seed will do eight hills. The general treatment is similar to that for pumpkins.

With these crops properly grown and harvested, you will be assured of the products of your war garden carrying you well through next winter. Storing them away in trench or root cellar is another story, of course, but it will be described and fully illustrated in these pages during the early autumn.

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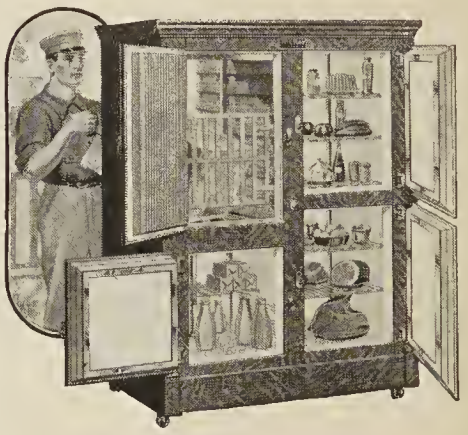

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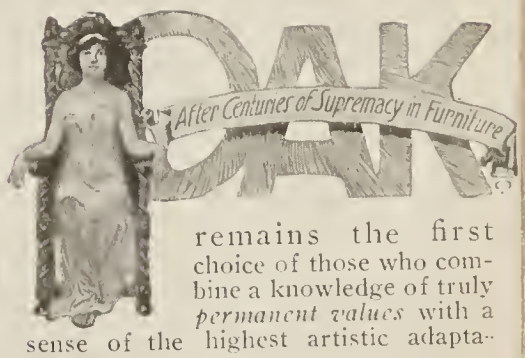

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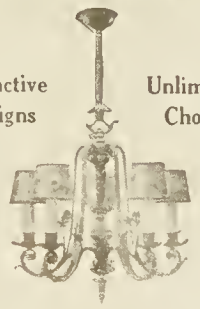

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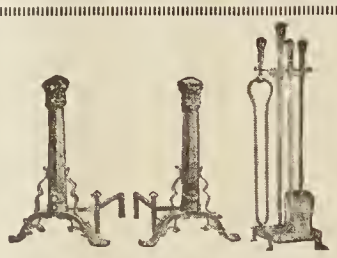

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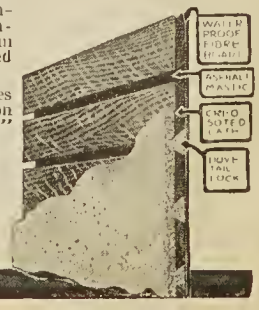

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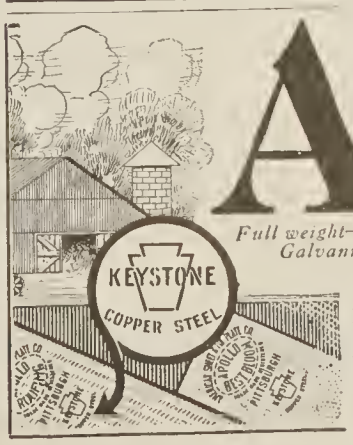

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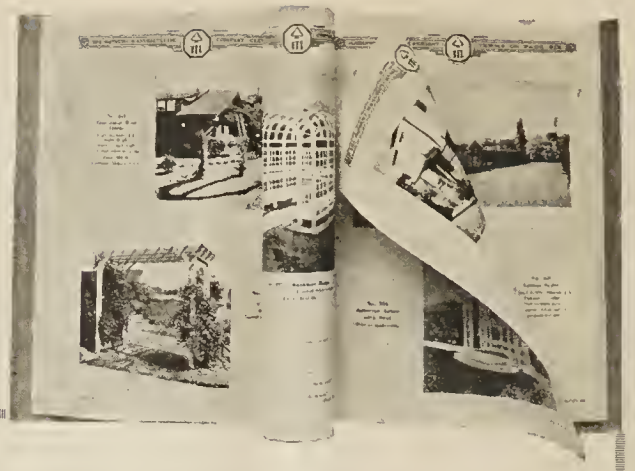

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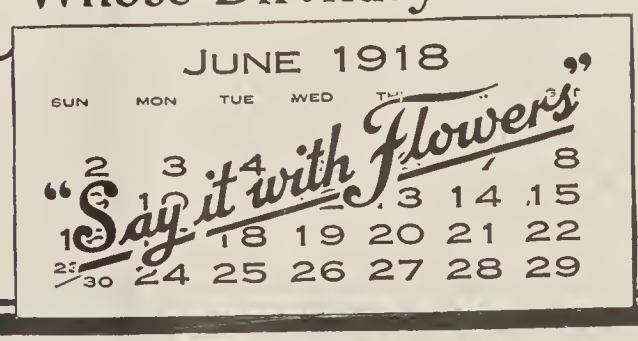

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