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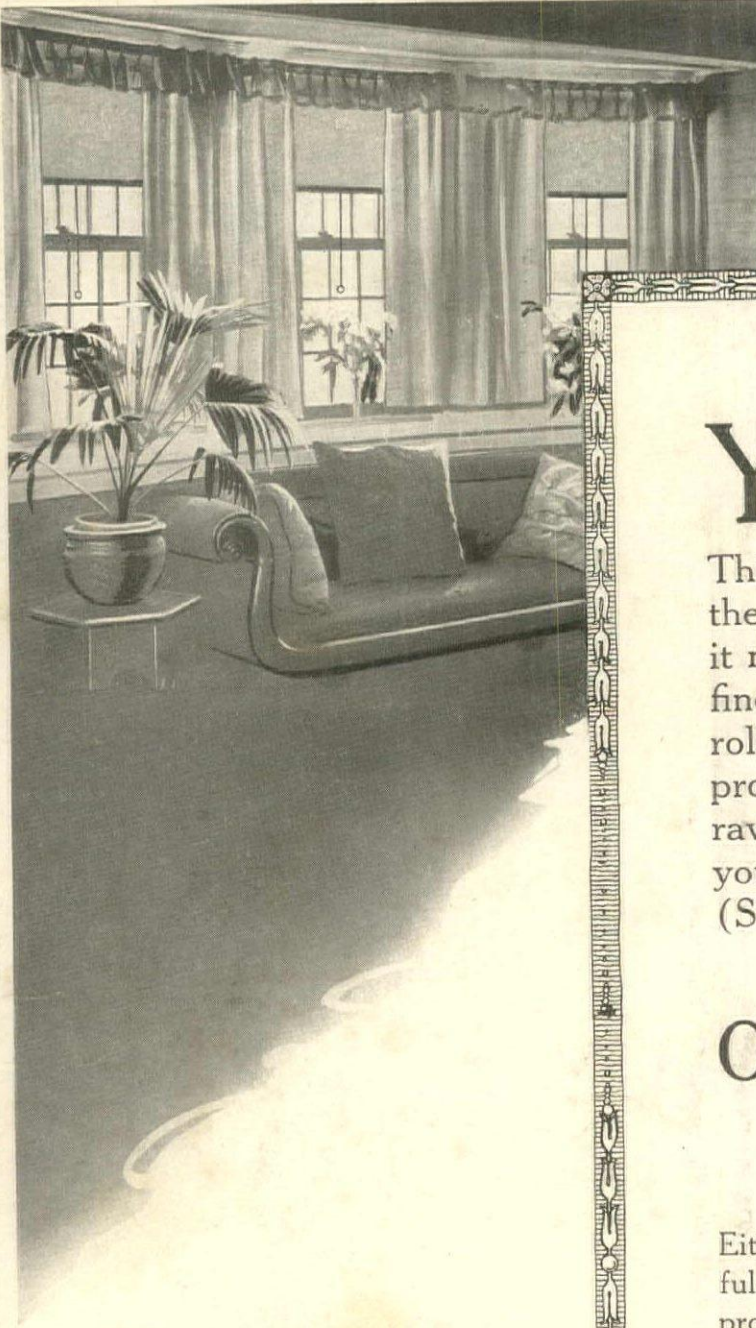
SEPTEMBER 1917

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The earliest and most authentic forecast of the winter mode, presenting more than 40 model gowns specially designed by the smartest couturiers of Paris, and shown for the first time in America in this issue.

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Those graceful little touches that make the smart woman smart, where to get them and how to use them.

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A handbook of the holiday shops, showing gifts for every taste and every pocketbook. Through this number you can do all your holiday purchasing without stirring from home.

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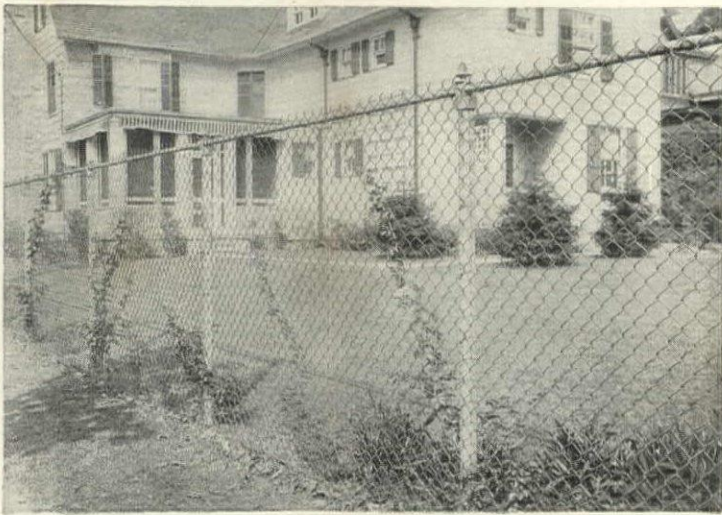
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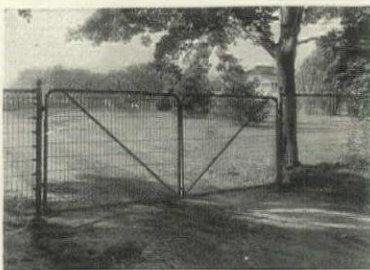
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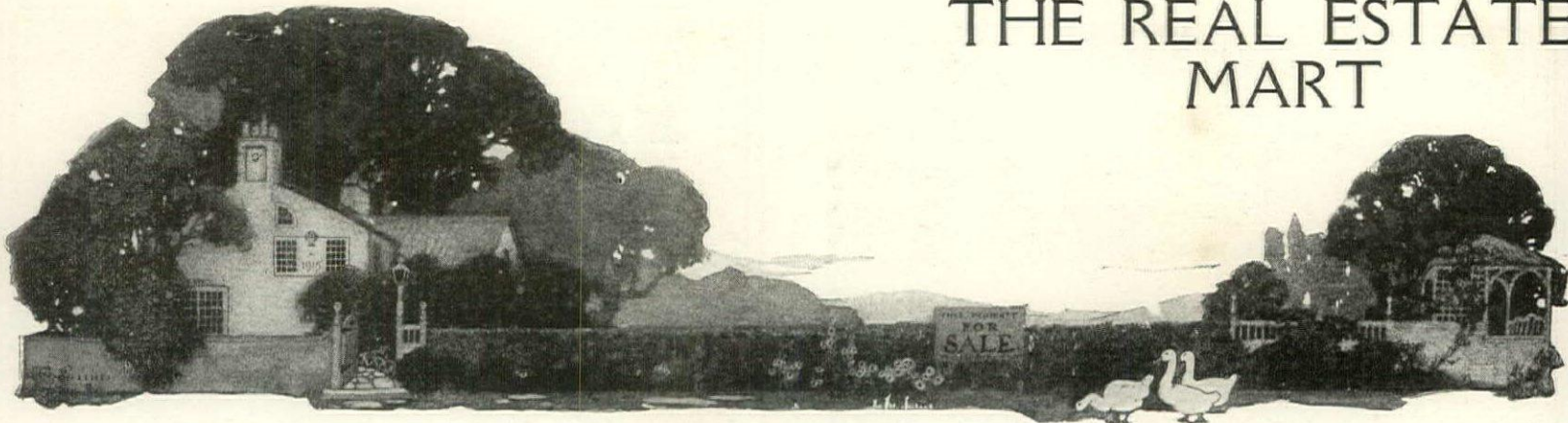
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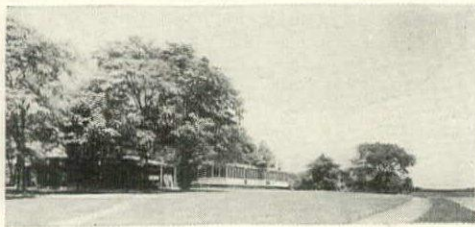
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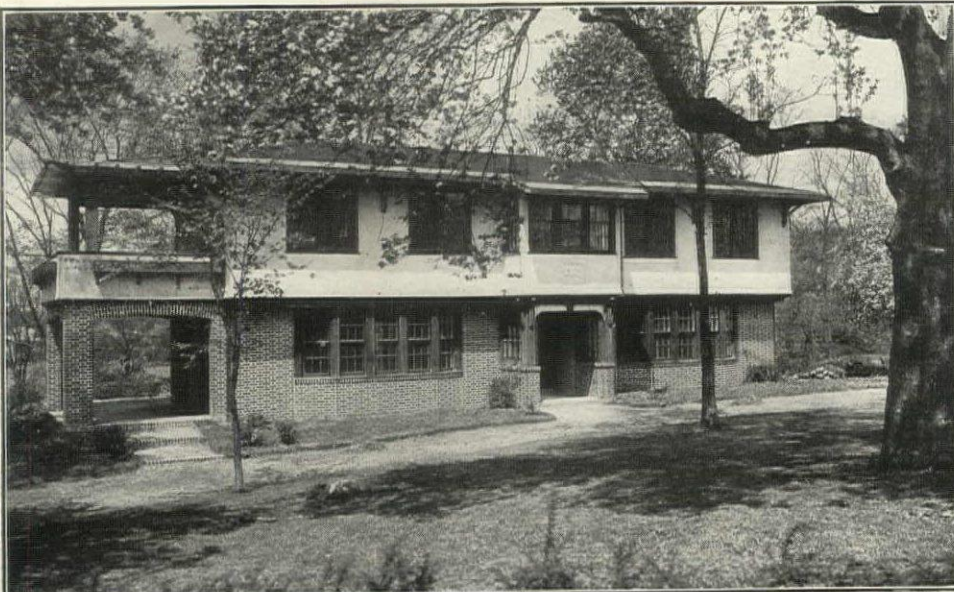
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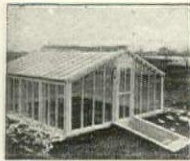
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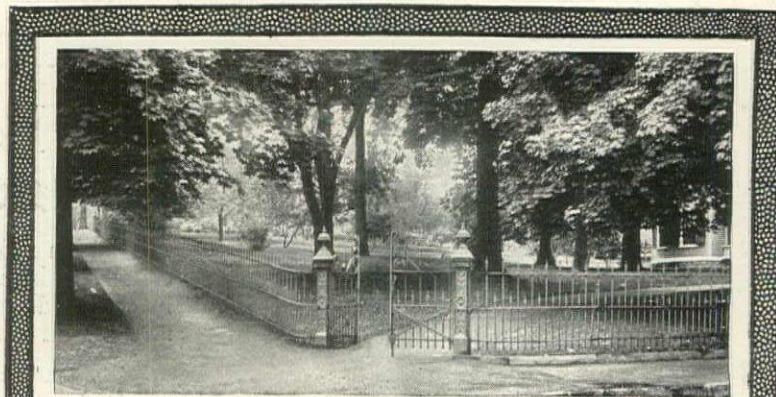
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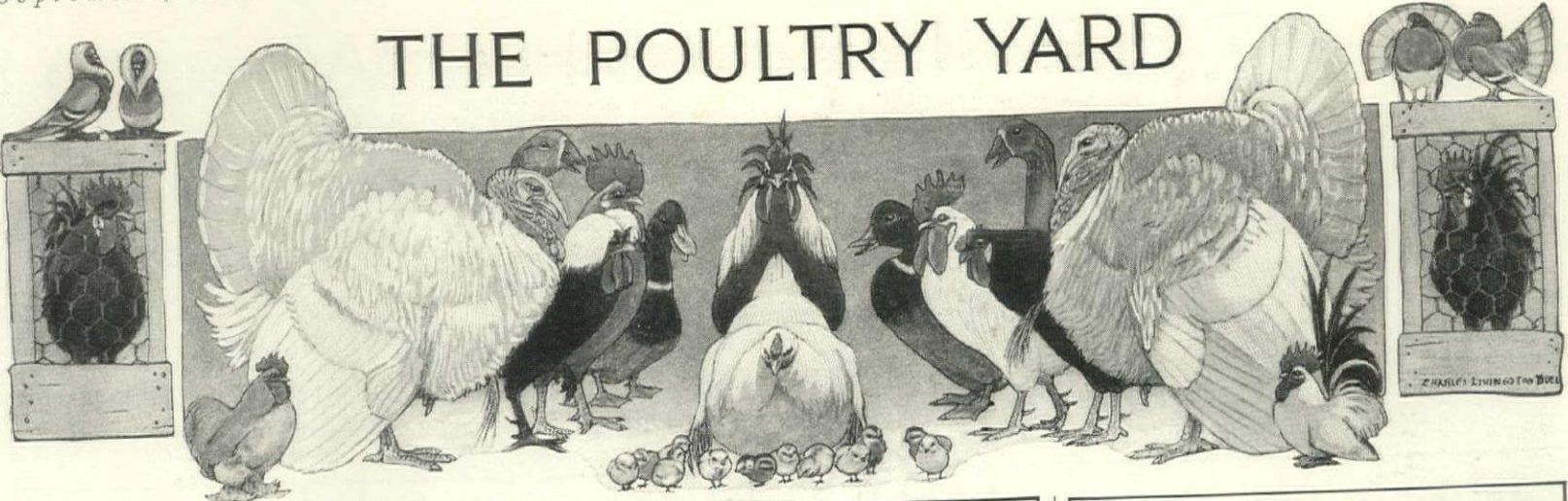
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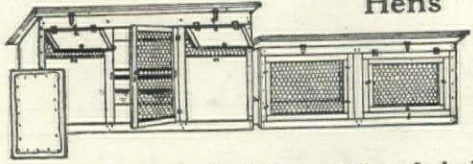
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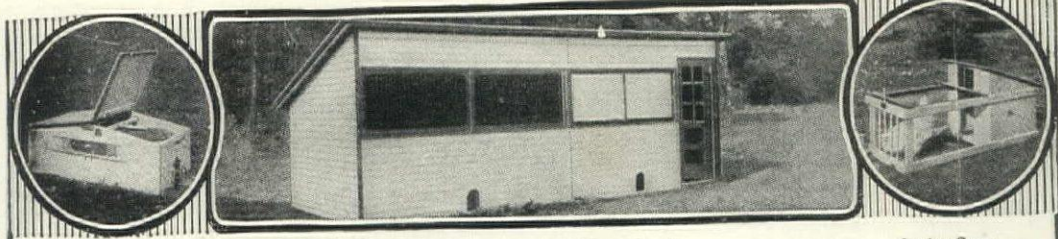
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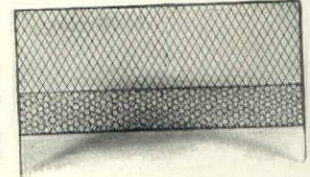
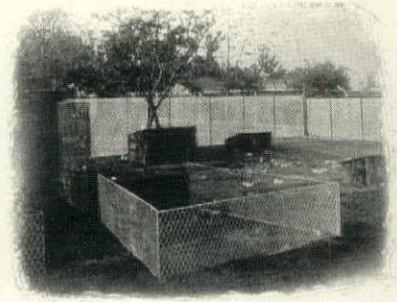
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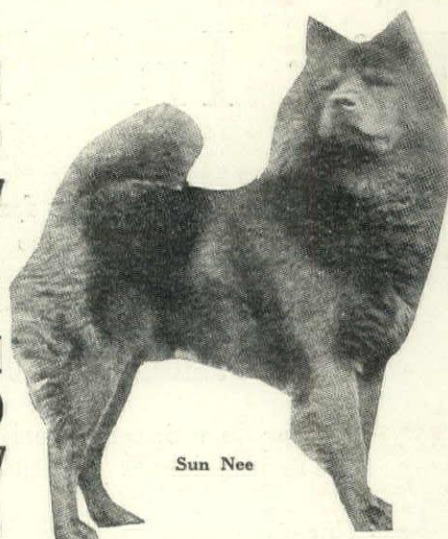
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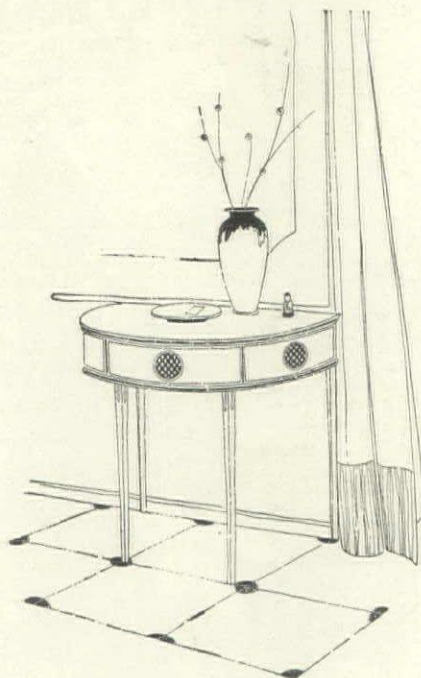
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Do you plan—and plant—your next spring's garden about the time when your chrysanthemums and Michaelmas daisies bloom?

Or do you wait until April's robin, giggling in the maple, shames you into tardy rakefulness?

Cut six months off your calendar of growing things next spring by planning—and planting—your spring garden this fall.

If you don't know just what can and what can't be done, the

Fall Planting Number

OCTOBER

House & Garden

will tell you. It contains full and complete Fall Planting Tables, worked out carefully by House & Garden's experts from seasons of experience—and uncounted helps for the amateur gardener and the weather-wise horticulturist as well.

Oh! You don't have a garden? Well, would you like to have a veteran furniture-man tell you how to judge and purchase furniture? Or how to decorate the too-often-barren guest-room? Or how to choose and how to value the genuine Japanese batik? Or—but there are too many delightful things in October House & Garden to chronicle them all.



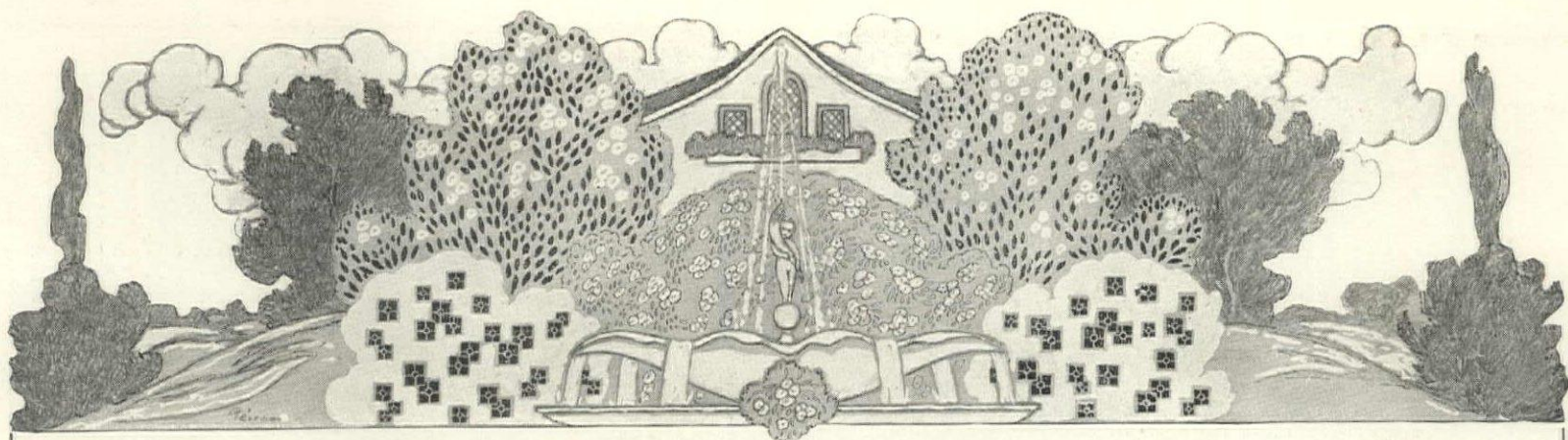
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Contents for September, 1917. Volume XXXII, No. Three

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

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THE STORY OF FALL PLANTING

WAR garden work, into which most of us entered with so much enthusiasm this spring, must be continued next year and possibly many years after that. In fact, if the lessons learned from this experience are valued at all, the gardening habit will become universal. Every gardener appreciates the short cut to good crops and is willing to take advantage of methods which will save time and yield sturdy plants. Fall Planting is one of the secrets, and that is why we have devoted an issue to the subject.

The story is given in tabloid form in two planting tables, a gardener's kalendar and nine explanatory articles on various phases of planting at this time. These cover both the flower and the vegetable situation, not to mention shrubs and a number of other phases of gardening. Both outdoor and indoor planting is completely described; in short, the story is told you in the most practical way possible. There are other gardening articles too. One especially will prove of interest. It is on Southern gardens. And they do have some gardens in the South.

For the interior decorator and the woman who is just planning her

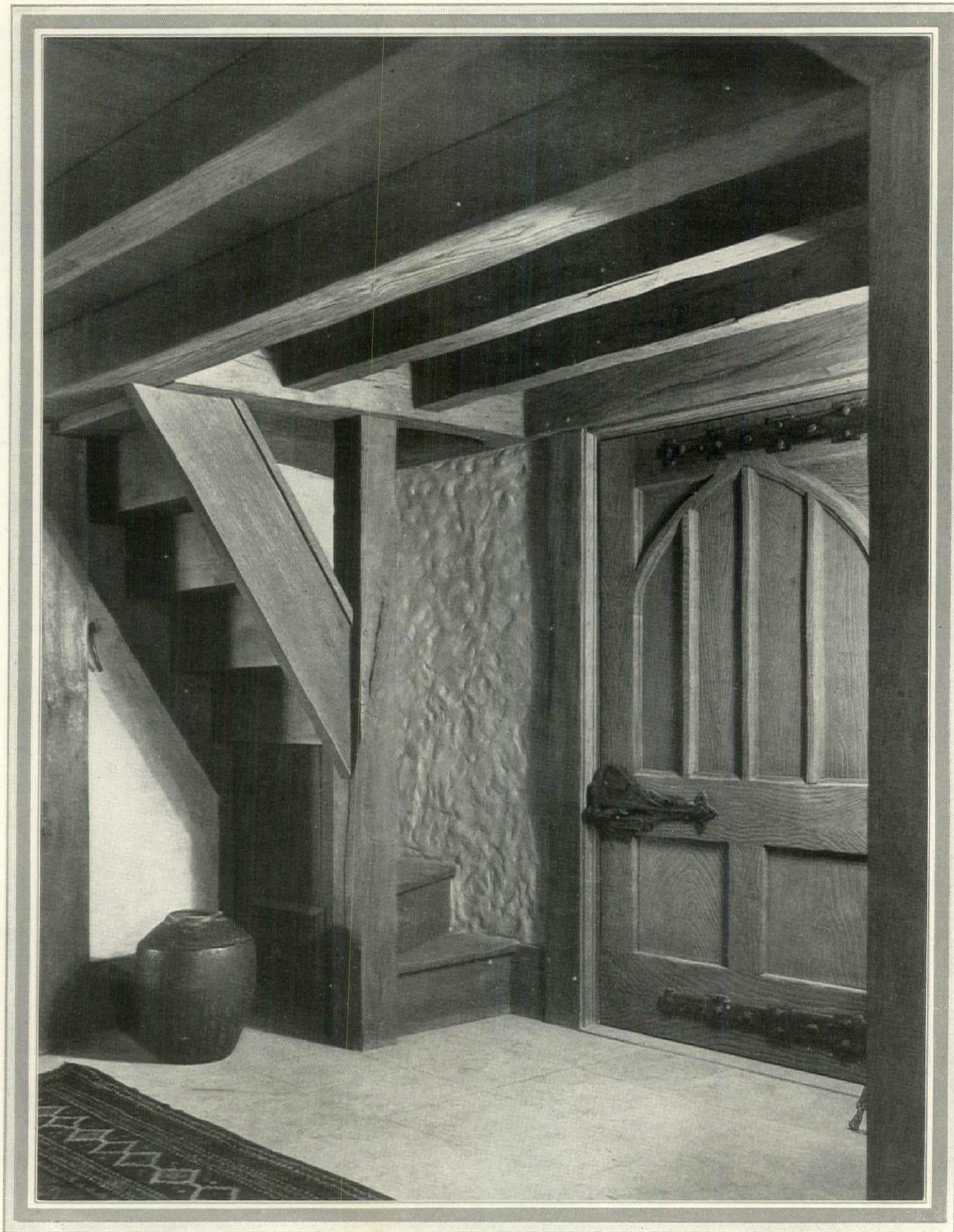


Of the three houses in the October issue, one is of stucco, a largish house with many points of architectural interest

winter home there are many pages of brisk, bright, newsy material. The article on how to buy furniture will give you a working knowledge of furniture merchandise. The article on making batik puts the whole process down in complete form. Framing pictures, rooms with a difference, a bedroom in black and white, new types of lacquer furniture, the decoration of the guest room, the variety of ceilings, new kinds of rooms in The Little Portfolio—the list is almost interminable.

The prospective builder will find the three houses to be hand-picked for his every need. Here are a large house and two small country residences designed by architects whose names are known the country over. The collector's article in October will be on war cartoons, a timely subject and one of great interest.

A new feature begins in this issue, a feature for the busy man or woman who wants to get his facts in the shortest possible time. Thirty Facts About Color is the beginning of a series of one page articles which will give a survey of some things most of us do not know regarding architecture, decoration and gardening.



Jackson & Whitman

O A K S *o f* E N G L A N D

Into the homes of Cromwell's day went the abrupt energy and strength of the oaks of England. Though it was crude at times, there was a great simplicity about this architecture. It had at once the naïve charm of hand-wrought labor and the vigorous directness of the time. Singularly enough, this entrance vestibule is in an American home—the residence of Mrs. George P. Mellick, Plainfield, N. J., of which other views are shown on page 26. John P. Benson was the architect

H I G H L I G H T S o f T H E D I R E C T O I R E

*The History, Psychology and Decorative Elements of a Period
Now Coming Into Vogue and Destined for Future Popularity*

GRACE WOOD and EMILY BURBANK
Authors of "The Art of Interior Decoration"

THOSE who know predict that the coming style of interior decoration will be Directoire, as the term is currently understood by students of period work.

The prophesy is no mere shot in the dark, but a thoroughly rational point of view, the exposition of which may be of use as well as interest to home-makers.

The Directoire type belongs to the end of the 18th and beginning of the 19th Centuries (1795-1809). It represents a transition between Louis XVI and First Empire, and therefore has characteristics of both, with a psychology of its own.

To the student of periods this psychology is intensely interesting. The Directoire marks the conception and birth of the Empire style, which was the outcome of a chain of circumstances: the luxury of the ruling classes under the Louis; the rebellion of the people; the Revolution; condemnation and destruction of luxuries and consequent reaction to simple living; the gradual unearthing of Pompeii which gave a cue to this new fashion; and Perier and Fontaine, architects and interior decorators, steeped in the art of early Rome, back in Paris and ready to direct and satisfy the craving for order and simple strength.

Early Directoire Days

For clearness, turn back to the early 18th Century. The period of the three Louis stands for incredible elaboration of luxurious house furnishings and costuming. It was the great period of French art for which fabulous sums were paid out. The French world of that day revolved around the idle *precieux* of the jeweled snuff-box, with whom beauty in any form was its own excuse.

To supply the demands of that irrational, powdered and brocaded court, the genius of the French art world bent its back. But the strength of the plant was exhausted in its multitudinous flowering, and reaction set in.

The Revolution was inevitable, and the Reign of Terror followed. That being a period of national destruction, it can be credited only with certain symbols, suggestive of the Revolutionary creed, such as the torch and Phrygian helmet of freedom, taken from classic designs.



A perfect example in shape and design of a Directoire dinner plate. From the Cooper-Hewitt Museum

Those faggots with an axe in the center, which we find as motives for ornament in the art of both Directoire and Empire, were inventions of the Revolutionists, who not only beheaded their lovely queen, her king and court, but burned great works of art in the grounds of the royal tapestry looms. Tapestries were selected for destruction when their designs were thought to be anti-republican in intent or influence, and with the tapestries went the original drawings of the artists, burned and so lost forever.

The same blind zeal prompted that record sale of art treasures, continuing for an entire year and conducted by the artist Delacroix, when the furnishings of the royal palaces of France were put under the hammer, with the mistaken idea that man can live by bread alone. Fortunately David, Art Director under Louis XVI, the Directoire and Napoleon, was chosen to set aside certain pieces of furniture to be held for the state.

The ignorant and hot-headed condemnation and destruction of the cultured money classes and the decorations of their homes and persons, made so great an impression on the mass mind that it turned abruptly away from

silks and velvets and tapestried walls. At this psychological moment artist designers helped lead the public into new fields, flowering with chintz and presided over by cloud-like muslins. Indeed even during the Reign of Terror the art instinct of the French nation was so strong that although the ashes of the royal art treasures were still smoking, the Jury of Arts and Manufactures was founded.

Hideous war had created a void which the French knew beauty alone could fill. The destruction of the works of art—the vital offspring of national genius—created a demand and stimulated production. Walls had to be covered, so Chinese painted wallpapers were imitated, as fittingly unostentatious. Stamped linens and cottons copied those of India for hangings and covers of furniture.

Until the end of Louis XVI's reign, the royal decorators placed all their orders with the silk looms of Lyons. They were under royal patronage. The manufacture of cottons and linens was discouraged. It was a time of trade jealousy.

The Flair for Simplicity

A fashion for simplicity was started in France by Marie Antoinette with her moods for playing at farming and donning a muslin frock. In time the king protected the paper manufacture and later the linen looms at Jouy near Versailles.

It was Louis XVI who did away with the law against making paper in large sheets. The silk men had wished no rivals, and until then only boxes and books could be covered with paper.

When, during the Directorate and Consulate, the women took to wearing sheer muslins imported from England in place of silks, David designed coats for the men, and neckcloths in place of lace jabbeaux. You will see in the old portraits and prints that the women adopted the same fashion later and went in for

redingotes with immense collars, lapels and cuffs. With *chapeaux à la militaire* they did honor to the army. The Directoire gowns, shoes and hair were *à la Grecque* and so were their wearers' manners and morals—a sort of "pagan naturalness."



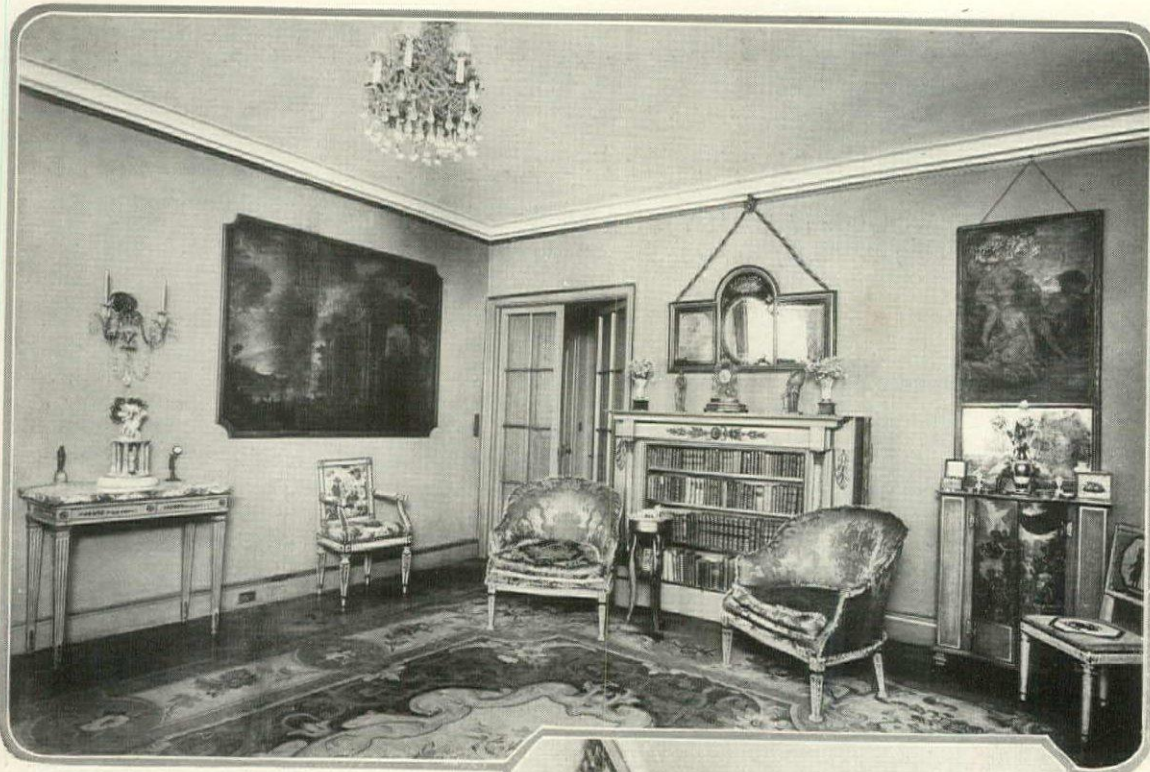
The essence of the Directoire is crystallized in David's portrait of Madame Recamier, the great beauty under Louis XVI, the Directorate and Napoleon. The sofa, cushions and lamp are perfect examples. Madame's costume is a la Grecque



A Directoire carbeille de mariage—the gift of the bridegroom-elect, a silver dish and plate



One of two bronze andirons used in an Empire room but appropriate with Directoire



The east end of a salon showing Directoire pieces. The two modern large chairs are covered with mulberry brocaded satin. A narrow silk fringe in mulberry and dull blue edges the chair backs as well as the seats

The Revolution precipitated simplicity. It was the same simplicity that we find in the wake of every great political revolution, every great upheaval of mass viewpoint. Marie Antoinette with her farm dropped a pebble into the sea and was responsible for ripples, but the overwhelming waves came from the eternal tides.

Such was the mood of the Directorate. With the First Empire, the fluid mixture of circumstances and human living, settled, each element taking its own position in accordance with its specific gravity; the laws of Nature asserted themselves and we again see living calmly side by side the classes in silks and satins, the masses in utility garb and the pauperized ineffectuals—refuge of the other two classes—in the sad or glad rags of their respective ranks.

Directoire Elements

When you find yourself in a French interior, with painted wall papers instead of tapestries, furniture coverings and hangings of chintzes, with classic designs in place of the perishable brocades and damasks of the Louis, or magnificent textiles of the First Empire; simple curtain poles (often arrow-shaped) not the heavy cornices of the Louis and the Empire; painted furniture with classic lines or simple mahogany and chestnut, with ornaments carved and gilded or of ornolu; chair backs showing the graceful backward curve from seat to rolled-over chair top, and legs curving in and tapering square or round to the floor (a modification of

The west end of the salon contains Directoire, Louis XV and Louis XVI furniture. The Directoire table standing near the sofa is a very good piece. Another perfect example of the period is the chair with medallion designs in needle-work



the classic type) you may be very sure that you are looking at a Directoire or early Empire interior. As to chairs, however, this transition of Directoire type shows not only plain straight round legs, but Louis XVI fluted chair legs, combined with the classic Egyptian and Greek roll to the top of the chair back. On the other hand, some chair backs are very like Louis XVI. Notice also that Directoire pilasters capped by women's heads of bronze or gilded wood (often with a pair of small bare feet in gold at the base) are generally carved, painted and gilded, but with great restraint. There was a tentative effort after the revolution to suppress the gold and paint it black.

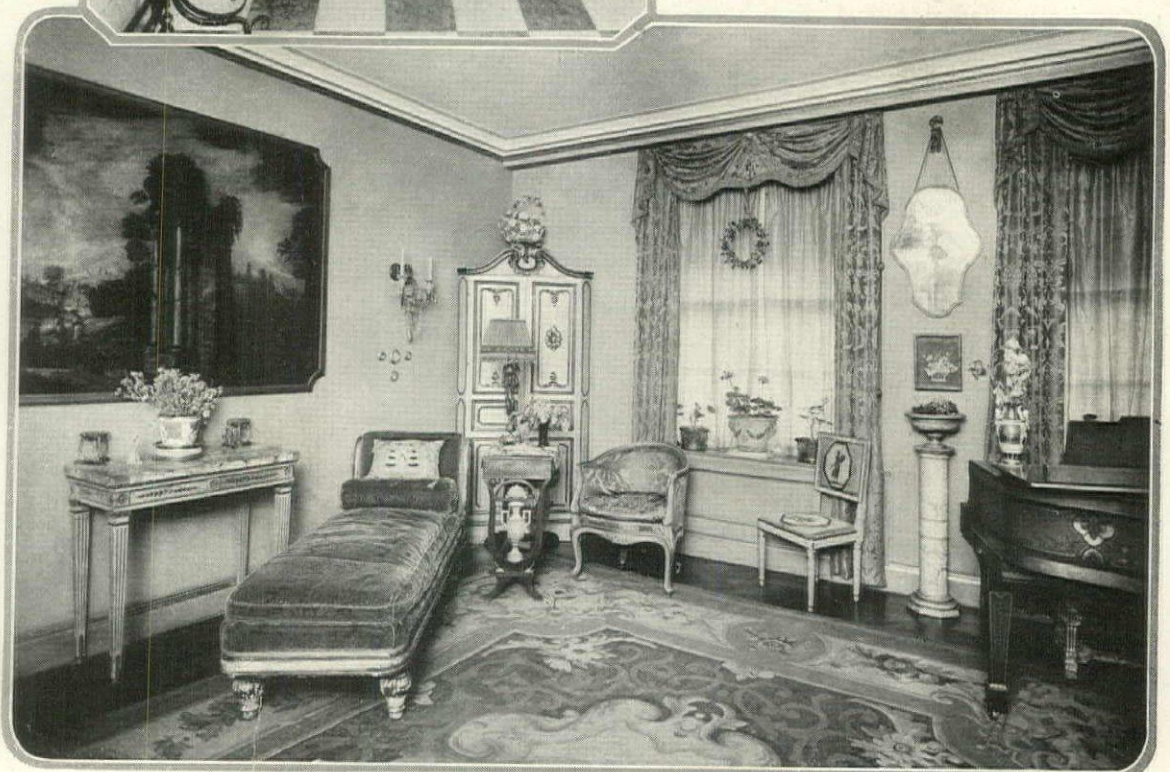
Empire pilasters were of mahogany or cherry, square and tapering with gold or bronze head and feet. Winged women, swans, dolphins and griffins in bronze or of carved and gilded wood, appear in structural parts of this furniture.

Designs reproduced in every medium show exquisite floral arabesques terminating in medallions and rosettes, and all the classic emblems, adapted with that delicate fantasy which is the antipodes of realism. It was as if the French of the time turned to a world of the imagination.

Creators of the Style

The Directoire commends itself as a renaissance of the classic for two reasons: it fell heir to the genius and technique of artists, designers and artisans of the Louis—the great art period of France; and, a most important fact, Perier and Fontaine, architects and interior decorators, who worked together and were chiefly responsible for the Directoire and

A Directoire hall in which sofa, mirror and marble-top table are true to period. The black and white marble pedestal supporting an antique Italian vase was formerly in the Clyde Fitch collection. Curtain is antique white satin with gold and colored decorations



Empire styles, were fortunately creative in their application of classic ideas to 18th Century demands and not slavish imitators of the antique. These men were designers of buildings, monuments, mural decorations, furniture, textiles, Sèvres porcelain, silver, jewelry, in fact all objects of art, as well as of pageants and landscape architecture.

No architecture and interior decoration were ever in more perfect accord than those of the Directoire and First Empire.

Textiles and Colors

Directoire textiles show flowered designs and every conceivable motive, but always formally arranged. Stripes are characteristic of Louis XVI, Directoire and Empire, but broadly speaking the narrow flowered stripes, with an occasional blue bow-knot, are Louis XVI; the narrow stripes, plain or with classic decorations, Directoire, and wide stripes, far apart, First Empire. The textiles of the Directoire, especially the stamped cotton and linens, when not striped, usually show a plain cream background with beautiful pastoral compositions

—glades, temples, trees, vases with flowers, lakes, swans, architectural tripods with rams' heads, Roman heroes in chariots and women in classic robes. These designs were often, not always, done in one tone, mulberry and gray being especially favorites.

The Directoire color scheme was intense, reflecting the spirit of Pompeii (gradually exhumed between 1590 and 1680) and Egypt.

So we find Pompeiian red, blue, green, yellow, tobacco brown, magenta and purple, and black and white or other cameo effects, as reproduced by Wedgwood in the style of the antique. The delicate sky blues, rose pinks, apple greens and sunny yellows of the Louis lost favor because associated



Natural hair, muslin, cloth, plain frill and chin - cloth succeeded Louis XVI wigs, satins and laces *Directoire and Empire combined (below). Desk, bureau and vase on mantel are Empire. Both chairs Directoire*

with the old aristocracy and Bourbon court. Those who visit Malmaison, near Paris, are struck by the brilliancy of the coloring in the reproductions of the old textiles used in doing over the palace. Strength in color as well as line was demanded by the spirit of the times. Later Napoleon, with regal inclinations and little taste, insisted upon even stronger green, yellow and red and purple. Marquetry, so beautiful and fashionable during Louis XVI's time, was in these days no longer popular.

Napoleonic Reflections

As Napoleon gained in despotic power, he insisted more and more that his surroundings reflect him and his achievements. So the laurel wreath, the eagle, the initial N, the bee and stars, were worked into all designs, and ormolu friezes showed classic triumphal processions, or Napoleon himself in Roman robes and laurel wreath.

The great charm of the Directoire decoration is its impersonal quality. After Napoleon had been in Egypt, the sphinx, lions' heads and lions' claws as feet of furniture were emphasized.

The lines of the Directoire are purest classic and have far more grace and movement than the First Empire, because Napoleon more and more dictated to his designers who slavishly copied the antique, the result being that their furniture was out of scale with its modern setting.

All the decorative motives of Louis XVI appear with those of classic Greece, but as already pointed out, the arrangement is invariably formal. It was in originality of arrangement and preservation of classic outline that the genius of the Empire designers expressed itself. The same designs and the same formal arrangement appear on painted walls (Continued on page 78)



One type of Directoire bed (below). Head and footboard same height. Satin used for covering.

Painted Directoire chair (left) with carved feather design in back and upholstery in satin



An Italian Directoire chair in walnut. The decorations of the back are open carving gilded

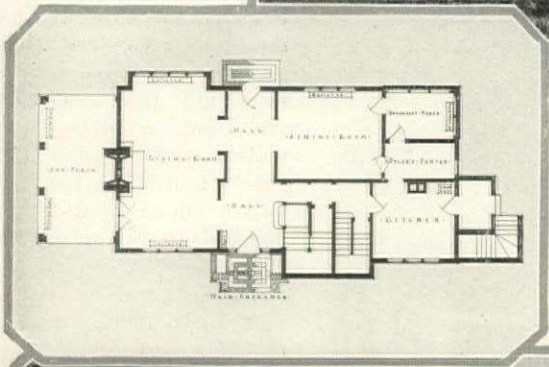


Painted Directoire chair with curved top and carved drapery on panel. Legs resemble Louis XVI

Architecturally, the house is modern English. It is rough cast plaster with brick foundations and chimney caps. On both sides the windows are grouped in a characteristic fashion, save in the stair tower. The view to the right is the rear, looking out over Puget Sound; the other is the front with the hooded entrance and the sweep of the turn-around circling before it

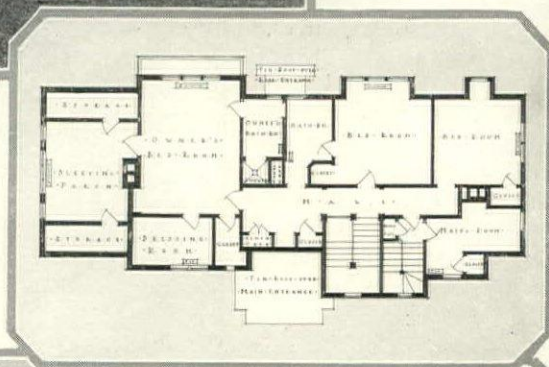


The plans show an unusual treatment of the stairs, which confines them to a tower, leaving the house-depth hall unobstructed. This effects the complete segregation of the service department without causing inconvenience. Upstairs there is the usual complement of rooms en suite, a sleeping porch and an adequate hall. The plans indicate a very livable house



The RESIDENCE of
DAVID H. MOSS, Esq.
SEATTLE, WASHINGTON

D. J. MYERS, Architect



HOW TO BUY RUGS AND CARPETS

Weaves and the Wearing Capacity—What to Expect From New Carpeting—Size and Color in Rugs

AGNES FOSTER

ASSOCIATED in our minds with seashell-loaded what-nots and thrift is "Body Brussels." I wonder if its popularity hasn't something to do with its trade name, for "Body Brussels" is a wonderful mouthful. In any case, our mothers considered it infallible, the most trustworthy of all carpeting. From this same standpoint should we make sure to judge carpeting to-day.

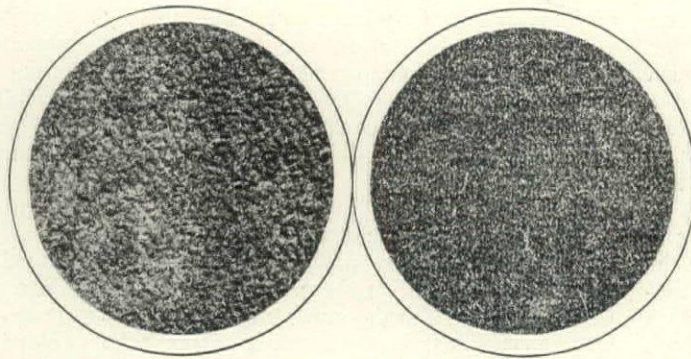
A shoddy carpet is one of the poorest possible buys, because it does not wear well, and the main value of carpeting lies in its wearing capacity. Therefore, the first rule in purchasing carpets and rugs is to go to a reliable house which will stand back of its goods. If a carpet wears shoddy, a reputable house will replace it.

We are often alarmed to find, however, that in the first few weeks of wear and brushing, the carpet "comes off." This is especially true of carpets with a high pile. The "coming off" is nothing but the short wool surplus brushing off. Almost every carpet will go through this moulting process at first, but the pile should be thick enough not to suffer from it. In the case of a flat weave or tapestry weave rug the wool cannot be so easily spared, and before purchasing one should see that the wool is securely woven into the rug by hard, twisted threads.

Tapestry Weaves

Tapestry woven carpeting, carpet and rugs have a flat weave with no wool and warp such as velvet has. These are best for bedrooms and porches where no elegance of texture and richness of depth of pile is desired.

The simplest tapestry weave carpeting is the rag rug. Against this is the general objection that it is so thin and light as to prevent its staying in place. It also wears out and soils



The velvet Wilton has a fine texture. About the same is found in Axminster and Aberdeen

Chenille carpeting has a coarser weave. The pile is long. It holds the footprint, however

The average housewife has a knowledge of good value in dress goods when she sees it, but the same cannot be said of her knowledge of value in household furnishings. With this article starts a series on merchandise value in the materials of furnishing and decoration. Furniture, upholstery and hanging fabrics, lighting fixtures, wall finishes and pictures will be among the topics covered by this series. The articles will be written by decorators of standing and representatives of houses that deal in special lines.—EDITOR.

quickly. There are places for which the rag rug is the best buy—for a country place or an informal bedroom. To me the indiscriminate use of rag rugs in a finely paneled room with exquisite and delicately turned mahogany furniture is utterly astounding. The tiresome craze for the Colonial is partly responsible for it. If the furniture and walls are crude, sparse and simple, then rag rugs are permissible. But Sheraton and Hepplewhite never designed their elegant pieces with the view to setting them on old rags woven into a helter-skelter, hit-and-miss patterned rug. If the poverty or

niggardliness of our ancestors caused them to place their heirlooms upon woven rags, let us at least give them the proper and dignified setting of a finely woven pile carpeting.

Ingrain and Felting

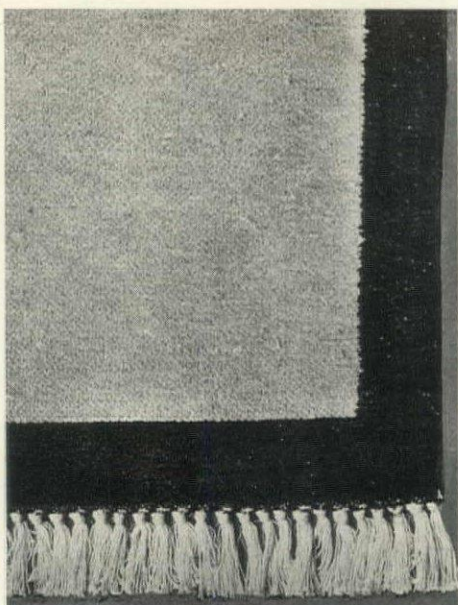
The trouble with buying ingrain carpet, which is cheap and of good weave, is that the colors used are usually hideous. Ingrain carpeting has the most possibilities as a ground for rugs. Gaudy figured carpets have rather pushed it out of style, but I believe ingrain carpet will come into its own again. It can be found in the better class old, conservative stores. Unfortunately it shows seams

plainly, and one or two rugs should be used over it for best results.

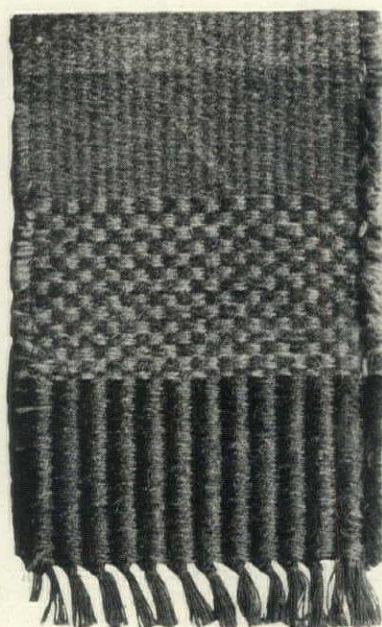
Felting has taken the place of ingrain today. It comes 50" wide and at the same price in a medium grade 27" carpet. Of course, felting shows the dirt, but it can readily be cleaned and it has a fascinating, smooth texture. Besides it is very smart.

Another flat weave carpet which comes in many grades and under many trade names is the American art square. Unfortunately it is often disfigured by a common glaring design. Klearflax, to quote trade names, has excellent shades and wears well. It has a rough texture like wool and jute. Larnak and Seminole, which have practically the same weave, are softer and more pliable. Choice will depend on the use to which one wants to put these rugs. These are only a few of the trade names, the others are legion. But they are domestic, and that is something in their favor. They also can be made up in any size desirable. The Scotch rug, an importation, is made in the same sort of flat weave.

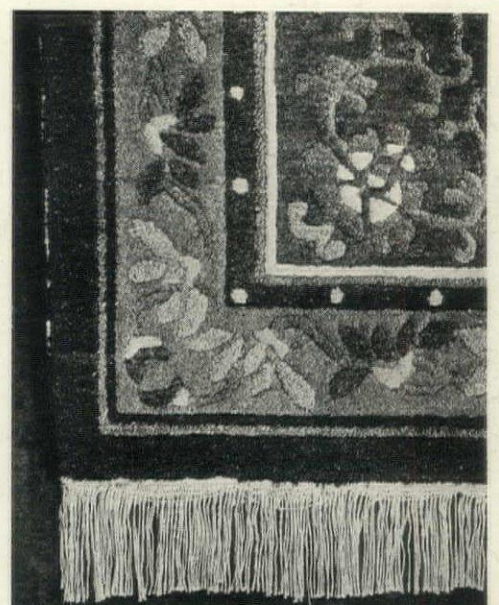
(Continued on page 80)



A cotton rug with a high pile suitable for bed and bathrooms. While the rug is good looking and comes in various colors, the pile crushes and shows dirt



A section of tapestry weave carpeting, showing ridge weave, basket weave and tapestry weave. This type of carpeting is excellent for bedrooms and porches



A Chinese carved rug in which the pattern is brought out by following the outline of the design with a three-corner groove. There is good wear in these rugs

FALL SOWN SWEET PEAS for NEXT YEAR'S BLOOM

Autumn Planting Means Sturdier Plants, Finer Flowers, and An Earlier and Longer Blossoming Period Next Season

GEORGE W. KERR

President of the American Sweet Pea Society

THERE is no question as to the superior results to be obtained by sowing sweet peas in the fall, when compared with spring sowing. Briefly, the advantages are a much earlier flowering season, better flowers and a decidedly longer blooming period. Besides all this, the plants are much sturdier than spring sown plants and are better able to withstand the heat and drought of early summer.

When we delay sowing until the spring it often happens that continued rains follow the breaking up of the winter frosts, so that the season is well advanced before the ground is in a suitable condition to allow of its being prepared. Although sowings made early in May or even late April will germinate quickly, and for some weeks the plants will have all the appearance of doing splendidly, yet along comes a spell of hot weather, and, due to insufficient root growth, the plants are immediately checked. They may struggle along for some weeks until an attack of aphid finishes them, often before they have produced a single flower.

By using early or winter flowering varieties, or as they are sometimes called, early-flowering long season varieties, of which Yarrowa is a notable example, growers in the south, and in fact all subtropical or frostless sections, have flowers from Christmas until June from sowings made in late September or early October. Care must be taken, however, that you procure the true winter or early flowering sorts, and I advise

using the new Spencer type only. The flowers of these are quite as large and as beautifully waved or frilled as the regular summer flowering Spencers; and on account of their precocity, they begin to bloom in the above sections two months or more earlier than the regular type would do even though sown at the same time.

New Early Flowering Spencers

There are now a number of the new early flowering Spencers in cultivation, and in the course of two years more practically all the colors now found in the summer flowering sorts will be circulated by sweet pea specialists who have been cross-breeding the various types.

One of the best of the winter flowering sweet peas is, as I have said, the majestic Yarrowa, a variety which was raised in Australia. The

flowers of this wonderful novelty are of great size and substance, while the color is extremely pleasing, being an attractive shade of rich rose pink overlying a cream ground, with wings bluish pink on cream.

There is another similar in color to the old Blanche Ferry, the one-time popular pink and white, and named Fordhook Pink and White. Next comes Rose Queen, a beautiful light rose-pink. There are also pure whites, rose and lavender-pinks now offered by practically all sweet pea specialists, and no one who grows flowers in the South should fail to try at least a few of them.

The most select varieties of this new early long-season type are:

Fordhook Pink and White: similar in color to the old Blanche Ferry, but with beautifully waved flowers.

Early Enchantress: rich rose-pink.

Early Loveliness: white heavily suffused with pink.

Early King: a glowing bright crimson.

Early Primrose Beauty: deep primrose flushed with rose.

Early Sankey: an immense pure white.

Early Pink Beauty: soft rose-pink on white.

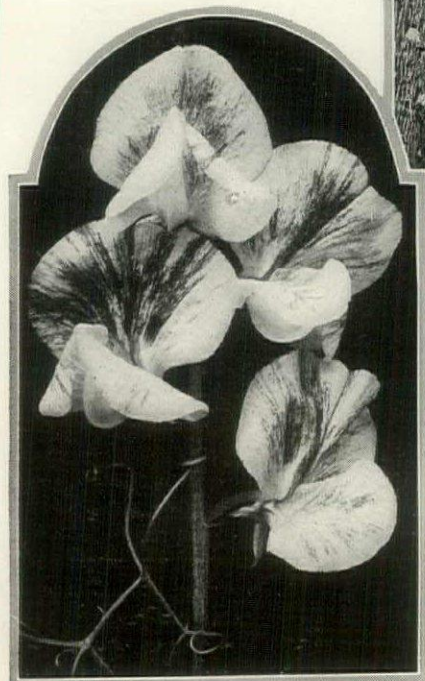
Early Rosy Morn: rich rose with crimson standard.

Fordhook Rose: a charming shade of deep rose.

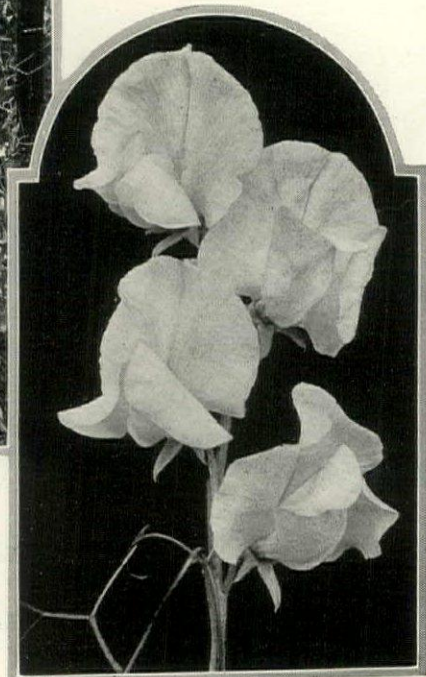
Yarrowa: rose-pink on cream ground.

On account of their floriferous habit and long season of blooming, these are the one

America Spencer is white striped with crimson-red, a superbly showy sort



Orchid is another really desirable Spencer. It is a fine lavender self



Well prepared beds and fall sown seeds make for high quality bloom the following season. Well enriched soil containing lime is essential to the best results, whether with autumn or spring sown seeds. The new early flowering Spencers are best for southern sections and the regular Spencers for the north



The trench should be dug two spades deep, the top soil being placed on one side and the subsoil on the other

type of sweet pea most worth growing in our southern states, frostless (or almost so) sections, tropical and sub-tropical countries.

Making the Bed

A site for the sweet pea garden should be selected which is free from the starving influence of the roots of trees or shrubs, and where there will be no undue shading, as extreme shade spells spindling, weak growth and correspondingly small, poor flowers. But if possible, choose a spot which is sheltered from strong or draughty winds.

Dig the ground at least two spits deep, over the entire area of the patch if possible. Should the subsoil be poor, do not bring it to the surface; but it should be turned over just the same. A properly cultivated piece of ground for sweet peas means that the soil has been moved to a depth of 2'. Manure should be liberally incorporated in the soil during the process of digging. It should be old and partially decomposed. For light soils, cow manure is to be preferred, as it is more cool than stable manure. It should be well worked into the bottom spit and more in the top spit. Many successful growers; however, if cultivating the rows only instead of the entire area, carefully take out the soil in a strip 2' wide, placing the top soil at one side, the bottom soil at the other; and then after thoroughly loosening the bottom of the trench with digging fork or pick, place a 3" or 4" layer of manure or old garden refuse in the bottom, afterwards filling in the subsoil well mixed with manure. On top of this they place another 3" layer of old manure, and then a 3" or 4" layer of soil which is given a heavy dressing of bone meal before the trench is finally filled in.

As lime is essential to the well-being of all leguminous plants, the sweet pea is naturally benefitted by the presence of this chemical in the soil. Therefore, soils which are known to be deficient in lime should be given an application, using it freshly slaked and at the rate of two or three ounces per square yard. Thoroughly decomposed leaf soil may be used to advantage, especially on heavy land. Bone meal should also be added to the top spit, at the rate of about two ounces per yard run of row, mixing it well with the soil. Many of the best growers also add the same quantity of superphosphate of lime (acid phosphate), raking it

well into the top soil just previous to sowing.

To insure regular germination and eliminate the risk of rotting, fill up the seed furrow with sharp sand in which the seed is sown, covering not more than 2"; or the seed may be soaked overnight in warm water, after which, if on examination any are found which do not show signs of swelling, they should be chipped with a sharp knife to give them a start.

Fall Sowing in the North

I now come to sowing in sections where real wintry weather may be expected from late November until spring. Here fall sowing will be found to be the best method whereby a real harvest of flowers may be culled the following late spring and summer. Several methods may be adopted, and these I give in their order of merit, beginning with the protected row.

Sow about the middle of October, placing a wooden and glass protection over the rows. This I call a sweet pea frame. It consists of 6" to 9" wide boards placed lengthwise 9" apart and fastened at either end; over them glass is placed and held in position with string attached to nails driven in along the sides of the boards. Should the weather be very mild after the seedlings come through the soil, remove the glass; but it must always be in position during periods of heavy rains, snow and damaging frost.

Farther north the sowing may require to be made rather earlier, according to location—say, from four to six weeks before severe weather may be expected to set in.

Remove the frame entirely some time in March, according to weather conditions, but allow the boards to remain for a week or so until the peas are properly hardened off, after which a few degrees of frost will not harm them at all.

Another method is to sow thinly in shallow boxes or pots during October, and winter them in coldframes, setting out the plants in late March or early April, according to weather conditions and locality.

My last method is to sow so late in the fall that the seed may just germinate but not make sufficient growth to come through the soil.

In this section (Philadelphia) we sow from the middle to the end of November. Sow in sand and cover 3". As soon as the ground freezes hard (not before) put on a heavy mulch



Composting the soil with a spading fork is a necessary preliminary to refilling the trench before planting

of straw or rough litter, removing it entirely early in the spring.

Although some of the early flowering varieties may be used in the North, I advise relying principally on the regular summer flowering Spencer type. The following list includes the best of the Spencers now in cultivation.

Varieties to Plant

- King White: a large, pure white self.
- Constance Hinton: a fine black seeded white.
- Elfrida Pearson: the finest light pink self.
- Hercules: a very large deep pink.
- Margaret Atlee: rich rose-pink on cream ground.
- Orchid: a fine lavender self.
- Margaret Madison: light blue or lavender-blue.
- Fiery Cross: glowing fire-red self.
- The President: the best orange-scarlet.
- Floradale Fairy: rich primrose.
- Royal Purple: rich rosy purple self.
- Cherub: cream edged rose.
- Barbara: a fine salmon colored self.
- Dainty Spencer: white edged rose.
- Doris Usher: salmon-pink on cream ground.
- George Herbert: rosy-carmine self.
- Irish Belle: rich lilac self.
- King Edward Spencer: crimson-scarlet self.
- King Manoel: deep maroon self.
- Illuminator: glowing salmon-cerise.
- Mrs. Cuthbertson: rose-pink standard and white wings.
- Mrs. Routzahn: apricot and pink on cream ground.
- Rosabelle: finest rose self.
- Wedgwood: light blue.

Where striped or fancy varieties are admired, the best will be found among:

- Senator Spencer: gray striped chocolate.
- Loyalty: white striped blue.
- Mrs. W. J. Unwin: white flaked orange scarlet.
- Mrs. T. W. Warren: white pencilled blue.
- America Spencer: white striped crimson-red.

Do not give the plants manure water until they are in full flower, when it may be applied with benefit to plants and flowers. I have found sheep manure in conjunction with soot to be unsurpassed. Place about a peck of sheep manure in an old potato sack and put it in a barrel, and in another barrel put the same

(Continued on page 64)



Sowing on the prepared bed. For fall planting in the north, sow the seeds on sand and cover about 3" deep

THINGS WE'VE GONE TO FRANCE FOR

SEPTEMBER And men who never dreamed they would be in France are there today, gone to fetch back such things as never before men went to France to find.

For many of us Paris was France, Paris of the shops and boulevards, Paris of the lithesome grace and tinkling laughter, Paris of the pleasures, where good Americans go when they die; Paris, "the world's great mart where joy is trafficked in," as Alan Seegar put it. We went there to buy dainty clothes, look upon fine paintings, eat of strange dishes and mingle with the lightest hearted men and women in the world.

To others France was the France of the provinces—Brittany the religious, the smiling Champagne, Normandy of knightly fame and gray châteaux, Provence of the poets. Here were picturesque byways where old folk and young lived life as though life was a pleasure. Quaint memories we brought back from those sleepy towns sprawled along the lower Seine, the Rance, the Aisne, the Garonne and Rhone.

We used to go to France with trunks awaiting the world's daintiest creations or with kodaks and journals quick to catch the slightest inspiration from the life of town and countryside.

TODAY a strange company has traveled there—men of stern purpose in khaki, men with guns and haversacks of simple rations, and rails and locomotives and aeroplanes and artillery and all the other grim trappings of war. Never before did such Americans go to France, and never before did men go there to bring back such things. True, we are paying an old debt, but we shall not lose for it.

The things we have gone to France for are neither territory nor revenge nor a voice in the councils of Europe. We have gone there to bring back security for our homes here. We have gone to bring back that which America sorely needs—an appreciation of what home means. In France, which has no word for home, we will find a new meaning for the word. The stakes in the game are human ideals, ideals as close to us as those about which the hearthfire is built.

When President Wilson said that we must make the world safe for democracy he pictured not only a democracy of government, but all that democracy implies, of which the greatest is the maintenance of domestic ideals.

We did not go overseas blindly; we watched this conflict for more than two years. We saw it pass from mere diplomatic intrigue to a war that verily is being fought out in Heaven for the security of the peace of the world's homes.

This security is what we have gone to France to establish. Without it we cannot return.

NO apology is needed for talking of the war in a magazine devoted to architecture, interior decoration and gardening. These three subjects comprise the fabric of the home, the economic basis of life in



all civilized countries. Any attack on the security of the home is a blow struck at them, and the human interests for which they exist.

Since we have grasped this significance of the war and have set our hands to the sword, it is well for us to take a measure of the things we shall reap for our effort and sacrifice. A new taste is being bred in the trenches. Men coming from them will bring back a new set of resurgent ideals. They will be sickened of fighting. They will also be convinced of the necessity for the democratizing of the home.

AMONG the fruits of peace will be not alone the right of men to make their homes as they wish, but the desire to make them better homes.

Heretofore good taste was claimed as a prerogative of the rich. It was looked on as a thing aloof from commonplace life, the fine essence of rare and artistic souls. Today—you will see it on page 36 of this magazine—good taste is defined as "the knowledge of what human beings require to make their surroundings more livable." That definition is a sign of the times.

Good architecture was another of those prerogatives that money alone could command; a well-designed house was obviously an expensive house. Architects could not afford to bother with small houses because there was not enough profit in them. Today there is a distinct movement among architects to design good, small houses. Men who could command immense fees are willing to sacrifice them in the interests of the widening of their professional appeal. Once on a time when we spoke of a city of homes, we pictured a city of little white cottages with little green grass plots in front. The actual city was quite different. But today and tomorrow—when men come back from fighting—cities of little white cottages will spring up all over the land.

The garden, it would seem, was the only one of these three elements that withstood class segregation. Nature is essentially democratic. She grows equally well for rich and poor. This fact is being discovered by workers in war gardens the country over. Sturdy vegetables and magnificent blooms are measured by money or class distinction; they are the result of good seed purchased from reliable houses, persistent labor and the application of common sense gardening principles.

THE appreciation of these three elements—well designed houses, well furnished rooms and good gardens—for those who will work for them—will be the result of the things our men bring back from France.

Those of us who are left at home might well anticipate the movement for these things which will surely come. It will be the rarest sort of foresight on our part. We will, in fact, be consolidating the positions as they are won by our men over there, co-operating with them in making secure for the future the existence of the home.

TRAIL AND ROAD

Now comes the time to take the pack
And fare on lane and by-way,
On mountain trail and hunter's track,
On country road and highway.

Unmeasured lands are ours to know,
And many waters play there;
And you shall tell me where to go,
And I shall find the way there.

Across the mossy mountain trail
The friendly brook is flowing;
Along the road, by wall and rail,
The goldenrod is glowing.

On track and trail I bear the load
And trudge ahead to guide you;
But best I love the country road,
For there I walk beside you.



ARTHUR GUITERMAN.



Levick

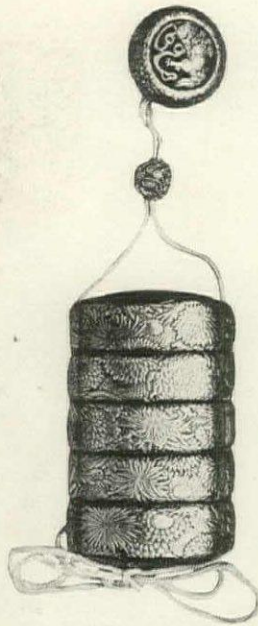
THE BURIED TUMULT *of* A LAKESIDE

You may call it peace, ineffable peace, to sit beside the limpid, lustral waters of a lake. But for that calm there is also a buried tumult—the constant urging of bottom springs, the blind groping of roots into the dark earth, the tireless reach upward and outward of branch and stem and leaf. Only the stones would seem to scorn the tumult, stones that have passed through the trying fires and the cooling of ages, and have reached the peaceful inaction of maturity.

LACQUERS from FARTHER EAST THAN MANDALAY

The History and Process of Making a Collector's Piece

GARDNER TEALL



The inro or purse hangs from the sash of the Japanese kimono by a cord. This example is rich in its pattern of gold chrysanthemums, the imperial flower

FEW pieces of the lacquers of China and Japan reached the hands of collectors before the beginning of foreign trade by China and the opening of Japan in the mid-19th Century. Just how few may be guessed from the fact that the Orientals who allowed over 16,000 pieces of porcelain to be exported to Europe during one of the years of the 18th Century permitted but twelve pieces of lacquer to leave their shores. And how eagerly these bits were sought by the collectors of the time! Marie Antoinette was one of them, and the Marquise de Pompadour another. The collection of some hundred pieces is preserved in the Museum of the Louvre. Madame de Pompadour was, in all probability, a collector of greater discrimination. She possessed rare artistic sense and the hundred and ten thousand livres the Marquise expended on her collection tempted even the shut doors of Asia!

Lacquer undoubtedly originated in China. Just when, we may not know, but it is of ancient ancestry. In fact, lacquer as a material has been used for centuries by the Chinese in industrial art.

We can imagine that lacquer was, at first, employed as a preservative for the woodwork on which it was used as a coating, developing as time went on into a medium for artistic work of the highest order.

The Source and Making of Lacquer

Lacquer is not an artificial mixture such as our copal and other varnishes but is the natural product of the *Rhus verniciflua*, the lac tree or *ch'i shu* of the Chinese. Therefore it is practically "ready-made" when extracted. The tree abounds in central and in southern China and is assiduously cultivated for its valuable sap. "This tree," says Bushnell, "when the bark is cut or scored with a pointed bamboo style, exudes a white resinous sap, which becomes rapidly black on exposure to the air. The sap is drawn from the tree during summer at night, collected in shells, and brought to market in a semi-fluid state, or dried into cakes. The raw lac, after pieces of bark and other accidental impurities have been removed by straining, is ground for some time to crush its grain and give it a more uniform liquidity. It is then pressed through hempen cloth and is a viscid evenly flowing liquid ready for the lacquerer's brush."

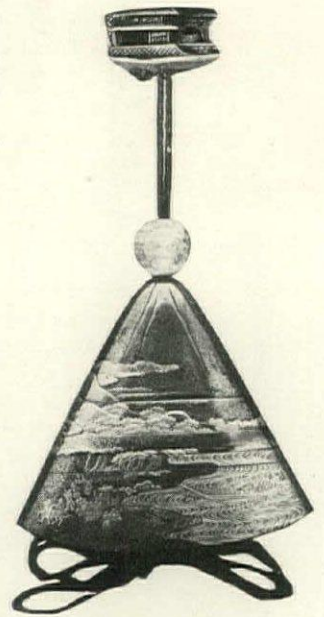
As to the manufacture of lacquer, Huish

gives the following outline: "Wood is the usual basis of lacquered articles. . . . The various pieces of wood of which the article is to be composed are first cut and fitted; these are often no thicker than a sheet of paper. Any interstices there may be in the grain or the joints are filled with a composition of powdered stone or chopped hemp, which answers to our system of priming. It is needless to say that the wood, which is usually *hinoki* (cedar) or *honoki* (magnolia), has been seasoned and dried. How carefully this was done in the past is evident from the fact that an old piece is hardly ever encountered which shows signs of shrinkage or warping. . . . After the fittings of the joints have set firmly, all excrescences are ground down with a whetstone, and the whole is covered with a thick coat composed of a mixture of powdered and burnt clay and varnish, which, when dry, is again smoothed down with the stone. This done, the article is in most cases covered with silk, hempen cloth or paper, which is pasted on with utmost care, so that neither crease nor joint is seen. . . . The piece then receives from one to five thin coats of the clay and varnish mixture, each being allowed ample time to dry. The surface having been made perfectly smooth by use of the whetstone, the process of lacquering commences, a spatula at first and afterwards a thin flat brush of human hair being used to lay it on."

There are never less than three nor more than eighteen layers of lacquer employed, thorough drying being requisite to each separate layer. It is interesting to note that several hundred hours may be taken up with the preparation of the grounding before the actual lacquering is commenced! With a paste of white lead the artist outlines his design. Next he fills in the detail with gold and colors, over which a coat of the transparent lacquer is applied. "If the parts of the design are to be in relief," says Bushnell, "they are built up of a putty of



Black and gold are the colors of this inro. The netsuke or knob at the top of the cord, used to suspend the box from the sash, is of rock crystal. This is signed by Shiomi Masaneri, a well known Japanese lacquerer



An unusual form of inro represents in form and design the sacred mountain of Fujiyama. A rare example signed by Kajikawa, a noted Japanese lacquerer

lacquer colored and tempered with other ingredients. In all fine lacquers gold predominates so largely in the decorative scheme that the general impression is one of glare and richness. The finest gold lacquers are left undecorated and owe their beauty to a multitude of tiny metallic points shining from the depths of a pellucid ground.

The Chinese Authorities

In the reign of the founder of the Ming Dynasty in China, Hung Wu (A.D. 1387), there was published the "Ko ku yao lun," a learned antiquarian, art and literary work written by Tsao Ch'ao, and comprised in thirteen books. From this we learn of the following sorts of lacquer then held in esteem: Ancient Rhinoceros Horn Reproductions, Carved Red Lacquer, Painted Red Lacquer, Lacquer With Gold Reliefs, Pierced Lacquer and Lacquer With Mother-of-Pearl Incrustations. Tsao Ch'ao's erudition enables us, I think, to trace Chinese lacquer-work back to the Sung Dynasty (A. D. 960-1280) with reasonable certainty.

Another Chinese writer, Chang Ying-wen, wrote a little book, the "Ch'ing pi ts'ang" or "Collection of Artistic Rarities," which describes objects shown in an art exhibition held in the province of Kiangsu in the spring of 1570. After references to lacquers of the Yuan and the Sung Dynasties he says: "In our own Ming Dynasty the carved lacquer made in the reign of Yung Lo in the Kuo Yuan Ch'ang factory, and that made in the reign of Hsuan Te not only excelled in the cinnabar coloring and in the finished body technique but also in the calligraphy of the inscriptions scratched on the under side of the pieces."

Occidental Interest in Lacquers

There was a notable revival of interest in lacquer-work in the years that followed the upset condition of China during the close of the Ming period when lacquer work, of necessity, neglected. During the lifetime of the Emperor Ch'ien Lung (1736-1796), Pere d'Incarville, a member of the French Academy and a Jesuit *savant* of note, wrote a "Memoire sur le Vernis de la Chine," published with illustrations in 1760. We find him saying: "Si en Chine les Princes et les grands ont de belles pieces faits pour l'Empereur, qui en donne, ou ne reçoit pas toutes celles qu'on lui presente." This, in itself, stimulated Euro-



The box is a favorite object of the lacquerer's art. This shows butterflies against a gold background

pean interest in collecting lacquer at the time.

In recent years Canton and Foochow have been centers for the manufacture of painted lacquer, called *hua ch'i*, and Peking and Soo-chou for carved lacquer, or *tiao ch'i*. However, the collector must not look for any pieces of finest quality in the *tiao ch'i* since the reign of Ch'ien Lung, who lent carved lacquer-work his warmest approbation. Bushnell tells us that the Arabian traveller, Ibn Batuta, who was in Canton about the year 1345, made notice of the excellence of the lacquer-work he found there at that time. That of Foochow is described in the words of M. Paléologue as "most seductive to the eye from the purity of its substance, the perfect evenness of its varnished coat, the lustrous or deep intensity of its shades and the power of its reliefs, the breadth of the composition and the harmonious tones of the gold grounds and painted brushwork."

Japanese Lacquers

Of late years the collecting of the lacquers of Japan has engaged many of the most enthusiastic and discriminating connoisseurs and there are many public, as well as private, collections of lacquer objects in America. The late Mr. E. Gilbertson, an English authority of renown, had the following to say in reference to the most important and extensive class of Japanese lacquers, the *inro*—those little cases used for medicines and seal boxes indispensable to every Japanese gentleman's attire, carried, attached by a silken cord to an elaborate button of large size, or *netsuké*, and hung through the sash: "If a collector is compelled, for want of space, or from any similar reason, to confine himself to one particular class of Japanese Art work, he cannot do better than select the *inro* as the most desirable object. If the *netsuké* which were attached to them are added, there is no question as to

what his choice should be. As illustrations of the history, mythology, and folk-lore of the country they are hardly so rich as the metal-work, or the *netsuké*; but, as regards that extremely interesting branch of Japanese Art—the branch in which they stand and have always stood absolutely supreme—the art of working in lacquer, the *inro* is of surpassing value. It is there one must look for the most perfect examples of lacquer work of every description. Not that the larger works, such as writing boxes, perfume boxes, etc., do not afford equally fine examples of the work of the great artists—finer, indeed, from a pictorial point of view, because of the larger spaces available; but in the *inro* one often finds a treatment of the subject and of the material that would be inapplicable to the larger surface. The very limit of space and the form in the *inro* often bring out the artistic knowledge of the designer—very frequently the executant at the same time—in a most remarkable manner. Wonderful harmony both of color and composition are often combined with a minuteness of detail that makes one wonder what sort of eyes and hands the lacquerers possessed."

Of the varieties of Japanese lacquer one may make mention of the *nashiji*, generally known to western collectors as *avanturine*, so named by Europeans from its resemblance to

The jewel case, built in sections that fit one into the other, was skillfully lacquered with an all-over design



avanturine Venetian glass. When *kirikané* (torn gold leaf) is employed the lacquer is called *Giobunashiji*. The *Togidashi* lacquer is that where the pattern is produced by grinding and polishing, revealing the gold ground. *Hiramakiyé* is the Japanese term used for all those lacquers which have design not raised above the surface more than the thickness of the lines that trace it. Then there is to be found a combination of the flat-gold lacquer with the relief-gold lacquer. "Low relief," says Huish, "is accomplished by dusting the design in wet lacquer with fine camellia charcoal powder; for high relief *sabi* (a mixture of burnt clay and lac varnish) is used; both when dry undergo various polishings and grindings." The red Japanese lacquer is known by the native name of *tsuishu*, and the black lacquer is called *tsuikoku*, those in which the design is carved out of the lacquer formed of superimposed layers which are exposed by the incisions of the graver are called *guri*. The *chinkinbori* lacquer, in imitation of the Chinese lacquer, is a sort of patterned lacquer, the design of which is produced with a rat-tooth graver and the incision filled up with gold.

The Japanese Artists

I do not know of any recognizable work of a Japanese lacquerer antedating that of Honnami Koyetsu (1556-1637). Koma Kiuha who died in 1715 was another lacquerer of great distinction, the founder, in fact, of a "school." Bunsai, Koriu, Yastuda and Yasunari were brilliant followers. Koriu (1661-1716) was the most famous lacquerer Japan has ever produced. It was he who first used to any extent in Japanese lacquer mother-of-pearl and pewter ornament in combination with the decoration.

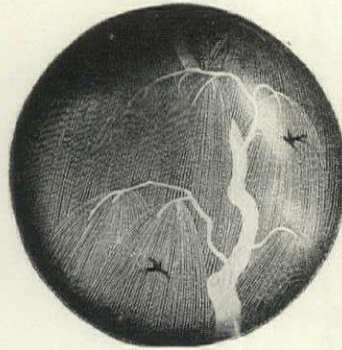
Collectors will find few signatures on pieces of lacquer; the work itself will be the guide.



One might accuse Gauguin or Matisse of this, but, in fact, it is a panel from a Chinese lacquer screen—a quaint 18th Century forecast of futurism!



A shallow Japanese bowl with the imperial flower in dull and greenish gold on a vermilion ground



A perfect bit of early 19th Century Japanese lacquer, a willow tree in gold on a black ground



Dragon flies are in the solid panel and grasses in the open fan-shaped decoration of this bowl

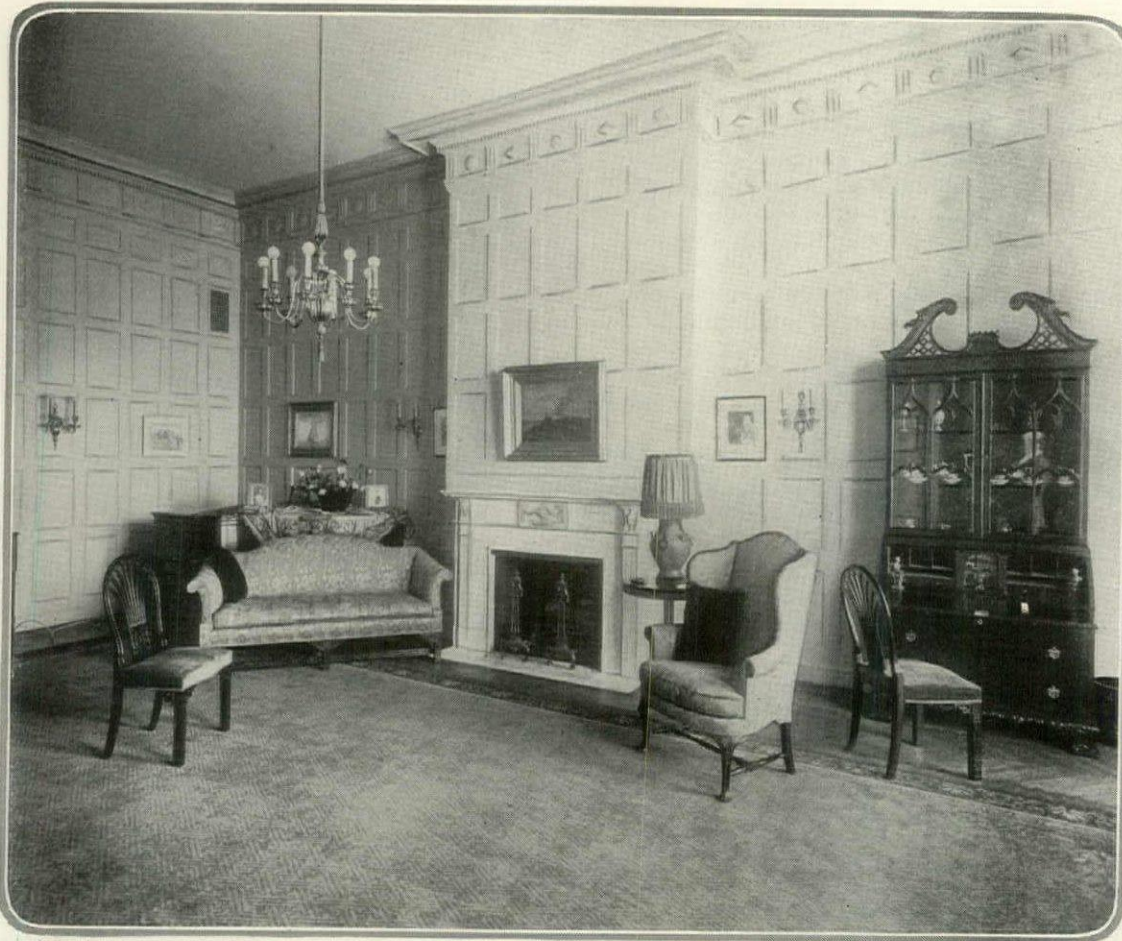


The unusual composition of the decoration on such a Japanese lacquer piece gives it added interest

In the RESIDENCE of
ADOLPH
LEWISOHN
NEW YORK CITY

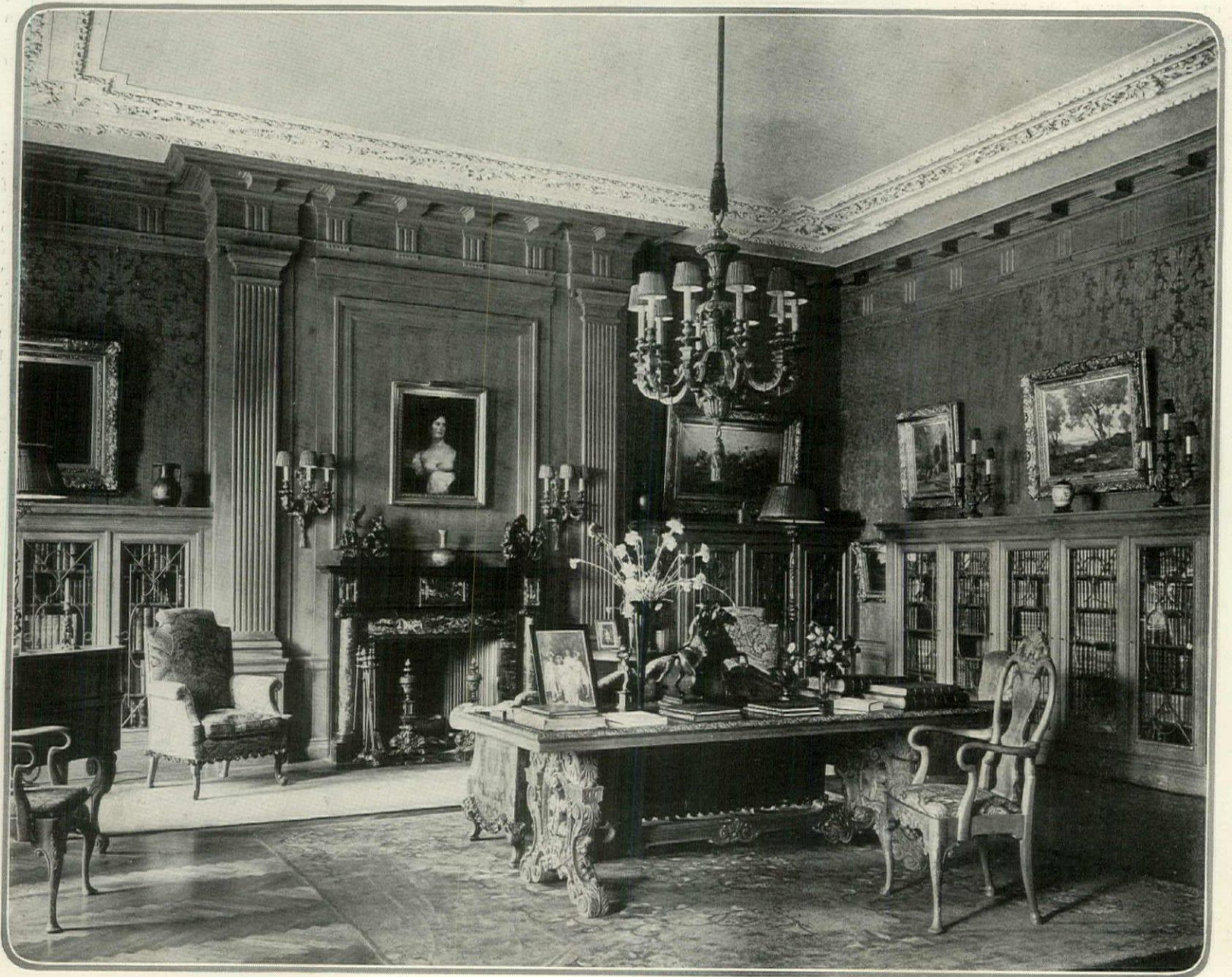
C. P. H. GILBERT, *Architect*

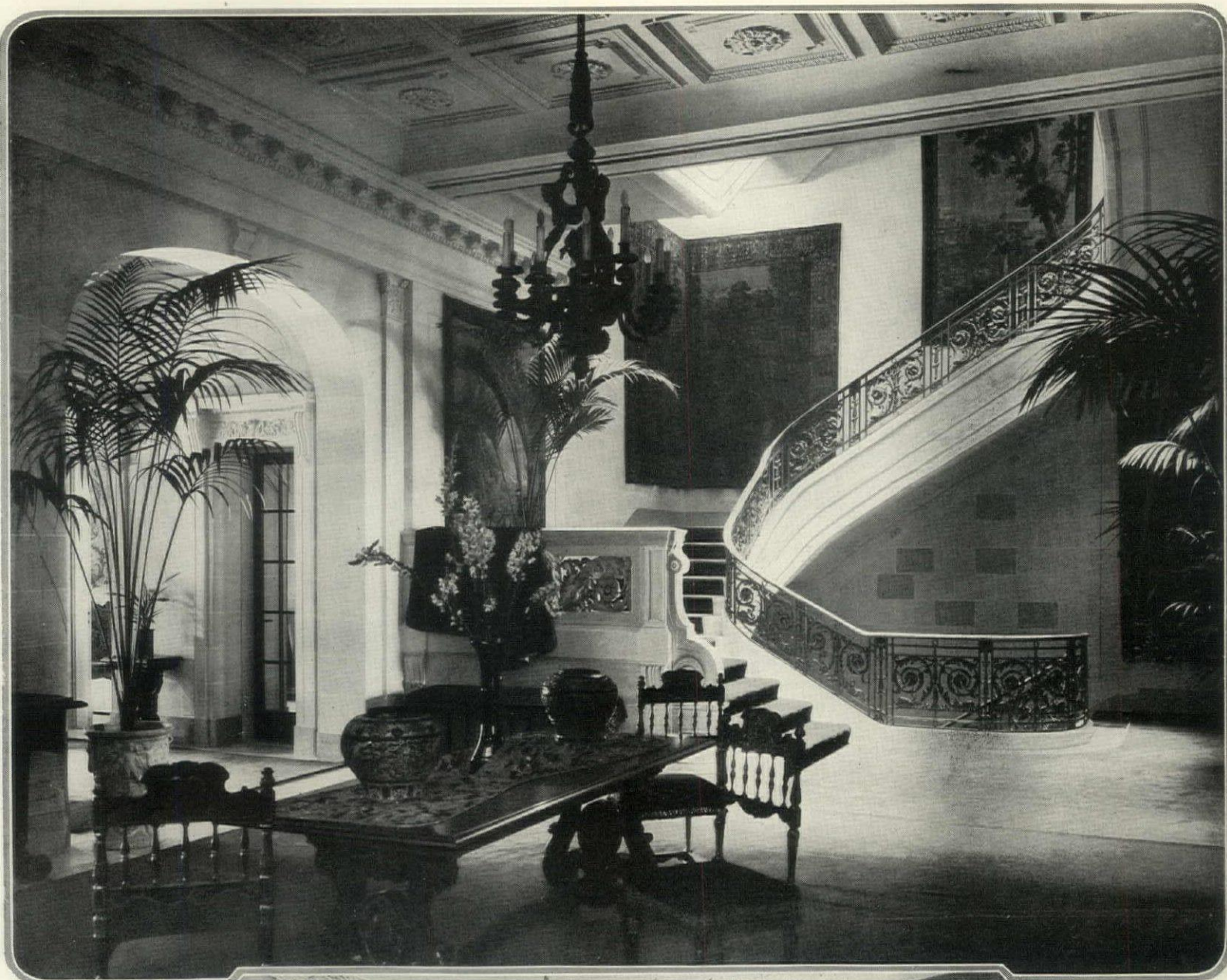
Photographs © by Tebbs



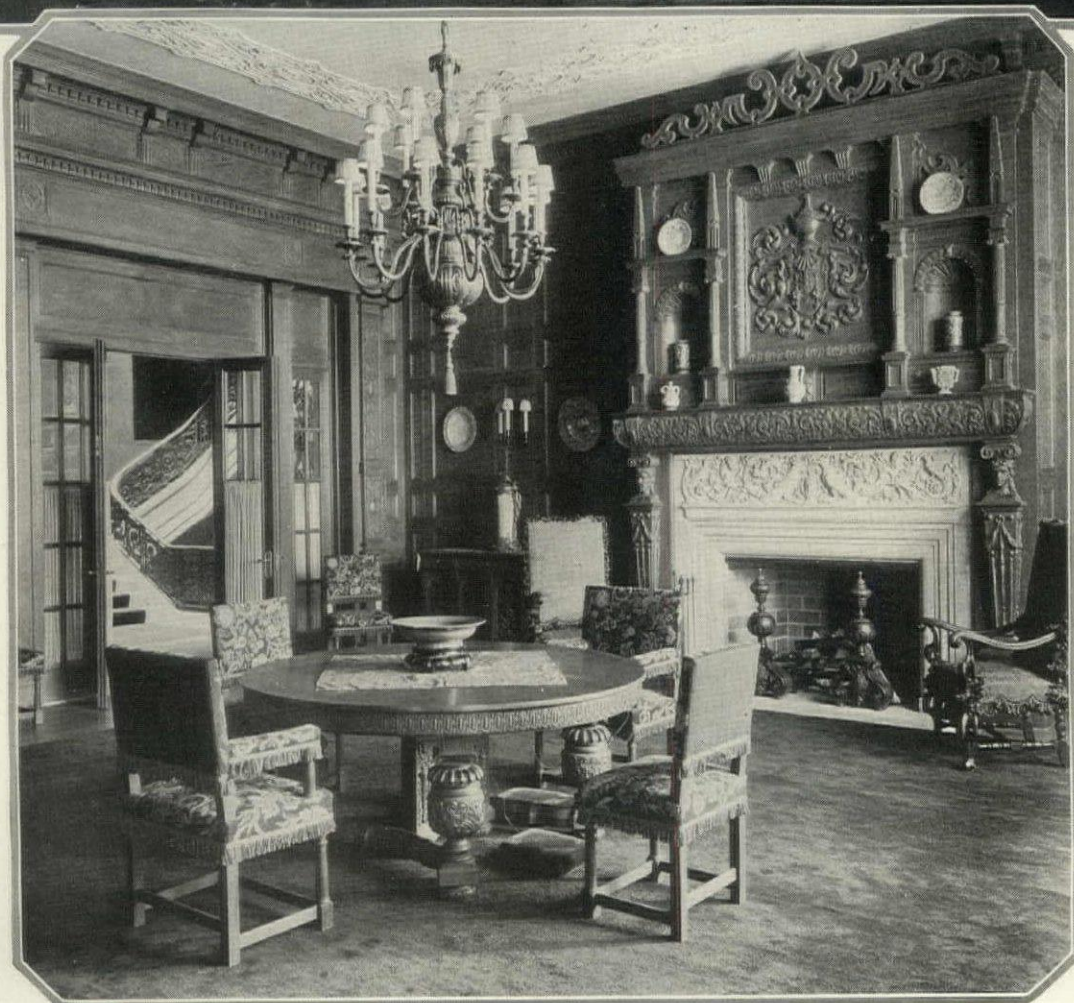
The breakfast room bears the trace of English influence. Walls are paneled and painted ivory color. The mantel is ivory marble with colored marble inserts. A Chinese rug of old blue and old ivory tones with the walls. Fixtures are antiqued silver and the hangings old blue and silver. Hoffstatter was the decorator

Despite its rich dignity, the library is a comfortable room. Wall coverings and hangings are fawn brown and gold. Some of the furniture is upholstered in fawn velvet and some in tapestry. The rug is two toned fawn. Lighting fixtures are hand-carved walnut picked out with dull gold. Hoffstatter decorated the room





The hallway, another view of which can be found on page 30, has a magnificence eminently befitting its location. Against the Caen stone walls silhouette bronze railings. Antique tapestries are hung here. The carpet is plain red and the ceiling ivory. Italian walnut furniture with red upholstery finds a fitting place in such a hall. Baumgarten was the decorator



From the hall one passes to an Elizabethan dining room paneled in oak and built around a reproduction of an old mantel. The facing is carved limestone. The furniture, modern work after old designs, is carved oak and tapestry. Hangings are made from antique crimson Brocattelli. The rug, showing two tones of crimson, matches the hangings. Fixtures are bronze. Hoffstatter, decorator

THE VIGOROUS ELEMENTS IN A JACOBEOAN ROOM

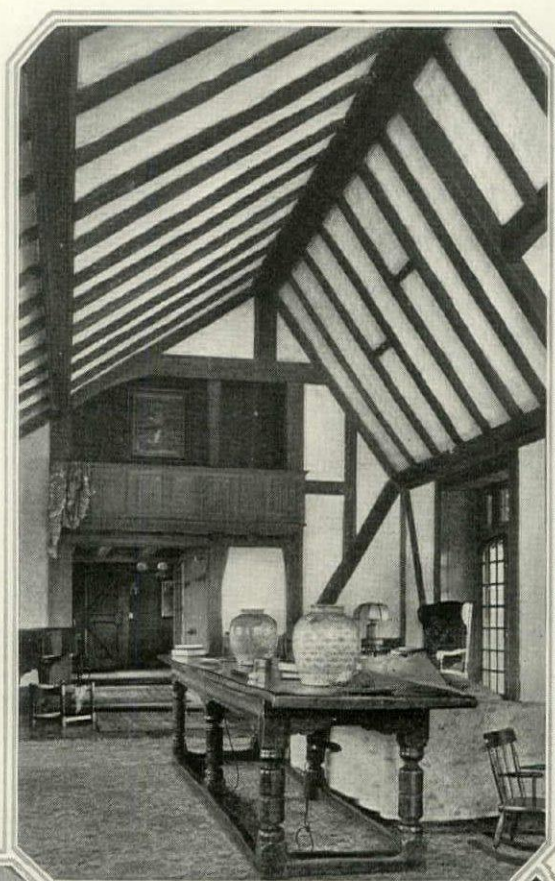
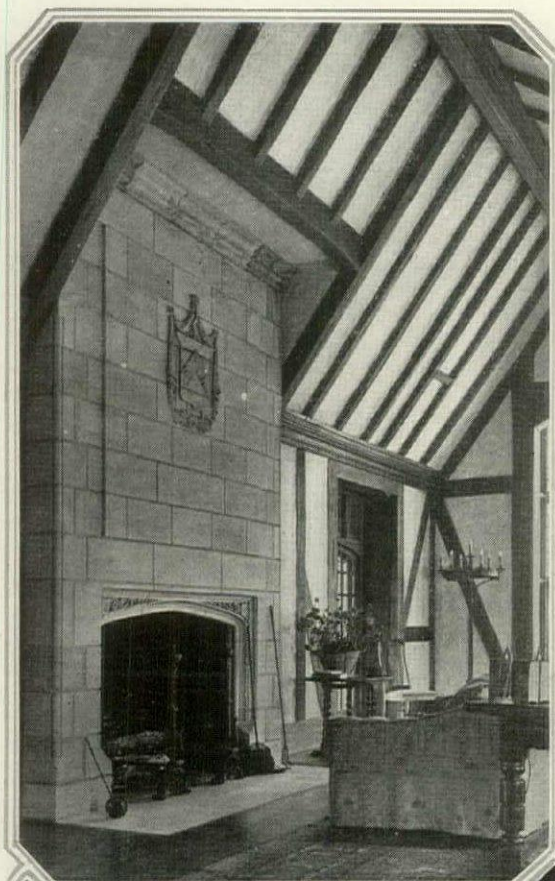
*From the Residence of
Mrs. George P. Mellick,
Plainfield, New Jersey*

JOHN P. BENSON, *Architect*

The architecture of the Jacobean house came through the walls, forming a background for furniture that in turn reflected its motifs. A massive chimney was usually the most finished factor in the room. It bore, as here, the manorial arms

Ceiling and walls were a frank confession of the house structure—hand-hewn beams broke the rough plastered walls, giving the room a vigor and crudeness characteristic of the times. The gallery was not an uncommon feature in this period

In addition to the stone fireplace, the sturdy oak furniture, the wrought iron lights and the timbered walls, the finer of Jacobean rooms had another feature—an oriel window broken in places with colored medallions
Copied from a room in England



THE BEST BAKER'S DOZEN of EVERGREEN TREES

Twelve Conifers, and One Other, That Lend Themselves to Varied Ornamental Effects—Their Appearance, Habits and Soil Requirements

GRACE TABOR

THE superlative is almost always better used when it is used comparatively. In certain connections, of course, there is no doubt about what is best—there is no need of qualifying the adjective with any clause whatsoever; but in certain other connections it is hardly fair to use it unless it is followed by a reference to the purpose which is to be served. What is "best" in trees, for example, for one place or purpose may not be best for another and different one.

There are a few trees preëminent among evergreens, no matter what purpose they are to serve; therefore, it behooves us, if we are going to make use of evergreens at all, to know them, and to know the whys and wherefores of their excellence. They establish, as it were, a sort of criterion by which the merits of the entire tribe may be judged.

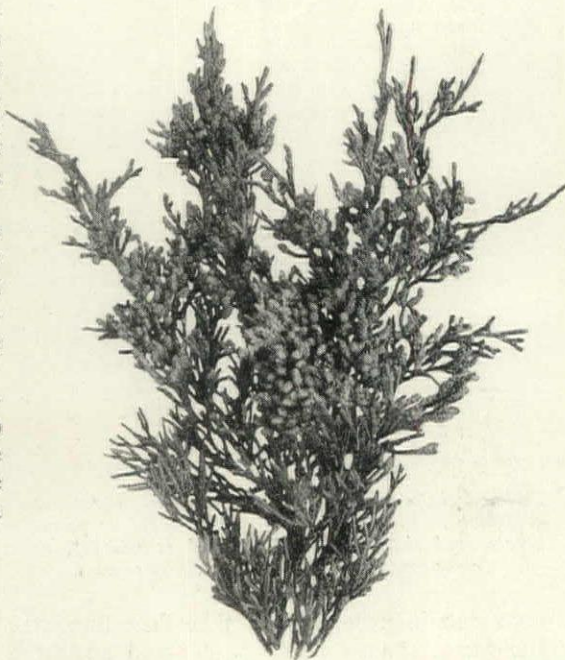
Before undertaking to decide which trees these are, however, let us establish definitely just what our requirements with regard to an evergreen tree are. What constitutes the perfect evergreen? In other words, what do we expect of an evergreen tree?

First and foremost, I assume that the appellative tells us. We expect an evergreen tree to be ever green, of course. Very well; please note that some are not; that is, that there are certain members of certain families that turn

rusty at certain seasons notwithstanding the fact that they never lose their leaves.

Then I think that the second thing we expect is that these trees shall either be very picturesque in form, or that they shall be very regular—either pyramids evenly developed on

The cone-laden tips of red cedar lack the long needles of the pines and firs, but make up for this by a quaint formality all their own



A good young specimen of Pinus resinosa, the so-called Norway pine. As a matter of fact, it is true American—not even hyphenated

every side, or else gnarled and wrinkled veterans, thrusting giant arms across the sky in the fashion drawn to our attention by the deft art of the Japanese painters. Very well; but there are some evergreens that are neither picturesque nor regular, even though they start out by being one or the other. So a fixed habit is our demand number two.

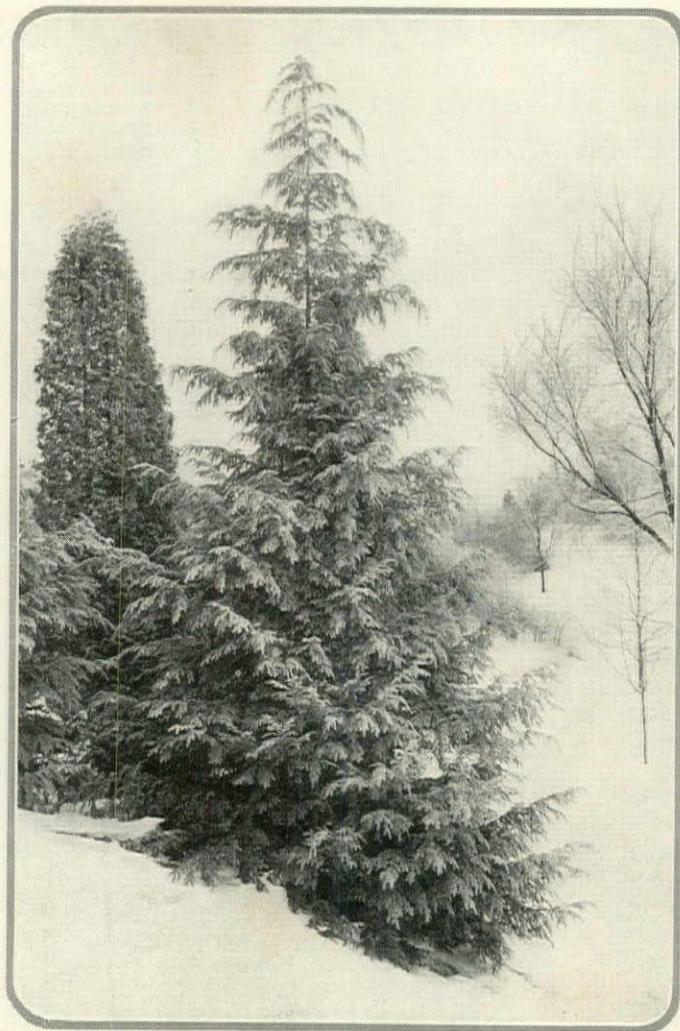
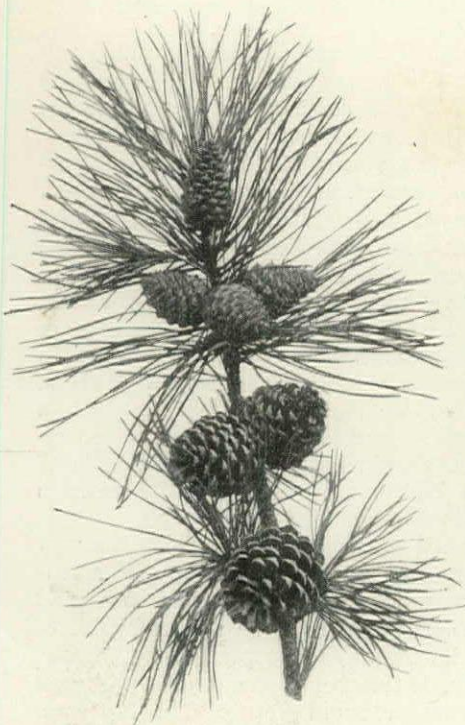
Of course, they must be hardy, for those of us who live in the north; and equally, of course, they must be suited to the climate, for those of us who live in the south. A tree that thrives in arctic frigidty seldom endures tropic heat. Here, then, we find a dividing line—Mason and Dixon's—and reach a place where we cannot expect all of the same trees to be the "best" trees in both places. Adaptability entereth here and maketh its presence felt.

Simmered down, the things which the very best evergreens possess—the things which render them the peers of their tribe—are good color throughout the year, consistent habit of growth, hardiness and adaptability to climate, longevity, resistance to the elements, rugged constitution and rapid growth. This last I put last because it is least of our demands. Rapidity of growth is seldom a desirable characteristic in any tree, for usually it is accompanied by weakness and shortness of life; but to a reasonable degree, I am willing to allow that

Arborvitae, spruces and pines, if planted with judgment, combine well. But in all work with evergreens one should guard against too many species



In our native pitch pine, the *Pinus rigida* of arborculture, is found a conifer which seems to have little preference as to soil. Open and closed cones are shown here



Young and old cones of the Norway pine. As shown in the upper right side of the picture, the cone clings to the branch for a long time after maturity



the speed with which an evergreen attains maturity may enter into consideration in its candidacy for first honors. If it is all of the other things and a good grower besides, then it is surely the king of all the tribe.

Is there such a conifer?

An Ideal Species

There is—just one. This is the white pine (*Pinus strobus*), on all counts unquestionably the finest evergreen tree in the country, if not in the world. The region of its nativity is extensive, starting with Newfoundland to Manitoba on the north, covering all of the northern states to Iowa and Pennsylvania, then narrowing to follow the mountains to Kentucky, Tennessee and northern Georgia. It grows almost equally well in fertile soil or in sterile, on river banks, flatlands or uplands; but it takes complete possession only in situations where the soil is light and fairly dry.

The number five seems to be the mystic symbol of the white pine; its needle leaves are clustered in little bundles or fascicles of fives, and its branches grow in whorls usually of fives, around the trunk or leader. This is in its youth, however; as it matures and passes into the dignity of greater years, the regularity disappears, and the tree becomes one of the most picturesque specimens in the world. Thus it fulfills our third requirement.

In the matter of color, there is no perceptible change during winter; but the old leaves of the white pine do annually turn yellow and fall, either in September or June. Thus for a little time the tree may look as if something were wrong with it.

This is what happens: The leaves of the white pine persist through one winter and are "cast" usually in the autumn preceding the second. Of course, this happens each year, just as it happens that new leaves venture forth

Perhaps winter is the season when one best appreciates evergreens. Practically, they are valuable as wind-breaks and shelters for birds; and esthetically, as color contrasts to their white background

each year in little tufts, to take their turn at life for a summer and a winter and another summer. The interval of this leaf shedding is not long, however; and when it is over, the tree is as perfect in color as it is in form and every other way.

Specimens sometimes reach a height of 250' and develop trunks that are 4' in diameter—yes, even 6', once in a while—but the more usual size is a height of 100' with a trunk 3' through. Rarely are such splendid monarchs to be found now, however,—and almost never in cultivation. Naturally it takes a long time for one to grow to this size; and white pines have been planted only a comparatively short time, as ornamental trees.

White Pine Habits

Until they are about seven years old, white pines do not grow rapidly; after that they are as rapid growing as any evergreen that is worth having at all. They are long lived, perfectly hardy, and not the victims of disease save that of late there has been some trouble with a fungus that seems to threaten them seriously. Care and a little watchfulness will not allow this to become established, however; and the cottony scale which is practically the only insect enemy, will not linger if he is intercepted on his first appearance with a mild spray or with a determined brushing away.

On wet or ill-drained soils greater care must be exercised than on the dry soil that the pine naturally chooses for its home. As a general rule, it should be the practice to select the light and upland places for them rather than low and wet or heavy lands. Always remember, too, that white pines transplant better as small

specimens than as large, owing to their habit of forming a deep reaching tap root. Trees up to 8' in height are perfectly safe to use if they are dug and shipped with a carefully secured ball of earth.

Four Different Spruces

I am going to put the white spruce (*Picea alba*, or *Picea Canadensis*, it is sometimes called) second on the list, although spruces generally lack adaptability to climate. Growing naturally in the cold sections of the country, the white spruce is less susceptible to heat and drought than almost any other member of the family; and it is the one evergreen tree that consistently preserves the beauty of its youth. Always dense pyramids, trees fifty years old and over still hold their lower branches and still grow annually at their tops, reaching ever upward toward the sky.

As a specimen tree, a dense group for shelter purposes, or a closely planted hedge, sheared and kept to trim and severe lines, the white spruce is equally good. It will grow on the greatest variety of soils, plenty of moisture being the one thing most nearly essential to its maintenance. Naturally of shallow root growth, this tree does not offer the transplanting difficulties which the pines do, and trees of considerable size are as easily shifted as very much smaller specimens of tap rooted species. Never undertake to move them when the young growth is active; wait until they stop growing, or else get the work done before they start. And manage, if possible, to get it done when a reasonable amount of rain is fairly sure during the month ensuing.

The Norway spruce (*Picea excelsa*) is the one that has been planted so lavishly throughout the country for fifty years or longer; I speak of it simply because I wish to make the dis-

(Continued on page 72)



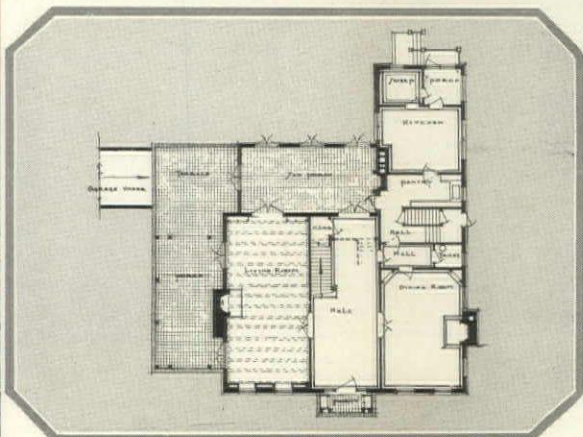
The front elevation shows a house of the simplest Colonial lines, interest being found in the color of the brick, the white trim, entrance and end porch, the blinds and the white keystones. A year's planting is but just under way



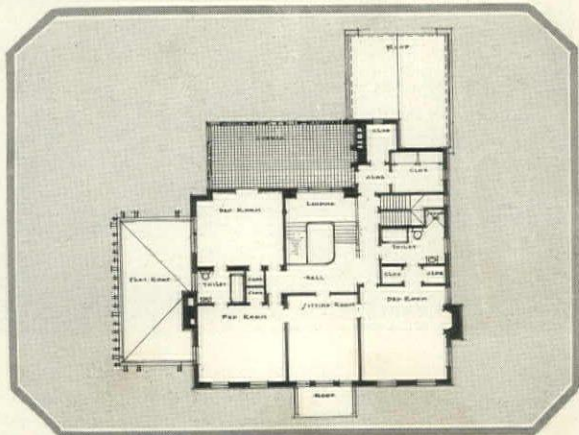
The rear is quite a revelation. It shows a large house with many interesting features. In the corner made by the service ell is placed a sun-room and above that a sleeping porch. The garage is underneath. A brick terrace surrounds this side

The plan is also Colonial—equal division by a wide hall, a beamed living room on one side and a dining room and service hall on the other, the kitchen and pantries being in an ell. The sun room is in the rear, opening from living room and hall

While simplicity itself, the second floor arrangement presents several interesting and very livable points—notably the sitting room and the loggia, which also serves for sleeping porch. Closets are in abundance and there is a fine economy of hall space



The RESIDENCE of
LUCIAN BRISCOE
Esq., at
KNOXVILLE, TENN.
BARKER & McMURRAY, Architects



THE STAIR WALL AND ITS TREATMENT

*Whether You Consider It A Background or A Field for Decoration
Here Are Five Rules and A Score of Suggestions To Guide You*

H. D. EBERLEIN and ABBOT McCLURE

THE architectural character of the staircase and of the adjacent parts of the stair hall determines whether the stair wall must be considered a background or a field for decoration.

The decoration ought to be coherent and form one complete scheme without detached or irrelevant factors. If some sort of pictorial decoration be employed, there should be an obvious continuity of subject or thought, and not an incoherent succession of unrelated spots. If the stair wall is to afford decorative features, the eye of the person passing up the stair should be carried on from point to point by an uninterrupted progression of interest.

Scale and the Decorations

The third principle for general observance has to do with scale. If the stair wall is of large expanse, the decoration must be in related scale; a small, insignificant decoration would be ridiculous. Likewise, if the stair wall be of small extent, keep down the scale of decora-

tion. Furthermore, let the details of decoration be of such scale that the eye can readily appreciate them from the point where they are most likely to be seen. To suppose an extreme case, a stair wall decoration consisting of tapestry or of pictorial panels with human figures of heroic or more than heroic size would be ill-judged if the decoration could be viewed only at close range by a person ascending the stair. The figures would oppress and seem to jostle him and could be fully seen only by an undue effort of neck twisting. The scale of the stair wall decoration, therefore, should be adapted to the point of view.

The fourth principle touches the character of the decoration and, while the greatest latitude in choice of subject is permissible, according to the varied nature of halls, it is suggested that the decoration be not of too personal or intimate a tone. Such qualities are better suited to other parts of the house.

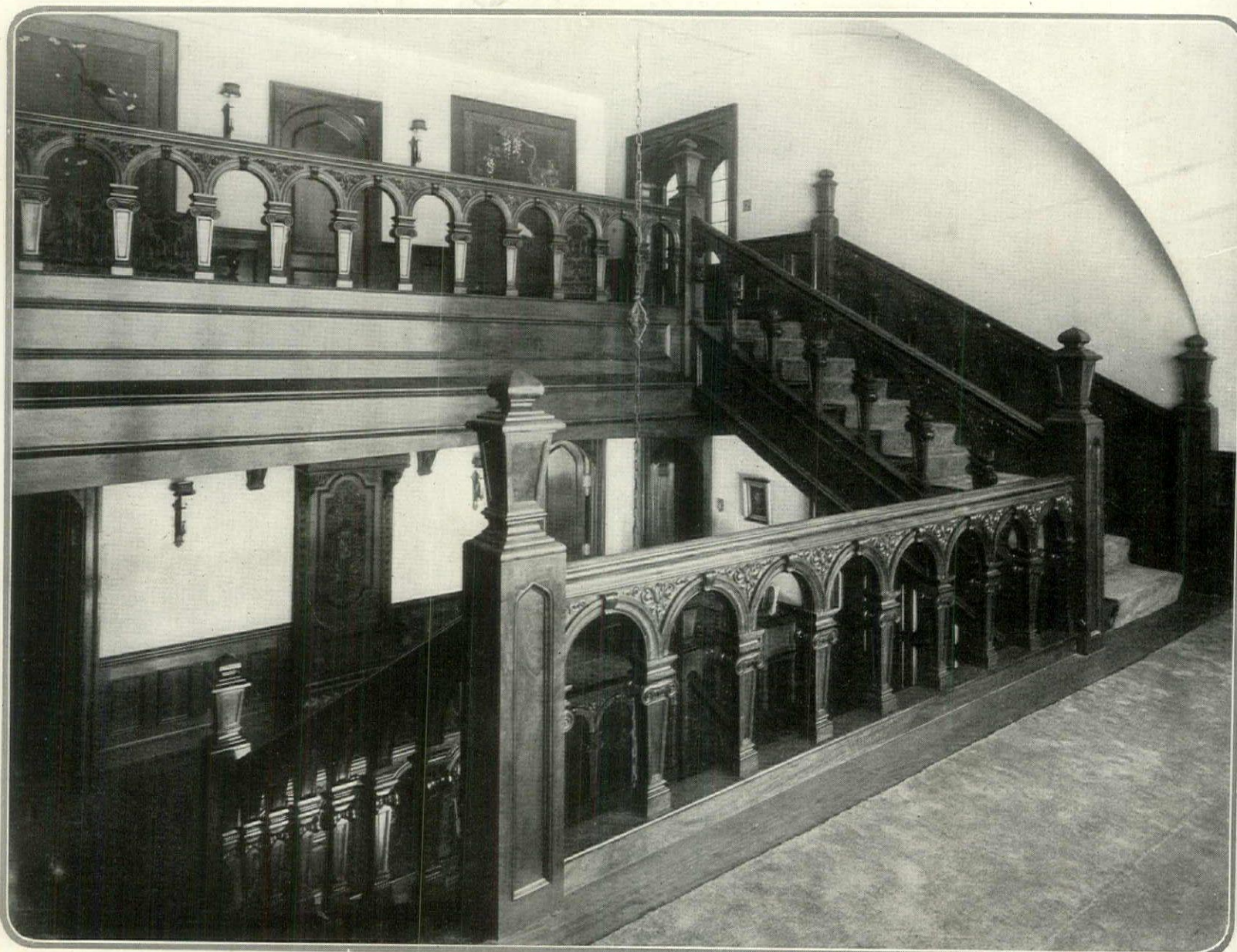
The last principle is of practical nature and purely physical in its concern. When any sort

of decoration is hung on a wall, it should be hung as not to touch or be touched by those who have occasion to use the stair.

Adding Character through Pictures

The kind of stair wall of commonest occurrence is a neutral affair, devoid of pronounced character and fairly amenable to a variety of treatments. It may be added that this same characterless pliability generally extends to the rest of the stair hall—clearly a case where something must be done to create character. Vapid neutrality is just as objectionable in interior architecture as it is in people. The one good thing that can be said of such stair walls and stair halls is that they leave one a free hand to do with them pretty much as one likes. When the banisters and other architectural features are of too indifferent a quality to be worth making a background for, treat the wall modestly.

By way of concrete suggestion one might recommend a sequence of pictures not to



When the stairs are a rich architectural factor themselves, as in "Laurel Hall," the residence of S. H. Fletcher, Esq., at Indianapolis, the stair wall requires scarcely any decoration. Dignity here is given the first landing by a heavy, antique cathedral stall, in perfect scale with the balusters and posts. On the second landing the wall space is broken by large Japanese panels and two pieces of heavy furniture upholstered in cut velvet. Cooper-Williams, Inc., decorators

large, uniformly and unobtrusively framed and so spaced in the hanging that the set would occupy the whole lineal extent of wall that is to be decorated.

As for the general subjects suitable for such a set of pictures, there is a wide diversity to choose from. For instance, a set of colored prints of the old clipper ships and 18th Century men-o'-war forms not only an admirable decoration but a perennial source of refreshing interest. Or, again, there are the Roman architectural prints of Piranesi. Incidentally, Piranesi prints are being reproduced, and at an extremely reasonable figure. One might also suggest sets of colored prints or engravings of the early and historical buildings of our older cities. Then, too, there are vastly interesting old maps, full of decorative character; samplers or quaint bits of 18th Century pictorial embroidery; series of allegorical classic subjects; sets of mellow old Japanese prints for houses of a certain type. . . . In short, there can always be found something that will be suitable to appeal to every taste.

One of the simplest modes of re-deeming a bald stair wall that needs



something to carry the eye away from a banal banister is to run a flat molding about 3' above the baseboard, fill in the space between with the canvas especially prepared for walls, and paint it some color to contrast harmoniously with the wall above the molding. An even simpler expedient, perhaps, and of greater decorative interest and diversity, is to use one of the old-fashioned glazed gray hall papers, divided like a running-bond brick wall into broken-joint oblong sections, with a small, shaded, self-toned classic or rustic subject repeated in each oblong. Such a paper, or even a similar but plainer paper of architectural character, without the classic device and merely the broad dividing lines, will be enough decoration to save a stair wall from utterly repellent aridity. Paneling has not been suggested as suitable for the characterless, nondescript sort of stair wall for which the foregoing remedies have been mentioned for the reason that paneling, however simple, by its very nature conveys some notion of formality, and it would neither help nor be helped by a poor banister and mediocre
(Continued on page 66)



In a French or Italian Renaissance hall the wrought iron railing is often sufficient decoration. But if the hall is large with an extended wall space, interest can be given by hanging tapestries which are of an inherently formal and stately character. This was the principle worked out in the stair wall of the Lewisohn residence in New York. (See pages 24, 25 and 37 for other views.)

Suitably paneled, the stair wall becomes a background. Pictures on the wall shown below would be superfluous and in poor taste. The window on the landing, a glimpse of which can be seen, is an architectural variation. The curtains add an enlivening touch of color and action. This view is from a house at Bruxhurne, Herts, England. Geoffery Lucas was the architect



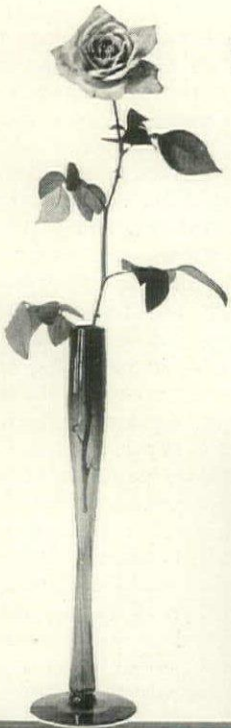
Gillies

The three ascending windows on this stair wall space. Further relief could be added either by running a flat molding about 3' above the baseboard and filling in the space with painted canvas, or by covering the wall with one of the old-fashioned glazed gray papers, divided like running-bond brick into broken-joint oblong sections with a small classic or rustic subject in each oblong. Lord & Hewitt, architects



Wallace

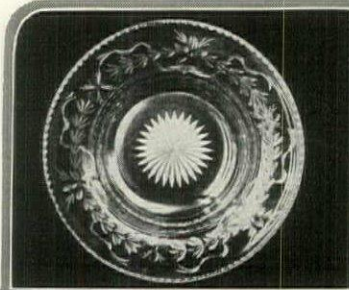
The Georgian stairway with well-proportioned spindles, mahogany treads and hand rails and paneled walls forms a decorative composition requiring no further elaboration. Here the severity of the panels is relieved by the mahogany rail along the wall and the window on the landing. A chair might be stood in the corner of this landing, but even that is not necessary. Good architecture makes further decoration quite unnecessary



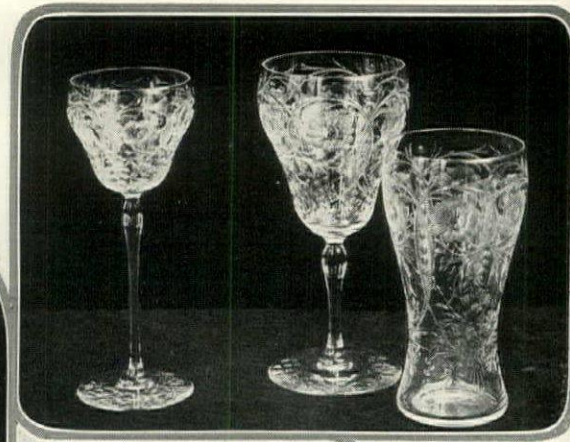
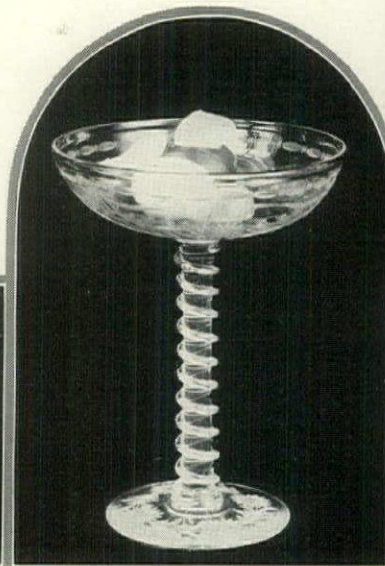
Shading from red into amber, a Venetian flower vase, 12" high, \$1.50

Reproductions of Waterford glass, complete from a set with four candlesticks, four side vases, one center vase and two comports. Blue and white. \$53.50 complete

Oyster plate (below) with rock crystal cutting. 9" in diameter. \$35 a dozen



The cut glass crystal service (right) shows goblets at \$48 a doz., ice teas \$60, cocktails, \$44



Crystal mayonnaise boat and plate with wide gold band. Plate 5 1/2", \$2.50

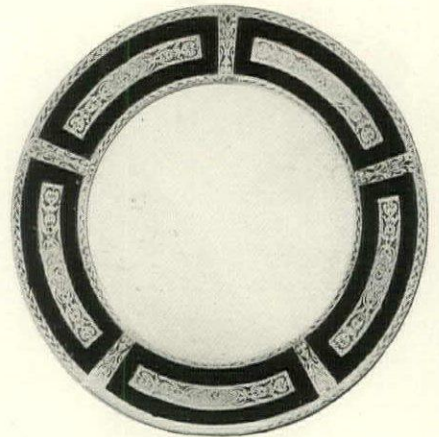
THE NEW CHINA for the WINTER TABLE

A corps of shoppers intent on making an early presentation of the newest crystal and china, found these to be the choice designs for the next season. The prices are equally attractive



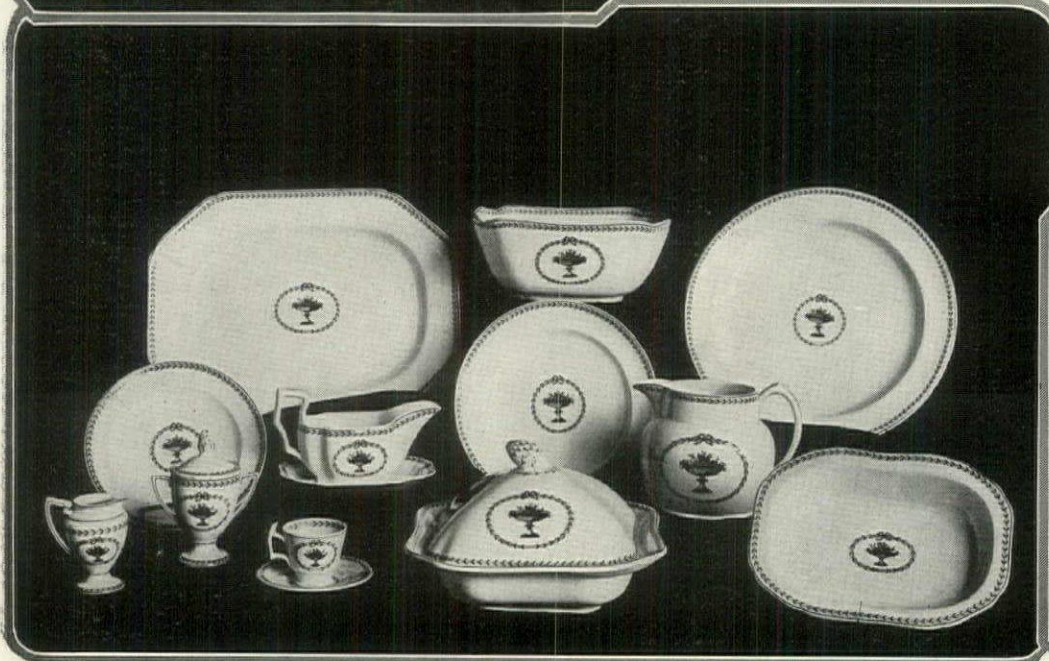
A cauldron earthenware set has yellow bands around the edges and birds in center. The set, consisting of 100 pieces, costs \$85. Platter 12 1/2" by 10 3/4", \$4. Covered dish, \$10. Plates, 9" wide, \$10 a dozen. Breakfast coffee cups and saucers, \$12 a dozen

An English Spode china set of white with delicate border and decorations is a new importation. Dinner plates, \$8 a dozen. Uncovered vegetable dishes, 10", \$2.75. Covered, \$4.75 for oval. Meat dish, 16" wide, \$5. Large tea pot, \$3.75. Fruit basket, \$7.50



A cauldron china place plate, 10" in diameter, is blue with gold incrustations. The price is \$150 a dozen

Open stock English dinner service, red, blue and green. Dinner plates, \$6.30 dozen, cups and saucers, \$6.30 dozen

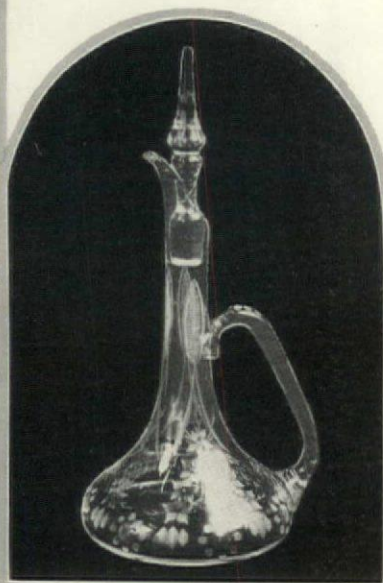




Another charming service (left) is crystal with cut bands. Dinner goblets, \$10 a dozen. Luncheon, \$9. Sherberts, \$20

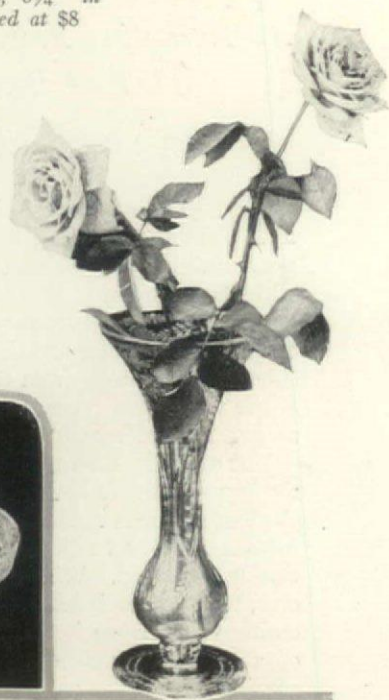
A cut glass vase comes in a pleasing design 9 3/4" high, 3 3/4" in diameter. It is priced at \$8

A crystal comport (to the right) which stands 6 1/2" high and comes at \$7



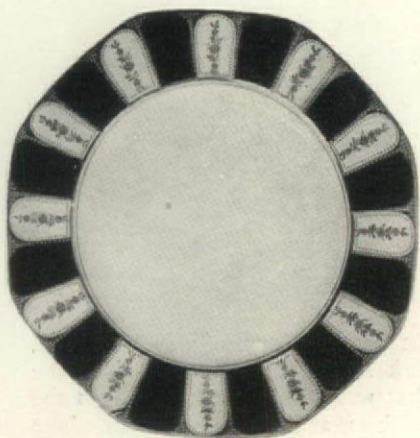
The cut glass oil or vinegar bottle below is 7" high and 4" wide at base. Both lines and design have charm, \$7

The glass fruit bowl (below) comes 9" in diameter and is to be had at \$18



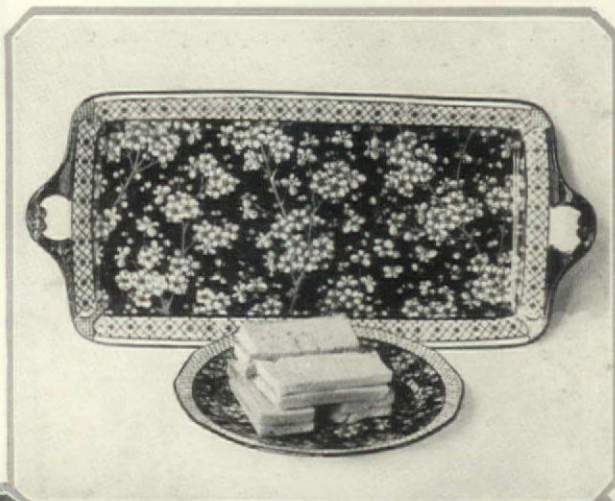
CRYSTAL AND GLASS—JEWELRY of the HOUSE

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A rather unusual addition to the new winter china is found in a Royal Doulton sandwich set consisting of twelve plates, 8 1/2" in diameter, and a tray 17 1/2" by 8". The decorations are yellow flowers on a black background. \$20 complete

Of the making of individual breakfast sets there is no end. The one below can be almost exactly duplicated. Floral design and strong colors. This set of English earthenware, of which only a few remain, costs \$13. White enamel tray, 22" x 16", \$4



English earthenware plates, 9", blue, yellow and red (below). \$7.50 doz. Bouillons, \$7.50. Ramekins and plates, \$6

Service plate of English china with maroon panels, raised paste gold on white ground and gold dots. \$70 a dozen



CURTAINING THE BAY WINDOW

*An Interesting Architectural Feature
Well Dressed*

VIDA LINDO GUITERMAN

ALMOST any room is improved by a spacious bay window, but the degree of improvement is dependent upon the skill with which the window is handled. In curtaining a bay window,—or “bow window,” as it is sometimes called,—there are three features to consider: The outlook from the window, the size of the window in relation to the room, and the architectural design of the window.

Too often the oriel window, to use another of the bay window's aliases, is over-curtained. A glorious outlook is wasted in order that fine net, lustrous silk and soft velvet may be ostentatiously displayed. With equal frequency, however, the window is left cold and bare, and the coziness of a room is spoiled by the obtrusion of a bleak, uninteresting view. The careful consideration of the natural features, the joyous admittance of the good and the tactful suppression of the bad are therefore essential.

Changing the Apparent Size

When the bay window is large in proportion to the room, break its effect of size by a curtain between each two casements, as in the picture below. Use no valance, as a valance would emphasize the expanse of glass. When it is desirable to increase the apparent size of the window, as in the case of a large room with a small bay, nothing produces the desired effect so well as a long valance with few side curtains. Valances may be shaped, puffed, or

A dignified window in an Elizabethan room of this character is most appropriately draped with velvet hangings and a shaped valance. The room is in the residence of Claire Briggs, Esq., at New Rochelle, N. Y. Henry G. Morse, architect



Gillies



Gillies

pleated. The shaped valance of velvet, brocade, or needlework is pre-eminently suited to the room that has massive furniture, such as the dignified Jacobean or the stately Italian. The puffed valance is for the dainty bedroom or boudoir, while the pleated valance may be used in any informal room.

A bay window that cannot take some drapery is extremely rare. An exception is the mullioned, heraldic window of intricate and decorative latticing, which is beautiful in itself. A fabric, no matter how rich, would serve only to detract from the architectural design.

Window shades are unlovely and never desirable on a bay window. From one to three sets of curtains, however, may be used, namely: fine net or scrim curtains to soften the glare; thin silk drawn-curtains to serve as shades; and the heavier silk or velvet portières to frame the window with dignity.

In this bay window each casement is separately curtained, breaking the effect of the size. Net glass curtains and silk overdrapes are used. It is in the living room of Richard Heywood, Esq., at Bronxville, N. Y. Bates & Howe, architects

THE HOME of F. O. ZENKE, Esq FIELDSTON, N. Y.

DWIGHT J. BAUM, *Architect*

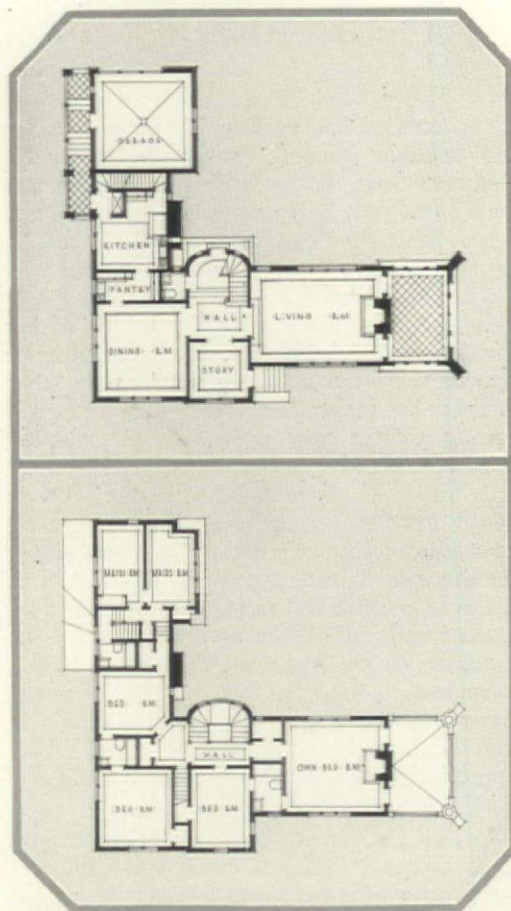


Brick and stucco have effectively been combined in the architectural composition of the entrance

One side of the first floor is given to service and garage and the other to living and dining rooms

The unusual arrangement of the plan gives interest and a maximum of comfort on the second floor

Modern structural devices give the house a feeling of age suitable to the English type of architecture



ON CONSULTING A DECORATOR

What a Decorator Is—How She Works—What Rôle She Plays In the Creation of the Home—The Human Appeal of Good Taste in the House

MARY A. LEWIS

SO complex has modern life become that it is almost humanly impossible for the up-to-date woman to be trained in all the arts contributing to the ensemble of the home and home life. She may have the desire to do, but the actual execution must of necessity be left to specialists.

A specialist looks after the health of her family—she no longer pins her faith on home remedies or even on the general practitioner. A specialist makes her gowns—the occasional sewing woman now does only the simplest sorts of work.

In much the same fashion the specialist in decoration has become a necessary, separate contributor to the creation of the home because the decorator is better fitted for the work than the average unskilled woman, however artistic, earnest and sincere she may be. This is no reflection on the American woman; in fact, it is amazing the number and diversity of things American women do well. That she calls in a decorator to help her is simply proof of her appreciation of the value of expert advice.

A DECORATOR is a specialist in good taste. It is her stock in trade, the very basis on which she works. She may express it in the lines of a chair, the color scheme for a room or the grouping of furniture, but without it she is as helpless as a doctor would be without a knowledge of *materia medica* or an

artist without appreciation of tone and color.

Good taste must be so ingrained that it functions subconsciously and with as little effort as breathing or walking. The decorator must know at a glance what will and what will not be suitable, what will and what will not combine. It is this instantly active good taste that the client calls into service when she avails herself of the advice of an interior decorator.

THERE are nine and forty ways of defining good taste, and every single one of them, perhaps, is right.

To me good taste is the knowledge of what human beings—collectively and individually—require to make their surroundings more livable and attractive.

Choosing the right kind of furniture, rugs, hangings and accessories for a room and arranging them to suit the needs and tastes of the individual concerned, constitute an answer to a human need.

Human needs, human manners and customs and philosophy called into being alike the sturdiness of the Jacobean age and the delicate refinement of Louis XV and Louis XVI. The human needs of modern life are demanding a like attention to-day, and to serve them in her capacity the decorator is especially trained. She not only decorates rooms, she creates surroundings in which people live. Without this human side, decoration would merely be following a few rules on the use of color and line in the house.

HUMAN needs and tastes change, and to gratify them there are made constant changes in the materials used. New fabrics, new furniture, new accessories are being turned out every day from studios, factories and ateliers.

The decorator must keep in touch with these new productions, or she is lost. She must know what "the trade" is offering, or she is of little use to her client. That knowledge of the market is an asset which the amateur cannot command because she cannot be in constant and close touch with it.

When a client, then, seeks the cooperation of a decorator she is getting not alone good taste, but up-to-date service on the latest expressions of good taste.

LET us see how the decorator applies these principles in her everyday work.

A client calls. She wants wall coverings and hangings for a bedroom. Immediately the decorator wants to know the exposure of the room, how many windows it has, how high the ceiling is, how large the room is, what kinds of furniture it contains or will contain, what sort of rug is being used, etc., etc. She will also learn by observation what general type of person her client is.

All these points must be grasped in an instant, for each has a bearing on what kind of paper and hangings would be suitable for that bedroom. Subconsciously the simple rules are applied in each case.

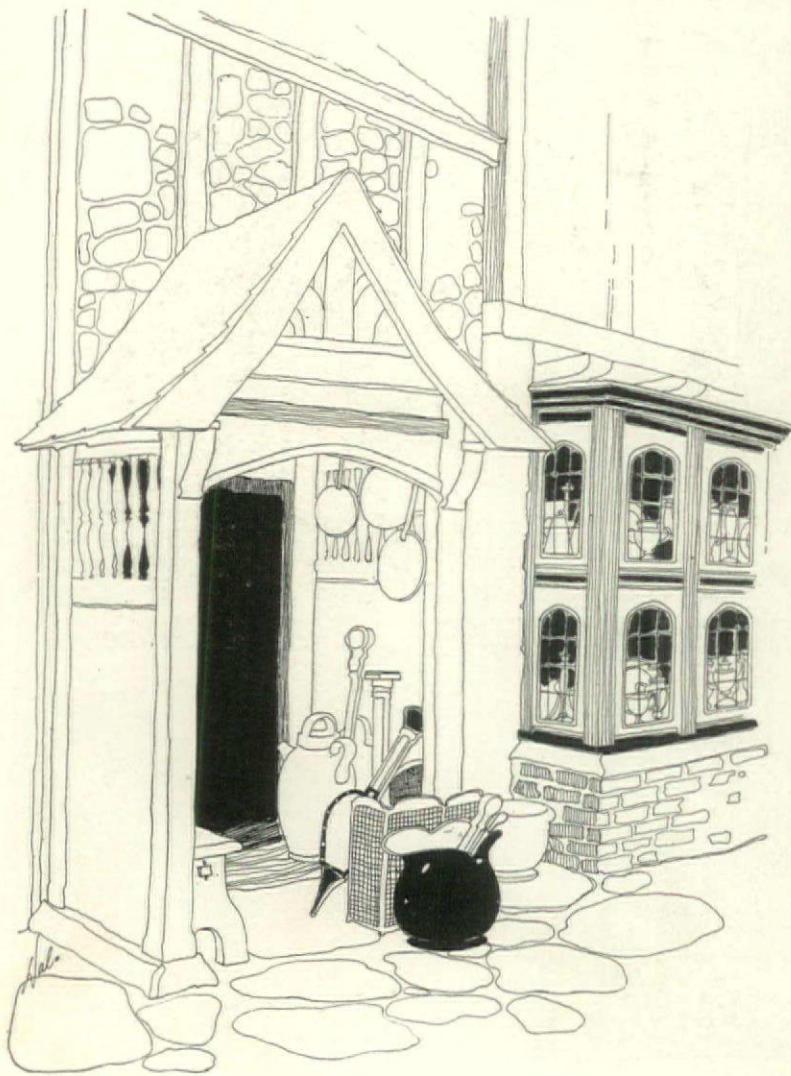
If the exposure is north and the windows few and small, then the room will presumably be dark and will require a tone giving the sense of light and space. If the ceiling is low, the walls must be made to simulate height; if too high, the ceiling must be brought down on the walls to make it appear normal. If the furniture is of good period lines it will be best placed against a wall which will silhouette it effectively—preferably a plain or paneled wall. Such walls give the atmosphere of rest, which a bedroom requires.

There are also the curtains. As this is a north room, no light should be shut out, but as much light as possible diffused over the room. It should be made warm and intimate. Moreover, the curtains should give color interest. Harmony must be found with the rug and the furniture. The windows may be an architectural eyesore, or they may justify one of a dozen different kinds of valances, over-drapes and under-curtains.

THIS may seem simplicity itself—the sort of thing any busy woman might do. But the decorator's work has only begun. For there are not alone the physical principles to apply; she must visualize the room as an artist sees a picture before it is painted, or an architect the buildings against the sky line. She must see that one woman in that setting, and she must seek the things most suitable for her and her type of life. This means shopping endlessly in the wholesale houses, looking over scores of samples of papers and fabrics until the right one is found.

I have purposely taken a bedroom for an example, because it represents only the simplest problem. Imagine the thought and study and shopping required to find the right fabrics and furnishing, carpets and pictures, papers and fixtures for an entire house. Imagine the necessity for making each house different, creating in each the right sort of surroundings for the people who are to live in it. When you understand this, you begin to grasp how invaluable the decorator's services can be to the betterment of American homes.

You also have some idea of the scope of the decorator's work and the diversity of her interests. She labors to humanize the artistic. This combination of the artistic and the commercial is the service rendered the woman who would have her home in the best of taste.

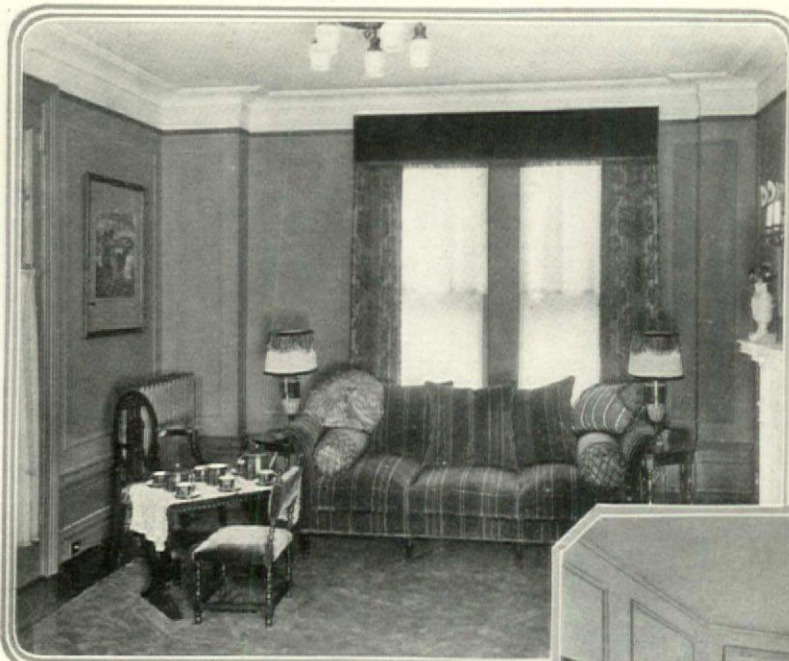




© Tebbs

A LITTLE PORTFOLIO *of* GOOD INTERIORS

A room such as du Barry would have reveled in, for it perfects in its appointments and background the spirit of Louis XV. The woodwork is painted old ivory. Modern tapestry panels by Baumgarten fill the wall spaces. On the floor is a Savonnerie carpet matching both panels and woodwork. The furniture is tulip and rosewood with ormolu gold mounts and Aubusson tapestry coverings. The hangings are old rose. It is a reception room in the residence of Adolph Lewisohn, Esq., New York City. Hoffstatter was the decorator and C. P. H. Gilbert, the architect

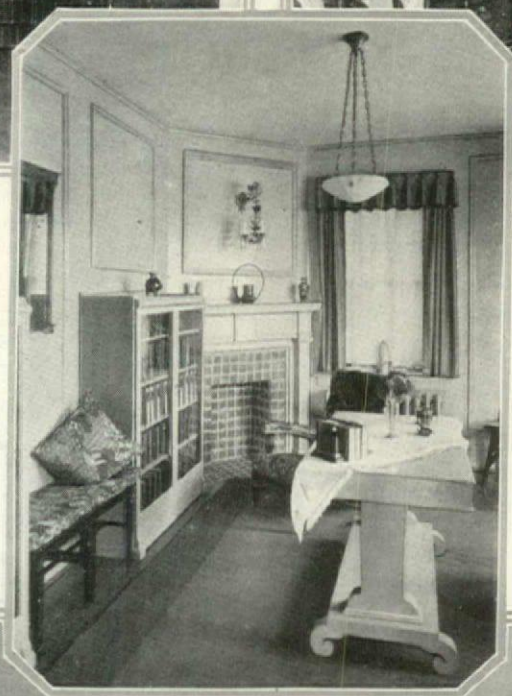


An interesting color scheme has been worked out in this living room group. The valance is violet velvet, draperies violet and green damask, couch upholstered with violet and green striped velvet, furniture antique walnut, rug beige, lampshades cream silk with rose valances, walls soft cream. Leeds, Inc., decorators



Gillies

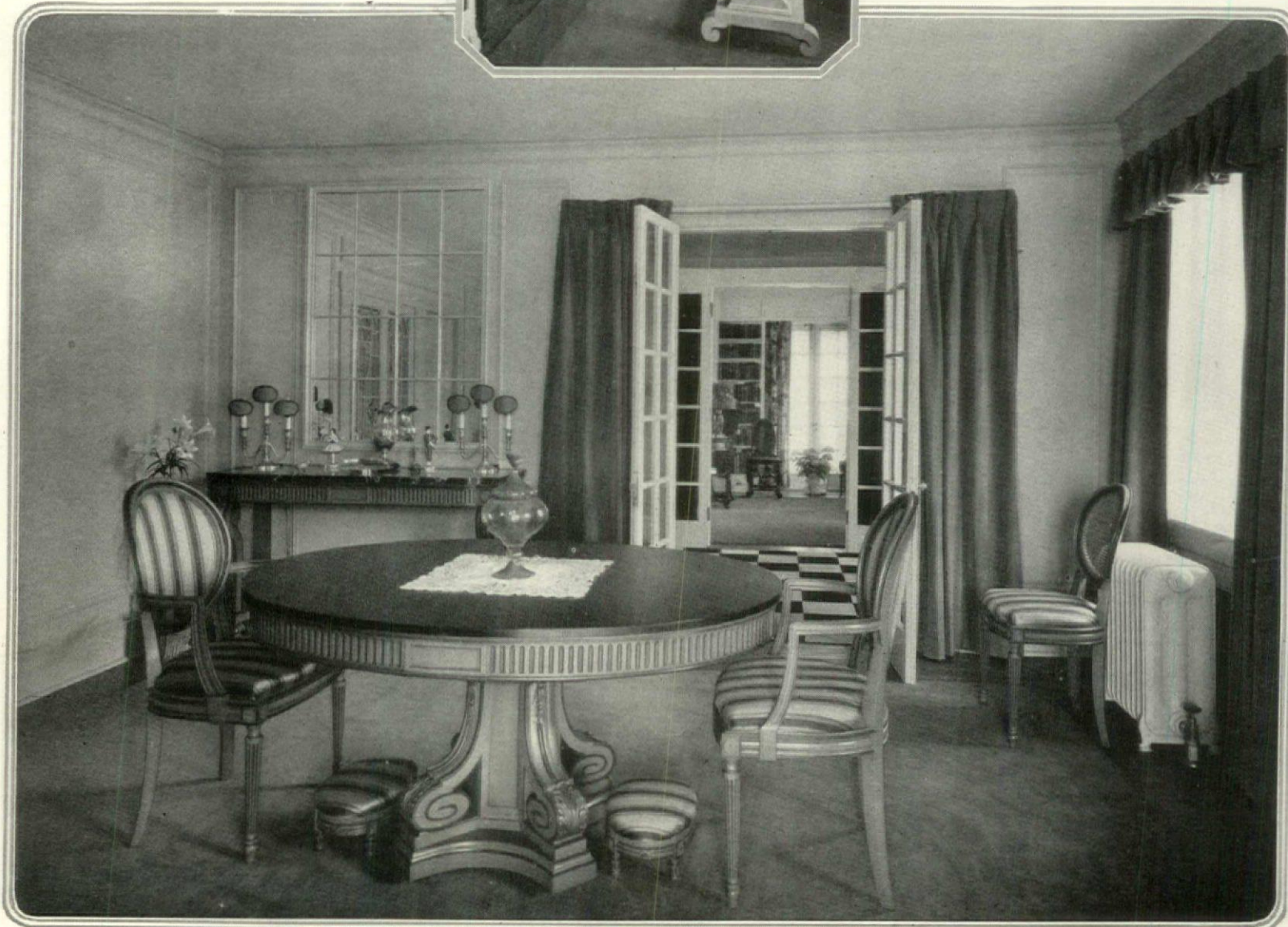
Suppose the view from that bay window is not all one desires. Here is a solution. Lattice windows will not keep out the light but they will break up the view. The same motif has been used on the bookcase doors, affording a pleasing uniformity. The upholstery and hangings are red. R. C. Gildersleeve, architect



Wallace

The den need not necessarily be dark. The walls to the right are hung with canvas, painted and paneled in French gray. The furniture is either of the same shade or lacquered in black. Chair coverings are chintz in blue, burnt orange, black and old ivory. Hangings and carpet are blue. H. Rex Stackhouse, architect

The rule that the dining room contain only the necessary furniture and that well chosen is carried out below. The color scheme is gray paneled walls and woodwork, warm gray rug, hangings green shot with gold, furniture gray-green upholstered in silk of gray and nasturtium stripes. From the Winpenny residence

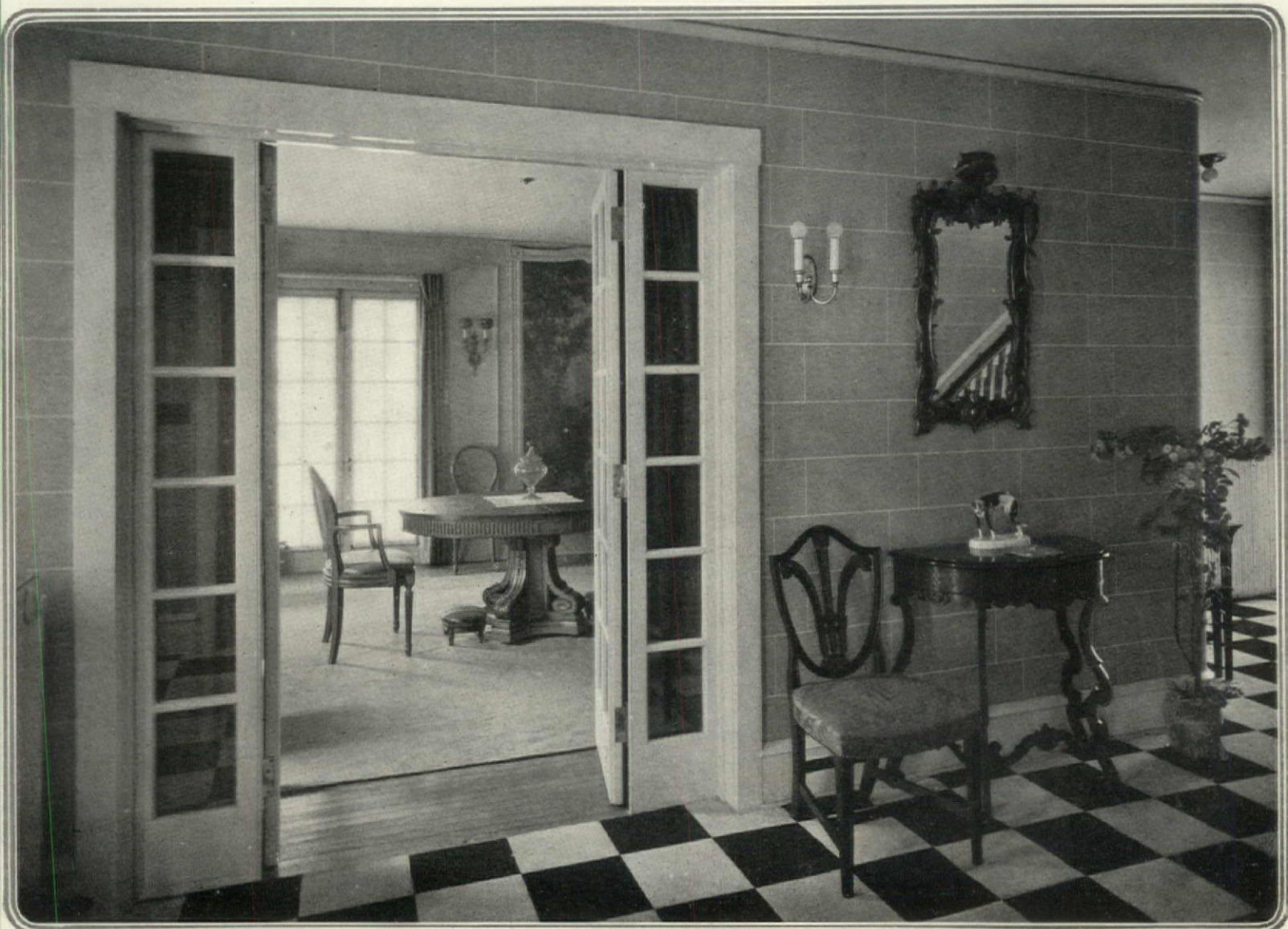




Sheeler

English and French furniture of the 17th Century has been used in this living room. The walls are paneled in cream and the rug is a silk of a warm tan. Books and hangings add enlivening color notes

The hall walls are Caen stone paper, carpet black and white, furniture mahogany and Italian brocade. These and the dining room on page 38 are in the residence of Marshall S. Winpenny, Esq., Merion, Pa.



Sheeler



The ground of this 50" linen is yellow. Large flowers and leaves are in brilliant red, lavender, white and green. It is priced at \$4.75 a yard



On a natural color linen are designs in red, brown, bright blue and green. Small and large birds and leaves. 50". \$3.50



Linen with a cream colored ground and all sorts of fruits and flowers and squirrels in red, blue, green and yellow. Other color lines. 50". \$5.50

FALL FURNISHING FABRICS

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Challe makes an interesting hanging. This has cream ground and a design in bright red, blue, yellow and touches of lavender and black. 50". \$4.25

A damask comes 50" wide in silver and a yellowish golden tone design on a black background. Suitable for a formal room. \$6.00 a yard

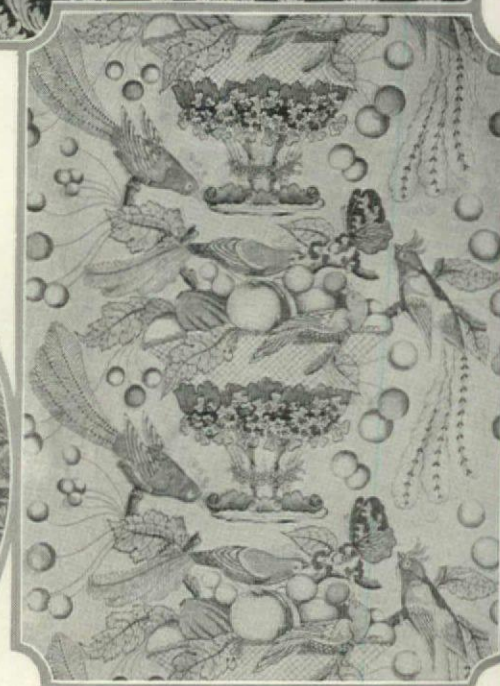
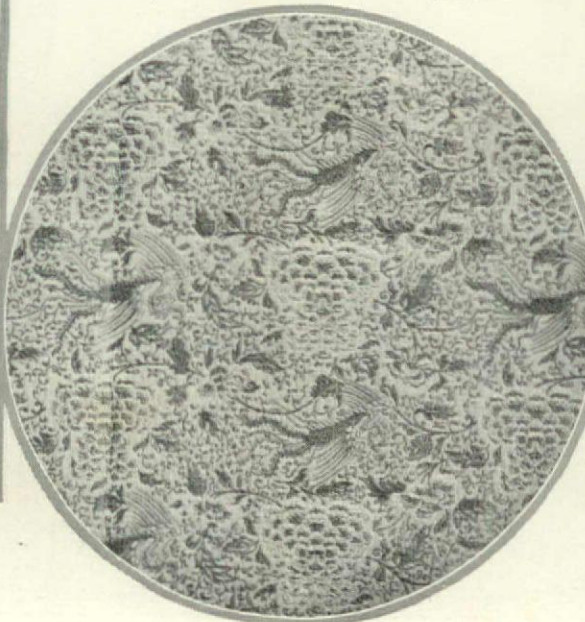


Mohair and cotton combine (above) in a fine drapery. 50". It comes at \$4.00

Yellow damask ground (below) and red, blue, green and yellow. 50". \$15.25



Chintz with vari-colored lanterns, flowers, fruits, parrots and urns on cream ground. Full color line available. 34" wide. 45c a yard



William and Mary linen of cream tan shade shows large birds, bowls, fruits and foliage in lavender, blue and green. 31" wide. \$4.30

T I C K T O C K T A S T E

*A Merry Disquisition on Choosing Clocks and Avoiding Monstrosities—
The Right Clock for the Right Place—Yo-ho Clocks and Landlubber Rooms*

ROLLIN LYNDE HARTT

"THE tick of the clock is the heart-beat of home," wrote "Taverner" in his vivacious column, meaning no harm. But Miss Dorothy Raymond was about to be married. Her friends and relatives still cudged their brains for a happy thought in wedding presents—something "distinctive, you know, and individual," as the day has vanished when a bride's house was furnished entirely in cut glass and doilies.

A fortnight passed. Then, with "Not for publication" on its envelope and again inside, came this singular communication:

"Sir:

"Thanks to your untimely epigram about 'the heart-beat of home,' my favorite cousin finds among her wedding presents the following:

"3 Grandfather's clocks. Whoppers. Except that they are too tall, would make excellent lighthouses.

"2 Banjo clocks. Enormous. Might be mistaken for lighthouses hung up by the ears.

"1 Fish-tank clock. Gilt-edged box. Miniature time-piece within. For 'Tempus fugit,' read 'Et omnes drowned'erunt qui swimmere non potuerunt.'

"1 Converted Teapot. China. Profusely illustrated. Pictures of cupids, violets, rosebuds, and scene from 'The Vicar of Wakefield.'

"4 Candid Mechanisms. Clocks treated as designers treat a ship's compass. Ornament severely restrained. In one instance, none at all.

"1 Cuckoo Clock. Will be a great boon to the groom. 'I Cuckooes nine times.' Where have you seen this face before?

"1 Greek Scroll Clock. Plain cylinder, with a brace of obliging snails to keep it from rolling away. Enlarged, would suit the top of the Union Station.

"2 Cemetery Clocks. White marble. Gilt statuettes. Suggest old epitaph, 'The withinne have gone to restate.'

"9 Yo-ho Clocks. Round. Brassy. All warranted able sea-going time-pieces, with ship's bell striking attachment. Twelve o'clock, eight bells. Quoth the bride, 'Shiver my timbers!'

"On behalf of my favorite cousin, I could address you in words that would embitter your entire future. I shall content myself, however, by informing you that it was she who contributed to your column a few weeks ago the verses signed 'D. R.' and beginning 'Oh for a clockless, timeless world!' Now will you be good?

"With enthusiastic adieux,

"Your determined

"EX-READER."

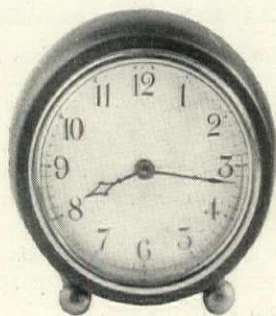
An extraordinary document, every way you look at it. It catalogued to a nicety all the various species of clocks the ingenuity of man has contrived. In ridiculing them, it exhausted the utmost resources of satire. And if it fibbed—as possibly it did—the fiasco it alleged was at least conceivable.

I am perfectly aware that this whole story sounds fishy. But go and look. Go to the swellest store you know.

Twenty-four of 'Em

There, as if to epitomize the history of clocks throughout the centuries, examples teem. The Old Guard dies, but never surrenders. Clocks beat that; a fashion in clocks neither surrenders nor dies. At the swellest store, behold the sum total of fashions, ticking simultaneously!

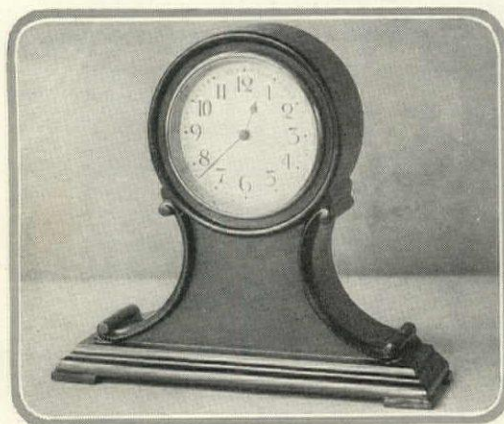
My heart goes out to Dorothy. Nothing here-



A simple and seemly clock for a desk comes in a mahogany case with brass or mahogany feet. The latter are preferable. Courtesy of Altman

inafter to be said can mitigate the horror of twenty-four clocks, especially when the victim sighs for a clockless, timeless world. But I have no charity whatever for Ex-Reader. Rising in his wrath, he has poured out upon clocks an oblation of abuse they by no means deserve. As there are "nine and sixty ways of constructing tribal lays," there are several and sundry of constructing clocks, and when we get down to it "every single one of them is right."

Seriously, I doubt if any other object of use and decoration has suffered less ignominy at the hands of designers than the clock. Far and patiently I have searched for awful warnings in clocks. Deliberately I have visited the shod-



Another mahogany clock has an adaptation of the Lambton shaped dial. The markings are plain and distinct. Courtesy of Altman

diest stores and the cheapest. I have even gone prowling among old curiosity shops, hoping against hope for an awful warning from out the dusty past. I have found a mild freak or two, but none worth mentioning. At worst, only grotesque caricatures of designs acceptable in themselves.

Choosing an Artistic Clock

So it comes about that choosing an artistic clock involves few difficulties. All—or practically all—are admirable in their way. Take the Grandfather, for instance. What more logical? The weights and the long pendulum necessitate the towering case. The case invites embellishment. The style of embellishment suits the case.

Or take the Banjo. Shapely in itself, it encloses the dial and works, encloses also the pendulum, and gives them room enough and no more. Or again, take the Cemetery Clock. Satirists, like Ex-Reader (all such will burn) may christen it thus, but it is in fact a miniature triumphal monument, joyous and exultant, seeming to say, "Here ticks a priceless treasure, fitly housed."

Then, too, there is propriety in the clock Ex-Reader calls a "converted teapot." The designer has assumed, "Given a delicate, exquisite instrument—a jewel among mechanisms—why not emphasize its daintiness?" On the other hand, a designer may assume, "A clock is a machine. We do not overdress a locomotive. Why, in fashioning a case for a clock, should we go in for ornament?" But if a clock is a machine, it is at the same time a toy. Children adore it. You recall the childish song,

"Is it not a lovely thing—

Tra-la-la-la-la-la-la!—

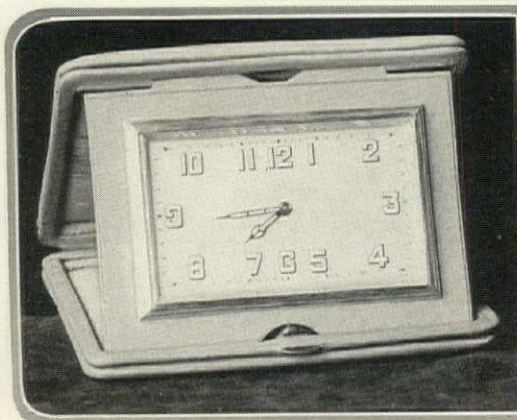
When the clock goes ring-ding-ding?

Tra-la-la-la-la."

And you recall your infantile delight in the pendulum. You can sympathize perfectly with the four-year-old young lady who was told to go out in the hall and see if the clock was running, and reported, gleefully, "No, it's standing still and wagging its tail." Accordingly, designers have put clocks in glass boxes, to show off the wag. In the same jovial spirit, they have given us cuckoo clocks and of late the marine astonisher that cries by implication,

"Fifteen men on the dead man's chest—yo-ho-ho and a bottle of rum!"

Is it frivolous, this predilection for performing clocks? Why, bless you, of course it is! No one denies it. But is it therefore in bad taste? Then it was bad taste for mediæval craftsmen to carve whimsical jokes on miserere seats, and for heraldry to invent exuberantly comical beasts and birds, and for 13th Century architects to put gargoyles on cathedrals, and for Batchelder, in his "Principles of Design," to devote a long, hilarious chapter to "the



For traveling, a clock with silver frame and face and hands and figures of radium, the whole fitted in a blue ecrasse leather case. Courtesy of Starr



One boudoir clock is gold with pink enamel face and frame set in a crystal plate. Courtesy of Starr

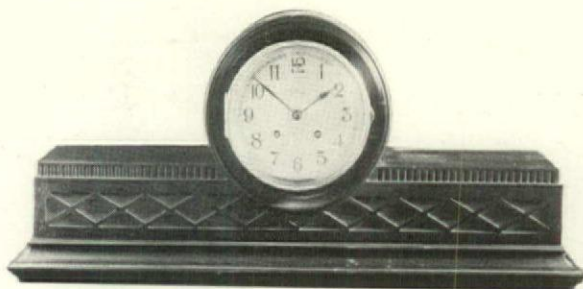
play impulse." Wherever art touches life, fun has its sanction—that is, within limits—and the clock is not too solemn to cut an occasional caper.

Designers and Monstrosities

Does it follow, then, that simply because the various types of clocks are reasonable and charming and beautiful, each in its way, one runs no risk of acquiring a monstrosity? Ah, no! You can take the best clock ever designed, and by a stroke of genius not denied to the amateur transform it instantly into a jumping horror. This is accomplished merely by putting the right clock in the wrong place. Place determines everything. Said the immortal cockney in Punch, "So I explains to 'im, a celluloid collar in lodgings, well and good; but in a boarding establishment, a thousand times No!"

When a designer gets at a clock, he thinks first, not of the clock, but of the place where it is to go. When an experienced salesman opens up on a purchaser, he asks first, not "What style of clock have you in mind?" but "Where do you mean to put it?" When people of disciplined taste go out after clocks, they consider first, not the clock, but its eventual surroundings. This is fundamental. Disregard it and court absurdities unlimited.

Imagine, for instance, a marble or porphyry clock, with gilt statuettes, on a skimpy wooden mantel amid "very Roycrofty" furnishings! No one ever designed it for such a roost. It was designed for a richly carved marble or stone chimney-piece in the most sumptuous of drawing rooms. Fancy a huge banjo clock on a wall in a miniature flat! At the end of a long hall, excellent—provided that it har-



For the library or living room comes a mahogany Chippendale clock with aluminum face and hands and distinct figures. Courtesy of Altman

monizes—but at close range, grotesque. Think of a painted china clock, all cupids and violets, surmounting a sectional bookcase of raucous oak! It belongs in Milady's boudoir, where powder puffs replace Thackeray sets and the keynote of all is daintiness.

Happily, there are clocks that shout in no

uncertain tones for the right place. The Greek scroll clock, for example. "Enlarged, it would suit the top of the Union Station." With its size and form and obvious weight and solidity, it caps the middle of some long, heavy, and rather lofty support, and only a raving maniac would put it anywhere else.

But they make Greek scrolls with ship's-bell striking attachments, oftentimes, and this complicates matters. In what part of your house do you feel like running away to sea? Having had experience, you answer "Certainly not the dining-room!" Nor do nautical sugges-



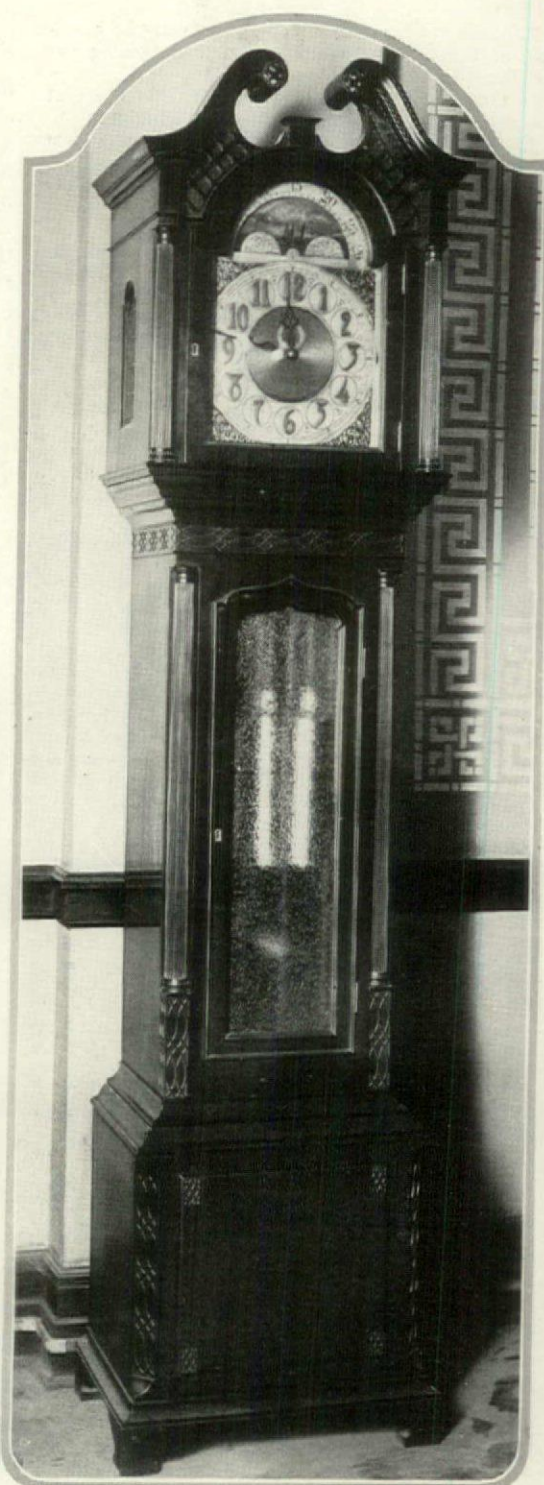
A Chinese clock of iron red lacquer and silver face and metal decorations. 14" high, 10" wide. Altman

tions befit the library, quite, or the drawing room. In the living room, a note of playfulness goes admirably, unless it evokes memories too vividly painful, in which case I suggest the billiard room. If a man must turn his house into a ship, what more consolatory proof of good sailing than billiards within sound of the ship's bell?

Clocks Do Last

The style of clock settled, with reference primarily to the place where it is to go, it remains to select from among scores of specimens the most attractive. Beware! Clocks last. Hardly any other objects of use last so long, and it is bad policy to be joyful for ten minutes and exasperated all the rest of one's days. The merits of a satisfactory design grow more pleasing as time goes on, but the vices of an unsatisfactory design grow more and more atrocious. It counts for little, seemingly, if the

(Continued on page 80)



The more elaborate grandfather should stand in the hall. This has a mahogany case. Courtesy of Grand Rapids Furniture Co.



The Colonial grandfather clock demands the right setting—preferably in a Colonial living room or on a hall landing where it may be the dominant note. Its simplicity lends dignity to a room as here, where the clock in the corner is from Stair & Andrew. Photograph by courtesy of Todhunter



Gillies
The house, a reproduction of one in Sussex, stands on the Tom Paine estate. It is white clapboard with green shingles and blinds. Half awnings are in field green and white. A rough chimney adds contrast

THE RESIDENCE of
 MAXWELL S. MANNES, *Esq.*
 UPPER NEW ROCHELLE, N. Y.
 ALBRO & LINDEBERG *Architects*

An unusual color scheme has been used on the sun porch—heliotrope, dull black and French gray. The bench hiding the radiator is upholstered in gray and black linen. The curtains are glazed chintz



The servants' quarters are connected with the garage, chauffeur's and gardener's apartments by an enclosed courtyard. Four rooms on the first floor and seven, with a sleeping porch, above



THE VALUE of GOOD FURNITURE REPRODUCTIONS

WHO has not felt the appeal of the antique? Be it that of the tiny trinket of curious old-time workmanship or the more pretentious production of the cabinetmaker—the charm is there, with its indefinable fascination!

So true is this that modern decoration, in almost all its important features, has gone to be but the application of the antique to present-day usage. Old furniture, old velvets, silks and ecclesiastical vestments as draperies; old linen chests as wood boxes or hall receptacles for heavy rugs and coats; stone church fountains, perverted to the use of flower holders; tall iron braziers as stands to hold aquariums denote the popular demand for the antique in house furnishings.

In the matter of furniture, years of retrospection have gradually convinced us that in graceful outline and proportion, comfort and beauty, nothing can equal the great periods of furniture making. Hence the popularity of period decoration, according to the individual preference. If not an entire setting, one finds at least a fine old desk, a chair or two, a table, an old piece of embroidery that savors of the old world, in the average room of almost every house in good taste.

Supply and Demand

With the ever increasing demand for old furniture there has been a gradual diminution of supply and a consequent increase in value, sometimes prohibitive, at least to the average house furnisher, and often to those with a more bountiful purse. Such rare old pieces as they might crave and even buy are either not available, owing to their private ownership or to their possession by the museums of the world, as examples of the work of the master cabinetmakers of history.

So the reproduction has gradually won a place as a substitute for the original and, let it be said, a very creditable one. The reproduction as it is seen today at its best no longer suggests the sharp practices of a designing dealer intended to defraud the



All the delicacy of the graceful detail in the old design has been reproduced in this dull gold replica of an Adam mirror. Courtesy of W. & J. Sloane



From the pewter on the shelves of the old Welsh dresser to the trimming on the Jacobean chairs, this grouping is modern. Courtesy of The House of Philip Oriet

Modern Antiques With the Air of the Veritable—Their Place in Furnishing the House of Good Taste

ELIZABETH LOUNSBERY

customer with the belief that he is purchasing an article of great antiquity. It stands on its own merit as an example of what can be done by the intelligent craftsman and skillful decorator in clever imitation of the insidious effects of wear and age.

Indeed, it is upon the workman rather than upon well planned design that the entire success of the article depends. He must have a keen sense of the piece on which he is working and a certain familiarity with the character of the article that he is imitating. No definite directions as to carrying out an exact pattern can be followed, except possibly in the matter of measurement and construction. It is rather

the "feeling" and tone of the wood and its treatment throughout that are important in reproduction. So skillfully are these qualities simulated that even the most experienced eye can often be deceived.

Antique vs. Antiqued

Now that the very excellence of the reproduction has made it a dignified feature in house decoration, the reputable dealer in such furniture takes great interest in pointing out the excellence of the "antiquing" of each piece of his work and its desirability in price as compared with that of an important original piece of furniture, for the average reproduction costs from a quarter to a third of what an original would bring, if indeed it could be bought at all. Therefore, those of the unwary who have heretofore been deceived in their purchases of antiques by such subterfuges as shot holes made to represent worm holes and the results of rough treatment and exposure to weather need no longer search among out-of-the-way shops of unscrupulous dealers for their "finds."

Skilled craftsmanship has long since made such practices unnecessary and has broadened the scope of selection in the reproduction for the buyer amidst more agreeable surroundings. In fact, whole shops are devoted exclusively to their sale, and one may select in a delightful old

In making this facsimile of a Georgian mahogany pedestal sideboard with knife urns, even the grain and finish of the original piece were reproduced. Courtesy of W. & J. Sloane

world atmosphere any article that is needed for the furnishing of the house.

For the bedroom, for example, beds of various types, adapted to modern equipment of box springs and mattresses, are found to be quite as desirable as the old. In these there is a wide range of prices—from the simple and moderately priced Colonial four-poster to the beautifully carved mahogany Chinese Chippendale that costs five and six times as much. French beds with cane or painted decorations are likewise available and have the advantage of being made in any desired size; often they assume the character of day beds. In the other articles of bedroom furniture the reproduction appears to equal advantage. Dressing tables made of old wood, exact facsimiles of the best English and French types, with slender graceful lines, have drawers that slide in and out readily, a feature not always to be found in a genuine old piece.

Paint Finishes

A word here about the rehabilitation of bedroom furniture may be of interest. Where a problem arises in the case of a walnut, oak or maple bedroom set, harking back to the late Victorian type of twenty years ago, it can be transformed by paint and enamel into really attractive furniture, suitable for use in any simple bedroom. Such pieces are greatly improved by removing, as far as possible, all ginger-bread cut-out woodwork and by changing the hardware to wooden knobs.

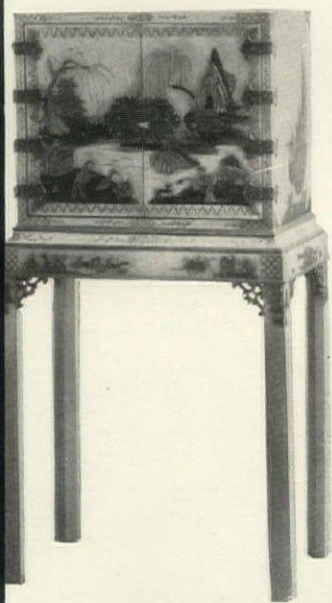
This painted finish is not an expensive process at best. Necessarily, the smooth sur-



An elaborate reproduction, a mahogany Chinese Chippendale four poster. Courtesy of W. & J. Sloane



One of the most desirable type of Jacobean oak refectory tables now reproduced is the Elizabethan draw-top table with extension leaves that hide down and under the main part of the top. Note the clever imitation of the worn foot rail. Closed, this table measures 5'; it opens to 6". Courtesy of The House of Philip Oriel



Made in America after an old English design taken from Chinese sources—a cream lacquer Chippendale cabinet with gold decorations and fine green striping. Courtesy of the House of Philip Oriel



Faithful facsimiles give almost as much satisfaction as the genuine antique—and sometimes cost more. This reproduction (below) of a Jacobean credence in old English hand carved oak owes its air of verisimilitude to the original brass fittings as well as its general lines and materials. Courtesy of the Hampton Shops



French furniture is being adequately reproduced for the modern home. The set of painted Louis XVI to the left is hand carved, painted gray and green and antiqued. Courtesy of New York Galleries

face of enamel—the result of several coats rubbed down with powdered pumice stone—costs more than flat paint, because of the labor required to produce this eggshell quality of surface, but even the flat painted surface with only a suggestion of enamel will successfully disguise furniture that would otherwise be relegated to disuse.

In the color of painted furniture, the antique appearance, following the popular trend of all furniture, is the most desirable and the low tones such as gray blue, deep cream or orange red, are preferable to the stronger shades. Often the surface is stippled to give a greater effect of age, and in the copies of old Italian furniture with floral detail, the usual deep cream background is mottled by a brownish paint and so rubbed at the edges as to produce the appearance of years of wear.

Hall Furniture

Reproductions in furniture for the living room and hall can be found in great variety. In the upholstered pieces, old velvet, leather, brocades, needlework and even tapestry are so cleverly imitated as to defy detection. As it is possible to obtain the measurements and copy the design of any piece of furniture or textile owned by the Metropolitan Museum, the furniture dealers have drawn largely upon this resource for their designs, and likewise upon the pieces in South Kensington, in England.

Machine-made needlework and tapestry can be found to replace the old, and even ecclesiastical vestments, now so much used (Continued on page 76)

GREENHOUSE FRUITS

*Growing Grapes, Melons, Peaches and
a Utilitarian as Well as Ornamental*

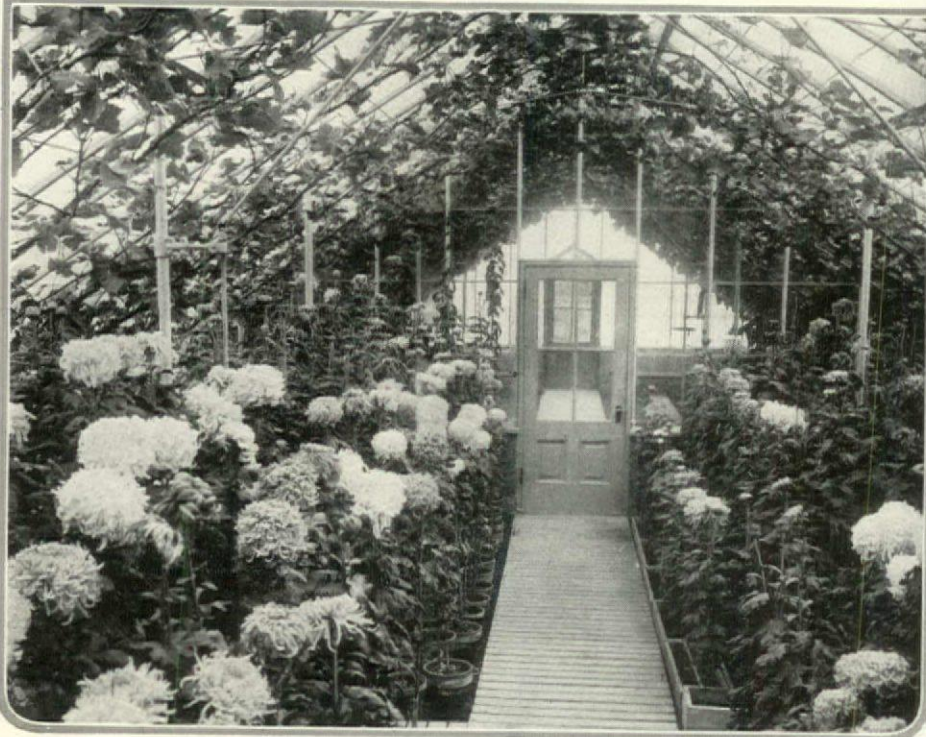
WILLIAM C.



Yes, these are melons—real muskmelons, greenhouse grown. The nets prevent the fruit dropping prematurely



The possibilities in growing potted fruits under glass are almost unlimited. Here apples and pears are found bearing extra choice crops



The fruit house need not be for fruit alone. In this case it plays a dual rôle, as a grapery and a finishing place for chrysanthemums

THERE is good, sound reason back of our present tendency to cultivate fruit of various sorts under glass.

We hard-headed Americans always want something substantial. Flowers are pretty to look at, but why not grow something which is delectable to the palate as well as pleasing to the eye? A farmer once asked, when being shown a fine specimen palm, "What part of it do you eat?" There you are—the practical side of our race.

I have heard people say that greenhouse fruit is fine in appearance but flat and insipid to the taste. Of course, they judged all of it by the one sample they had tried. If the flavor of greenhouse fruit is lacking, something is amiss in the cultivation, because the very conditions that make for quality—temperature, atmosphere, moisture and soil—are under the absolute control of the operator. Truly luscious grapes weighing three or four pounds to the bunch, and finer peaches than outdoor culture yields, you can have in your greenhouse from March to December.

Types of Houses

A few years ago the accepted type of fruit house was the lean-to greenhouse with a southern exposure, but time has dispelled this fallacy and we now know that an even-span house is the best. It should have two roof vents and side ventilators on both sides, above the wall. There are times when an abundance of air is required, especially when the fruit and wood



The grape vines are set 4' apart close to the wall of the house. The wires are 15" from the glass

with OUTDOOR FLAVORS

Others Which Make of the Greenhouse
Feature of the Well Ordered Place

McCOLLUM

are ripening. For grapes the house should be 25' in width, anything narrower than this giving too short a cane length to yield a fine crop.

Another exploded theory is that the foundations should be arched to allow the roots to reach the outside border. It has been proved that the tight inside border gives better results. It also prevents the roots of rank growing trees from entering and robbing the soil. Where the border is made 4' deep, with a concrete bottom and drain in the center, the vine roots have all the space they need. Too large a root run is not advisable because it prevents the operator having absolute control over the conditions.

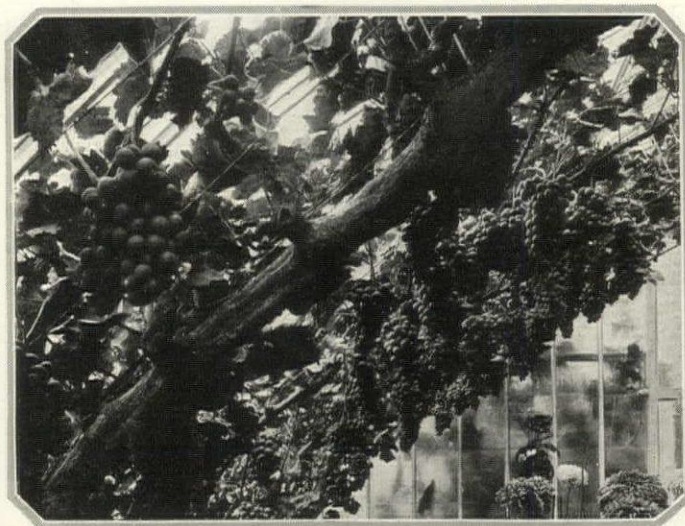
Grape Growing

The roof trellis is the accepted method of training grapes. A substantial wire is stretched along the roof and sides of the greenhouse above the sills and about 15" from the glass. The canes are trained on this wire and the side shoots trained out horizontally.

Good soil is very important. A grapery properly planted will last at least twenty years and bear profitably. It is not wise to give the young plants the entire border to forage in. A board partition can be placed lengthwise of the house, giving the plants only about 3' or 4' for the first year or two. These boards can be moved as the plants require more root space.

The soil should be good, turfy top soil, something with a good sod growth. This can be used in a proportion of three to one with well-

(Continued on page 58)



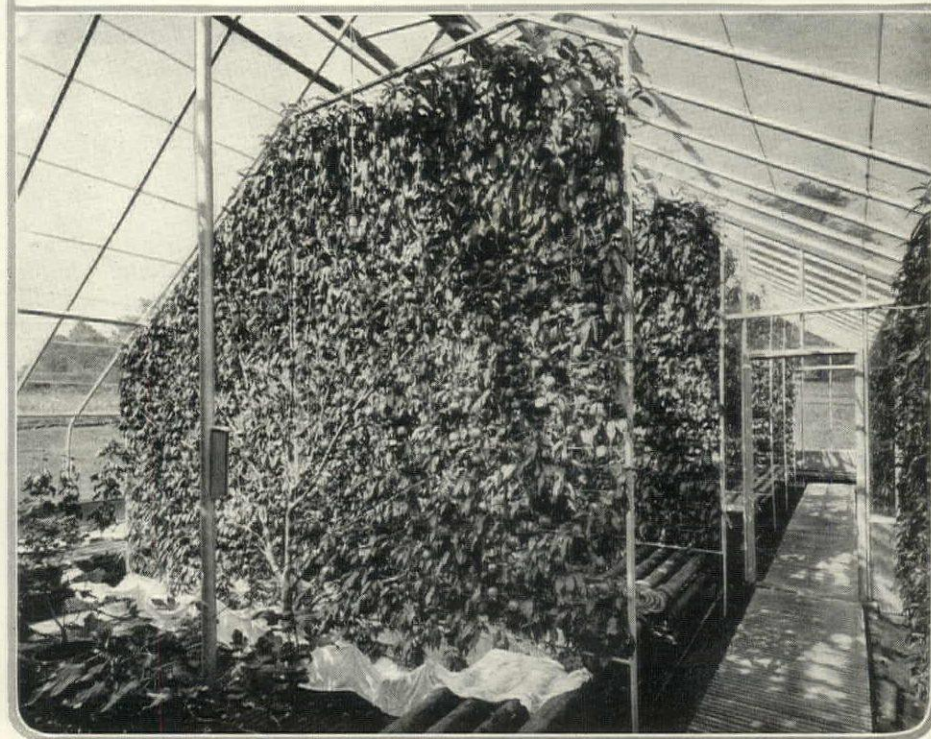
The final result. Not only are these grapes superb in size and color, but their flavor and palatableness lack nothing in quality



Figs are comparatively seldom grown in the eastern states, but they are entirely susceptible of greenhouse culture. They may be used as potted plants



Whether in flower or fruit, the peach tree trained to a trellis under glass has a distinct beauty

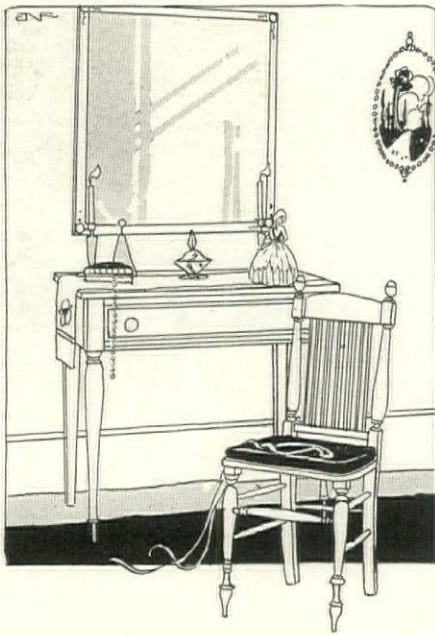


A series of perfect screens is formed by the peach trees. These cross trellises are superior to the old method of roof training the trees

FURNISHINGS for THE MAID'S ROOM

Wall Coverings, Rugs, Curtains and Furniture Which Create Pleasant Surroundings and Make the Cook Contented

MARY S. WORTHINGTON



A dressing table in mahogany finish, ivory, gray or white enamel, 34" by 18", \$12.50. Mirror to match, \$6.50. Chair in same finishes with cane seat, \$5.25

EMLOYERS in the manufacturing world have long since discovered that the eight-hour day and comfortable, human, sanitary surroundings make for more and better work. Apply the same principle to the home, and it will be found that attention to the creature comforts of domestics works wonders with them. It fosters contentment, confidence and a pride in the ordering of the household. The comfortable cook will be the willing cook. Surely, if decoration aims to make our surroundings more livable, what succeeds with the mistress succeeds with the maid.

Light and ventilation are two prime requisites in any room. Although the servants' rooms be at the top of the house, or isolated in an ell, see that they have sufficient window space to afford both these necessities.

Walls and Woodwork

Tint or paint is the best wall covering for the maid's bedroom, preferably the latter as it can be washed down. Paper is not advisable because the only washable paper is glazed and glazed paper is too reminiscent of the kitchen and bathrooms. The austerity of the painted wall can be relieved by a simple stenciled frieze or a broad band of contrasting color.

While it may be economical to furnish the maid's room with pieces discarded from other parts of the household, it is the falsest kind of economy to give her room broken-down furniture. If these household second-hand pieces must be used, see that they are put in good condition. Rub down the furniture with gasoline, sandpaper it, and give it one or two coats of enamel paint. French gray or white will be pleasing colors.

All woodwork should be either shellacked

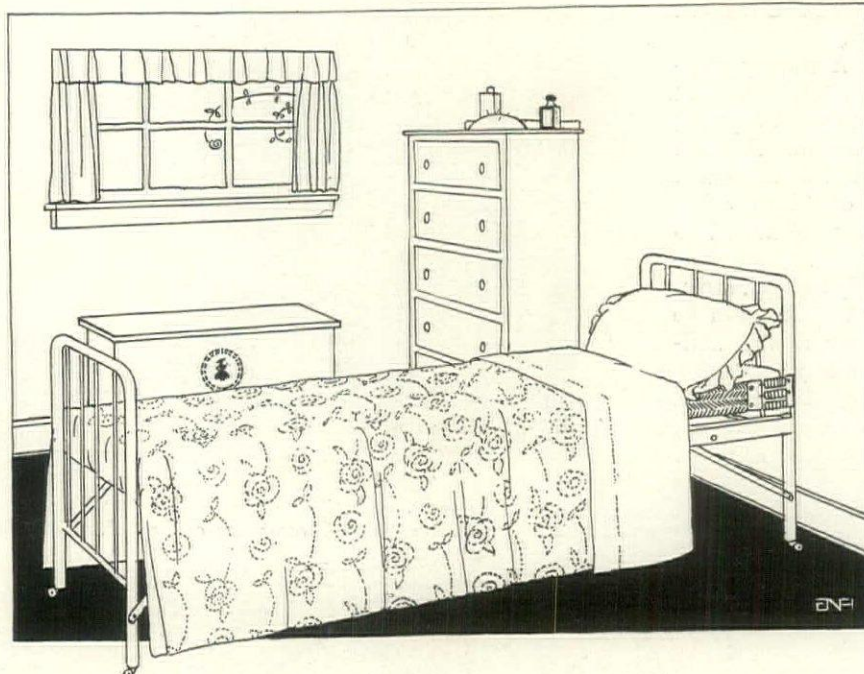
or painted with an enamel coat. Here again sanitary interests are served. For if the tenement law requires a landlord to take such sanitary measures as making a complete change of wall papers with each new tenant, the maid's room should be so arranged as to receive the same degree of care before her successor arrives.

The Rugs and Curtains

A rug should be used in preference to carpet. It can be easily taken up and cleaned. Under no circumstance should matting be laid down. Paint the floor, or the border of the floor, and lay on it a suitable simple rug. Rag rugs, which are soft to the feet and can be cleaned readily, come from \$2.75 upward

had in any department store. Cheap hen-stitched voile is the usual fabric. One of the innovations is a curtain set which sells for 50 cents for half curtains. The set includes two brackets and a piece of strong rubber cording on which the curtains can be stretched without the sagging usually resulting from tapes.

On this page are some suggestions for furniture. They include a bed which, incidentally, is easily adapted for summer homes, since it occupies little room and can be packed away in a small space. It comes in all gray, white or ivory colored enamel, which makes it rust proof and hence suitable for seashore homes. The side guards on the spring hold the mattress in place so that it keeps its shape. In ivory enamel the springs are nickel plated.



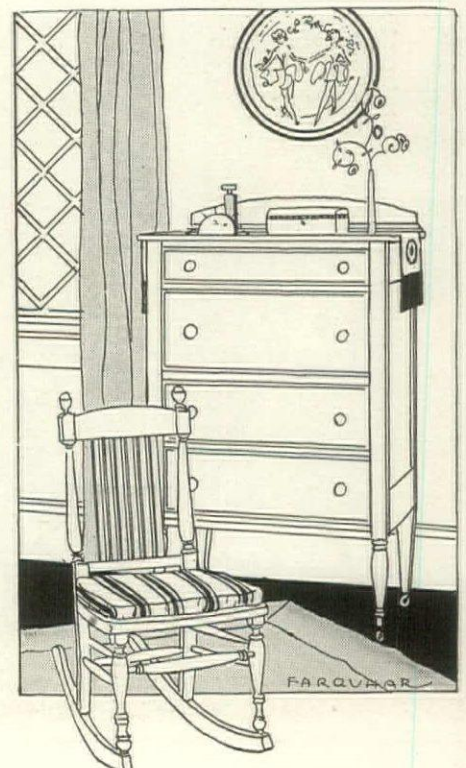
Finished in gray, white or ivory rust-proof enamel, the bed can be tucked away in little space. 30" size, \$9.75; 36" size, \$10.25

The 30" size sells for \$9.75 and the 36" for \$10.25. A little dressing table, which also may be used for a night table, comes in mahogany finish or in ivory white or gray enamel. It costs \$12.50. The mirror to match is \$6.50. A chair in the same finishes with a cane seat is priced at \$5.25. The cushion is extra. The chiffonier has dust proof drawers. It is made of mahogany finish or white, gray or ivory enamel, and is excellent merchandise for the price—\$17.50. A cane seated rocker, without cushion, comes in the same finishes at \$6.50.

Chiffonier with dust-proof drawers, in mahogany finish or ivory, white or gray enamel, 30" by 18", \$17.50. Cane rocker (without cushion) same finish, \$6.50

for the smaller sizes. One or two of these disposed according to the position of the furniture would be sufficient. A large rag rug might be used, but if a rug of this size is chosen, it would be better to use one of the fiber or grass rugs which come in either solid colors or in two tones from \$3.00 a yard up. A carpet strip can be laid beside the bed for added comfort. Avoid the cheap imitation Persian rugs one often sees, or anything else that smacks of the imitation.

In curtaining the windows insist on washable fabrics—and insist that they are washed often. Cross barred dimity, which can be had for about 25 cents a yard; coarse net, which comes at about 30 cents; dotted Swiss, which may be had for as low as 22 cents—all make up into neat little curtains. While plain curtains can be easiest laundered, the maid will appreciate a little ruffle even if she does have to iron it herself. If one does not wish to bother making these curtains, there are a number of ready-made sets that can be





Peach baskets inverted over newly transplanted things will protect them from hot sun.



Keep the ground loose around trees, especially during dry weather.

Young hedges should be kept well clipped to start them right.



When sowing seeds in dry weather water the drill to hasten germination.



Start blanching early celery now. Boards can be used for this purpose.



SUNDAY	<p>30. Keep the cultivator working if your garden needs it. Although weed growth is not rank at this season, it is very rapid, and it is best to keep the soil stirred on the surface to overcome this.</p>	<p>2. On light soils the nitrogen gathering crops are superior, such as crimson clover, red clover, soy beans and vetches. On heavier soils you will do well to use rye, buckwheat, oats and rape.</p>	<p>9. Don't neglect to get cuttings of such plants for bedding purposes as geranium, coleus, alyssum, verbena, heliotrope, ageratum, etc., before an early frost happens along and spoils your chances.</p>	<p>16. It is now time to think of making use of your coldframes for the winter. Lettuce, watercress, parsley, spinach and radishes should be started now for use in the protected frames through the cold weather.</p>	<p>23. It is advisable to give the grounds a thorough cleaning. Walks edged up, weeds destroyed and a general clean-up now will keep your place looking well through the balance of the season.</p>
MONDAY	<p>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.</p>	<p>3. Onions should be about ripe. This can be determined by the tops turning brown. They should be pulled up and laid on their sides for several days, the tops twisted off and the bulbs stored.</p>	<p>10. Keep the growth of the dahlias checked somewhat by pinching the laterals. Light applications of liquid manure also are advisable. If they are going to grass, cut the roots slightly.</p>	<p>17. The ground should be properly prepared for any new plantings to be made this fall. Remember that when permanent plantings are contemplated the ground must be thoroughly enriched.</p>	<p>24. Bouvardia, stevia, lilacs, climbing roses and other forcing plants which were planted in a border for the summer and intended for forcing should now be potted and the tender ones brought inside.</p>
TUESDAY	<p>In the highlands, in the country places, Where the old plain men have rosy faces, And the young fair maidens Quiet eyes;</p> <p>Where essential silence chills and blesses, And for ever in the hill-recesses Her more lovely music Broods and dies—</p> <p>O to mount again where erst I haunted; Where the old red hills are bird-enchanted, And the low green meadows Bright with sward;</p> <p>And when even dies, the million-tinted, And the night has come, and planets glistened, Lo, the valley hollow Lamp-bestarr'd!</p> <p>—Stevenson</p>	<p>4. There is no advantage in leaving your potatoes in the ground after they have finished their growth. Excessive rain may cause damage to the tubers. Get them dug and stored now, after drying.</p>	<p>11. What about raising some seedling dahlias next year? This is a good time to select the best formed seed pods, labelling them carefully so that you will know from which varieties your seeds come.</p>	<p>18. There are a number of pretty annuals for the greenhouse which may be sown now. Stocks, nicotiana, clarkia, gypsophila, mignonette and calendula planted successively, will bloom all winter.</p>	<p>25. Pansies intended for wintering outdoors should be planted now so as to be established before extreme cold weather. Some kind of protection, of course, must be applied later; salt hay is good.</p>
WEDNESDAY	<p>President McKinley shot, 1901.</p>	<p>5. If you have the means to protect it, a large patch of lettuce sown now and planted in bed form, with protection from early frost, will give you a fine supply during the early part of the winter.</p>	<p>12. Any indication of asparagus beetle is reason enough to keep the plants well dusted with hellebore. A top-dressing of salt will keep the weeds down and save a great deal of work later on.</p>	<p>President Garfield died, 1881.</p>	<p>26. At this time of the year it is often advisable to give the garden crops stimulant such as nitrate of soda or muriate of potash. Vegetables, of course, must grow rapidly to be of high quality.</p>
THURSDAY	<p>Chinese Revolution began, 1911.</p>	<p>6. If you have not already sown what new lawns you are considering, attend to it now. You must get a stand by fall in order to carry through the winter.</p>	<p>13. Some people stop cutting their grass now, which causes it to turn unsightly for winter and makes extra work in the spring. Continue cutting as long as there is any growth, and results will be better.</p>	<p>19. Cover crops of various kinds should be sown in any bare space in the garden. A good stand of one of these crops will do more good than manure.</p>	<p>27. Hardy bulbs of all kinds should be planted outdoors. There is nothing gained by postponing this. While bulbs will do moderately well in poor soils, they repay fully any good treatment.</p>
FRIDAY	<p>Duke of Wellington died, 1852.</p>	<p>7. It is advisable to keep all celery sprayed with Bordeaux mixture in order to prevent blight. It is also a good plan to apply liquid feeding in the customary manner.</p>	<p>14. This is the time to transplant peonies. All plants that have been growing undisturbed for years and have gotten a little seedy should be removed and divided.</p>	<p>20. Beans, cauliflower, radishes, carrots, beets, lettuce and spinach are all valuable for forcing in the greenhouse. They should be sown at intervals of two to four weeks. Start sowing now.</p>	<p>28. You must keep a sharp lookout for the green fly on the peas, beans, etc. The presence of this pest is no doubt due to dry weather. Frequent spraying with tobacco emulsion will destroy them satisfactorily.</p>
SATURDAY	<p>Galveston Tornado 1900.</p>	<p>8. When bulbs are received for forcing in the greenhouse they should be immediately planted in boxes and buried out-of-doors for the time being.</p>	<p>15. It is time to move violets into the greenhouse or bed. They must have rich, heavy soil. All diseased leaves should be picked off and the benches given a top-dressing of lime to sanitize them.</p>	<p>21. Two sowings of peas should be made out-of-doors this month. Now is the last date at which it is safe to do this. The drills should be watered to hasten germination if the ground is dry when sowing.</p>	<p>29. Don't let any vegetables in your garden go to waste. Green beans, tomatoes and like vegetables can be canned. Beets, carrots and other crops can be kept for winter use by storing in a cool cellar.</p>



When the potatoes are dug, let them lie in the sun for an hour to dry on the outside.

You can now start tomatoes in the greenhouse for the winter table.



By digging down with your fingers you can tell when sweet potatoes are ready.

If you want lettuce to use this fall you will have to set it out now. Water well.

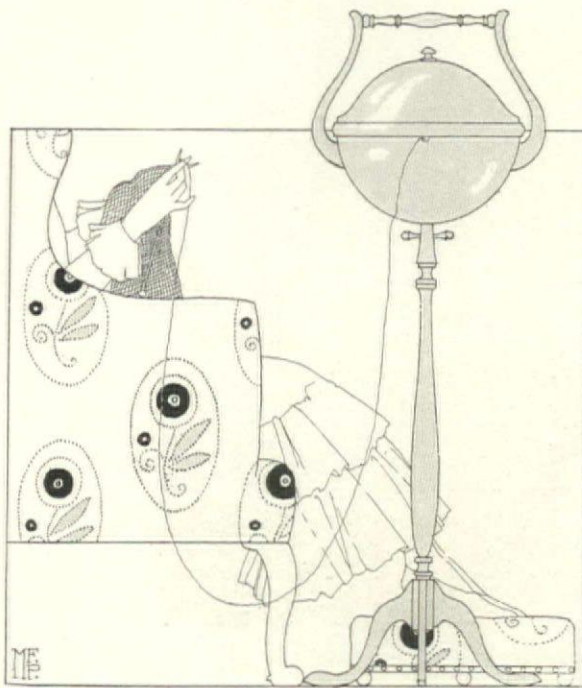


SEEN IN THE SHOPS for

The HOUSE & GARDEN Shopping Service will gladly aid you in the purchase of any of the articles shown on these pages. Address it at 19 West 44th Street, New York City



Picture it on the porch or in the sunroom, a basket chandelier lined with silk and decorated with tassel and balls. \$12.50

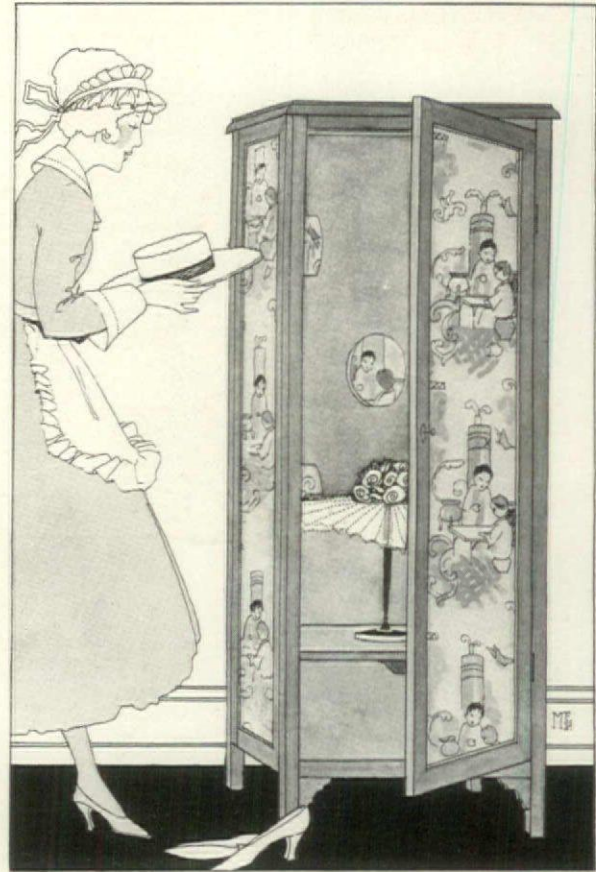


A mahogany and nickel smoker's set consists of six individual ash receivers, match box and cigarette holder. Tray section, 16" by 17". Complete, \$10

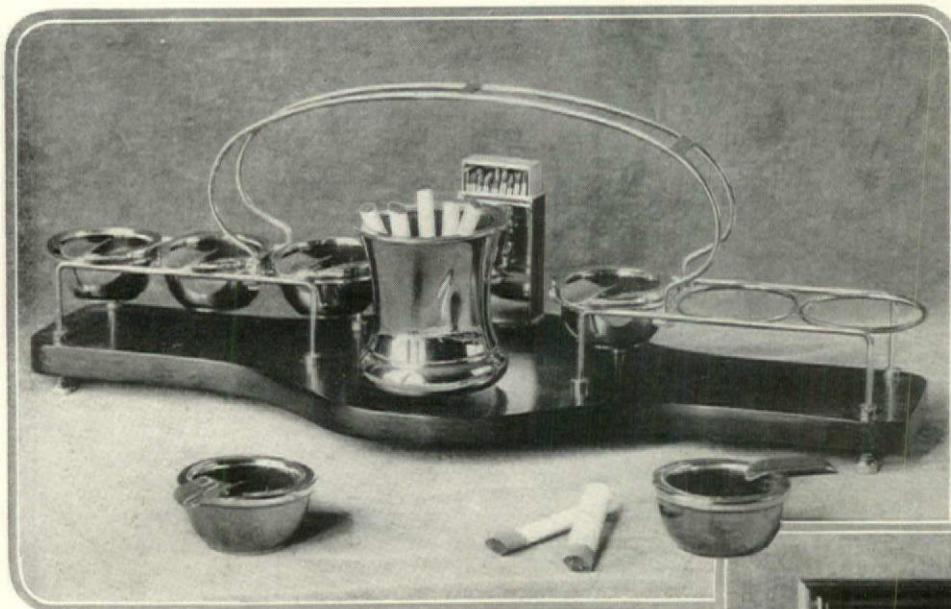
First used in Queen Anne's day and now revived for war knitters, a solid mahogany crochet ball cabinet to keep the ball from rolling away. \$9.75



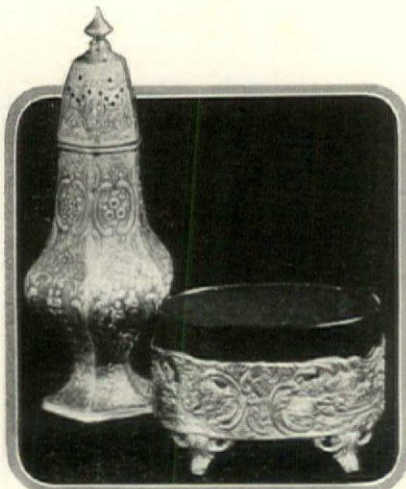
A long bolster pin cushion comes in old rose, old blue, gold colored silk and gold lace. Studded with white and black pins. 8 3/4" long. \$3.40



The frame of the hat cabinet is red lacquer lined with red silk. Panels are Chinese in green, red and blue. A drawer for shoes is at the bottom. \$28.50



A mahogany tray comes with Della Robbia colored handles. 25" by 14", \$6. The yellow lustre salad bowl, 9" wide, with wooden fork and spoon completes the set. \$3.50



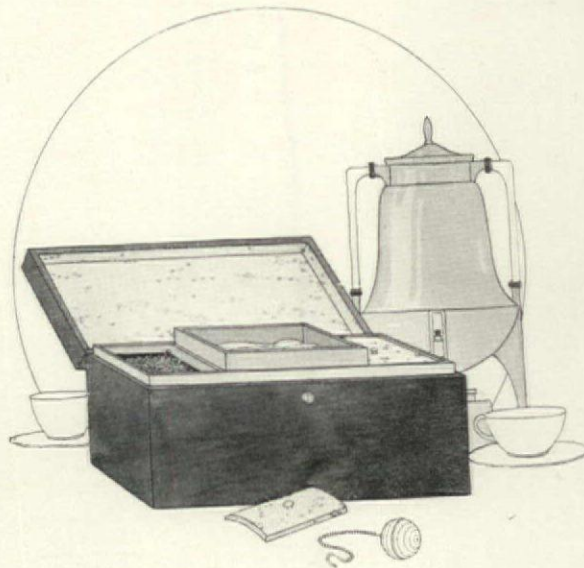
The Sheffield pepper shaker and oval salt cup are of Dutch design. The shaker, 5 1/2" high, \$6 each. Salt cup, 2" by 3", \$2.50 each



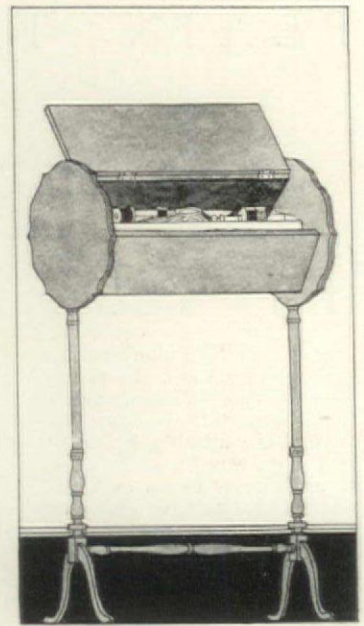
TOWN AND COUNTRY HOUSES



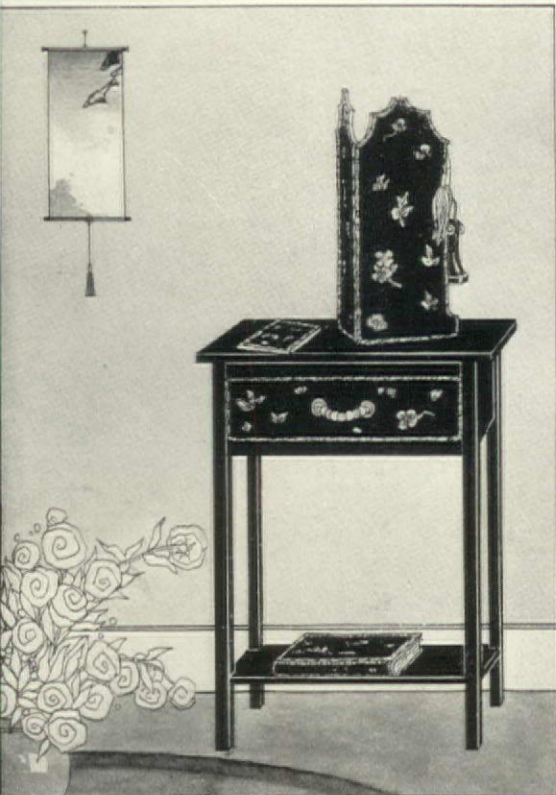
There is unusual charm in the severely simple lines of this hammered Sheffield silver water pitcher. 10" high, \$12



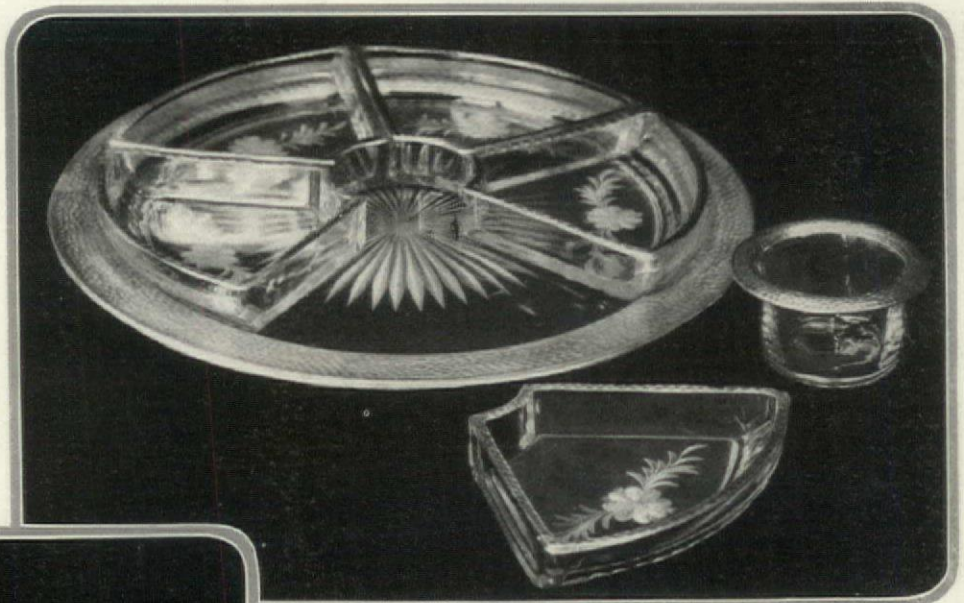
Tea caddy of crotch mahogany, birdseye maple veneer inside, lined with Japanese tea lead. Two compartments for tea and one for sugar, spoons, etc. 13" x 6" x 6". \$25



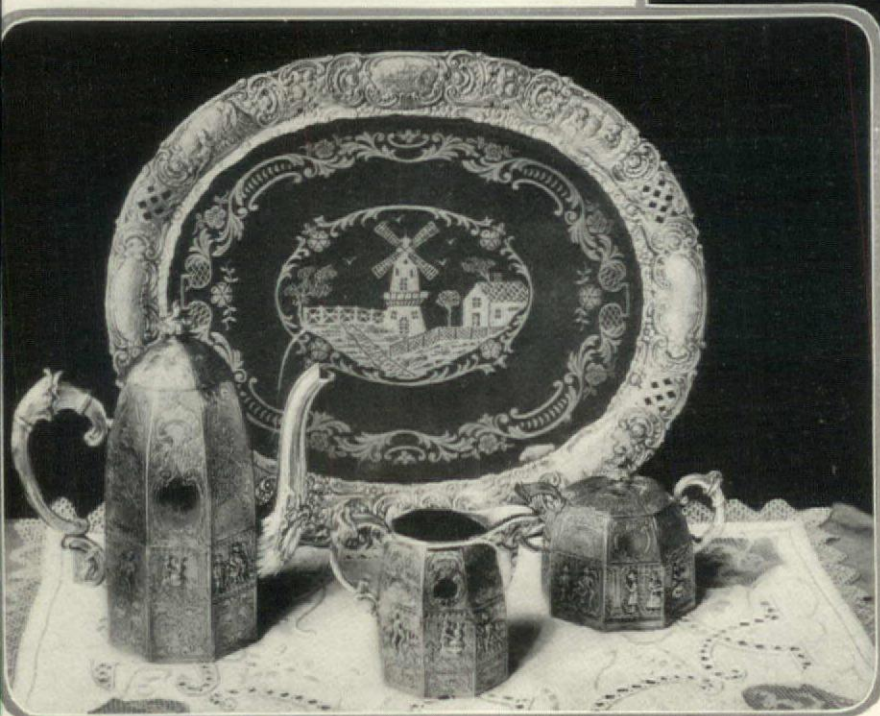
A convenient sewing cabinet of mahogany with hinged cover and a handle on top for carrying from place to place is priced at \$11.50



Black lacquer telephone stand with a drawer of black silk embroidery in Chinese blue and white. Telephone shield and two books covered with the same silk. \$27.50 complete



Cut crystal with hammered silver bands makes an attractive relish set shown below. The tray section is 12½" in diameter. \$15



The unusual feature of this Sheffield coffee set is the engraved glass bottom of the tray. Tray is 11" by 13½". The Dutch design gives added interest to the set, which comes reasonably at \$45 complete



A dresser set of cut crystal shows rock crystal engraved panels. Perfume bottle, \$10.75. Lavender salts, \$10.75. Candlestick, \$14.50

PLAIN FACTS ABOUT FALL PLANTING

How and Why You Should Arrange for Beauty of Flower, Shrub and Tree Without Slighting That Patriotic Patch of Vegetables

D. R. EDSON

THERE are ordinarily several good reasons for getting all the planting possible done in the fall. This year there is an additional one. By taking full advantage of the opportunity which is open to everyone interested in gardening, it is possible to go ahead with the work of making our places more attractive, and to have plenty of beautiful flowers, while reserving full time next spring to devote to the growing of vegetables.

While there are comparatively few vegetables which can be planted in the fall, the list of hardy perennials, shrubs and evergreens, spring-flowering bulbs and hardy lilies which can be planted during this and next month includes enough material to satisfy the most ambitious gardener. Let us have our war gardens, if conditions make them necessary, even though we may not care especially about growing vegetables. But there is no need to sacrifice the flowers. Digging up rose gardens to plant potatoes is not patriotism; it is sheer panic!

The Reasons for Fall Planting

Even if one has not the space or the inclination for vegetable growing, fall planting should still be taken advantage of to the full, for three very good reasons.

In the first place, plants which can be set out either now or in the spring gain from two to four months by fall planting; they will make growth until hard freezing weather, and begin again in the spring weeks before it is possible to get the ground into shape for planting. But the time gained is not the most important point. Such plants will be much better able to withstand the prolonged drought which is usually the most serious obstacle with which they have to contend during their first season's growth.

Secondly, any planting of this kind which may be done now, if postponed until spring is very likely to be put off and finally omitted altogether because of the multitude of things demanding attention at that time. Even under normal conditions the pressure of spring work makes it absolutely impossible for anyone



Labor is lessened by a power mower that can be used for both trimming around trees and shrubbery and straightaway work

who is doing his or her work in the garden to attend all the planting which might be done to advantage. By shifting part of it from April and May to September and October, the gardener's task is not only made easier, but he can accomplish more, especially since the things which are planted in the fall are likely to be those of a permanent character, which will enhance both the beauty and value of the place.

Thirdly, a whole year is saved on many of the things planted now instead of next spring. Many shrubs and perennials, especially the early flowering ones, will make a satisfactory showing next season, whereas those not set out until spring would do little more than survive the struggle for existence through the first season.

When to Plant

There is no denying the fact that for most people it is more natural to plant in the spring than in the fall. Everybody's doing it! It is in the air, and catching. But where you see a gardener puttering away at his planting in the fall, you will stop to notice that garden in the spring, and wonder how on earth he ever got so far ahead of his neighbors in the results achieved.

In the fall, as in the spring, it is not possible to set any calendar date and call it the best time to plant. The best time depends on weather conditions, and the beginner must learn to judge for himself, from his knowledge of what these conditions are, when it will be best to plant.

In spring planting we are usually going from a cold condition of soil and atmosphere to a warmer, drier one; in the fall, the situation is usually reversed. In both cases the earlier the planting can be done the better, provided other factors are favorable. But there's the rub. In a season that has been very hot and dry through August and September, it is advisable to delay planting until the drought has broken—unless irrigation is available, or so little planting is to be done.

(Continued on page 68)



Sound, unspotted tomatoes, wrapped separately in paper and stored, will keep for weeks



Sheets of newspaper will protect tender vegetables from being nipped by the first light frosts



End-of-the-season tomatoes that have not matured will ripen if picked and exposed to the full sun



Do not think that all vegetables must be used as soon as picked. Many of them can be stored

THE POSSIBILITIES OF THE PATIO PLAN

An Architectural Feature Used in California and Adaptable to Almost Any Climate by the Use of Artificial Heat

ESTHER MATSON

MUCH as we pride ourselves on perceiving the goodness of outdoor living, it is strange how slow we are to seize upon the advantages offered by the patio plan.

"Patio" in the Spanish means literally "open to the sky." And what suggestiveness lies therein! A sheltered space in the dwelling, secluded from the outside world either by four walls of the house itself or by the house plus an arrangement of its dependent buildings,—but absolutely open to the heavens! By rights, however, the real patio is entered through a roman—"reja" or iron-grilled gateway, growing plants adding grace within, while possibly as the very center interest there gleams a tiny pool or fountain.

For a climate such as that of southern California, such a patio plan may be the perfect way of building,—but not for the wilder conditions in which most of us exist. And yet, is this objection quite valid? Is it not really worth our while to see if certain commonsense adaptations of the patio plan might not be eminently practical in all sorts and conditions of climates?

An Adaptable Scheme

It might be somewhat difficult to carry out the plan in its real significance in the extremely small house, where strict economy requires compactness, one unbroken roof, a lone chimney and but one fire. Yet even in such instances a reaction or echo of the patio plan might be made within the bounds of possibility. On the upper floor of the very small house a sheltered spot might well be laid out to the sky and might even be embellished with a simple bird bath or a little pool that will mirror the stars at night and splash contentedly by day.

Though this would not correspond with absolute exactness to the real patio plan, it would have much to recommend it, especially when contrasted with the dark, heavily-roofed upper porches which are found over and again in the little houses of the South which not only fail to get all the sunshine that is their own due, but convey to cut off the rays which ought to reach into the room behind.

But where there is a modicum of affluence it is hard to imagine anything less desirable than the chance afforded of working out a patio.

In the first place, to build your home about a patio is, in a manner, to build around a bit of garden. It is something like gathering up the most intimate and lovable part of your garden into your arms. It is bringing Nature home to our inmost heart.

Especially is this an ideal plan for the country seat or for the bungalow. We need to think, indeed, that under such conditions the nucleus of these structures ought inevitably to be a great central

chimney with open-throated fireplace. We begin now to wonder whether the more fitting modern nucleus might not be a fountained and flowery court! As a matter of historic fact, the ancient homes of Greece and Rome were built around courts, and so, forsooth, the new way has the authority of the most classic and venerable custom! And again there is no law against possessing both the court and the chimneyplace. One may even, if he so wishes, have the fireplace open directly to the court.

Nor is it a small thing in its favor that the court is full of suggestion and reminiscence. When we consider how many are the incentives to restlessness in this modernity of ours it goes without saying that

every opportunity of winning more poise should be cultivated. And there is no doubting it; the patio brings a hint of romance into our everyday life and tempts us to give ourselves over to the spell of quiet and meditative moods.

Wherefore it would be a great gain if we were to get in the way of adapting the patio plan and its modifications not merely to the obviously appropriate summer home, but also to the town house and to the all-year residence. . . What, to be sure, is to hinder us—unless it be our lack of initiative—from fitting the patio for the cold weather with a glass roof? Surely we might do worse than plan to make one and the same space in the house serve in summer for the open or out-of-door room, and in winter for the sun parlor.

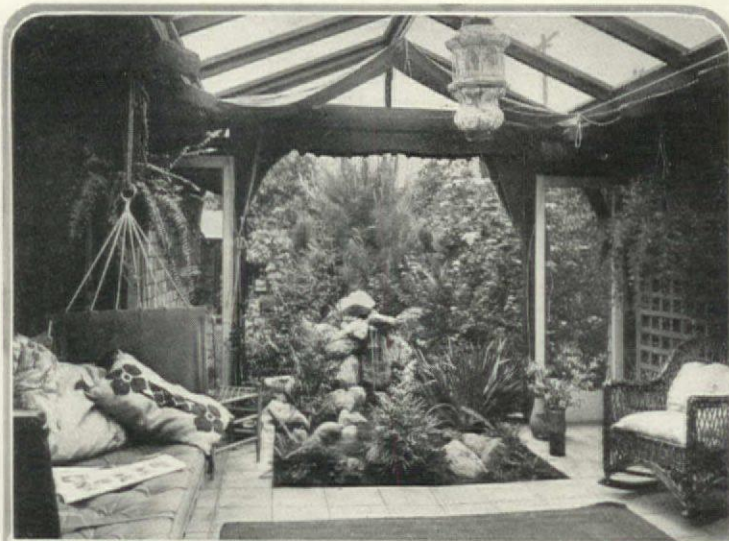
Utopian? No, far from it when you consider to what perfection the manufacture of glass has been brought and when you remember that the warmth of the sun, even in winter, is computed to be a very positive matter. And besides, this warmth may be supplemented as desired by an extension of the artificial heating pipes from the house proper. A well designed heating system is quite capable of taking care of this extra space adequately.

The Romance of It

It is disappointing to note how few of the famous California homes possess this lovable feature. Indeed it seems almost unbelievable how comparatively few of the builders have realized the beauty and the essential value of the patio plan. It is true the Exposition planners recognized its worth, and they created courts whose renown took the world by storm. But the trouble is that we are prone to let such examples slip by as applicable merely to monumental architecture. We need to realize that the possibilities of the patio plan are brimful of interest and beauty for individual home use.

Yes, it is well worth while for us to study how we may range our rooms and suites of rooms around an open, fragrant court. True, such a space may be "of the Grand Manner," girt round about with stately columns, and bedecked with floral rarities precious as gems. Or it may be utterly simple and intimate. After all, what matters the manner of it. For in a patio,—if only it have green and blossomy things growing, with perhaps a placid pool the better to reflect the sky—it is possible as nowhere else in the world for a home lover to feel an intimacy with Nature.

The illustrations on this page show a few examples of what has been done, and are suggestive of a variety of plans adaptable, with slight modifications, to other situations.



A pool or rock garden can be made the focal point of interest in the patio



*an all-year room
It can serve for
when glassed in
overhead*

*It may be left
open to the sky
or covered with
awnings*

*A garden is es-
sential in mak-
ing the patio
successful*



TINS — ANCIENT AND MODERN

Which, When Painted and Lacquered, Become Tôle, a Colorful Accessory to Up-to-Date Interior Decoration

E. L. SEDGWICK

TO the average person and even to those acquainted with the many features of past and present day decoration, tôle is unknown. And yet it is the term "tôle," rather than the article itself, that is really unfamiliar, for the enameled and decorated tinware, which has attained such popularity for decorative uses is practically the modern equivalent of tôle. At least, it is the only one that is generally available.

The Old Tôle

Fine examples of old tôle are rare and are only seen occasionally in certain dealer's and decorator's shops, or possibly here and there in private ownership or in a museum, such as that in the Talbot-Taylor collection at the Cooper Union Museum, New York City, comprising unusually beautiful pieces of both early French and English make.

Tôle of this character that can be bought at all is necessarily held at a high price. This, no doubt, accounts for the vogue for decorated tinware and the effort to revive an almost forgotten art that has found



A modern tôle bedroom lamp in gray, 13" high, \$20. The paper shade is pink with gray striping. 13" wide, \$12. The pair of old French tôle cache-pots have roses on bronze ground. \$75 the pair

its expression in numberless forms for a variety of uses.

The French word tôle, by which this work is known, is derived from the Latin "taule," signifying table or thin sheet of iron. In early manufacture, bars of iron "tôles," in which was a certain percentage of lead, zinc or tin, were submitted to great heat and then hammered by hand into thin sheets. These were then molded into various utensils, or employed for other utilitarian purposes. Centuries later, in England and France, the process was replaced by a more advanced method of manufacture. After repeated firings in great ovens and furnaces, the tôle was rolled out between revolving cylinders until it was reduced to the proper thickness with a surface free from pores and like defects.

Caldrons and Caddies

While in its heavier quality tôle is used extensively throughout Europe for strictly practical purposes, such as for huge caldrons, roof covering and so on, it is in its decorative quality that it is of greatest interest. For this purpose it is made into thin



One of a pair of exceptionally fine Empire vases with Biblical decorations



The square tôle waste basket, 13" high, \$18; the round, 13½" high, \$20. Jardinières range from \$6 to \$10 and boxes in various sizes and decorations from \$1.75 to \$10



Tôle of this kind is practically unobtainable now. Courtesy of Cooper Institute



Tôle can be made a distinctive part of the color scheme for a room and its uses are almost unlimited. The desk set, with vari-flowered decorations and blue stripings, is suitable for a dainty bedroom. It contains six pieces and sells for \$35. The same flower treatment has been given the door plates, (\$10 the pair) and the book ends, \$7

sheets with even greater care. When molded into the desired form, the article is japanned or painted a foundation color and fired. It is then ornamented, usually with a floral decoration or a Chinese motif with figures in gold, suggesting lacquer work.

Among the early examples extant, which because of their associations and exquisite decoration are kept as cherished relics, are found articles of ordinary use such as samovars, trays, tea caddies, candlesticks, chestnut urns and braziers. These came into popular use in England and France during the late 18th and early 19th Centuries, and probably became fashionable through the general poverty subsequent to the French Revolution and Napoleonic wars. They show the desire of the people to surround themselves with household utensils charming in form and color and at the same time inexpensive. And likewise they show that during these times, there were many artists of rank who had no other means of earning a livelihood, and were obliged to turn their talent to this work.

Even the famous Hubert Robert is known to have decorated pots and pans during his incarceration in the *Conciergerie*, under the Terror. These pots were sold to procure necessities for himself and his fellow prisoners, and many evidences of the touch of a master hand are seen in the decoration of some of the more beautiful pieces of old *tôle* whose authorship will never be definitely determined, owing to the lack of a signature or designating mark.

Tôle Masters

During the 18th Century and throughout the great period of its popularity, many makers of *tôle* earned great distinction for the quality and decoration of their ware, such as "Au petit Dunkerque" in the Faubourg St. Honoré, which was regarded as the most celebrated make of *tôle* in Paris.

Notwithstanding the demand for articles of utility, during those ominous days, French *tôle* was distinguishable by its graceful lines and distinctly ornamental character as well as by the happy coloring in its painted decoration, which, even if applied to the prac-

tical utensils of every day use, was full of brilliancy and charm.

Decorations after Boucher and Fragonard were favorite subjects and were painted on black, blue, white, dull yellow or green backgrounds. Delicate cameo figures in white or gray against a dark background were often seen as well and became a popular lamp shade decoration, especially for the French candle lamp.

Tôle made during the Empire shows red as the preferred background with gold conventionalized decoration. This is possibly less pleasing than that of the earlier kinds, such as the Chinese decoration on a light yellow background, sometimes seen in the finer work, the surface suggesting a rare piece of cloisonné or enamel rather than flat pigment decoration.

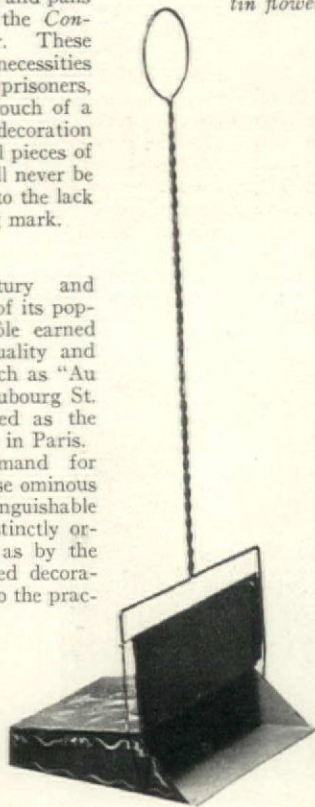
The English Types

But it is in English *tôle* that we find this decoration in its most popular adaptation. At a time when the Chinese influence was being strongly felt in all ornament, finding its exponent in Chippendale, in furniture and mirrors, and in the Oriental designs in porcelain decoration, it is not remarkable that it became the popular scheme of *tôle* decoration. This is evidenced in the many bread trays, egg warmers, tea kettles and boxes that have come down to us from as far back as the 18th Century.

While the English *tôle* was rarely as beautiful as the French, it was more often adapted to general utility and became very popular for such uses. Red and black or a dull yellow usually constituted the tone of the background, and gold was the invariable outline. However, English *tôle* decoration was not confined to the conventional nor to the Chinese motifs, as there are many beautiful examples of floral decoration, as well as of medallions upon the various sides of the article. These have all the beauty and delicacy of miniatures and, like the French, were unquestionably the work of a great painter. Today they have a very decided value and are interesting examples of the more ornate expression found in English *tôle* decoration.



A pair of solid, modern *tôle* vases, 11" high, \$15 each. The tin flowers, \$10 a bunch. The center *tôle* tree with bowl is 10" high, \$25 complete



Octagonal wood box, 25" long by 15" wide, to match room, \$35

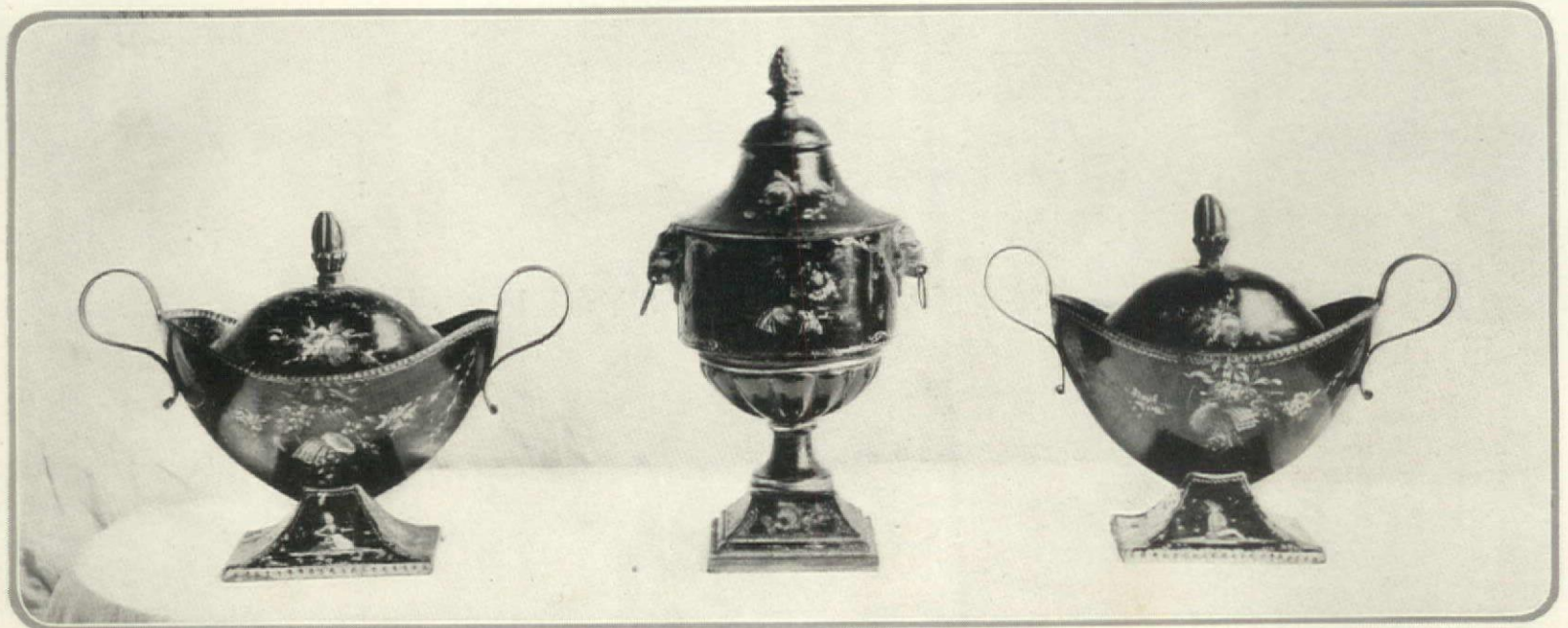
Even the humble hearth pan is *tôle*. Black with brilliant flowers



A "bungalow pantry," sliding doors, adjustable shelves, 15" high, \$12



The dust pan and cocoa fibre hearth brush set comes at \$6.50



Examples such as this garniture of three old French *tôle* urn-shaped vases are rare. They would be worth from \$75 to \$100 each. A delicately painted decoration of flowers and musical instruments is shown against bronze backgrounds

In spite of the rarity and cost of old *tôle* here in America, such pieces as are available have become a great inspiration to the student and artist working along more or less practical lines, in creating clever reproductions and adapting *tôle* to articles of present usage as well as ornament. Strictly speaking, what might be now mistaken for real *tôle*, is usually but a high grade of tin. But when one considers the difficulty and expense of importing genuine *tôle* from Europe the substitution is perhaps pardonable.

Modern Reproductions

While the new, so-called *tôle* lacks the soft coloring of the old, and in the oily "feeling" of the metal shows a marked contrast, its possibilities in the way of bringing many attractive articles within the resources of the ordinary household have made it a welcome innovation in the field of decoration.

Among the numerous articles now produced by the workers in *tôle*, are desk appointments such as those illustrated—a complete equipment done in white with old French blue stripings and floral decoration. This is also carried out in the door plates so suitable for the white painted country house door. Equally attractive are the waste baskets with Chinese decorations. These are also seen in other charming shapes such as the oval, with a gray surface decorated with garlands of flowers and other French *motifs*.

The flower pot covers open at both ends are particularly effective; so are the many types and sizes of boxes, that can be placed here and there about a room for a variety of uses, and the *jardinières* and book ends. Even *tôle* baskets, in soft grays and blues with delicately painted flowers scattered throughout the decoration can be found for garden and porch use, and an infinite number of other articles, which lend charm and distinctiveness to a house.

The desire to convert the many homely yet indispensable articles of utility which we have about us into attractive bits of color accounts, perhaps, for the more general use of floral decoration, because of its adaptability to almost any article and the varied designs possible in this treatment.

For example, the commonplace watering pot, with its familiar surface of green or red, offers a tempting opportunity for floral decoration. So do the many



practical utensils of the pantry and kitchen which can be disguised and made to serve their purpose on the tea table, by the application of a solid groundwork of paint and an added floral decoration in brilliant and variegated colors.

The Utility of Tôle

The common clay flower-pot likewise lends itself appropriately to this decoration, although, if given a foundation coat of red or black and then ornamented with gold Chinese motifs, it has quite the appearance of lacquer and as such appeals to the growing demand for things Oriental. This also applies to the common tin tea tray. Plain one-toned surface decoration with contrasting colored bands or stripes is now also used for the decoration of vases and lamp bases. In fact, the classical outlines of many of these articles have called for this more conventional treatment.

Tin flowers, which, no doubt, were inspired by those of Chinese porcelain, are really lovely and quite natural in their coloring, form and size. They are especially effective when used in a vase of plain decoration and simple colors.

Tin wood boxes are still another attractive feature and can be painted to harmonize with any scheme of decoration; likewise the fireplace set of dust pan and hearth broom. The problem of the umbrella stand is solved, as well, in the use of painted tin. They are either round or oval in shape and of the usual height, ornamented with a suitable decoration for either inside or porch use. The large old English tavern trays with a hunting or pastoral scene as their center decoration are also most desirable as tea trays, especially on the lawn or porch.

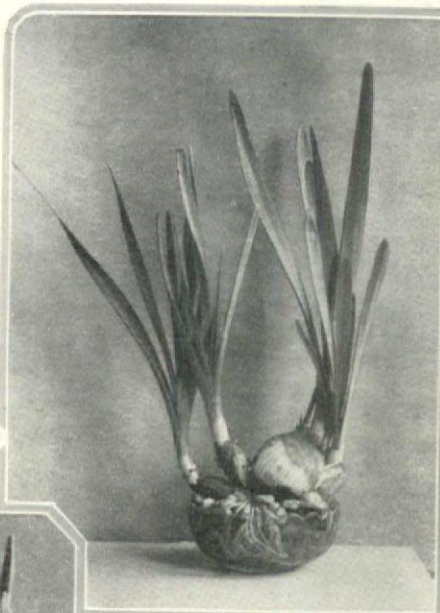
Its Decorative Uses

The decorative value of *tôle* lies in the fact that it presents opportunities for a variety of color spots and a novelty of fabric. We are accustomed to thinking of mantel garniture, for example, as being of brass or pottery or crystal. The presence of painted tin on the mantel shelf gives the air of innovation. If the object is a *tôle* vase with a bunch of painted tin flowers, the appearance is both interesting and very smart. Even the presence of the more utilitarian objects lends an atmosphere of novelty that is not displeasing in a modern room, the other decorations being in keeping, of course.

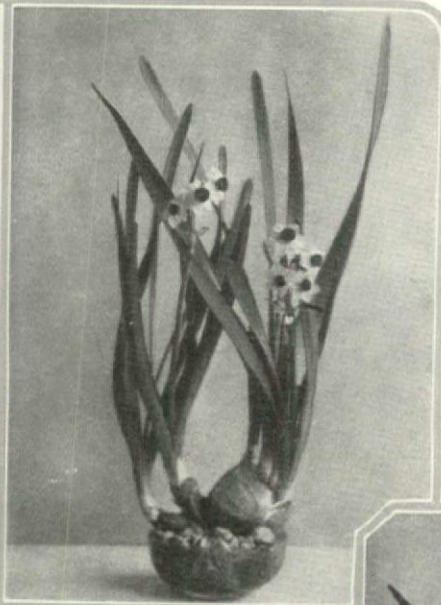
The opportunity for color spots is as wide and varied as the spectrum. A room may be done in a combination of mauve and sage green, for example. The furniture may be painted sage green with mauve stripings, and the same color combination may be found on the lighting fixtures. There is a desk in the corner. To carry on the scheme, it would be harmonious to have a desk set of *tôle* painted in mauve with little green decorations. The mantel shelf may also have a *tôle* vase in the same colors. Or, the room may be drab and require the lightening touch of some contrasting color spots. A gray room, for instance, that needs enlivening can well stand a lamp bowl of lemon yellow *tôle* with a silk shade to match. And in one corner by the fireside could be placed a *tôle* hearth set, at once decorative and of practical, serviceable value.

These are just a few of the possible color combinations into which *tôle* could be successfully introduced. There are dozens of others, the choice depending on the room and the owner's preference.

On November 15, six weeks after planting, the leaves have expanded noticeably in preparation for blooming



After three weeks in the house the leaves are well developed, though the flower stalks have not appeared



The first flowers are well out by December 10, showing their characteristic narcissus form and color

The cycle is complete by late December, in time for decking the Christmas table with springtime blossoms

A NARCISSUS CYCLE

Photographed by Dr. E. Bade



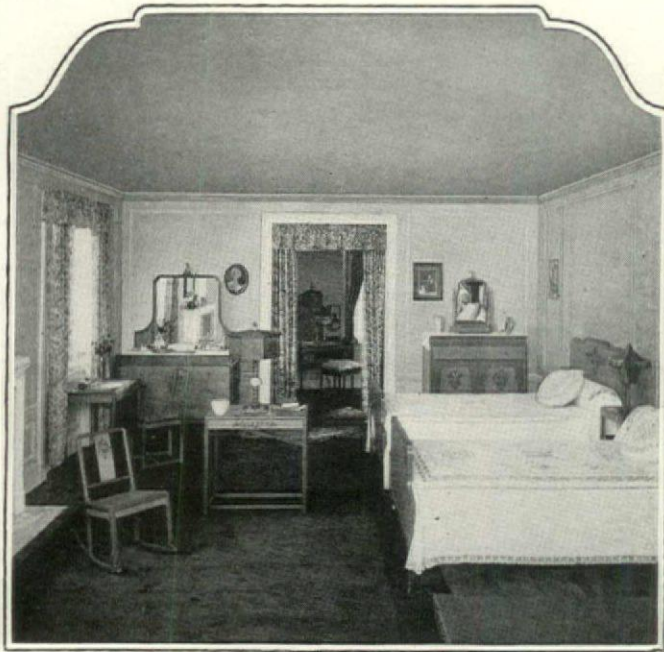
A bowl, some water and pebbles, and a rounded bulb—*Narcissus tazetta* in futuro





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BERKEY & GAY FURNITURE



Friendly pieces that would make even a bleak corner interesting

Greenhouse Fruits with Outdoor Flavor

(Continued from page 47)



While dormant, paint the canes with alcohol to kill the mealy bugs

rotted manure, adding about one bag of coarse crushed bone to every twelve barrowfuls of this mixture. For drainage, broken brick, or some other like substance, should be placed in the bottom before the soil is put in the border. About 4' apart is the proper distance to put the plants. Some growers, however, prefer a distance of 3' 6", but this is the extreme minimum.

After planting, the canes should be cut within two or three buds of the ground to develop strong leaders which will eventually be the bearing canes. The strongest "break" which appears on the young cane is the one to select as a leader. This must be encouraged and carefully trained until it reaches a height of 6' or 7', and then "stopped." This last is done by removing the top of the growth by pinching out the eye with the thumb and first finger. The side shoots should be trained out horizontally, just the same as when the canes are fruiting, and "stopped" when they have reached the limits of the space available for them laterally.

For the first two years the canes should not be allowed to fruit. Flower spikes should be pinched off as soon as they appear. The third season after planting the canes should be allowed to carry some fruit—just a couple of bunches each. From then on, the crop can be increased each year until you have a full-fledged graper, bearing a bunch to every foot of cane.

Early Season Care

In spring, when the canes are being started into growth, they are usually tied down to prevent the flow of sap forcing the upper eyes into growth and entirely neglecting the lower ones. Many lower eyes are lost because of this habit of the grape. After the lower eyes have started into growth, they can be started into position.

When starting the canes, the border should have a thorough soaking, and spraying the canes several times a day is advisable. This spraying is kept up until the flowers begin opening, when it should be stopped and a drier atmosphere maintained in order to facilitate

the setting of the fruit. Usually, in late graperies, a tapping of the cane will cause the pollen to fly sufficiently to effect a good "set"; but with early graperies either a camel's hair brush or a rabbit tail is used to transfer the pollen from one flower to another, thus assuring necessary fertilization.

After the "setting" period, the spraying is usually resumed and the tying of the shoots started. Patience in this operation is essential. If any attempt is made to tie the shoots in position the first time, a large percentage will be thus ruining your season's work. Usually requires three attempts to get a shoot down to its proper position. The fruit is "stopped" two joints beyond the fruit. From this time on, until growth ceases, you must persistently keep the laterals removed to one joint.

Thinning the Fruit

Proper thinning of the fruit is one of the most important essentials to a well finished bunch of grapes. What percentage to remove is hard to estimate, as much depends upon the "set," the variety and the general condition of the canes. Generally speaking, about one-fourth of the berries should be taken out in some cases more. This should be done in one operation. Any second thinning is sure to cause a poorly shaped bunch. The idea is to remove just enough to a good, well-rounded cluster, with every berry appearing on the surface and not crowding. A small crocheted stick and pair of sharp-pointed scissors are the tools used. The berries must not be touched by the hand, else they will be destroyed. After thinning, the shoulders or side bunches should be carefully supported.

When the fruit begins to ripen, the atmospheric conditions must be changed. Spraying of the foliage should cease. Dampening down occasionally is permissible, but, generally speaking, the conditions should be dry. The border must be given a final watering just as the grapes show color, and the roots must be kept dry so as to give flavor to the berries. All ventilators should be thrown wide open during favorable weather, and under no circumstances should the house be kept closed, as the close atmosphere will soften the skin.

(Continued on page 60)



Melon vines, like grapes, are trained along the house sides and roof

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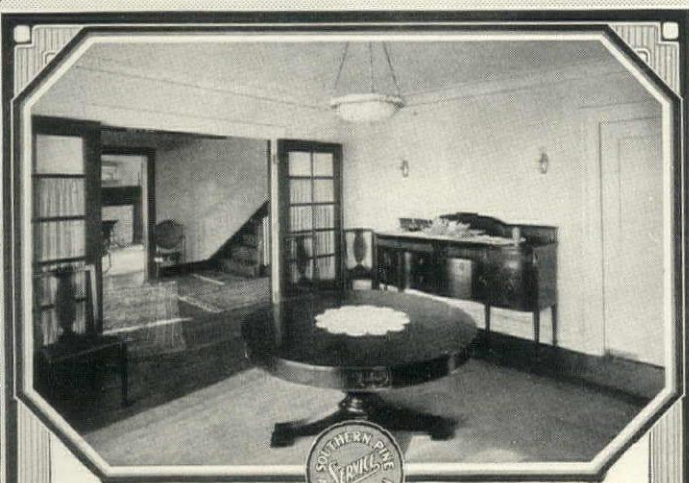
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WEDDING GIFTS A
SPECIALTY

Greenhouse Fruits with Outdoor Flavor

(Continued from page 58)

the berries and prevent their keeping as they should.

A night temperature of about 40° to 45° is best when starting the graperies. A rise of 10° over this is advisable during the day, but in bright weather, when the ventilators are open, an increase of 15° or even 20° over the night temperature is not harmful. The night temperature is gradually increased—and, of course, the day temperature correspondingly—until about 60° is reached during the flowering period. A reduction of a few degrees is then advisable.

After the "setting" period the temperature can again be raised to about 65°. This increase must be gradual, as a sudden fluctuation either way may cause trouble. This temperature is maintained until the ripening period, when it is again reduced to give color and finish to the fruit. Of course, it is understood that with late graperies there are times when the night temperature will be greatly in excess of that mentioned, but all greenhouse temperatures are based on artificial heating.

The canes must be properly rested and ripened after the fruiting time. Keep water away from the roots as much as possible. Keep all the ventilators open, and special care should be taken to keep the night temperature below 40°. In fact, if you can drain out the water from your heating coils, a slight freezing will do the canes considerable good.

As to varieties, Muscat of Alexander is considered the finest white grape. This is oval-shaped, pale amber in color and of very fine flavor. Buckland Sweet-water is also a very good white variety. In blacks, Madresfield Court is considered the best and most fruitful variety; in fact, it is a black Muscat. Gros Colman is a very good large grape and is invaluable for late graperies, while Black Hamburg is one of the most frequently used for forcing and is of fine quality.

Possible Pests

Perhaps the hardest pest to handle is the mealy bug. This insect causes more injury to grapes than all others combined. If it is not kept in check it will prove positively ruinous. If any appear in the graperies you should take every precaution to keep the fruit from being spoiled. Cotton wadding placed around the neck of the bunch will prevent the mealy bug from coming in contact with the fruit. A small camel's hair brush, dipped in kerosene and worked over the canes lightly to touch the insects, will kill them, but the best method of fighting them is when the canes are dormant. The canes should then be scraped of all loose bark and painted very carefully with a cheap alcohol, using care that this does not come in contact with the buds.

After scraping and cleaning, 1" or so of the top soil from the border should be removed and replaced with clean, wholesome soil from outdoors. Earth which has been thoroughly frozen is preferable.

The red spider is also troublesome at times. It can usually be controlled by proper spraying, as it is a well known fact that this pest breeds only in a dry, hot atmosphere. The same might be said of thrips, but they are easily controlled with nicotine sprayings, which, if properly applied, will not injure the fruit.

Mildew is probably the most common grape disease; it is due to carelessness or bad conditions. During bad weather, painting the heating pipes with flowers of sulphur will prevent this trouble. Once started, however, it will be necessary to blow sulphur on the foliage, where the evaporation caused by the sun will soon destroy the mildew.

Shanking is the very worst disease and in some cases almost the entire crop will be lost from it, the berries falling prematurely. This is a root disease and is very rarely seen when the roots are confined to an inside border. However,

over-feeding is one of the factors liable to cause it. More often it is the result of the roots getting into some unknown conditions outside.

Supplementary Uses for the House

It might be asked to what use the fruit house could be put for the first year or two, or until such time as the grapes require all the space. It is possible to use the fruit house for several purposes while waiting for the canes or trees to develop. Potted fruits could be raised for the first three or four years. These do not require any particular culture other than that afforded to plants being forced, and they will yield good returns. I have seen cases where plant beds have been erected in the dormant fruit house and the house used for forcing cool growing plants, such as mignonette, stocks, spinach, etc. In this case, however, care must be taken that water is not used too freely, as it must be kept away from the roots of the resting canes. I have also seen the canes wrapped up and then laid along the side of the greenhouse with a thin board partition placed between them and the inside of the house, the house being used for various forced plants like tulips, narcissus, stocks, sweet peas, etc. It is also possible to use the graperies for the finishing of chrysanthemums, as some of the foliage can be removed by the time it is necessary to use the house for this purpose. However, it should be borne in mind that all plants, of any character, which are brought into the fruit house must be absolutely clean, because it is a hard matter to eradicate insect pests from the graperies, even though grapes are not troubled with them to any great extent under ordinary conditions.

Peaches and Nectarines

Peaches and nectarines are also popular fruits for forcing in the greenhouse. The nectarines are usually preferred because of their having smooth skins and being better croppers. There is no essential difference between the nectarine and the peach except in this variation in the skin, and it is a well-known fact that nectarines have been produced from peach seed, and vice versa.

The nectarine requires practically the same cultural conditions as the grape. The house recommended is a 25' even-span, preferably running east and west, as the up-to-date method of training is on cross trellises rather than the old-established one of roof training. If roof training is adopted, the house should run north and south, so that the sun passes over it and thus assures an even light.

The trellis used for nectarines is usually made of wire with an iron frame, and two systems are used. In one, the walks are placed outside the trellis, on each side of the house, which gives the trees more freedom and is preferable so far as cultivation is concerned. The other system is an arched opening running through the center of the trellis, and this necessitates two trees, one on either side of the walk. In this case the trees are restricted to a great extent, but it is by far the more attractive of the two systems. The arched trellis walk, when the fruit is ripening, is one of the most delightful places imaginable. Where the roof training is used the house is wired exactly as for grapes, and the trees placed 8' apart. When trained on trellises, the trees are 4' to 6' apart.

Nectarines require that their roots be restricted more than grapes, because, if given freedom, especially in good soil, the trees will run to growth rather than to fruit. The customary method of overcoming this is to plant the trees in large boxes and keep increasing the size until such time as they will require the whole border. In any case, a tight inside border, with proper drainage, is strongly recommended.

(Continued on page 62)

PETERSON'S PERFECT PEONIES

THIS PICTURE, an untouched photographic reproduction of a corner of one of my Peony fields, shows to what wonderful perfection and profusion of bloom PETERSON PEONIES have been brought.

Twenty-four years of enthusiastic devotion have taught me how to grow this noble flower so that the roots I sell are possessed of most unusual vigor and vitality—roots that show surprising results the first season after planting and prove an ever-increasing delight as the years come on.

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Why Not You

My 1917 Peony catalog, beautifully illustrated with my own photographs, will gladly be sent you on request.

(Note—Peonies should be planted in the Fall.)

216 N. Calvert St., Baltimore, Md., Sept. 29, 1916.
In a letter received from you some time ago, you stated that the roots you would send me would be a revelation—they are in every sense of the word. These roots were planted for me by an old gardener who has known nothing but flowers for half a century and he tells me that they are the finest and most promising lot of roots that have ever come to his notice and he knows his business, too.

W. G. BLANDFORD.

805 Third Ave. E., Cedar Rapids, Iowa, Oct. 12, 1916.

Enclosed is a draft to pay for peonies. I had also just bought a few one-year old roots from another firm and I want to say that yours are far more satisfactory. I never saw such strong roots and so many eyes in one-year old roots before. I wanted you to know I am well pleased.

MRS. W. H. FRICK.

Beaver, Pa., June 28, 1917.

I desire to thank you for the magnificent peonies which I bought of you last year, everyone of which grew and has bloomed profusely. I have been buying and growing peonies for fifteen years and I never in all my experience saw such magnificent peonies the first year planted.

JOHN B. McCLURE.

80 Montclair Ave., Montclair, N. J., Sept. 26, 1916.

My order of peonies reached me yesterday in splendid condition. I had a man from our local florist's set them today and he told me of the hundreds he had set he had set few orders which were as fine as yours; in fact, he said one of your roots would make two or three ordinary plants.

(MRS.) EDITH T. BRIDGE.

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Edulis Superba. Bright mauve-pink..	.75 each
Felix Crousse. Bright red.....	1.00 each
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Entire Set of Six Varieties, \$4 delivered to you.

All the varieties in this collection are ready for September planting.

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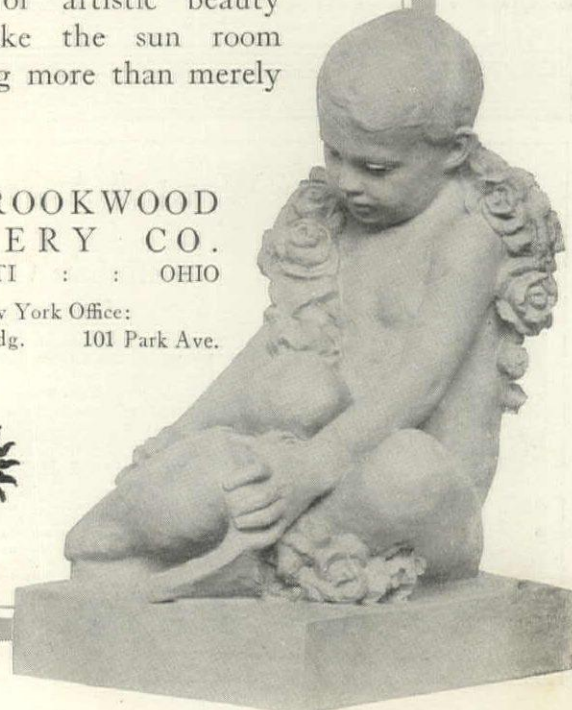


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Greenhouse Fruits with Outdoor Flavors

(Continued from page 60)

When the young trees are received the first operation is pruning. This is customarily done by removing all thin, weak, interior branches and cutting back the leaders in proportion to their strength; then after tying to the trellis, the trees are started into active growth. This is done by frequent spraying and gradually increasing the temperature.

The Flowering and Fruiting Periods

During the flowering period the temperature is dropped a few degrees and a dry atmosphere established to facilitate the "setting." A camel's hair brush should be used in early started houses to insure a perfect "set." After the "setting" period, active growth is resumed, moisture freely supplied, and the temperature increased to give brisk growing conditions for the trees.

The fruit must be thinned to insure superior quality. This should not be done until after the stoning period, as numerous fruits will fall at this important stage in the growth of the plant; but after this period is passed it should be attended to at once. Just how many to remove is rather hard to estimate, as the variety, vigor and general condition of the plant are the determining factors. Generally speaking, one fruit to a square foot of trellis is considered a fair crop. This applies, of course, to well-established trees. The trees should not, however, be allowed to fruit until the third season after planting, and then only lightly until they have built a framework of healthy wood which warrants production. If properly cared for during the growing season, very little pruning will be necessary at their resting period. This little consists in pinching out all undesirable wood and making a continuous effort to check the tendency of the plant to go to growth rather than fruit.

During the resting period the trees should be thoroughly cleaned, as recommended for grapes, and any resting place for insects done away with. At this time of the year it is also well to paint the house and generally renovate it.

Enemies and Varieties

The borer is unquestionably the worst insect enemy of nectarines or peaches. The trees should be examined at the ground line frequently, and if any attempts of the borers to attack them are discovered, they must be checked at once. This is best done by constantly watching the vulnerable point, which is an inch or two below the grade on the trunk of the tree. If the borer does enter, a wire may be used to dislodge or kill him, and the opening should be thoroughly sealed with grafting wax. Wrapping the trunk with tar paper or painting with tar about 4" below the ground line will prevent the borers from entering.

Mildew will also attack peaches, but it is usually caused by too much forcing, resulting in a soft foliage which falls an easy prey to this disease. Flowers of sulphur, either painted on the pipes or dusted on the foliage, will usually overcome this difficulty.

Red spider and green fly will also become troublesome if the trees are not sprayed frequently, but both of these insects are so easily controlled with water forcibly applied that they are not considered serious.

In the matter of varieties: among the peaches, Peregrine, Early Rivers, Duke of York, Thomas Rivers, Royal George and Victoria are good, dependable varieties; of nectarines, Early Rivers, Stanwick, Elruge, Cardinal, Victor and Lord Napier are good standard varieties that have withstood the test of time.

Figs and Melons

The fig is a native of Asia and, when picked ripe from the tree, is one of the most luscious fruits we have. In fact,

it is heavily scented, and few persons can partake of more than a few at one time, as they are extremely rich. Fig trees do very well under glass and, when properly managed, two crops a year are possible. They are often successfully planted on the rear wall of the old type of fruit house. However, with the advent of the even-span house for fruit growing, other means were necessary. Here they are usually grown in tubs and, if handled properly, will do very well. There are no particular cultural requirements other than those afforded to most plants—good, well enriched soil to grow in, wholesome growing conditions, and a moderate amount of attention.

The fig is very slightly subject to diseases and can be raised as a sort of by-product for the house where grapes and other fruits are grown. They bear when quite small. Turkey, Negro, Largo and Black Marseillaise are the best varieties. Muskmelons really require a house by themselves. They are not what you might call "good mixers." They demand a high, intense atmosphere during the growing season and, when ripening, a drier atmosphere to put the proper flavor into the fruit.

Seed, Soil and Vines

If you are considering melons, get the best seed procurable. Choose a selected type for forcing in the greenhouse, such as Blenheim, Orange, King George, Royal Sovereign or Invincible Scarlet. The seed is usually sown in 2" pots, two seeds to a pot. When large enough, if both seeds germinate, they are thinned out to one plant in a pot and, when well rooted, the young plants are shifted into 4" pots, from which they are transferred to hills about 2' apart.

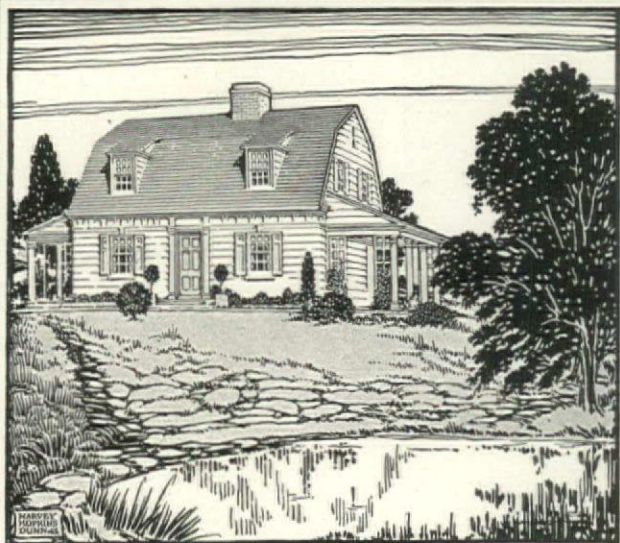
The soil should be rich, containing all of the essential plant fertilizer to promote a healthy, quick growth. A mixture of three parts soil, one of well-rotted manure, a fair sprinkling of sheep manure and a small quantity of lime or powdered charcoal should be used. This will keep the soil from souring.

The plants are trained perpendicularly up the sides and roof of the greenhouse. When the plant has reached a height of about 6' or 7', it is "stopped" by pinching out the end of the growth. The lateral growths are trained out in a horizontal position and all fruit is kept removed until a perfect "set" is obtained. If one fruit is allowed to set before the others it will develop while the others stand still, so it is important to get all the crop set at one time. In winter, two fruits to a plant are considered a good crop, as these melons, when well finished, will weigh ten pounds or more; but as the growing season gets more favorable, the crop can be increased until in the summer six fruits can safely be carried by a plant.

When any feeding is required, it is advisable to apply a mulch to the outside of the hills. It is easy to ascertain when the plants require more plant food, as the white feed roots will show on the outside of the hill. This is a sure indication that the plant is in search of food and this signal must not be ignored. A couple of inches at each mulching is an abundance. Care must be taken, when applying the mulch, not to cover the neck of the plant, as this is liable to cause stem rot, which is the particular trouble that we have with winter melons under glass.

When thoroughly ripe the melon leaves the vine and some protection must be provided or it will fall and in many cases be ruined. The best thing is a small cord net or sling placed under the melon just before the ripening period. If the melon then leaves the plant from its own weight, it will be suspended by the net. These nets can be used over and over again and are inexpensive.

(Continued on page 64)



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Twelve of the grandest Peonies in existence, regardless of price.

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Mme. Auguste Dessert, Violet-rose...	2.50
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Simonne Chevalier, Lilac-rose.....	2.00

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La Tendresse, Milk white.....	1.50
L'Indispensable, Lilac white.....	.75
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Farr's Hardy Plant Specialties.

Money cannot buy a treatise on Peonies and Iris so complete and authoritative, because no other book of this character is in existence—yet I will mail you a copy free if you will send me your name and address.

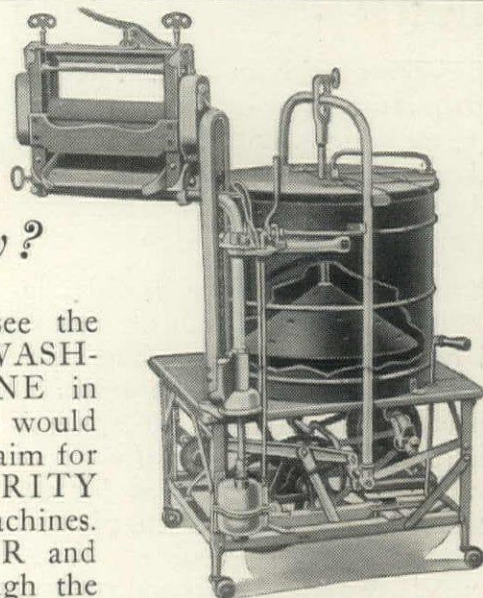
September and October is the best time to plant Peonies, for then with the strong roots I send you will obtain a large percentage of bloom the first season.

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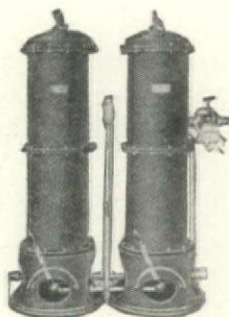
Direct from filter to bathroom



and to kitchen



and to laundry



A residence type of Loomis-Manning Filter

Greenhouse Fruits with Outdoor Flavor

(Continued from page 62)

Melons are heat lovers, and a temperature of from 65° to 70° at night is none too much. Care must be taken when the plants are being forced that insects and diseases do not gain a foothold. It is possible, however, to force crops that come to maturity and are then discarded, such as the melon, with less fear of trouble than would be the case with crops that are grown from year to year, such as the grape, because in one case we simply crowd the plant to early maturity regardless of the danger, whereas in the other case the danger to succeeding crops would be too great to warrant much forcing of the stock.

No special greenhouse is required for the cultivation of melons. It used to be considered that a melon house should be low-roofed and narrow, perhaps because such a house could be easily heated; but it should be borne in mind that a house easily heated is also easily cooled, and an even temperature is much easier to maintain in a larger house. The best melons which I have ever seen were grown in an 18' house where four rows of plants were planted, two in the outer bench and two in the center bench. In the place to which I refer they have three compartments of 25' each devoted entirely to melons, and there is hardly a day in the entire year when big, well grown, high quality fruit is not available for the owner to enjoy.

Strawberries and Potted Fruits

Strawberries represent another fruit possibility for the greenhouse. They are unquestionably one of the finest and most attractive fruits, and are particularly acceptable during the winter season.

The important point in their cultivation

is to get the first runners from outside grown plants. These runners should be potted up in the early summer, in fact, the better method is to plunge the pots near the mother plants and place the young runners so that they root in the plunged pot and, when thoroughly rooted, be removed from the mother plant. By this method, the young plant does not suffer any setback. The young plants are kept potted until early fall, when they should be well rooted in 7" pots. They are then placed in coldframe to be ripened up. This is done by withholding water and covering plants with sash during rainy weather. Of course, water is not withheld entirely enough to check the growth of the plant and cause a premature ripening of the crown. After the crown is thoroughly ripened the plants are ready for forcing and should be brought into the house in batches of suitable numbers to suit the quantities of berries desired. In this way a successional crop is secured.

Potted fruits are becoming more popular every year. One reason is that besides offering big returns, no special type of greenhouse is required. The trees can be purchased in fruiting size and, when skillfully handled—which is not very hard to do, as only good general cultivation conditions are necessary—they will yield fruit which is really wonderful considering their dwarf, stubby habit. Peach, apples, pears, plums, nectarines, apricots, cherries, figs and grapes are all available and they are customarily found on lawns or places where there are other fruit houses for the cultivation of grapes. There is nothing for which the greenhouse can be used which will give more lasting satisfaction, because these trees are always attractive, either when in flower or fruit.



Fall Sown Sweet Peas for Next Year's Blooms

(Continued from page 19)

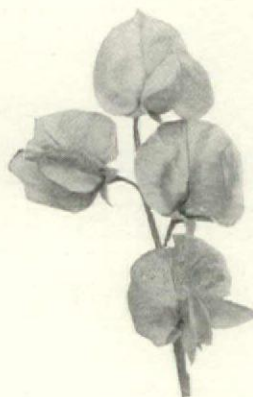
manure or soot, a good commercial fertilizer may be substituted; but do not use nitrate of soda unless under extreme conditions.

Sweet Pea Enemies

The most dreaded enemy of the sweet pea in America is the green fly, or aphid, and war must be waged on the first appearance of the pests. I have found nothing better than kerosene emulsion which add one teaspoonful arsenate to each gallon of emulsion. Spray every fourth day until the plants are free of the insects. Or Black-leaf 40 may be used, following the instructions accompanying the container. Another good insecticide is sulpho-naphthol, mixing one teaspoonful in eight quarts of water. I have known the latter to be effective when all other methods have failed to eradicate the pests.

Even if you should not sow your sweet peas in the fall, this is the best season to prepare the ground for spring planting. Follow the instructions ready given for soil preparation, leave the top soil rough or ridged, to allow as much of it as possible to be exposed to the mellowing influence of winter's frosts and snows.

After the first few drying days early spring, this top rough soil will break out very quickly. Then it may be raked into condition for seed sowing, perhaps several weeks sooner than if it had received its initial working over and general preparation in the fall.



Fiery Cross is well named from its glowing, fire-red hue

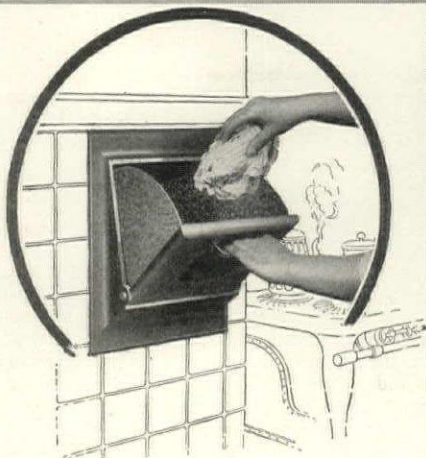
quantity of soot. The barrels are then filled with water and will be ready for use in twenty-four hours. Barrels of thirty gallons capacity are what I usually work with.

Take a pint out of each barrel and add to one gallon of water. Apply this after first giving the plants a thorough soaking with pure water if the soil is noticeably dry.

In applying this liquid fertilizer keep a few inches away from the plants. It may be safely given once a week, and one gallon is sufficient for five or six feet of row. If unable to procure sheep

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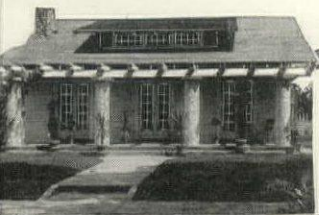
The material deposited falls down the regular house chimney flue to the incinerator built into an enlarged base of the chimney in the basement. From time to time a match is touched to it and it burns itself up. The material deposited is the only fuel required. Not one penny for operating cost and yet you have abolished garbage and refuse cans forever.

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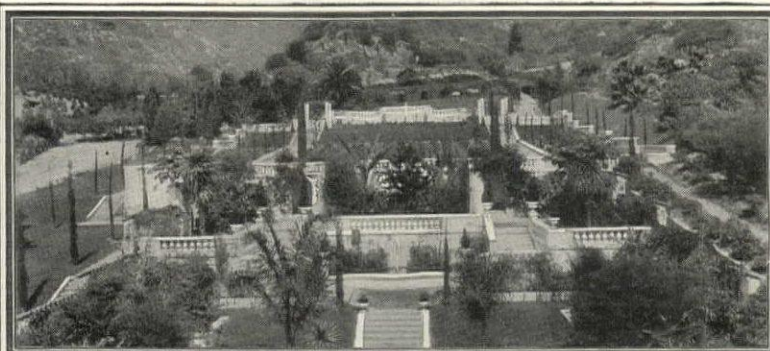
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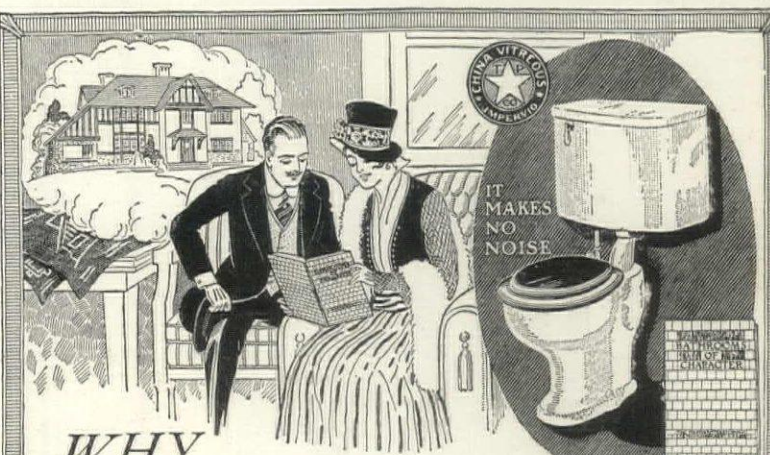
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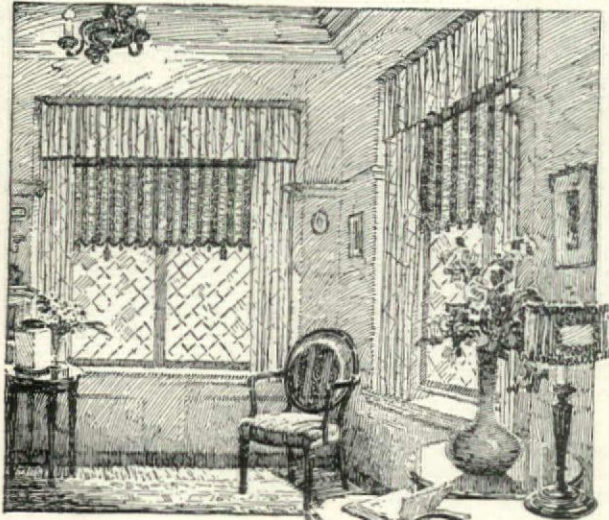
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GUARANTEED SUNFAST
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The Stair Wall and Its Treatment

(Continued from page 31)

contiguous woodwork. Furthermore, the use of paneling implies some degree of correspondence with the design of the rest of the woodwork, and especially of the stair rail and spindles, so that it can easily be seen how inappropriate good paneling would be with a marked disparity in the quality of the accompanying features.

For the embellishment of stair and hall walls, where the stair rail, spindles and other wood trim are of dignified and acceptable lines, paneling is to be heartily recommended. If the stair wall presents a large expanse of surface and, even after the application of paneling, seems a trifle too severe, some further enrichment may be added within the panels. One case occurs to mind where just such a paneled stair wall, of a somewhat formal and stately character, was agreeably adorned with a series of 18th Century portraits in oval frames of uniform size and design. The subjects and the treatment of the canvases and the simplicity of the frames all accorded admirably with the restraint and elegance of the architectural setting. When a stair and hall wall are paneled only to a height corresponding to the height of a chair rail, as in many houses of Georgian type, the plain space above the paneled base may well be devoted to decoration in the form of one of the 18th Century landscape papers, either polychrome or gray with classic architectural features and abundant verdure. Such paper, however, requires a large expanse of wall to appear to any advantage and would be out of place in restricted compass. As an alternative to the landscape paper, one might, where the spacing of the stair wall will permit it, use a succession of the Cupid and Psyche panels, after the cartoons by David, which are being reprinted in gray from the original hand blocks used in producing these masterpieces of 18th Century design.

When a Georgian staircase of the type under discussion has richly turned spindles, carved brackets beneath the treads



Picture this stair wall without the cord hand rail. Action and color are given the stairs by its presence. From the residence of T. C. Gilsey, Esq., at Great Neck, L. I. W. O. Chapman, architect

and well-considered low paneling, as in the Lee house at Marblehead, to quote an especially well-known instance, it is inadvisable to make the free wall space above the low-paneled base a vehicle for decoration. Far better keep it perfectly plain and let it serve as a foil to focus attention upon the fine woodwork, which deserves it and is an adequate decoration in itself. Although the walls of such stairways are sometimes enriched with landscape paper or other ornament, it always seems to surfeit the eye and to detract from the appreciation which the quality of the woodwork merits.

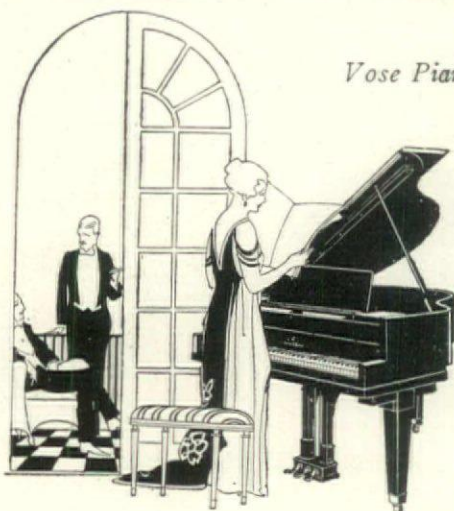
The Adam Stair Wall

Another kind of stair wall of a strongly marked 18th Century architectural type demands to be let severely alone to fulfill its appointed function of background and foil to the stair rail; any transgression of this rule will inevitably result in a muddled, faulty and weak composition. As may be imagined, this is a stair wall in a house of Adam style.

The stair balustrade, whether of turned wood or of wrought iron, is usually of a design so exquisitely chaste and delicately designed that it requires a background of the severest simplicity. Indeed, it would be an unwarrantable piece of impertinence to attempt to add the least decoration to the face of a stair wall that is so obviously a background and nothing else. Of course, such a stair wall will be painted in some light and suitable color to throw the lines of the railing into sufficient relief. If the stair wall space is of such extent that its extreme plainness seems to be a bit too austere, a ready relief, thoroughly in keeping with the Adam architectural genius, may be obtained by introducing a coved niche or two at a turn or landing, wherein a bust or statue or classic urn can be set.

Again, if there is an intricate wrought-iron stair railing in a hall of French or Italian Renaissance type, a plain and unadorned stair wall is altogether appropriate.

(Continued on page 68)



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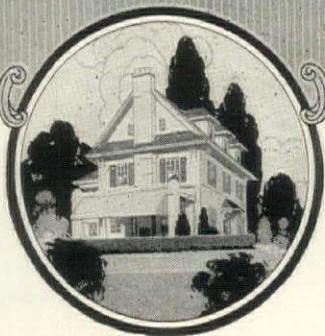
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Tebbs

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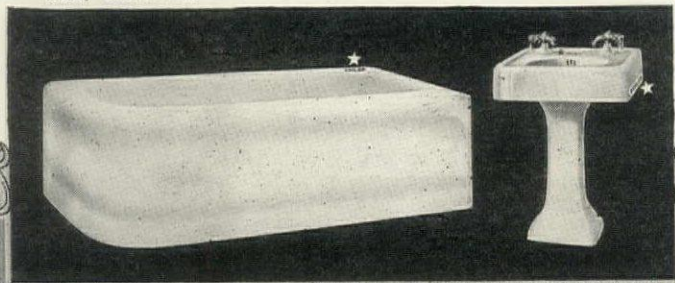
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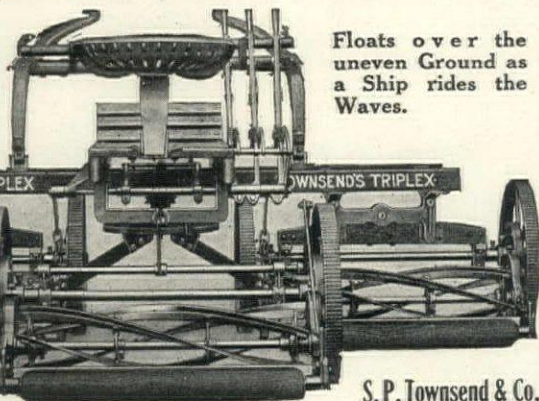
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The Stair Wall and Its Treatment

(Continued from page 66)

ate. If the stair railing is exceedingly simple, the use of a tapestry with its mellow coloring gives the necessary wealth of interest.

Wall Hangings

As to hangings for the adornment of stair walls, two things must be always kept in mind. The use of wall hangings, such as tapestries or some of the Renaissance appliqué work on velvet, presupposes a large hall with a large stair wall space to be covered and enlivened. It also presupposes the intent to create some measurable degree of formality and stateliness compatible with the character of the motifs in the hangings. To hang a tapestry or other hanging of inherently formal and stately character on a stair wall of cramped dimensions or where all the surroundings are of an altogether informal quality is a serious mistake. The hanging will suffer the disadvantage of being in a wrong atmosphere and will avenge itself for the indignity put upon it by killing all the lesser things near it and making them appear trivial and ridiculous. For the stair wall where lack of space and the generally heterogeneous quality of the immediate environment make it undesirable to consider tapestries or kindred hangings, it is often both possible and highly desirable to use old Chinese embroideries or Japanese brocades if one is fortunate enough to be able to find them. Even these hangings need a stair wall of considerable expanse, although they are less exacting than tapestries or the large appliqué velvet hangings of Renaissance Italian or Spanish type, in the matter of architectural setting, and more adaptable to a diversity of objects in proximity. Of course, their effect will always be en-

hanced by not crowding them. One might suggest also, in the category of less pretentious hangings, some of the old Italian and other embroideries of interesting color and design that one may occasionally chance upon. It should go without saying that any stair wall upon which hangings, whether large or small, are to be used must be of neutral color.

Landing Treatments

The blank wall of a landing that confronts a person whether ascending or descending is one of the awkward features encountered in treating many a stair. If there is a window on the landing, well and good; there is no need to worry. It is the wall without break that causes trouble. If the landing is wide enough it is possible to use some appropriate piece of furniture, a chest or cabinet, and, if there is still a large unoccupied and uninteresting wall space left, a hanging of some description above it. When the landing is not wide enough to admit of placing a piece of furniture there, some one of the lesser hangings just enumerated will serve to create the desired interest and relief. In case maps or posters of the type mentioned are used, it may be as well to fasten them against the wall with a frame of plain molding and then shellac or varnish them. A large picture is purposely not suggested for such a place for two reasons—the lighting is apt to be unfavorable and to do the picture an injustice; a great many pictures that one might be tempted to use demand more than a passing glance and a space where the eye never rests for more than a moment is not the place for them, whereas any of the previously suggested objects are frankly decorative and supply the needed color and design.

Plain Facts About Fall Planting

(Continued from page 52)

done that it can be properly watered by hand. Using a watering can on the surface often enough to keep the soil looking moist just around the plant or shrub amounts to little, and may be worse than nothing because, if kept up, it will induce the growth of surface roots that will be especially subject to injury by winter freezing and thawing.

If only a few plants are to be set out, it is of course not a difficult matter to make the soil thoroughly moist at the time of planting, and to water thoroughly two or three times thereafter to keep the plants from being checked until the autumn rains come to the rescue. The method of watering, however, is important. Instead of using a sprinkling can, make one or more holes 2" in diameter well down among the roots. This can be done readily with an ordinary dibber or a pointed stick in the case of plants or small shrubs, or with a small crowbar in the case of large shrubs or trees. Fill up these holes several times, letting the water soak away at each watering. Keep the holes covered with pieces of sod, flat stones, or something similar between waterings, to prevent their getting filled up and also to check evaporation.

Preparatory Work

While most fall planting may be done successfully quite late in the season, nevertheless it must be done in a hurry when it is done, because the shorter the time elapsing between the taking up of roots, shrubs or trees in the nursery, and putting them in place on your lawn, the less likelihood there is that you will have some of them to replace later. Therefore it is especially important to have everything ready in advance.

In preparing the soil for fall planting, there is one point which should be espe-

cially kept in mind. In spring planting we aim deliberately to start a strong new growth; for this purpose an abundance of available nitrogen is desirable, as was explained in an earlier article of this series. In fall planting, nitrate of soda, liquid manure and similar quick-acting nitrogenous fertilizers should be avoided, for the reason that if too rapid new growth is induced at this time the plants will go into winter in a soft, immature state, and be much more likely to be injured by cold weather than if they had matured naturally. Moreover, such available nitrogen as the plants do not use will not remain in storage for them until next spring, as will phosphoric acid and potash, but will be to a large extent lost. Therefore a surplus of nitrogen for fall planting is wasteful and dangerous.

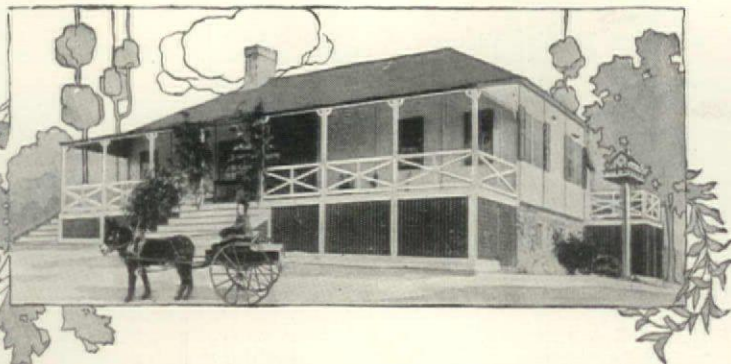
Good Drainage Essential

Good drainage, however, which is important in spring planting, is even more essential in fall work. So far as possible planting should be done only where there is good natural drainage. Where this cannot be had, the time between the ordering of your plants and their being received should be utilized to improve their particular location in every way possible. A few dollars' worth of drain tile may mean the saving of an expensive planting. Even where tile draining is not necessary, the proper preparation of the beds, borders, or holes where the plants are to go will accomplish a great deal. In most localities coal ashes or cinders may be had for the hauling, if you have not a home supply at hand, and these are excellent for drainage.

As far in advance of actual planting as possible, prepare for it as follows:

Fork up the bed, border or hole; re-

(Continued on page 70)



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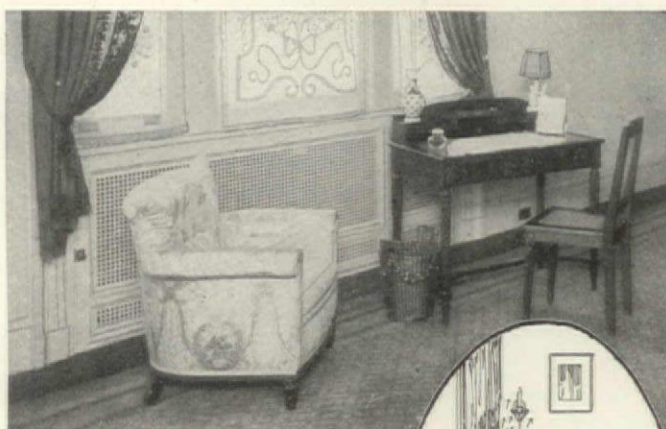
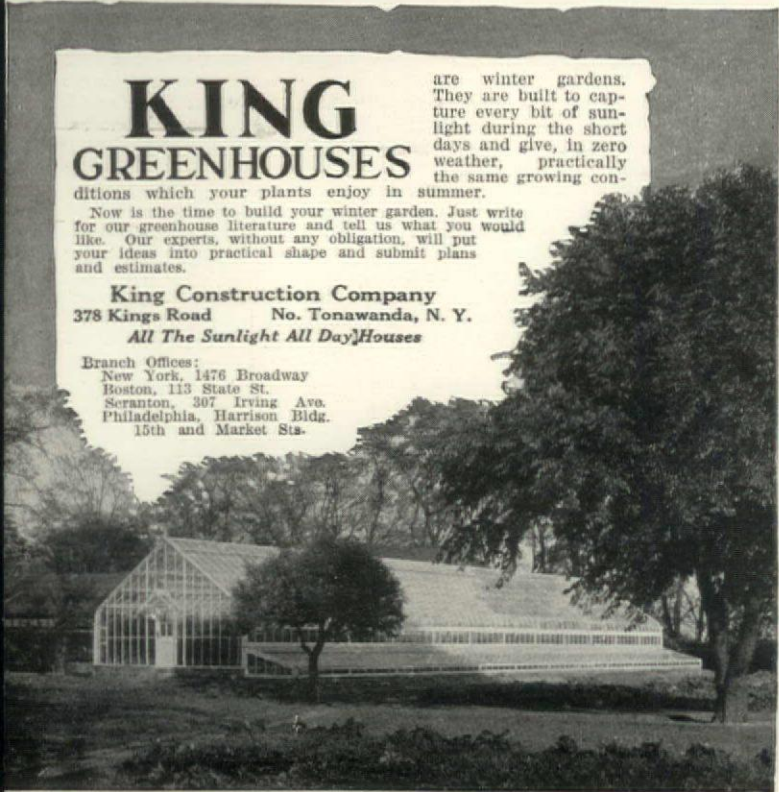
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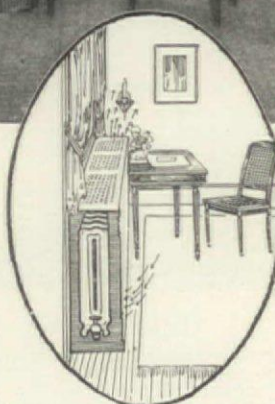


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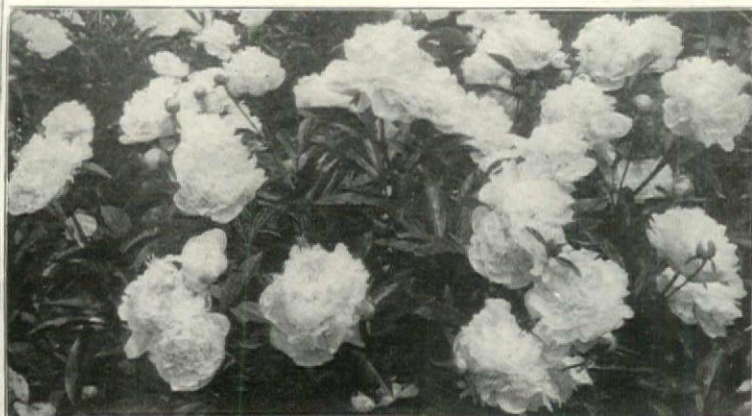
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Plain Facts About Fall Planting

(Continued from page 68)

move the good top soil, placing it in a pile by itself. Break up the subsoil thoroughly. If it is very hard and stiff, remove some of it, break up the next layer with a pick, and fill in 1' or so with coarse coal ashes, cinders or gravel. Replace a half to two-thirds of the top soil, mixing with it thoroughly rotted manure or bone dust, or both. (For bulbs and hardy lilies, leaf mold is preferable to the manure.) In the case of shrubs and trees, which will have a considerable ball of earth and roots, the remainder of the soil can be left out until planting time. For perennials, bulbs, etc., to be planted with a dibber or trowel, it should be replaced, so as to have a chance to settle before planting.

The Present Opportunity

The fall planting season, contrary to what the beginner usually thinks, is a long one. It lasts from August until hard freezing weather, usually late in November. But that does not mean that you have nearly twelve weeks in which to plant anything you wish. To do your planting at the right time, which is the only way to be really sure of success, you must be ready to attend to each thing in its proper season, as even two or three weeks' delay may mean the difference between success and failure.

The evergreens—both the broad-leaved sorts, such as mountain laurel and rhododendrons, and the conifers, like the pines, spruces and junipers—come first. They should be planted in late August or September, the earlier during the latter month the better.

The hardy lilies offer a wide range. The Madonna or Annunciation lily starts the procession, being ready in August or September. The native sorts, and most of the European varieties, are ready in September or October, while the Japanese and Chinese bulbs are usually not available here until late October or early November.

In ordering lilies it is always best to have them shipped in two or three different lots, so you can get them planted as early as possible, instead of having the whole order held up until the last are received from abroad. In cold climates, where there is danger of the ground freezing before the late bulbs arrive, a mulching of leaves or manure over the prepared beds will keep the ground from freezing, so that they may readily be planted some weeks after cold weather.

Spring Bulbs and Perennials

The spring flowering bulbs also are usually not ready for shipment until it is time to plant. There is danger in planting them too early, as the object in their care is not to get a growth of tops, but merely of roots, before cold weather. A simple rule to follow with bulbs of this kind—tulips, narcissi, etc.—is to plant as soon as possible after the first killing frost.

With bulbs of all kinds, and especially lilies, put sand in the hole before planting. A large percentage of bulb failures is due to the fact that they rot in the soil

from being too wet. The sand affords protection against this in any soil that is not so wet as to be altogether unsuitable for the planting of bulbs. With the hardy lilies, it is best to put sand not only under the bulbs, but to cover them entirely.

The hardy perennials are for the most part planted quite late in the fall—the latter part of September through October—after active top growth for the season is over. But the root growth continues, and so they become established before the soil freezes hard, and are ready to go ahead like oldtimers when the first warm spring days arrive. Perennial seedlings, of course, are in a different class; the earlier they can be set in their permanent places the better, as they will still be in active growth, making top as well as root development.

Shrubs and Trees

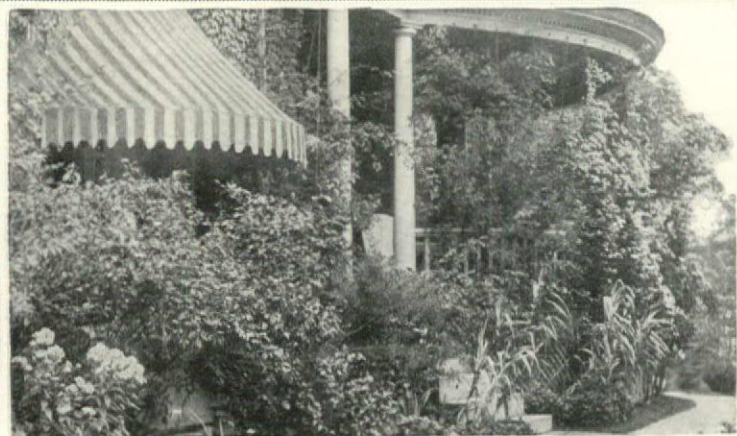
The hardy shrubs are especially important for fall planting, because it is not only more convenient to plant them then, but also because, in most sections, they do better than with spring planting. The proper time for planting is soon after the first hard frosts—the latter half of September to late October.

Ornamental and shade trees, with a few exceptions, may also be planted in the fall as well as or better than in the spring, in most sections. They are naturally much larger when set out than the shrubs, and therefore more likely to be injured by high winds. On this account a support of some kind is advisable. As well as supporting the tree, it also serves to enable the gardener to give it a straight start in life by keeping it tied up if it shows any tendency to grow crooked.

Both trees and shrubs have root systems that are quite distinct from those of flowers and vegetables, with which the beginner is likely to be more familiar. If carefully packed at the nursery when dug, as they usually are these days, little trimming or cutting of the roots will be required; but any broken or bruised ones should be cut back to clean, firm wood.

The mistake most likely to be made by the inexperienced person in planting trees and shrubs is to fail to pack the soil firmly enough about the roots. It is not sufficient to fill the hole, and then try to make it firm on the surface. A blunt stick should be used, with which to ram the soil gently but firmly about the roots as the hole is filled up. If the soil is dry, water should be given two or three times during the operation, letting it soak away each time before putting in more dirt, and leaving the upper 2" or so dry.

From the foregoing it is evident that, even if you have determined to have a better vegetable garden than ever next year, you can make provision for an abundance of flowers and flowering shrubs by planting now. Most of the things mentioned, after once being carefully planted this fall and protected for the winter, will need little or no attention during the busy weeks of next spring. The wise gardener plants in the fall. This fall he has more reason than ever to do so.



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WAGNER Plants put into your ground this fall, according to Wagner Plans, will begin to blossom before the robins nest in your shade trees next spring. They will continue to delight you with fragrance and beauty until the frosts of November put them to sleep for the winter. If you wait until spring before planting you will lose an entire season's growth. So write today for Wagner's Lists of bulbs, shrubs, evergreens, vines and hardy perennials for fall planting. Ask for Catalog No. 62.

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HILL COUNTRY

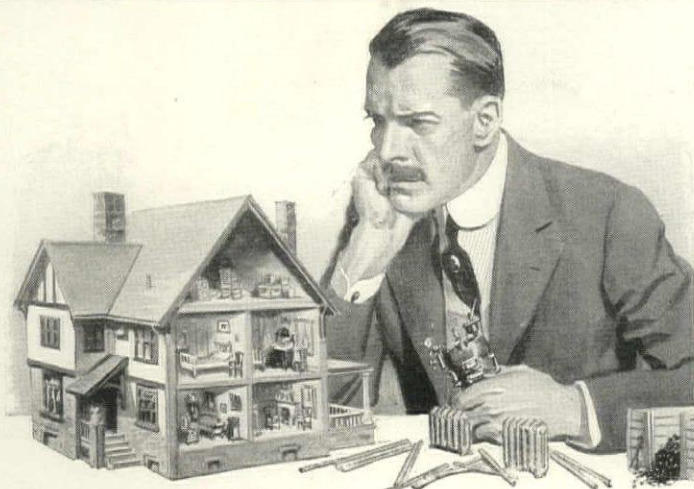
Brown hill I have left behind,
Why do you haunt me so?
You never were warm and kind
And I was glad to go.

Is it because there lies
Up in your cold brown breast
One who brought joy to my eyes
And to my heart brought rest?

Never again shall I see
The flash in her answering eye;
Never again shall the heart in me
Stir when she passes by.

Hill, you are proud and cold,
Haughty and high your face.
Is it, O hill, because you hold
Her in your grim embrace?

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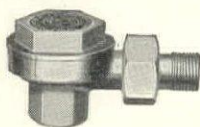
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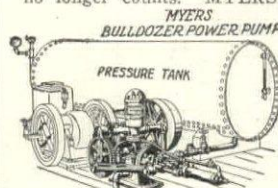
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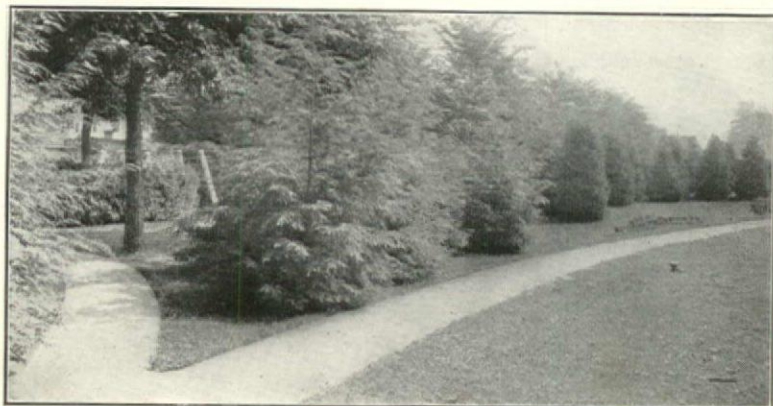
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When setting trees, tie old burlap around the trunk before attaching guy ropes



Then the ropes may be secured. At least three guys are needed for each tree

The Best Baker's Dozen of Evergreen Trees

(Continued from page 28)

inction between it and the white spruce very definite—and because I want to say that there is no reason for planting it, now that we know better. It is a dark and gloomy tree; and it has a tendency to grow ragged and ugly at the top, as it matures. Its rapid growth and hardiness are, of course, the reasons for its great popularity; but the white spruce is as hardy, grows fast enough, if not as fast, and therefore has all the other's good points with none of its bad.

For striking loveliness the oriental spruce comes next, for there is no other conifer that has flowers of such beauty, lighting up the entire mass of the tree. "Flowers" are, I know, the very last thing one expects to consider in dealing with evergreens; nevertheless, here is a tree that is ablaze at the flowering season—in May or thereabouts—with little scarlet, upstanding catkins suggestive, as someone has said, of red Christmas candles. Against the rich color of its unusually dark, shining foliage they make it one of the most striking and beautiful of evergreens, their effect being

heightened by the peculiar grace which comes of the fact that, though its branches are ascending, its branchlets are pendulous.

The one fault to be found with it is the likelihood of late spring frosts discoloring it sometimes. But as the result of this is only temporary, it is no sufficient reason for not using it, to my mind. The species is slow growing however; so for those who demand speed, it is not the tree.

It hardly seems fair to put the hemlock spruce fourth in any list; yet here I am, just arrived at it, after exhausting adjectives in dealing with three others. I am bound to confess that the fact of the hemlock's winter burning is against it; and that as a tree it is not adaptable to all sorts and conditions of places. As a sheared hedge, however, there is nothing in the world that the hemlock need take a second place for; and as a thick forest planting, hemlock trees are a delight, for the foliage sprays are delicate and feathery and graceful.

(Continued from page 74)



When planting in late summer, soak the ground about the trees thoroughly



Newly planted evergreens need spraying with a hose every day for two weeks

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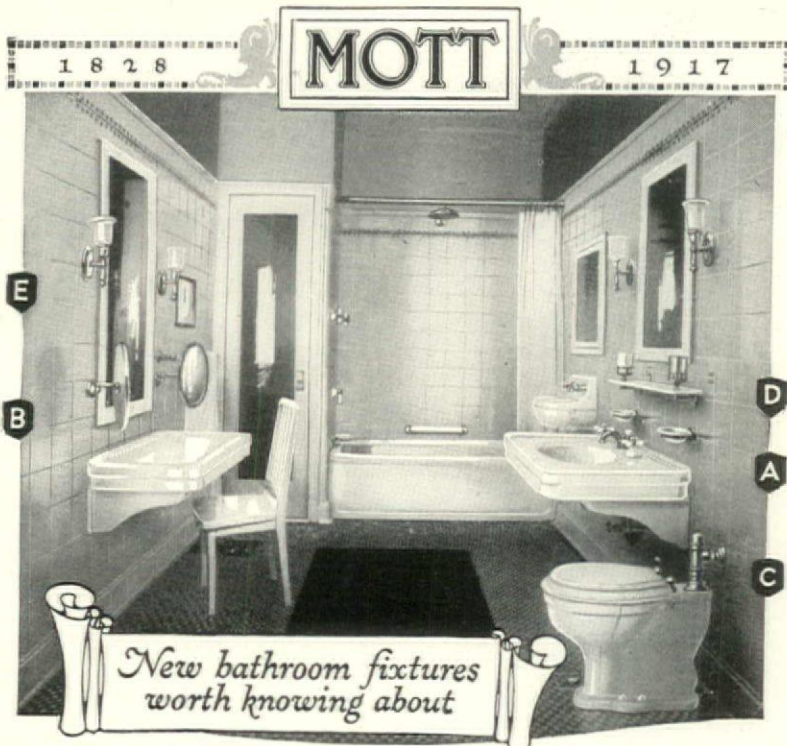
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The Best Baker's Dozen of Evergreen Trees

(Continued from page 72)

instead of being stiff as most conifers are. It is a tree that sways and responds to the breeze, rather than resists and fights against it.

The Aggressive Firs

For wind-swept places where nothing else will stand up and maintain itself, use Nordmann's fir (*Abies Nordmanniana*) a native of the Caucasus and consequently inured to hardship. This is a tree of characteristic fir-tree form—pyramidal and aggressive and compact, growing to a height of 100' or more, with stiff and resistant branches and leaves that shred the winds to fragments.

Very much alike are the firs and the spruces to the eye. One of the best gardeners I have ever known confessed to me once that he did not know of any certain and fixed rule for determining which group a specimen belonged to; but of course, he did not go about with a lense in his pocket, with which to examine details such as the arrangement of the pores on a leaf—or perhaps the forms of the scales of the bark. Botanists decide things in this way.

Generally speaking, a fir tree is more severe than a spruce—in every way. Its branches are severely horizontal, scorning to take advantage of the rising line and its capacity for lessening strain in their growth. The branchlets likewise stand straight out instead of drooping in ever so slight degree; and the leaves which are short and arranged along the branches evenly, stand out from these branches in every direction, so that if you grasp a branch in your hand, it pricks you for your pains, quite mercilessly. The branch of a spruce is not at all so resentful, for the very good reason that the leaves on it are ranked on either side only, as the fibers of a bird's feather are ranked along the quill.

The most certain way of all to tell which is which is the cones; but as neither bears cones until it is perhaps ten years old, this often means quite a time to wait. Cones of the fir partake of this same severe character, and are upstanding forever. Cones of the spruce, on the other hand, stand up for a little, then reverse themselves and open their scales to scatter the seed graciously—and then fall off the tree altogether, without having shed any of the scales. Fir cones scatter their seeds from the erect position, and then one by one the scales drop away; but even after every one is gone, the core of the cone stays there, defiant to the last.

So the fir is not a gracious tree; but this particular species nevertheless is valuable and worthy a place in the dozen best evergreen trees that we have. And when used to defy the winds on a promontory or a hilltop where these are wont to disport in their fiercest moods, the military character of these trees compels admiration, and claims for them the same sort of affection that one feels for the stern commanding officer. He is a forbidding figure whom we revere and venerate and cannot do without; but as an intimate, we should rather dread him.

As to Red Cedars

Probably there is nothing more picturesque in the evergreen world than an old red cedar—but one has to wait such a long time for it to get old enough! During the years of its accomplishment, however, there is nothing in this country that will so nearly approximate the cypress of Italy in landscape effect; so the period of waiting is not altogether barren of beauty.

It is unfortunate perhaps that the red cedar has been associated in the American mind with poor land, through the habit which this species has of taking possession of old fields on rundown farms. Actually, the presence of a

colony of these really lovely spire-like trees does not signify poor land so much as it signifies neglected land. They quickly make the most of opportunity by establishing themselves in fields no longer cultivated; for in such places they find exactly the conditions suitable to their growth—namely, lack of other heavy vegetation with which they cannot compete, and land mellow and easily penetrated by their fine roots.

This is why "abandoned farms" show them in such numbers, ranked by twos and tens and twenties, forming wonderful little chapels and amphitheatres with gothic aisles leading from one to another. I came upon a group last summer, on a lovely sweep of hillside that had once been pasture land, ranged in as perfect a circle as man himself could have planted. At one side was an opening through which one could enter the enclosure—truly a temple of Pan, if ever I expect to see one!

In certain places and for certain purposes, nothing can equal this red cedar (*Juniperus virginiana*) but it finds itself so far down in the list just because the qualifying clause must be attached to it—"for certain purposes." It is distinctly a special purpose tree; and it is one of the trees that those who devote themselves to big tree moving especially delight in handling, for it usually transports plants, even when 30' to 40' high, with a considerable degree of success. And, of course, it is invaluable for screening providing enough are used.

Whatever the purpose of it may be however, do not make the mistake of confining it to straight and formal lines. Straight and formal itself, it should always be grouped in the natural fashion and in any given group, specimens of varying size should find a place. This alone will reproduce Nature's handling.

I have exhausted six of the twelve which it was here my task to consider as the very best evergreens there are.

The Final Six Sorts

Besides them, there is the Colorado spruce (*Picea pungens*); and then there are the Swiss stone pine (*Pinus cembra*), the Bhotan pine (*Pinus excelsa*), the bull pine (*Pinus ponderosa*), the Norway pine (*Pinus resinosa*) and last but not least, for it will grow where no other evergreen can or will, the pitch pine (*Pinus rigida*). Head and shoulder above the rest of the conifer tribe stand these six; and considering the position of the pines generally, it is not to be wondered at that tribal legends among the North American Indians declare to have been the first tree to spring from the bosom of mother earth. Certainly there is no genus whose members so universally serve man as this; and certainly there is none that in addition to service holds so much in the way of beauty.

The Swiss stone pine, from the high regions of middle Europe, is naturally of the greatest hardness. Also, it is slow growing, and thus valuable where one's space is restricted. The choice of a tree of this character makes it possible to use evergreens where otherwise there would be no opportunity; or where a planting could at most be left only a few years without thinning to such a degree as would destroy its quality. As it grows old, this species changes from the dense pyramid of its youth and middle age to a most picturesque, broad-headed, irregular specimen.

The Bhotan pine is not as hardy, being a native of the Himalayas. Yet as it endures as far north as Massachusetts, it need hardly be called a tender variety. Its branches are loose and gracefully pendulous, although generally ascending in growth. The bull pine—one of the pines that is called "yellow"—is a monster of the west, very tall and very im-

(Continued on page 76)

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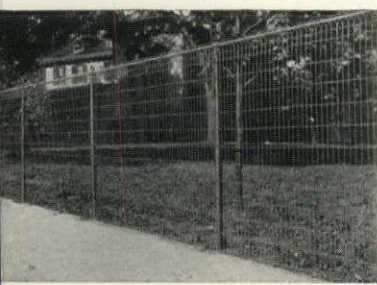


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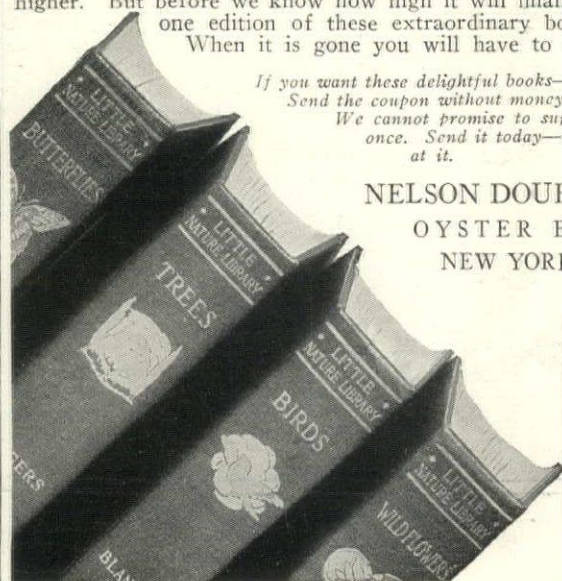
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ARTHUR TODHUNTER, 101 PARK AVENUE, NEW YORK

The Best Baker's Dozen of Evergreen Trees

(Continued from page 74)

portant, but not hardy north of New York except in sheltered places. This is a most adaptable species, inhabiting moist and dry places by nature and equally contented in either. It attains its greatest height in the deep, moist soil of valley lands. In the Yosemite Valley it reaches the very imposing figure of 225', while high in Colorado where the soil is dry and shallow, it becomes a picturesque specimen ranging from 60' to 70' in height.

The species which, for some obscure reason we call Norway pine (*Pinus resinosa*), is not from the Old World at all, but one of our very own finest trees—the red pine, of almost the same distribution as *Pinus strobus*. It is very hardy and a handsome specimen, fairly regular in youth and forming an open, round, picturesque head as it ages.

Pitch Pines and Arborvitae

And then finally, there is the pitch pine of the Atlantic coast (*Pinus rigida*) which grows in the most sterile soil, and grows rapidly. It is not a long lived tree, but owing to the extreme fecundity of the species, those tracts which are forested by it are in no danger of becoming arid deserts. This is one of the few members of the family that will live and thrive in a moist or wet place as well as in a dry and sandy one.

The spruce which I have mentioned as one of the final six is not, I wish es-

pecially to emphasize, the Colorado blue spruce. It is the Colorado spruce (*Picea pungens*) of which the form so popularly known as blue spruce is a variety. The type is a handsome tree of pyramidal habit, very hardy, and with foliage of an unusual silvery color—very much more worthy of planting, to my taste, than its variety *Kosteriana*, which is a very blue form greatly advertised, and most frequently used as a lawn specimen.

As trees alone are within the scope of this article; there is no occasion, I suppose, to mention such of these as are especially designed for hedge purposes. But to stop without a reference to the arborvitae, best known perhaps of all evergreens in the land, is unthinkable. And being a tree, though not often seen grown to large size, why should it be omitted, especially as it has merits which none of the others shares? It is too well known, however, for me to dwell on it or to do more than suggest that the Siberian form (*Thuja occidentalis Sibirica*) is to be preferred to the native for the reason that the color of its foliage is better in winter. The native variety turns a rusty yellowish-green; the Siberian form holds clear and fresh throughout the year. Otherwise there is small choice between them, unless you require for one reason or another, the narrower taller growth of the Siberian variety, in place of the rather broad and pyramidal lower growing native.

The Value of Good Furniture Reproductions

(Continued from page 45)

for secular decorative purposes, are copied by skillful embroiderers to simulate ancient work.

For example, a fine old brocade upholstered, high backed Charles II chair can be duplicated at a cost of from \$185 to \$250 with such accuracy as to satisfy the most discriminating buyer. An elaborately carved oak or velvet covered chest or "cassone" with rusted iron lock and hinges can be bought at a cost two-thirds less than a 17th Century original. Old steel, iron or brass fireplace fixtures are reproduced with the worn, oily surface of the old pieces, and Venetian polychrome torchères are copied in their most intricate detail.

Nor is the work in reproductions confined to the duplication of English, French, Italian and Spanish furniture and accessories alone. Chinese lacquer is quite as cleverly executed. In this, some exceptionally fine cabinets are seen, mirror frames, screens and tables—many of them astonishing in their fidelity to Oriental decoration.

Old mirrors, always much coveted, are likewise reproduced in all sizes, styles and treatment—the small lacquer-framed dressing table mirror, the Georgian square or oblong mirror framed in blue glass, the dull gold framed Adams mirror, the elaborately carved and ornamented gilt Chippendale mirror. The prices range from \$50 to \$1,200.

The Modern Utilities

In the matter of cabinets for talking machines, the great variety of period designs in these comes as a welcome innovation. No longer is it necessary to introduce the conventional mahogany box

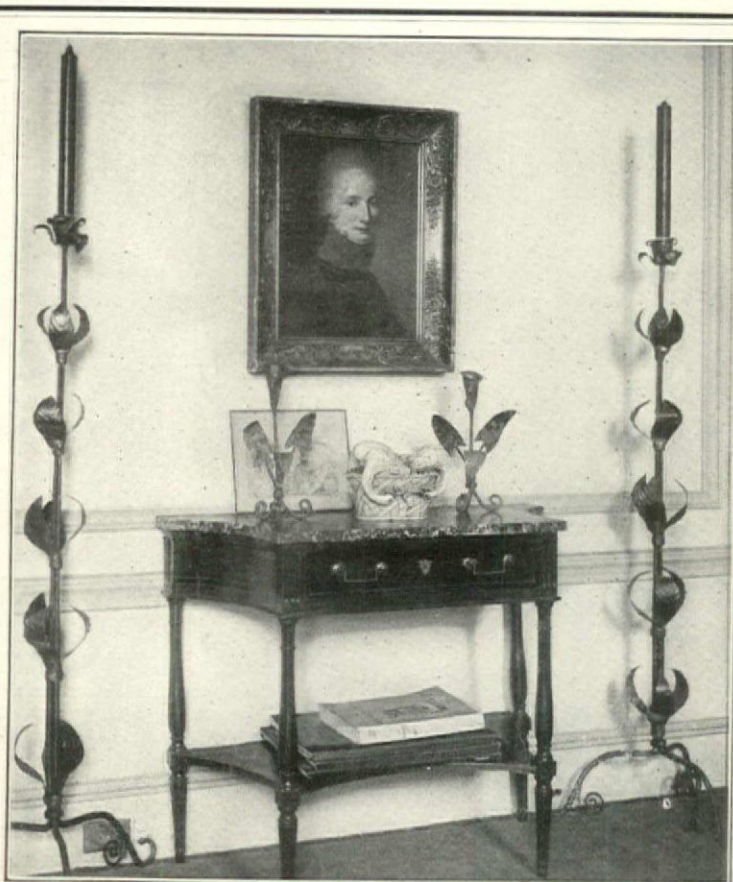


Gillies

When placed with veritable pieces the modern reproduction, such as this console cabinet, deducts naught from the value of the originals

or cabinet as an incongruous note in the furnishings of a room, for the cabinet can now have the form of a Jacobean cupboard or a dainty French cabinet, or it may be designed to comply with any scheme of decoration without indicating in any feature its actual use. They range from \$400 to \$6,000 in price, according to the elaboration of their design.

Clocks are likewise mounted in cases that have been especially made to harmonize with the furnishings of the room for which they are intended. In these the dials as well as the cases are antiques to avoid the slightest hint or suggestion of newness.




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Tuscan walnut and Venetian lacquer Spanish gilt, walnut and iron
Louis XV and Directoire rooms Queen Anne and Victorian furniture

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Hathaway



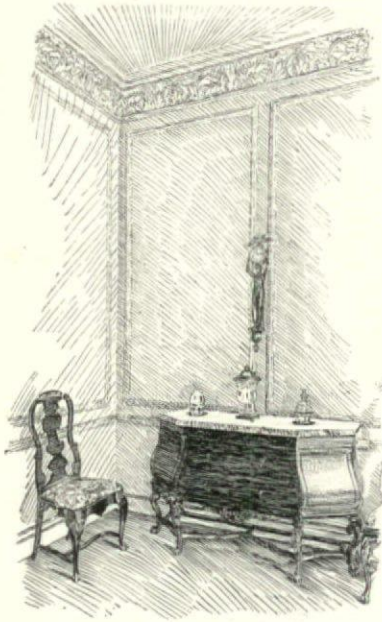
THERE is a certain type of house where you are particularly apt to find Hathaway Furniture. It is a house designed by the clever new school of architects—a house with spacious, livable rooms, admirably proportioned, correct in its appointments, conservative in taste.

You may be planning such a house or you may be already making it your home. In either case, a personal call at Hathaway's will interest you tremendously.

This Queen Anne Dining Suite of handsomely figured American walnut at \$425.00 is merely typical of the productions that you will find here in great profusion. They are just as correctly designed and just as reliably built as the homes in which they will be placed. For you can depend upon the style and the materials of every suite and odd piece of Hathaway Furniture just as you can depend upon the evident fairness of its price.

W.A. Hathaway Company
62 West 45th Street, New York

The Real Significance of Good Furniture



Well chosen, indeed, is the Furniture which not alone fulfills its utilitarian purpose, but imparts to the room decorative distinction, whilst creating a restful, livable atmosphere.

The successful solution of such problems may be realized quite readily by recourse to these Galleries. Here, one may select appropriate Furniture for both formal and informal rooms—'mid quiet, harmonious surroundings without the distraction of irrelevant objects, and at no prohibitive cost.

The extensive collection on view in this interesting establishment for twoscore years devoted *exclusively* to Furniture and decorative accessories, is vividly reminiscent of every historic epoch, and includes many unusual groups and occasional pieces not elsewhere retailed.

Suggestions may be gained from *de luxe prints* of well-appointed interiors, sent gratis upon request.

New York Galleries

Grand Rapids Furniture Company
INCORPORATED

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Decorative designs characteristic of Directoire and Empire periods. Phrygian helmets, laurel wreaths and the torch, a souvenir of the Revolution

High Lights of the Directoire

(Continued from page 15)

and ceilings; textiles—silks, linens and cottons—and painted wall papers.

Reasons for a Revival

The restraint of the Directoire, its simple strength and appropriateness, fit our new mood for order, balance and usefulness. The Directoire being related to so many periods, combines readily with them, another reason why we predict its coming popularity.

Moreover painted furniture, compared with mahogany, walnut, and so on is inexpensive, and being simple in outline and prescribed in ornamentation, lends itself to reproduction at quite moderate cost.

When America entered the war, our nation had reached the high water mark in luxury, extravagance, frivolity and waste. More than this, one heard constantly the complaint that the home was deserted for city and country clubs, restaurants and hotels.

Revolutionizing events developed; the mass viewpoint changed.

We are asking that harmony and repose follow the

present restless discord. Our minds and those of the men in the trenches are fixed on lasting peace and home life, the spirit of which was so nearly atrophied by carelessness living.

The keynote of the Directoire style being repose and restful simplicity, with economy of materials, it has naturally touched the imagination of decorators, alive to the signs of the times.

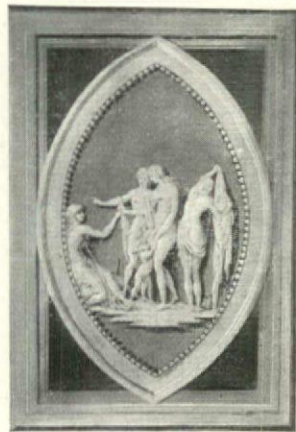
Parisian Tendencies

Paris, leader in all fashions, was turning toward the Directoire when the war broke out in Europe. Those who

had eyes to see, detected the fact on many sides. The *Gazette du Bon Ton* was one of the chief heralds of this movement.

Since we home-makers in America are undoubtedly entering on this new period in interior decoration, the wise man and woman will read the future in the past and learn from the earlier version of our epoch, allowing for present day spirit and customs.

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Characteristic border showing use of acanthus leaf, rosettes, terminal arabesques and classic swan



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Directoire architecture, formal gardens, seats and the Egyptian obelisk and sphinx then fashionable



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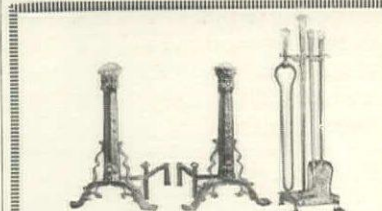
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How to Buy Rugs and Carpets

(Continued from page 17)

The surface of Brussels carpet is of uncut loops that form ridges. In good grades there is nothing like it for wear. The texture is springy and resistant. Before buying Brussels see that the surface of the under-weave is well covered and the loops so close together that one gets the feeling of a flat, unbroken surface. A poor Brussels, particularly the quality found in common rugs, is a veritable dust grate, besides having a boarding house hall-bedroom appearance.

Buying Suggestions

Always take a carpet sample in your hand and see that the furrows are hidden by a thick, wooly nap. Also see that there is a certain amount of elasticity to it. A paste-boarded carpet looks skimpy and ungracious on the floor and does not give to the feet, no matter how many months' accumulation of newspapers are spread underneath. The fortification of a good carpet is a thick pile. In selecting a carpet or rug with a nap, one should look for the number of knots on the back. Rug buyers always count these to test the value of the merchandise. If the rug has many knots it has a fineness of texture which is just as valuable as good coloring or good design.

There are long pile carpets and short pile of countless trade names, and it is generally a matter of taste that decides the selection. A short, soft fine velvet carpet does not retain the footprint and has a smooth silkiness of texture which is attractive. On the other hand a deep pile rug—as Chenille, for example—shows and retains the footprints, but there is a luscious depth and richness to it. To my mind a Chenille rug, which can be woven in any width with a plain center and a dark tone border, is the rug par excellence. Little color tufts should be submitted to the dealer to show just the color you desire. This color, of course, should first be tried out at home. Chenille carpeting is also to be had. If the seams are carefully sewn and the pile brushed, the seaming scarcely shows. Such carpeting is relatively expensive, but the excellent value received justifies the initial outlay.

A Wilton carpet is not as fine as a Wilton velvet, but gives as good service. There are so many trade names for these that the wisest thing to do, as I have said before, is to go to a reliable carpet house and judge by handling and comparing the carpets themselves.

Sizes and Uses

As a rule carpeting comes 27" wide and stair carpeting 36". Axminster, Saxony, Wilton, Wilton velvet and Aberdeen, all have a cut pile like velvet. Smyrnas are reversible with a high pile. They give good service, are inexpensive, and come in excellent colors. They will be found an especially good buy for a bedroom.

A cotton rug with a pile is suited for

bed and bathrooms, although it must be remembered that cotton pile gives no resistance to the foot and crushes and soils readily.

An interesting type of Chinese rug is the carved design. The pattern is outlined by a grooving, which makes the pattern stand out distinctly and enhances the value of the rug.

There is a tradition that Oriental rugs are suitable for all rooms, the mere fact of their being oriental making them *sans reproche*. Never did more fallacious tradition exist. They are often of a character totally unsuited to modern decoration work.

Modern oriental rugs are often garish and crude in color and will quickly destroy an otherwise good interior scheme. It is just as impossible to buy and use orientals indiscriminately, irrespective of adjacent furnishings, as it is to use a figured wall paper in every room of the house. True, there is nothing more lovely than an antique oriental of beautiful design and splendid color, but such a rug, if brilliant of color, should be used as the main factor in the room. Other furnishings should be subordinated to it, built around it.

The Choice and Fitting

For most purposes plain tone rugs and carpets are advisable. Carpets with designs of cabbage roses tied with turquoise blue bow-knots have had their day of glory and passed into "scarp-woven" rugs of ordinary service. Banded borders in deeper tones give the rug more character and set it off better on the floor.

In fitting a carpet to a floor a 15" or 18" border should be left. This will accommodate the legs of most furniture, permitting them to stand level. With a parquet floor the lines of the boards should be followed.

Both in selecting and placing rugs care should be taken to see that the sizes bear the same relation to one another. Do not place a large rug beside a tiny one; the proportions should be harmonious. Rugs should also conform to the proportions of the room and lie parallel with the edges of the floor. In a large room a great variety of small rugs makes the floor appear spotty, unrestful and undignified.

The dominating field color of a rug should match the dominating color of the room, to produce a quiet, harmonious effect. A rug with a color complementary to the color of the room and a light neutral background is more enlivening and sometimes forms a cheerier room. If we start with a light floor covering and keep to the rule of walls being lighter, we will have a delicate, light tone room on completion.

Finally a general rule: Keep the floors, rugs and carpets unobtrusive except where they serve as a rich, harmonizing foil for furniture and hangings and other dominant features.

Tick Tock Taste

(Continued from page 42)

hands of a clock are elaborated into curly patterns cribbed from wrought iron. Very pretty they look. Very decorative. But if they fail to point unequivocally to the hour and minute, so that you have to puzzle out the time, you will hate that clock with deadly hatred before a year is ended. Trifles count, even the apparently trivial detail of the dial's color. Hands show best against white. Granted. Yet they show as far off as need be against silver and even against convex silver, which has a beauty of its own. The day may arrive when a white dial—meaningless, uninteresting, uncompromising, and hopelessly unsympathetic—will obtrude upon its surroundings a jarring note you detest.

And what, meanwhile, of the note not seen but heard? Think twice about that.

Then think again, and keep on thinking. Some comfort there would be in "a clockless, timeless world," no doubt. Some discomfort there is, in a world over-punctuated with "cathedral chimes," ship's bells, and cuckoo chirps. Especially at night. And while it may be delightful at first to recall the Canterbury toll or the cuckoo's cry or to countenance an apparatus that rings eight bells for twelve, though it knows in its heart that it lies, one may end by invoking the vengeance of heaven.

Cherishing the hope of remaining upon earth some years, I am particularly wary of Yo-ho clocks. Something tells me that, ere many moons, I should rise up against the Yo-ho, and consign it to its predestined grave—namely, Davy Jones's Locker.

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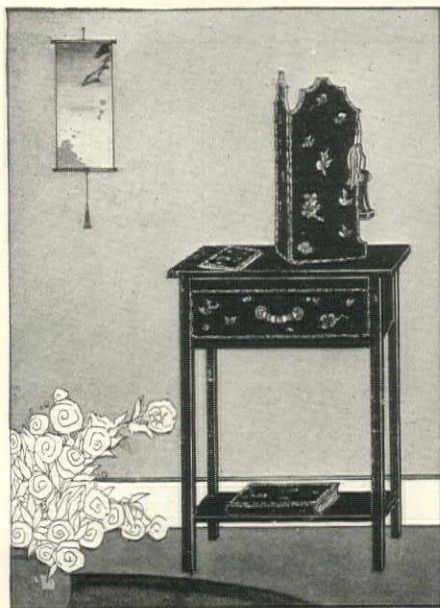
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China Just Unpacked

Lovelier than ever before, it seems to House & Garden's editors, are the autumn showings of china and crystal, cleverer the odd sandwich sets, the hors d'oeuvre services, the slim graceful cruets, the delicate table glassware, the glowing lustre bowls.

From the bewildering array of foreign importations and American showings, we have chosen those which seem the best in design, workmanship, usefulness, and value, and show them to you in this issue.

Fabrics of New Beauty

House & Garden also shows in this issue the finest of the new autumn fabrics. New weaves are still coming from abroad; the late work of American fabric manufacturers is more and more difficult to tell from the work of the European looms.

For instance, there is a brocade, in black and silver and pale gold as lovely as anything that ever came out of Flanders; a delicate mohair gauze that combines transparency with durability; printed challis in adorable designs; and linens exquisite in imaginative color,—just what you need for your autumn hangings.

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So skilful have the American furniture craftsmen become that frequently the reproduction of an antique piece is as good or even better than the original. In this issue, House & Garden devotes an article to these modern reproductions, all of which represent the best modern workmanship, have the beauty of the ancient designs, and are purchasable at excellent prices.

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CARTERS TESTED SEEDS

Some Garden Weather Knowledge

THE simplest mechanical frost predictor seems to be a contrivance recently introduced by Sir Henry Cunynghame, of England. It is simple, because one does not have to consult any bothersome or complicated tables, and is so easy to read that a child can be sent out to consult it. Two ordinary quicksilver-filled thermometers are fitted to a metal plate on which are arranged the degrees of temperature applying to one of the thermometer tubes. This makes a perfect thermometer in itself. The other thermometer has its end covered with muslin, to which is attached a wick that is kept in water. The quicksilver bulb of the tube is kept wet by this means. This thermometer has no scale of degrees attached to it. The only "observation" necessary is to consult the thermometer tubes soon after sundown or as late as practicable, and if the one with the wet muslin on it reads below the level of the other, frost is sure to follow during the evening or night. In a number of observations taken this simple contrivance failed only once in twenty-six times.

The Most Useful Thermometer

The most useful thermometer for inside or general use outside is the combined maximum and minimum thermometer. It automatically registers both the highest and lowest temperature attained during any period. By this it can easily be seen if the house or frame is being properly regulated as regards its heat. The form known as the Six's Thermometer was invented by James Six, of Canterbury, England, about seventy years ago.

The Six's form consists of a "U"-shaped tube in which a column of mercury is suspended. The left side indicates degrees of "cold," and the right, degrees of "heat." The expansion or contraction of a fluid in the tubes causes the quicksilver to rise or fall in them and to move an index inside, which is carried on top of the quicksilver column. This index is held in the tube when the quicksilver recedes, thus indicating on the left tube the lowest temperature, and on the right tube the highest temperature. The indices are drawn to the level of the quicksilver column again by means of a small horseshoe magnet. These thermometers are usually fitted in weather-proof, enameled metal cases.

The color and texture of the soil has a great deal to do with its temperature. Dark soil absorbs more heat from the sun and retains this heat better than light soil. Well-drained soils are also warmer than wet soils. A light soil will radiate the heat of the sun in the same manner that will anything white.

Many of us whitewash our glass greenhouse roofs in the summer because we know it keeps the inside cool. Probably few know the scientific reason. It certainly keeps the direct rays of the sun from the inside, but its great advantage is that it causes radiation of heat, instead of absorption. If we place our hand on a slate roof on which the sun has been shining in the summer time, and then on something of lighter color, exposed in the same way, one may burn us, while the other may be perfectly cool to the touch.

A Practical Hygrometer

When moist air is essential to inside plant growth we turn to the hygrometer, an instrument devised to tell the per-

centage of moisture in the air. There are many kinds in general use, but those consisting of two thermometer tubes are the most reliable. Others arranged with clock-like faces and a hand on the dial are supposed to point to the correct amount of moisture in the air. They have the advantage of being very easy to read, but are not at all consistent and no reliance can be placed upon them.

The reading of the two-tube hygrometer does not consume more than two minutes, and if the instrument is a good one, one can rest content regarding the results.

An instrument called the hygrodeik is a simplified, two-tube hygrometer, for by means of the chart, which is set in the center of it, readings of humidity in weight and percentage are immediately given. This instrument also gives "dew point," being the temperature at which moisture will form in visible drops.

The rain, the sun, the wind, and the calm are eagerly sought for by all at different times. It is hard to say which affects things most. The sun is the cause of all weather changes, for by heating tropical regions the cold air is drawn down from the poles and the warm, tropical air rises. The cold Polar air takes its place and is warmed, and so a regular circulation is formed. The circulation is made complicated chiefly by the unequal heating of the land and sea, causing regions of "high" or "low" pressure. The higher the temperature of the air at any particular place, the greater is its tendency to rise and the greater is its capacity for holding moisture. Any lowering of the temperature is followed by a condensation of the moisture, which appears as cloud and finally as rain.

Fogs and mists are clouds close to the surface of the ground, caused by vapors arising from a warm, moist surface and immediately condensing. Dew is moisture of the air condensed on cold bodies on the ground.

Nature's Weather Signs

We have many signs given us by Nature of changes in coming weather. Unusual visibility of distant objects, sharp definition of distant hills, and when distant sounds are heard distinctly are all "signs of rain." Doors and windows creak, blind cords snap, and wounds, sores and rheumatism become more aggravating before a storm.

Flights of birds far and wide in fine weather, short and staying near their nests in more uncertain conditions, are often considered as an indication of the condition of weather probable for the next few days.

The leaves of many trees curl more or less when the air is damp; bees get anxious and never leave their hives before a storm; ants, too, hurry to their subterranean dwellings, and all animals in general are sensitive and cognizant of approaching rains or storms long before we are.

Changes of weather are foretold best by the weather glass, or aneroid barometer. This is a most valuable instrument when properly studied.

The original ones, operated by means of a quicksilver tube, are very large and unportable, and quickly get out of order, for the air oxidizes the quicksilver, making it sluggish. Those known as "aneroid," or dry barometers, are portable and accurate, and are not expensive. The smallest practical one has a 5" face.



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Beautiful Plants and Flowers until Frost

THE summer and fall months are the months when flowers, plants and shrubbery need to be fed on good, rich, plant food, in order to thrive and blossom until caught by frost. "RED-SNAPPER" Plant Food is a rich, very nutritious and yet harmless fertilizer for house plants, climbing vines, rose bushes, etc. Its effect on plants can be noticed within a few days after the first application. By its use the lawn, shrubbery and vines, can be kept in luxuriant growth until winter. The flowers are kept blooming, with a beauty of coloring and size never before attained. Red-Snapper is a finely ground dry bone meal made from the heads of the South American Red Snapper fish, mixed with other organic plant food, thoroughly sterilized, clean and sanitary.

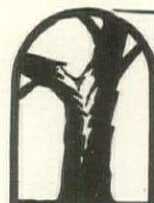
Order Direct if Dealer Cannot Supply You
 Grocers, druggists, hardware dealers and florists sell Red-Snapper products. If your dealer cannot supply you send us 50 cents. We will send a large 2-lb. can of Red-Snapper Plant Food prepaid, including an 8-oz. package of plant tonic to sweeten the soil and give plants a quick start. If you will tell us your dealer's name we will send you free our valuable flower booklet, "House Plants and Flower Gardens, Their Care and Culture." Red-Snapper Plant Food is sold also in 12 1/2-lb. sack for florists and gardeners at \$1.50.
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 Quick, cheap, permanent weed eradication for Drives, Paths, Gutters, Tennis Courts, Etc.
 qt. (covers 150 sq. ft.).....50¢
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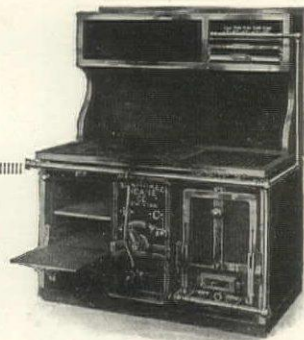
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"How many people who talk and write about war would have the courage to face a minute, fractional part of the reality underlying war's inherited romance?"

This sentence from a Collier war article indicates more or less exactly Collier's aim in covering the Great War.

Not that we design to concoct gratuitous horror, or destroy belief that this war contains the heroism, thrills and eye-filling panoply which poets would make us think are the salient facts of all war.

Collier's has simply aimed to tell its readers *what war really is*.

Any observer, of course, can fill pages with bombardments, charges, retreats, estimates of losses and gains. But here, as always, it takes the man who is at once keen visioned, of wide experience and understanding and an artist to create that sense of physical contact with this amazing thing oversea for which we have felt Collier readers were eager.

Therefore we have constantly given them such things as Gelett Burgess's vivid picture "How Fear Came to Paris"; Perceval Gibbon's "The Gate of Germany"; Frederick Palmer's "The Greatest of Battles"; Wadsworth Camp's "The Dark Frame of War"; Arthur Ruhl's "Up to the Front," "Rumania Learns What War Is," "Russia's War Prisoners," "Cannon Fodder."

Take Ruhl's work as an example of war reporting that realizes the Collier ideal.

Consider "Russia's War Prisoners," that picture of the blue-gray tide flowing toward Siberia; the figures that stand forth from the throng—the Bukowina schoolmaster, the Luxembourg Jew, the counts and peasants; the piles of letters and telegrams following the prisoners hither and yon. Consider the impression of the author's whole experience which, by very restraint, he succeeds in printing on your memory as of something *you* have encountered.

Or "Cannon Fodder," a flashlight on the meaning of war as seen in a Budapest hospital. Or that thought-impelling picture of the interchange of Austrian and Russian wounded outside of Stockholm on a May morning. . . .

This, we repeat, is the Collier ideal in war reporting—timeliness, combined with the ability to see things as they are, clear thinking and art in writing—which gives the result some of the qualities of literature.

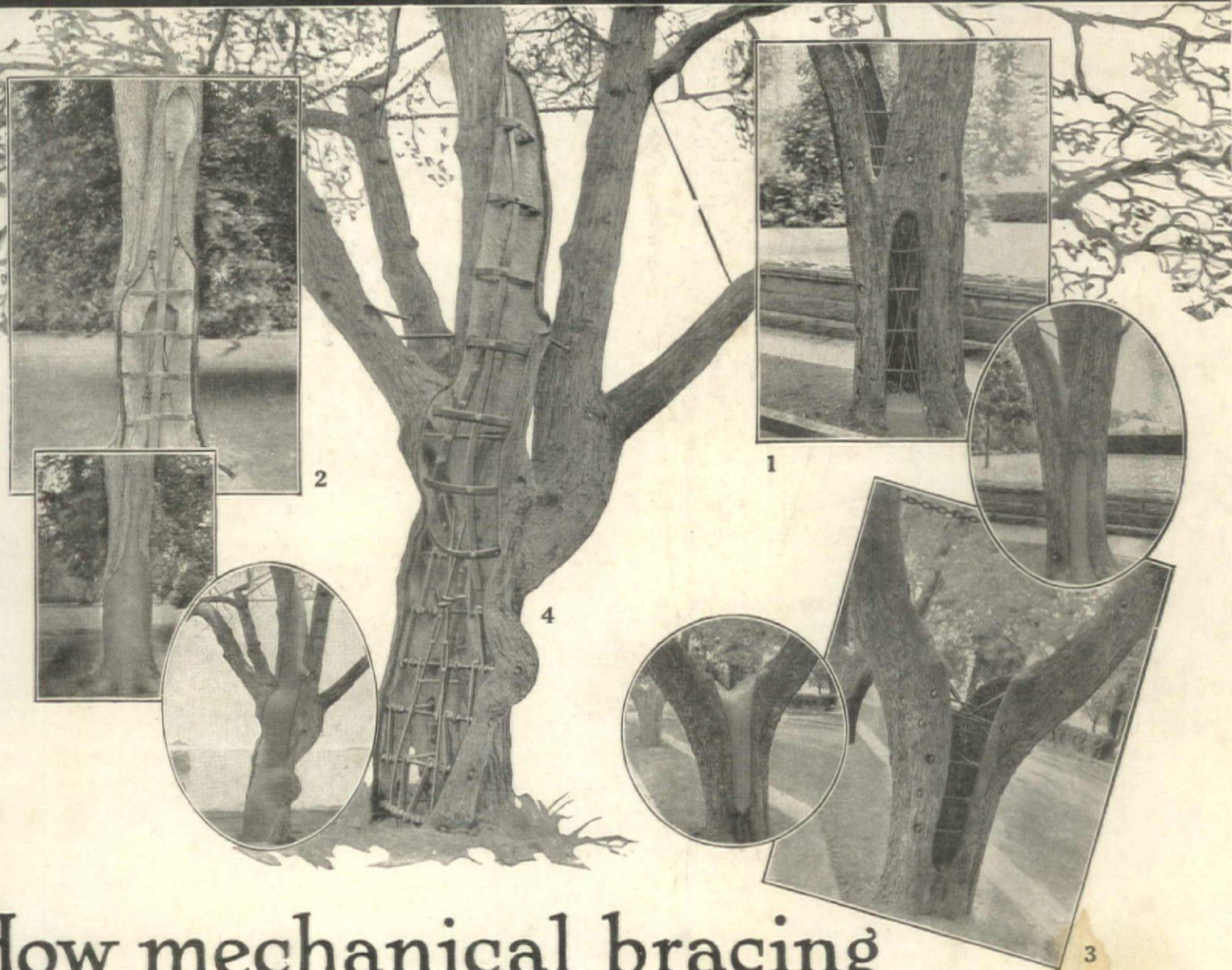
Collier's feels that by giving Americans the actual touch of war, its sounds, its smells, telling how it acts, how soldiers die—war with all its heroism but stripped of glamour—it is helping teach Americans not cravenly to shrink from war but rather to think more deeply and, out of awakened national consciousness, to consider why wars happen and how the things that make them happen can be changed.

This is another way in which Collier's earns the right to its title "The National Weekly."

This advertisement is the fourth of a series on the relation of Collier's to the

Collier's

THE NATIONAL WEEKLY



How mechanical bracing restores strength to decayed trees

THE internal woody tissue of the tree has the same function as the bones in the human body—structural support.

When this has been destroyed by decay, Nature is helpless to restore it and the tree, if neglected, will soon succumb to the force of the winds. And no treatment can permanently save it unless that treatment supplies scientifically the strength that has been lost.

Merely to fill the cavity with cement will not answer. The violent swaying of trees by the winds makes correct mechanical bracing of decay-weakened cavities absolutely imperative.

Correct mechanical bracing involves something more than just fixing bars and bolts in the cavity.

Every tree is different, and therefore the bracing of each tree must differ from the bracing used in all other trees, at least to some extent.

The tree in photograph No. 1, for example, required a combination of bolts and lock-nuts, reinforcing rods, and cross-bolts with lock-nuts above the crotch.

The tree in photograph No. 2 needed a backbone and rib arrangement of iron straps, plus torsion rods and anchors.

The tree in photograph No. 3 required a combination of bolts and criss-cross bolts with lock-nuts, torsion rods and chains.

The tree in photograph No. 4 was so weak that it required a complicated and complete system of internal bracing, including cross-bolts, criss-cross bolts, iron straps, anchors, torsion rods, iron backbone and ribs, lock-nuts, bolts above the crotch, plus chains and lag-hooks higher up.

Davey Tree Surgeons are the only men in the world who are really trained for this work

Every Davey Tree Surgeon is trained to the point of finished skill. He is allowed no responsibility until he has conclusively demonstrated his fitness. And he must have shown himself to be a man of conscience, a lover of trees and a worker—a man fully conscious of the great responsibility that is his, when he is entrusted with the care of your priceless trees.

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