

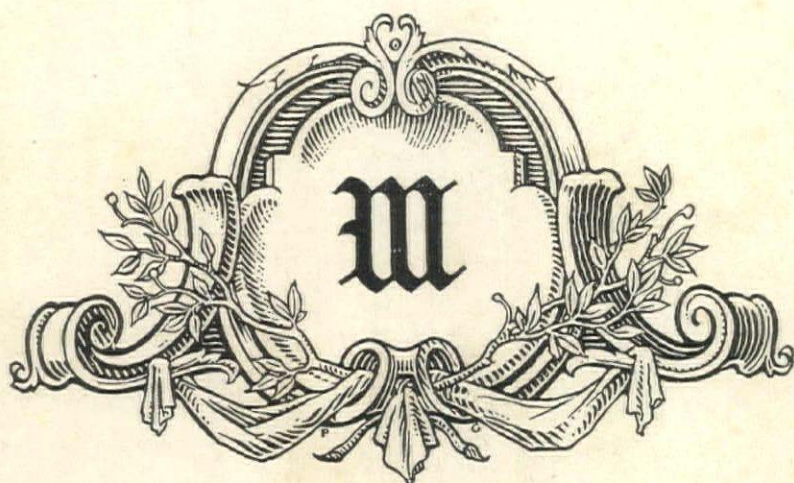
# House & Garden

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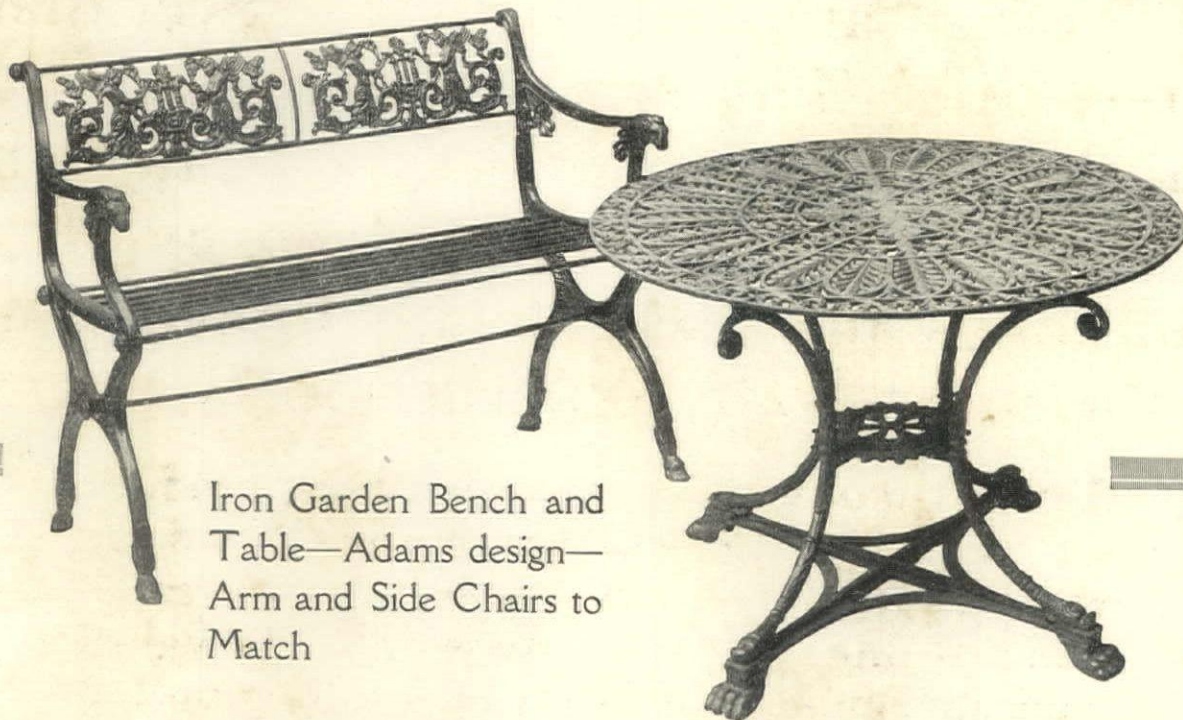
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Readers of House & Garden desiring a breed of dog not found in this directory are invited to write us. We are in constant communication with the leading Kennels throughout the country. We are therefore in a position to put you in touch with a dealer who may have just the dog for you. Address The Dog Show, House & Garden, 440 Fourth Avenue, New York City.



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 Fifty grown dogs and puppies, all ages, colors, large number imported. Many specimens. All Champion bred and selected from the first Kennels of Europe and America. Some as low as \$25. Write for descriptions and pictures.  
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**Who's Who in Dogdom**

It's a long way from Tipperary to China, but America is the common meeting ground for all races, so here we present the famous Chinese dog, the Chow.

Last month it was the Irish Wolfhound and in the recent numbers we have described Airedales, German Shepherds, English Bulls, Pekingese, Collies, Police Dogs, Great Danes, Russian Wolfhounds and the Sealyham Terrier.

The addresses of the kennels appended to any of these articles will be furnished on application.

Look through the kennel announcements on these pages for the dog you are seeking. Write any of the advertisers for particulars. They will promptly reply.



If you do not find the type of dog you wish, write us. State preference as to breed, approximate price, and for what purpose you wish the dog.

**The Chow**

Supposing you went into your favorite restaurant to-night and the waiter suggested for the piece-de-resistance roast Chow. What would you think of it? Just look at this wonderful dog and think of the fact that primarily he was bred to be eaten!

The Chow is a native of China and his full name is Chow Chow, which is pigeon-English for that which is eaten. They were bred by the richest families in China and fed only the cleanest of food, after which they graced the table in different forms of many an Eastern potentate.

Dogs answering the description of Chows were brought to England over a hundred years ago, but it was only during the latter half of the last century that they came to stay. A few came to this country a little while after, but it is only in the last twenty years that many have been seen here.

In England they very soon became one of the fashionable breeds as they are here. Classes were provided for them at all shows and they were bred in the royal kennels. They are not plentiful in either country and will always be a rare dog. Chows come in four colors and sometimes a fifth—black, red, blue, cream and occasionally a solid white, but black predominates.

In China they are also used for hunting, but would not be called an ideal hunting dog in this country as they would never go through water under any circumstances. A Chow hates water. They are hardly ever bathed, as water softens and spoils their heavy coats. So to keep them in perfect trim, a thorough grooming is given and when

brushed against the grain as a finishing stroke, makes the coat look very fluffy and heavy.

A peculiarity of this breed is that all Chows must have a solid blue-black tongue and roof of their mouth, not spotted. In this respect they are the only breed of dogs that has this peculiarity. In fact, in any other breed it is a disease. Chow puppies are born with flesh colored tongues, but soon develop the black.

Chows are a most peculiarly disposition dog and are a most interesting study. The puppies are just splendid little Teddy bears and grow attached to you very quickly. The older dog takes longer to get acquainted, but is just as

staunch after they know you. They are practically a one person dog, not caring much for many, but a lot for a few, and for whom he loves, he will fight to the last.

Chows are one of the most intelligent dogs bred, having great brain power, being deep thinkers and having a most wonderful memory. They are also methodical, picking out a path in their run generally around the inner side of the fence, often making a figure eight in the centre of their yard, beating down the grass and keeping in these paths, seldom, if ever, turning out or "crossing country."

Chows fear nothing. An inborn distrust for all strangers is a feature of the breed and it must be fought by kindness. His heart is not taken by storm, but once surrendered, is yours forever, as faithful devotion is typical of the breed.

All in all, the Chow, although the consort of Fifth Avenue, is an all around good dog for anyone anywhere. He is equally at home in city or country.



**Directory of the Chow Dog Kennels**

- |                    |                   |                    |                   |
|--------------------|-------------------|--------------------|-------------------|
| Greensacre Kennels | Win Sum Kennels   | Mrs. E. C. Waller  | Windholme Kennels |
| Coassock Kennels   | Southwood Kennels | Mrs. J. E. Rierdan | Harvey S. Ladew   |
| Mrs. A. L. Kramer  | Alansten Kennels  | Mrs. S. B. Axtell  | Chin Chin Kennels |
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For addresses of these Kennels Ask House & Garden

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- Forecast of Autumn Fashions** Sept. 15  
The earliest and most authentic forecast of the Winter mode.
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The complete story of the Paris openings, establishing the mode.
- Smart Fashions for Limited Incomes** Oct. 15  
First aid to the fashionable woman of not unlimited means.
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- Christmas Gifts** Dec. 1  
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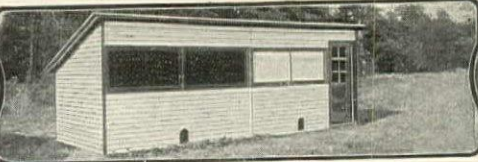
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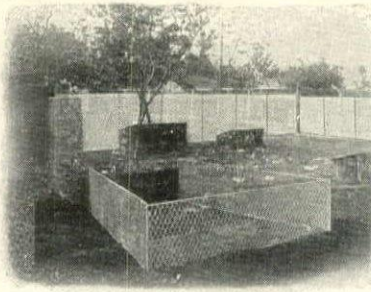
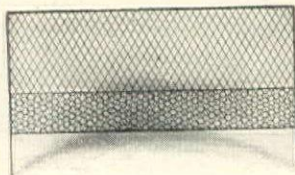
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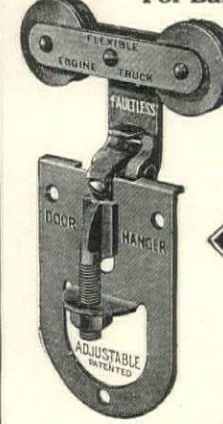
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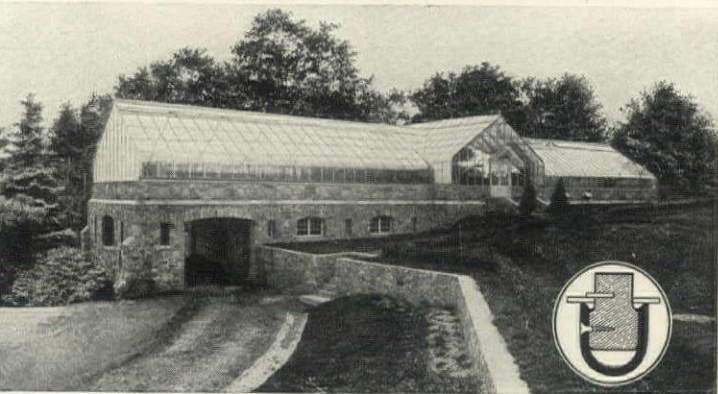
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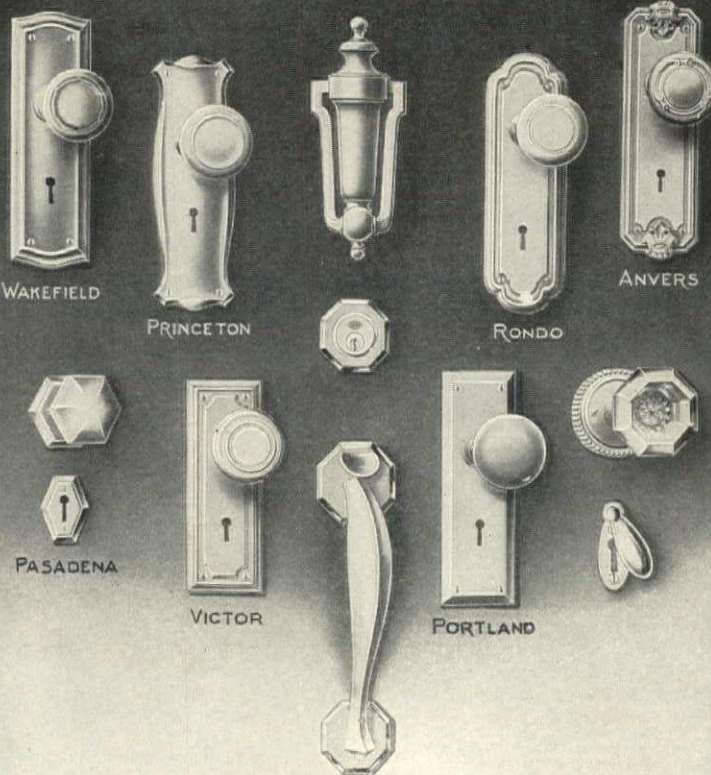
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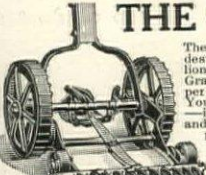
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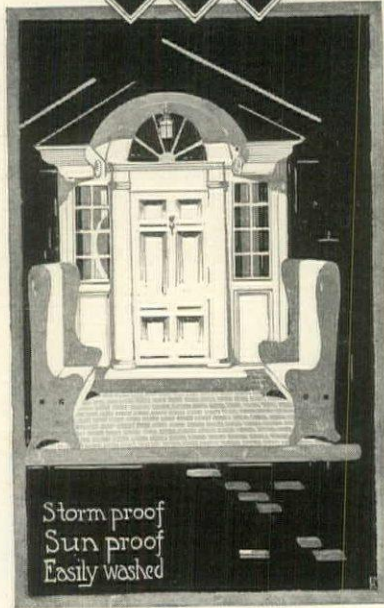
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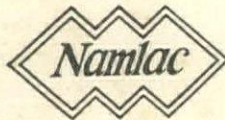


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Money cannot buy a treatise on Peonies and Iris so complete and authoritative, because no other book of this character is in existence—yet I will mail you a copy free if you will send me your name and address and mention the House and Garden, for I want you to know Peonies as I know them.

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.

**BERTRAND H. FARR—WYOMISSING NURSERIES COMPANY, INC.**  
106 Garfield Ave., Wyomissing, Penna.



# House & Garden

With which is incorporated  
American Homes & Gardens

CONDÉ NAST, Publisher

SEPTEMBER, 1916

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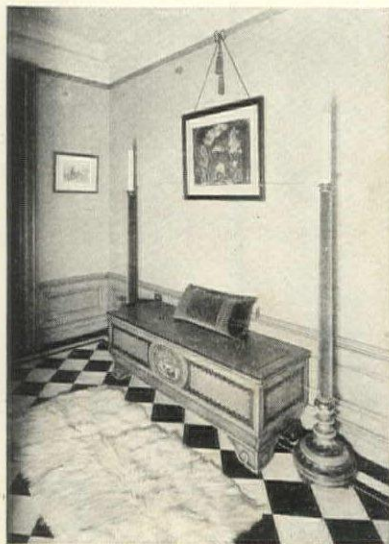
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A peep into the October issue—a hallway with personality

### FALL PLANTING

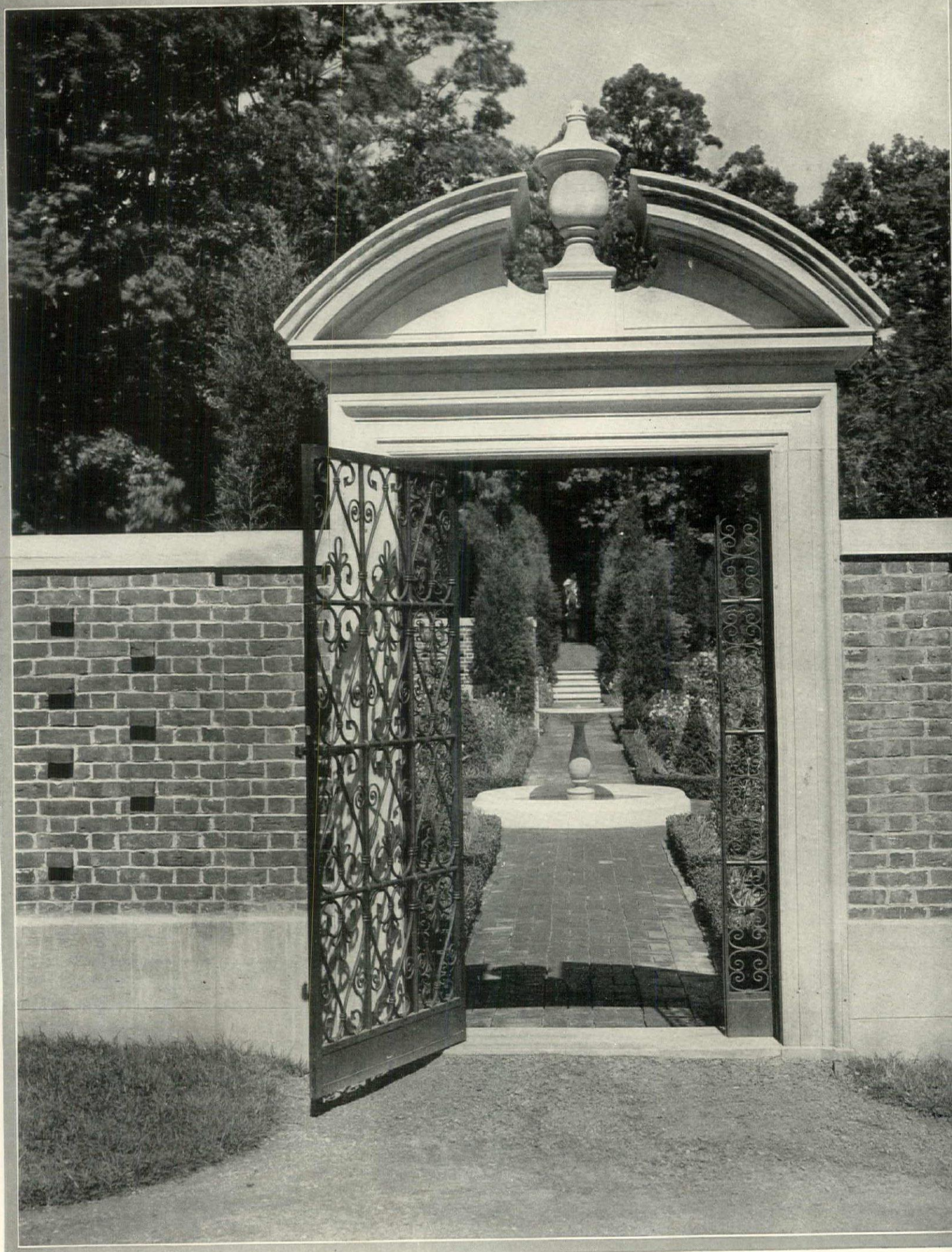
¶ The greatest gardening short-cut is fall planting, and the October number will show you how to take it and save several months' work next spring. It will tell how to plant bulbs and perennials and all those other varieties which are better for their sleep under the blanket of snow. Dahlias, too, will be considered, and you will have a clear exposition of what a mulch is and how to use it on the garden this fall.

¶ For the reader who is refurnishing will come pages of suggestive ideas—"A Plea for Personality in Rooms," "The Decorative Fireplace," notes on the furniture and background of the Pre-Georgian Period, and the usual Little Portfolio of Good Interiors which so many readers say they find invaluable.

¶ For the prospective builder are two small houses of interesting design and moderate cost, a remodeled suburban home, and a large city house of merit.

¶ In short, October will be 41 busy pages crammed with interesting ideas artistically portrayed.

PUBLISHED MONTHLY BY CONDÉ NAST & CO., INC., 440 FOURTH AVE., NEW YORK. CONDÉ NAST, PRESIDENT; GEORGE VON UTASSY, VICE-PRESIDENT; W. E. BECKERLE, TREASURER. SUBSCRIPTION: \$3.00 A YEAR IN THE UNITED STATES, COLONIES AND MEXICO; \$3.50 IN CANADA; \$4.00 IN FOREIGN COUNTRIES; SINGLE COPIES, 25 CENTS. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT NEW YORK CITY



Photograph by John Wallace Gillies

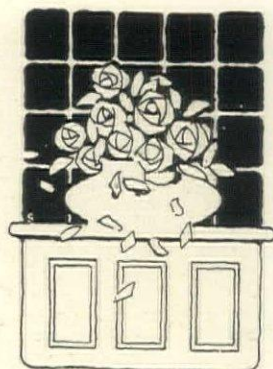
“THROUGH THIS SAME GARDEN.....”

*No use! You cannot resist waxing sentimental and quoting Omar when you come to such a garden. And no one will blame. Rather it is a credit to the owner, who is James Parmelee, Esq., of Washington, D. C., and to the architect, Charles A. Platt, of New York City*

# ENGLISH INTERIOR DECORATION

Showing the Work of Frank Brangwyn, Bailie Scott, Jessie Bayes and A. Randall Wells

GEORG BROCHNER



It is probably admitted by most people that in making a home beautiful England has done and is doing more and better work than any other country. Nor can this be a matter of surprise to anyone familiar with the traditions of Great Britain, where in time immemorial the home has been loved and revered, and where a cultured and susceptible eye have called for the work of true and able artists in perfecting and beautifying the home and its interior. True, there have been periods in which this cooperation, which in many cases brought about the happiest results, has been less manifest, when banal commonplace became rather the rule than the exception. But this now is the thing of the past.

with a grand coloring, becomes almost severe in some of his furniture designs. But this severity, if one may so call it, is tempered by that admirable sense of proportion, by that rare harmony, which always distinguishes his work of this description. There is all that is needed, but superfluities have been absolutely banned.

In spite of his many public commissions in the region of decorative art, he finds time to undertake work of a less ambitious nature in the shape of home decoration and furniture design. Among the illustrations are a bedroom with particulars of the chimney piece and a writing desk, with stool and other furniture. They are pregnant exam-

Of other English artists of repute within the domain of home decoration and furniture design may be mentioned Mr. Bailie Scott, the well known architect, and Mrs. Ernest W. Gimson. These two, likewise, adhere almost entirely to a straight lined simplicity in form; whereas the latter is rather indulgent as to material and inlaid decoration, the former often does not indulge but becomes even distinctly Spartan, albeit his work is possessed of great merit.

### SAPPHIRE LODGE

As a contrast to some of Mr. Bailie Scott's efforts in home decoration, I could hardly hit upon a better example than Mrs. George Noble's famous home at Sapphire Lodge,

in the old St. Vincent Square, Westminster, which I have more than once heard called the most beautiful house in London. Amongst those artists who have assisted Mrs. George Noble in realizing her visions is at least one whose work is fervently sought after in the United States, Miss Jessie Bayes, whose exquisitely illuminated renderings of famous poems, to mention one feature of her work, frequently find their way into homes across the Atlantic.

In Sapphire Lodge beauty holds undisputed sway, although here, too, comfort and convenience have in no manner been neglected. Mrs. George Noble's house furnishes an interesting peep into one world within the world people call

### AFTER MORRIS

The renaissance, inaugurated by William Morris and his fellow workers, including some of the most distinguished artists of his day, has since been perpetuated by art and craft loving men and women, not all following the same path, but bringing their own artistic individuality, their peculiar gifts to bear upon the task of them. All those whom I am referring to appear to be governed by a chastened sense of the beautiful which leaves no margin for scope for different commonplaces; and as an outcome of this movement, England, during the last decade or two, has been being enriched constantly with a number of truly artistic homes where consideration always been extended to sound construction and practical requirements.

In the design of furniture the most notable recent day English artists show a preference for straight and simple lines, which for as some are concerned, almost borders on a Spartan severity. Even Frank Brangwyn, that tower of strength in the English art world, who in his work with brush and other mediums often revels in strikingly manly fulness and luxurious-imbued with imagination and saturated

ples of Brangwyn's conception of home decoration, restful and exclusive in the good sense of that somewhat snobbish word.

### BRANGWYN'S STRAIGHT LINES

Although this room is a typical Brangwyn, it is not by any means out of line with that style into which modern English home decoration by degrees has evolved, and which is making its influence felt far outside Great Britain, amongst other countries, certainly also in the United States today.



The walls of the dressing room at Sapphire Lodge are painted white and decorated with floriated designs placed in exact position over furniture and mantel. The feeling is Persian to an extent. The dressing table repeats the same motif

London, a world where beauty and refined taste reign supreme, and which has many devotees, both men and women. There is beauty in the very name of the house, Sapphire Lodge, whose green shutters and magnificently blue door single it out amongst some rather ordinary neighbors. It is not a new house by any means, dating probably from the end of the 18th Century, but the interior has been completely transformed. No doubt the owner has herself inspired the scheme, but she has had an able helper in

Mr. A. Randall Wells, the architect. Mrs. George Noble is herself a skilful amateur craftswoman, and much if not most of what Sapphire Lodge contains, hails from Mrs. Noble's own place, St. Veronica's Workshops, in the neighboring Horseferry Road.

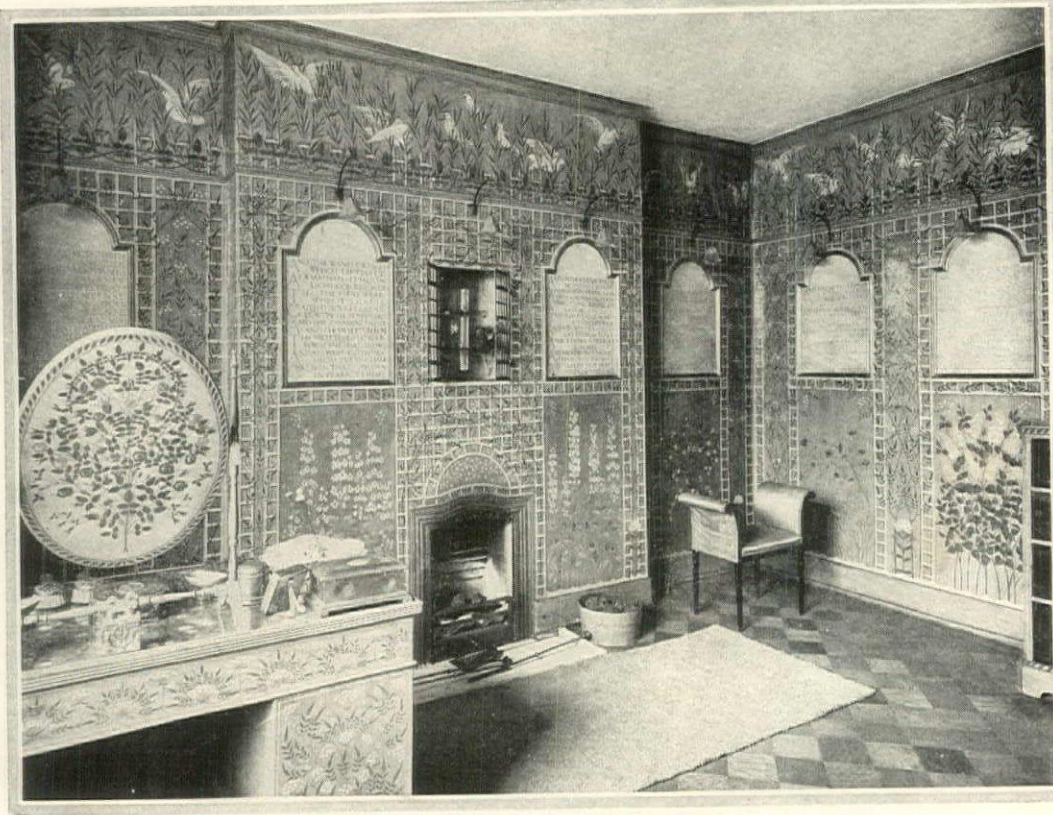
SUBTLE COLOR MOTIFS

The people of England love subtle and beautiful colors, and Sapphire Lodge abounds in exquisite color schemes, to use a hackneyed expression. Each room has its distinct color motif, which lends a distinctive individuality and brings about a refreshing change within the house. Already on the stairs one meets the color which seems to be particularly dear to the owner. The walls, certainly, are white, but on each step lies a blue mat, and the wood between the steps is decorated with dainty blue flowers, protected by glass, which keep out dirt and dirt. To the left of the staircase the dining-room, which from an ordinary square has been transformed into an octagonal room by means of a porcelain cabinet in each corner. These cabinets are outlined in blue and the shelves covered with a gay orange velvet, and they are illuminated by hidden electric lamps. The doors and all the furniture are polished in a dull black. The door panels are decorated with small, conventional apple trees in bloom, while the squares on the doors of the cabinet have inscribed upon them the story of the Creation, delicately designed trees winding their branches around the letters, and above these doors the same orange color there are quotations from Chaucer. The wall is covered with paper, an exact reproduction of what is believed to be the oldest English wall paper, hailing from the time of Queen Elizabeth and which Mr. A. Randall Wells discovered at some restoration work in the country.

Opposite the dining-room lies a grand room, and on the first floor is the drawing room, a long, narrow and very light room where there is no architectural decoration, the effect depending solely upon the furniture and a chaste simplicity. The walls are white, no longer anything unusual, and the whiteness is further enhanced by white curtains of fine line, hanging straight down from ivory rings from their red rods. The floor is polished oak, partly covered with mats of fine white lambskin. Most of the furniture is silver-lacquered, and covering the table cloths are a patterned cream silk. There are a few pictures, including one of St. Veronica over the one mantel; but the principal ornamentation of this very charming room consists of cut glass, flowers, waxes, lilies and orchids, and an exquisite collection of books, all bound in St. Veronica's Workshops. An old harpsichord with its tenor and slender notes, seems to suit entirely the surroundings. Also the lighting, the electric and wax candles, is in perfect harmony with the rest of the general scheme.

A BLUE BEDROOM

The blue staircase forms a sort of passage to Mrs. George Noble's bedroom, which may almost be called a harmony in blue architectural room which contains only the most indispensable movable furniture. The room's mission is to form a gay and comfortable frame around its center, the bed, a masterpiece of design carving and color, and the object was to make two such everyday functions as going to bed and getting up a pleasure and joy. In color it should be as rad-



The blue bedroom is an architectural creation, containing only the necessary movable furniture. It is the work of A. Randall Wells, architect



Frank Brangwyn's furniture is simple. It accents the straight line and leaves much of the coloring to the natural finish of the wood

Most of the furniture in the salon of Sapphire Lodge is silver lacquer, the covers and upholstery being a patterned cream silk



possible, and blue was chosen as the happiest color. The wall destined to serve as the background for the ornamentation was painted with a thin glaze of ultramarine over a very light blue ground, the best manner of obtaining a distinct blue effect with electric lights. The walls are divided into architectural panels, with unbleached fine parchment, on which is inscribed in handsome Roman letters the first part of Shelley's "Sensitive Plant." The consideration of these panels and their inscription has very materially influenced the decoration of the walls. The motif which forms the keynote of the entire ornamentation and unites them into a whole, is a white star-shaped flower like a jessamine, which winds over the larger blue trellis work, and the spaces between the panels are decorated with different flowers, blue delphiniums, red honeysuckles, purple lilac, red and white roses, etc. Above the panels runs a frieze with white doves and greyish green willow branches.

**THE TRELLED BED**

The bed is of carved oak and forms a link of a continuation of the decorative motif of the rest of the room. The trellis work, which on the walls was only painted imitation, has here become a reality, and the bed, in a way, marks the climax of the whole delightful decorative scheme.

The dressing table, of which the back is seen in the photograph, has side drawers and is "finely scented gloves and beautiful silk ribbons." The top is decorated with cream-colored and red roses, covered with heavy glass so let in that it in no way offends the eye. Above the simple stone fireplace is a square niche with polished, well-designed wrought iron doors, and in the niche hangs a cross of crystal. Of furniture there are two stools and a table with books, and an æsthetic but practical telephone by the side of the bed. The inner curtains are of silk, painted in a greyish green willow pattern, which continues the motif of the frieze. The curtains facing the street are of blue linen painted in a white and green thorne pattern, and they are the same in the rooms in order to produce a restful and pleasing effect. The artificial light in the bedroom consists of small electric lamps of very slight power, in blue, bell shaped shades, one in front of each of the parchment panels. Over the dressing table hangs, in addition, a more powerful lamp in an aster bowl, suspended by a silken cord. The floor is polished oak parquetry.

**RESERVED MODERNISM**

The aim of this peculiar decorative scheme was to produce an altogether fresh and modern effect, mellowed by a sense of a mediæval tradition, and which in its resplendent coloring and prolific ornamentation should produce a feeling of restful peace. Beyond a doubt, Sappho Lodge abounds in beauty, and is the characteristic outcome of 20th Century, city-seeking England.

In many respects the trend of English interior decoration immediately preceding the war was that of legitimate adaptation. Modes were brought up to date. The motifs and colorings used by the designer and stimulated by Bakst scarcely met a hearty reception. England has in her past to supply sufficient margin for adaptation; and the attitude of British decorators toward the modernism was distinctly reserved.



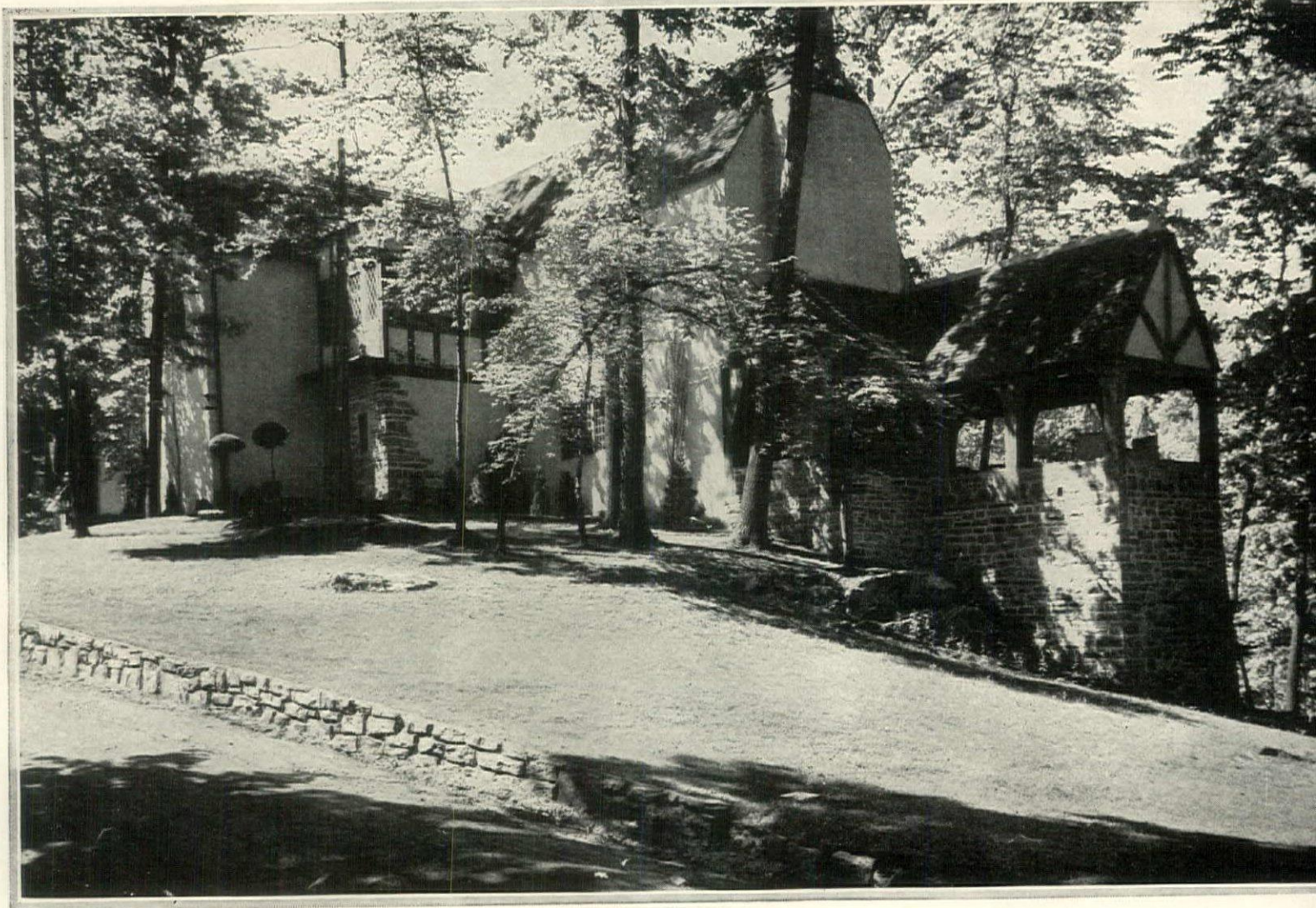
*In the dining-room, which is octagonal, the doors and all furniture are black picked out with orange. The paper is of Elizabethan origin and the cabinet shelves are covered with a gay orange velvet*



*A Brangwyn desk and stool. They have a Jacobean note of sturdy simplicity; practical and yet of rare beauty, with perfect proportions and that harmony which characterizes all of their designer's work*

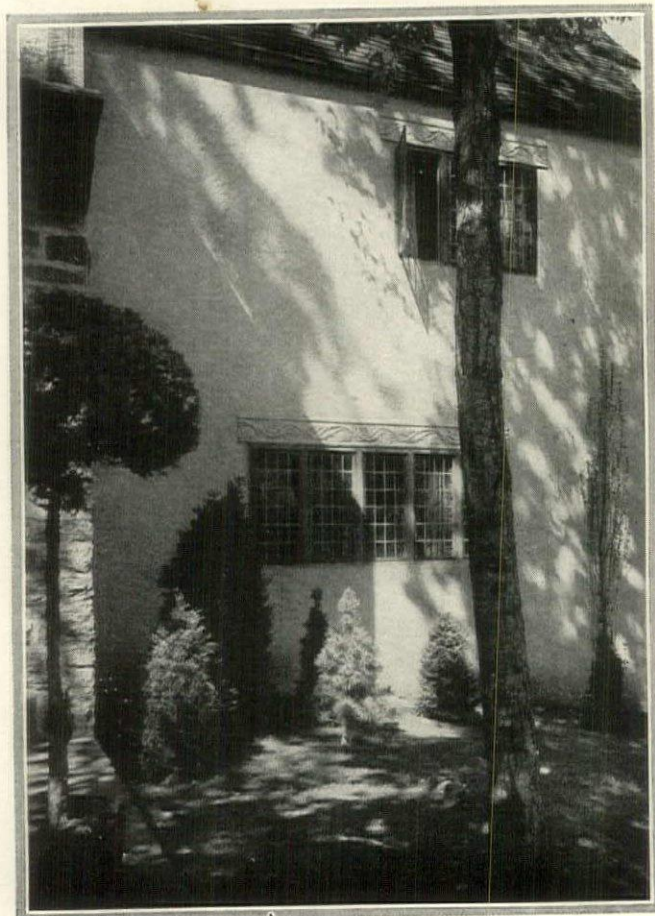
*The completed Brangwyn bedroom is a study in the combination of natural finished wood and painted panels. Here the writing desk is shown in position*





THE RESIDENCE of BERTRAM SEARS, Esq., at BRONXVILLE, NEW YORK  
BLOODGOOD TUTTLE, Architect

Photographs by John Wallace Gillies



The house crowns a hill that was lightly wooded, and to make it a part of the setting, the architect used the elements of stone, plaster and half-timber which were found thereabouts. The total cost was under \$15,000

Over-window decorations are rare in America, but their use on a stucco house is an unquestioned enrichment. Combined with leaded casement windows, as here, they give the house a note of striking individuality

Hand-hewn timbers fastened together with wood pegs have been used throughout the house. They combine well with the red-tiled floors and the general sturdy lines of the architecture







*Not much is made of the entrance. It does not overshadow the house, as in many cases. It has been defined with fieldstone laid in wide bond and bled off into the stucco of the surrounding walls*

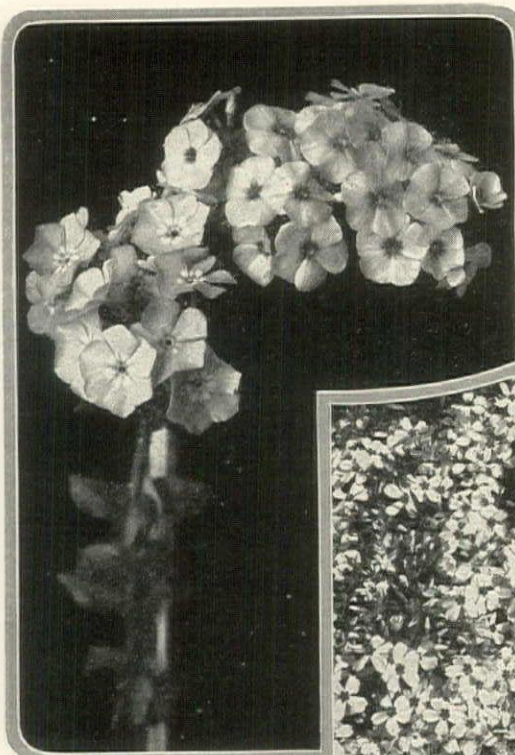
*In the living-room the timbers are again exposed, framing the fireplace and the doors. A huge stone caps the fireplace and above it is a narrow rail mantel with plaster decorations worked in the wall*



## THE LAMP of THE GARDEN

Lights All the Space Around as Only Phlox Can Do

GRACE TABOR



*Phlox Drummondii* is the ancestor of all the annual sorts. It was found wild in Texas in 1834

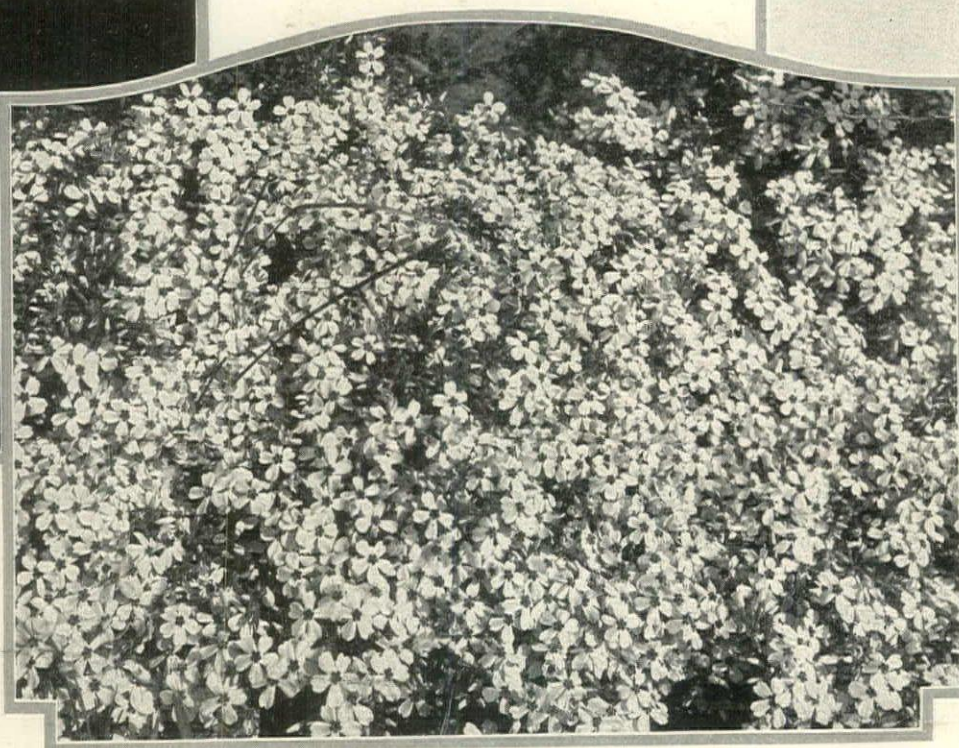
FLOWERS come curiously by their names, sometimes; and sometimes there is a great deal in the name, if we are at pains to dig it out. More than the brilliant coloring of certain of its varieties did this plant's peculiarly luminous quality inspire its sponsors, I am sure, to designate it by the Greek word for flame, which is "phlox." For all dry old botanists are really poets; and what more natural than that, seeing it shine above all else around it, they should have hit upon this for its name? A flame illumines, shines, even as the flowers of the phlox.

If there were no color but scarlet in the phlox family, it might be reasonable to assume, as some do, that the name referred to color. But there are as many colors as the proverbial rainbow shows, and only a few suggesting a flame; moreover, this same name was once applied to certain varieties of a plant whose cognomen relates it to the Greek "lamp," rather than to "flame"—the lychnis, or "rose of heaven," "Jerusalem cross," "mullein pink," "rose campion," "Cuckoo flower," or "flower of Jove"—an assortment of nicknames, goodness knows!

So lamps of the garden the lovely panicles of phlox always seem to me, uplifted like great torches that burn still and clear, to light all the space around. In this way they are flames, but not in any other.

### WHAT PHLOX IS

Phlox is one of the essentially outdoor flowers, a garden plant as distinguished from a cutting or cut flower plant. Severed from the plant, phlox heads are stiff and stubbornly defiant of arrangement, and all the splendid beauty which the blooming plant displays vanishes away somewhere, somehow, in the intimacy of indoors. Grow phlox—all you have room for—but grow it for outdoor and garden effect alone, and



*Phlox* is essentially a garden plant as distinguished from those valuable for cut flowers. Grow all you have room for, but grow it for outdoor effect alone; in the house its panicles look stiff and awkward. This is a mass of *phlox subulata*, the well-known moss pink

never with the idea of using the flowers themselves as decorations in the house.

Perhaps there is no other plant that will yield as abundant bloom, over as long a period, with as little trouble and care, as phlox. And certainly there is nothing in the garden that pours out a more delicious fragrance than the spicy odor rising from it by night as well as day.

That there are unpleasant colors no one can deny; but there are so many others, which may be had for the asking, or for the wise choosing, that no one need have his teeth set edgewise by the "horrid magentas" popularly associated with this family.

### POSSIBILITIES IN MAGENTA

Magenta is powerful, and continually crops out in this and that variety, but it is completely eradicated from many. So you may have any quantity of phlox desired, and never a touch of it, if you will. On the other hand, I wonder how many realize the shades and nuances possible in that range of tones where magenta finds a place, by means of a combination of phlox? A truly magnificent color symphony, rich beyond all imagination, is possible, through careful selection; and I have seen the most marked aversion to this unlovely color transformed into enthusiastic admiration, under the influence of such a combination.

But one must either forswear the purples and magentas and lavenders altogether in choosing phlox; or he must forswear all the colors that are free from them. It is the two together that clash so abominably. Hardly another species, indeed, has colors



*Phlox cuspidata*, or "star" phlox, is a dwarf with pretty star-shaped flowers in mixed colors

so antagonistic among themselves as the phlox family presents.

There seem to have been two distinct lines of color development with these plants; and though they are considered in the so-called "Coquelicot" series, which mea-

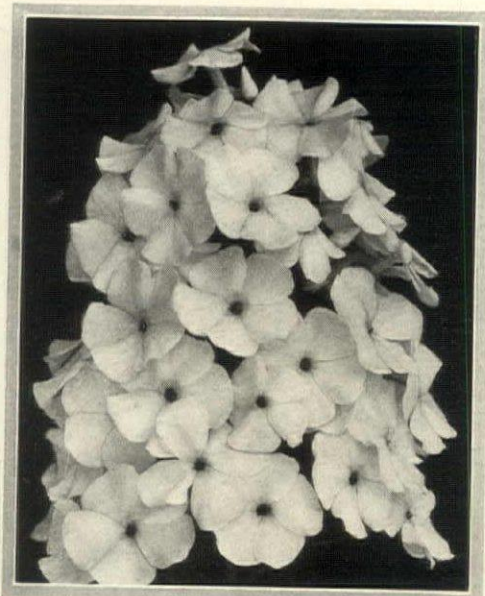
that their basic color is blue and that, though they may run from this into red, they can never run from it into yellow, there are reds that have no hint of blue in them but contrary to the law just mentioned, laid down by the botanists—do most certainly contain a hint of yellow. There is phlox Coquelicot for instance, as blazing a scarlet as any flower in the world ever was; and there is phlox Elizabeth Campbell, a lovely soft, salmon pink. And neither scarlet nor salmon pink is possible without the admixture of yellow and the elimination of blue.

So, though there is as yet no yellow phlox (growers are trying hard to produce one) there is this decided color opposition in the species, always to be remembered and reckoned with and guarded against in making a collection or adding to one already made.

### FALL PLANTING BEST

The first thing to be remembered in cultivating phlox is that it is one of the perennials that are distinctly better for being planted in the fall. This is because it starts into growth at the first hint of spring, hence spring transplanting will interfere with regular habit, and stunt it and set it back accordingly. The present month is the ideal time for handling it, either in plants or seeds; for the seeds of phlox benefit by the action of winter upon them, if they do indeed require it to encourage them to germinate. Nothing is perhaps harder than phlox; and in a state of nature, its seeds lie to the ground around the parent plant the fall, and lie there, all uncovered or best but partly covered with leaves and lit

ough the snow and ice and slush of  
ter. After this rough treatment, they  
ng into life at the earliest possible  
ment and thrive exceedingly.  
o not expect seeds of the perennial phlox,  
ever, to furnish you with anything save  
ollection totally unlike every other col-  
ion in the world; for phlox hybridizes  
easily that no variety ever reproduces  
f in its seed. Continually it "sports,"  
there is no telling what you may or may  
get from the seed of any plant. Cuttings  
ead of seed are therefore the usual  
ns of furnishing increase; but seedlings  
no end of fun, if one wants to venture.  
ants coming from the nursery at this  
ould be planted in well enriched and  
well worked soil, that is not too heavy  
sticky. If there is one thing phlox will  
stand it is heavy clay, sticky and im-  
trable. After they are set out, mulch  
a evenly at once with about 1" of leaves



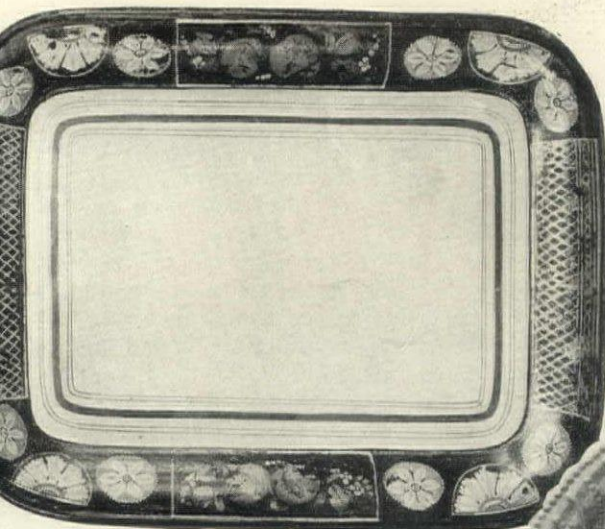
or strawy manure. As soon as the ground  
freezes, add to this cover enough to make  
it from 6" to 8" thick, and put branches on  
it to hold it securely in place against the  
disturbance of the winter gales.

This deepened mulch is to keep the ground  
frozen, not to protect the plants. If the  
ground thaws after freezing to any depth,  
it will heave the newly set plants up and  
out completely, for their roots will not have  
had a chance to take hold sufficiently to  
anchor them. Under no circumstances must  
this mulch be overlooked, therefore; and it  
must surely be applied as soon as, and while,  
the ground is frozen. Sometimes even an  
hour's delay after a hard freeze is too long.  
Do not wait at all! Get the mulch on the

(Continued on page 60)

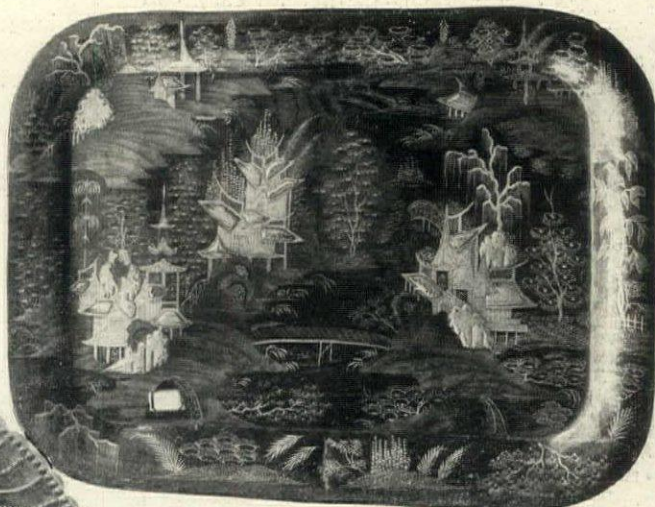
Miss Lingard is one of the best and earliest  
flowering sorts, its white blossoms sometimes  
opening in late May

## THE RETURN OF THE TRAY

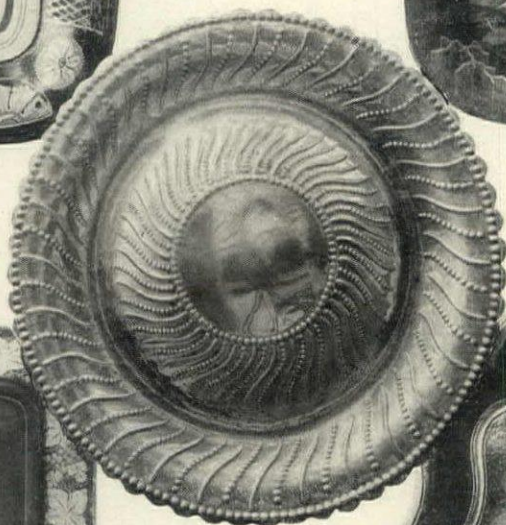


The background of the rim is black  
with vari-colored flower and fruit  
decorations laid on with naive cru-  
dity. The central panel is buff

Why return? Because  
we are beginning to  
appreciate the decor-  
ative possibilities  
that our grand-  
mothers' trays pos-  
sessed. For informa-  
tion write HOUSE &  
GARDEN, 440 Fourth  
Avenue, New York  
City



Executed in the Chinese taste with  
black background and gold lacquer  
decorations, this tray is typical of  
the finer sorts coming into vogue

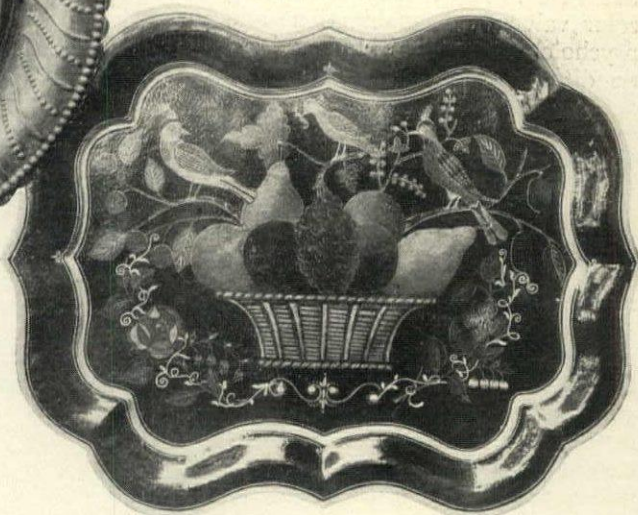


And then there is the  
old English silver rose  
tray, made about 1780,  
with trenches around  
the edge in which to lay  
the roses



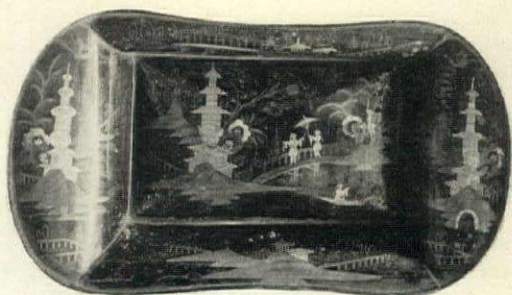
Gilt and polychrome  
decorations cover the  
edge and in the center  
is a portrait panel on a  
black background

Among others is an old  
tray of American make  
decorated in the ancient  
fashion from the origi-  
nal design



From China our sea  
captain ancestors  
brought engraved pew-  
ter trays, of which this  
is a fine example

Even the humble bread  
tray was decorated—in  
gold and colored lacquer  
landscape effect on a  
black background



OF the many professions which enter into the creation of the house in good taste, none is more misunderstood than that of the interior decorator.

Like Pol Roger and Vouvray Mousseu, the decorator needs no bush, but she deserves explanation. Some people think of her as a Super-Shopper, and nothing else. Others believe the decorator to be a higher grade of house-and-sign painter who has learned to wear kid gloves and to pronounce Art with a latitudinal "A." Still others think that any woman who has "cutey" ideas for "fixing up" a room is qualified to undertake the work. And a fourth class believes decoration to be a Haven of Cash and Kudos for indigent widows of respectable breeding, aspiring and finished debutantes, women who wear their clothes well, divorcees, brokendown art students and sundry other detached but financially dependent persons, male and female, who somehow or another have not just exactly fitted into that state of life unto which it has pleased God to call them.

Since decoration is neither an easy calling nor a last hope, but a profession with an ancient lineage and strict requirements, let us see what equipment a decorator must have before she attempts decorating.

THE love for beautiful things properly arranged is a gift at birth, as is the love for good music and good books. Appreciation may come with the years, training and study may awaken the spark dormant for generations, but the invisible *genus* must be there. It is a quality of feeling not possible of definition, but possible of very definite expression.

Given a man or woman with such innate taste, and the ground is ripe for cultivation. There must be laid a solid foundation—a task perhaps as tiring but as necessary as grinding German irregular verbs—in the characteristics of the Historic Periods and the philosophy of life that brought each into being; in color values and combinations and the psychology of each; in line and its subtle differences. Each of these has a definite *raison d'être*.

The Periods were an expression of life, a crystallizing in very material form of an immaterial spirit which predominated a time and found expression in certain master workmen. Moreover, they were designed to meet definite needs and customs. It is useless to attempt interpreting the present spirit in a modern interior if one does not understand how the feeling of the past was expressed. As in life, so in decoration, the present is only the culmination of the past, and the laws of human nature are as irrevocable to-day and as definite in expression as they were in the far-off days of Queen Anne or Marie Antoinette.

Underlying color is a whole universe in the study of optical response which students have reduced to the laws governing those colors that are pleasing and displeasing, the colors that can be combined and those that cannot, and the colors and their corrolaries that express mood, personality, or produce effects on the eye to which other parts of the nerve system respond harmoniously.

## IN DEFENSE of DECORATORS

Thus the decorator learns that such a combination as vivid red and green is displeasing in a room, whereas it is pleasing in Nature—and why; that tans and greys are cooling; and that the colors which are suitable for the young girl's room will not go in her grandmother's.

Line is partly dependent on Period usage which, in turn, has much the same fundamental reason as color—lines being pleasing or displeasing according to their combination and their rhythm.

By training such as this the indefinable quality of innate good taste begins to shape itself into definable expression. The possessor of good taste learns how to exercise it with discretion.

Then she is thrown out on the world to sink or swim. She becomes known and successful or remains in oblivion, just to that degree with which all those laws she has learned in training become subconscious habit with her, as subconscious as the innate good taste with which she started.

When the decorator reaches the point where she can absorb the wishes and personality of a client and express them in good taste in an interior, then she attains the plane of real creative art. And when

she reaches that point it will not matter whether she began as a house-and-sign painter, a debutante, a woman with "cutey" ideas, a divorcee, or an indigent but perfectly respectable widow.

"WHY employ a decorator?" asks Blank. "I know what I want in my house."

But does she? Follow Mrs. Blank shopping tour for furniture, rugs, ceiling lighting fixtures, wall papers, curtains, lamps and the other thousand and one necessary accessories. By the end of the first day she will *not* know what she wants. At the end of the second day her family will be crying for help. By the end of the third day the local physician will have another nervous breakdown on his hands.

For a matter of fact this generic Mrs. Blank only *thinks* she knows what she wants. Between that state of mind and the finished interior are many, many days of hard work and harder thinking.

Frankly, if she has the money, Mrs. Blank hires the experience and training of a decorator, buys into bondage her own taste and her assisting taste, just as she would an architect or a doctor or a plumber or any other type of man or woman. The training in a special line makes her invaluable in that line.

TO understand the decorator's restrictions one must compare her work with that of a kindred profession, say, the architect's. The architect goes to look at the prospective plot of the house. All outdoors conspire to help him—the skyline, the infinity of sky above, the scattering of verdure on the ground. When the decorator goes to look at the prospective field of her labors she faces four blank walls with some architectural problems to include color scheme, and a view from the window. Moreover, she must make the room express the personality of the decorator that visitors will forthwith express. "Oh, Mrs. Jones, I knew you would make your room look like yours."

This is not a plea for pity on behalf of decorators. It is written, as the title suggests, in defense of them. No decorator is written with a view to proscribing among those hosts of householders who know what they want in their interiors and why they want it, and are perfectly capable of carrying out the work themselves.

Decorators have come to stay, and more are men and women aware of the salient fact that it is important to live in a house in good taste as it is to live in clothes in good taste. Fashions come and go, but the permanency about fashions in the home is because the fundamental laws of good taste govern good taste are applicable everywhere at any time.

Good taste is a code designed to enhance comfort, work and pleasure. It is one of the influences that make a house more livable, because it makes the surroundings of the home in which we live more livable. For that influence for that code the decorator stands as a leader. She is among the vital forces at work in present-day life, if we mean by age of material things, we measure in terms of the beautiful.



### THE SUBURBANITE

*The 5:19 pulls darkly out  
The train-shed, and the city-folk  
Crowd down the avenue above  
From daily grind to nightly yoke;  
They do not stop to think how I,  
After the murk of working-hours,  
In this dull train am going home  
To rest and flowers.*

*Dusty and draughty coaches yours,  
Grim 5:19, once young and bold;  
We both, who have been friends so long  
At last, I fear, are growing old;  
But should they "take you off" ere I  
Am taken off and reach my end,  
I'd miss you—crusty, often late—  
As I should miss a valued friend.*

*Oh, when that other train shall bear  
My outworn vesture from the shed  
Of work and play, from town and home,  
When I, who was alive, am dead,  
May I, thus passing darkly forth,  
Go unregarded and unseen  
To find, as now, my rest and flowers,  
Old 5:19!*

REGINALD WRIGHT KAUFFMAN



Good Tuttle, architect

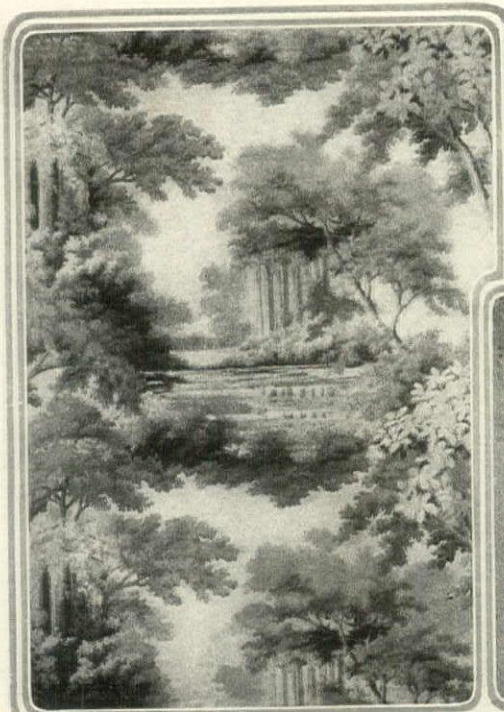
## THE RÔLE OF LIGHT AND SHADE

J. W. Gillies, photographer

*There is more to architecture than designing walls and laying out rooms to live in. It is an art that combines the rough elements of wood and stone and plaster in such proportions as to make the structure beautiful to look upon. And here it has been done successfully, with the aid of Nature, which plays upon it light and shade. For other views of this residence see pages 14 and 15*

# OF THE NEW DESIGNS IN PAPERS

Here are ten that will find their way into houses of merit this fall. They can be purchased through the HOUSE & GARDEN Shopping Service, or the names of the shops will be furnished on application to HOUSE & GARDEN, 440 Fourth Avenue, New York



Suitable for hall-way or large living-room, a copy of an old French scenic paper in dull grey with faint touches of blue and rose in sky and foliage. 30" wide. \$2.50 a roll



A gay, old-fashioned paper for boudoir or bedroom with figure and flowers in pleasing tones. 22" wide. 80 cents a roll



On a tannish background of flowers of faded blue and rose leaves of green. Little spots of blue heighten the color. 22" wide. \$1.50 a roll

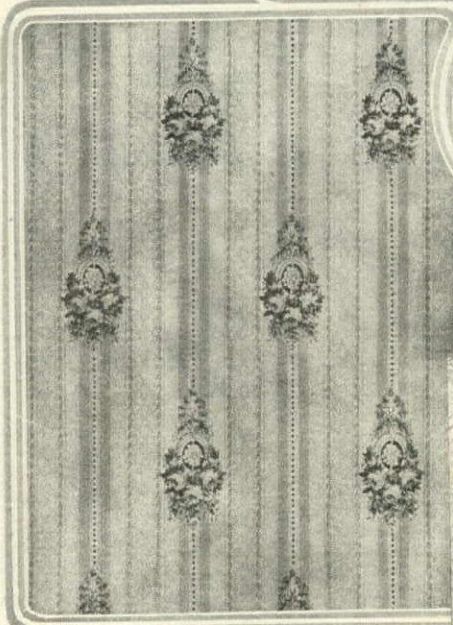


Charming for a morning room, a stipple paper in soft grey with bamboo leaves in a darker tone. 30" wide. \$1.00 a roll

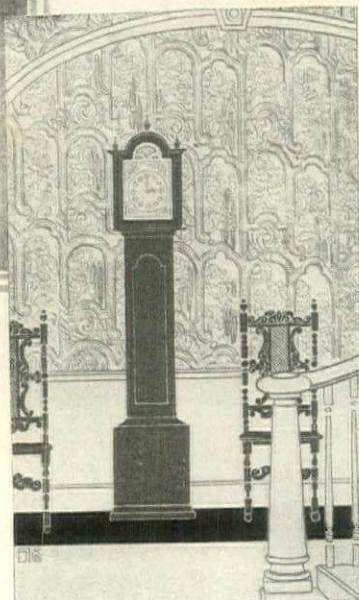
The background is cream, slightly uneven and against it is a Japanese design of dark, wind-blown trees and flying birds. 30" wide. \$1.80 a roll



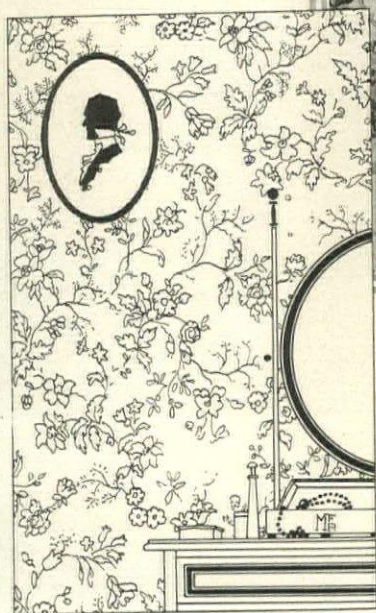
A quiet living room paper with an all-over pattern of grey leaves and subdued shades in flowers. 19 1/2" wide



Suitable for bedrooms is this grey striped paper with little nosegays of pink roses and forget-me-nots. It may be had 19 1/2" wide



An unusual type for the hall. Soft grey ground with design in a slightly darker tone. 21" wide. 70 cents a roll



For a little living-room comes this grey trellised paper with bits of rose and violet in the foliage and birds. 22" wide. \$1.50 a roll

Another bedroom paper, an English chintz with a grey-white ground and design in chintz tones of rose, violet, green and tan. 19 1/2" wide

# WHEN THE GARDEN COMES INDOORS

## Plants Become Your Equals—And By This Work You Create the Winter Democracy of Flowers

F. F. ROCKWELL

Photographs by Beals and Dr. E. Bade



*A row of windows full face to the sun is the best spot for the winter garden. If it has a seat below, nothing could be more desirable this side of a fully equipped greenhouse with a complete stock of plants*

winter garden will depend largely upon your efforts during the next few weeks: what May's work is to the summer garden, that of September is to the winter indoor garden of flowers.

Of course, the first point to settle about your indoor garden is whether or not you will have one. That seems too simple a question to require discussion, but there may be some things that you have not thought of in connection with it. There are, of course, many arguments for a winter garden: those against it are usually lost sight

of until some expense and a lot of trouble have been incurred for nothing, and the result is a disappointment.

In addition to the pleasure your winter flowering plants may give you and to the added attraction they will lend to your rooms, you will find that indoor gardening is much more intimate and friendly than

THE law of supply and demand operates on the flower market no less than on the commodity of commerce. The more scarce a thing is, the more it is prized. When the garden is full of plants laden with bloom, six red geraniums in pots, in addition to what you have, would probably be considered hardly worth the additional care they would require. The six geraniums in your window in mid-winter, in the view outside is as bleak—not so beautiful as a winter pipe by Walter de Maria, would be considered as one of your most choice possessions. Their brilliant tresses of bloom, somewhat plebeian perhaps, but none the less beautiful and cheery, would form the center of attraction for every person entering the room, whereas now, lost among a riot of summer's flowers, they probably would be the notice of any eye from the time



*Heat is required in the early stages of the gloxinia's growth. Propagation may be effected by the leaves. The easiest method is to grow direct from tubers*

the clustered buds uncurl until the hand of the careful gardener gathers their withered remains and they are no more.

Therefore it is that, although at present you may be surfeited with a plethora of flowers, you should take heed now for the barren months ahead and provide for winter-long cheer in the form of gay blossoms and cheerful foliage. The success of your



*Begonias—this is semper florens—always have a touch of color to the winter garden. Propagated by tubers, leaves or cuttings, 55° is needed in winter*



*The amaryllis (Hippeastrum) is a handsome pot plant, having large flowers in varying tints. Very little water is needed for its success in winter*

that in the open. You will never get really acquainted with your plants until you have lived in the same house with them, willy-nilly, through many bleak days. You will find that the gradual but wonderful development of a single new stalk, the opening of a single bud in a cluster of a score or more, may hold a more absorbing, fascinating interest than you have heretofore found in the blossoming of a whole section of plants in a garden. You will feel perhaps not unlike the wise caliph of olden days who traveled abroad in disguise that he might meet his subjects as equals: In your outdoor garden you have studied your plants from above; in the windowsill you will meet them, as it were, on the same level, and come to know all the little secrets of their existence and development, and the things they have to struggle against to be strong, healthy, happy plants.

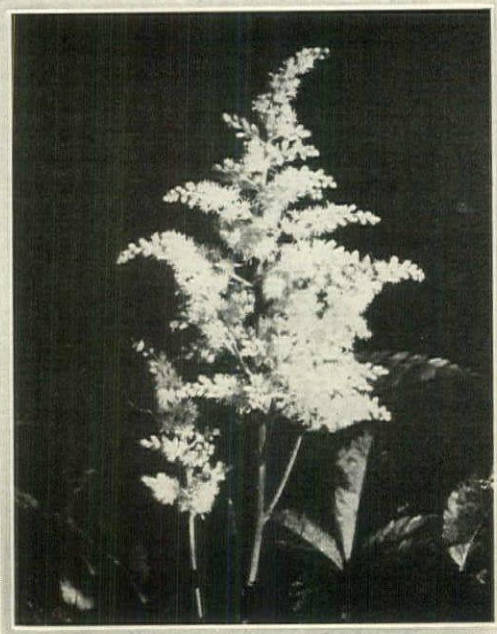
#### WHAT THE PLANTS WILL REQUIRE

The conditions which will be required for success in the indoor garden are light, moisture, warmth, fresh air and protection from insects. For most flowering plants you should have full sun at least part of the day, but there are a number of good foliage house plants for places where there is plenty of light without direct sunshine.

The heat in the room where you expect to keep your plants should be under control so that you can maintain a temperature of from 40° to 60° at night. Even with 40° as the minimum, you can grow most of the ordinary house plants provided they can be protected during especially cold winter nights from frost striking through the windows. This may be done either by moving them away from the glass or by placing loose papers, a sheet or a blanket just inside the glass. Plants which are listed as "stove plants" or "tropicals" will as a rule require from 50° to 60° as a minimum temperature. The great number of plants which are satisfactory for house use, however, are to be found among the cooler-blooded varieties. It is often feasible to cut off the baywindow or end of a room where the winter garden may be situated with screens or curtains extending well up



One of our most valuable winter blooming indoor plants is the *Primula obconica*. When potting, the plants should be set fairly deep



*Its creamy white masses and delicate perfume make the spirea a valuable addition. It needs a well drained pot and plenty of moisture*

to the ceiling so that part of the room may be kept warmer than the rest of the house at night and better suited for the plants.

Moisture, perhaps, is the factor most frequently neglected in keeping plants healthy indoors. Fortunately it is the one which can most readily be controlled. So far as moisture is concerned the greatest source of trouble is ignorance of what the plants require. In the first place moisture in the air is as essential as moisture in the soil. In the ordinary living-room, particularly if it is steam-heated, the air is usually so devitalized and vitiated that plants cannot succeed although they may have the best of care in other respects. It may seem at first that plants should live and thrive in any atmosphere in which human beings live, but the fact that the latter can and generally do get out into the fresh air several times a day while the plant remains in the same atmosphere night and day, is usually lost sight of. By all means keep the atmosphere in which your winter garden is made as near a condition of normal moisture content as possible. This can be done by having a large pan or bowl of water evaporating on every radiator or near any stove in such rooms where plants are kept.

Providing moisture in the soil is just as likely to be overdone as underdone. A good many plants pass the winter in a semi-dormant condition and use very little moisture from the soil. Plants in active growth and producing blossoms, of course, require more. In every case, however, thorough drainage must be provided as a water-saturated soil will prove fatal in a very short time. It is quite possible to drown plants.

#### CLEAN AIR AND LEAVES

Another condition very likely to prove fatal to plants kept indoors is air poisoned, even very slightly by escaping coal or illuminating gas. Though the amount may be so small as to be imperceptible to the nostrils the plants that are very sensitive and have to breathe this air continually are constantly "ailing," though the cause be unsuspected.

Your indoor plants should be kept scrupulously clean at all times. Insects propagate more rapidly and injure plants more

quickly indoors than out. There are available sprays for use on a small scale, and one will go to the slight expense of keeping one of these on hand and watching the plants carefully there is very little danger of injury from this insidious source.

#### THE FLOWERS TO PLANT

In addition to giving your plants a favorable environment you should decide, as soon as you determine to have a garden indoors at all, what kind of a garden it will be. Many persons make the mistake of attempting to have a little of everything. This is poor judgment, especially where space is limited. Do not attempt to grow plants which require a temperature of 60° at night and a particularly moist atmosphere where you can give only 40° and cannot prevent the air from getting drier than it is in a greenhouse. The truth which is becoming to be very generally realized in outdoor gardening, viz., that a number of plants of the same habit and color are more effective than a "collection," is also largely true in indoor gardening. Restrict the number of things you attempt to grow. Especially if you are a beginner at the art aim at having perfect specimens rather than an extensive assortment.

Single plants in jardinières, or even in plain pots and saucers, displayed in places of advantage about the house are very effective. Such places, however, are usually not ideal so far as light, temperature and other conditions affecting growth are concerned. If you have a bay window or special flower room to which such plants can be brought back for a week or so after being displayed for a while in a somewhat less congenial spot, it is an easy matter to keep them in good condition and still have the use of them in places where they are most ornamental and desired.

If you have a large bay window, a small conservatory or a lighted room which can be to a large extent devoted to plants you may find more pleasure in making your winter garden of a general nature, including in it specimens of as many things suitable for house culture as you have room for

(Continued on page 54)

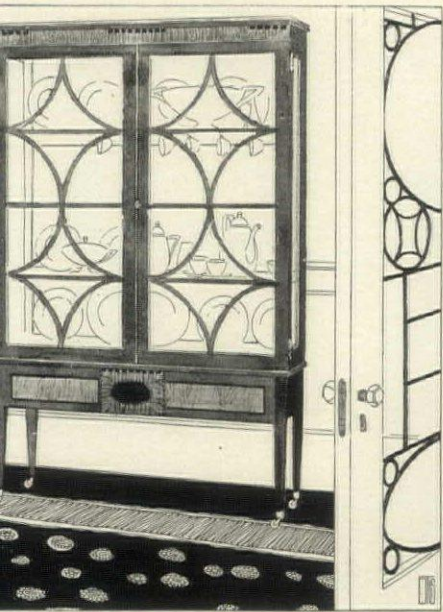


Resembling the heliotrope is the bantana or viburnum, an excellent plant for winter blooming. It requires a fairly warm spot for best results

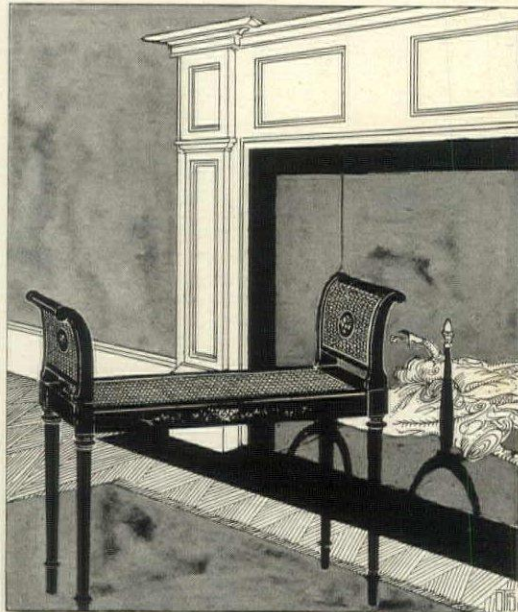


# NEW LINES OF FALL FURNITURE

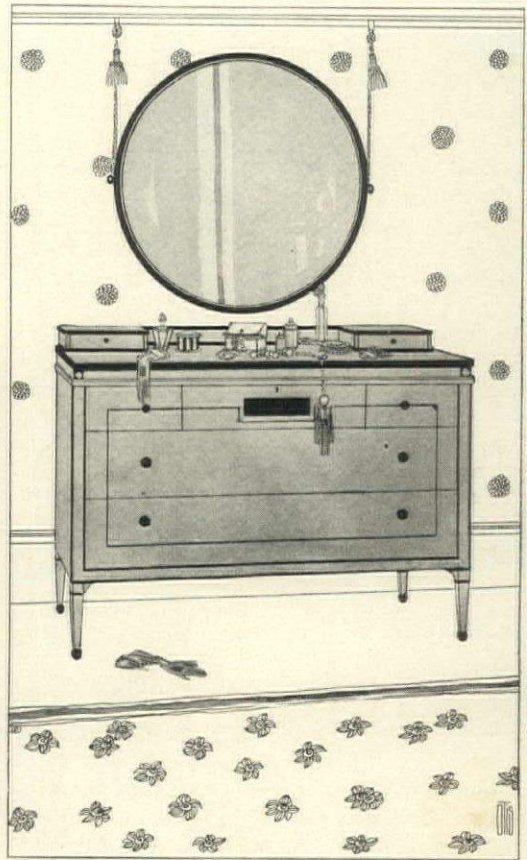
In general they are adaptations of the old. Simplicity is the dominant note as it is in all decoration of the day. For the names of shops write HOUSE & GARDEN. Or you may purchase them through the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York City



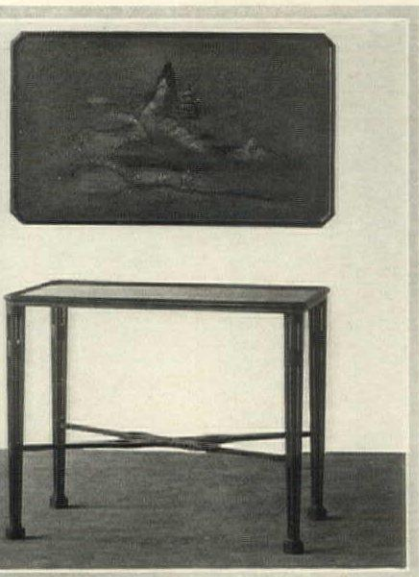
Paine Furniture Co.  
Among them is a china closet from a earlier design of 1793; moosewood inlaid with rare tropical woods blended to sherry brown, 37" x 57". Drawers of other pieces are of Japanese ash lined, antique silver handles



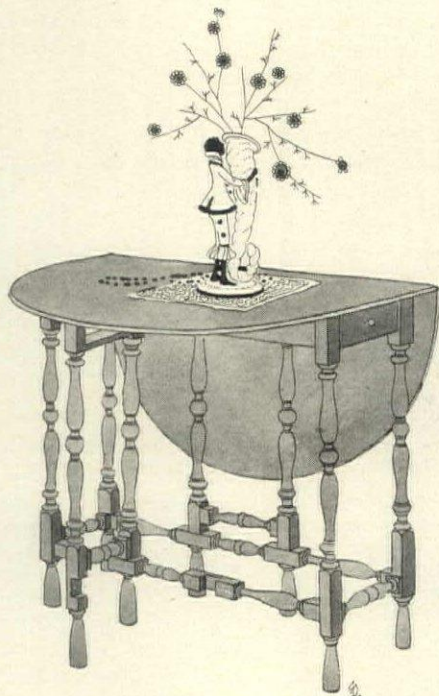
Courtesy Gimbel Bros.  
For the fireside comes a graceful seat of black enamel, hand decorated and with a cane seat. It is 27" high, 14" deep and 31" wide



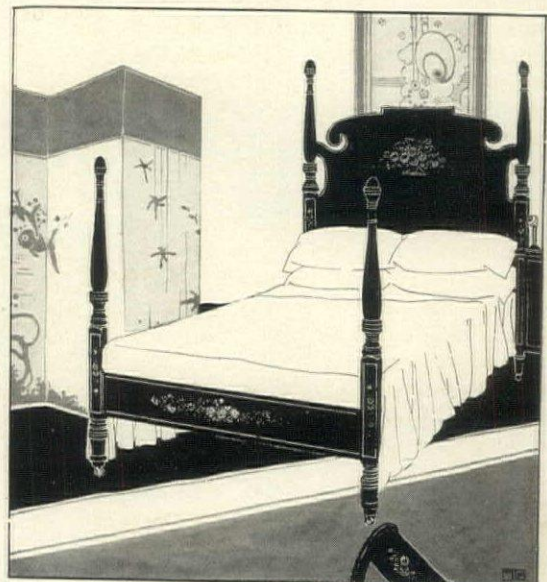
Courtesy Paine Furniture Co.  
Natural finished hawthorn of satiny, olive grey, modern striping and inlaid rosewood panels. Also made in suede yellow, decorated. The bureau measures 23" x 48", and the mirror, 32". Set of ten pieces



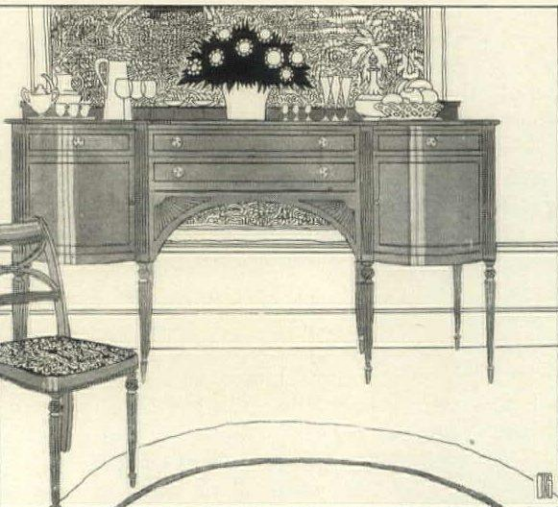
W. & J. Sloane  
A recently designed lacquered table, 20 3/4" x 27 3/4", whose lines commend it for the hall or living-room



Courtesy Lord & Taylor  
Aside from its quality, this solid mahogany gate leg table is characterized by a special price



Courtesy Gimbel Bros.  
Named "the Elsie de Wolfe," this bed and its accompanying pieces are attractive. Black enamel polychrome decorations. 54" x 42"



Courtesy Lord & Taylor  
Circasian walnut sideboard of a Phye suite, 26" x 66". Chair with blue figured haircloth. Set of ten pieces

Courtesy W. & J. Sloane  
The upholstering of this sofa is a fine figured cut and uncut velvet. Also comes in same style but other materials





## RECLAIMING THE OLD APARTMENT

What \$800 and  
Three Weeks' Work  
Accomplished

HENRY BLACKMAN SELL

*Good taste works like magic. It found the bedroom commonplace and made of it a delightful little spot. It took down the stock fixtures, repapered the walls with a Morris design, laid rag rugs on the floor, hung valanced taffeta curtains at the window and covered an old white iron bedstead with a box to match*



IT was a somber and discouraging prospect that greeted our eyes on the dull gray afternoon when we first looked at the apartment. The long hall was dim and blank. The neutral walls of the old-fashioned front and back parlors were framed in depressing outlines of imitation red mahogany. The bedroom, with its drab outlook and queer three-cornered wardrobe, held little decorative promise. At the far end of the hall was a dining room, dim, brown and forbidding. Around its four walls ran the broken, protruding line of a plate-rack.

This seemingly "impossible" apartment was to be the home of an interior architect, and into the hands of his designing staff he gave the decorative scheme and its working out. With all speed and much amusing secrecy they set about their task of showing what can be done with gloomy prospects and architectural yesteryears when a truthful and vigorous application of the gospel of the dignity of decorative simplicity is brought to bear upon them.

### ANOTHER THREE WEEKS

Some three weeks later we were invited to see the transformed room, and *what a change!* We hardly knew the place.

The partitions between the old front and back parlors had been torn out, making way for one large, comfortable living-room, the old dining-room had been abandoned as a "dining-room" and then had been refur-



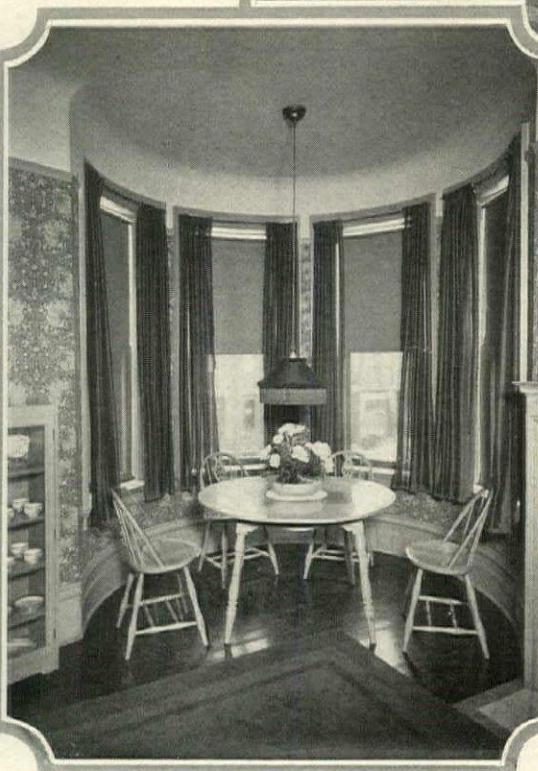
*Why have a separate room to eat in? One never spends more than two hours of the day eating: the rest of the time the room is idle. That is how the occupant argued. And he converted the bay window of the living-room into a dining alcove. The woodwork was painted seiji green and simple silk curtains hung at the windows. A little set of painted furniture fitted perfectly into the space. The war on the stock fixtures, of course, was pursued relentlessly*

nished and redecorated as a guest bedroom, while the group of circular windows at the front of the new living-room had been cozily fitted as a dining corner. Everywhere the "combination light" fixtures had been removed, and great was the improvement.

And color! It was hard to realize, and harder still to describe, the color changes. The long hall which had seemed so dim and uninviting now gave a cordial welcome with its light gray walls, enameled woodwork and two long, linen wall prints of Pompeian red, deep green and black, hung as tapestry panels near the entrance door.

Passing from the hall we entered the living-room. The sun was shining in through its many windows and the color impression was, at first glimpse, that of a heavily bowered garden on a bright June morning. It was a veritable triumph.

Delicate, closely patterned, leaf green and cream and deep ivory touched walls



gave the hall a tone key; li seiji green enameled woodwork and slender under painted pieces height and clarified the exquisite character of the walls; soft gray of carpet caught faint tint from the surrounding hues, while deep shades and shadows of golden silk velvet-covered lounge and f draperies fell mellow notes bass across subtle composition, blend and harmonized the different elements.

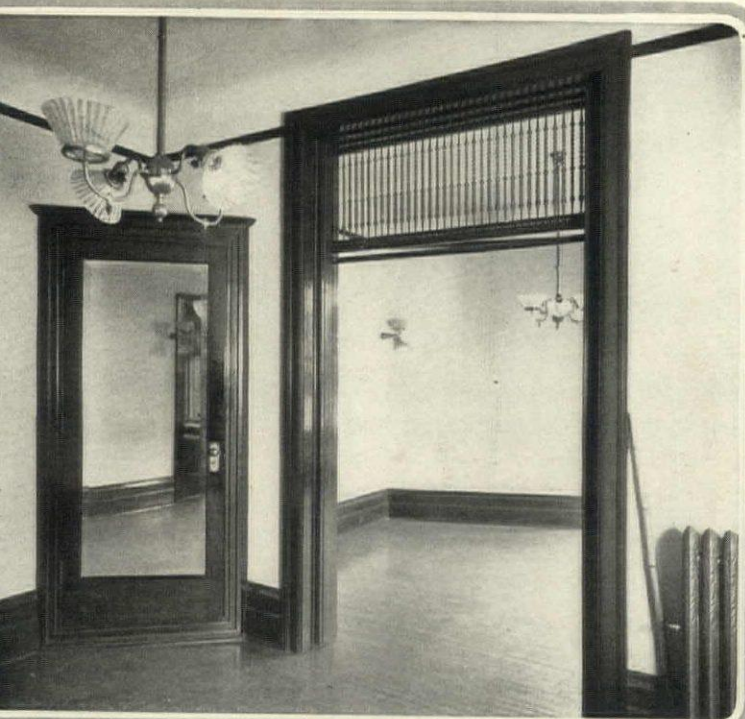
Four groups of furniture made up this room,

complete in its own right, each occupying a full wall space, each carrying the unbroken scheme of color to its own side of the room and yet each essentially a contributory part of the whole plan. Single chairs served to join the groups one to the other in three instances, while the bookcase performed that purpose in the fourth. In this way not only the furniture, but the color and distribution of the room were given equal and ordered "sidedness" of the usual large room avoided without sacrificing comfort.

### WHY HAVE A DINING-ROOM?

At night the room is perfectly lighted by three standard lamps and one low-hanging fixture over the dining group, giving an even light exactly where it is most needed for utility and effectiveness.

The most unusual of these groups is the dining corner by the windows. A



You may not believe it, but these two photographs were taken from the same spot. The secret? The partition was torn out and the corner cabinet abolished. Likewise the fixtures and the harem grill. Then a paper of closely patterned leaf green and cream was put on the walls, a soft grey carpet laid, some furniture painted in lavender, and a golden velvet upholstered davenport and lounge chair set in

s ago no house or apartment was felt small to have its separate room for dining—but today the best thought of modern architectural and furniture design is turned radically this erroneous notion. Of course, where there are a large number of persons in the family, or when one entertains formally and much, a dining-room is a great convenience, but for the average, best home a dining-room is a waste of space, a decorative loss and a deal of unnecessary work. In the group shown one gains a fair idea of the new type of dining-furniture designed to use in the living-room. It is light but practical.

THE RECLAIMED BEDROOM

Economically, this new and better plan at the cost of a large table and several chairs; practically, it saves the housework another room; socially, the intimate, homelike spirit is at once a compliment and a warming welcome to the bidden guest; and, relatively, it gives the living-room added beauty with its attractive pieces. All that is to stand between this spiritual and practical improvement of the modest home is its universal adoption is a certain timidity about "setting the table before the guests" and the spectre, "Tradition." All these things considered, the "reclamation" for a separate dining-room seems well worth their price.

Coming from the verdure and gold-toned living-room to the lavender bedroom, the first attention is attracted to its clean lines. The walls are hung with a paper of mid pink and cream and faintly patterned leaf of green and set in a sharp contrast with the lavender upon the dark wood floor. The new woodwork

and all the fittings—excepting only the simple brown rubbed mahogany lamp stand—are light, almost white, ivory enamel. Natural linen with a wide, effective, self-toned stripe is used for the curtains, the bed and the bureau cover.

The drapery and the bed cover are of especial interest, for they are typical of a new order in interior decoration.

Slowly—all too slowly for the greater beauty of the small house and modest apartment—the ornate "lace" curtain is giving way to marquisette, scrim and tiny patterned net, while these in turn are giving way to "draw curtains" of graceful material and thoughtful design. In this bedroom is an excellent example of this new drapery. Combined with the ordinary English "roller shade," they afford all the privacy of the "lace" curtain, while—aside from the hygienic advantage of more light and air—they give the room a distinguished atmosphere of quiet strength without severity of either line or color.

Further contributing to this desirable decorative quality is the unique bed cover of linen. Envelopes of shaped linen completely cover the head and foot of the common iron bed, and a tailored spread covers the bed and pillows.

These covers are a striking example of what can be accomplished with slips. Often a householder is not in a position to change the furniture; then he has the saving alter-

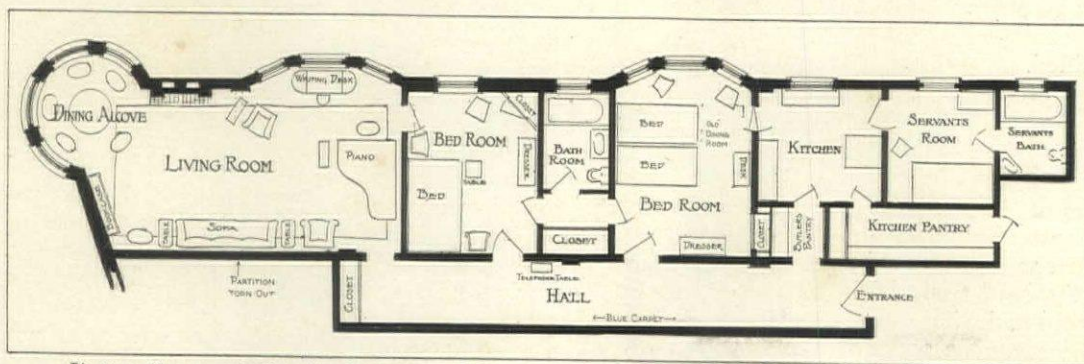
native of covering it and radically altering its whole appearance.

Point for point, the whole apartment is a splendid affirmation of Owen Jones' classic proposition, "Construction shall be ornamented, but ornament shall not be extraneously constructed."

THE POINT ABOUT PAPERS

Throughout all the rooms there is a studied and widely applicable balance between the patterned surface and its complement, plain surface. The walls in all the rooms being hung with papers of intricate and worthy design, all the fittings and decorative objects are simple in line design and refreshing in their lack of meretricious decoration. But two well-chosen pictures are used in the apartment, and these carry on the color plan, the rugs are without figure, the tables and mantels are not littered with meaningless bric-a-brac, and the reward for this fine restraint is—an apartment restful to the eye and home-like; an apartment in which each decorative element, from the least to the greatest, is shown without artistic loss by unfortunate crowding and contrast in the most effective way.

Perhaps the most remarkable part of the transformation of this old apartment was the money spent upon it. It represents the outlay of \$800. Anyone can spend \$800, but it takes a large capital of good taste, selection and careful buying to spend \$800 so effectively. Amusing as these "before and after" illustrations may be, they show more clearly than words can tell the value of knowing how to spend money on decorations. With such examples, there is every incentive for the householder to learn this gentle and pleasant art.



It was the regulation "railway" apartment, but the removal of the partition gave some relief and made the living-room livably large. The disposition of the furniture on this plan is worth studying for its economy of space



Back view of one of a pair of urn shaped vases of Sevres porcelain



The manufacture of bisque-colored statuettes was practically given up after 1777. This clock and side ornaments of a slightly later period have additional decoration in the ormolu mounts



Companion to that opposite, a back view. Note the gilt decorations

## THE ROMANTIC STORY OF SEVRES

An Ancient Lineage With Which the Collector Should Be Acquainted

GARDNER TEALL

Photographs by courtesy of the Metropolitan Museum of Art

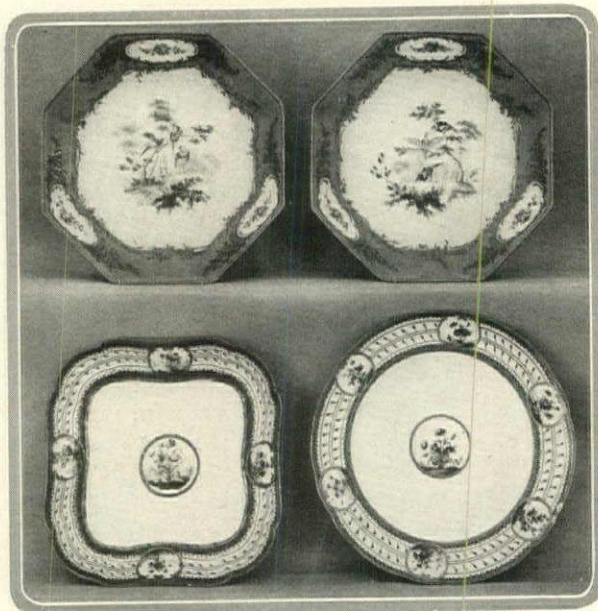
THERE is no continental porcelain better known by name to everyone than the French porcelain of Sevres. Nevertheless, fewer chance collectors and lovers of old china appear to know as much about it as they do about old Worcester, Derby, Chelsea or Dresden. Chaffers' Handbook of Marks on Pottery and Porcelain presents over fifty marks for Sevres, nearly two hundred and fifty marks of painters, decorators and gilders of the Sevres manufactory, as well as over thirty-five of the marks of some of the modelers. The principal manufactory marks from 1753 to the present time number thirty-four.

From this it will be seen that Sevres forms a group in the history of ceramic art that requires some study to master its minutiae and the indicia that will enable the collector to pass intelligent judgment on pieces that come to his notice for consideration.

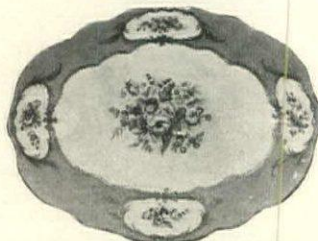
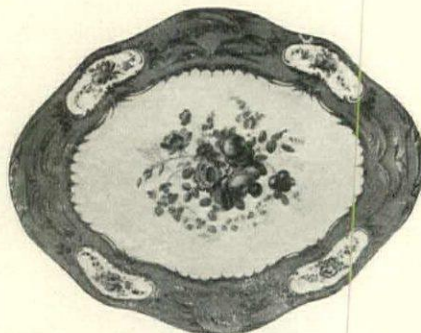
While it is true that the collecting of Sevres can hardly be a "poor man's hobby," it is true that knowing something about even a single piece in one's general collection of old china or of less specialized antiques and curios justifies giving attention to the ramifications of the particular phase of the subject that may, for the moment, more definitely apply to the piece in hand. Thus if one possesses a bit of modern Sevres of fine quality, the interest of that possession cannot but be intensified by a knowledge of earlier examples of the *fabriqué* to which it is allied.

### THE FATE OF EARLY PIECES

Fatal improvements have often marked the progress of the arts. It was so with that of the Royal Porcelain of Sevres. The early pieces were of soft paste, but in 1804 the director, M. Brouguiart, was so pleased with the introduction of the hard paste instead that he utterly banished the soft paste, going so far as to destroy the secret formula for its making, and burying alive, as one might say, all the soft-paste material



Plates of Sevres porcelain, while worth large sums, are still to be found. Modern sets are occasionally made



The form of the Sevres porcelain is not restricted to any one pattern, as witness these oval platters of early design

then on hand in the Parc de Versailles. Poor deluded mortal; probably he did not know that he was murdering the Sevres porcelain of the finest type. You will begin to understand why the examples of the *pâte tendre* of the year 1777 are so rare and so highly prized.

By old Sevres we comprehend the pieces made from 1753 to 1804. This is the true *vieux Sevres*. From 1777 to 1777 inclusive the letters of the alphabet, singly, from A to Z indicate the years of manufacture. The year letters were placed between the two script L's (one reversed). The letters A, B and C indicate the pieces made at Vincennes (the original site of the manufactory) in 1753, 1754 and 1755, respectively, while the year of the removal of the manufactory to Sevres near St. Cloud, 1756, is indicated by the letter D between the double L's. The L's, of course, stood for the royal cypher of Louis XV (the first year of his reign was 1715, and he died in 1774 to September, 1792, when the French Republic was proclaimed).

### TELLING THE SOFT PORCELAINS

The amateur, in the study of any porcelain pieces, should acquaint himself with the difference between soft and hard porcelain of any sort. The 18th Century soft porcelain has a soft velvety "feel" under the touch, the glaze not feeling so glassy as that of hard porcelain. A penknife will cause abrasion on soft-paste porcelain while hard paste will nearly always resist even pressure of a steel point drawn over it. With soft paste one can see through the glaze, as it were; with hard paste one cannot. The enamel of the soft paste Sevres presents a delicate, milky glaze, exquisitely distinctive. The colors, too, show forth with velvety freshness. Of the colors Henri Frantz writes: "We have seen that cobalt blue termed *bleu-de-roy* the sky-blue, called *turquoise*, invented



The fronts of the  
vases  
shown opposite  
the pictorial de-  
signs

Hellot in 1752; the *rose Pompadour*, which dates from the time when that woman of genius was the fashion; the *rose Dubarry*, paler than the preceding; the *violet pensée* (pansy-violet); the *jaune clair* or *jonquille* (pale yellow); the *vert-pomme* or *vert-jaune* (apple green); the *vert-pré* or *vert anglais* (grass-green)." To quote M. Garnier: "As will be perceived, soft porcelain is a kind of

...ication, the texture of which is so ex-  
...ngly fine and close that the non-  
...eled portions offer a softness to the  
...—one might term it velvety quality—  
...hich they may almost be recognized.  
...what above all constitutes the superior-  
...of the soft paste is the lustre it gives to  
...colors, which seem to be identical in  
...ance with the enamel itself, having to  
...tain extent sunk into it. This is one  
...e distinctive signs of this porcelain,  
...y this, in default of other character-  
...it may be recognized. When one  
...at a piece of soft porcelain oblique-  
...the light, so that the light strikes  
...on a painted portion and partly on  
...e of white surface, no difference is  
...able in the glazing of the two por-  
...all exhibits the same limpidity of  
...y. If, on the other hand, one ex-  
...a piece of hard porcelain in the  
...manner, a distinct difference will  
...ceived; however well the colors  
...glazed, they will appear less bril-  
...than the rest of the surface, and of  
...erent texture."

EARLY AND LATE DIFFERENCES

Sevres porcelain of the first period  
white ground predominates. The  
s and wreaths, etc., are delicately  
red over, but do not crowd the white  
In later pieces the decoration came by  
es to be the more assertive. Likewise  
gilding was employed. After 1770  
its came into the decoration and the  
s of the Louis Quinze, or of the  
Quatorze periods were superseded by  
s which followed more along Egyp-  
and Etruscan lines.

h the soft porcelain of Sevres very  
pieces could not be produced, but of  
ter hard paste porcelain huge vases  
often fabricated, marvels indeed of  
ic skill, though seldom as artistic and  
t in technical qualities.

bisque-colored statuettes of early  
eagerly sought by museums and col-

lectors are one of the interesting phases of  
this manufacture, though these objects  
scarcely can be said to approach those of  
Saxony. Their manufacture at Sevres was  
almost given up after 1777. We have,  
however, in our own day, the much treas-  
ured statuettes modeled for Sevres by  
modern sculptors, among whom the great  
Auguste Rodin himself is numbered.

THE YEAR MARKS

From 1778 to 1792, inclusive, the year  
mark was indicated by the double letters  
AA to OO, inclusive, within the interlaced  
L's. During the period of the First Re-  
public (1792-1804) the mark was, firstly,  
the interlaced F. R. (for "Republique Fran-  
çaise"), then the letters R. F. with the  
word Sevres below (Sevres being written  
with or without the accent mark) or just  
the word "Sevres" and finally in the Con-  
sular period of this epoch "MNle" over the



Because of its rarity, Sevres bisque is especially  
cherished. This group "Europa" is of 17th  
Century manufacture

word "Sevres" (from 1803 to 1804). The  
years IX (1801), X (1802) and XI (1803)  
were designated by "TI," "X" and "XI"  
in addition.

The mark of the first Imperial Epoch  
(1804-1814) was "M. Imple" over "de  
Sevres," two ornamental strokes below and  
then, later, the Imperial Eagle crowned,  
with the legend "manufacture Imperiale.  
Sevres" (1810). The years XII (1804),  
XIII (1805) and XIV (1806) were marked  
by distinguishing symbols (1804 by two  
horizontal dashes, a dot above and one be-  
low; 1805 by two short vertical lines, a  
horizontal dash to the left and one to the  
right; the year 1806 by a mark resembling a  
trident without handle, prongs upward).

The Sevres  
marks of the Sec-  
ond Royal Epoch  
consisted of the  
restored interlaced  
L's of Louis  
XVIII and the  
fleur-de-lys be-  
tween; of the in-  
terlaced C's of  
Charles X with the  
X between, or the  
fleur-de-lys, or  
without; of just  
the fleur-de-lys  
(August 30 to De-  
cember, 1830), and  
other marks in  
circles and the  
cypher L. P. of  
Louis Philippe.



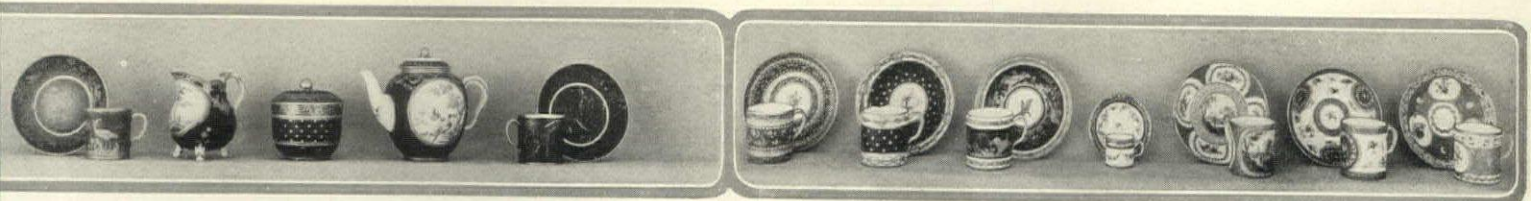
The pictorial de-  
signs were intro-  
duced in Sevres  
after 1770, as was  
the gilt

With the advent  
of the Second Republican Epoch, 1848-  
1851, the R. F. was restored, only to be  
displayed by the Imperial Eagle (1852)  
and the crowned N. of 1854 of the Second  
Imperial Epoch (1852-1872). The Third  
Republic brought back the R. F. again, fol-  
lowed by other marks, the one introduced  
in 1888 showing a potter at work, the whole  
within a double circle bearing the legend  
"Nationale Sevres Manufacture." From  
1817 date marks were designated by the  
last two numerals of the year number only,  
just as the dates 1807, 1808, 1809 and 1810  
had been designed by 7, 8, 9 and 10. The  
years 1811, to 1817, inclusive, had been  
designated by the small letters o.z, d.z, t.z,  
q.z, q.n, s.z and d.s, standing, respectively,  
for the French numerals *onze, douze, treize,*  
*quatorze, quinze, seize* and *dix-sept*.

SEVRES SINCE THEN

The present actual output of the Sevres  
works is very small, that institution hav-  
ing become a place for the education and  
training of French potters who will carry  
on the Sevres traditions in other lines of  
their work. Such examples as are being  
made today take the form of presentation  
sets of the ware especially designed and  
made as a gift to a potentate, a diplomat,  
or as a token of the French Government's  
regard on such occasions as the marriage  
of a princess or a president's daughter. Va-  
rious quantities of it have been brought to  
this country at the time of expositions, and  
much of that has passed into the hands of  
the American collectors. It is still possible,  
however, to pick up here and there good  
pieces that are genuine and thoroughly  
worth-while.

Despite the advanced collector's greater  
eagerness to collect Sevres of the *pâte tendre*  
period, later Sevres is an alluring, interest-  
ing, entertaining and possible field for the  
collector to enter without discouragement,  
and the pieces of this later *fabriqué* well  
deserve a place in the cabinet or as a decor-  
ative feature in the home of good taste.



Cups and saucers, teapot and creamer of Sevres are not so rare as other pieces. In later times the  
Sevres works have become merely an educational institution for the potters of France and such  
porcelains as are made are merely gifts for kings, diplomats and other high functionaries

# FURNITURE AND ITS ARCHITECTURAL BACKGROUND

Showing the Relation Between the Walls and Ceiling and the Furniture of the Stuart Period

ABBOTT McCLURE and HAROLD DONALDSON EBERLEIN

*This is the first of a series of three articles devoted to the relation between the architecture of a room and its furnishings. It is an invaluable study for those who would decorate correctly. The next article will be on the Pre-Georgian and Early Georgian Phases.—EDITOR.*

WHEN architecture "comes all the way through" from the outside and plainly shows inside a room we must obviously pay some heed to it in choosing and placing

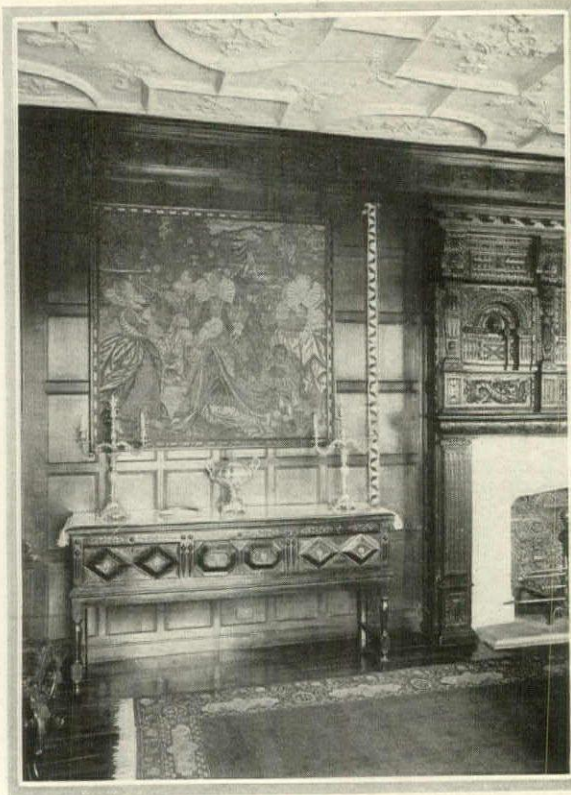
the furniture. The successful appearance of that room depends upon how well we analyse its architectural character, how plainly we perceive the underlying cor-

terior architecture. A room was just a room. It had four ugly, plain, plastered walls pierced with door and window openings of no particular character, and the full

respondences between furniture design and architecture and how intelligently we observe them in our work. This does not at all mean that if a room's architecture is of a certain clearly defined style and date its appointments, in order to satisfy the canons of good taste, must inevitably be carried out in the precise mobiliary fashion that obtained at the same date and in the same country. House furnishing and decorating would then be merely a matter of correct archaeology. There would be neither occasion nor room for personal originality, preference, judgment or even common sense. Fortunately, we are eclectic enough in our architectural tastes to adapt when architectural adaptation is expedient or legitimately desirable.

### ARCHITECTURE THAT COMES THROUGH

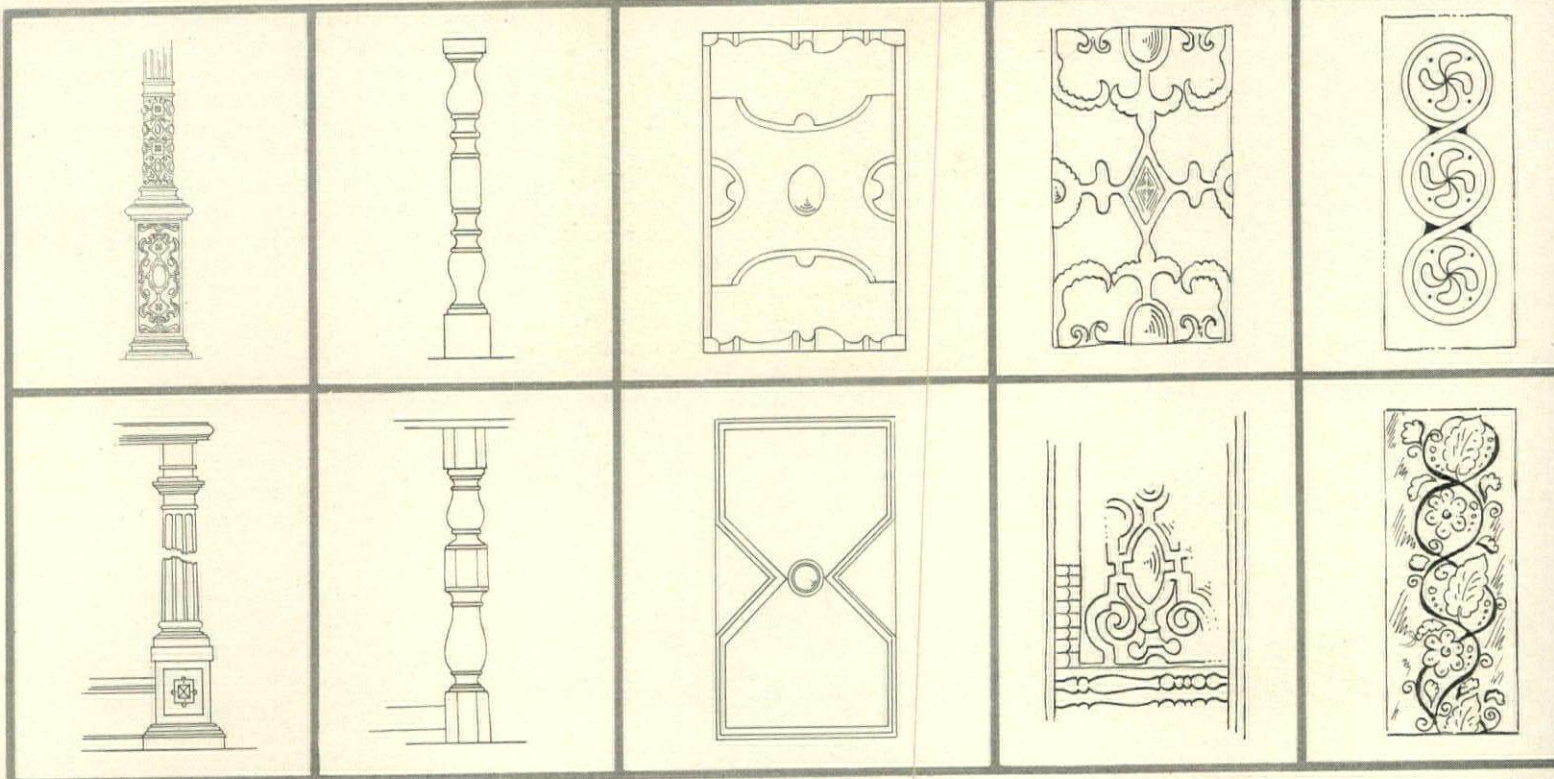
There was a time in our architectural history—and we still have on every hand numerous houses dating from that period—when analogies between interior architecture and furniture had no significance, for the very best of reasons: there was no in-



*In this Stuart grouping architectural background and lines of furniture correspond perfectly—rectangular contour, identity of decorative motifs and color of wood. The wood is oak*



*Another view of the same room shows the continued correspondence. Late Stuart caned chair and refectory table are in dark old walnut. Carved overmantel and frieze are similarly treated here*



*The architectural fluted column above is reflected in the table leg*

*A turned banister motif is often found to be repeated in a table leg*

*The applied frieze panel finds a counterpart in cabinet work panels*

*Jeweled strap work of a frieze will often be found applied to a cabinet*

*The guilloche motif of wall is elaborately reproduced on a cupboard*

of architectural amenity that it could boast consisted of a cornice, some plaster ceiling ornaments of questionable merit and, perhaps, a mantel of rapid lines. Whatever architectural details the exterior of the house might possess did not "come through"; they were external incidents that might easily be left together out of account so far as they might affect furnishing calculations.

The revival of sanity in domestic architecture during the past three decades has fortunately given us houses in which the exterior traits find their appropriate reflection in interior features of distinct individuality, and thereby interest is tenfold increased. A house, for instance, conceived in Tudor or Stuart modes will have its more important rooms high panelled, with richly wrought mantel and overmantel, beamed ceiling and ranges of leaded casement windows. A house of the early Georgian type will show in its rooms large panels enclosed with moldings of strongly individual proportions, prominent cornices, overmantels and consistently architectural pattern and order and window trims of unmistakable affinities. Then, again, houses of French provenance, or designed in one of the French styles, will unquestionably give plain indication of their source of inspiration by the features of their interior treatment, especially in the details of plaster and woodwork. In all periods, the analogies have been visibly close. The restoration of interior architecture to its proper status has vastly enhanced its decorative interest, opened up new avenues of opportunity and stimulated the art of furnishing but, at the same time, it has also imposed certain limitations and bounds to be observed. It has set forth duly the nature both of the limitations and also of the extended opportunities in the fields of furnishing that the following paragraphs have been written.

CONTOUR AND DESIGN

In nine cases out of ten people are not conscious of the furnishing of a room and, after that, of its architectural details. In many instances, indeed, they are not even conscious of the architecture through the furnishing. This fact emphasizes how important it is to preserve congruity between the furnishings and the architecture of a room so that both may be factors of an harmonious composition. And congruity does not mean rigid adherence to single period styles. This quality of congruity, this relationship between furniture and architecture, is based upon (1) correspondence of contour and proportion; (2) correspondence of design and proportion in decorative detail; (3) correspondence or contrasting harmony of color. The earliest architectural style whose features are frequently reproduced in America is that of the English house of the Tudor and Stuart periods, that is to say, the English house of the latter part of the 16th century and, more especially, the latter part of the 17th century. The distinguishing feature of the low-studded rooms in



*Placed to show the incompatibility of some period mixing, the slender proportions of this Sheraton chair are manifestly out of key with the generally robust contour of the Stuart background*



*Compare the size of the wall panelling and the size of the cabinet panels, and the relation between the two is clear. Their combination enhances the unity and purity of the decoration*

a house of such type are beamed ceilings or else plaster ceilings with more or less elaborate ribbings and parge work, walls wainscoted high up with small oaken panels, carved overmantels, sometimes embellished with polychrome painting and gilt, and, finally, ranges of leaded casement windows leaving long, unbroken wall spaces between them. Such rooms were apt to be long in proportion to their breadth and height, and in every way the dominance of horizontal lines

was emphasized. Now, the furniture that ordinarily went into such rooms shared the same contour. It was not tall. It was long in proportion to its height. Witness the long refectory tables, the benches, the buffets, the settles, the low court cupboards and dressers. There were no conspicuously curving lines in them; long, horizontal lines dominated their aspect. Their contour accorded with the proportions of the room. A tall, high-shouldered Queen Anne bureau bookcase, with a double hooded top or an interrupted pediment would appear narrow in such a room and awkwardly lofty with its top reaching nearly to the angle of wall and ceiling. All its lines were calculated to emphasize height rather than breadth because it was made for rooms with loftier ceilings and dimensions more nearly square than long and narrow. Thus much for correspondence of contour and proportion of this period. Now let us consider it more in detail.

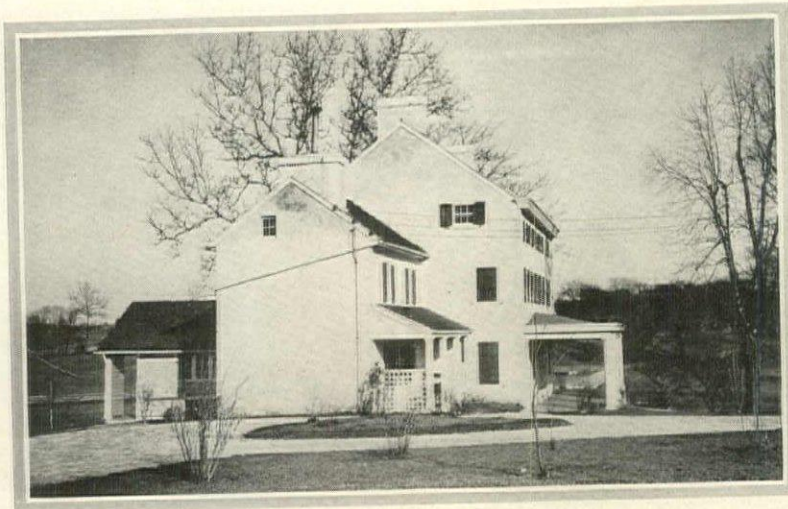
PERIOD PARALLELS

To illustrate the correspondence of design and proportion in decorative detail, reference to one or two pieces of furniture in a similar setting will suffice. A court cupboard, a hanging cupboard or a chest—other pieces of furniture, too, for that matter—would display, in the first place, small panels quite similar to those that formed the wainscot of the walls. In the second place, the decorative motifs employed on the furniture had their counterparts in the fixed woodwork. The strapwork, the guilloche banding, the foliated scrolls or what not that appeared on the chests, cupboards or tables found their echo in the carvings of the overmantel, the cornice or the newel post and balustrade. If turned balusters appeared in the door of a hanging or livery cupboard, a glance would show that they were but a reflection of the form and character of the spindles of the balustrade.

By way of contrast, suppose a high-shouldered, slender Sheraton armchair to be set close beside a staircase in a Stuart oak-panelled room or hallway. The stair with its balusters of buxom proportions and its robust, carved newel post will look dumpy, stodgy and clumsy, while the chair will look flimsy, spindly, insufficient and generally out of keeping. The stair is good and the chair is good, but it's as plain as the nose on one's face that they don't go together and they won't go together. The fine reeding or fluting of the chair's legs and arm posts, the slender, upright proportions and altogether vertical aspect of its composition tend to carry the eye upward.

while the lines of the staircase and panelling tend to keep it traveling in a horizontal direction. The conception of the chair's mass is out of scale with the proportions of the room. Furthermore, all the detail of the chair's ornament, whether turned or carved, is refined and delicate, whereas all the detail of ornament in its architectural setting is stout and insistent. The Sheraton chair, in this instance, is clearly a misfit.

*(Continued on page 58)*



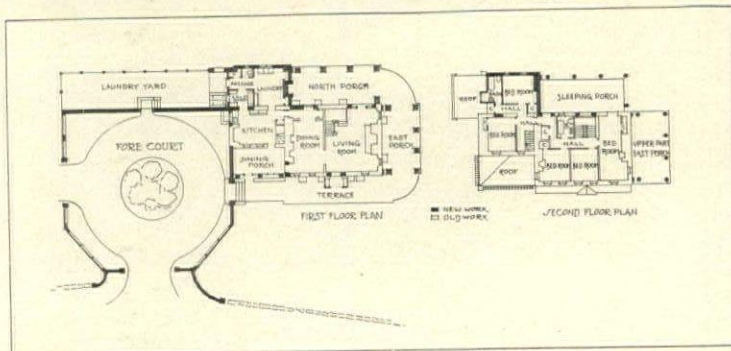
Compare this view of the house as found with that below of the house restored. Note its lines and its openness to the road



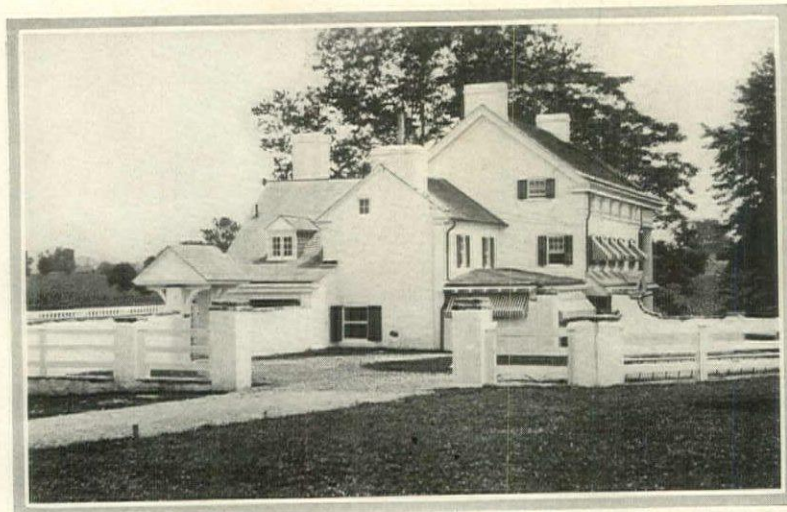
In the old house the wing was nothing more than a small production of the main structure

As it was to be a summer home the encircling porches and terraces were designed to afford opportunity for outdoor living

Then mark the changes in roof line, the addition of the service quarters and the entrance improvements that gave the house a sense of privacy



As changed, the wing becomes a distinctive unit tied to the house proper by the roofed dining porch



## THE SECOND OPERATION ON GLENHARDIE FARM

The Summer Home of J. R. K. Scott, Esq., Near Valley Forge, Pa.

HARRY GORDON McMURTRIE, *Architect*

**S**PEAKING of operations, this was the second. The first occurred some years ago when the old Valley Forge farmhouse, after a century of stress, strain and general wear, went under the knife and was "modernized" — with questionable success. The second brought it up to date—cut off some alleged improvements and grafted on live additions. Fortunately, the body of the house was sufficiently sturdy to withstand these restorative processes; behind the smooth plaster finish were massive stone walls; chimneys were big enough to house an army of flues; the inner framework of walls and floors was solid oak. The first operation robbed the house of its Colonial lines, the second restored them.

There was the broad porch extending across the front of the house, cutting off from the main rooms much essential light and air. As the house was to be used pri-

marily for a summer home, this was dispensed with, or rather cut down to a Germantown hood broken by a graceful porch over the main entrance. The porch on the ell was extended, a wall run up one side, and the front latticed in, creating a dining porch. Another porch, noted on the plans as the "north porch," was converted into sleeping quarters on the second story. Then the three porches—front, east and north—were tied together by a bricked terrace that almost encircles the house.

To meet the added requirements of service, the architect extended a wing to the rear and laid out a walled-in laundry yard.

The approach to the house is as attractive as it is unusual. The drive leads to the large forecourt, bounded by a white-washed stucco wall topped by a red brick coping. From the forecourt several steps lead down to the terrace, brick-paved and

hedge-bordered, which extends around three sides of the house.

The exterior walls are coated with cement stucco; the roof sheathed with weathered shingles and the general trim painted ivory white, with a strong contrast added by blinds of bottle green.

At first glance some folks might say "Why operate?" But a closer study of plans and photographs will show the reason. The present success of the house is due to nothing more than a series of changes. There was that row of small windows with green blinds up on the top floor. The front line of the roof above the porch was broken by a cornice. To correct this, the cornice was removed and made into a flat roof put under the line of the roof, and the shutters were removed from the windows. A little change—but all the difference in the world: that's the reason for operation.



## O F F O U N T A I N S H E R E

And Over There and in Milady's Garden

ESTHER MATSON

TO talk of fountains here is to be reminded of the small boy who began his composition on fountains with "Here-abouts there ain't none."

Well, you may say, what if we do not possess any fountains to boast of in this new country of ours? We have soda-fountains, nothing stronger, most of our street corners, and we no longer drive horses, we do not need fountains for the prevention of cruelty to horses—no, gas-oline tanks are a sufficiency, thank you.

And yet—and yet—the fountain to be relegated to the limbo of past glories? Are there few which we do not possess to come mere romantic relics of bygone days and ways? Does the smack of affectation to desire a fountain in personal pleasure or public park? The truth is there is more than a sentimental reason for wishing to cling to the fountain. We have on the testimony of a true plant lover that "water which has lain in the sun is better for our plants than cold well water, or water just from the town mains"; we know, too, that the very sound of water trickling into a basin, or the sight of it, mirroring the sky and foliage, serves to cool the air and gives one a sense of actual refreshment to be attained in no other way.

Granted there is still opportunity for fountain-making, there is to-day infinite possibility for variety in workmanship and design in the making of it. To-day we not only have a perfectly bewildering wealth of old examples from which to get inspiration, but we have also a wonderful choice of materials in which to carry out our ideas.

Do you, perchance, have a house and grounds laid out in the Grand Manner? Then very likely it will be in order for you to have a marble basin with antique columns and supports and with rich and interesting accessories of carved work.

Is your home built on simpler, but still classic, Colonial lines, in some much humbler, but also homelier fashion? Then perchance you will exploit the possibilities of brick, gaining inspiration for your fountain from some masterly old southern mansion with its brick-walled garden close.

There is one advantage about the use of this material worth a moment's heed.



Photograph by Beals

*Beauty, animation, variety, mystery—these four qualities are to be aimed at in the garden and all four are found in the fountain—in the trickle and splash of cooling waters*

Ruskin scarcely exaggerated when he declared it well-nigh impossible to make brick look absurd or commonplace. At any rate in garden-making it has certain quality of reserve. It holds its own, but always with dignity. Contrasting though it does with the greenery of vines and shrubs, it is yet never blatant. Such a contrast is self-subdued to an end of harmony which often with another material, such as glistening marble, for example, is only attained after many years of maturing age.

Again the associations of brick are usually of the pleasantest. From the vine-covered walls of English country homes and welcoming brick terraces to the quaint sidewalks of New England villages and the loved old-fashioned garden paths is no far cry; and about each there is an undeniable charm that makes strong appeal.

In the wake of brick comes terra-cotta, lending itself with especial felicity to all sorts and conditions of Yankee inventiveness. Tile, also, in its glazed and its unglazed varieties, comes to lend zest to the choice of a fountain material, while as for stucco and cement they, to be sure, at the present moment are luring us on in veritable witch-wise fashion.

The truth is, the stucco, even more than the veritable marble accessory, is a somewhat tricky charmer. It is so easy with it to arrive at contrasts so glaring as to be actually garish. Worse, still, there is a

great temptation to make cheap imitations of the most elaborate classic productions and—*facilis descensus Averno*—because such as these are only too truly affectations, a cloud of prejudice shortly falls over the most innocuous and absolutely fit of garden accessories.

NOW Nature takes a special delight in making play of lights and darks; almost we might call chiaroscuro her favorite game. And if we can only put ourselves into the right attitude, so as to come into touch with her moods, it will be quite possible for us to enlist the help of art to deepen a shadow here, or to heighten and emphasize there some high light. Thus the architectural detail, the bit of fine sculpture, the rare "find," the brick, or terra-cotta, the simpler stucco ornament, or even the marble pro-

duction—above all the decorative fountain—finds its proper reason for being.

There is also in many an elaborate pleasure or in many formal city parks capital reason for its being of marble. Of a surety no other material can rival that for brilliance. As a matter of fact it often, in our strong sunlight, vies with the very water itself. And when the relations between gleaming fount and green gloom are rightly managed we have a resulting sense of inevitableness. We are certain that nothing else could have lent such an air of distinction—nothing else could so perfectly have uttered the idea of the garden, and with so precisely the correct accent.

As there are gardens and gardens, so there are fountains and fountains. A few of these speak to us in good, every day speech; some rare and favored ones initiate us into the realm of oratory. And it would be as foolish for us to shut our ears as it has been foolish for us until very recently to shut our eyes to the fact that we here live under unusual climatic conditions. During one part of our year we are arctic, during the other part, tropic so to speak; but we have been far from ingenious in adapting ourselves to such an alternation.

At last, however, we have begun to realize that our summers bring us into touch with sunny Italy and that it is high time we emulated her children—that from them

(Continued on page 58)

## RUGS OF THE HEATHEN CHINEE — AND OTHER

A Glance at The New Rugs Being Offered For Fall  
Furnishing—American Makes From Oriental Designs

ELIZABETH LOUNSBERY

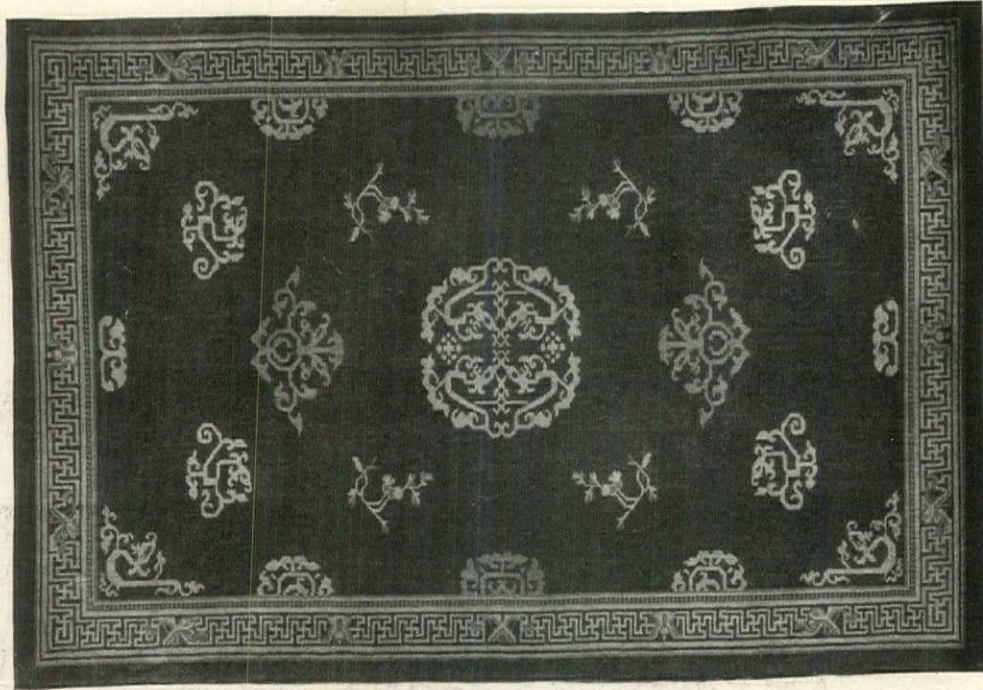
WITH the opening of the town house and the renovation of the apartment, the matter of rugs becomes a most important factor. Floors that have been left bare or partially covered with grass or reed rugs, during the summer, must now be cleaned and polished, and, with the change of seasons, call for coverings warmer in tone as well as quality.

In the grand rehabilitation one finds, too, that worn and faded rugs must be replaced by new, and, when a house or apartment is to be furnished throughout, rugs supplied for each room. This might mean a very considerable expense, if only the antique or even the modern Oriental rugs were bought. How to do this, then, effectively and without extravagant outlay would become a problem indeed, if it were not for the many varieties of American-made rugs now obtainable in the shops.

#### ANCIENT AND MODERN ORIENTALS

Many of these comprise novelties in weave and texture; others are creditable copies of old Chinese and Persian designs worked out consistently in color and design. The product of a modern loom, needless to say, will not have the tonal quality of an old rug—such as an antique Persian, for example, that has derived its mellow coloring not only from the character of its vegetable dyes but from the fact that it has been trod upon by numberless bare feet on the earthen floor of the Persian house whence it was taken; the dust thus created, through years of wear, has produced a softness of coloring not to be duplicated in a modern weave. No machine-made rug can assume the character of even a modern hand-woven Oriental product, but where one is obliged to consider the matter of cost, some very desirable and really beautiful domestic rugs can be found that will harmonize with any period or scheme of decoration.

Before taking up the matter of domestic rugs, a word should be said about the modern Persian and Chinese rugs, distinguishable from the stereotyped modern Oriental stock rug because they are woven on hand looms, to order, from designs uniformly classic and based on and developed from the most famous ones of old. In these, it is often surprising to find the luster as rich and deep as in the choicest ancient pieces, a fact, when an antique rug cannot be obtained, that is consoling. Indeed, it is difficult to get fine antique rugs at all, to-day,



Courtesy of B. Altman & Co.

A domestic "Saxony" reproducing a rare Chinese rug of an early period. This is made with a tan, dark blue, grey blue, rose or grey field with figures in harmonious contrast.

much less secure them in size, color and design suitable for a certain room, or at a cost that is not prohibitive. Prices that were formerly asked for the better examples have steadily advanced, since the restricted importations consequent to the war have increased their rarity.

If, perchance, the colors are acceptable in an old rug the design is likely to be of an unsuitable character, and if the design and color are appropriate, then the shape is wrong. It is, therefore, not surprising that the modern Oriental rug has found the favor it has when one considers that it can be made in any desired size, perfect in weave and with colorings carefully selected and simplified so as cleverly to simulate age, without its wear and tear. Such rugs cost from \$3.00 to \$8.00 and upwards a square foot and take several months to make. They are thoroughly worth while.

#### GOOD AMERICAN TYPES

Of the American-made rugs of moderate prices, perhaps the most desirable for use in formal rooms, such as the living-room, dining-room, library or hall, is the Wilton or the "Saxony" rug. These can be found in the seamless rug as large as 9' by 12', and are also made in four strips, so sewed together as hardly to show the seams—especially after some months of wear. In these rugs, which have almost the soft sheen of silk velvet, rather than of wool from which they are woven, antique Persian and Chinese patterns have been cleverly copied and executed. They are excellent for many places.

They are especially desirable when the draperies and coverings in the room are of a solid tone. When hangings express movement, such as in a flowered, figured or striped chintz or silk, the plain woolen or Wilton rug with merely a narrow border, in which, possibly, a Chinese motif is seen, or a

self-toned or striped narrow black border is preferable. In such one the desired note of a room can more strongly sustain Gray, old blue, gold or tan, green, rose are the colors which they are made.

For the room furnished in lacquer or Chinese Chippendale the "Saxony" rug, producing the color and design of a Chinese rug of an early period, will be found consistent and desirable floor covering. It may have a dark blue, tan, gray blue, rose or taupe field with figures and harmonious contrasts, and is admired in its consistency.

Quite an unusual type of rug and distinctly new in tr

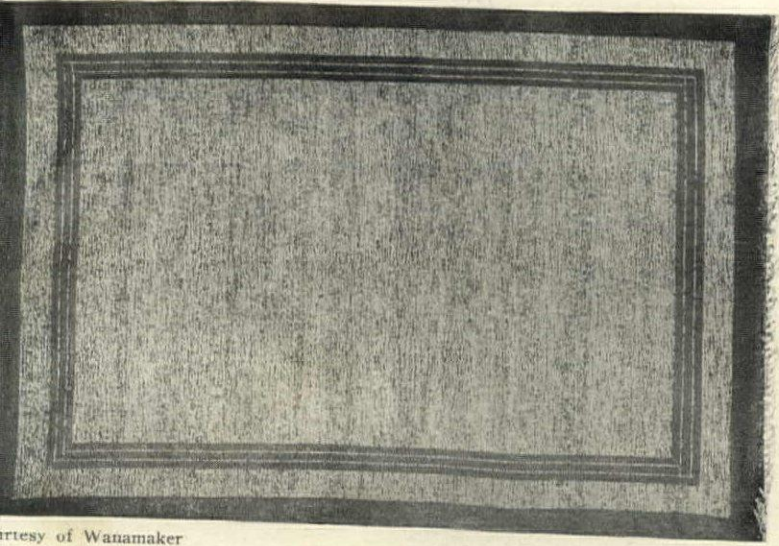
ment is the large Wilton rug, composed of four strips showing a soft tan field with five small rugs of various sizes indicated in the woven design upon it. This tends to simulate the effect of a flooring with rugs strewn upon it, and would be desirable if used in a small living-room where a congestion of furniture would render the use of several separate rugs, that would constantly be disturbed, inconvenient. The rug presents the even surface of the Wilton, yet gives the impression of five tinted rugs, each good in itself.

#### THE EXCELLENT JAPANESE FIBRE

The design is a reproduction representing the floor of the weaver's room in the Orient—a covering for which is usually woven in five sections consisting of a center piece, one piece on either side of it and one at each end.

Still another rug, Oriental in character and essentially so in make, is the Japanese fibre rug. These have much to recommend them, if given the proper care, and will wear for an indefinite time. They are exceedingly moderate in price, considering their size, and are made with tan ground on which are shown Chinese motifs in blue, cream, old rose and soft green. While of Japanese make, the patterns are generally of Chinese origin, in which the famous dragon motif often appears. The sizes include not only the standard measurements of 3' by 6' to 8' by 10', but likewise those hall runners. They are less expensive than the woolen rugs and lend themselves attractively to the inexpensively furnished apartment or country house, especially the living- or dining-room.

Carpets having given place to rugs in the bedroom as well as in the living-rooms, the selection of rugs for this use is quite important. Here economy may be p



Courtesy of Wanamaker

Among the cheaper types suitable for upstairs rooms is a reversible rag rug with one side hit-and-miss weave and on the other a reversible solid blue, green or rose center



Courtesy of Wanamaker

Another of the moderate priced is a wood fibre rug with Chinese pattern in porcelain blue and green. Also in delicate colorings with conventionalized designs

ed to effect, as the heavier grades of  
olen rugs, necessarily more expensive,  
not so desirable for this room. The  
ential feature of the bedroom rug is the  
necessity of it lying close to the floor  
d not kicking up. Nothing is more  
tating than a rug that slides about  
a room, where constant walking  
akes this unavoidable. Again, for  
itary reasons, the rug should be  
sufficiently light weight as to be  
dily removed and beaten, thus  
aving the floor to be frequently  
ed up and polished.

FOR THE BEDROOM

hence the popularity of the vari-  
weaves of cotton rugs, many of  
washable. The wood fibre rug,  
en in a variety of patterns, nota-  
among which is a characteristic  
ese design in porcelain blue and  
m, is also an excellent floor  
ring for the bedroom. These  
be kept clean with a damp cloth  
are further recommended by  
exceedingly reasonable cost.

are not confined to Oriental patterns  
to this coloring, being also made with  
fields and broken borders in soft  
s, rose, etc., some with stencilled deco-

ration that makes them very desirable.  
Having somewhat the appearance of the  
usual hit-and-miss so-called rag rug is the  
new reversible rag rug, made with a solid

versed, become the usual hit-and-miss  
weaves, on the other side, with a plain  
colored striped border. These rugs are  
heavier than the usual rag rug and thus  
are less liable to wrinkle and roll up.

They also make excellent bath-  
room rugs, in the smaller sizes, as  
do the washable cotton chenille rugs,  
likewise reversible, with their light  
grey fields and pink and blue centers.

AND FOR HARD SERVICE

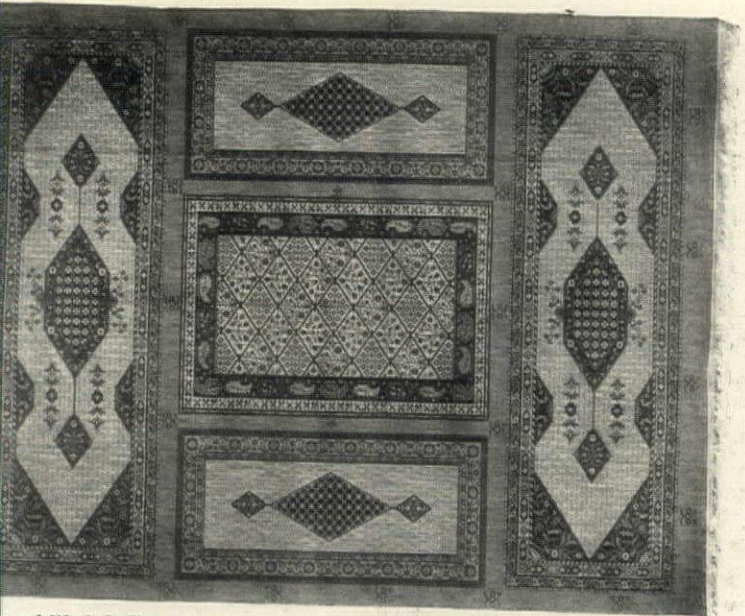
Washable linen rugs are effective  
and practical in a room where the  
floor coverings are subjected to hard  
wear and where a neutral color is  
desired. These are made in warm  
greys, tans and browns, with a  
knitted fringe at either end and are  
also reversible. Their soft, rough  
finished surface gives the appearance  
of wool, and yet these rugs are made  
entirely of linen or flax and are moth  
proof. They are especially appro-  
priate for a boy's room, den or smok-  
ing room, as they do not readily  
show dusty footprints and cigarette  
ashes. Dark toned Scotch weave woolen  
rugs that resemble the well-known ingrain  
and now referred to as "art squares," are  
(Continued on page 62)



Courtesy of Vantine & Co.

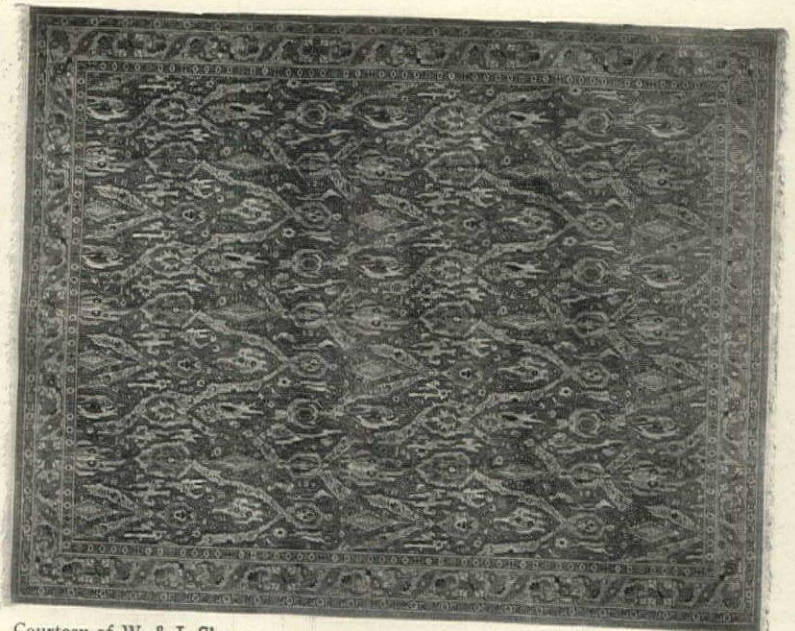
A Japanese fibre rug with dragon design in soft tone blue, old rose, ivory and green on a golden brown background

colored center and hit-and-miss border,  
broken by one tone stripes. These come in  
all the standard sizes with plain blue, green  
or rose centers, which, when the rug is re-



Courtesy of W. & J. Sloane

A new Wilton design consisting of five rugs woven on a plain tan background of one rug. Delicate blues, greens and red predominate in the coloring



Courtesy of W. & J. Sloane

A domestic Wilton facsimile of a rare 16th Century Persian rug in deep blue and tan. Also made with light red predominating

## GARDENING WITH STONES

An Interesting Method Which Explains  
the Flower in the Crannied Wall

AMY I. HEARTFIELD

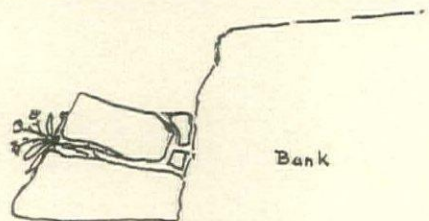
NEARLY every garden lover longs for a rock garden. But as few have the necessary rock ledge at their command, and many have happily grown beyond the stage where a pile of stones in one corner of the garden will satisfy them, that longing in most cases is unfulfilled. In the planted wall we have the happy solution to this vexing problem. The wall itself has many points in its favor: it is useful, economical, practical and altogether beautiful.

A suitable situation for a wall garden is not hard to find, as any place where a low embankment or retaining wall is needed will be just the spot for it. Once the principle of construction is understood, the work is not difficult. There is no need for a mason, as no mortar is used. With an ordinary laborer to lift the stones into place for her, a woman could build it herself. Any collection of rough field stones, such as are used in a dry wall, will do for this purpose. Up to 2' or 3' long, the larger the stones the better, as they will resist more strongly the action of alternate thawing and freezing.

The most important consideration in laying the stones is to give them a backward and downward slant. When the bank which is to be walled has been cut back, lay one or two large stones, fitting them nicely together. Have a rich soil prepared of loam and leaf mold, or well-rotted manure if leaf mold is not available, and cover the stone with it about  $\frac{1}{2}$ " thick, packing it well so that it will not fall out.

## ARRANGING ROCKS AND PLANTS

Now take up your plant and spread out the roots on the soil, pressing them in lightly. Cover with more soil. Fit a good-sized stone on this, taking care that it is firmly placed and steady. In this way proceed, filling each crevice with soil and plants, until one end of the wall is nearly built. If the stones selected do not reach back to the



Spread the roots of the plant carefully before placing the next stone.

In constructing the wall the first rule is to allow for sufficient space between stones



The ideal spot for a wall garden is a section of wall dry laid with sufficient space between the stones to allow for a little bed of loam in which the plants can take a grip

cut face of the bank, fill in with small stone or soil. In laying each stone be sure to remember the backward and downward slope. This gives the plants room to stretch out toward the light and helps to catch and retain rain water in the crevices between the stones, two important considerations.

If any water supply is to be provided, it must be laid with the wall. All that is needed is a number of lengths of old farm tile. An elbow or a slightly curved tile should be used for the opening or top piece. Allow one end to come flush with the ground at the completed end of the wall and incline the other to permit water to flow through. Fit the next tile loosely so that some water will flow out while the rest runs on to other tiles, each one of which must be placed a little lower than the one preceding it. Pieces of tin or thin stones laid on the loose joints will prevent the soil getting into the tiles and stopping the flow of water. The line of tiles should lie back of the stones, between them and the bank. The process of laying stone and pipe and of planting thus continues jointly until the wall is finished, the slope of the pipe being regulated, of course, by the length of the wall when finished, the tile is fully concealed.

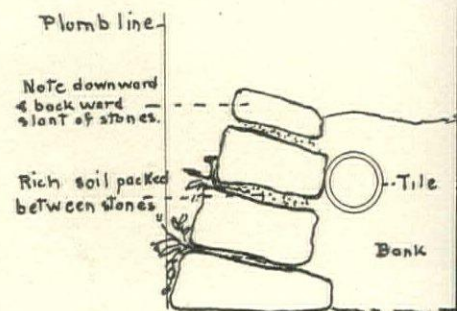
It can readily be seen that this simple method of irrigation is not water the entire wall, as the part above the tiles will not be affected. Those plants which delight in a dry situation should be used for such

parts. Though not adequate, this system is very beneficial, especially in a dry season. No water is wasted, as it seeps through the rocks to the roots of the plants. The same amount of water were poured on the plain from the front of the wall, half of it would run down the face of the stone carrying with it some of the most precious soil.

## THE SOIL AND PLANTS

As there is little space between the rocks, the plants cannot get much soil. This reason what soil there must be rich, and well compacted, so that it will wash away. The size of the interspaces will vary with the shape of the stones. A considerable variety of tiles can be used, and stones of large sizes which cannot be made to fit closely. On the insertion of a small stone at the front of the wall will help to keep firm a pocket of earth that extends far back into the wall.

It is surprising what a variety of beautiful plants will thrive in such a situation. They begin to flower in early April, before the leaves are on the trees. Among the earliest and best is the beautiful Gold Dust (*Alyssum saxatile*) which rejoices in spreading its bright low masses over the stones. Nothing else loves it more than the purple false cress (*Aubretia deltoidea*) which flowers at the same time. The little johnny-jumpers, if planted in numbers, will make the gay from early April until May. With the alyssum comes the moss pink (*Phlox laticoma*), in white, lavender and magenta. The last color makes a beautiful contrast away from yellows and pinks. The pale Iceland and Alpine poppies (*Papaver nudicaule* and *Alpina*), in orange, yellow and white, make an attractive bit of color at the same time. Under moderately dry conditions the native violets will do well on a wall, the yellow as well as the purple.



The second process is to provide for drainage and to build back from the plumb line

beautiful Bird's Foot violet (*Viola* *sp.*), which is naturally at home in a wood, will thrive in a sandy soil if watered occasionally. The white rock cress (*Barbarea alpina*) is perfectly at home in a wall garden, and so is the tiny creeping veronica (*Veronica repens*) which lifts its deep blue flowers only a few inches above the stones. Pink and blue forget-me-nots (*Myosotis sylvatica*) make a splendid combination with pure white candytuft (*Iberis sempervirens*), all of which bloom together in early summer. The dwarf iris (*Iris pumila* and *crispata*), in rich shades of purple, are flowering at the same time.

Later come the columbines in various colors. Of these the native species (*Aquilegia canadense*), in red and yellow, is the best for this purpose. The soapwort (*Saponaria ocymoides*) is a treasure for

the wall garden. In mid-May it is a mass of brilliant pink, while all summer long its green is excellent. It should be kept as far as possible from orange and scarlet flowers. The dwarf bleeding-heart (*Dicentra eximia*), with its nodding sprays of rosy flowers, is beautiful in a wall, especially in a partly shady situation. The gay little stone crop (*Sedum acre*) is a creeping plant with yellow flowers which, with the lovely white saxifrage (*Saxifrage virginensis*) delights in rocky and sunny places.

SUMMER AND AUTUMN SORTS

For June one can have masses of the graceful blue harebells (*Campanula rotundifolia*), and the beautiful coral bells (*Heuchera sanguinea*), which are of a color rare in flowers. The blue flax (*Linum perenne*) is now at its best. It changes

from a steel blue on a sunny day to a deep, soft shade in cloudy weather. With it comes the beautiful snow-in-summer (*Cerastium tomentosum*), as lovely as its name, a hanging mass of pure white throughout the greater part of the month.

Summer finds some bright spots in the wall garden. The fascinating cherry-colored mock-strawberry (*Potentilla Miss Wilmott*) will spread itself freely over the rocks, while the stiff orange and scarlet geraniums lend life to any scene. Two softer effects can often be obtained from the mauve-colored coat flower (*Tunica saxifrage*), with its soft feathery appearance, and from the lavender cat-mint (*Nepeta glechoma*), which form a mass of aromatic gray foliage. If a cool green effect is preferred for summer, plant the glossy ebony spleenwort and the maidenhair spleenwort.



In this compote of delicate glass the color is marine blue—the color of the sea. The ring decorations serve as handles. 9" high and 10" wide. \$12



Water bottles in natural color with a stopper. 7" high. \$3



For powder, in natural colors, with a fruit design for handle. 4" wide. \$3.50



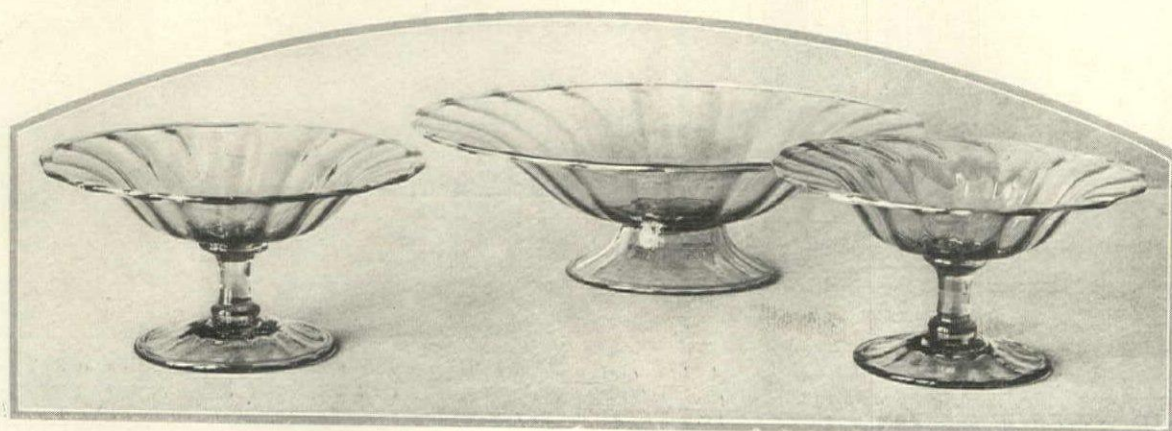
Serviceable either as a centerpiece with flowers arranged in a flower holder, or as a compote, this amber piece is of lovely line and color. \$22. Flower holder, 75 cents



For flowers or gold fish comes a wrought iron standard supporting an amber bowl, 9" wide and 8 1/2" deep. Complete with standard, \$13.50



With this set you can look on wine when it is heliotrope. The tall goblets, 6 1/4" high, \$15 a dozen; cocktail size, 4 3/4" high, \$12 a dozen; liqueur, 3 1/2" high, \$10



Designed for a table decoration, the centerpiece is 10" wide and 3" high. \$4. The compotes are 6" wide and 3" high. \$2 each. The glass is paneled in design in marine blue

MOSTLY VENETIAN

Because of its delicate coloring and beauty of line Venetian glass is an invaluable accessory of decoration and furnishing. In these examples you must imagine the colors, but once you have visualized them you will not rest until your house contains some examples. Purchases can be made through the HOUSE & GARDEN Shopping Service, 440 Fourth Ave., New York City.

# FABRICS FOR FALL FURNISHINGS

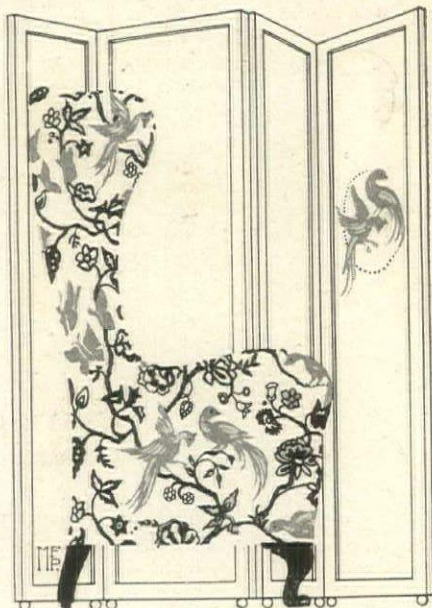
From the scores of new fabrics here are nine especially chosen by the HOUSE & GARDEN shoppers as representative of those that will be most in vogue this season. For names of shops or for purchase, address HOUSE & GARDEN, 440 Fourth Avenue, New York City



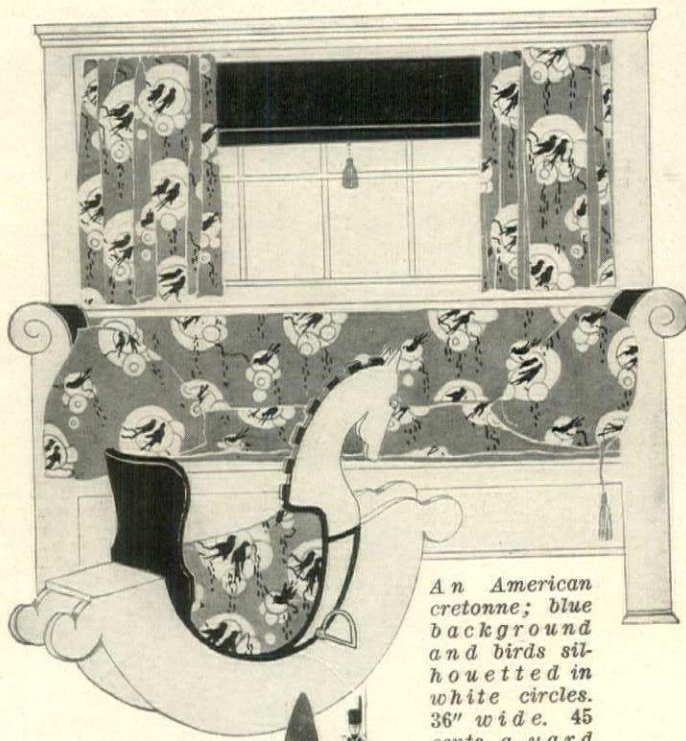
A very handsome material designed to take the place of block printed chintz. Pattern is woven into material which is reversible and requires no lining. Buff on one side with gay peacocks and green ground on other. 50" wide. \$4.75 a yard



Excellent for upholstery or drapings in a small house, an American cretonne with tan ground and design in two shades of tan and buff. 36" wide. 40 cents



On a white ground is a striking pattern of black, blue and mulberry. It is 31" wide and comes at \$1.85 a yard



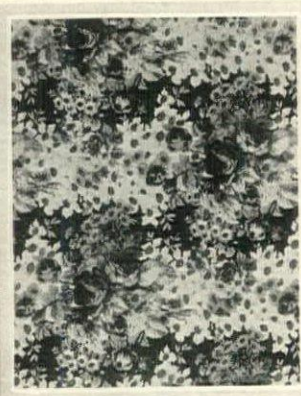
An American cretonne; blue background and birds silhouetted in white circles. 36" wide. 45 cents a yard



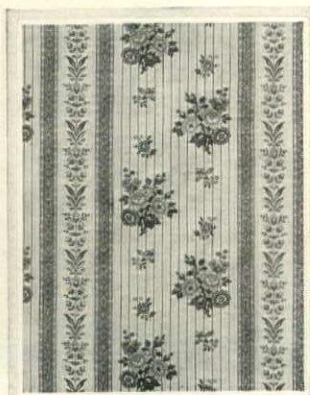
Another American cretonne, a hand-blocked line in greens, browns, gold and salmon on a heliotrope ground. 50" wide. \$3.75 a yard



Visualize it in a living-room: black ground with peacocks and foliage in faded blue, rose, grey and tan. 32" wide. 85 cents a yard



An imported cotton cretonne, 50" wide. Blue ground and vari-colored design. \$3.75 a yard



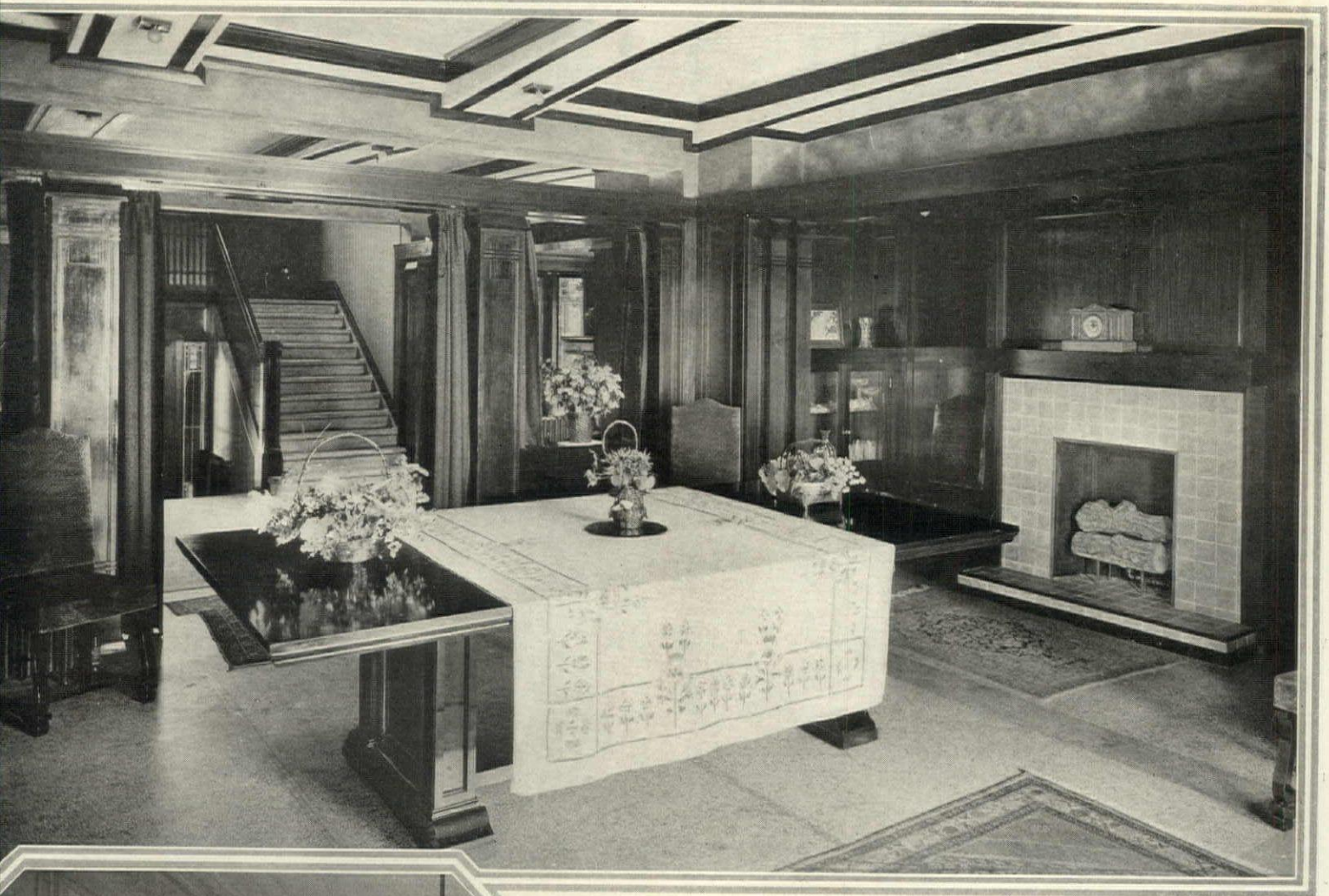
A tan cretonne, broad grey stripes, rose figures 36" wide. 25 cents



For upholstery or curtains, a 30" printed line of dull blue and black striped ground and tan. It costs \$1.85 a yard

# A LITTLE PORTFOLIO OF GOOD INTERIORS

The rooms shown in the Portfolio this month are from six different localities—Detroit, Milwaukee, Chicago, Boston, New Haven and New York. They represent various types of architecture and decoration; but they prove that good taste is the solvent whatever the location and style. For further information write HOUSE & GARDEN, 440 Fourth Ave., New York City



Tallmage & Watson, architects

The architecture of this house, outside and in, is that generally termed "Plains," a Middle West product of prairie environment. Its main characteristics are long horizontal lines—like the lines of the plains. Its interiors require at least some pieces of furniture especially designed on these lines



Alter & Kahn, architects

A corner glimpse of a Detroit bedchamber. Not the furniture nor the curtains are the reason for showing it, but the paneled walls with the closets set in and the doors concealed



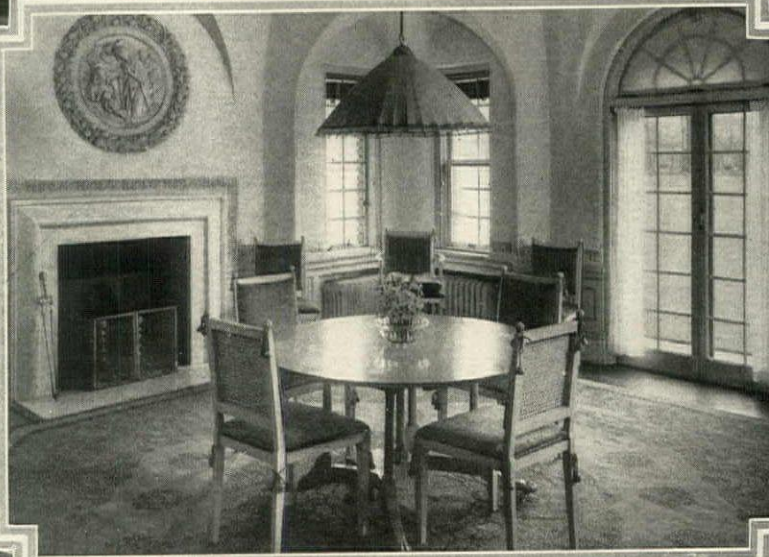
Schuchardt & Judell, architects

One charge against the modern decorator is that she often banishes old pieces of furniture that are precious because of personal association. This is not always necessary. The living-room here—it is in Milwaukee—is comfortable and intimate; old furniture has been used, but it still is in excellent taste



Ewing & Chapelle, architects  
 Photo. by J. W. Gillies  
*In a breakfast room there should be an abundance of sunlight and an absence of annoying decorations. By help to start the day with a bright light. The room shown below, in a New Haven home, is rightly simple and sunny. Note the tile decorations of the fireplace*

Wilson Eyre & McIlvaine, architects  
 John Hutoff, decorator  
*Americans are beginning to appreciate the beauty of wood—just plain, everyday wood—as a factor in the creation of good rooms. The overmantel paneling of this dining-room is an example*



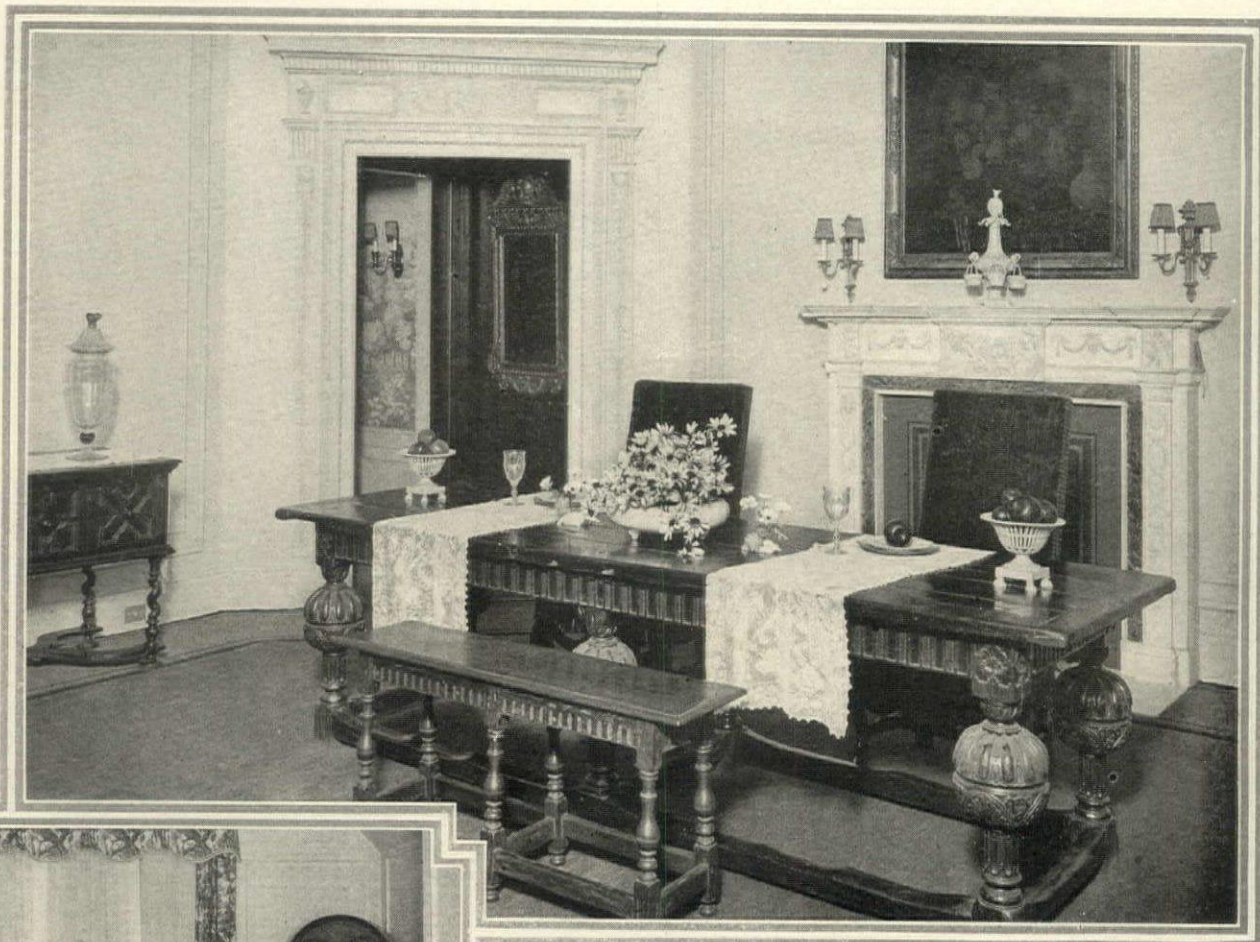
H. R. Wilson, architect  
*The commendable points about this Chicago dining-room are legion. It is simple and yet formal. It has unity and yet a diversity of detail interest. The frieze forms a pleasing transition between the paneled wall and beamed ceiling. Note fringe valanced portieres*







the way to solve the problem of the small dining room is to have only the necessary furniture and so dispose of that furniture to give the greatest amount of space. Below it is done successfully. Note the curtains and their color in a simple setting



Having acquired a Jacobean table, many people are in doubt how to arrange it. Here is one style. Another is to use only one end. You need set only one end when the family is small



Otis & Clark, architects

Count the lamps and lights. Five. Note the arrangement of the furniture. There are five distinct groupings. There you have in a nutshell one of the principles that are conducive to comfort and convenience. Human requirements underlie good taste





*A balanced arrangement such as this is pleasing and restful to the eye, and thoroughly respectful to the pictures themselves*



*Balanced—but a big picture with a little one at either side looks like a suburbanite out walking with his young*

## THE GENTLE ART OF HANGING PICTURES

Which Proves That It Is an Affair of the Heart in Which Abstruse Psychology and Commonplace Don'ts Are Mingled

ROLLIN LYNDE HARTT

**B**EES make honey, birds build nests and girls at a certain age pin things on walls. It ruins the thumbs. It mars the hair brush sometimes used as mallet. Yet lo, what triumphs! Maisie's room delirious with Christy calendars, cartoons by Flagg or Fisher, and magazine covers by the ingeniously elliptical Coles Phillips. Not a square inch of wall paper left exposed anywhere. Proof positive that Maisie has "knack." Later on, with pictures to hang, she will rush in dauntlessly where artists fear to tread, and remind you a little of the rustic who was asked by his curate how he learned his profanity. "You can't learn it," said he. "It's a gift." So with picture-hanging, thinks Maisie.

Now, I am soft on Maisie (the generic Maisie, I mean) and hate awfully to poke fun. But when I talked last evening with Mr. Arthur M. Hazard, the delightful portraitist and mural painter, it was noticeable that he did not assume to know "by instinct" just what belongs just where, or set up as a "born picture hanger," or dismiss matters in the glib style Maisie affects. He has served on too many hanging committees at distinguished picture shows. He has decorated too many fine houses, his own among them. He has dug his way through to fundamentals, and become an authority. Half-past eight it was, when he began outlining his philosophy of picture-hanging. Starting home, I glanced at my watch. Will you credit it? A quarter of eleven!

All that while we had been tracing principles of psychology, of design, of light and optics—in short, of a fine and very delicate



*Don't hang a picture too high, especially if it contains a seated figure. Gainsborough complained of that, threatened to bolt the Royal Academy if they did it to him again; they did, and out he got*

art, as fascinating as it is difficult. Taken down verbatim, the interview would pack a rather tidy little volume. I shall merely sum it up, for in it lies the essence of rightness in a subject too little understood and too seldom considered.

First, as concerns which kind of picture

suits which room. A "born picture hanger," I know, generally grades art treasures according to the "swellness." Nabobs—i. e., the biggest, costliest and most showy framed—take to the drawing room. A "fringe," next in grandeur, finds wall space in the living room, library, dining-room and hall. The poor relations and hoi polloi with tarnished gilt, alas, or faded mats—slink upstairs to some chamber (of horrors). For the "born picture-hanger" thinks last of subjects, or not at all. Whereas—psychologically and therefore humanly—no other consideration is half so vital. Subjects? Why, bless you they are pretty nearly the whole thing! Congruity, my dears! Swell reasonableness. Propriety. The gentle ministering to mood.

Naturally, nobody expects you to slap on congruity with fire in your heart and blood in your eye, and a bath-tub would be appropriate, and also silly. If you aim to make your dining-room an apotheosis of grandeur, introduce painted trout, painted game, painted apples and pears. They will be congruous, but funny. However, you want a festal no there and an incentive to gayety and good humor and genial, spontaneous chatter, you will reach the goal in indirection. There is nothing de-

nitely eatable about Crusaders, yet how Mr. Hazard's guests find themselves surrounded by his pageant of plumed knights ramping steeds and bright pennons without being in the spirit for jovial conversation? The pictures bring the mood, and what more than that can one desire?

Picture-hanging, then, is an affair of heart, primarily, just as entertaining is, or home-making. Apply your psychology. For example, how would you have a friend feel when he first comes into our house? Overawed? Awed? Half muttering, "All hope abandoned, ye who enter here?" What a splendor? You can fetch it by hanging your hall with pictures whose too solemn, ascetic, icy themes breathe the air of a monastery. Or you can produce a different and worse impression by giving a shock of personal impropriety, or guilt almost, so that he feels less like an intruder than like an invader. This is the case of hanging the hall with intimate family portraits. But there is a middle course, happily. No need to hold a picture at arm's length. None whatever will fall on his neck and weep down his face. A gracious reception, at once genial and dignified, expresses itself in pictures a bit impersonal, but joyous in subject and prompting the inward exclamation, "What a lovely, interesting place! I am glad I came." Just as pictures those are, rests with you. Not only on doormats that people print "Welcome," and plague take them!

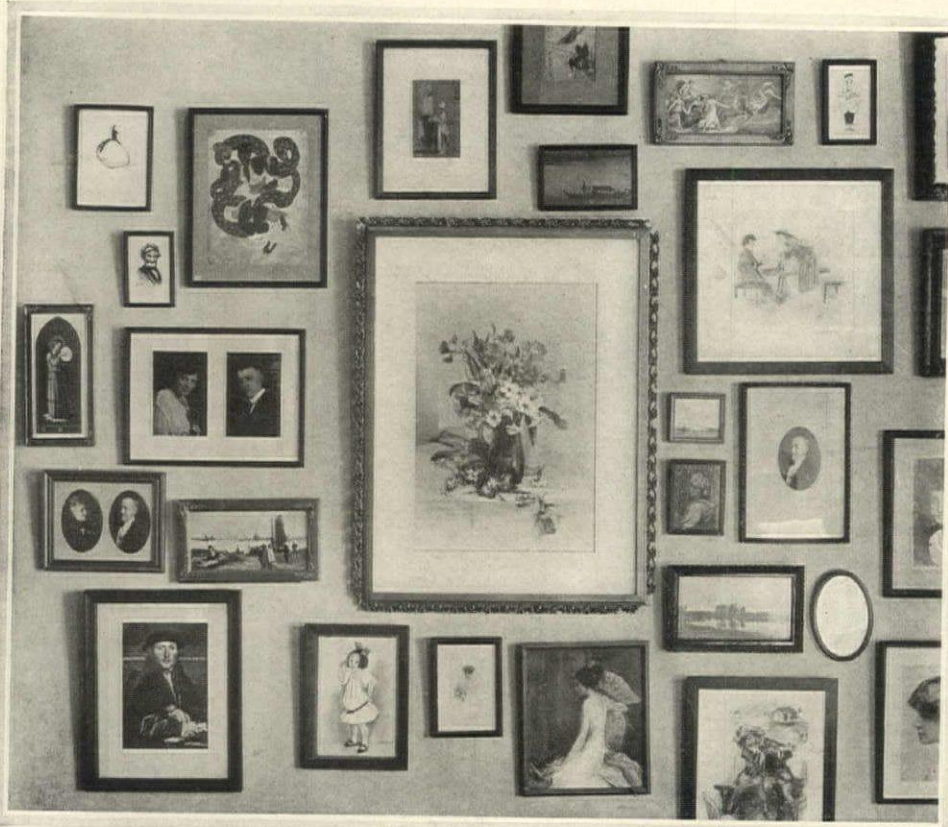


Don't hang pictures on a patterned wall paper. Wood makes a charming background. So does grass cloth in dull tones; in general, the duller the better

gain, what feelings would you inspire in a guest when you tuck him away for the night? Storms at Rheims Cathedral, James, Charlotte Corday on the scaffold, the daughter of the innkeeper (you know that) may bewitch a gracious and bloodless guest by day, but at bedtime, hardly! A man going to bed will not necessarily demand a drama of other morning going to bed, yet the world is so constituted that he wants to be soothed. Soothe him.

THE SPIRIT OF IT

Why not? It is easy. It seldom rouse a man to thoughts of baton murder and sudden death. A mother and child will not suggest a life, or an unlit, moonlit marine enchanted idyl of a forest. In their presence he can "wrap his draperies of his around him and down to pleasant dreams" without fuming for a six-shooter beneath his pillow. If you protest, perhaps, "but, man I am not rigging this abode of bliss for idle outsiders. I want it to express So be it. You can't help its expressiveness. Personality, like murder, will out. My student days I belonged to a ghastly little, who toured the long suffering vil- round about, and put up one night in a room adorned from top to bottom with pictures. Cow in the parlor. Cow for a cow on the very stairs. I slept at least five Alderneys, a Jersey and Hollisteins." As my host turned out



An exaggeration? Not a bit. Some folks think that pictures were made to hide walls, and act accordingly. They rush in where artists fear to tread, and the result is a gigantic nightmare

to be a drover, what more expressive? And yet I could have wished him other interests in life, and I surmise that you, with a personality rather varied, at a guess, will encounter no great difficulty in making your arrangement of pictures as hospitable as it is individual. At all events, there remains the den—joyous thought!

PICTURES AND IMPRESSIONS

Have your fling there. Be devilish, if you like. Go in for bulldogs, pugilists, show-girls and the Old Scratch himself. Be pious, if you like, with a wet lady clinging to a cross on a rock. Be a highbrow if

you must, and frame an autographed similitude of Herr Doktor Heinrich Karl Otto Johann von Dummkopf. Let it be understood that all persons entering that den do so at their own risk.

In a way, the library, too, is yours, though still a library and therefore inviting meditative leisureliness and rumination. The place for things classic, things suggesting study or recalling travel, things literary, architectural, historical. The place for your Napoleon, your Cromwell; for Dante, Ruskin, Stevenson and Tyndall; for Giotto's tower, the Coliseum, or Ann Hathaway's cottage. If you entertain in your library, it is less as a rollicking blade than as a gentleman and scholar. Your friends expect just that.

The point, then, is all along to think definitely what impression you want your house to give. In the hall, a dignified cordiality. In the drawing-room a spirit of sunny relaxation. In the living-room a more personal note. In the dining-room festivity. In the library, a quiet reflectiveness. In chambers, serenity. Something of a philosopher Maisie must be, if you leave it to her, but then, is she not something of a philosopher already? In dress,

say, and manners. She will no more wear skittish pink and yellow at a funeral than hum the Dead March at a wedding. Reason with Maisie. Tell her that hanging pictures requires at least that degree of tact and perhaps several dozen times as much, for all you know.

AS TO ARRANGEMENT

After considerations of feeling, the problem of design. How to place the pictures, once you have chosen the right ones for the room? Put them in rows? Too stiff; the eye resents things in rows. Hang them at random? It will look foolish. Arrange symmetrical groupings—a big picture, with a little one at either side, like a suburbanite out walking with his young? Silly! Then in heaven's name, what? Mr. Hazard declined to dogmatize. Too much depends on color, shape,

frames and the wall. However, he dropped hints. A long row of pictures, with a large one in the middle, two smaller ones at the sides, and then two large ones at the ends will not appear stiff. Pictures hung apparently at random may yet give the effect of a coherent, harmonious fabric. Seek order, or at all events the impression of order, but without obtrusiveness. As elsewhere, the highest art conceals art. And now a few "Don'ts" that are briefly to the point.

Don't hang pictures so close together that the eye, focusing on one, takes in another. Don't hang a picture too high, especially

(Continued on page 62)

# AN AMATEUR'S GARDEN IN A SHADY PLACE

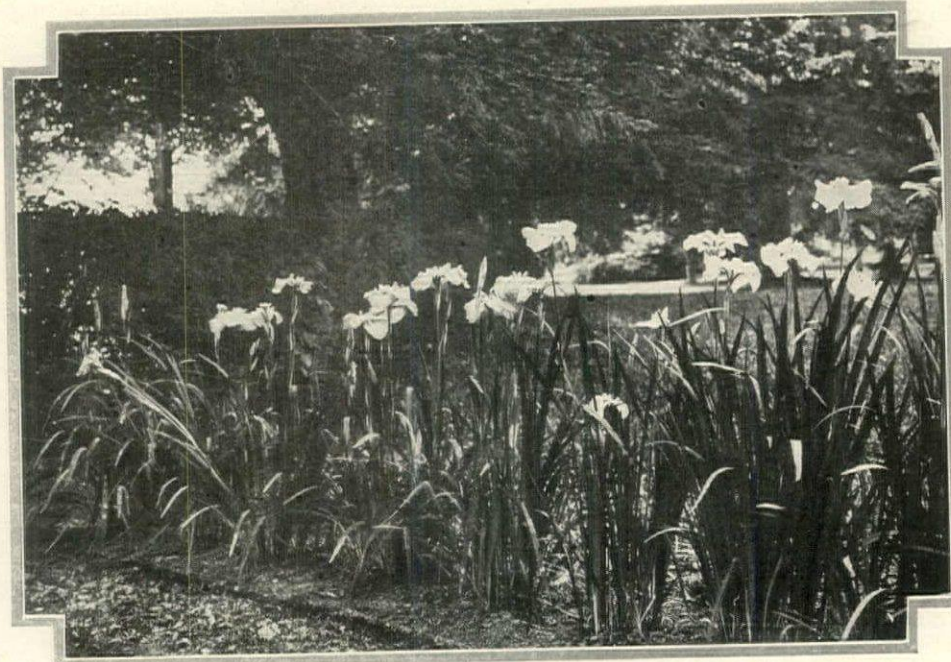
The Experience of a House & Garden Reader  
Who Made a Wilderness Backyard Blossom

MARGUERITE H. FISHER

I HAD a problem, a real garden problem: to grow flowers under big, overhanging trees in the suburbs of a large city. Perhaps, after all, "backyard" would be a better term than garden, for that is about what it was when I began. Three large maple trees stood in it, casting such broad shadows that the sun could peep in only early in the morning and late in the afternoon. Not a promising outlook for flowers, but flowers I must have, circumstances to the contrary notwithstanding.

First I read books and studied folders until my brain was in a whirl, but theories didn't seem to work. There would be lists of flowers for shady places, but most of these mentioned wouldn't grow. So I just plodded along until at last my garden does show some signs of beauty, and I have had flowers to pick from early April.

There seemed to be two very shady spots—spots that were bare all summer. But, of course, you realize that early in the spring before the leaves come out these spots are sure to get the sun. There I planted bulbs—planted them in the fall. I had read that by scattering crocus bulbs and planting them where they fall one could achieve a far more artistic effect than by



Although the iris does best in a rich, well-drained soil with full exposure to the sun, it is readily acclimated to a dry location in shady places

planting in rows; so I treated all my bulbs that way. I had purchased white tulips, narcissus, white, lavender and yellow crocuses—not many were needed, and in April my usually barren spots were the beauty spots of the whole garden.

There is a plant, very nearly a weed, but beautiful—eupatorium—that comes in blue and white and grows about 3' high. It will grow anywhere, even right next to a tree or under an arbor, and bloom profusely—in August. It makes a clump of fine green leaves from early spring, and looks so prosperous and healthy that you never dream

getting back to Nature itself would be a of getting at some shady flowers, and went into the woods early in the spring recognized the wild azalea. I transplanted it just before the leaves came out and plenty of root and root soil with it. It is in very shallow soil—in fact, almost on rock itself—and so when I planted it I quite a hole and filled the bottom with a basket of stones, which, by the way, ways save, as there are many plants need drainage systems under their roots. And so my azaleas never stopped growing.

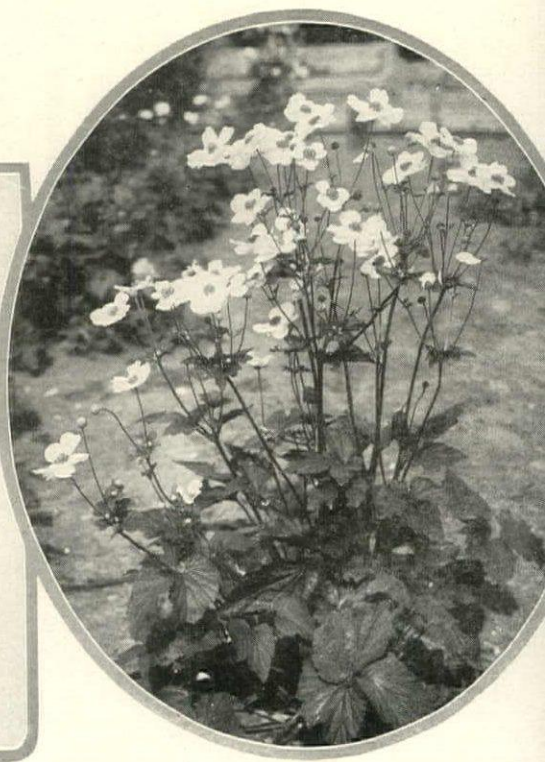
(Continued on page 58)



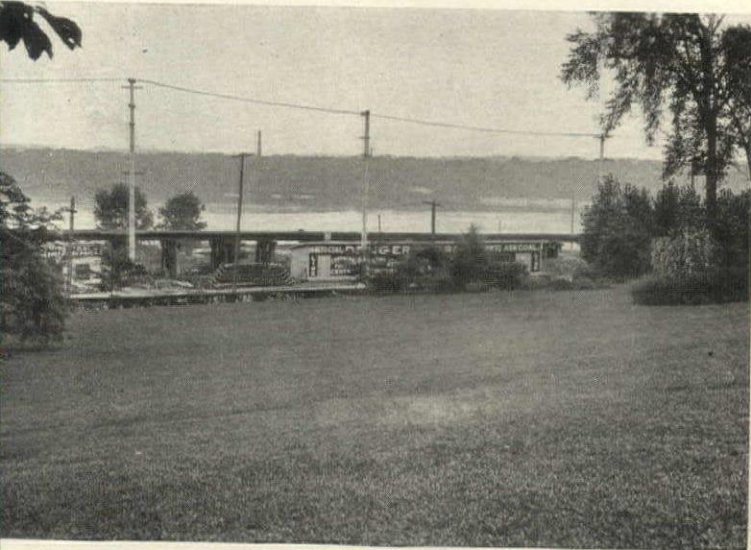
Feverfew (*Chrysanthemum Parthenium*) thrives in shade, a flower vagabond, a runaway from the cultivated garden



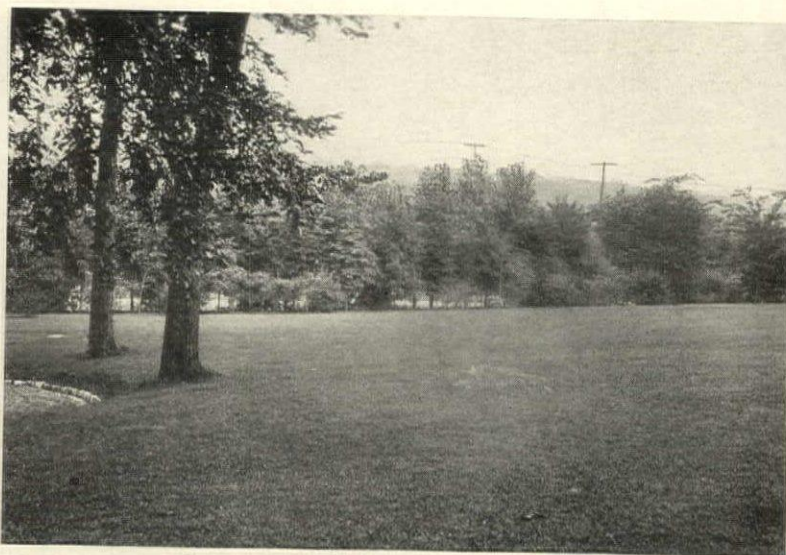
The eupatorium—this is var. *purpureum*—will bloom anywhere, even next to a tree or under an arbor



Anemone Japonica is a useful species for the flower border. It does well and blooms splendidly in shade or partial shade



Ugly features in the foreground completely destroy this picture of river and distant hills. There is only one remedy—screen them off with shrubs and trees



Here the problem is solved. It was completed in one season; not so unusual a feat in these days of moving large trees and creating wooded estates over night

## SHRUBBERY AND THE GARDEN PICTURE

Screening the Objectionable and Framing the Pleasing Views  
How to Buy Trees and Shrubs—Necessary Planting Data

LEONIDAS WILLING RAMSEY



PROPERLY PLANTED  
When properly planted the roots spread out

THE perfect laying-out of the grounds with shrubs and trees is a matter of rather specialized knowledge. One must be familiar with the habits and requirements of the plants, know the general principles of arrangement, and be able to make the whole scheme harmonious. These things are a part of the service which the landscape architect renders, but which the amateur need not fear to attempt on his own account, especially if the space to be treated is not too extensive.

One of the commonest faults of the beginner at this work is the tendency to select

plants which have some peculiar or flashy characteristic, while overlooking the best common ones. This should not be done, in landscape gardening the cheaper plants, provided they are of good stock, are the most desirable and satisfactory. High-priced imported varieties must be avoided, and they are seldom suited to climatic conditions. Variegated shrubs, flowering trees and other freaks seem to have appeal to the public taste, when less ostentatious plants would be more suitable and cared for. Of course, there is a place for such sorts, but they should not comprise the greater part of the garden, their use being as accents and for variety. The salient fact should be borne in mind that when plants are selected for the place, and that the general effect is the thing to fight after; the individuality of the plants should be lost in the harmony of the

whole scheme. Many flower lovers seem to be near-sighted, seeing only the specimen plants and losing perspective of the place in general. This is also true of those who develop flower beds with no respect to their surroundings, laying claim to beauty because color is predominant and because there may be intricacy of detail in the planting. The sketches and paintings which give us the greatest satisfaction are those which have harmony in color and design—the drawings of intricate detail only have long been discarded by the critic.

### SUGGESTIONS FOR BUYING

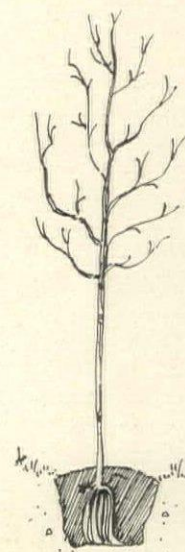
When purchasing plants do not buy from a traveling nurseryman unless he is a bona fide representative of a well-known concern; and no matter where the stock is bought, do not try to bring the nurseryman down in his price, for there is a great variation in nursery stock and you will probably get just what you pay for. Although the heights and ages of the plants may be given, it is very easy to supply high shrubs with no body, and in the case of trees the diameter may be specified and a poor specimen substituted by the nurseryman. After all, he must sell his second-grade stock, and that will be just what you are paying for should you try to bring him down in his prices. Of course, I am now speaking of the average small nursery—not the well-established house with a reputation to live up to.

When sending in your order, ask that it be looked over and substitutions made for any plants that might be unfavorably affected in your territory or not indigenous to it. The general nature of the plants which you order will be understood, and you will probably get the kinds you should have.

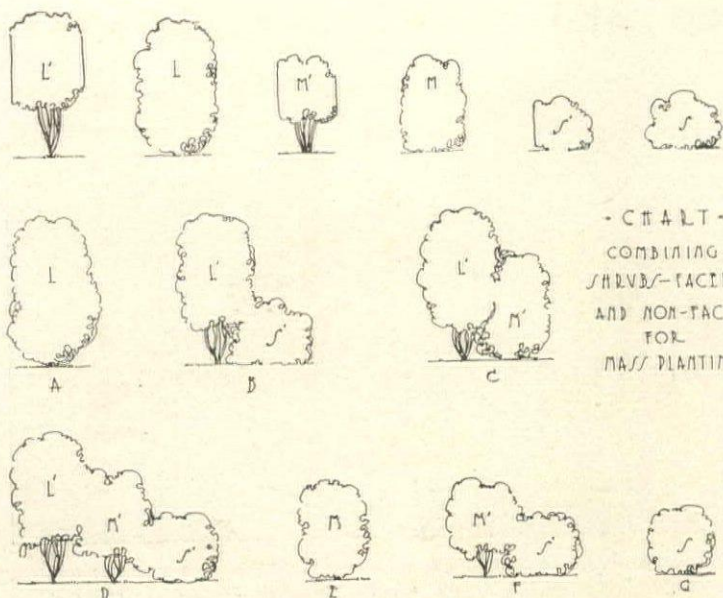
Most nurseries will not guarantee their stock unless a percentage of the total cost is added. One well-known firm charges an additional sixty per cent for planting and guaranteeing the stock, while some others figure in the guarantee and planting on the

original cost. At any rate, the nurseries are carrying the insurance on your shrubs at a profit, and if you have your choice you might as well be the gainer. You can depend upon the success of from ninety to a hundred per cent of the stock if planted under the best conditions, and if the season is good. Often none of the stock dies, while in other cases the loss is very heavy; this can generally be traced to the planting and care. From a psychological standpoint it is poor policy to guarantee plantings, for the purchaser has a tendency to neglect the stock. It will be better for him and for it if he has no promise to fall back on and so shirk his responsibility.

Before the final selection, two drawings should be made: one, a general ground plan with all areas located; the other showing the shrubs and trees in elevation just above the ground plan. In this manner the heights and character of the things may be more easily studied and the sorts which are desired easily decided upon. Unsightly views should be sketched in on the elevation so that trees may be properly placed. A knowledge of the characteristics of the different shrubs is essential to making a good planting plan, and the best books and nursery catalogues should be carefully studied and each shrub placed for its significance outside of height, breadth and facing qualities. When the planting plan is completed, it should be duplicated so that there will be a copy on hand at all times.



POORLY PLANTED  
Poor planting does not give the roots feeding room



The nurseries class shrubs and trees as large, medium and small. This should be taken into account in sketching the plan for mass planting and in ordering

Shrubs should be ordered by their age and height, especially should the height of evergreens be given. The heights should be specified so that when the planting is completed it will be uniform. I have often seen arrangements with the larger plants in the front and the small ones in the rear; this looks unnatural, even though the plants were properly selected and their inequalities to be remedied by time. Shrubs seldom get too old to plant; the tendency is more and more to plant for immediate effect.

All catalogues designate shrub sizes, listing them as either large, medium or small, or by the abbreviations L, M, and S. Large shrubs may require a facer or they may not; medium ones may be facers or non-facers, while the small ones may be used alone or as facers. When a narrow planting of the large kind is needed it may be as A, B, C or D, according to the width of bed desired; in the case of medium-sized plantings, either E or F may be used as the width of bed demands. Depth is given by the addition to either height according to the width desired.

THE ACTUAL PLANTING

In plantings to be seen at a distance, trees are often used in the same manner. Shrubs should be planted just far enough apart so that at the medium stage of their development they will form a mass. Often, when an immediate effect is desired, they are placed closer together than is usually the case. No set rule can be made as to the distance in planting, and the plants must be known to a certain degree in order to space them properly.

As soon as the plants arrive they should be heeled in. This is done by digging a

roots and with enough depth to allow for the addition of black dirt, if necessary. The roots should be examined and any bruised ones trimmed, while all the long roots are clipped at the ends. This should be done with a sharp knife, as pruning shears often

trench and placing the bundles in it, one after the other, and covering them with earth. In this way the shrubs are kept damp until they are needed, and when planting is commenced they can be more systematically handled. Shrubs and trees should be damp until they are planted in their permanent holes; they should not be exposed to sun or wind.

Instead of digging individual holes at once, the beds in which the shrubs are to be planted should be spaded up and such fertilizer added as may be necessary. Then dig the holes larger than the spread of the

too, that your feet do not touch the shrub else it may be barked and die.

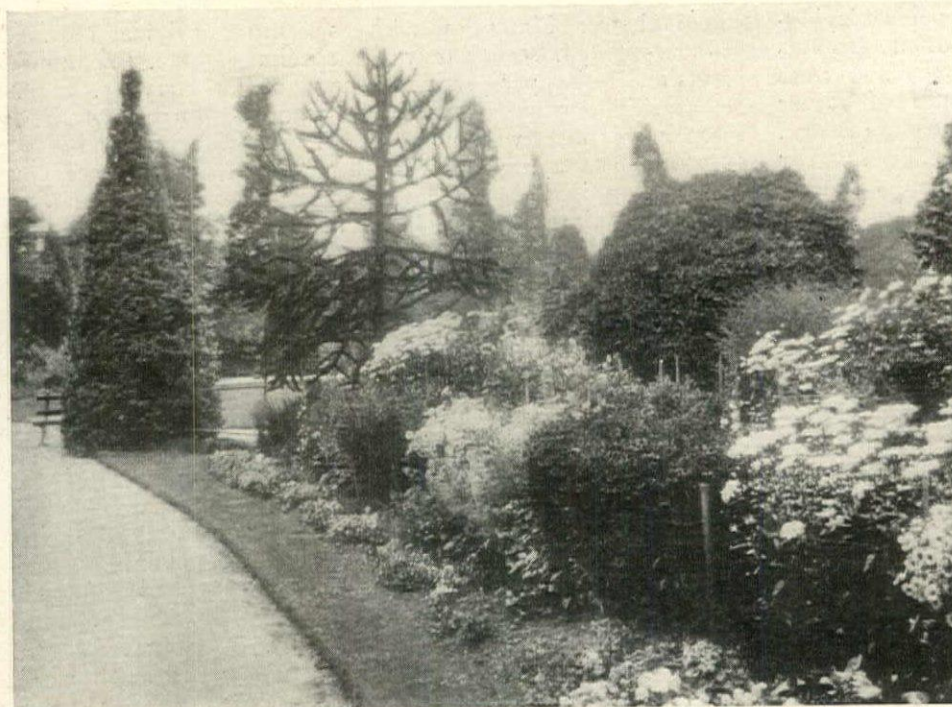
Now water the plants and fill the hole with loose dirt, which will act as a mulch and hold the moisture in the ground. The water will assist in firming the dirt around the roots and the shrub should do well. If planted in the winter they should be handled as described, but the bed should be mulched with well-rotted manure, leaves or anything that will form a good ground covering. When manure is used it may be spaded in the spring; the mulching, however, is used to prevent alternate freezing and thawing in the spring, which is disastrous to planting.

SUBSEQUENT CARE

In transplanting a tree or shrub, the fibrous roots which supply the plant are left in the ground, thus naturally weakening the specimen. For this reason the plants should be pruned down to about two-thirds their original size. All dead branches should be removed and the natural form preserved.

During the summer daily watering is unnecessary; about twice a week is sufficient if done thoroughly. The soil in border plantings and around the trees should be loosened every week or ten days not deeply, but enough to make a mulch which will conserve the moisture and allow the roots to get the air which they should have. The beds should be worked the day after they are watered.

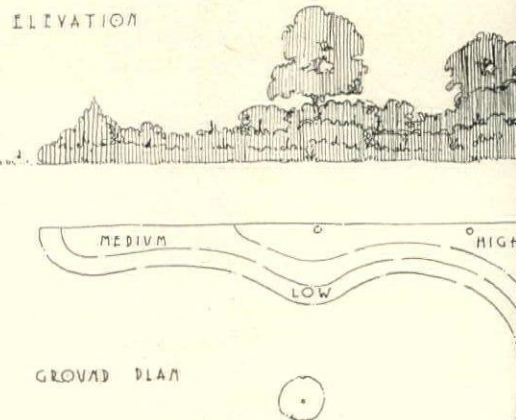
The subject of selecting definite sorts is a subject long and interesting, but here, for it is one which really deserves an article to itself. Nearly everyone who is at all interested in gardening matters knows the general appearance of a few of the best standard species, and this knowledge together with a study of some of the large nurseries' catalogues should be sufficient to give a start in the right direction. Once so started there will open out a world of delightful study and experimentation. What of what interest will landscaping be if it is all done by rule of thumb and assured? Uncertainty is half the fun.



A planting such as this defeats its own end. Its outline is jagged, freaky and flashy. The plants have been chosen for their individual uniqueness and not for their merit in massing

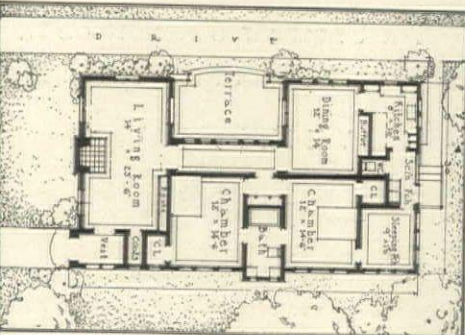
bruise and otherwise injure the roots.

With everything ready and good dirt at the bottom of the hole, set the tree or bush in the center, straighten out the roots and put in some 4" or 6" of good soil. Move the tree up and down until the dirt is filled in all around the roots; then step in the hole and tamp it thoroughly with your feet. If airholes are left around the roots the plants will seldom succeed, and if planted in the fall it will be killed during the winter. Do not crowd the roots in a bundle, but allow them to assume their natural position. Do not be afraid to pack the soil firmly around the plant, for it will get along far better than otherwise. Take care,

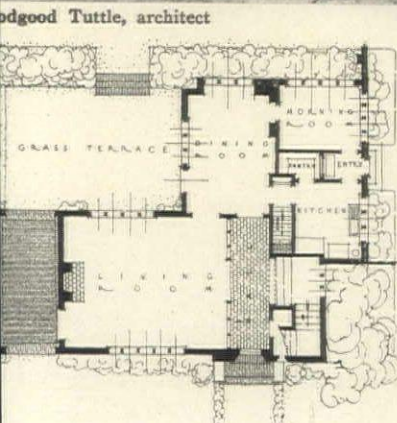


Ground plan and elevation sketches always help to visualize the planting in position, and prevent mistakes in the actual work

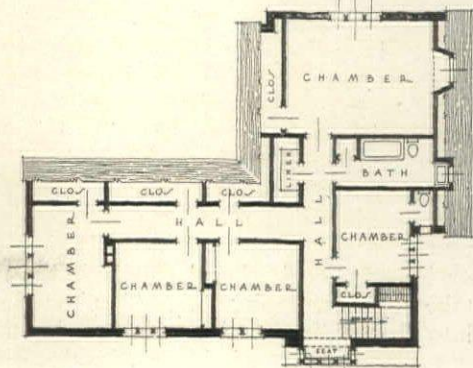
BUILT TO SUIT LIMITED INCOMES BUT UNLIMITED TASTES

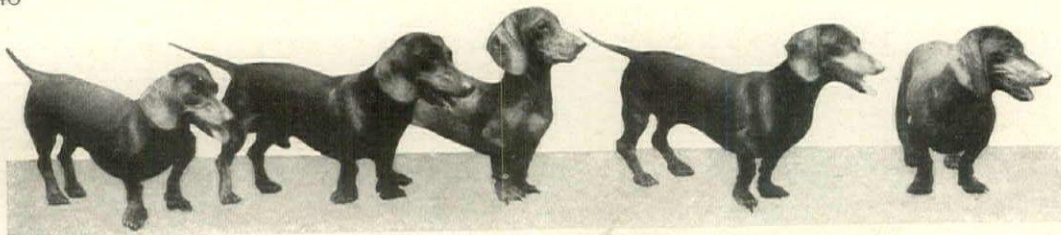


Walter S. Davis, architect  
 Of recent years designers of bungalows have sought to adopt various types of architecture to the one-floor limits. In this California home the Dutch farmhouse type has been used successfully. Walls and roof are shingled. Accommodations are made for a large living-room, dining-room, kitchen, two chambers, bath and sleeping porch with large attic store rooms above. When fully grown the planting will make the terrace more private. Cost, \$3,000



Few houses of moderate size and cost approach the above for individuality of design and livableness of arrangement. It is of stucco along English lines, embodying many meritorious details. All timber work is solid, hand-adzed and stained. Windows throughout are casements, the bay window over the entrance being leaded. The plans show a large living-room, dining-room, morning-room, kitchen and paved porch on the first floor, and fine chambers and bath on the second floor. A garden is designed to extend to the rear of the property with a garage reached by a drive through the latticed gate shown to the right of the house. Cost, in New York, under \$9,000





Courtesy of F. Louis Hauptner

*When you forget that he suffers from musical comedy and cartoon record, you begin to be fair to the dachshund. He is a sober and intelligent animal and, as a sporting dog, boasts an enviable reputation*

## HANSEL, GRETEL & CO

An Uncensored Report on the  
Hyphenated Hound

WILLIAMS HAYNES



IF there was ever a good little dog that must labor heavily under the weight of own reputation, that dog is the dachshund. His reputation is not wicked, like the bull terrier's nor savage, like the English bulldog's or the bloodhound's. He is not credited with being either a snappish dog, a dull dog, a tramp dog, or a delicate dog. Far worse than all these, he is crushed under a comic reputation. That is his tragedy, and only familiarity will banish it.

To be popularly described as "a half of a dog high and a dog and a half long"; to be jocularly recommended as the ideal dog to live in the long halls of a city flat; to be caricatured in the most grotesque exaggerations in all the comic weeklies of two hemispheres; to be the butt of the low comedian's wit on every stage—these are the things of which the dachshund's reputation has been made. This is indeed a terrible thing to live down, and, not unnaturally, the dachshund is not nearly so popular a dog as he deserves to be, for in real life he is not at all like the funny little beast of the jokes and cartoons.

### IS HE AN ANGLO-TEUTON?

Few people suspect it, but the real dachshund is pre-eminently a dog of good sense and fine sensibilities. He is not a clown or a half-wit, but quite the reverse, a somewhat sober and remarkably intelligent animal. The outstanding feature of his character is undoubtedly his deep and faithful affection for his master or mistress, but he is not lacking in other recommendations. His reputation as a silly, comic-valentine sort of a dog is nothing more nor less than downright libel, for he is "all dog."

Of course, he owes his reputation to his looks, and for the worst exaggerations in his type, as we know it, he is in the main indebted to English fanciers. In Germany, his fatherland, the dachshund is first of all a terrier; in England, on the other hand, he has been bred more and more away from the terrier towards a hound ideal. The Anglicized dogs are at a distinct disadvantage. In his native land the "dachs," as he is affectionately called by his friends, must do the work that in the rough Scottish country developed the hardy, short-legged Scottish and Dandy Dinmont terriers. Like them he is called upon to go to earth, to dig out foxes and badgers, two formidable foes underground, and from all reports he does this work well. His very name translated means "badger dog," and though no one knows better than the English breeders that it takes a terrier, and a plucky, active terrier, to tackle Master Tod or Master Brock, they have made the mistake of translating "hund" phonetically into "hound." Certainly a badger hound is a ridiculous sort of dog to develop.

Like as not this is the root of the dachshund's troublesome reputation. The past ten years there has been a gradual return, both in England and the United States, to the true German "badger dog;" but our typical dachshund has been a heavier dog, with more crooked front legs and quite a different stamp of head, a dog who has lost much of the strength, speed and activity of his German ancestors.

I can testify from experience that the dachshund of the English type is not a success as a hound. I have seen a couple work in the field, and the little cottontail rabbit was literally able to run circles about them and sit at her ease on the hilltop while they fumbled over her twisted trail. I have talked with friends, however, who have shot the big, strong German hares before German dachshunds, and they tell



Photo by Beals

*A winning team owned by Mrs. T. D. Erhardt, of Southampton, L. I., a group with good lines—fine muzzles, proper ears, and deep broad chests*

a very different story. The German hare is faster than the American rabbit, and the only explanation is that the German dogs have great speed and more stamina than ours. This explanation is due the dachshund, because, although we do not use him as a sporting dog, still many a joke is cracked over his hunting capabilities, and there are quite enough jokes made at his expense without these unfair slurs.

### ONE HUNDRED PERCENT VIGOR

About a score of years ago the dachshund as a pet enjoyed quite a season of popularity in England. Since that time, however, he has given way to smaller dogs, notably Pomeranians and Pekinese spaniels, and no stretch of imagination or prejudice in his favor can make him generally popular. Many less worthy dogs are more widely fancied. He has, however, always had his coterie of faithful friends who find it hard to understand why so delightful a house-dog should win such scant favor. He has, all the advantages of convenient size that the toy dog has, without making the sacrifices to vigor and hardiness that

the very tiny animals often must make. He has much of the terrier's sharp intelligence and tireless energy, tempered with a gentle spirit and a greater affection. His habits are neat and clean and he is no barker. He seems to have a natural aptitude for learning tricks. Alert to sound the alarm and plucky enough, if need be, to rally to the defence, he is a good watchdog and a sturdy, capable gentleman.

It is as the children's companion, however, that he is at his very best. His intelligence and his chummy disposition make him a capital playfellow. Affectionate, faithful, and patient, he can be trusted to take with almost infinite good nature severe handling that the youngsters are to give their animal playmates, and he is big enough and strong enough to stand strenuous treatment.

Though a dog of very many physical characteristics, the dachshund baffles description. The general impression that he should give is that of a more active, more alert dog than one is apt habitually to picture him to me.

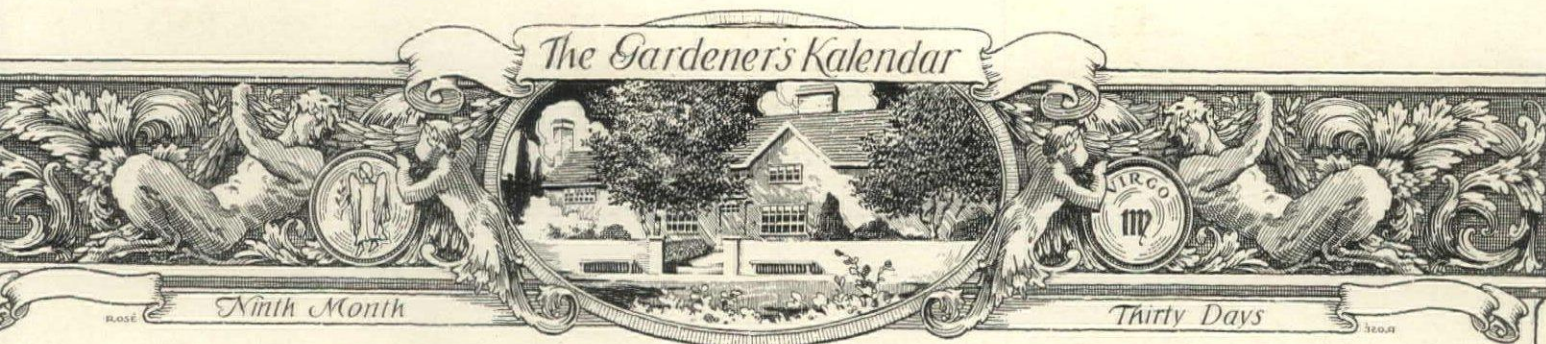
### HERE ARE HIS POINTS

He should, of course, be decidedly long and low: the longer and lower the better, provided, as the German Standard of the breed expresses it, "he appears neither stunted, awkward, incapable of movement, nor lean and weasel-like." He should impress you, then, as being first a solid dog, strong and quick in his movements, and next as a very intelligent dog. His head is carried pertly, or tilted on one side, and his expression is keen and almost quizzical especially

when the ears are raised in attention. The correct head is long and rather wedge-shaped with as little stop, or dent between the ears as possible. The muzzle should be fine, the ears should not only be long, but broad at the forward edge lying close to the cheeks. The chest is very deep and rather broad with a breastbone that sticks out prominently in front of the forelegs. These forelegs, while less straight than those of the Scottish terrier's, should not be so bowed and broken-looking as one often sees, such a front seriously checks the dog's activity. Great depth of brisket, combined with a nice spring of rib, give the typical dachshund plenty of room for heart and lungs, and broad, muscular hindquarters supply the driving power necessary to make a true sporting dog. His digging tools, front feet, are large and equipped with strong nails that must point evenly inward in order that, when digging, he may cast dirt out and to the side rather than pile it up under his belly, in the way of his front feet, as a straight-fronted terrier is inclined to do. The hindfeet are smaller, but

(Continued on page 56)





# SEPTEMBER 1916

Morning Star: Venus

Evening Star: Mars

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><b>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 the performing of garden and farm operations</b></p>	<p>3. 11th Sunday after Trinity. New lawns should be sown early this month. Do not sprinkle to hasten germination; it is better to wait for a rain. Prepare the soil properly.</p>	<p>10. 12th Sunday after Trinity. Perry's victory, Lake Erie, 1813. You can sow a large batch of lettuce now; use the large heading type. These plants require protection from late frosts.</p>	<p>17. 13th Sunday after Trinity. Do not let the roses suffer for water if you want fall flowers. Fertilize with bone meal or liquid manure and keep in good condition.</p>	<p>24. 14th Sunday after Trinity. Start saving all the heavy wrapping paper, burlap, bags or other materials that can be used in protecting plants from frosts later on.</p>		
<p>4. Labor Day. Peonies can now be transplanted. This is one of our best perennials and deserves more attention. Old plants should be lifted, divided and replanted.</p>	<p>11. Full Moon. U. S. Constitution ratified, 1788. If you haven't already done so, take cuttings of all bedding plants such as geranium, coleus, allysum and verbenas.</p>	<p>18. The asparagus bed should be thoroughly cleaned, every weed destroyed and the plants sprayed with poison if there is any indication of the beetle. An application of salt is advisable.</p>	<p>25. Fall vegetables should be cultivated and cared for just the same as earlier in the season. Beets, carrots and other crops intended for winter use should be watered during dry weather.</p>	<p>26. It is a good practice to sow rye, clover or other cover crops in bare spaces in the garden. You will be surprised how much this will improve the ground in appearance as well as productivity.</p>		
	<p>5. If you haven't sown any cover crops in the orchard, you should do so at once. For heavy soils use rye, buckwheat or millet; for light soils use crimson or red clover, soy beans or vetch.</p>	<p>12. Celery to be of good quality must grow rapidly; if it gets a check it becomes tough and stringy. Keep it well watered and feed frequently with liquid manure or fertilizer.</p>	<p>19. Pres. Garfield died, 1881. Do not neglect to sow a lot of annuals for greenhouse work. Nicotiana, stocks, mignonettes, clarkias and nearly all annuals can be forced.</p>	<p>27. Start to map out now any changes to your grounds. Get it staked or marked out and the ground prepared; next month you can start planting in earnest, especially with the bulbs.</p>		
<p>When all the gay scenes of the summer are over, The autumn slow enters so silent and fallow. —Alexander Wilson.</p>	<p>6. President McKinley shot, 1901. Mulching during continued dry spells is very important; a dust mulch or pure sand is splendid if used almost 2 inches thick.</p>	<p>13. Don't let bulbs for forcing lie around and dry out. Plant them as soon as possible, using pans or boxes and burying hardy types out-of-door. Place the tender varieties in a frame.</p>	<p>20. Ember Day. The walks, flower beds, shrubbery borders and like places should be given a final clean-up. Edge the borders and get the weeds out, so that everything looks neat and orderly.</p>	<p>28. Cucumbers, beans, tomatoes, cauliflower, radishes, lettuce and spinach are very common forcing vegetables and should be started at once. Sow successionaly beans, cauliflower, etc.</p>		
<p>1. Sun rises 5:27; Sun sets 6:33. Take a chance on sowing peas a couple of times this month; with favorable weather you will have worth-while results.</p>	<p>7. Chinese Revolution began, 1911. At all times cultivate frequently, but at this season the ground bakes and cultivation is more necessary than at any other time.</p>	<p>14. Duke of Wellington died, 1852. If you haven't any parsley started in the frames, lift roots from the garden. They will be found satisfactory for forcing.</p>	<p>21. St. Matthews. A number of plants for the greenhouse should be potted and placed indoors, such as bouvardia, stevia, etc. Antirrhinum, mignonette, etc., should be benched.</p>	<p>29. Michaelmas Day. Bulb planting, out-of-doors will soon be on in earnest. Have you prepared the soil and ordered the bulbs? If not, it is not too early now to start.</p>		
<p>2. Sedan capitulated, 1870. Go over all hedges and give them the final clipping for the season. All individual plants that are being shaped should also be attended to.</p>	<p>8. Galveston tornado, 1900. Violet plants must be moved in the frame or greenhouse this month. A good rich soil is essential, and a temperature of 45 degrees at night.</p>	<p>15. W. H. Taft born, 1857. The dahlias require a little attention at this time. Light applications of liquid manure or fertilizer are recommended.</p>	<p>22. Ember Day. If you have a bed of fall anemones, you must start feeding them now. Liquid manures are preferable. If you haven't any of this class of plants, get some.</p>	<p>30. Lord Roberts born, 1832. Sun rises 5:55; sun sets 5:45. During this month there are a number of Agricultural Fairs held. Visit one and see what other people are doing.</p>		
<p>9. The larvæ of a number of moths and other insects are troublesome at this time. You can use poison excepting on cabbage or like plants which require tobacco or kerosene sprays.</p>	<p>16. Keep cutting grass just as long as there is any growth. Some stop cutting now and cause a lot of extra work in spring, as well as a very unsightly lawn during the whole autumn.</p>	<p>23. Fruit should now be ripening. Do not allow pears to ripen on the tree, but pull them when they are still firm and ripen in dark dry places. Good fruit well stored will last a considerable time.</p>				

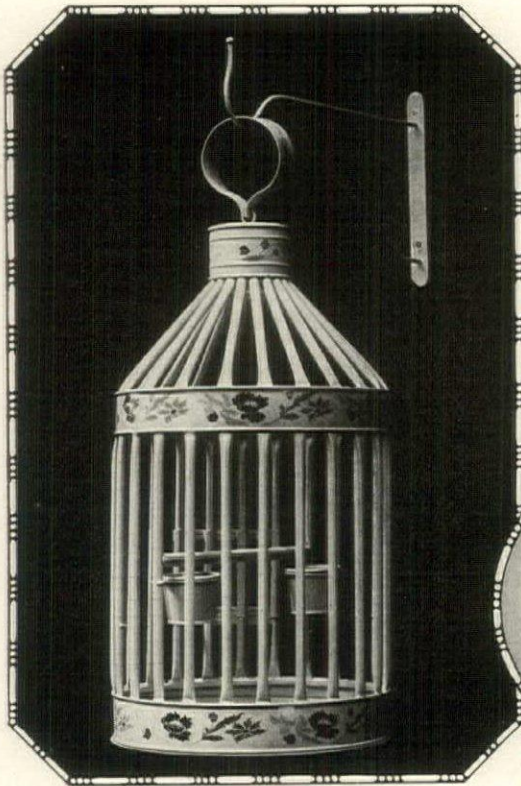
Season of the mists and mellow fruitfulness.  
Close bosom friend with the maturing sun.  
—John Keats.

"September blowes softe  
Till the fruite is in the lofte."

Yuma, Arizona, leads the U. S. Weather Bureau stations for highest temperature, with a mark of 120° F.

## SEEN IN THE SHOPS

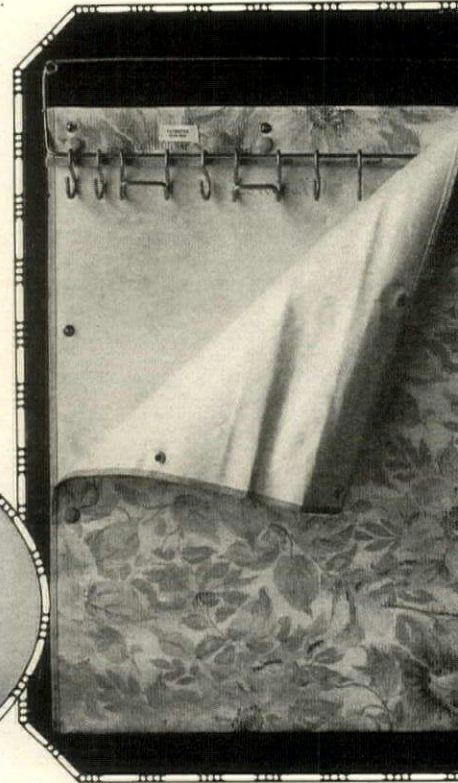
The addresses of shops where the articles shown on these pages can be purchased will be gladly furnished on request. Or purchases may be made through the HOUSE & GARDEN Shopping Service, 440 Fourth Ave., New York City



The latest word in parrot cages is metal, handmade and treated with a "fired in" enamel that may be given an oil color decoration—to suit the color of parrot!—without refring. Plain, \$27; decorated, \$30



The individual casserole always adds interest to the table and expedites the matter of serving. This type has earthenware lining and cover set in silver plate. 85 cents

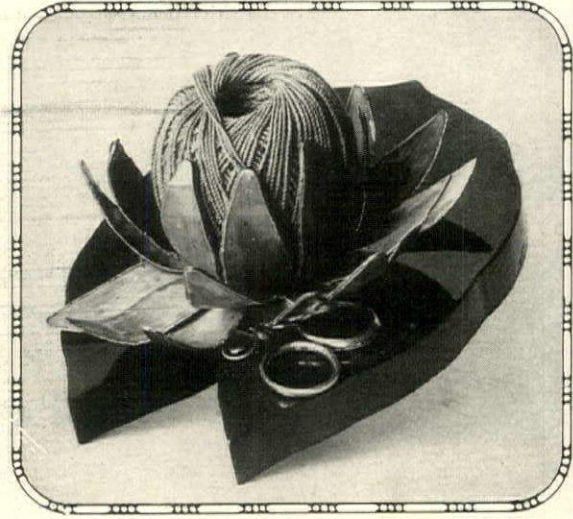


To conceal the various water bottles, etc., that are always in the way comes a rubber-lined case on a wooden frame covered with cretonne. It fastens with convenient snappers and may be had complete for \$3.50

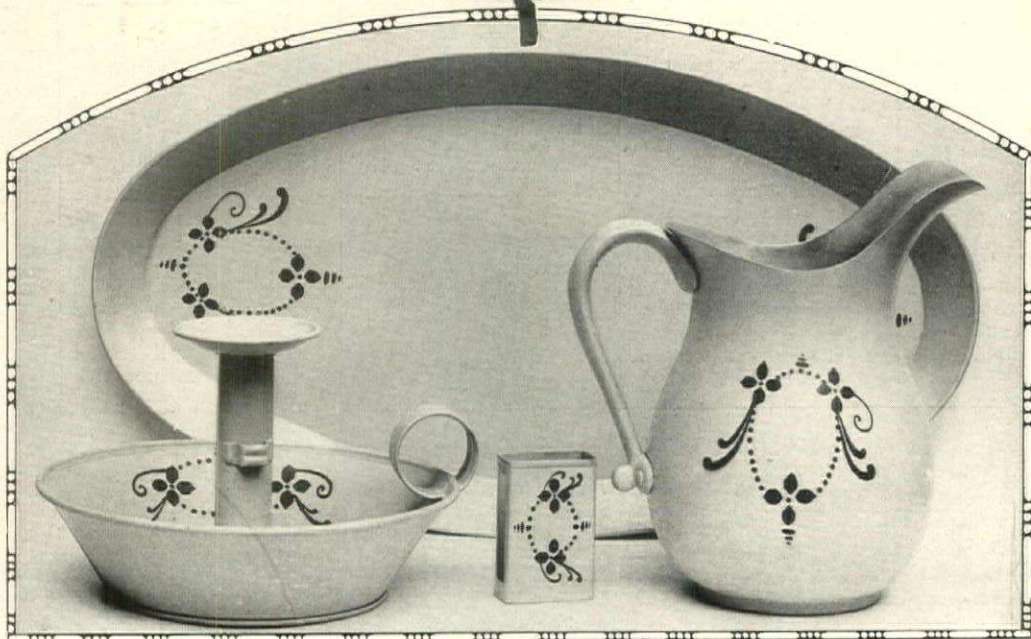
For light as well as decoration comes this Elizabethan candle stand of hand wrought iron. It stands 5' high and is especially good for alcoves and corner situations. \$20



Wreathes of roses and stippled gold to match them form the decorations of this French Fayence oval basket. 11" long, 7" high. \$12



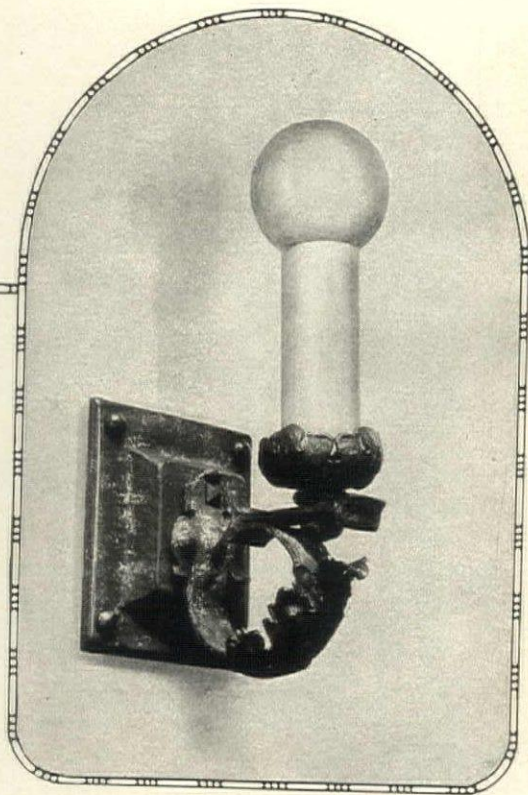
From a stained wood base grows this lily with rubber legs that hold the top 6" long. Complete with twine and scissors



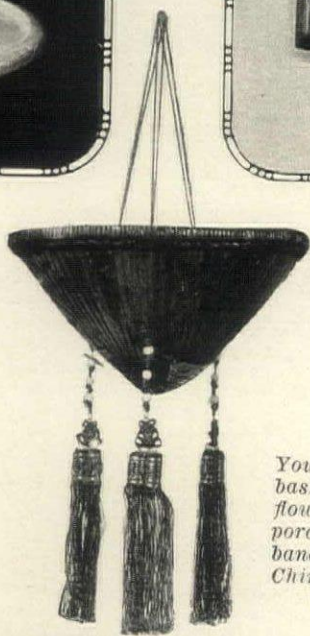
For that country house guest room bedside set of "fired in" enamel. Casserole decorated, plain, \$2.25; marble box, decorated, 55 cents; plain, 55 cents; tray, decorated, \$2.85; plain, \$2.85; pitcher decorated, \$6; pitcher plain, \$5.75



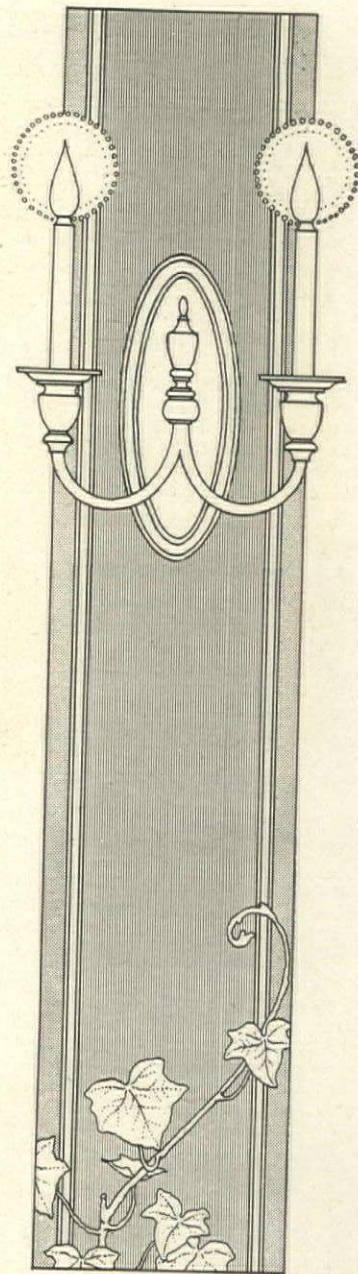
Maisie's wooden skirts flare over the tumbler top and keep the water covered. She also has a coaster at the base. In pink, blue or yellow. 7½" high. \$2.50



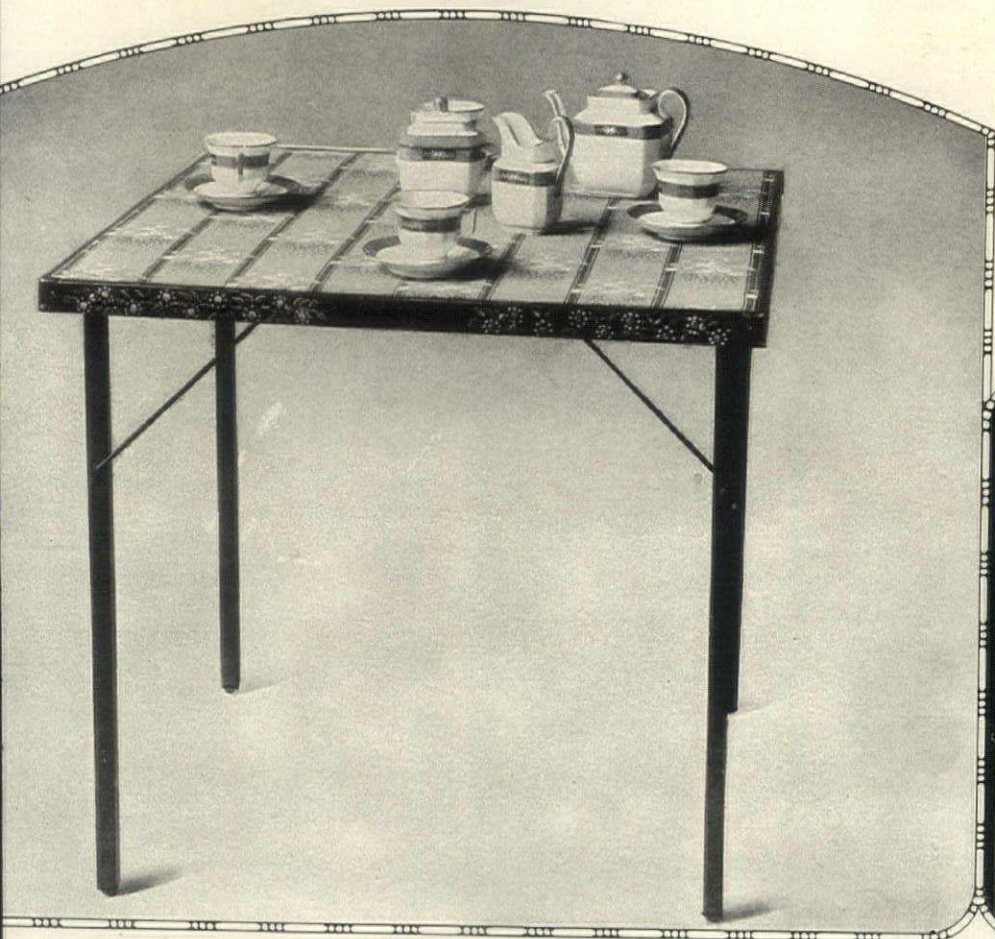
Suitable for living-room or hall is an electric bracket of Swedish iron with gilded leaves and a white metal candle. To be had also in antique brass or copper. \$10



You may use this Chinese basket either for ferns and flowers, or hang it up for a porch lighting fixture. Top band in green, yellow, red or Chinese blue straw with tassels to match. \$2.50



Whether in hall, living or dining-room, this Colonial bracket would prove decorative. It is finished like an old sperm oil lamp in Colonial bronze. \$15



Among the many folding card tables is one of black enamel wood painted in an attractive daisy design and having a top of colored damask or striped with black. \$10



Used for fruit or merely as a decoration this alabaster compote would find a place worthy its finely executed lines. 10" wide and 9" high. \$8

## YOUR ALL-YEAR GARDEN

Are there any flower or vegetable garden problems or plain questions which trouble you? We shall be glad to answer them if you will write us, enclosing a stamped envelope and addressing the Information Service, HOUSE & GARDEN, 440 Fourth Avenue, New York.

F. F. ROCKWELL

THE "home stretch" in garden work comes with the advent of the Scorpion in the zodiacal procession. The experienced gardener realizes that he has a great deal to do in a very limited time. It is only a question of a few weeks, or in the more northern States, fifteen or twenty days, before the first killing frost may be expected. Within that time there is much to do; and there is still a good deal of work to be done after the first hard frost for which preparation should be made before it comes.

### GET IN YOUR FALL ORDERS

The very first thing on the program for September is to get in your orders for the various things that you will want to plant between now and freezing weather. If you cleaned up on your fertilizing material with this spring's planting, procure now an adequate supply of fine ground bone dust, which is a fertilizing agent that you will need more than any other for fall work. There need be no fear of buying too much, as it will keep in good condition over the winter and you will require it for your spring work and during the winter under glass.

Check up your needs and in your order include some of the following good things:

**Shrubs:** This is the ideal time for making plantings of all kinds of the hardy, deciduous shrubs, both flowering and ornamental. There are very few places, indeed, where a few more shrubs judiciously selected cannot be used to good advantage. Go through your nursery catalogs and try some of the splendid new varieties of the old, satisfactory standard things, known to you possibly only in their old forms. In determining the number of shrubs you may be able to use, allow from 3' to 6' space according to size.

**Bulbs:** Without the least doubt the spring flowering bulbs constitute the most important flowers of the early spring garden. They are neither expensive nor difficult to plant, and every place should be generously supplied with them. The various varieties of narcissi and daffodils, early-flowering, May flowering, and Breeder tulips, and hyacinths, are all handled in much the same way. Tulips are undoubtedly gaining more in popular favor than the narcissi and the hyacinths, and deservedly so. The many new varieties, espe-



The number of exhibitions held by garden clubs and similar organizations has greatly increased during the last few years. Why not help to make your own local show a big success this season?

cially among the Darwins and the Breeders, have within the last few years been revelations to many gardeners whose ideas of tulips have been formed from memories of their younger days. It is not necessary to buy these by the hundred; a dozen or even six of a kind will give very satisfactory results, especially on a small place.

When you are sending in your bulb order include a few dozen extra bulbs which need not be of the fancy, high-priced sorts, but the old, reliable varieties for forcing. The work of putting these in pots or bulb pans and keeping them in a dark, cool cellar or a deep cold-frame for some weeks will not be great and it will mean for you a constant supply of flowers through late winter and early spring by merely bringing them into the greenhouse or house where favorable conditions of temperature and moisture can be given them.

**Fruit Trees:** If you can get at the work in good season and do not live too far north, so that the fall planting of fruit trees is safe in your vicinity, now will be the best time to get that job out of the way. If you have any doubt as to trying fall planting or not drop a line to your State Experiment Station and ask for their ad-

vice. They can also give you valuable suggestions as to what varieties to order.

The enthusiastic and efficient gardener has glass under which to continue his garden after Jack Frost has taken possession of his garden and trenches in the open; usually the gardener's skill can be judged by the amount of "glass" he keeps. No place is too small for a frame, two, or a small greenhouse. Get busy with your frames, new or old, selecting a place for putting in the former, or repairing the latter will be much better if they can be placed where they are allowed to settle and the manures and fertilizers disintegrated for two or three weeks before you have to put your plants into them. Double glass sash have worked wonders for gardeners. Should you never have tried them, try them in one or two and be convinced. The productive capacity of your frames will be increased to a very great extent and the work lessened.

### GREENHOUSES AND EXHIBITIONS

The most recent development in the winter gardening has been the manufacture of miniature ready-made greenhouses, which the home gardener can easily erect with no carpenter work and with little trouble, attached to or near the dwelling house. Great ingenuity has been used in perfecting these ready-made houses and they are making possible for hundreds of winter garden enthusiasts the continuation of their hobby through the winter months at a considerable profit. These little houses are by no means new things, but have proved under the test of time to be a very practical proposition.

The development of the gentle art of gardening in this country has been marked by a very general increase in the number of flower and vegetable exhibitions held by various clubs and associations. It is rather difficult, probably impossible, to choose which of the two ought to be called the cause of the effect, but there is no doubt that the exhibitions do a great deal to arouse interest and to stimulate intelligent thought about the art and the wherefores of gardening of all kinds. You should do your share to make your own exhibit a big success this year.

Get a copy of the premium list of your local show early and look it over carefully to see what you may have that could be exhibited. It is out of the ordinary in which other gardeners are interested will prove of as much value as winning the affair successful as will prize-winning specimens. The fact that you are your own exhibitor will make you take a more lively and intelligent interest in all the other exhibits, enhancing your store of garden knowledge and preparing whatever you intend to show. Remember that while the awards are presumably upon the intrinsic value of the specimens, neatness, cleanliness and novelty in staging your exhibits of flowers or vegetables count for more. Above all avoid crowding things on the show table; scores of premiums are lost through ignorance or carelessness in this simple but highly important matter.

(Continued on page 62)

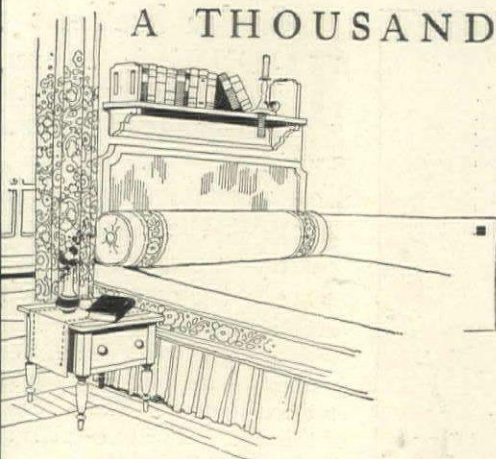


In preparing exhibits remember that overcrowding is a persistent foe to success. Neatness and cleanliness in staging are important factors in the appearance of any flower or vegetable show.

# A THOUSAND AND ONE PLACES FOR BOOKS

AGNES FOSTER

*Order and convenience are the two rules which govern the use of books as decorations. Below are mentioned a few of the thousand and one places to put them. For further facts write Information Service, HOUSE & GARDEN, 440 Fourth Avenue, New York*



*Chaucer's "beddes heade" is an excellent place for guest room books. Have a candle and ash tray near*

BOOKS like the Arabian Nights are always alluring, always holding a promise of something beyond and within. Be one a wise or a scatter-brain, they are things that should always be at hand. We enter a library in a house, unconsciously we compel our minds into a certain mood. We make a subconscious adjustment of mental ostentation: we wish to appear, to our eyes and intellects, appreciative of these rows upon rows of stately volumes. But books should be more, dearer, more familiar, something we may identify with, and have always at hand.

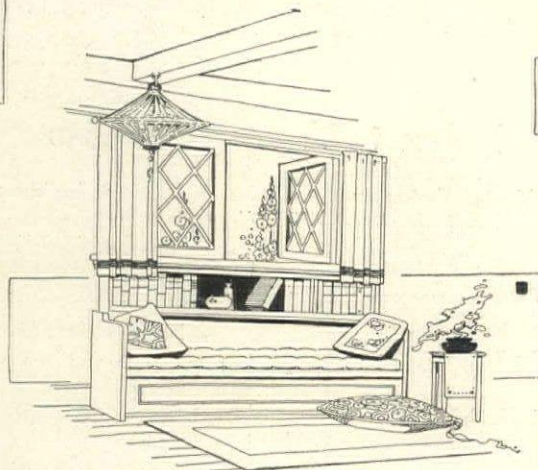
### COLOR AND RHYTHM

Books should be treated not only as things of rest, but as decorative objects. They give wonderful color tones to a room. A spot of red or morocco lights up a dark corner, or a line of dark blue volumes enriches and softens an unprepossessing side wall. Bookshelves are generally mellow in tone, and the lettering and decoration give the very note of order often needed in a room. Men, too, books have the quality of rhythm. A well-planned library will have the books ranged on shelves with the tallest ones on either end, graduating down to the middle. The line is reposeful and sweeping. This arrangement is preferable to a jagged edge, which annoys the eye by reason of its very irregularity.

### BUILT IN AND UNIT SHELVES

There are in the house a thousand and one places where books will fit in not only with our scheme of life, but with our scheme of decoration. The obvious place for books is in the study and living-room, and there are many ways in which they may be shelved. Low bookcases, high, running all the way around the room, are the most acceptable way to place them. Bookcases should match the woodwork of the room. The feeling is then that they are a part of the constructive background. Furniture should be placed against them, and for convenience it is wiser to put into the more unreachable places the more unreadable books. A very good arrangement, if one has not enough books to fill a room, is to place a large reading or writing table against the long wall, in the living room, and on either side build bookcases to match the wood of the table. This is not only convenient but a very decorative arrangement. If one writes or studies, at one's arm on either side are the most used books. Good, direct reading light should be on the table, and beside it an easy chair.

Another good arrangement is to have shelves on either side of the mantel, filling up the space between it and the adjoining walls. The shelves should be the same height as the mantel. Of course this is not always consistent with the height of some mantels. These low bookcases afford an excellent shelf at the top, for other objects, and generally people who have plenty of books have other interesting objects, such as pottery, bronze or old brass, to range along the top. There is always the chance, if the lower shelves are crowded, to put a particularly well-bound book on the top shelf, in the middle of the row, where it will be an added ornament. The manufactured unit system of bookshelves meets a very great demand, and they are cleverly and artistically contrived that prove of great benefit to the book-



*Above the window seat and directly below the sill will furnish room for a row of favorite volumes*

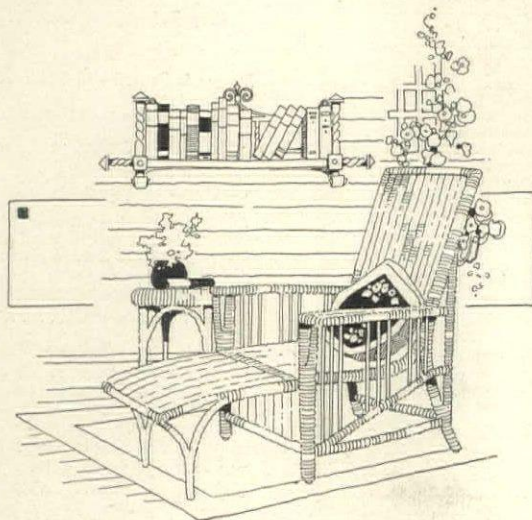
collector. Building up a library section by section, permits each new book to be properly housed. Made with a glass front the books do not get dusty and worn out, though accessible.

Very often, when we merely rent a house or an apartment, we do not wish to go to the expense of building in bookcases for the new tenant, and it is hard to move the great long shelves. Below is a very good, practical remedy for this problem. Suppose the available space is 10' long. Have three separate bookcases made, 40" long with five shelves each, the lowest one clearing the floor by 2½". These may be nailed together just enough to hold them. On the top a ten-foot board may be nailed to the three cases. This is done so that the top shelf may be unbroken. In the front at the top a strip of moulding may be nailed along the entire length. The whole thing is then stained or painted. When we leave the apartment we have only to lift up the top board and moulding which has been lightly nailed, and the cases are easily moved and re-adjusted to another apartment. A group of one, two or three cases may be had in this way.

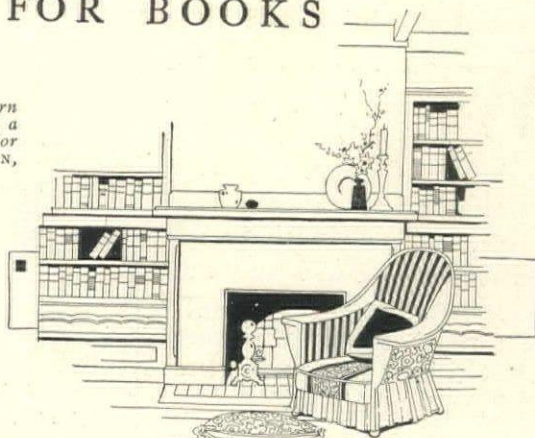
### FIRESIDE LIBRARIES

When seats are built on either side of a fireplace, a single shelf of books could be built in just above the line of one's head. A book and a fire seem to go together happily. A place for a built-in nook is under a casement window with a broad seat. This gives a little air of domesticity and invitation. The wide ledge is broad enough to protect the books below.

There are several places where books should not be placed, either from a sense of fitness or of protection. They should not be shelved on a



*For the porch library could be made a hanging shelf of wicker, bamboo or wrought iron. The books would add a color spot to the decorations*



*Built-in fireside shelves are always useful and decorative. If possible, arrange the volumes*

window ledge where dust or rain may beat upon them. They should not be put on the mantel of a fireplace, nor on a radiator. From a decorative or utilitarian point of view, they should not be put over doors or windows.

When we first get a book, I think a very good plan is to add it to the row at either end of the living-room table. Thus we are more certain to read it ourselves, and we call it to the attention of our household and friends, who always know where to look for our latest acquisition. One by one the older books can find their places on the shelves, while the new are more in evidence.

### BOOKS IN BED

Books should be put in the guest room, but they should have a proper place, and the selection should be appropriate. I visit in a New England home, where on the bedside-table is arranged a pink and gold copy of Drummond's Essays, the grandmother's copy, calf-bound and gold-initialed, of the New Testament, and a small dictionary, bound in orange, gotten out by the *pater familias* as an advertisement of his book-binding leather. And below stairs there is a most exhilarating, enchanting library!

Why shouldn't we offer inducements to our guests to intern themselves in their rooms and browse through a safe and sane assemblage of books, giving us time to go about our business? In the guest room, a delightful group for the "beddes heade" could be made with a little shelf holding an assortment of books, with short "night-cap" stories, and at the end a shining brass candlestick. One can read one-quarter, one-half, or the length of the candle, but no more. In the man's guest room, such an arrangement would be a veritable boon, but I advise a tiny ash-tray at the other end of your little row of books.

In the girl's and boy's rooms a handy bookcase will have much to do with their future tastes and inclinations. We are apt to see that our pretty daughters have a dressing-table with a triplicate mirror, but neglect the book shelves. Pin-money will find a way into the bookseller's hands, and proportionally ideas and ideals will find a way into the young heads. The shelves in such rooms should not be maintained as a dumping ground for unused books from other parts of the house. Teach a child order in his own library.

### STAIR AND PORCH LIBRARIES

In certain types of houses where the architectural feeling has not to be preserved, especially when the staircase is broken, panelled shelves may be set into the stairway and thus books are ready at hand. In a summer, or an informal house, such a scheme is especially feasible from every aspect.

Left out on porches, books are subject to the risk of wind and rain, and many householders strew them with magazines. A shelf for books on the protected side of the piazza, against the side of the house, would prove both a great convenience and a rather interesting porch adjunct. If the porch furnishings are of wicker, a simple set of shelves in painted wood or wicker would go well. If placed on the floor, the lower part might hold magazines. An extremely attractive shelf is made of wrought iron and hung from the wall. The other furnishings are painted wood and wrought iron, and the tone against the wall of the brilliant books makes a decidedly pleasing and harmonious color spot.

## Planting Plans

**W**E grow through education. The real education doesn't stop with school-days. It is a lifelong process of development. If you wish to express yourself in lovely and harmonious surroundings, you must learn to know what things are really best and most beautiful.

Most of us think no home ever reaches its true completion without a garden.

The coming issue will discuss a hundred outdoor questions in which you are vitally interested. It will lay particular stress on your garden problems.

### The Fall Planting Guide

you will find a complete catalog. Nothing is forgotten. In fact, each article and picture is selected as if especially for you.

You need this October number. Moreover, it is an excellent example of the kind of magazine you may expect each month.

A small investment of \$3 for a yearly subscription (twelve exceptional numbers) may save you \$300, or even \$3,000 or more.

Because of HOUSE & GARDEN's many valuable suggestions on building, which are practical; on gardening, which please, and on decorating and furnishing, which harmonize and make your home more attractive—you cannot well afford to be without this useful guide.

### Special Introductory Offer

If you prefer, you may take advantage of our trial subscription offer (to new subscribers) for the next six intensely interesting and useful issues, at the special introductory price of \$1.

Let your subscription start with the October number (The Fall Planting Guide). It is not necessary even to write a letter. If you choose, you may use the coupon. It is easier, quicker and more convenient.

Send the Coupon Today  
Read "Garden Problems" opposite column

### Introductory Coupon Offer

House & Garden, 440 Fourth Avenue, New York  
As per your introductory offer, please send me the next five numbers of HOUSE & GARDEN, beginning with October Number (The Fall Planting Guide). On receipt of bill I will remit trial subscription price of \$1. (Regular subscription, \$3.)

Or I enclose herewith \$1, for which send me the next six numbers, beginning with September.

.....Name  
(Please write name and address very plainly.)  
.....Address  
.....City & State  
H. & G.9-16

**O**UR readers are urged to study and use this index as a buying guide. You will find each advertiser offers a product of quality, dependability and value—that your wants, at all times, will receive prompt and courteous attention. If there are any other subjects in which you are interested and you do not find them listed below—do not hesitate to ask us. Whatever information you may desire about the home, whether it concerns your plans of building, decorating the interior, or the making of a garden—in fact—all indoors and out—we will gladly supply.

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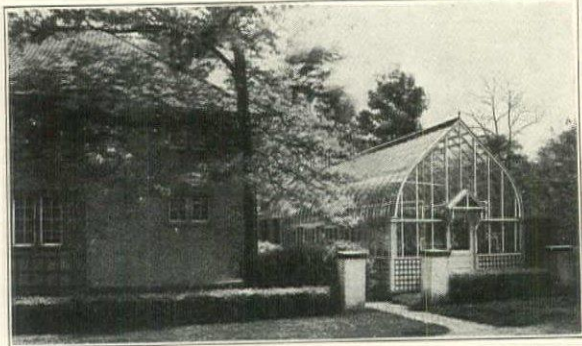
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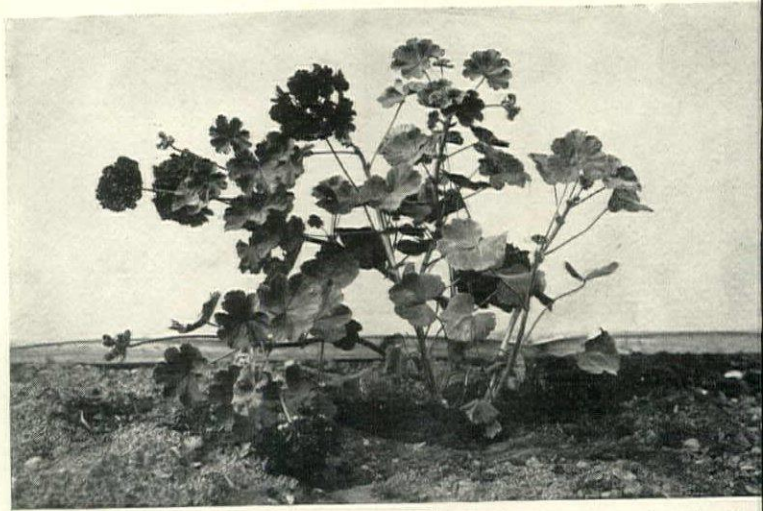
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## When the Garden Comes Indoors

(Continued from page 22)



By the end of summer the average geranium has grown to about the proportions shown above. Before potting, cut back to the main stalks as shown below

This, of course, adds to the pleasure of winter gardening the charm of "collecting." It has the further advantage of making you familiar with the requirements and the habits of growth of a large number of plants—information which will be of great value to you in your out-of-door gardening later on.

#### UNTHINKABLE VARIETIES

Even though it is impossible for you to make conditions as favorable as you would like, do not feel that you must forego the pleasure of winter gardening altogether. There are a number of extremely tough and hardy plants which will survive a very great deal in the way of unfavorable environment; many of the cacti for instance, and these you can hardly kill even if you intentionally tried to. They are of various forms and colors and tremendously interesting in habits as well as appearance. There is not space enough to give a long list of them here, but among those most useful for house culture are the *epiphyllums* or "crab" cacti and the phyllocactus varieties, of which *P. Ackermannii* is the best. Among other particularly hardy house plants are *aspidistra* with slender long leaves of remarkable toughness; the popular rubber plants (*Ficus elastica* and *F. pandurata*), which, despite their stiffness and formality, have many good points to recommend them. Then there are small size dracenas (*Dracena indivisa*) possessing long, narrow, recurved green leaves. The dracenas are particularly ornamental and set off other plants to great advantage. A few should be included in every general collection. That popular old favorite, the "leopard" plant (*Farfugium grande*) with handsome dark green, yellow mottled leaves needs no recommendation. The screw pine (*Pandanus*) is not so widely known. The varieties *P. Veitchii* and *Sanderi* are both remarkably handsome and effective plants for decorative purposes.

#### INDOOR BULBS

You should plan to have in your indoor gardening a generous supply of spring blossoming bulbs. These cost very little and may be forced readily under ordinary house conditions. The two great secrets of success in handling this class of plants is to buy good bulbs and to get a vigorous root growth before they are brought into



light and heat to start the roots. They should be planted during the next few weeks in pots or bulb pans in a rich, friable soil to which a little bone dust has been added, and then kept in a cool, dark cellar or covered 2' or so deep in a trench or drainage frame until the root growth has been made. They will require several weeks' time, but after that a continuous supply of flowers can be had from Christmas until Easter with the slight trouble of bringing them in and starting them as directed.

#### START THE GARDEN NOW

Possibly the mistake made most often than any other in connection with indoor gardening is that of waiting until the actual arrival of winter before making a start. As soon as you have determined what your possibilities for winter gardening really are, and have decided what kind of garden you want to attempt, you should begin at once to procure your plants and to make ready the place in which you expect to keep them. A great many of the plants you have been growing outdoors during the summer such as begonias, geraniums, heliotropes, lemon verbena, petunias, flowering maples, snapdragons (*tirrhinums*), can be removed from your garden for winter use, provided you do the moving early enough and do it with care. The usual method is to wait until a hard frost threatens and then lift the plant just as it is from the soil into a large pot, give it a thorough soaking, bring it indoors and expect it to continue to flower definitely with no other care except regular watering. After a few days there are signs of disastrous results.

(Continued on page 56)



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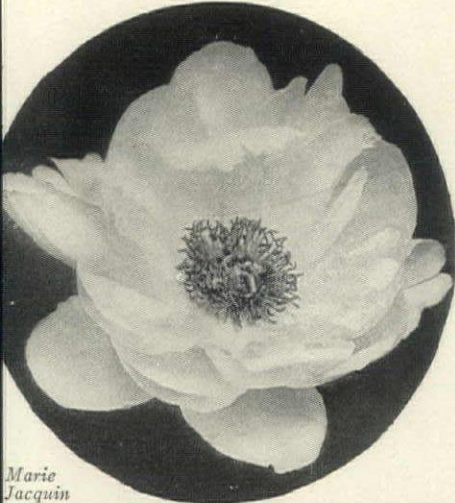
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Marie Jacquin

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Again Prove Invincible

At the national exhibition of the American Peony Society, held in New York last June, and in competition with the leading growers of the country, they won first prize for the best 25 varieties.

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Felix Crousse

When the Garden Comes Indoors

(Continued from page 54)

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more water is given and the plant, instead of being cured, is killed.

To take a growing plant up from an outside bed, and pot it for winter use, is an exceptionally difficult garden stunt. The first point in doing it successfully is to start early, so that the change may be made and the plant becomes established under its new conditions before it is necessary to take it inside. The moving from the outside open air to indoors is always a good deal of a shock to the plant in itself; when to that is added the shock of transplanting, the result is usually fatal. To give the plant every chance it can have of surviving, do the work carefully as follows:

Select your plants for the winter garden, choosing, if possible, the youngest and most vigorous specimens, even though they may be considerably smaller in size. Cut back severely the growing wood: there will be good material for cuttings, but if you cannot utilize it that way, remove it just the same, though it may seem at the time a needless waste of flowers and buds. In the case of begonias, geraniums, and other rather soft wooded plants, there should be little more than a stump or skeleton of the plant left. Water the soil about the plant thoroughly, and with your lawn edger, or an old long bladed knife, make an inward slanting, semi-circular cut, a few inches from the root. This will sever about half of the roots of the plant, with the result that in a few days' time a great many small new roots will start from the root-stubs which remain. After a week or so, complete the cut, making a complete circle about the plant. This circle should be in proportion to the size of the pot to which the plant is to be transferred; about the same number of inches in diameter. In

potting, use a rich garden loam, with a little bone meal added. Pot firm using a small tamper to get the down firm, and be sure to "crop" or drain all pots bigger than 3". After potting, give them a thorough watering, and then keep the plants in the shade, giving little water, for until until growth is well begun.

All this may seem like a good deal of "fussing" over a simple job, but you will try part of your plants anyway, and part in the usual way will see that it is well worth while. If you do the work at once, your "renovated" plants should grow to four weeks in which to grow wax strong and vigorous for the winter's work indoors, before it is necessary to put them inside.

Many of the plants used for pot and window-boxes, or vases and may be handled in much the same way to give good winter results. In this case, however, the root-growth will have been much more confined than in a bed, and they usually be merely lifted out with a trowel and potted; but even these should be trimmed back rather severely, as directed in an earlier paragraph.

So much for the "home-made" plants for your indoor garden. There will be other things which will want, and will not be likely have unless you have had a considerable winter garden before. These include many of the plants already mentioned, and in addition a number of the hardier palms and ferns, as *Phocnix Roebeleni*, *P. Rupicola*, *Cocos Weddelliana*, very light graceful, and particularly effective with other plants; *Kentia forsteriana* and *K. Scottiana* among palms; and *Scellii*, *Whitmani*, *Saxifraga*, *Roosevelt*, *John Wanamaker*, *Glory of Moordrecht*, among ferns.



Hansel, Gretel & Co.

(Continued from page 46)

well-arched toes. Many ordinary specimens have faulty tails, too long, set too high, and often carried too gaily. The correct tail carriage is just on a line with the back with a slight upward curve at the end.

Outside of Germany only the smooth coated dogs are common, but in their native land there are also wire and long haired varieties. The latter are particularly attractive looking; but to our unaccustomed eyes the broken coated animals seem a trifle grotesque in a little dog so decidedly of the basset hound type. They also have several pleasing and distinctive colors in Germany that are almost unknown to us. We are familiar enough with the deep solid reds and the glossy blacks with the attractive tan points, and to a lesser degree with the yellows and deep tans with the yellow points. That most attractive color known in Germany as the "tiger dachs," a sort of dappled brown, is very rarely seen outside of the larger bench shows. It is unmistakably attractive. The ground color is a shining, silvery gray (sometimes almost a white) dappled over with small spots of yellow, brown, tan, or black. The spots must be small and evenly distributed, for, so the German Standard says, "the main factor in such an appearance is that, at some distance, the dog shall show an indefinite and varied color which renders him particularly useful as a hunting dog." By the same token

he becomes a very smart and attentive looking house dog, and a dapper specimen will appeal to those who admire a typical and distinctive carriage in a dog and like to own something that is uncommon and popular.

There is no gainsaying that the dachshund is an odd looking dog; but he is not a whit more odiously put together than many another and there are many points in his personality that some of these other dogs do not possess. He ought to be popular than he is.

Little is known of the origin of the breed. Since very early times there have been short-legged, cross-fronted dogs. Terriers of this type were formerly called turnspit dogs in England, and several different varieties of this peculiar formation have been common all over Europe. Some of these dogs and the smaller hounds have possibly been responsible for the French basset hounds, while the dachshund, as shown in early Dutch paintings, had the small, low dog's body and their kitchens three and four centuries ago. In all probability the dachshund proper was of German origin. Certainly the breed as it is today is of German development. Unfortunately the fanciers, upon whose future of any variety of dog largely depends, are striving, both in America and England, to return to the German ideals of type. This is a favorable sign, pointing to a bright future for the breed.



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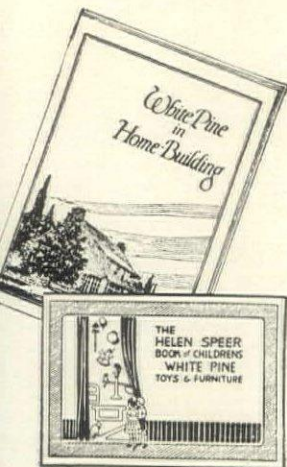
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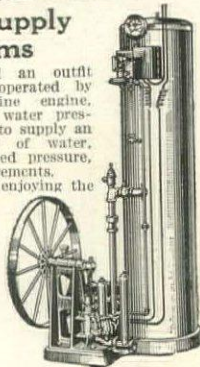
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## Furniture and Its Architectural Background

(Continued from page 29)

The third principle, correspondence or contrasting harmony of color, we may discuss with the same background. The furniture of the Stuart period was chiefly made of oak and, as it corresponded in contour and decorative treatment with the woodwork of its setting, so, also, did it correspond in color. The similarity in all points was so obvious that it may truly be said that much of the furniture was merely movable architecture. If some of the oak panelling was new and light and some of the oak furniture set against it was old and dark, there was, nevertheless, enough basic resemblance of coloration to assure harmony. Suppose, however, that an Empire sideboard, with its artificially reddened mahogany, is put in an oak-pannelled room. There is a revolting color clash at once. The combination of oak and mahogany is almost invariably unpleasant, whether it be in the lounge of a trans-Atlantic liner or in some of the early 18th Century oak furniture inlaid with mahogany. In the latter case the experiment was tried, but comparatively few pieces with this combination of woods were made, partly, perhaps, because of the inconvenience of using oak as a base for inlay, but mainly, no doubt, because the combination did not commend itself to good taste.

Oak and mahogany have too much in common to give an agreeable contrast and not enough in common to make them pleasant in company. A black or very dark wood is far better with oak if a contrast is aimed at. Experience has also shown that the light, yellowish burr walnut furniture of the late 17th Century and early 18th Century accords quite admirably with an oak background.

We have seen that mahogany furniture does not make a happy combination with a panelled oak architectural setting, a setting that is, to be sure, somewhat exacting. One must men-

tion, however, a few things that might satisfactorily be used; many an old Italian cassone or many a Spanish cabinet on a high stand could be employed to admirable purpose in a Stuart wainscotted room. Then there are old French oaken chests and sundry other old French pieces of simple lines, besides occasional early Flemish and Dutch articles, all of which display either kindred or harmoniously contrasting characteristics to those of the background. They are simple and direct in contour, rectangular in mass and accord with the horizontal emphasis of the room. In addition to the sorts of pieces just mentioned, there are always varied resources in upholstered furniture.

It is always a mistake to crowd a room, but doubly so to crowd a room of the kind under consideration, because it has so many physical features that are highly decorative in themselves—the panelled walls, the carved and, perhaps, painted overmantel, the beamed or parge work ceiling and the mullioned leaded casement windows. All these need space to be seen to advantage, and too much furniture hopelessly obscures and detracts from them. It is also a mistake to have too many pictures in such a room. Let them be fairly large and dignified, preferably portraits or decorative subjects in old Flemish or Dutch style. Avoid modern landscapes in brilliant frames. Tapestries, especially either the Gothic or the later verdure tapestries, will always be in place. There is a good opportunity, too, to work in vigorous color in upholstery stuffs and hangings, especially if some of the cut pile velvets, brocades and printed linens of the 17th and early 18th Century patterns and hues be used. An oak-pannelled room not only can stand, but needs some bright color, and the darker the oak the more it requires good strong color to liven up the composition and lend it variety.

## An Amateur's Garden in a Shady Place

(Continued from page 42)

all, and they bloomed beautifully. Bleeding heart is another old-fashioned treasure that grows and blooms in the shade. Then for smaller things, lilies-of-the-valley, *Anemone japonica*, pansies, English daisies, forget-me-nots (*myosotis*), Spanish iris (don't omit these, they are as beautiful as orchids), plantain lilies, Anthony Waterer spires, dusty miller, and most of the better known lilies.

Rose bushes will bloom beautifully in semi-shade—these are facts from experience. The books recommend schizanthus, but my attempts with them have failed so far.

There is one spot under my trees where the rain beats down with tremendous force, and I was at first unable to keep anything green there; even grass refused to grow. Finally I got a blue flowered vine in a meadow—a weed, but it has a pretty round serrated leaf—and some common buttercups. These brighten the spot

and grow so fast I have to keep them trimmed back within bounds.

I haven't mentioned snapdragons, scarlet sage, begonias and tansy; the last is certainly old-fashioned, but its leaves are like beautiful ferns. Hardy chrysanthemums did their very best in my conditions, but I watered and cultivated them conscientiously. I'm only telling of my successes; my failures were plentiful and most discouraging, for my tastes seemed to run to flowers that love the sun.

I found that it takes several years to make a garden effective and one must study it every day and night, too, to improve it. While the flowers are blooming in summer one can make the best plans for next year's garden—the arrangement as to height and color and the best place for growing can all be put in a book to refresh the mind in the late winter and early spring when the garden plans and plantings are being started.

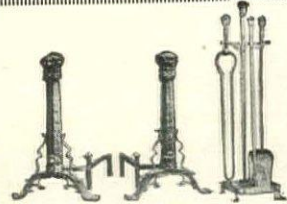
## Of Fountains Here

(Continued from page 31)

we would do well to learn the art of "taking the air" as it should be taken.

Hitherto how stupidly have we gone on our ways, cooling ourselves of a hot noontide by the reflection that tomorrow week will be cold,—and keeping indoors because forsooth all our interests are there, to say nothing of our bodily conveniences.

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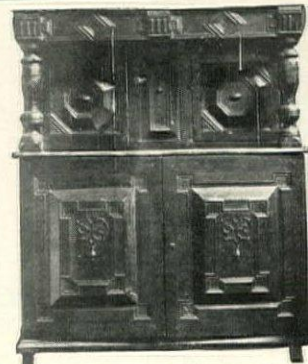
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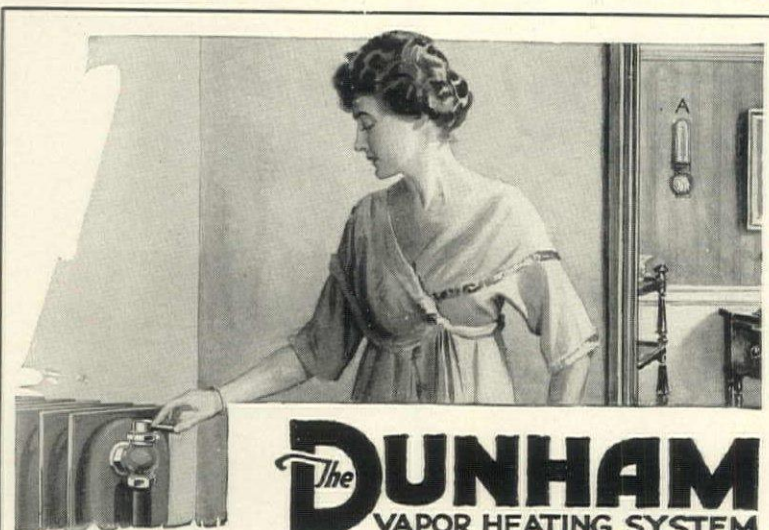


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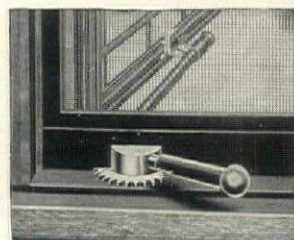
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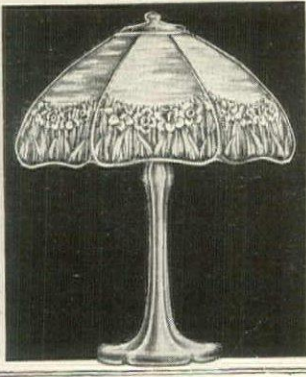
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## The Flame of the Garden

(Continued from page 17)



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first thing in the morning, after a cold and freezing night.

Old plants should be divided at this time, if such division is contemplated; and it should be contemplated with everything that has been three years, at the most, in a place. Allowed to remain undivided longer than this, old plants grow root bound and so crowded that they cannot grow, much less blossom. It is not unusual for a choice variety to be crowded completely out of existence, and its place taken by worthless seedlings of itself which will come up around where it has stood.

From one single strong clump it is possible to develop a great border full of plants in a season or two, between division in the fall and "shoot cuttings" in the spring. These latter are the upstarting new shoots that appear around the old clump early in the spring. Cut them away from the old roots as far down below the ground's surface as you can conveniently cut them and plant in a box of sandy earth just as if they were the little plants that they look like. Before very long they will take root and then be ready to set out wherever you have predetermined, making them 18" apart each way if they are massed. But be sure in taking these shoots off, in spring, that you get shoots and not seedlings that have come up around the old plant.

### WHERE TO PLANT PHELIX

The places where phlox may be grown in the garden are just such places as hollyhocks and larkspurs and foxgloves may occupy: against walls, against hedges, clumps here and there in the mixed border, or in borders devoted to one or two things only. Varying in height as the different varieties do, one kind may form a background, another be planted before this, and a third used at the front to edge the border; but such a scheme runs the danger of monotony from the prevalence of one flower and leaf form.

So a better arrangement is to feature the phlox and use something of an entirely different character as a complementary growth. The old-fashioned yellow day lily combines delightfully with certain of the white or almost white phloxes, and as there are early and late flowering varieties of both these plants, a long season of bloom may be planned with them, all white and gold.

### COMBINATIONS

A mass of phlox, Miss Lingard, back of hemerocallis, Queen of May, starts the display, sometime before June. Then *Phlox crepuscule*, combined with *Hemerocallis flava*, and phlox Albion, with *Hemerocallis Aurantiaca*, will come next; follow these with phlox Jeanne d'Arc, *Hemerocallis Thunbergii* and *Hemerocallis Kwanso fl. pl.*, and you will find that you have bloom clear through August. Thus a period of three months is covered.

White lilies effectively combine with phlox, providing, of course, that you use an early flowering lily and not too early a phlox. *Lilium speciosum album*, planted in connection with almost any of the midseason varieties, will give a lovely foil to them, and if the somewhat leggy stems of this are covered by a front planting of *Polygonum compactum*, the border will be perfect. This blooms in August and September, thus keeping company with the very latest phlox you can plant, if you choose to add this to the bed. Or by itself, polygonum will sustain the

flowering period, after the phlox and lilies have gone by.

Like so many plants, phlox is of two classes: annual and perennial. The annual kinds are all descendants of the original wild phlox found in Texas in 1834-5 by Drummond, and named in his honor, *Phlox Drummondii*. At home they call it Texan's Pride. The star phlox, with its very deeply cut petals, giving the blossoms their stellar resemblance is a variety of this.

### DEPENDABLE VARIETIES

Several species go to make up the perennial division; but only one or two stand out prominently as of special importance so far in developing the mass of lovely hybrids that exist. *Phlox paniculata* is the principal one of these, generally credited with being the origin of the great race of garden phloxes with which the world is blessed. This is a wild flower of the woods of Pennsylvania and West and South, one of America's most notable contributions to the treasures of horticulture. Between it and *Phlox maculata*, the next most important, there is very little difference.

The early flowering kinds, such as Miss Lingard, belong to a third species, the *Phlox suffruticosa* strain. These lack the brilliant color of the *paniculata* group, being mostly white or pale tints of lavender or rose. The suffusion of rose or rosy lilac shining over them, however, makes them surpassingly lovely.

Another species is *Phlox divaricata*, which has two or three varieties. This is the lavender flowered wild sweet william that carpets the fields in springtime, in the West; and it has recently come to the fore as one parent of a new hybrid species, called *Phlox Arendsi*, that has received much favorable notice. The other parent is the already well-known *Phlox paniculata*, or *Phlox decussata*, as it is also called. The hybrid that has resulted from the crossing of these two is a vigorous branching type of plant of rather lower growth than anything before produced. It begins to blossom late in May and continues for two months, keeping in good condition all of this time. The colors are all on the lilac and purple side, as might be expected. There is also a pure white. Owing to its low growth, this species is very valuable for foregrounds and edgings.

### PHELIX FOR SHADED BORDER

A list of the varieties to use for a purple shaded border is given below. This is the only color scheme I would advise attempting with phlox, for the reason that all the pure colors are more effective when massed by themselves. In the purples and magentas this does not hold good, however, because any one of these shades alone is lacking in life and spirit. It is only in combination with other tones of the same shade that they acquire interest and reveal the full richness that is theirs. The order of the list is from light to dark.

La Vague—pure mauve, with red eye.  
Mme. Paul Dutrie—lilac rose, or rosy lilac.  
Frau Rosalie Wildt—rosy mauve, with carmine eye.  
Eclairneur—rose magenta, with lighter halo.  
Champs Elysée—brilliant rose magenta.  
Widar—red violet.  
Bacchante—purple rose, with carmine eye.  
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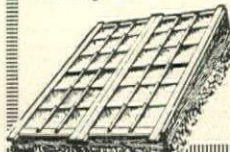
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The plants we offer are all well grown, true to name and healthy stock.

For new varieties and full description see our Fall Catalogue. MAILED FREE. Send a postal for it.

**W. E. MARSHALL & CO.**  
166 W. 23d Street New York

### Flower Lovers Calendar for September

**The Madonna Lily**  
or *Lil Candidum* must be planted in September, as a Fall growth is necessary to insure next summer's richest bloom. Small bulbs give no satisfaction.

Ea.	12	100
Large Bulbs:	\$1.50	\$1.50 \$10.00
Monster:	.20	2.00 12.00
Jumbo (scarce):	.30	3.00 15.00

Delivery included in price.

PLANT NOW for early flowers. Freesias, Oxalis, French Hyacinths, Lil Harisii, etc.

Our Fall Bulb Book is a Gem! Send for it

**H. H. BERGER & CO.**  
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### A HOUSE THAT COMBINES PERMANENCE WITH BEAUTY

A HOUSE that meets every practical requirement for a real home and at the same time denotes an independence of thought in architectural design. These are the results many home builders have obtained by using *Medusa Waterproofed White Portland Cement* in construction. *Medusa White* is used in the same way as ordinary Portland—from which it differs in no respect except in its pure white color.

It builds the house for permanence—keeps out the rain and snow—makes the walls absolutely watertight and improves with age. *Medusa White Houses* stand out as symbols of practical foresight and good taste. They blend perfectly with their natural surroundings. They have character—distinctiveness—individuality.

If you can't get the *Medusa Products* in your town, send us your dealer's name.

"The *Medusa White House*"—a little booklet which will show you some of the rich effects to be obtained by using *Medusa White* for exterior and interior decorations of all sorts. Write for it today.

## MEDUSA

WATER PROOFED  
WHITE PORTLAND CEMENT

SANDUSKY PORTLAND CEMENT COMPANY  
Room N-8, Engineer's Building, Cleveland, O.

Worcester Country Club  
Worcester, Mass.  
L. W. Briggs Co.,  
Architects



### Holland Bulbs

Beautiful and desirable varieties in *Darwin*, and other fine *Tulips*, *Hyacinths*, *Narcissi*, etc.

### Peonies and Iris

In Fine Clumps

### Plant These Now

PRICES NOT INFLATED  
QUALITY THE BEST  
PROMPT SERVICE

Let Us Send Our Catalogue

**FRANKEN BROTHERS**  
Grand Avenue  
Deerfield :: :: Illinois

### Red Japan Maple

Small tree of beautiful color. Very picturesque among other trees. From \$2.00 up.

### Hydrangea Arborescens

or  
**Hills of Snow**

Flowers profusely in midsummer, when all other shrubs have ceased to bloom. 50c each.

### The Morris Nursery Co.

West Chester Penna.

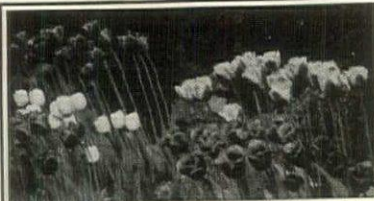
Write for Illustrated Catalogue

### Double Value This Month

Unusual "get acquainted" offer enables you to provide for a lovely display of Early Tulips at almost no cost. The regular price for these bulbs is 100 for \$1.00, but 1 and double value; 200 good plump bulbs, mixed as to color, all for only \$1.00, if you mention this paper. Order now. Satisfaction guaranteed.

**CLARENCE B. FARGO**  
Frenchtown, N. J.

Specials: 50 Hyacinths or 100 Narcissus for double value for only \$1.00.



**Krelage's Darwin Tulips**  
direct from the sole originators  
Complete bulb catalog free on request  
J. A. de Veer, 106 William St., New York

**Irises, Lilies and Japanese Garden Specialties**

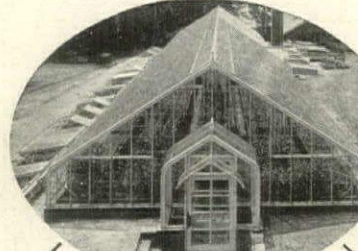
**H**AVE a garden of Irises, the most beautiful hardy perennial. We have almost 600 varieties, one of the largest stocks and acreage of Irises in this country.

**SPECIAL OFFERS—IRISES**

- 12 different fine varieties..... \$2.00
- 25 different fine varieties..... 3.75
- 2 varieties each of Dwarf, Intermediate, Germanica, Siberian, Japanese and Beardless Irises, flowering from April until August (12 plants)..... 2.00
- 25 fine varieties Irises, 3 Shasta Daisies (Alaska, huge flowering) 4 fine varieties Day Lilies, 3 Coreopsis flowering from April until October (all perennials)... 5.00

Order and plant perennials now. Catalogue of Irises, Day Lilies, Japanese Lilies, Japanese Tree Peonies, etc., free.

**RAINBOW GARDENS**  
1980 Montreal Avenue  
St. Paul :: :: Minn.



**MODERN GREENHOUSES**  
All Types and Sizes  
One Quality Only—the Highest

Send for story of the LUTTON curved ease rust-proof V-Bar Greenhouse and a sample V-Bar section.

**WM. H. LUTTON CO.** 272-278 Kearney Ave.  
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Horticultural Architects and Greenhouse Builders  
COLD FRAMES

**GALLOWAY POTTERY**  
GIVES the ESSENTIAL TOUCH



Flower Box No. 609. 9 1/2 x 23 in. \$7.00

**T**HIS charming Renaissance piece with growing plants will give delightful touch to any room.

Galloway Pottery is everlasting stony gray Terra Cotta for use in the garden and home. A pleasing variety of Vases, Pots, Bird Fonts, Sun-dials, Benches and other artistic pieces can be offered.

**GALLOWAY TERRA COTTA CO.**  
3218 WALNUT ST. PHILADELPHIA.

**Rugs of the Heathen Chinese—And Others**

(Continued from page 33)

also desirable in their durability and in the character of their patterns. Referring once more to the bathroom rug, there is great variety and yet few novelties this year. The usual pink and white and blue and white washable bath mats are only varied by the cotton mats with colored centers on a cream field, with conventionalized flowers in black as a decoration, and by the large block patterns in contrasting colors—black and white being the most daring when used against white marble or tiles. The hand-braided oval rag rugs, in which blue or pink alternates with a correspondingly light color, are also attractive for the bathroom, but

when the coloring is more varied in character and black is introduced as a distinct note, they are better placed in a Colonial bedroom or on a painted hall floor in a country house. These are no longer difficult to obtain, as their popularity has marked their introduction into the general stock of almost every large store dealing in carpets and rugs. The colors, too, have become lighter, because they are now made from selected material rather than from the somewhat somber assortment of rags that invariably constituted the supply of the country weaver, by whom they were originally made. These rag rugs of today are well worth having.

**The Gentle Art of Hanging Pictures**

(Continued from page 41)

if it contains a seated figure. Gainsborough complained of that, threatening to bolt the Royal Academy if they did it to him again; they did, and out he got.

Don't arrange pictures in such a way that one of them lords it over all the rest.

Don't bring a bold, vivid color-scheme too near a symphony in semitones. Dodge MacKnight and Whistler make villainous neighbors.

Don't risk putting water-colors, prints, autotypes, and oil paintings in the same room without a previous vigil of prayer and fasting.

Don't hang pictures on a patterned wall paper. Wood makes a charming background. So does grass-cloth in dull tones. In general, the duller the better.

Don't be impatient. Experienced hanging-committees hang, re-hang, then hang again, and still again, begin over, take a vacation, and hang, hang, hang till at last things look right.

Don't bring a picture too near a window—but here we must pause and delve a little among principles of light and optics.

"Just what happens?" I asked. Mr. Hazard replied, "The light bleaches it." Precisely. Visit the Boston Museum of Fine Arts some morning, stroll through the Japanese rooms and notice those wonderful blue vases. A matchless blue. Luminous. Startling. The blue of the Mediterranean or of a butterfly's wing is nothing to it. Then notice the lighting—every window covered with Jap-

anese paper. What a lesson! Off-hand, one would say, "The brighter the light, the brighter the color," but it is not so. Up to a certain point, sunshine heightens color. Beyond that point, it "bleaches" it and something preventive must be done.

So much for day, but how shall you manage at night? Electric bulbs, of the usual sort, shine yellow and falsify a color-scheme while lighting certain pictures too brilliantly and others not enough. Well, then, hide the bulbs within an overhead "cove," distribute them at will, use the new nitrogen light, tint it to suit, and obtain a soft, diffused radiance very "sympathetic" and soul-satisfying. If oil paintings glisten at the top, wash them with buttermilk.

A lot of fuss and trouble. Granted. Nothing sensational to show for it. Again granted. Rows with Maisie, perhaps, and seasons of inner tumult, questionings, despair. It pays, though. By hanging your pictures with a view to reasonableness, composition, advantageous lighting, and especially the emotional effect, you gain a total result exquisite in its harmony, refinement, and restful charm. It will civilize Maisie. It will delight you. Without a jarring note anywhere, home becomes doubly refreshing. Moreover, it speaks for standards. You make the house, but at the same time the house makes you. For, while home is a place we crawl into at sundown, it is also a place we go out from each morning. We take its influence with us.

**Your All-Year Garden**

(Continued from page 50)

Early this month you should make a survey of your vegetable garden and also of your flowers and decide what things in each you will want to save for the winter. The treatment of plants from the garden into the greenhouse or residence is covered at length elsewhere in this issue. Some of your vegetables such as tomatoes, sweet corn, melons, squash, cucumbers and beans will need attention before there is danger from the first frost. Be sure to save what you care to keep of those things before the earliest date on which frost can be expected in your vicinity. If there are several cold nights about the time the first frost usually occurs, it is sometimes quite safe to count upon a few weeks or so of subsequent good weather. Often immature tomatoes may be picked and ripened up gradually in clean straw in a cold frame or dry room. Melons, cucumber, egg-plants and peppers may be kept in the same way. Sweet corn may be saved for several days by cutting and shocking it just before

frost. Green beans may be canned or pickled, or the dry beans of most garden varieties are good for baking or to use in soup.

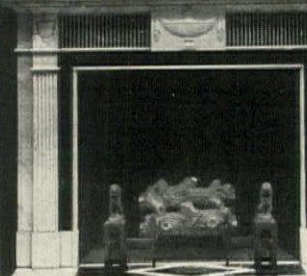
The half-hardy vegetables such as cabbage, cauliflower, beets, carrots, celery, potatoes and turnips may be left unharvested until there is danger of continued cold weather. Lettuce may be left in the ground quite a while after the first black frost by protecting it with loose meadow hay put on both sides to a depth of several inches. Onions, of course, should be thoroughly dried and stored in an airy place until danger of very cold weather, when they can be moved to the cellar or storeroom. In harvesting potatoes and other root crops expose them to the sun only long enough to dry before storing them. Salsify and turnips may remain in the ground until there is danger of their being frozen in, and enough can be left for use in the spring. Kale and Brussels sprouts can be left in the ground until they are used up, as freezing does not injure them to any extent.

**SHARONWARE**



**BIRD BATH**

made of frost proof Artificial Stone, 12 across, 6 in. high. Price (F. O. B.) includes crating charge.....  
Send for catalog illustrating many other interesting pieces of garden furniture.  
SHARONWARE WORKSHOP, 86 Lexington Ave., New York



**MARBLE MANTEL BENCHES, CONSOLIDA FOUNTAINS, SUN DIALS & HERMES PEDESTALS**


**S. KLABER & CO.**  
126 W. 34th ST., N. Y. C.  
Established 1849

**"LOCKED"**



**Bishopric Board**  
—has increased the popularity of Stucco-finished home, because of the one background for stucco cement that holds without cracking or crumbling as long as the house stands. Bishopric Board contains nothing that will corrode.  
Get free sample and book "Built on Wisdom of Ages."  
**THE MASTIC WALL BOARD ROOFING CO.**  
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**ANCHOR POST IRON AND WIRE FENCES AND ENTRANCE GATES**



CATALOGUE ON EACH SUBJECT  
**ANCHOR POST IRON WORKS**  
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**LIFTS PRIZES**



Chinese Cat Doorstop—\$2.50

**VASE KRAFT  
FULPER POTTERY**

HIGHEST Award—Medal of Honor—International Exposition, San Francisco, 1915.

All pottery delivered safely anywhere in the United States.

Send for illustrated booklet of bowls, insects, vases, book block sets, candle sticks, lamps and other novelties.



Pup, the Pup Doorstop—\$4.50

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Founded 1805  
Exhibition Studio  
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NEW YORK CITY FLEMINGTON, N. J.



The French Doors shown above illustrate Morgan design M-117

**B**ETWEEN rooms where light and airiness are desired—as doorways to porches, sun parlors and terraces—French doors are ideal. They have become the most popular doors in the history of building.

**MORGAN FRENCH DOORS**

are made in an infinite variety of designs, sizes and woods. Every requirement and every taste can be perfectly satisfied.

Morgan Doors are standard quality whatever their price. Their value is guaranteed by the name "MORGAN" stamped on the top rail—worth looking for—worth insisting upon.

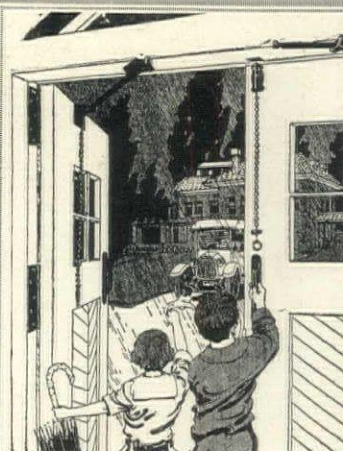
**Suggestions for Beautifying the Home**

We have just issued a new 32-page booklet, "Adding Distinction to the Home." It is copiously illustrated and shows what charming results can be attained at small expense by replacing ordinary doors with French, Mirror or Front Doors. A mine of suggestions for all who expect to build or improve their present homes. Sent free on request.

"The Door Beautiful" our 50-page illustrated booklet, is designed especially for the prospective home-builder. Every page is replete with suggestions on doors, interior trim, and interior decoration. If you are planning to build be sure to get this booklet. There is no charge to prospective builders.

**Morgan Sash & Door Company**

Dept. A-29, Chicago  
Morgan Millwork Co., Baltimore Morgan Company, Oshkosh, Wis.  
If your dealer hasn't Morgan Doors, write us.



**W**HEN the wind and rain beat against your car as you "head for the garage" it is a satisfaction to know that the

**STANLEY GARAGE DOOR HOLDER**

will hold the door firmly open for you.

Yet a slight pull on the chain leaves it free to close.

Most hardware dealers carry Stanley Garage Hardware in stock. Ask us for the Garage Hardware Book II. It is really interesting.

**STANLEY S.W. WORKS**  
NEW BRITAIN CONN., U.S.A.  
NEW YORK CHICAGO  
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**Darwin Tulips and Daffodils**

Selected by our Traveler Now in Holland

OLDEN DAFFODILS in April followed by the glorious DARWIN and STUTTGART TULIPS in May, will make your garden look its gayest during these spring months.

Available from now until November in beds, or in clumps of ten or more, among hardy plants, or bordering low-growing shrubs and lawns.

Because of English embargo, our traveler has secured bulbs of highest quality, usually sold in England, which offer

**BARGAIN PRICES**

**DARWIN TULIPS**  
Special Offer A, 100 Bulbs. Mixed colors from 10 distinct kinds **\$1.50** Prepaid for.....  
Special Offer B, 100 Bulbs. Ten named kinds, all separate, our selection. Prepaid for..... **\$2.00**

**DAFFODILS**  
Special Offer C, 100 Bulbs. Mixed kinds, enough for a 6-foot circular bed. Prepaid for..... **\$1.50**  
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Full Catalog (56pp.), Bulbs, Plants, FREE.

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**Chemistry Beats Elbow Grease**

Hand weeding is costly. It takes time and has to be done over and over again.

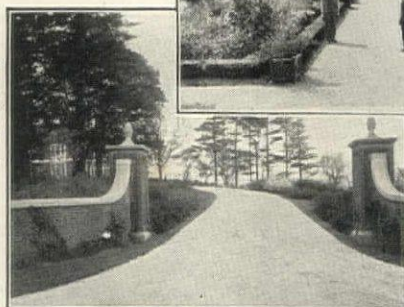
**ATLAS WEED-KILLER**  
Grass and Weed-Killing Chemical

kills weeds permanently—quickly—easily—cheaply. Atlas gets down to the deepest roots—one application each season, that's all.

You mix Atlas with 20 times as much water in a sprinkling can and wet thoroughly the weeds and surface to be treated. Vegetation will disappear in a few days, leaving the surface undisturbed and free from growth.

Send 50c for trial quart can good for 150 square feet, postpaid east of the Mississippi River. Further information on request.

**ATLAS**  
Preservative  
Company of  
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Drives, Paths, and Tennis Courts made clean and kept beautiful at low cost.



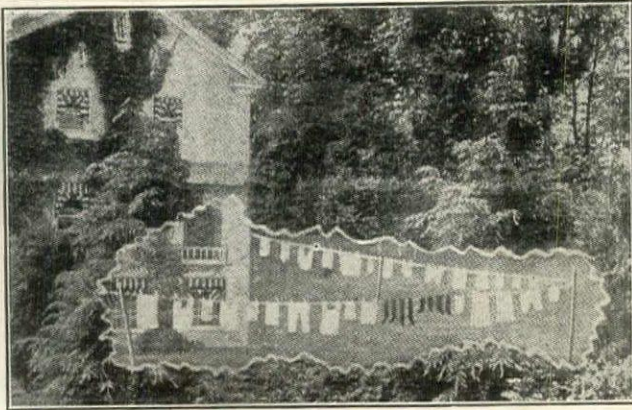
Stained with Cabot's Creosote Stains  
Slee & Bryson, Architects,  
Brooklyn, N. Y.

**Quaint Suburban Houses lose half of their charm unless they are tinted with the soft, velvety colors of Cabot's Creosote Stains**

They are rich and transparent, bringing out the beauty of the wood, and the creosote penetrates the wood and preserves it from decay. They are cheaper than paint, easier to apply and so much more artistic and appropriate that there is no comparison. (There are now many imitations, so be sure that you get the genuine Cabot's Stains, the original and standard.)

You can get Cabot's Stains all over the country. Send for stained wood samples and name of nearest agent.

**SAMUEL CABOT, Inc., Manfg. Chemists**  
11 Oliver Street, Boston, Mass.  
24 W. Kinzie St. Chicago 523 Market St. San Francisco



## Hide Your Ugly Views With MOON'S EVERGREENS

Plant Them in August and September

Clothes yard, neighbor's garage, or anything that offends, can be blotted out with the Evergreen type of tree that holds its foliage all year.

Moons' have an Evergreen for Every Place and Purpose. Their stock has developed a symmetry of form and vigor of growth that insure attractive plantings.

Send for catalog—better still, describe the objectionable view you want hidden and get our quotations.

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PHILADELPHIA OFFICE  
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THE MOON NURSERY CORPORATION  
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## Peonies—the Flower Beautiful

Peonies are one of the grandest flowers in existence today, their huge blooms and delightful colors having won for them a high place in the estimation of flower-lovers.

Cromwell Gardens Peonies are among the best for use in everybody's garden. You should plant them now and there is every chance that they will bloom next June and each succeeding year they will flower with ever-increasing beauty.

### Cromwell Gardens Peony Collection of Six Desirable Varieties \$2

Asa Gray. Pale lilac, sprinkled with minute dots of deeper lilac....	50 cts.
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Regular price.....	\$2.75

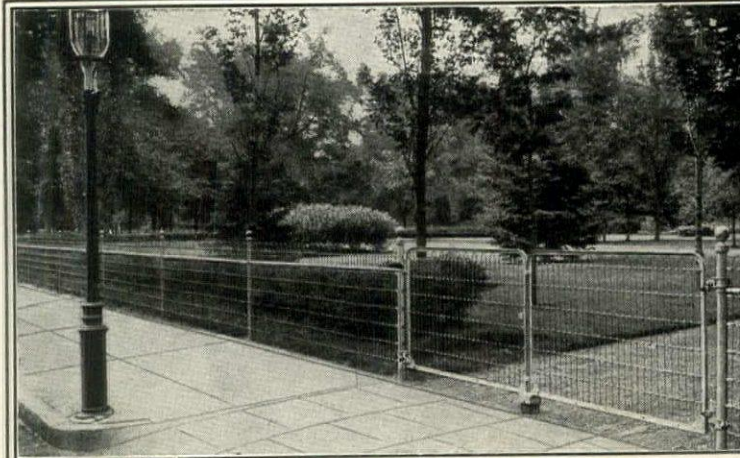
### Special Price of Entire Collection \$2

If you want extra-strong plants that will give immediate results you can get the entire collection of extra fine plants for \$3.00. You may have these fine plants singly at the regular price, but it will save money and give greater satisfaction to you to send for the entire collection.

### The Cromwell Gardens Fall Catalogue

will be helpful to the lover of the hardy garden. It gives many hints for the planting and care of Peonies, Bulbs, Phloxes, Chrysanthemums, Poppies and other hardy plants, in addition to giving lists of the most desirable varieties. This handbook also lists the leading Roses, Evergreens and Shrubs. May we send you a copy with our compliments?

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## Appearance—Strength—Service

are the chief considerations in the selection of a fence. These are the distinguishing features of



fence. When you surround your property with this fence, you may be sure that it will enhance the appearance of the premises and will not be affected by the most severe weather conditions. Strong and rigid—cannot be pulled apart. Patent clamped joints prevent slipping and twisting of the wires. A coating of molten zinc makes every particle of the finished fabric defy rust.

Ask your hardware dealer for *Excelsior Rust Proof Fences, Trellises, Trellis Arches, Bed Guards and Tree Guards.*

Write for beautifully illustrated catalog C.

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## Your Mother Knew the Luxury of Soft Water. Do You?



In the old home, where the family water supply came from the rain-filled cistern, she knew what soft water meant—a more comfortable bath, softer skin, whiter linens, better cooking. You can bring this luxury into your modern home by installing

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Connect it in your water piping—and you will have an ample and unfailling supply of water as soft as rain and as clear and sparkling as from a spring. You will know a comfort that you have never known before. You will understand why "velvet water"—permutitized water—is finding its place in hundreds and hundreds of homes large and small, from coast to coast.

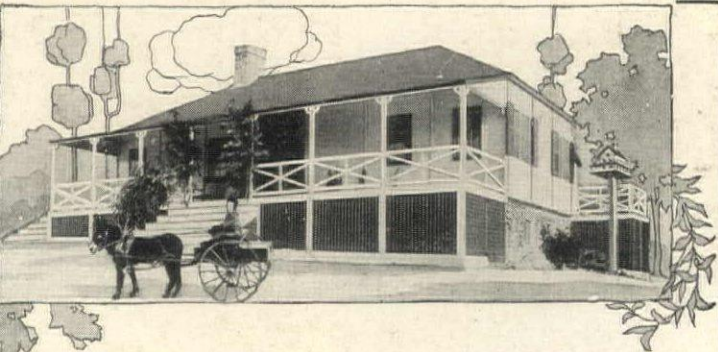
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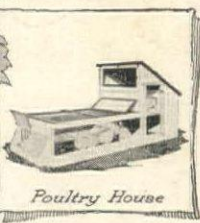
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Do you have to keep down your list of week-end guests because your home will not accommodate everyone you want to invite? Do you always have enough room for those who come? Don't be cramped. There's an easy way out—erect on your grounds one or more of the



## HODGSON *Portable* HOUSES

Then if you have a young married couple among your guests, you can offer them the seclusion and convenience of a cottage for themselves alone. Or if a family are visiting you, they can have a jolly party together.

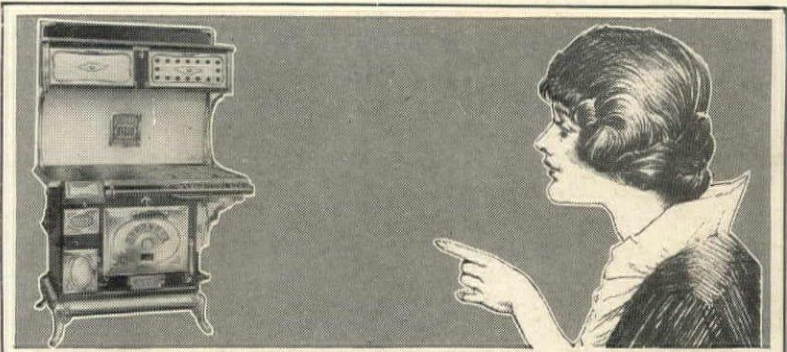


Hodgson Portable Houses are made in sections which are rigidly constructed and easily bolted together by unskilled workmen. They are thoroughly comfortable in any season, weather or climate. The

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You've been waiting for this. The Duplex-ALCAZAR Range is made in two types, burning coal or wood and gas, or coal, wood and oil, individually or in combination. In winter and spring keep your kitchen warm with wood or coal—in summer keep the room cool by cooking with gas or oil.

The change is made in an instant—the range is ready to burn the fuel you wish. It cuts cooking costs, makes better results possible and keeps the kitchen comfortable all the time. Before you buy a range look at and investigate the Duplex-ALCAZAR.



The day of experiments has long passed. The Duplex-ALCAZAR Range is a proven success—indispensable in thousands of American households. Enough of designs and styles to meet every wish and need—construction types include cast iron, steel and porcelain.

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The tree in the picture seemed strong and healthy; its owner thought it was perfect. But when a Davey Tree Surgeon examined it, he saw at once that its condition was serious. A moment's work with the only instrument he had with him (an umbrella), revealed the dangerous stage of decay shown in picture No. 2. It was so utterly weakened that its destruction would have been a matter only of a short time.

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## Davey Tree Surgeons

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Have your trees examined NOW!



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There is always the "One" room in every home—the room that gives the most cheer and comfort.

Make that "One" room in your home more cheerful and comfortable.

Start in by removing the old-fashioned wood windows substituting modern casement windows.

## Crittall Metal Casement Windows

will give more light and better light because the frame and cross members occupy very little space.

They are exceptionally strong, allowing the window to be opened and closed with ease, regardless of weather conditions.

Crittall Windows are fire proof, weather proof and will last a life time.

They add to the appearance of the room and the building.

Modern homes, office and banking buildings—wherever convenience, attractiveness and durability are appreciated—you will find Crittall Windows.

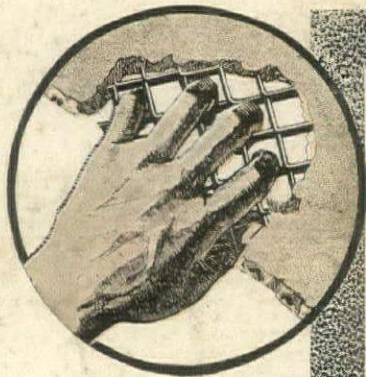
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**Crittall Casement Window Company, Detroit**

Manufacturers of Solid Steel and Bronze Windows



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*—and the Stucco Will  
Take Care of Itself*

DISCARD

**S**TUCCO construction is just as permanent as the base on which it is laid—no more so. That is why it is economical and sensible to use lath of *metal*.

## *Kno-Burn* Expanded Metal Lath

is the ideal metal lath for interior plastering and stucco work, because it is made with a mesh that clinches every inch of plaster uniformly and permanently. Ask your architect.

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**North Western Expanded Metal Co.**

*Manufacturers All Types of Expanded Metals*

937 Old Colony Building

Chicago, Illinois

