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Or a Hubby?

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If the rarest variety was to come the possessor of an asset of distinct worth that will increase in value year by year. My Peonies were awarded the American Peony Society's Gold Medal in 1913, and in New York City in 1911.

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Twelve rarest and most beautiful varieties in my whole collection.

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Twelve peonies of the highest order of merit at moderate prices.

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FALL PLANTING

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.

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“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 Parmlee, 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 history of Great Britain, where in time immemorial the home has been revered and revered, and where a cultivated and susceptible eye have called for the design and furniture the most notable; and practical requirements. In spite of 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 exemplifying the home and its interior. True, we have been periods in which this cooperation, which in many cases brought about the happiest results, has been less manifest, an banal commonplace became rather the rule than the exception. But this now 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 bann'd.

In spite of his many public commissions in home decoration and furnishing, 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 this period 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 other of truly artistic homes where beauty holds undisputed 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

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
A BLUE BEDROOM

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

The blue staircase forms a sort of prelude to Mrs. George Noble’s bedroom, which may almost be called a harmony in blue. The architectural room which contains only most indispensable movable furniture. The room’s mission is to form a gay and bright frame around its center, the bed, a mass of design carving and color, and the object was to make two such everyday functions as going to bed and getting up a pleasant and joyous experience. In color it should be as radical as it was to be distinctive in individuality and at the same time refreshing change within the house. A fresh wall color on the stairs one meets the color which seems to be particularly dear to the owners.

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 dust and dirt. To the left of the staircase is 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 and the shelves covered with a gay orange velvet, and they are illuminated by Hide electrical lamps. The doors and all the furniture are polished in a dull black. The doors on the edges of the cabinet have inscriptions 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 green 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 furnishing and a chaste simplicity. The walls are white, no longer anything unusual, and the whiteness is further enhanced by white curtains of fine linen, hanging straight down ivory rings from their red rods. The floor is polished oak, partly covered with mats of fine white lamb’s wool. 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, water lilies and orchids, and an exquisite collection of books, all bound in St. Veronica’s Workshop. An old harpsichord with its ten 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
possible, and blue was chosen as the happiest color. The wall destined to serve as the background for the ornamentation was tinted 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 parch-ment, 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 it all into a whole, is a white star-shaped flower like a jessamine, which winds over the blue trellis work, and the spaces between the panels are decorated with different flowers, blue delphiniums, red honeysuckles, blue, red and white roses, etc. Above these panels runs a frieze with white doves among greyish green willow branches.

THE TRELISSED BED
The bed is of carved oak and forms a link in the continuity of the decorative motif to 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 for 'finely scented gloves and beautiful silk sorns.' The top is decorated with cream-colored and red roses, covered with heavy glass so 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 ross of crystal. Of furniture there are two stools and a table with books, and a telephone by the side of the bed. The inner curtains are of silk, painted in a greyish green willow thorn, which continues the motif of the room. The curtains facing the street are of olive linen painted in a white and green thorn pattern, and they are the same as the rooms in order to produce a restful 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 panelled panels. Over the dressing table hangs, in addition, a more powerful lamp in a stater bowl, suspended by a silken cord.

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 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 bleed 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.
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 ascribe to 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.

**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 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 no reds that have no hint of blue in them but contrary to the law just mentioned. It is 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 love 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 all species, always to be remembered and regarded 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 peripherals that are distinctly better for being planted in the fall. This is because it starts into growth at the first hint of spring, her spring transplanting will interfere with her 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 action of winter upon them, if they do not indeed require it to encourage them to germinate. Nothing is perhaps harder of phlox: and in a state of nature, its seeds so antagonistic among themselves as the phlox family presents.

There seem to have been two distinct lines of color development in these plants; and though they are considered in the so-called "panic series," which means that their basic color is blue and that, though they may run from this into red, they cannot never run from it into yellow, there are reds that have no hint of blue in them but contrary to the law just mentioned. It is 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 love 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 all species, always to be remembered and regarded with and guarded against in making a collection or adding to one already made.
Through the snow and ice and slush of winter. After this rough treatment, they spring into life at the earliest possible moment and thrive exceedingly.

Do not expect seeds of the perennial phlox, ever, to furnish you with anything save a collection totally unlike every other collection in the world; for phlox hybridizes easily that no variety ever reproduces itself in its seed. Continually it "sports," there is no telling what you may or may get from the seed of any plant. Cuttings or seed are the usual means of furnishing increase; but seedlings no end of fun, if one wants to venture, although it is "sports," there is no telling what you may or may get from the seed of any plant. Cuttings or seed are the usual means of furnishing increase; but seedlings no end of fun, if one wants to venture. Cutting seedlings are the usual methods of furnishing increase; but seedlings no end of fun, if one wants to venture. Cutting seedlings are the usual methods of furnishing increase; but seedlings no end of fun, if one wants to venture. Cutting seedlings are the usual methods of furnishing increase; but seedlings no end of fun, if one wants to venture.

They should be planted in well enriched and well worked soil, that is not too heavy or too clay. If there is one thing phlox will stand it is heavy clay, sticky and intractable. After they are set out, mulch them 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 ground immediately.

Miss Lingard is one of the best and earliest flowering sorts, its white blossoms sometimes opening in late May.
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 Poirot and Vouvray Moussée, 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 class 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 the decoration to be a Haven of Cash and Kudos to indigent widows of respectable breeding, aspiring and finished debutantes, women who wear their clothes well, divorcées, 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. Some neither are 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 genius 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 fleckerl in regiment—a task perhaps as tiring but as necessary as grinding fleckerl in regiment—where to make and 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 Super-Shopper, a debutante with a woman with “cutey” ideas for decorating, or an indigent but perfectly spectable widow.


But does she? Follow Mrs. Blank shopping tour for furniture, rugs, candelight fixtures, wall paper and lamps and the other thousand and one necessary accessories. By the end of the first day she will not know what she wants; by the end of the second day her family is crying for help. By the end of the third day the local physiognomist of nervous breakdown on his hands.

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

Frankly, if she has the money, Blank hires the experience and training of a decorator, buys into bonding her back, and her assisting taste, just as an architect deals for a plan of any other type of man or woman training in a special line makes invaluable in that line.

To understand the decorator’s restrictions one must compare his work with that of a kindred profession, say, the architect’s. The architect goes to look at the prospective place to live. All outdoors conspire against him—the sky, the topography of the landscape, whether there is any growing life that brought each into being; in value colors 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 unmaterial 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 to the colors and their correlates that express mood, personality, or produce effects on the eye to which other parts of the nervous 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 grays 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—a 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

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,
After the mark of working-hours,
In this dull train am going home
To rest and flowers.

Dusty and droghty coughs 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 overcoat, 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
That I, as some, my rest and flowers,
Old 5:19!

Reginald Wright Kauffman

House & Garden
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 hallway 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.

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

 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.

A gay, old-fashioned paper for boudoir or bedroom with figure and flowers in pleasing tones. 22" wide. 80 cents 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. $1.50 a roll.

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

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

For a little living-room comes grey trellised paper with bits of blue and 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 design in chintz tones of rose, let, green and tan. 19 1/2" wide.
THE law of supply and demand operates with the flower much as it does with the commodities 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 gloxinias in pots, addition to what I have, would probably be considered hardly worth the added care they required. The six geraniums in your winter garden in mid-winter, when the view outside is as bleak— perhaps—a winter garden as Walter Pfeiffer describes it, would be considered as one of your most choice possessions. Their brilliant tresses of bloom, though perhaps, but none the more beautiful and cheery, would form the center of attraction for every person entering the room, whereas now, lost among the riot of summer's flowers, they probably would not be the notice of any eye from the time 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

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

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
that in the open. You will never get really acquainted with your plants until you have lived in the same house with them, willingly, 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 window sill 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 bay window or end of a room where the winter garden may be situated with screens or curtains extending well up 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 de- civilized 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 your 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, what kind of a garden it will be. Many persons make the mistake of attempting to half 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 can in a greenhouse. The truth which is beginning 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 aim of having perfect specimens rather than an extensive assortment.

Single plants in jardinières, or even 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 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 could 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)
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.

New Lines of Fall Furniture

W. & J. Sloane

Antiquely designed lacquered table, 20%" X 24%" X 27¾", whose lines commend it for the hall or living-room.

Paine Furniture Co.

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

Paine Furniture Co.

Natural finished hardwood 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.

Paine Furniture Co.

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

Lord & Taylor

Aside from its quality, this solid mahogany gate leg table is characterized by a special price.

Lord & Taylor

Circassian Walnut sideboard of a Phyfe suite, 36" x 66". Chair with blue figured haircloth. Set of ten pieces.

Lord & Taylor

The upholstering of this sofa is a fine figured cut and uncut velvet. Also comes in same style but other materials.
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 look 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 yesterdays 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 refurnished 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.

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 seji 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.

Four group furniture make 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 serve to join the groups one to the other in those instances, while the bookcase performs that purpose in the fourth. In this way not only the furniture but the color and distribution of the room were given equal and orderly distribution and the unfortunate "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 light and even light exactly where it is needed for utility and effectiveness. The most unusual of these groups is the dining corner by the windows. A
and set in a large leaf of paper of unpointed pink and faintly tinted with a red. The window shutters and the door were of striped canvas, while the floors were of black and gold. The room was furnished with a fine mahogany table, chairs, and lounges, and the walls were hung with a rich fabric, the whole giving a feeling of comfort and quietness.

The partition was torn out, and the bedroom and bathroom were combined into one large space. The bed was placed against the wall, and the bureau and dressing table were moved to the side. The walls were papered in a variety of colors, and the ceiling was painted white. The room was lighted by a large window, and the fireplace was decorated with a marble mantel.

The furniture was arranged in a simple and effective manner, and the room was decorated with a number of interesting objects, including a small statue of a woman, a painting of a landscape, and a vase of flowers. The general effect was one of comfort and tastefulness, and the room was considered an excellent example of the new type of dining-room designed to use in the living-room.

THE RECLAIMED BEDROOM

Economically, this new and better plan is not only a saving of the cost of a large table and several sets of chairs, but it gives the living-room added spirit is at once a compliment and a decorative loss and a deal of unnecessary work. In the group shown one gain a fair idea of the new type of dining-room designed to use in the living-room. It is light and practical.

THE RECLAIMED DINING-ROOM

The walls of this room are papered in a variety of colors, and the ceiling is painted white. The floor is covered with a rich carpet, and the room is lighted by a large window. The furniture is arranged in a simple and effective manner, and the room is decorated with a number of interesting objects, including a small statue of a woman, a painting of a landscape, and a vase of flowers. The general effect is one of comfort and tastefulness, and the room is considered an excellent example of the new type of dining-room designed to use in the living-room.
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 fabricé to which it is allied.

The Fate of Early Pieces

Fatal improvements have often marked the progress of the arts. It was so with the Royal Porcelain of Sevres. The early pieces were of soft paste, but in 1754 the director, M. Brouquiart, 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 on hand in the Parc de Versailles. Poor deluded mortal; probably he did not realize that he had murdered the Sevre porcelain of the finest type. You will begin to understand why the example of the pâte tendre of the year 1755 is so rare and so highly prized.

By old Sevres we comprehend the pieces made from 1753 to 1804. These were the true vues Sevres. From 1754 to 1777 inclusive, the letters of the alphabet, singly, from A to Z indicated 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 cipher of Louis XV (the first year) and then of Louis XVI of France from 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 glossy 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 of Sevres presents a delicate, milky glaze, quite distinctively. The colors, too, should forth with velvety freshness. Of the colors Henri Franitz writes: "We have then that cobalt blue termed bleu-de-lait, the sky-blue, called turquoise, invented..."
Hellen 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 *vert pensée* (pansy-violet); the *jaune clair* or *jonquille* (pale yellow); the *vert-pommé* or *vert-jaune* (apple green); the *vert-pré* or *vert anglais* (grass-green).” To quote M. Garnier: “As will be received, soft porcelain is a kind of indication, the texture of which is so exquisitely fine and close that the non-medial portions offer a softness to the eye—one might term it velvety quality—which they may almost be recognized. What above all constitutes the superiority of the soft paste is the lustre it gives to colors, which seem to be identical in substance with the enamel itself, having to a certain extent sunk into it. This is one distinctive signs of this porcelain, and this, in default of other characteristics, may be recognized. When one is at a piece of soft porcelain obliquely struck by the light, so that the light strikes on a painted portion and partly on one of white surface, no difference is apparent in the glazing of the two portions; all exhibits the same uniformity of manner; on the other hand, one is a piece of hard porcelain in the manner, a distinct difference will be received; however well the colors glazed, they will appear less brilliantly than the rest of the surface, and of different texture.”

**ARLY AND LATE DIFFERENCES**

Sevres porcelain of the first period white ground predominates. The bisque-colored statuettes of early skill, though seldom as artistic and perfect in technical qualities, are eagerly sought by museums and collectors 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 the last period, later Sevres is an alluring, interesting to collect Sevres of the *petit tendre* period, later Sevres is a charming, interesting, entertaining and possible field for the collector to enter without discouragement, and the pieces of this later *fabrique* will deserve a place in the cabinet or as a decorative feature in the home of good taste.

**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 Republic (1792-1804) the mark was, firstly, the interlaced F. R. (for “République Française”), 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 

ular period of this epoch “MNle” over the 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. In the year 1811, to 1817, inclusive, had been designed by 7, 8, 9 and 10. The letters 1811, to 1817, inclusive, had been designated by the small letters o, d, z, t, q, z, q, n, s, and d, 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 having 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. Various 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 *petit tendre* period, later Sevres is an alluring, interesting, entertaining and possible field for the collector to enter without discouragement, and the pieces of this later *fabrique* will deserve a place in the cabinet or as a decorative feature in the home of good taste.
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 correspondences 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 interior 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
The earliest architectural style whose excellence or contrasting harmony of color, architecture, is based upon (1) is clear. Their combination enhances the unity and purity of the decoration.

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 appeared on 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 highshouldered, 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 bulky, stodgy and clumsy, while the chair will look flimsy, spindly, insufficient and generally out of keeping. The stair is good and the chair is bad, but it's 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 construction tend to carry the eye upward while the lines of the stair and paneling 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 consistent. The Sheraton chair, in this instance, is clearly a misfit.

(Continued on page 58)
THE SECOND OPERATION ON GLENHARDIE FARM


HARRY GORDON MCMURTRIE, Architect

SPEAKING 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 primarily for a summer home, this was dispensed with, or rather cut down to a Germantown hood broken by a graceful pediment 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 of contrast added by blinds of bottle.

At first glance some folks might "Why operate?" But a closer study of plans and photographs will show the reason for operation. The present success of the house due to nothing more than a series of changes. There was that row of small windows with green blinds up on the top. The front line of the roof above the cornice was removed and made into a put under the line of the roof, and theers were removed from the windows; a little change—but all the differences world: that's the reason for operation.
To talk of fountains here is to be reminded of the small boy who began his composition on sensations with “Here-bouts there ain’t no green.” We have soda-fountains, and nothing stronger, in most of our street corners, and we no longer drive horses, and we do not need fountains for the prevention of cruelty to horses—no, gas-o­ne tanks are a suf­ficiency, thank you.

And yet—and yet—the fountain to be neglected to the limbo of past glories? Are we few which do not possess the opportunity to possess to some extent “the very sound of water trickling in a basin, the sight of it, mirroring the sky and foliage, serves to cool the air”?

The truth is there is a sentiment for making one thing to cling to the fountain. We have the testimony of a true plant lover 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-suffi­cient to an end of harmony which often is attained by the veritable marble accessory, is a some­thing which wisely fashion.

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 every possible witch-like 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 temptation to make cheap imita­tions of the most elaborate classic produc­tions—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.

Photograph by Beals

Beauty, animation, variety, mystery—these are qualities to be aimed at in the garden and all four are found in the fountain—in the trickle and splash of cooling waters.
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, 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 model from coloring not only from the character of its vegetable dyes but from the fact that it has been trod upon by numbers of feet. The rust 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 when 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, in 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, 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 chiffon 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 section is preferable. In such a case, one the desired color note of a room can be more strongly sustained.

Gray, old blue, gold or tan, green or rose are the colors which they are made in.

For the room furnished in lacquer or Chinese Chippendale the "Saxony" rug, producing the color and design of a Chinese rug of an earlier period, will be found consistent and durable floor covering. It may have a dark brown, tan, gray blue, rose or taupe field with figured and harmonious tracery, and is admirably adapted in its consistency. Quite an unusual type of rug and distinctly new in type, the Wilton composition of the use of several separate rugs, that will not constantly be disturbed, inconvenient. The Wilton presents the even surface of the usual Wilton, yet gives the impression of five distinct rugs, each good in itself.

THE EXCELLENT JAPANESE FIBRE RUG

The design is a reproduction representing the floor of the weaver's room in Japan—a covering for which is used, as is often the case with Japanese make, the patterns are generally of Japanese 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 that are utilized by hall runners. They are less expensive and less wear for the proper care, and essentially so in make, is the Japanese fibre rug. These have much to recommend them, if given the proper care, and are exceedingly durable in price, considering their are made, and are made with tan ground, on which are shown Chinese motifs in blue, cream, old rose and soft green. Woollen rugs are also made from the genuine Japanese make, the patterns are generally of Japanese 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 that are utilized by hall runners. They are less expensive and less wear for the proper care, and essentially so in make, are made with tan ground, on which are shown Chinese motifs in blue, cream, old rose and soft green. Woollen rugs are also made from the genuine Japanese make, the patterns are generally of Japanese 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 that are utilized by hall runners. They are less expensive and less wear for the proper care, and essentially so in make, are made with tan ground, on which are shown Chinese motifs in blue, cream, old rose and soft green. Woollen rugs are also made from the genuine Japanese make, the patterns are generally of Japanese 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 that are utilized by hall runners. They are less expensive and less wear for the proper care, and essentially so in make, are made with tan ground, on which are shown Chinese motifs in blue, cream, old rose and soft green. Woollen rugs are also made from the genuine Japanese make, the patterns are generally of Japanese 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 that are utilized by hall runners. They are less expensive and less wear for the proper care, and essentially so in make, are made with tan ground, on which are shown Chinese motifs in blue, cream, old rose and soft green. Woollen rugs are also made from the genuine Japanese make, the patterns are generally of Japanese 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 that are utilized by hall runners. They are less expensive and less wear for the proper care, and essentially so in make, are made with tan ground, on which are shown Chinese motifs in blue, cream, old rose and soft green. Woollen rugs are also made from the genuine Japanese make, the patterns are generally of Japanese origin, in which the famous dragon motif often appears.

Carpets having given place to rugs in the bedroom as well as in the living-rooms, the selection of rugs for this use is of the greatest importance. Here economy may be practicable.
Among the cheaper types suitable for upstair 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.

Having somewhat the appearance of the usual hit-and-miss so-called rag rug is the new reversible rug rug, made with a solid 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 reversed, become the usual hit-and-miss weaves, on the other side, with a plain colored striped border. These rugs are heavier than the usual rug rug and thus are less liable to wrinkle and roll up.

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

FOR THE BEDROOM

Hence the popularity of the various weaves of cotton rugs, many of them washable. The wood fibre rug, on in a variety of patterns, not only among which is a characteristic design in porcelain blue and tan, is also an excellent floor covering for the bedroom. These be kept clean with a damp cloth are further recommended by the exceedingly reasonable cost. They are not confined to Oriental patterns to this coloring, being also made with fields and broken borders in soft tans, rose, etc., some with stencilled decoration that makes them very desirable.

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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 appropriate for a boy’s room, den or smoking 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)
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 when a pile of stones in one corner of the garden will satisfy them, that longing in most cases is unfulfilled. In the planted garden 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.

The ideal spot 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 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 pipes, the pi
t 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 will 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 was poured on the plant from the front of the wall, half of it would run down the face of the stone casing 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 why soil they must be rich, and well compacted, so that it will not wash away. The size of interspaces will vary with the shape of the stones, a considerable variety of plants can be used, and stones to fill the spaces between large rocks which can be made to fit closely. Of the insertion of a small slant 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 variety of beautiful plants will thrive in such a situation. They begin to flower in early April, before the leaves are out. Among the earliest and best is the purple false cress (Anchusa deltoidea) which rejoices in spreading its bright low masses over the stones. Nothing is lovelier with it than the purple false cress (Anchusa deltoidea), which flowers the same time. The little Johnny-jump-away from yellows and pinks. The creme 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; a wall, the yellow as well as the purple.

**Diagram**

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.
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 exima), 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 (Saxifraga virginsis) 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 Willmott) will spread itself freely over the rocks, while the stiff orange and scarlet geranium lends-life to any scene. Two softer effects can often be obtained from the mauve-colored coat flower (Tunica saxifraga), with its soft feathery appearance, and from the lavender catmint (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.

**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 Houses & Gardens Shopping Service, 440 Fourth Ave., New York City.

- **For flowers or gold fish** comes a wrought iron standard supporting an amber bowl, 9" wide and 8½" deep. Complete with standard, $13.50
- **Water bowls in natural colors, with a fruit design for handle**, 7½" high, 3½" wide. $3 each.
- **For powder, in natural colors, with a fruit design for handle**, 7½" high and 10" wide. $12
- **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, 7½ cents**
- **With this set you can look on wine when it is heliotrope. The tall goblets, 6½" high, $15 a dozen; cocktail size, 4½" high, $12 a dozen; liqueur, 3½" high, $10**
- **Designed for a table decoration, the centerpiece is 10" wide and 3" high. $4. The compotes are 6" wide and 3½" high. $2 each. The glass is paneled in design in marine blue.**
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 curtains in a small house, an American cretonne with tan ground and design in two shades of tan an 36" wide. 40 cents a yard.

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 silhouette in white circles. 36" wide. 46 cents a yard.

Another American cretonne, a hand-blocked linen in greens, browns, gold and salmon on a heliotrope ground. 59" wide. $3.75 a yard.

An imported cotton cretonne, 50" wide. Blue ground and varicolored design. $3.75 a yard.

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

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

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

An imported cotton cretonne, 50" wide. Blue ground and varicolored design. $3.75 a yard.

For upholstery or curtains, a 30" printed line 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, 460 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.

Schorhardt & 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.
In a breakfast room there should be an abundance of sunlight and an absence of annoying decorations. It helps to start the day with fresh air. The room shown below, in a New Haven home, is rightly simple and sunny. Note the tile decorations of the fireplace.

Wilson Eyre & Meilhac, architects

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.
A way to solve the problem of the small dining room is to have only the necessary furniture and dispose of that furniture to give the greatest amount of space. Below it done successfully. Note 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

BEEs 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 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—take to the drawing room. A “fringe,” next in grade, finds wall space in the living room, library, dining-room and hall. The poor relations and boi pommes 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 human—no other consideration is half vital. Subjects? Why, bless you, they are pretty nearly the whole thing! Congruity, my dears! Swallow 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 horribly overdo it. A nude over the bath-tub would be appropriate, and also silly. If you aim to make your dining-room an apotheosis of gusto, introduce painted trout, painted game, painted apples and pears. It will be congruous, but funny. However, you want a festal note, there and an incentive to gay conversation? The pictures bring the mood, what more than that can one desire?
PICTURES AND IMPRESSIONS

Hanging 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 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.
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 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 that the place it occupies is hard to make productive. Another plant about 2' high and a lovely bloomer is the feverfew; it will seed itself as well as live over the winter and begin to bloom in June. Foxglove, monkshood and larkspur will give striking results the second year and increase wonderfully. I had found that it pays to buy a few year-old plants rather than try to grow from seed—labor is worth more than the difference in cost, and results are immediate. Hollyhocks will bloom in shady places and iris and most all the lilies. The things my experience taught me.

I had an idea getting back to Nature itself would be a way of getting at some shady flowers, and I went into the woods early in the spring, recognized the wild azalea. I transplanted it just before the leaves came out and filled it with plenty of root and root soil with it. It was 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, always saves, as there are many plants need drainage systems under their roots. And so my azaleas never stopped growing.

(Continued on page 58)
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

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 ones. This should not be done, for the landscape which the amateur will never find a way to achieve in well-done work, he will easily accomplish in the botany of the garden.

In selecting plants for the garden, one must be familiar with their requirements of climate, soil, and water, and be able to select the most desirable and satisfactory varieties to suit the conditions of the garden. 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.

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 delivered so that there will be time to examine the plants and select those that are suited to the conditions of the garden. You can depend upon your choice you might make 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.

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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 rear; this looks unsatisfactory, 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. Trees should be ordered by their age and size, 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.

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.

The subject of selecting definite sorts has purposely been omitted here, for it is one which really deserves an article to itself. Nearly everyone who is at all interested in gardening knows the general appearance of a few of the best standard species, and this knowledge together with a study of some of the large men's catalogues should be sufficient to start in the right direction. Once so started, there will open up a field of delightful study and experimentation.

Of what interest would landscaping be if it were all done by rule of thumb and assurance? Uncertainty is half the fun.

With everything ready and good dirt in the bottom of the hole, set the tree 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 airholes are left, fill them with earth. 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.

Subsequent Care

In transplanting a tree or shrub, 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, but enough to make a modest furrow 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.

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Of what interest would landscaping be if it were all done by rule of thumb and assurance? Uncertainty is half the fun.
Built to suit limited incomes but unlimited tastes

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 livability 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.
When 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 bull-
dog's or the bloodhound's. He is not cred-
ted with being either a snappish dog, a
dull dog, a tramp dog, or a delicate dog.
Far worse than all these, he is crushed
rated 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 ex-
aggerations in all the comic weeklies of
two hemispheres; to be the butt of the low
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 char-
acter 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
indelible 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
Americanized dogs are at a distinct
advantage.
In his native land the "dachs-
und" as he is affectionately called by his friends,
must do the work that in the rough Scot-
tish country developed the hardy, short-
legged Scottish and Dandy Dinmont ter-
rriers. 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 mis-
take 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 dachs-
und's troublesome reputation. The past
few years there has been a gradual return,
both in England and the United States, to
the true German dachshund. 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
short-legged German type is not a
success as a hound. I have seen a couple
work in the field, and the little cottontail
rabbitt 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
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 dachs-
und, 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 dachs-
und 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 for the worst exaggerations in
his favor can make him generally popu-
laritable. 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.

It has much of the terrier's sharp intelligence
and tireless energy, tempered with a
gentle spirit and great affection. His habits are neat and clean and he is never
darker. He seems to have a natural ap-
titude for learning tricks. Alert to sound
the alarm and plucky enough, if need
be, to rally to the defense of his dog and a sturdy, capable gentleman.

As the children's companion, however, that he is at his very best. In
intelligence and his chummy disposition
he makes a capital playfellow. Affects
are faithful and sure, and he can be trusted
to take with almost infinite good nature
and severe handling that the youngsters are
apt 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 dac-
hund baffles description. The gen-
eral impression that he should
is that of a more active, more a
dog than one is apt habitually
picture him to me.

Here Are His Points
He should, of course, be decided
long and low: the longer and the
better, provided, as the Ger-
man Standard of the breed expresses
"he appears neither stunted, ar-
ward, incapable of movement, nor
lean and weasel-like." He should
press you, then, as being first a so-
dog, strong and quiet, and quick in his mo-
ments, and next as a very intellig-
dog. His head is carried partly,
ntilted on one side, and his express
is keen and almost quizzical espec-
when the ears are raised in attention.

The chest is very deep and rather
as narrow as possible. The muzzle should be fine.
ears should not only be long, but broad
the forward edge lying close to the
dog. The chest is very deep and rather
with a breastbone that sticks out pre-
ently in front of the forelegs. These
legs, while less straight than those of
Scottish terrier's, should not be so bor-
broken-looking as one often sees, and
are large and equipped
with strong nails that must point even,
and the alarm and plucky enough, if need
be, to rally to the defense of his dog and a sturdy, capable gentleman.

It is as the children's companion, however, that he is at his very best. In
intelligence and his chummy disposition
he makes a capital playfellow. Affects
are faithful and sure, and he can be trusted
to take with almost infinite good nature
and severe handling that the youngsters are
apt 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 dac-
hund baffles description. The gen-
eral impression that he should
is that of a more active, more a
dog than one is apt habitually
picture him to me.

Here Are His Points
He should, of course, be decided
long and low: the longer and the
better, provided, as the Ger-
man Standard of the breed expresses
"he appears neither stunted, ar-
ward, incapable of movement, nor
lean and weasel-like." He should
press you, then, as being first a so-
dog, strong and quiet, and quick in his mo-
ments, and next as a very intellig-
dog. His head is carried partly,
ntilted on one side, and his express
is keen and almost quizzical espec-
when the ears are raised in attention.

The chest is very deep and rather
straight, as a straight-fronted terrier is inclu-
straight, as a straight-fronted terrier is inclu-
dened from 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 dachs-
und, 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 dachs-
und 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 for the worst exaggerations in
his favor can make him generally popu-
laritable. 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.

It has much of the terrier's sharp intelligence
and tireless energy, tempered with a
gentle spirit and great affection. His habits are neat and clean and he is never
darker. He seems to have a natural ap-
titude for learning tricks. Alert to sound
the alarm and plucky enough, if need
be, to rally to the defense of his dog and a sturdy, capable gentleman.

As the children's companion, however, that he is at his very best. In
intelligence and his chummy disposition
he makes a capital playfellow. Affects
are faithful and sure, and he can be trusted
to take with almost infinite good nature
and severe handling that the youngsters are
apt to give their animal playmates, and he
is big enough and strong enough to stand
strenuous treatment.

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(Continued on page 56)
This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the climate 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 six to seven days later or earlier in the performing of garden and farm operations.

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

**SEPTEMBER 1916**

**Morning Star: Venus**

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.

2. Sedan capitulated, 1870.
   Go over all hedges and give them the final clipping of the season. All individual plants that are being shaped should also be attended to.

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.

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.

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.

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.

   At all times cultivate frequently, but at this season the ground bakes and cultivation is more necessary than at any other time.

8. Galveston tornado, 1900.
   Violet plants must be transplanted. This is one of our best perennials and deserves more attention.

9. The larvae 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.

10. 12th 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.

   If you haven't already done so, take cuttings of all bedding plants such as geraniums, coleus, alstromeria and verbena.

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.

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-doors. Place the varieties in a frame.

   If you haven't any parsley started in the frame, lift roots from the garden. They will be found satisfactory for forcing.

   The dahlias require a little attention at this time. Light applications of liquid manure or fertilizer are recommended.

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.

17. 13th Sunday after Trinity.
   Do not let the roses suffer for water if you want fall flowers. Fertilize with bonemeal or liquid manure and keep in good condition.

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.

   Do not neglect to sow a lot of annuals for greenhouse work. Nicotiana, stocks, marigolds, nasturtiums,Clarkias and nearly all annuals can be forced.

20. Ember Day.
   The walls, flower beds, shrubbery borders and place-like should be given a final clean-up. Edge the borders and get the weeds out, so that everything looks neat and orderly.

   A number of plants for the greenhouse should be potted and placed indoors, such as bouvardia, st evia, etc. Antirrhinum, marguerite, etc., should be bench.

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.

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.

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.

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.

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.

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.

28. Cucumbers, beans, tomatoes, cauliflower, lettuce and spinach are very common vegetables and should be started at once. Sow successionally beans, cauliflower, etc.

29. Michaelmas Day.
   Bulb planting out-of-doors will soon be on in earnest. Have you pre- formed the bulbs? If not, it is not too early now to start.

30. Lord Roberts born, 1832. Sun rises 5:35; sun sets 5:45.
   During this month there are a number of Agricultural Fairs held. Visit one and see what other people are doing.

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**Evening Star: Mars**

Yuma, Arizona, leads the U. S. Weather Bureau stations for highest temperature, with a mark of 120° F.
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 refiring. Plain, $27; decorated, $30

The individual casseroles 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

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

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

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

From a stained base grows this lily with rubber le that hold the twine and scissors 6" long. Complete $5.75

For that country house guest room bedside set of "fired in" enamel. Cut stick decorated, plain, $2.25; mar box, decorated cents; plate, 55 c; tray, decorated, $4; plain, $2.85; pin, decorated, $8; plain, $5.75

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, 640 Fourth Ave., New York City.
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 hand in green, yellow, red or Chinese blue straw with tassels to match. $2.50

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

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
YOUR ALL-YEAR GARDEN

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, you should be made before it comes.

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.

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 very large, and the bulbs 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, 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 advice.

The enthusiastic and efficient gardener always puts in his order which to continue his garden after Jack Frost has taken possession of his garden and trenches in the orieni: usually the gardener keeps. No place is too small for a frame, two, or a small greenhouse, new or old, selecting a place for putting in the former, or repairing the latter, allowed to settle and the manures and the tillers disintegrated for two or three weeks before you have to put your plants in. Double glass eash have worked wonders for gardens. Should you never have tried the miniature ready-made greenhouses, which home gardener can easily erect with little trouble, attached to the dwelling house, Great ingenuity has been used in perfecting these ready-made houses. They are neither expensive nor difficult to plant, and every place should be generously supplied with them. The varieties of narcissi and daffodils, early-flowering, May flowering, and Breeder tulips, and hyacinths, are all handled in much the same way.

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.

Greenhouses and Exhibitions

The most recent development in the winter gardening has been the manufacture of miniature ready-made greenhouses, which home gardener can easily erect with little trouble, attached to the dwelling house. Great ingenuity has been used in perfecting these ready-made houses. They are neither expensive nor difficult to plant, and every place should be generously supplied with them. The varieties of narcissi and daffodils, early-flowering, May flowering, and Breeder tulips, and hyacinths, are all handled in much the same way.

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Tulips are undoubtedly gaining more in popular favor than the narcissi and the hyacinths, and deservedly so. The many new varieties, especially 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.

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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?
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, and unconsciously we compel our minds into a mood of reposeful and sweeping. This arrangement of lettering and decoration give the very note of stately volumes. But books should be treated not only as things of intellect, appreciative of these rows upon rows of protection. They should not be placed, either from a sense of fitness or proportionally ideas and ideals will find a way into the young heads. The shelves in such rooms will furnish room for a row of favorite volumes.

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 ex pense 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 2 1/2". 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 Wolf may be uncovered. 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.

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.
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 $800, or even $8,000 or more.

Because of House & Garden's many valuable suggestions on building, which are practical on gardens 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.

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If you prefer, you may take advantage of our trial subscription offer (to new subscribers) for the next six 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 this offer. It is easier, quicker and more convenient.

Send the Coupon Today

Read "Planting Plans" opposite column.

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House & Garden, 440 Fourth Avenue, New York

As per your introductory offer, please send the next six numbers of House & Garden, beginning with the October number (The Fall Planting Guide). On receipt of bill I will remit trial subscription price of 1.

(Ragular subscription, $1)

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

Please write name and address on coupon.

H. & G.4-16

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HOUSE & GARDEN, 440 Fourth Avenue, New York

Garden Problems

THERE is so much more to a garden than a package of seeds and a watering-pot.

You probably learned this at about the age of six when you dug the seeds of your garden plan, to see if they were growing. With ripper experience, you believed the problems of gardening—and other problems—seem to multiply rather than decrease. The realization of this fact led us to establish the Information Service.

While the information costs nothing, yet it may save you hundreds of dollars. After all, the only thing you buy and grow tired of never using at all, are really these expensive.

Your Problems Answered

We have a way to suggest most of your wants. The expense you can secure information on any of the subjects indicated in the coupon below or others you may select.

Check the subjects that interest you. Others will suggest others. We can supply all your needs, not only relating to gardening, but in regard to all phases of building, remodeling, repair and furnishing and decorating, laundry, garages, autos, dogs, pets, and estate, etc., in short, everything pertaining to the subject of home and its ideal companion, the garden.

Our only consideration is that you are sincere in your desire for information—and that you will advise us whether the service supplies your wants and meets all your requirements.

Send the Coupon

You may enclose the coupon in this envelope, or paste it on your letter. Or, if you prefer, you may write it in a special letter.

We will see that you are supplied with the kind of information that you possibly save you many dollars—time and energy, however ill spent.

Send Coupon Today

Read "Garden Problems" opposite column.

Free Information Coupon

House & Garden, 440 Fourth Avenue, New York

I would like to know more about the following subjects, and I will enclose the letter attached. Please arrange free inspection of the articles or drives mentioned in the box attached.

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The Conservatory is one of the greatest joys of the country home. There the delights of “outdoors” can be enjoyed with the comforts of “indoors.” There you may have the year-round companionship with plants and flowers which means so much to those who love country life.

Moninger Conservatories are found in many of the most beautiful homes in America. Their excellence of design insures a harmonious effect with any style of architecture.

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.

WORTHY EXAMPLES

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 environments; 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 aspidistrae 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 (Dracaena indica) 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 Sunderi 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 flowering process.

A few of the most popular and easily grown are lilies, tulips, hyacinths, daffodils, and narcissus. They should be planted during the last few weeks in pots or bulb pans in a rich, friable soil to which a little bone dust has been added, and if kept in a cool, dark cellar or covered with 2 or 3 so deep in a trench or in a 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 them from Christmas until Easter with the slightest trouble of bringing them in and starting them as directed.

FURNITURE

NEW FALL PATTERNS IN HISTORIC AND MODERN STYLES

It costs no more to produce the harmony of a Period Room than a room of unrelated furnishings and the results are eminently more satisfactory.

Worthy examples of every historic and modern style may be found in the truly remarkable collection of furniture which we have on view now.

Bedroom. Living Room and Dining Room Suites made of finely figured Mahogany and Walnut, also Lacquered and Hand-Painted Suites are offered at prices uniformly low.

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In quality, variety and extent our collection is unrivalled in America

HARDY OLD FASHIONED FLOWERS
All of the most liked varieties. The blossoms that make the garden

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SPRING FLOWERING BULBS
Daffodils, Tulips, Hyacinths, and a full assortment of the best miscellaneous bulbs

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"THE ONE THAT LASTS A LIFETIME"
are best for the brick house. The shafts of special galvanized open heart steel, protect you against the troubles named above. You will never need to replace or repair them.

THE UNION METAL MFG. CO., Canton, O.

56

When the Garden Comes Indoors
(Continued from page 54)

more water is given and the plant, instead of being cared, 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 transplant. The moving from the outside open to 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 of survival, do the work carefully as follows:
Select your plants for the winter garden, choosing 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 rooted plants, there should be a 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, semicircular 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 roots 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 first using a small tamper to get the surface firm, and be sure to "crack or drain all pots bigger than 3". After potting, give them a thorough watering, and then keep the plant in the shade, giving little water, for a week until growth is well begun.
All this may seem like a good deal of "fussing" over a little plant; but if you will try part of your plants in this way, and part in the usual way, you will see that it is as well worth the extra trouble. If you do the work at once, you will have "renovated" plants which will grow in four weeks to a great deal stronger and more vigorous for the winter's work indoors, before it is too late to use them.
Many of the plants used for potting, as the previous cases and may be handled in much the same way to give good winter results. This, however, the roots will have been much more con­fined than in a bed, and they usually are merely lifted out with a trowel and potted; but even these should be trimmed back rather severely, as necessary, and window-boxes, or pierces and silver pots; and Scotti, Whitman, Scott, Roosevelt, John Wanamaker, Glory of Moodreh, among Hasting, Gretel & Co.

(Continued from page 46)

Plan your bathroom with this new book
It answers these questions:
How can a bathroom of any size be planned for greatest comfort and beauty?
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Washington Portland, Ore. Various
Atlanta St. Louis Seattle Various
Philadelphia Various

(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, wire and long haired varieties. The latter are particularly attractive looking, but to our unaccustomed eye, the broken coated animals seem a trite grotesque in a little dog so delicate of the hasset hound type. They have several pleasing and distinctive colors in Germanymore than can be mentioned. 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 dachshund," a sort of dappled brown, is very rarely seen outside of the larger breeds. It is unmistakable distinctive. The "broken 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, if very light in color, the "tiger dachshund proper" was of 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 attractive looking house dog, and a dachshund specimen will appear to an admirer a typical and distinctive one in a dog and like to own such a dog which is uncommonly graceful, and particularly effective with other plants; Kentia for palms; and Liriope for ferns; and Scotti, Whitman, Scott, Roosevelt, John Wanamaker, Glory of Moodreh, among others.

Little is known of the origin of the breed. Since very early times there have been short-legged, smooth, hunting dogs, which were formerly called turnspit dogs, and there are also possible it put together than many another popular than he is.

Innately the fanciers, upon whom the fortunes of this peculiar formation have possibly been responsible for the English, and several different varieties of this peculiar formation have been common all over Europe. In all probability the dachshund proper was of 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 attractive looking house dog, and a dachshund specimen will appear to an admirer a typical and distinctive one in a dog and like to own such a dog which is uncommonly graceful, and particularly effective with other plants; Kentia for palms; and Liriope for ferns; and Scotti, Whitman, Scott, Roosevelt, John Wanamaker, Glory of Moodreh, among others.

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Innately the fanciers, upon whom the fortunes of this peculiar formation have possibly been responsible for the En
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Furniture and Its Architectural Background

(Continued from page 29)

The third principle, correspondence or contrast of harmony of color, we may discuss with the same brevity.

The furniture of the Stuart period was chiefly made of oak and, as it corresponded in color to the woodland of its setting, so, also, did it correspond in color to the sunlight of the setting. The similarity in color between the furniture and the sunlight was so obvious that it may be said that much of the furni-

ture was merely movable architecture.

If one of the oak paneling was new and light and some of the oak furnished against it was old and dark, there was, nevertheless, enough basic resemblance of color to assure us that the furniture was in harmony with the Empire sideboard, with its artificially reddened mahogany, is put in an oak panelled 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 with comparative few pieces of woods, 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 yellow oaken furnishing of the late 18th Century and early 19th 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 balsam or mahogany chair can have a stand high enough to be employed as a side table or stand in a Stuart wainscotted room. Then there are old French oak chests and sun- dry other old French pieces of simple form and character to those of the background. They are simple and direct in line and will agree with the horizontal emphasis of the room. In addition to the sorts of furniture that 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 them selves—the panelled walls, the carved and, perhaps, painted overmantel, the beamed or paneled work ceiling and the cushioned leaded casement windows. These arts that follow the mind in the late winter and early Spring when the garden plans and plantings are being started.

An Amateur's Garden in a Shady Place

(Continued from page 42)

all, and they bloomed beautifully. Bleeding heart is another old-fashion ed flower that grows and blooms beautifully in the shade. Then for smaller things, lilies-of-the-valley, Aveneum japonica, English daisies (or white pansies); mimulus (or mules), Spanish irises (don't omit these, they are as beautiful as old pieces of simple form and character do not mend themselves to good taste. It is also a mistake to have too many pictures and paintings on the walls, the panelled walls, the carved and, perhaps, painted overmantel, the beamed or paneled work ceiling and the cushioned leaded casement windows. These arts that follow the mind in the late winter and early Spring when the garden plans and plantings are being started.

Of Fountains Here

(Continued from page 3)

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

Hitherto how stupidly we have gone on fooling ourselves of a hot noontide by the reflection that to-morrow we will be cold—and keep the flowers because of the possibility of other interests are there, to say nothing of our bodily conveniences.

Out-of-door living—gardening—fountaining—these arts that follow upon each other as the night the day the night. It is the sincerest reasonableness, not affection, that rouses our interest in them. Nor do we ascribe all our interests to physical; rather the taste for these things grows continually with what it feeds on.
The Thirteenth
By RUPERT
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Rupert Hughes has taken for
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New York life the contest
between finance and romance;
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The pen and hand that wrote
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to tell a story of girls who are
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eal of this type."
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a complete list of seasonable seeds, plants and bulbs for
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Mailed free to anyone, mentioning this magazine.

Henry A. Dreer
714/16 Chestnut St.
The Flame of the Garden

(Continued from page 17)

The Flame of the Garden

(Continued from page 17)

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

Old plants should be divided in the spring, if such division is desired; it is best done in March or April. Avoid the need for new planting. It is best to divide the plants in the spring, or in the fall, as you need. It is not unusual for a choice variety to be blossoms that resemble a variety of this.

DEFINABLE DEPENDABLES

Several species go to make up the perennial division; only one or two stand out prominently as of special importance so far in developing the mass of lovely hybrids that are characteristic of this genus. Phlox paniculata is the principal one of these, generally credited with being the parent of garden phloxes with which the world is blessed. This is a wild flowering kind, of two or three varieties, that have been developed in different colors and forms. It begins to blossom about the month of May and continues for two months, thus providing a period of beauty in the garden.

Another species is Phlox divaricata, which has two or three varieties, and is the lavender-flowered sweet william that carpets the fields in springtime, in the West, and is followed by the frosted border in autumn. This species is listed in the catalog of the North American Nurseries, and is an excellent choice for a border or a mass planting. It is a hardy plant, and is a favorite with gardeners in the North, where it is grown in the border or as an ornamental plant. The flowers are purple, and are produced in large quantities. It is a good choice for a border or a mass planting.

There are also other species of Phlox, such as Phlox paniculata, which is a hardy plant, and is a favorite with gardeners in the North, where it is grown in the border or as an ornamental plant. The flowers are purple, and are produced in large quantities. It is a good choice for a border or a mass planting.

The Flame of the Garden

(Continued from page 17)


d escorted Reproductions made in beautiful old English Walnut or point in color harmonics for individual requirements. Additional pieces may be purchased from time to time and decorated to correspond with earlier selections. Described in full in the catalogue.

Write for our complete Catalogue "A" and "E." December 21, 1920.

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THE MORRIS NURSERY CO.

West Chester Penna.

Write for Illustrated Catalogue
Rugs of the Heathen Chinee—And Others

(Continued from page 33)

also desirable in their durability and in the character of their patterns. Referring once more to the bathroom, there is a great variety and yet few novelties this year. The true blue, white and yellow 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 panels in contrasting colors black and white being the most daring when used against white marble or tiles. Broad- and broad-colored oval 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 find a place in a Colonial bedroom or on a painted hall floor in a country home. These are apt to be difficult to obtain, as their popularity has marked their introduction into the general sale of every large store dealing in carpets and rugs. The colors, too, have become lighter, but these are now made from selected material rather than from the somewhat somber assortments of colors that invariably constituted the supply of the country weaver, by whom they were originally made, and the old bag rugs of today are well worth having.

The Gentle Art of Hanging Pictures

(Continued from page 41)

if it contains a seated figure. Granting the idea of an oil painting, then, and that of a portrait, and that of a history picture, and that of a still life, and that of a group, and that of a landscape, and that of a nude, and that of a French, and that of an English, and that of an American, and that of a German, and that of an Italian, all the rest.

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

Don't bring a bold, vivid color, unless it be near a sympathetic tone. Dodge MacKnight and Whistler make villainous neighbors.

Don't risk putting water-colors, pastels, pencil, and penmanship on the same wall with modern art. You make the house, but not the home.

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, rearrange, hang again, and still again, 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.

Do just what happens? I asked. Mr. Hazard replied, "The light bleaches frequently. Visit the Museum of Fine Arts some morning, stroll through the Japanese rooms and notice those wonderful green vases. A matchless blue. Luminous. Starkling. The blue of the Mediterranean or of a better rather than to nothing at all. Then notice the lighting—every window covered with Japanese paper. What a lesson! Offhand, one would say, "The brighter the light, the brighter the color," but when you approach a certain point, sunlight heightens color. Beyond that point, it "bleaches" colors sometime. Some preventive must be done.

So much for day, but how shall you arrange at night? For the darkness, the usual sort, shine yellow and falsify a color-scheme while lighting. Dull some pictures too bright, and others not enough. Well then, hide the bulbs with an overhead "cove." The usual lighting of the sort, the sort of the usual sort, shine yellow and falsify a color-scheme while lighting.

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The French Doors shown above illustrate Morgan design M-117

BETWEEN 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.

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

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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.)

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Plant Them in August and September
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