

# The AMERICAN HOME 10¢



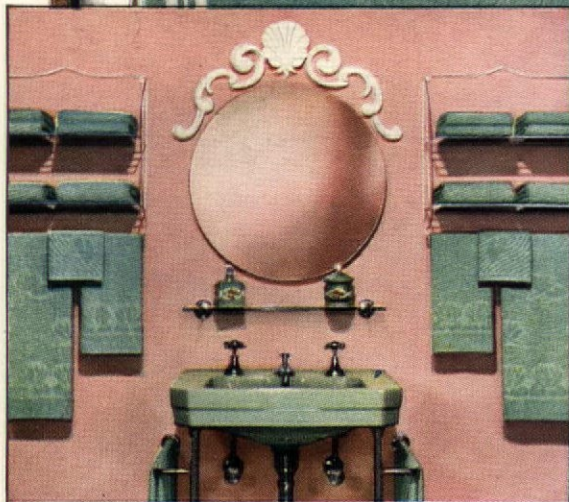
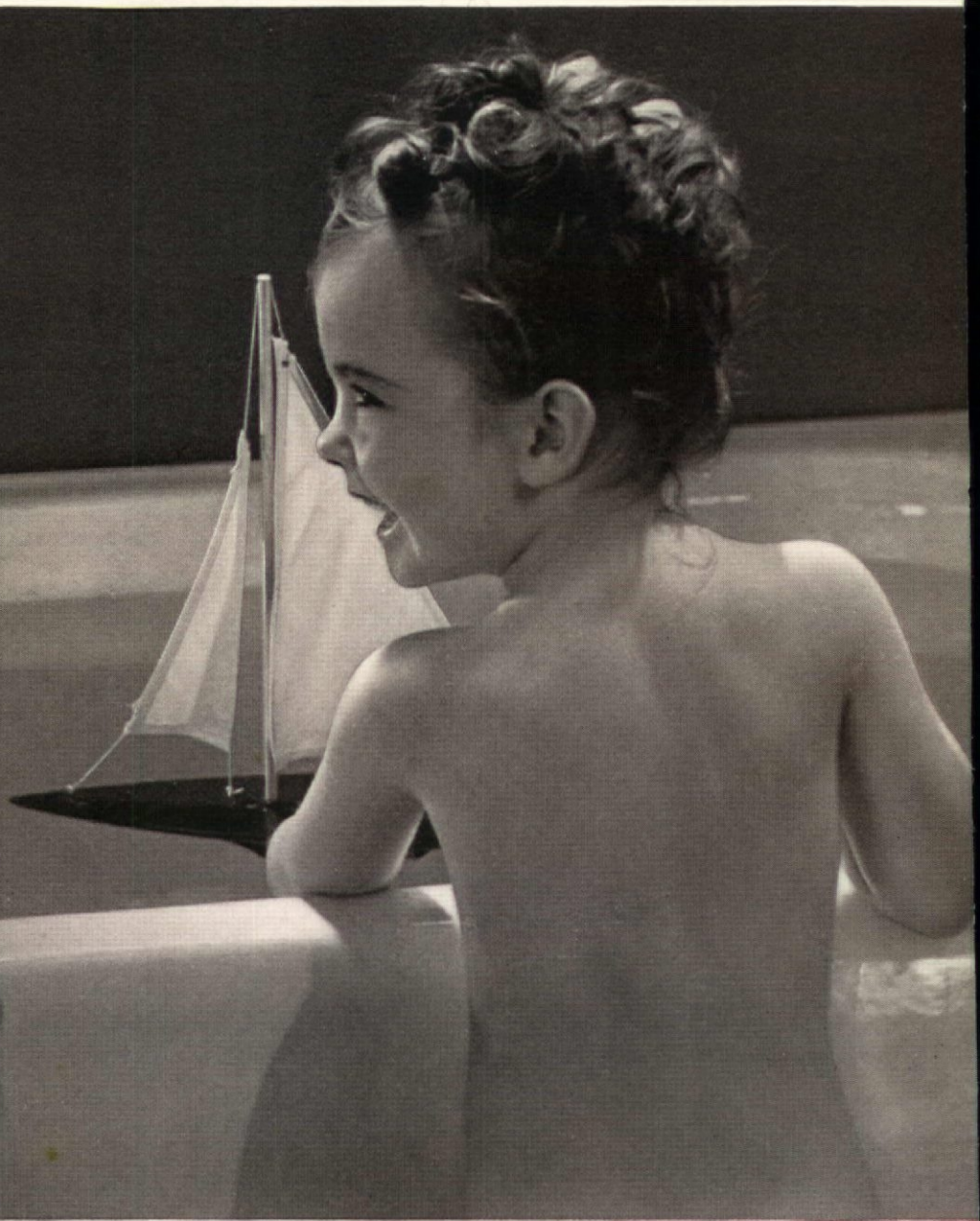
1940 **JANUARY** 1940

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N.M. 2 P.O. 17 P.M. 24



# The White Sales bring cargoes of new Cannon Towels



**For instance:** This pretty shell-pink bathroom might use the water lily pattern in green Americannon texture towels. The pattern is sculptured in the texture, and Cannon now has texture towels as low as 69c. Other new Americannons on the halyard above, 29c and up.

### Just arrived "in port"

—which means your favorite store: the new Cannon towels for the White Sales. And what a cargo of warm southern color and fresh, flowery design! You'll be as glad to see *them* as they are to see *you!*

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Why, the Americannon Series in Cannon towels! All the quaint old blossoms and bowknots and quilt patterns revived. And Stitchery Borders that look like bands of satin-stitch embroidery across the ends of the towels. And towels in *shaded* texture.

### And what colors are aboard?

The very color you've been wanting for a new blend in the bathroom. Deeptone Cleartones or Cameo Pastels . . . more than 15 different colors and combinations.

### Take your pick of the treasures!

Every pretty pattern is a true Cannon product, with firm weave, close loops, strong selvages, fast colors. And because Cannon makes so many towels (in the world's largest towel mills) they can give you wider variety and better values from 25c to \$2. Cannon Mills, Inc., New York

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*For walls and ceilings?*

Yes. Built-in furniture, too.

*Does it provide permanent beauty?*

Yes.

*Is it easy to install?*

Yes.

*Will it save us money?*

Yes.

*Well, let's see it.*

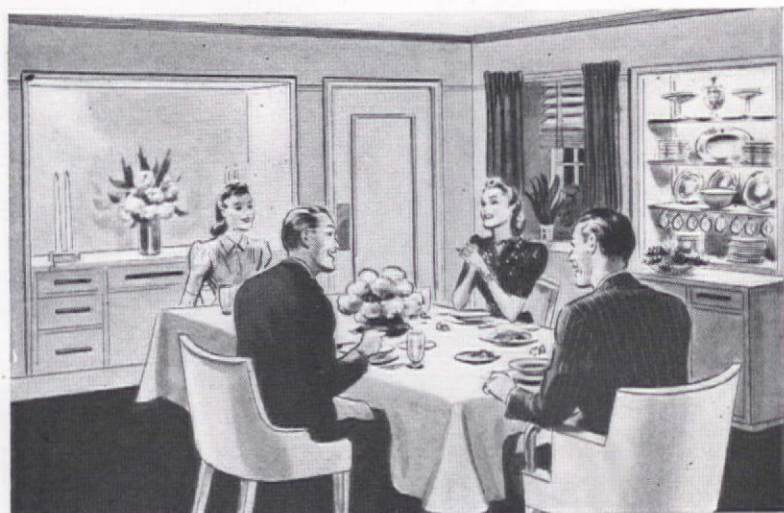
Here goes!



*Cordial is the welcome* in this modern, spacious entrance hall. Walls and ceiling, painted white, are Masonite Tempered Presdwood, the all-wood, grainless board that won't warp, split, chip or crack. Notice the interesting recesses for flowers and plants in the stairwell partition—a splendid example of the unusual treatments that are possible with Masonite Tempered Presdwood.



*Home is like this* when Tempered Presdwood is used for living-room walls. Tempered Presdwood goes up quickly, can be cut or sawed to any size or shape. The recessed mirror over the fireplace is illuminated with electric lights behind frosted glass. Tempered Presdwood makes the same lighting arrangement possible over the bookshelves. The walls are suede-gray. The ceiling, white.



*Ideal for remodeling work*, Masonite Tempered Presdwood is a dry board and can be applied right over old walls and ceilings—with little muss or fuss. It is durable . . . adds to the structural strength of the building. Pale blue walls in this dining-room are Tempered Presdwood. The built-in cupboard and sideboard are especially interesting—easy to have with Tempered Presdwood.



*Game for anything* is this transformed cellar with Tempered Presdwood walls, grooved in modern vertical pattern. The built-in bar and seats are Tempered Presdwood. Excellent for use where there is apt to be dampness, because Tempered Presdwood is definitely moisture-resisting, will not warp when properly applied. It can be painted any color, or used in its natural warm-brown finish.

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AND  
SHREDED



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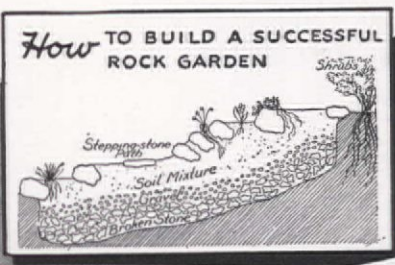
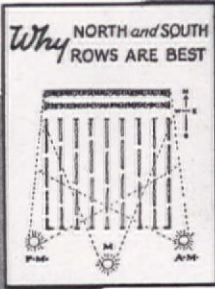
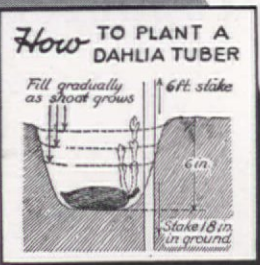
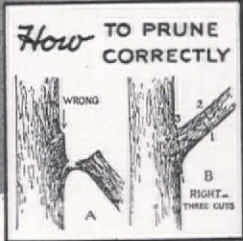
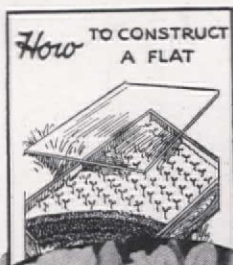
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THE AMERICAN HOME, JANUARY, 1940



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January, 1940

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.



# It's a Wise Child—

THAT BRINGS THIS FAMOUS KETCHUP TO THE TABLE!

THE WAY TO  
A MAN'S  
HEART

FOR THE MAN  
IN YOUR  
LIFE

**HEINZ**  
TOMATO  
KETCHUP

57

SMART girl to know that Dad's favorite sauce comes in the scarlet bottle labeled Heinz Tomato Ketchup. She's seen his eyes light up before—watched him "fall to" with a hearty appetite whenever this luscious condiment appears.

Extra flavor is what makes Heinz Ketchup preferred the world over. We choose only Heinz vine-ripened "aristocrat" tomatoes. The vinegar, too, is Heinz own, aged in the wood until smooth and mellow. And the seasonings are brought from the Far East by Heinz spice hunters. No wonder Heinz Ketchup *tastes* best!

Wise folks keep *two* bottles of Heinz Tomato Ketchup on hand always. One for the table—and one for the kitchen to add zest and sparkle to gravies, stews, hash and just plain leftovers. You'll find Heinz Ketchup exceptionally *economical* because it's so rich, so concentrated it actually goes twice as far!







# WHAT IS A GARDEN?

IN NOEL COWARD'S "Cavalcade" a stupid girl asks a more stupid man, "Where is Africa?" Getting only a reproachful look of scorn, she repeats her question, "Well, where *is* Africa?" She never does get the answer and you begin to wonder about your own ability to put into words some of the vague but accepted notions you carry through life. Probably the location of Africa is easier to explain than the definition of a garden, and there surely is less chance for dissension about the definition of a fact than that of a concept.

Anyone who cares enough about gardens to be reading this article probably could tell what kind of a garden he has or would like to have. By collecting and boiling down all such ideas we could get the description of a composite or ideal garden. But it would be as dull as John Doe, as dry as statistics, as colorless as a Social Security number, because it would lack *personality*, the first requisite of any garden.

Individually, the ideals would be interesting to examine. One person thinks of a garden as a spaded-up part of the lawn where flowers are grown for cutting. Another considers the shrub-enclosed grass plot as the most satisfying answer to his garden need. Some plantings would be prim and quaint, others wild and rolling, with rock outcroppings and purring brooks. Some would be gardens of yellow or green, others riots of many colors. There would be ideals based on the Spanish tradition with high walls, gay pots of flowers and jewel-like pools; and others, following the English precedent, of wide flower borders, trimmed hedges, and a



New Jersey Garden of Mr. and Mrs. R. L. Scott whose lovely home we shall show soon

Photograph by Daniel R. Merrill

In this magazine's philosophy, the garden is that vital and varied part of the home outside the house walls, to be planned, cared for, used, and enjoyed no less than any other



5



6



7



## Brain teasers are fun!

Check your score  
on page 54

cool grassy slope leading to a delightful tea house in the corner of the garden wall.

There is nothing wrong with these ideals, as such, and if they all became realities the world would indeed be a paradise. But why should the most beautiful gardens exist in the mind alone? Occasionally we see the actuality, a place which completely captures us with its effortless grace; but it is the rare exception. Why is it that our great efforts often produce such paltry results? Why does our imagination so often belie the reality?

The answer is that garden making is primarily a Fine Art; that its ultimate charm depends on design more than on horticultural perfection; that its scope includes the whole view from the ground to the sky and in all directions. The second requisite is that it be a place of beauty, in harmony with its environment. We may admire the skill involved in growing the finest tulips in the county, or we may be intrigued by a croaking bullfrog in a lily pool, but our deeper satisfactions, our ultimate enjoyment come from the design as a whole, from the way the house relates to the ground around it and the arrangement of the trees, grass, paths, and fences rather than from the profusion, expensiveness, or rarity of any of these features.

There should be an English word coined which would designate the complete home. The Spanish word *carmen*, the Persian word *paradise*, the Italian word *villa*, connote the idea of a house and garden together, woven into a pattern for living. As an ideal, such integration of the house with its lot or setting is a popular one, but there are discouragingly few examples of achievement. Through all the ages and in all countries the house and garden have been a single conception, a unit for living, one incomplete without the other.

Here's one for amateur gardeners. Can you identify the pictures above and on the following pages?



Mattie Edwards Hewitt



F. M. Demarest

On these and later pages are seen examples of many kinds and elements of happy gardens—home settings, secluded retreats, plant collections, vistas, always places to really live in. Above, the Moser garden in Connecticut, to be described in February; above right, the New Jersey rose garden of Mr. and Mrs. H. P. Freeman; right, retreat in Mr. E. Hewitt's Long Island garden



Samuel H. Gottscho





8



10



11



9

# Want a GARDEN?

*Well, how will you go about it—  
and what kind will it be?*

Can you **START FROM SCRATCH?** . . . **GUY H. LEE** says that's the best way of all. It means conferring with a landscape architect who will give you a basic plan in line with your desires, means, and property, one that you can carry out as rapidly or gradually as you wish. Mr. Lee suggests the opportunities of this system on page 47

In any case, remember . . .  
**IT'S YOUR GARDEN,  
HAVE IT YOUR WAY**  
**MARION PRICE** advises you not to be a "fraidy cat" in his article on page 50. In other words, give rein to your imagination and individuality



How about a **WOODLAND CORNER** IN THE SUBURBS?  
**FRANCES L. SUTHERLAND** tells of one, page 55

Or will you **TAKE YOUR TIME** and let your plan grow on you? **CHARLOTTE MONTGOMERY** speaks up for this method in "Don't Rush Your Landscaping," page 48

**CRIB YOUR IDEAS.** . . . suggests **WILLIAM H. CLARK.** In his article on page 53 Mr. Clark tells what his Cousin Alec from Scotland taught him about gardening



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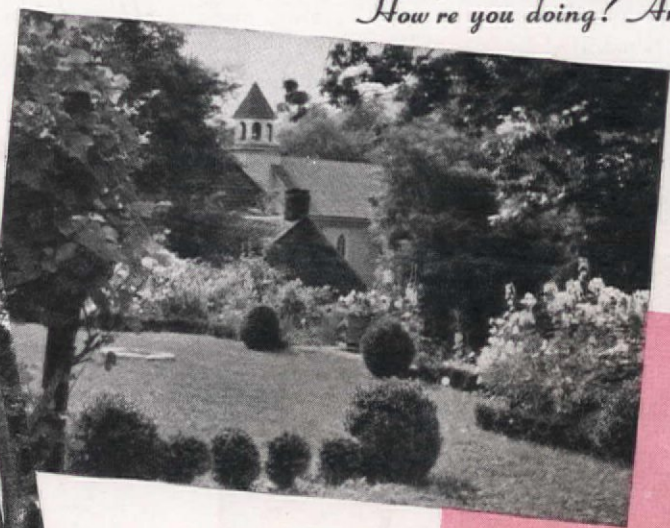
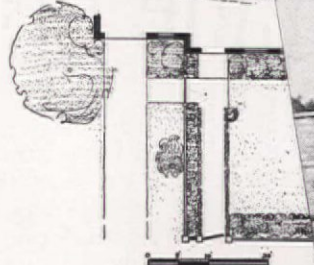
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*How're you doing? Answers on page 54*



Above all, and always, be sure to **MAKE THE GARDEN FIT THE HOUSE!**

Amelia E. Hill will tell how this can be done in your next (February) issue

Or perhaps you want **"JUST A NICE BACKYARD"** ?

**ROBERT HENRY MILLER** offers some advice on page 52

These pictures (filched from our editorial files) are reduced samples of the practical and beautiful garden suggestions soon to come: Above, Cape Cod cottage; modern entrance planting from "The Modern Garden" by Robert Faxon; Waterford, Virginia home of Mrs. Albert White; and, below, an old herb garden in Marlboro, Mass., restored by Dr. and Mrs. Greenwood





17



19



18



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21

Three basic garden elements—the earth, plants, and buildings—are illustrated by Mrs. Florence H. DeBevoise's quaint garden house in its Connecticut setting

G. Healy



More brain teasers—can you identify them? See page 54

# What is a Garden Made of?

THE answer to that question according to the landscape architect, as explained by Mr. Peck in his article on page 8, is "ground forms, structures, and planting." It is all right as far as it goes, but from the standpoint of the gardener—the maker of the garden and the steward responsible for its welfare—those constituents are only a part of the picture. Suppose we review the elements that he is directly concerned with, hastily and superficially, of course, because the subject is so large and so complicated.

First, there are the vital, basic factors with which nature sets the stage for our performance; these we must accept and use pretty much as they are, or with only limited modification. One is the *soil* itself, varying widely in type, quality, and condition from place to place, but never inert or static as some imagine; on the contrary, it is full of life and potential fertility and strikingly amenable to improvement if done with understanding, knowledge, and skill. Next comes *moisture*, without which even the best soil is impotent and useless, for the plant food it contains (or that is added to it in the course of its cultivation) becomes available for plant use only as it goes into solution. No less essential are *light* (which, in the case of most plants, means direct sunlight for at least part of each day), clean, fresh *air*, and *heat*, both of the soil and of the atmosphere, the degree varying with the nature and need of different kinds of plant materials at their various stages of growth.

These environmental elements are to some extent under the control of the gardener as he makes use of hose or watering can; cloches, shades, windbreaks, and other protective devices; modern soil-heating or soil-draining methods, etc. and as he thins out, thickens, or rearranges his larger plant materials so as to increase or lessen the shade cast over the garden and the movement of air through it. But he does more by skilful feeding and cultivating.

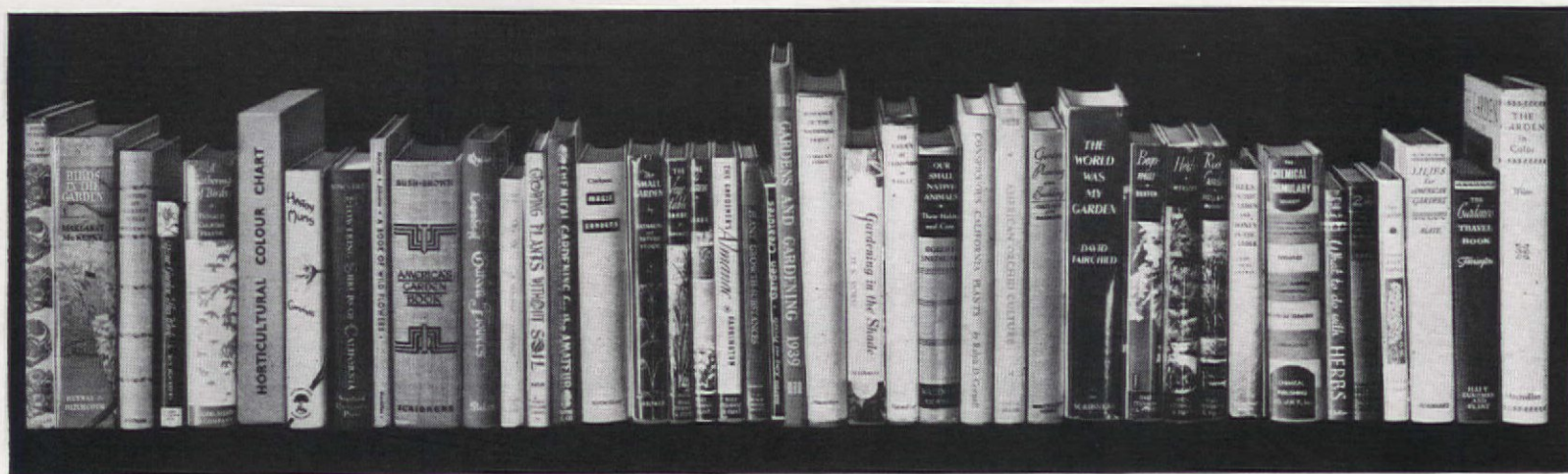
*Plant food*, although normally another of the natural constituents of a successful garden, is sadly lacking in many soils as a result of ignorant or indifferent handling. Fortunately, a shortage can be remedied in various



ways according to the time and the funds available for the work. The ideal constantly before the gardener is a soil in as nearly perfect condition as possible both physically and chemically; that is, a soil adequately supplied, on the one hand, with organic matter or "humus" (derived from manures, composts, peat moss, crops grown specifically to be dug into the ground, and so on); and, on the other hand, with all the nutritive elements that go to build up the tissues of stem, leaf, root, flower, fruit, and seed. How best to maintain the physical conditions and humus content will depend largely upon the ingenuity of the gardener. For maintaining the nutritive elements, science and industry are supplying efficient, convenient fertilizers or

buy good plants from responsible sources. And finally, remember that while for each kind of plant there is a best location and a most desirable technique, nature is amazingly cooperative and even forgiving of mistakes; that many shade-loving plants will not necessarily pine away if planted in the sun; that many a subject will survive a transplanting done at some other time than in early spring or fall; that if you are prevented from sowing grass seed in September, you may still grow a lawn for the following summer by sowing the seed on the frozen soil at the tag end of winter.

As a third category of things that go to make up a garden, Mr. Peck's "structures" pretty well covers the ground, including not only



Each year the printed page brings generous aid to gardeners. Here are some garden books received in 1939 (See page 68)

complete plant foods, and with them concise, comprehensive directions for their best use in relation to different soil types and conditions, climatic variations, and special crop needs.

A second great group of garden constituents is covered by what Mr. Peck called the "planting." This is a collective term for the trees, shrubs, vines, bulbs, vegetables, annual and perennial herbaceous plants, rock plants, lawn grasses, aquatics, and all the other materials with which the garden maker sets his scene; some may already be in place or merely need rearranging, others are added season by season through purchase, collection, exchange, good luck, sacrifice—all the varied activities that make gardening intriguing and often surprising. Right now, as a new flood of seed and nursery catalogues is upon us, it is certainly unnecessary to comment on the extent and variety of the contents of our garden paint box, especially for those who have gone beyond the novice stage. Beginners sometimes tend to give too much attention, comparatively, to new, improved, loudly heralded "novelties." Valuable as many of them prove, some of these new things may still be in an experimental stage or need the dextrous hand of an expert in order to succeed. Try one or two if you have room and are willing to give them special attention; but remember that the catalogues also list scores of grand, old, time-tried standbys whose vigor and adaptable docility while you are feeling around and getting your bearings in a garden will go a long way toward building up your confidence and helping you develop real skill. As with any commodity,

the dwelling, garage, and other background buildings, but also those accessories that add character and livableness to the garden itself—the summer houses, pergolas, and other shelters; the vine-covered seats and all other furniture, fixed or movable, that makes a garden an outdoor living room; the walls and fences that enclose it or divide it into several sections for different purposes or effects; the rocks and ledges, whether natural or brought in to create a setting for alpine plants; the pools and fountains, bird baths and drinking basins, sun dials, gazing globes, and other ornaments of whatever nature, and, of course, the paths, walks, and stepping-stones that determine the garden's accessibility in all weathers and all seasons.

GARDENS that are all that we picture them have long been made—and are still being made—by the trial and error method, without benefit of the recorded experience of others. But that is the slow, laborious and sometimes disappointing way—and no longer the necessary way in view of the many sources of information and assistance available. Even if we have no time or inclination to attend schools or colleges or lecture courses on gardening, we can collect from federal and state departments of agriculture and other agencies whole libraries of publications that cost little or nothing. We can obtain from garden clubs and garden centers the personal advice and encouragement of more experienced enthusiasts. We can consult the farm bureau agents now located in thousands of counties throughout the land. We can—

[Please turn to page 51]

Seed and nursery catalogues are attaining new artistic standards. A few representative samples from the 1940 crop



Photographs, F. M. Demarest



MARGARET MACKENZIE

# Of course, there must be FRAGRANCE!

Photographs, J. Horace McFarland Co.



## Here's a Garden of Herbs and Roses

**F**RAGRANCE is one of the chief charms of a garden, and what could be more delightful of a summer's evening than to stroll through a garden devoted to herbs and roses—to pause for a moment under a rose-covered arbor and forget tomorrow's problems!

Herbs have been claiming the gardener's attention with increasing force during the past few years, so much so that you can now match your wardrobe to your garden with "rosemary blue" or "camomile yellow." Similarly, when roses are mentioned, it is the widely advertised and supremely beautiful hybrid teas which first come to mind. There is, however, a wealth of other rose material which can be used to advantage in any garden or planting scheme. Both herbs and roses prefer a sunny, open situation. A charming and colorful garden can be developed by combining the two in one and the same location.

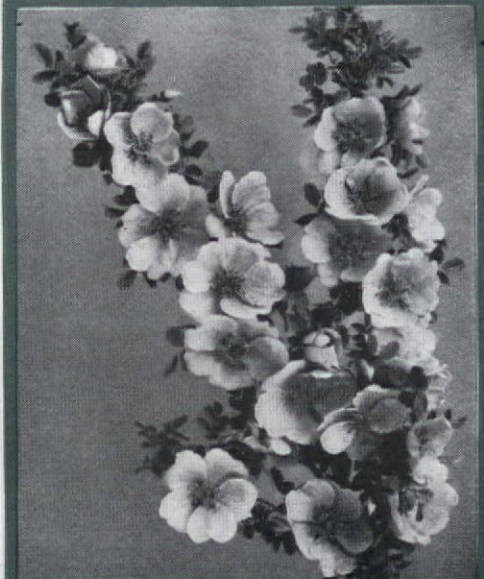
If you have a square or rectangular garden space, for this purpose frame it with a hedge of rugosa roses or, for a taller barrier, use the sweetbriers which will attain a height of ten feet. If you are not partial to hedges, a low stone wall or lattice fence covered with climbing roses can define the garden. Within this outline, make a border six to ten feet wide and plant it with a collection of lovely, fragrant rose species.

The hybrid sweetbriers have deliciously scented foliage and bear single or semi-double flowers along their arching canes. Then there is the *Rosa gallica*, or the apothecaries rose, from which you can gather petals to dry for potpourri and sachets. In days gone by, it was widely used for scents and simples. If you like the unusual, plant a bush or two of the French rose, Cardinal de Richelieu—the bluest rose known. The musk, damask, and moss roses also have their place in a border such as this and nothing could be more beautiful than the dainty yellow flowers of *Rosa hugonis*. To provide constant color, face your border with the lower growing, profusely blooming polyanthas.

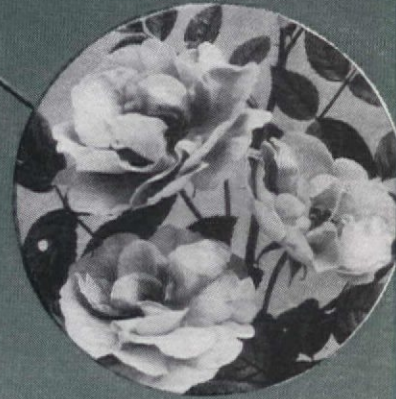
Leave fairly wide grass paths between the border and the central portion of the garden, for nothing sets off the design and color of plants more effectively than the smooth green of turf. The design you choose for the center of the garden will depend upon the space available as well as the shape of the plot. Simplicity should be the keynote no matter how large or small the area may be. One possibility is to have L-shaped beds at the end of a double semi-circle, making them not more than three feet wide. In the semi-circle, arrange the newest introductions in hybrid teas, saving the L-shaped beds for herbs.

Of the herbs, try a border of rue, hyssop, and sage along the outer edge with lavender, southernwood, and lovage in the corners. Chives can further subdivide the space encircling, perhaps, a rose geranium or lemon verbena. You will want rosemary, whether it be for remembrance or the more prosaic seasoning, and winter savory, marjoram, tarragon, and caraway will all be "musts" once you start collecting herbs. Thyme, chervil, and parsley all make interesting low edgings to complete a picture which is practical as well as esthetic, for herbs appeal not only to our visual sense but to those of smell and taste.

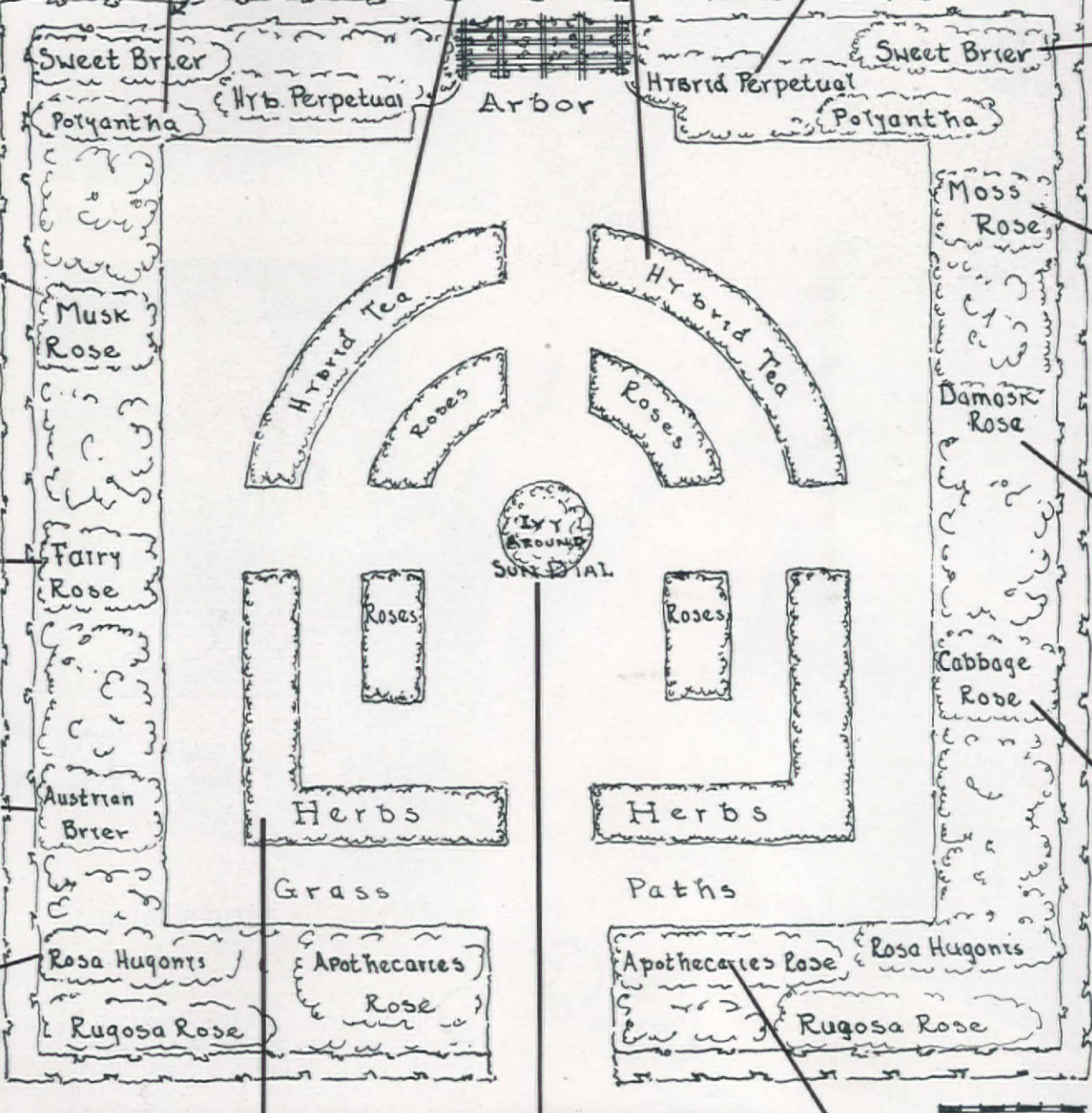
"The breath of flowers," said Bacon, "is far sweeter in the air than in the hand." What lovelier source of such sweetness than a combination of quaint herbs and sturdy, old-fashioned roses?







HEDGE OF RUGOSA OR SWEETBRIER ROSES





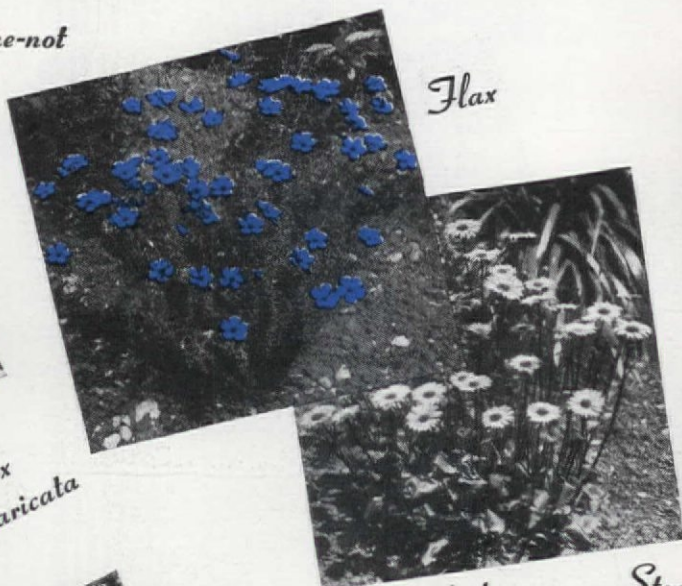
# RHAPSODY in BLUE



*Forget-me-not*



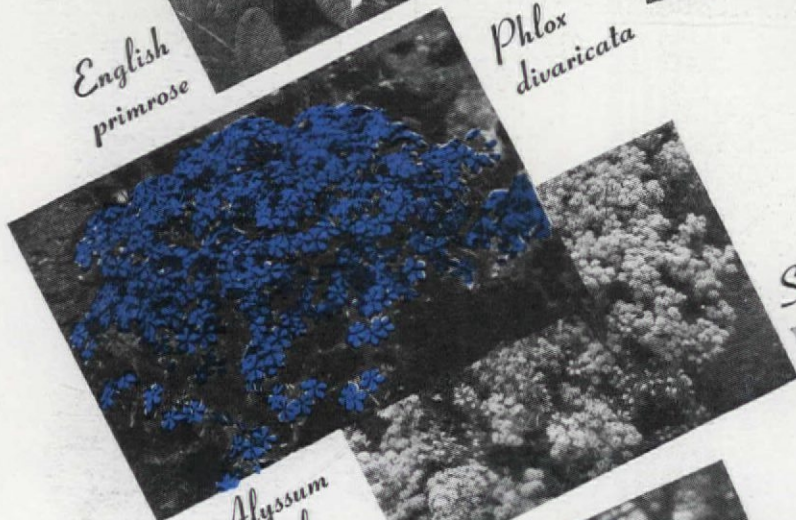
*English primrose*



*Flax*



*Iris, blue and yellow*



*Alyssum saxatile compactum*

*Phlox divaricata*

*Leopard's bane*

*Stocks*

*Speedwell*



*Crocus, blue and yellow*



SUM

Photographs:  
 Harry G. Healy  
 F. M. Demarest  
 W. Atlee Burpee Co.  
 A. T. DeLa Mare Co.  
 Jackson & Perkins Co.  
 James L. Edmonds, Jr.  
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*Grape-hyacinth*



*Daffodils*

SPRING

ESTHER CAUDILL

OF ALL the color combinations achieved in our gardens either by accident or by invention, perhaps the one that brings the most joy to the greatest number of gardeners is blue and yellow. There is a contact, an intimacy, established between the gardener and the world about him when he can capture the blue of the sky and the yellow of slanting April sunlight and place them side by side in his garden, to have and to hold not only through the gentle days of early spring, but on through the hot summer and into the frosty tingle of late October.

It is an easy matter to get just the combinations we want in the spring. It merely means a trip to a nursery and the purchase of plants in full bloom. Continuing the picture through the season is a different matter, for many of our loveliest perennials are not in bloom during the planting season. It takes thought, considerable planning, and a knowledge of the blooming time of many subjects.

With this in mind, let's take a monthly stroll along the garden path and note the beauty of possible blue and yellow combinations. The joy of the first stroll, however, was achieved, not by spring trowel work but by fall vision and activity. We still remember that tingling golden October afternoon, when, as the leaves were drifting slowly down, we



# —and YELLOW

Suggestions for an all-season two-color symphony in the garden



Globe-thistle



Daylily



Monkshood



Sunflower



Nasturtium



Plumbago



Asclepias



Platycodon



Hardy Aster



Chrysanthemum

MER

AUTUMN

planted the blue and yellow crocus bulbs. Now, like gay, perky Easter eggs, nestling in the first timid green of the grass, they rise to greet the spring. A few weeks later, in the rock garden or a cozy corner of the perennial bed we glory in the vivid blue clusters of the grape-hyacinth rising from their tufts of grass-like foliage, in front of a clump of swaying daffodils. This is one of the loveliest spring pictures I know. These bulbs, too, were planted in the fall although with care and deep digging grape-hyacinths can be transplanted in the spring. May gives us the inviting airy grace of the yellow perennial alyssum (*A. saxatile compactum*) along with the loose flower heads of the wild blue phlox (*P. divaricata*). I like this combination, but if the somewhat lavender tinge of this phlox seems a bit pale beside the strong yellow of the alyssum, try a few clumps of bugle (*Ajuga*) in front of it. It is a beautiful thing growing only about six inches high with intense blue flowers and rich, dark green foliage.

Another lovely blue which may be used is the forget-me-not-flowered anchusa (*A. myosotidiflora* or, as some botanists name it, *Brunnera macrophylla*). It is the same height as the alyssum. Leopard's bane (*Doronicum*) gives us a yellow early in the [Please turn to page 67]



# If your GARDEN is in FLORIDA

**P**ROBLEMS, ideals, and customs have all been instrumental in directing the style of gardening from the beginning of its history to the present day. The various problems have helped pave the way to horticultural progress as a challenge to the ingenuity and constructive ideas of man. Through such channels has Florida gardening progressed.

The smaller, more modest gardens of Florida can be divided into two general classes: first, there is the garden of the winter resident; second, there is the garden of the year-round home owner. It must be kept in mind that just as these two types of gardens have been recognized, so have an indefinite number of others of varying importance. But just now our interest lies only in those two types whose styles have been definitely guided by what the garden-minded might term "problems."

Seasons hardly limit gardening in Florida; one can spend full time caring for even the smallest plot in the winter as well as in the summer. The rapidity with which plants grow can occupy the owner's entire leisure time as well as the help of a yard man throughout the year. For the year-round resident this becomes quite an item of expense.

The winter resident is similarly affected if arrangements are not made to have the property cared for during his long summer's absence. If the owner's budget does not permit of maintenance service, he comes back each year to the same discouraging sight of a weed-covered lawn, a residence half hidden by rank uncared for shrubbery, and perhaps a few of his choice plants dead. Naturally this does not offer much inducement to the owner genuinely to beautify his home grounds. For a time it seemed as though no sort of persuasion could induce him to take an active interest in winter gardening. But with the advance of horticultural knowledge and the stimulus of past experience, conditions are showing an appreciable change for the better.

These factors are bound to limit the style of both types of gardens inasmuch as simplicity is in direct proportion to the maintenance burden. Consequently the average Florida home grounds conform to a pattern characterized by an informal lawn area bordered by plantings of broad-leaved evergreens of the slower growing types. Shade trees are now being generously used to reduce excessive undergrowth and for protection from the intense heat of the summer sun.

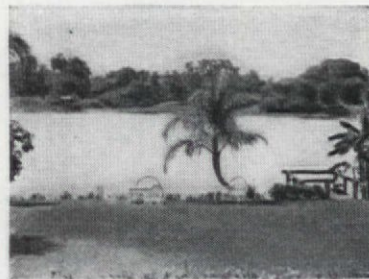
Flowering shrubs are used in preference to annuals for color in the garden. Although annuals grow well and bloom beautifully, both permanent and part-time gardeners find them difficult to handle. A common view is, "If we do have interesting formal panels of annuals, what shall we do when they are through blooming and become unsightly while the remaining shrubbery continues to grow rich and green?"

The mild climate permits us to enjoy our garden right along and we would like annuals for their bright color and delicate textures." In a garden that can be enjoyed throughout the year such a problem needs solving. A pattern of beds without flowers in them is ugly and conspicuous. Of course annuals can be planted over again after the first lot fulfills its duty, but this doesn't help reduce the maintenance cost. In fact, continuous replanting becomes prohibitive expense in comparison with the return when placed on a yearly basis. This is why formal flower gardens are characteristically absent in the landscaping program of the Florida home owner. But annuals have not been entirely cast aside. Imagination has brought about another scheme, not necessarily new to gardening, but welcomed as practical in modern Florida gardens. Annuals are used as "facers" in informal or naturalistic borders of broadleaved evergreens. When in bloom they add a dash of color to the border; when through blooming they are easily disposed of and no one notices their absence as the

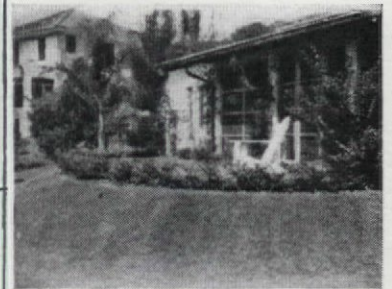
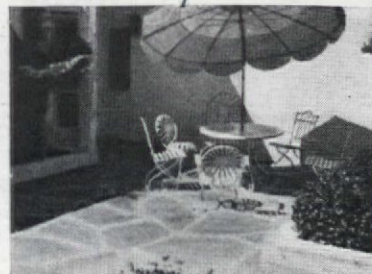
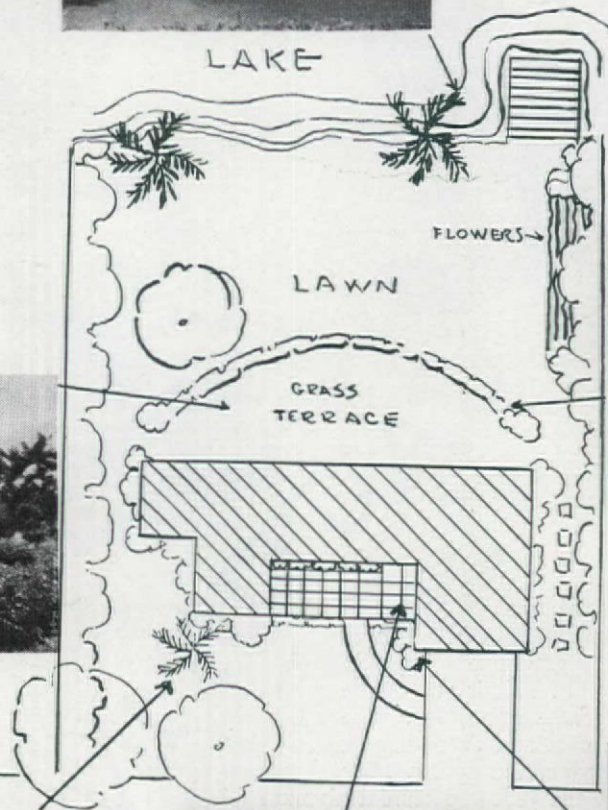
[Please turn to page 65]

-Are you  
a winter visitor  
or  
a year-round  
resident?

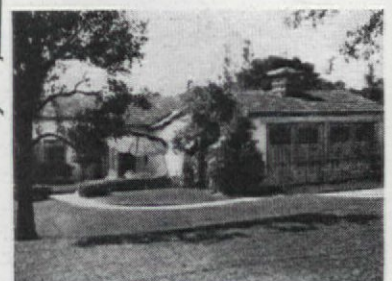
WILLIAM H. HOFFMAN



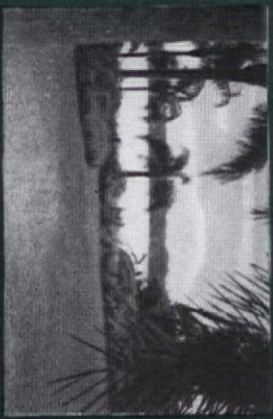
The desirable simplicity of a Florida winter resident's garden is illustrated by Mrs. Anna O'Heir's Winter Park home. Here terraces are utilized not only as enjoyable retreats, but also to reduce the cultivated area. A little space along the border has been kept for annuals



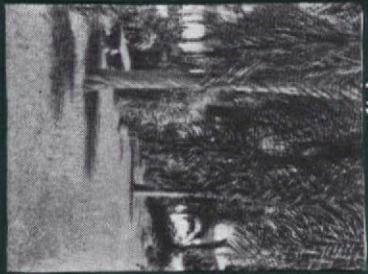
Plans and photographs  
by the author



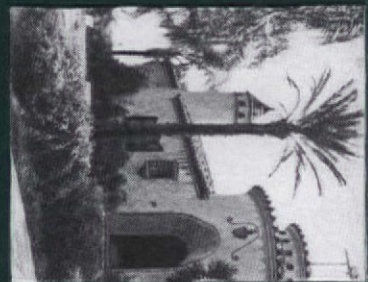




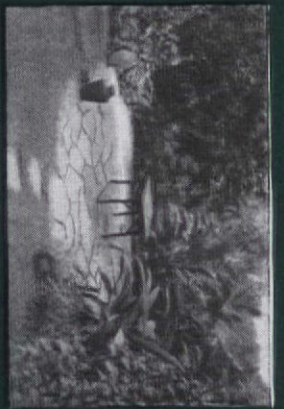
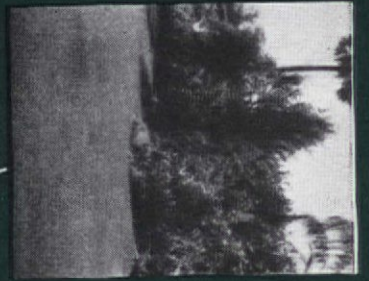
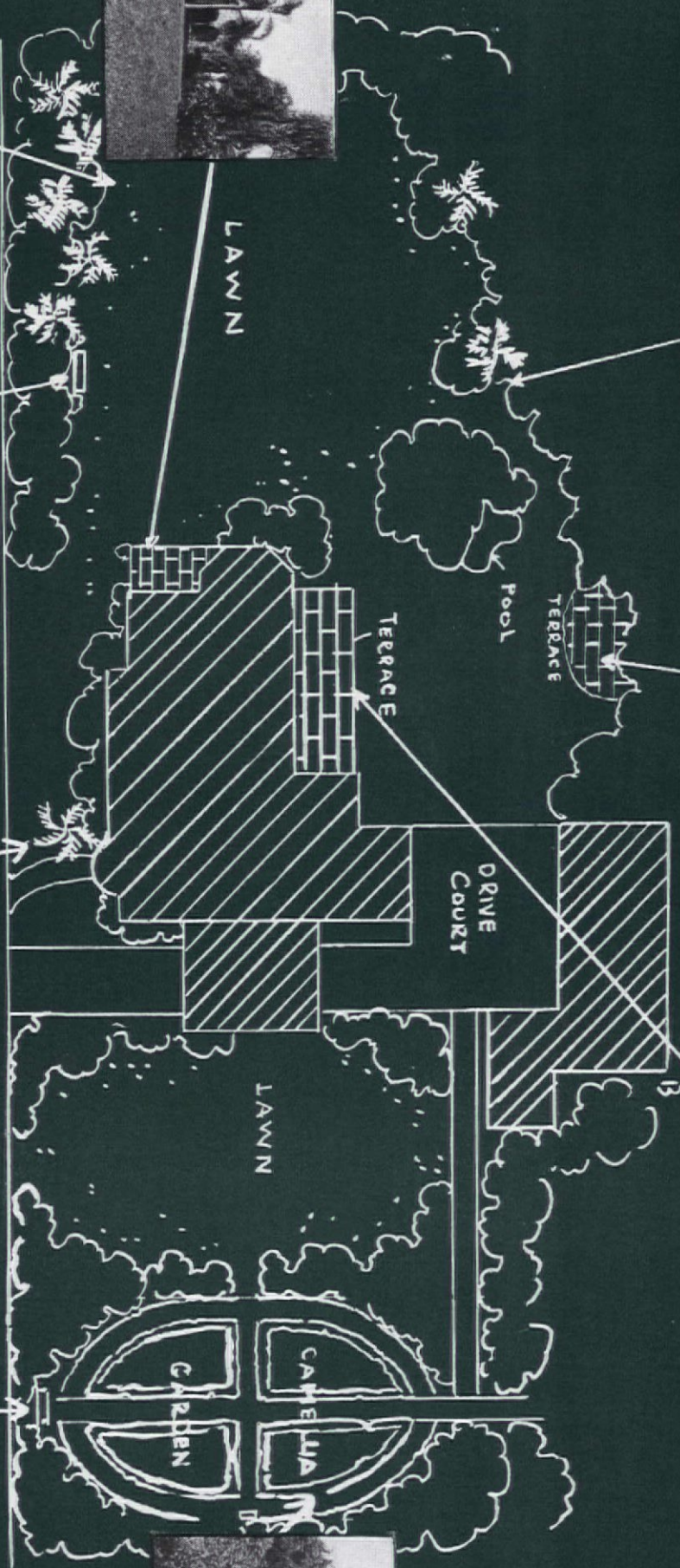
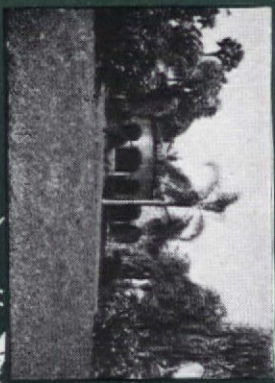
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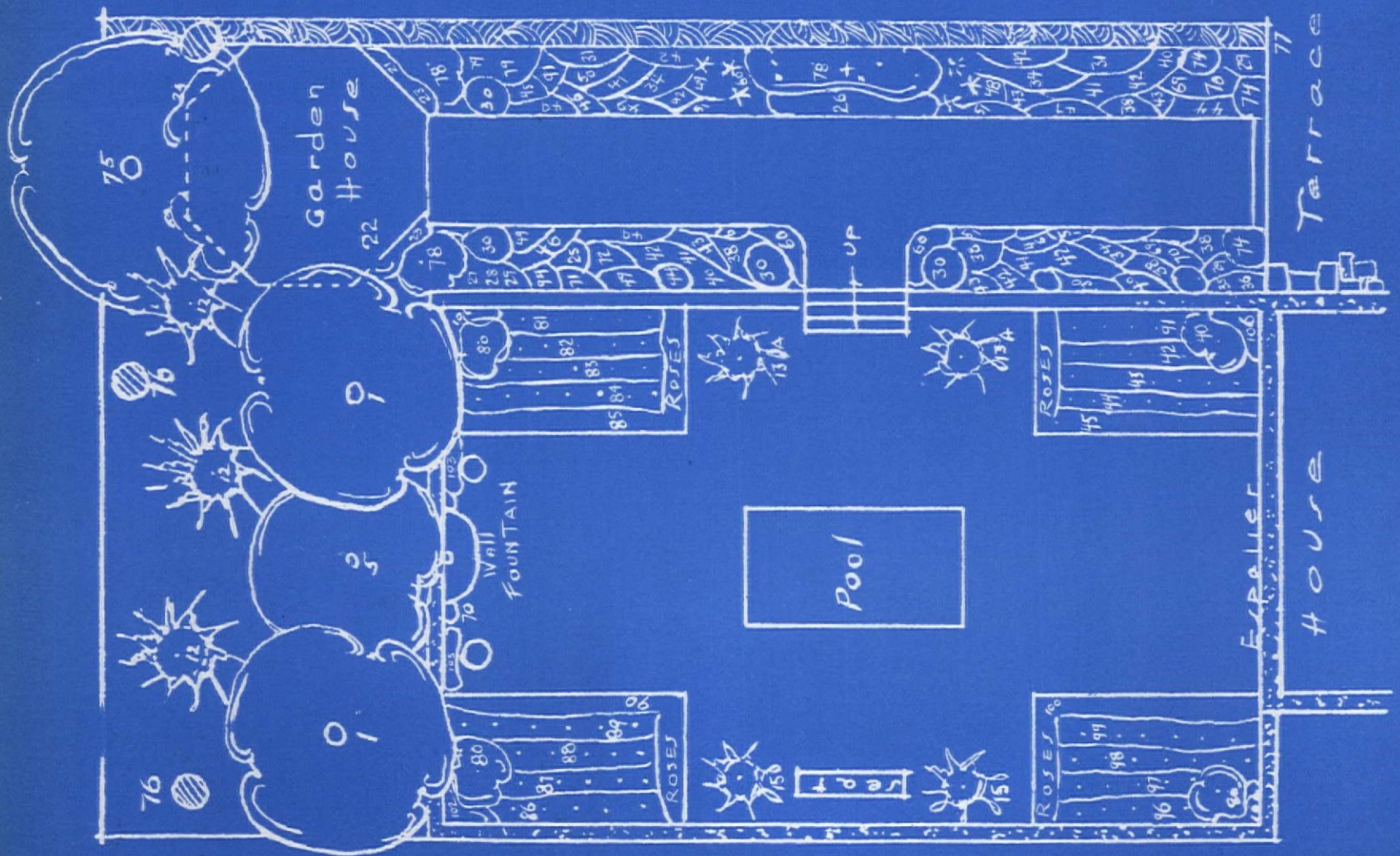
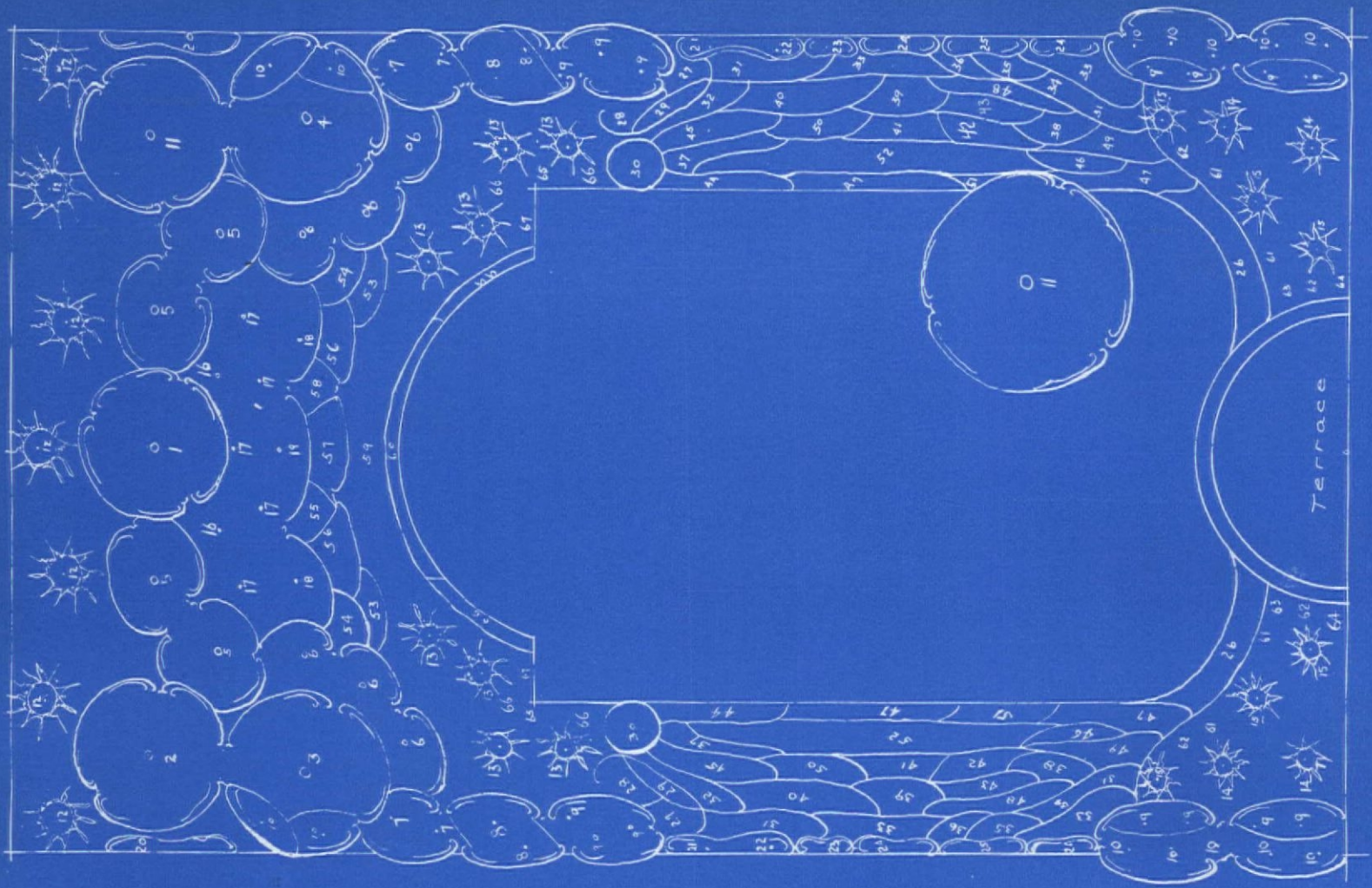


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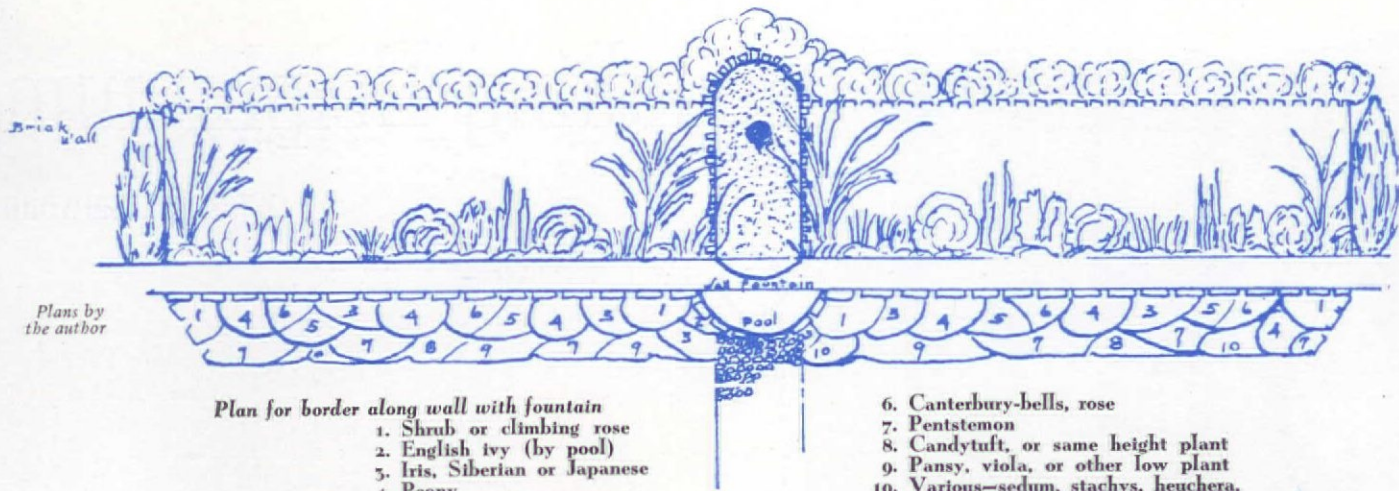


Simply laid out, the year-round garden of Mrs. John A. Porter of Orlando conforms to the open lawn and border planting pattern, with liberal use of terraces; the formal camellia unit is a rather new idea in Florida









Height 5'  
Length 40'

Plans by  
the author

Plan for border along wall with fountain

1. Shrub or climbing rose
2. English ivy (by pool)
3. Iris, Siberian or Japanese
4. Peony
5. Foxglove, Shirley hybrids

6. Canterbury-bells, rose
7. Pentstemon
8. Candytuft, or same height plant
9. Pansy, viola, or other low plant
10. Various—sedum, stachys, heuchera, spirea filipendula, pyrethrum, etc.

# PLANS AND PLANTS for the SMALL GARDEN

## NINA N. WINEGAR

### Planting key for garden plans on opposite page

1. Russian olive, *Elaeagnus angustifolia*.
2. Redbud, *Cercis canadensis*.
3. Hawthorn, *Crataegus cordata* or *C. oxyacantha* pauli.
4. Flowering crab, *Malus triflora*.
5. Purple leaf plum—*Prunus Newport* or *P. cistena*.
6. Flowering plum—*Prunus triloba*.
7. Purple lilac—*Syringa Ludwig von Spaeth*.
8. White lilac—*Syringa Edith Cavell*.
9. Mockorange—*Philadelphus virginialis*.
10. Peking cotoneaster—*Cotoneaster acutifolia*.
11. Red oak—*Quercus rubrum*.
12. Scotch pine—*Pinus sylvestris*.
13. Pfitzer's juniper—*Juniperus pfitzeriana*.
- 13A. Mugho pine—*Pinus montana mughos*.
14. Chinese juniper—*Juniperus chinensis*.
15. Colorado juniper—*Juniperus scopulorum*.
- 16-19. Buddleia Farquhar, Isle de France, Hartwegii, Portana.
20. Chinese fleecy-vine—*Polygonum auberti*.
21. Climbing Rose—Dorothy Perkins.
22. Climbing Rose—White Dorothy Perkins.
23. Large flowered clematis—*Clematis jackmani*.
24. Honeysuckle—*Lonicera halliana*.
25. Goldflame honeysuckle—*Lonicera heckrotti*.
26. Polyanthus rose—Gloria Mundi.
27. Meadow rue—*Thalictrum aquilegifolium*.
28. Oriental Poppy—*Papaver orientale* May Sadler.
29. Pink Iris—Frieda Mohr.
30. Azaleamum—*Chrysanthemum Amelia* or Pink Cushion.
31. Regal Lily—*Lilium regale*.
32. Spirea astilbe—*Gladstone*.
33. Delphinium—Pacific hybrids.
34. Lilium speciosum rubrum.
35. Iris ochroleuca white.
36. Iris ochroleuca spuria yellow—Sunny Day.
37. Dwarf balloon flower—*Platyodon mariesi*.
38. Shasta daisy—*Chrysanthemum maximum Diener's Double*.
39. Shasta daisy—*Chrysanthemum maximum Esther Reed*.
- 40-42. Phlox decussata—Daily Sketch, Columbia, Rokoko.
43. Speedwell—*Veronica Blue Spires*.
44. Dwarf pentstemon—Pink and blue.
45. Pentstemon grandiflora.
46. Painted daisy—*Pyrethrum* hyb. pink.
47. Coralbells—*Heuchera* hyb. pink and white.
48. Tritoma pfitzeriana.
49. Columbine—*Aquilegia coerulea*.
50. Columbine—*Aquilegia* hyb. pink or rose.
51. *Veronica incana*.
52. Snapdragons—*Antirrhinum*—amber, terracotta or rose.
53. Great sea lavender—*Limonium*.
54. *Artemisia Silver King*.
- 55-58. Phlox decussata Ethel Pritchard, Caroline Vandenburg, Commander, Hauptman Koehli.
59. Petunia Flaming Velvet.
60. *Stachys lanata*.
61. *Tulipa kaufmanniana*.
62. *Narcissus-Mme. Krelage*.
63. *Alyssum citrinum*.
64. *Anchusa myosotidiflora*.
65. *Prittilaria meleagris alba*.
66. *Phlox amoena*.
67. *Viola Jersey gem*.
68. *Yucca filamentosa*.
69. Siberian Iris hyb.—Dorothy K. Williamson.
70. Japanese Iris—Goldbound.
71. Iris Midgard.
72. Iris Wm. Mohr.
73. *Plumbago variegata*.
74. Peony—pale pink.
75. Sycamore—*Platanus occidentalis*.
76. Bolleana poplar—*Populus bolleana*.
77. Redcedar—*Juniperus virginiana*.
78. *Hydrangea grandiflora paniculata*.
- 79A. *Hydrangea arborescens*.
79. Japanese anemone—Whirlwind, white.
- 79A. Japanese anemone—September, charm-pink.
80. Hybrid rugosa rose—Agnes.
- 81-85. H. T. roses—Gruss an Teplitz, President Hoover, Leonard Barron, Etolte de Holland, Mrs. Aaron Ward.
86. H. P. rose Frau Karl Druski.
- 87-89. H. T. roses—Dame Edith Helen, Innocence, Dainty Bess.
90. Polyantha rose—Cecile Brunner.
- 91-99. H. T. roses—Feu Pernet Ducher, Tallman, Soeur Therese, Mrs. Sam McGredy, Gruss an Aachen, Betty Uprecht, Briarcliff, Edith Nellie Perkins, Countess Vandal.
100. Polyantha rose—Cameo.
- 101-106. Climbing roses—American Pillar, New Dawn, Silver Moon, Mary Wallace, Dr. Van Fleet, Doubloons.

THE question most often asked landscape architects is what to plant in the small garden. Few people realize that it is quite possible, through a wise selection of plant material, and the application of a few fundamental principles of good design, to have a completely satisfying, all-season garden on a plot no larger than the ordinary city lot. The secret is one of scale.

We must begin with a clear and accurate understanding of the word garden. The true meaning of "garten" or "garth" (from which we have derived our present forms, garden and yard) was originally no more nor less than inclosure. We may have a perfect lawn, fine trees, even beautiful flowers, but if there is no inclosure it is not, in the strict sense, a garden; nor is it wholly satisfying.

If the garden to be is very small indeed, our best choice of inclosure would be a wall. In spite of the seeming inconsistency of discussing plant materials and recommending a masonry wall, there is a correlation between the two, and there are real advantages to be gained. The wall is a perfect foil for planting; it leaves a maximum space for use; it affords privacy, and also protection to the horticultural as well as to the human inhabitants; finally—and too important for the gardener to overlook—a wall does not rob the soil of fertility.

Next to a wall in desirability for the very small place would be side boundaries of a vine-covered fence, with the back of the lot given over to a heavier planting of shrubs and evergreens. A vine-covered fence requires less room than shrub borders and vines are not such gluttons as are shrubs. Vines such as the evergreen honeysuckle or some of the new everblooming sorts which have fine foliage as well as nearly continuous bloom, are good subjects. There are several large flowered clematis not too hard to grow and much better than the too heavy *C. paniculata*. Lovely effects may be obtained with pillar and climbing roses combined with clematis and lilies. Masses of pink and white Dorothy Perkins roses above a richly purple *Clematis jackmani* are a fitting crown for a dozen or more

*Lilium regale* below. A few clumps of white and pale pink spirea (*astilbe*), bordered by rich purple pansies, bring these higher colors down to earth in a very small space if measured in feet. Of course, vines that grow so rank they fall over and smother things near by are best kept out of the small garden.

If neither fence nor wall seems practical, it is always possible to fall back upon hedging, either clipped or unclipped, for a boundary. If the hedge is not to be clipped, a good material is a rather narrow, upright shrub well-clothed with foliage to the ground, such as the Peking cotoneaster. This species (*acutifolia*) is particularly desirable for its good all-season foliage but in the fall it vies with the barberries in brilliance of fruit coloring and lasting beauty. Another upright shrub, not so good for foliage, but very lovely in bloom is the virginal mockorange (*Philadelphus virginialis*). It fits gracefully into a spring flower border, or with one of the good polyantha roses, as *Gloria Mundi*.

Privet, both the Amur river and the newer Thompson, Russian mulberry, and Russian olive (especially the latter two), make quick-growing, thick hedges for clipped effects, but they do rob the soil, making it difficult to grow flowers near by. Evergreen hedges such as *arborvitae* where it is reliable, or juniper (this always for the Midwest) make far lovelier, but more expensive boundaries.

Nature has given us a wealth of material with which to build our bit of landscape, but in fitting the parts together we must have a clear vision of what we are trying to accom-

[Please turn to page 70]





# Handling Delphinium

BETH UNDERWOOD



Photographs by the author

## SOIL TESTING in the small garden . . . HOMER L. JACOBS



The window garden is a fertile field for beginning soil testers

Today, agricultural bulletins, garden literature, and advertisements call our attention to chemical testing methods by means of which soils are reluctantly being made to yield their secrets. It all naturally leads us to inquire just where this newer knowledge fits into the garden picture, so let us review briefly a somewhat technical subject and see if and how these modern, streamlined soil-testing outfits will help us grow finer tulips, trees, and 'taters.

All plants need light, heat, water, some materials which they get from the air, and in addition, a dozen or so chemical elements which they take from the soil. Plants are often unable to get enough of three of these elements—nitrogen, phosphorus, and potash—unless they are added in the form of fertilizers. Furthermore, their growth is influenced by how acid or alkaline—that is, how sour or sweet—the soil is; or, in other words, by the soil reaction. Our question can now be worded to read: Will soil tests tell us whether we should apply lime, nitrogen, phosphorus, or potash and, if so, how much of each?

The revived interest in this subject is based on the knowledge that fertility is not wholly dependent on the total amount of nutrient elements which a soil contains, but, rather, that a fertile soil is one in which the elements do not lie readily enough to maintain a rich soil solution for the use of the growing crop. When they tackled the subject from this angle, scientists found they were "getting warm," as the children say. They learned that when they analyzed the soil solution and learned the content of easily dissolved minerals, and then applied fertilizers accordingly, crops responded about [Please turn to page 66]

"WHAT fertilizer should I use?" is one of the commonest questions asked by the gardener. For 125 years scientists have dreamed of being able to answer it by means of chemical analysis. Seventy-five years ago they believed it could be answered by determining the complete amount of nutrients found in the soil, but experimental applications of fertilizers, based on complete chemical analyses, failed to bear out this belief. No longer than twenty-five years ago, long term field experiments were our only guide to just what was lacking in different soils for different crops.

ONE July the blue haze of a row of delphinium in a nursery so enchanted me that I immediately purchased and planted a package of mixed belladonna and bellamosum seed. Why belladonna? Because I knew little about delphiniums and when I searched the catalogues the word belladonna was familiar! Little did I guess the long eight years that were to follow before I could really grow delphiniums in my garden in the sand dunes of Indiana.

My perennial garden is only about fifty feet square and of that a thirty-foot square is occupied by part of my husband's prized lawn and one of his much worshipped elms; leaving but little room for delphiniums.

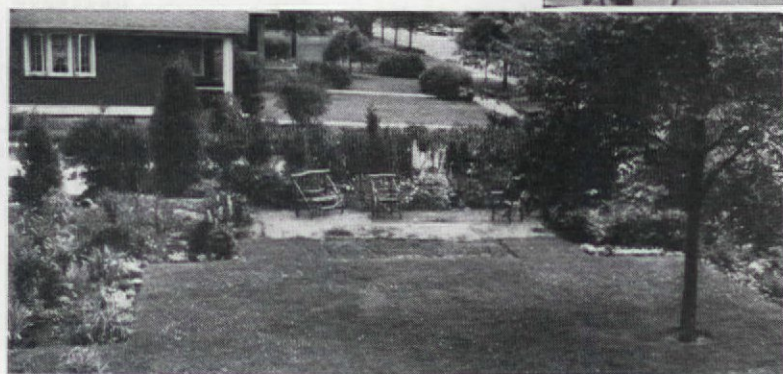
I planted the seeds in the open in a space between the back walk and the neighbor's fence, shading them with a burlap frame and keeping them damp. Every seed sprouted and the plants were transplanted to a nursery row when about two inches high. The ten that survived bloomed in September the next year in five shades of blue, from the light of belladonna to the deep of bellamosum. The next season they grew three or four feet tall and I was so proud of them that I began to investigate the delphinium world.

I learned that there are some two hundred species, the Himalayan district in Asia having the greatest representation with our United States a close second. Delphinium are found growing wild from Mexico to the Alaskan peninsula but only two separate species—*D. exaltum* and *D. tricorn*—grow east of the Mississippi river. Almost eighty years ago Lemoine in France and Kelway in England began their extensive program of hybridizing and building up the ideal delphinium. From this came the Wrexham hybrids and the Blackmore and Langdon strains.

Next, of course, I bought some Wrexham hybrid seed and set out to produce delphiniums six feet in height and with "hollyhock" or close flowered spikes. (Those of belladonna are loose flowered.) One day, almost too late, I found the leaves of the plants curling downwards and small, dark red bugs, which I soon identified as aphid, thickly clustered beneath them. Between the strong sprays I used and the aphid, some two dozen delphinium gave up the ghost. Three of the remaining five were Wrexhams and the next year they grew six feet tall and

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A double Pacific Coast hybrid



The Indiana backyard garden where Mrs. Underwood grows her delphiniums





## MOSS *for* GARDEN PATHS

GERTRUDE B. LONGBRAKE

**O**UR mossy paths are one of the special joys of our garden, and so many questions have been asked by people who have seen them that I am going to try and tell how they came about. Most of the inquiries take such forms as: How do you get them started? Can you walk on them? Do you raise the moss from seed or plants? What is the first step in making a mossy path?

Well, in our case it all came about by accident; accident, that is, plus close observation of nature's ways and a fair amount of good, physical exercise. In one sense these paths were almost an answer to a prayer. Always we have said, "If the moss had not come, what would we have done to surface all these paths?" For there is now about one eighth of a mile of them, looping and curving its way about our hillside garden. Certainly, concrete would have been an abomination, wholly unsuited to these hillocks and dimpled hollows, all of which have been preserved in their original contour. Stone flagging would have cost a small fortune, especially for labor, and graveled paths are often messy, the gravel adhering to one's shoes.

When, three years ago, our house on a wooded hillside in the Puget Sound area of Washington was finished and we began in earnest to landscape the grounds, we had a general, but by no means detailed, plan of procedure. We also cherished the firm resolve to preserve as nearly as possible the original character of the land—contour, trees, shrubs, and wild flowers. Whenever interference with nature's arrangement was unavoidable we would, as far as possible, conceal our encroachments. We dreamed, not of a formal garden, but of a woodland glade, controlled and ordered to suit our desires and conveniences. Thus, from a point at the west front where our curved drive entered our grounds we planned a long path running up to a terrace on the south side of the living room, past a pool and another terrace.

In the east garden, beneath great dogwood trees, there was to be an entire outdoor living quarter with a grill just beyond an oval partly built-up terrace or "dining room." Adjoining this and reached by stone steps, rose another terrace for garden seats from which to enjoy the lovely view of the Sound. Consequently, from this center of interest one path was planned leading down to the kitchen entrance, and another to connect with the long west garden path.

With these two original paths the adventure had its beginning. While the lord of the manor was engaged in building terraces, digging the pool, and similar herculean labors, I took upon myself the less strenuous task of laying out and shaping the paths. Besides defining their borders and leveling their surfaces, so as to give a lovely flowing effect, I found it necessary to remove many stones, some approaching boulder dimensions. This I did conscientiously, and, as I thought, quite thoroughly; but the first rains showed how inadequate had been my labors in this respect. So again I went all over the walks removing stones and pebbles, smoothing and patting the soil till it became velvety, soft, and springy, a delight to tread upon.

By that time we were using the paths every day, and pushing into the background the perplexing question as to what sort of surfacing we should ultimately give them. Also, as our garden landscaping progressed, it showed us the need for and actually laid out still other paths, connecting various new points [Please turn to page 70]

# When you have PERFECT DRAINAGE

MARK LE VARN

**P**REFERS a moist soil, but for best results should have perfect drainage." I wonder how many other "sand gardeners" have been amused or irritated by reading that cultural hint at the end of a description of some much-to-be-desired new perennial or annual. Sometimes it says, "Thrives in any good loam, but must have perfect drainage," or "Place cinders in bottom of bed to insure perfect drainage." With us—and perhaps with many of you—that is "carrying coals to Newcastle" with a vengeance!

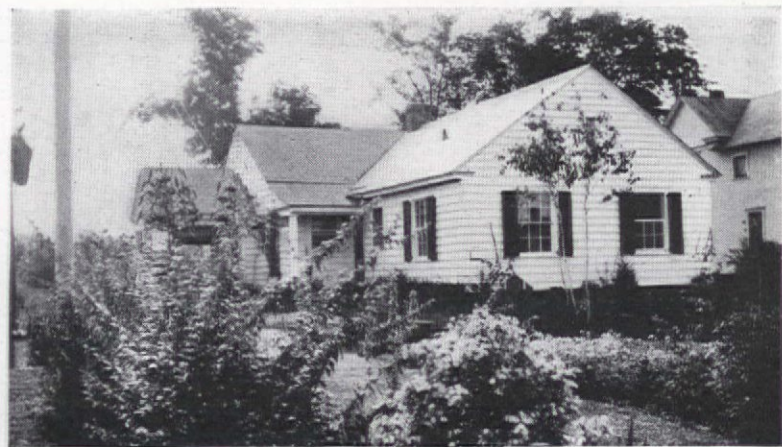
The early settlers named our village Sandy Hill, and very accurately. A sandy hill it remains and from a gardener's viewpoint "perfect drainage" is the biggest item we have. I might say that it is the worst thing we have to contend with. The pseudo topsoil is so thin and so like the subsoil that few builders bother to remove and save it and ordinarily every foundation excavation yields enough good sharp sand for making walls, cellar floors, and walks.

Our lot averages six inches of very sandy loam on top, then three or four inches of yellow sand with traces of soil, and below that—perfect drainage. This condition is easy to overcome if you have funds; just haul away the sand and replace with good soil. But I believe there are many small home owners who want or need a garden, whose soil is much as ours was and whose funds are limited—as ours were. They are the ones I would like to talk to.

Best results the first year were with portulaca and gaillardia. Other annuals bloomed and the perennials managed to keep alive until the fall rains came, but as we look back we realize what sickly, starved plants they were. Annuals that should bloom in August and last three weeks or so, opened their anemic petals late in July for a week at the most, then died. The frost that first autumn did no harm; most of the annuals had succumbed long before.

With stable manure at seven dollars a truckload, we knew that source of humus was out of the question and were willing to try anything cheap. Lots of leaves were spaded under; superphosphate (which is inexpensive) was raked in, and rye was broadcasted. The next spring a cold frame (made at a cost of \$2.10) was planted the first week in April and early in June when the plants in it were large enough to move, the rye was better than a foot high. The leaves turned under in the autumn were not well rotted, so the rye was spaded in shallow

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The efficacy of Mr. Le Varn's spade-and-humus soil-building program is proved by these views of his garden at Sandy Hill





## Continued Brightness

BEN MAXWELL

**H**ARDY, spring-flowering trilliums and dog's-tooth violets (*Erythroniums*, if you're a botanist), followed by vivid, tuberous-rooted and bedding begonias, provide a full season of continued brightness along the shady garden path leading to the home of George Putnam in Salem, Oregon, as pictured above in its summer garb. Early in the fall, permanent beds of fertile soil were made beside the 125 ft. walk among oaks and pines. Grit was added to insure drainage, old and rotted manure for fertility and, finally, a generous portion of leaf mold and peat moss to give that essential woody acidity. Then the whole was thoroughly mixed by ample spading.

Bulbs of these two plants should be planted as soon as received. If kept long out of the ground they suffer from over-drying. As to depth and spacing, follow the recommendations in your dealer's catalogue. Approximately 1,000 bulbs were needed to plant the beds. The trilliums selected were Snow Queen, a pure white form of *T. sessile*; *ovatum*, a pure white that gradually becomes tinged pink and eventually wine-purple, and *rivale*, a creamy colored species with broad leaves and broad, ovate petals. The erythroniums used include *E. revoltum*, a large-flowering species in shades ranging from white to lavender-pink; *johnsoni*, a rose pink from Oregon's own coastal region, rated one of the loveliest of all; *hendersoni*, a maroon; Pink Beauty, a deep lavender-pink, and *watsoni*, a white, sometimes called *giganteum*.

Deeply rooted in their fertile and shady bed, they reward Mr. Putnam with bright and cheerful bloom through February and into the sunny warmth of mid-April. Then, when their flowering season is over, the planting of 500 tuberous-rooted begonias begins. Happily, the beds as prepared exactly suit their needs. The tubers are bought in mid-winter and turned over, for pre-planting care, to a florist from whom are also obtained plants of bedding begonias raised from seed planted closely to edge the beds. Planted in late April between the fading stems of the erythroniums and trilliums the begonias flourish with astonishing vigor until October. Then, as the rainy season approaches, the tubers are carefully dug and turned over again to the florist.

# Clinging Vines

WILLIAM D. IRVIN ARNOLD

**S**OME disgruntled, but truthful, person has observed that the weak and clinging vine all too often suffocates the sturdy oak around which it so tenderly entwines. The moral is that a vine should have just sufficient cling, no more; and that care should be exercised in planting rampant growers with woody stems too near leaders or porch railings which in time they may actually tear loose. Yet I think that we, in this country, are prone to overlook the possibilities of climbing vines, which lend the illusion of age and add much beauty.

Gardening has taught me many things, among which is the resource of the substitute. Now, there may exist a proxy for the English ivy, but I have never been able to find it. I have tried *Euonymus radicans vegetus*, known as the evergreen bittersweet; but besides its depressingly slow growth it is lacking in several other respects, including what Marie Dressler used to call "dynamic personality."

*Ampelopsis veitchi*, or as botanists would now have us say, *Parthenocissus tricuspidata*, which is also Boston ivy, with its willing leaves masks the architectural atrocities of many a public building. Though slow to establish itself, after two or three years it makes a vigorous growth and endures much; but it possesses the distracting habit of winter-killing to the ground every now and then. While I am not over fond of it, it is sometimes very charming on tall stone chimneys.



Harry G. Healy

Our related native Virginia creeper is to me far lovelier. It grows rapidly and to a great height, is not at all particular as to soil, and its leaves take on in the autumn the most glowing tints of rose, orange, and vermilion. It lacks few essentials, but alas it is deciduous.

*Wistaria* possesses more merits than most of the vines ordinarily catalogued. Its foliage is a delight; the long, fernlike leaves are produced in abundance; it grows with considerable quickness; and it is perfectly hardy. Moreover, it has a charming habit of growing to a height and then spreading itself, as along the eaves of a house.

Its flowers are enthrallingly beautiful in both color and form. *Sinensis*, the variety usually grown, comes in both periwinkle-blue and white; *multijuga floraplana*, so famous in Japan, has extremely long racemes of a much deeper blue-purple. Its one weakness is an annoying trick of withholding its flowers, sometimes interminably.

How does one make it bloom? Well, that is a question, but here are some recommended courses: Prune the roots of mature plants which refuse to bloom by cutting them with a spade in a

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# Keep a GARDEN LOG

MARTHA PRATT HAISLIP

ALMOST every gardener worthy of the name keeps some sort of record of the progress of his or her garden. It may be nothing more orderly than a few scribbled notes, but even such records are interesting and of real value. Since I keep just such a record, I am listing a few suggestions which may be helpful to other amateur gardeners who are still looking for a satisfactory system.

I find a large size loose-leaf notebook ideal for a garden log. Pages may be added as necessary and, at the end of the season, the entire record can be removed from the covers and filed for future reference. A waterproof cover is a welcome addition, permitting the book to be used in the garden. (I have even left mine out overnight to find it undamaged in the morning!) Oilcloth in a gay shade makes an excellent cover. A vivid color, as orange, or bold pattern, such as a black and white check, is best since it makes the book such an arresting and discordant color note in the garden that it is not likely to be forgotten. An attached pencil saves many steps and encourages constant and informal jottings which oftentimes prove the most helpful of all.

I start each day at the top of a page with the date and a notation of the weather. I begin with about fifty pages in the book, remove them when filled, and add more as needed. The entries proceed much after the fashion of a personal diary. For example, I read:

"October 5, 1936. Clear and cold. Heavy frost last night. . . . Picked choicest chrysanthemums to send to H—. Should have done this earlier, before frost. However, found Bronze Button, October Gold, Lucifer, and White Doty unharmed in the south bed, although in the north border the flowers were all badly frosted. Shrubbery protecting south border no doubt saved the flowers. Will sow Shirley poppy seed soon. Covered bed of Regal lily seedlings very thinly with straw. Marked Mrs. F. H. Bergen to be moved to eastern end of bed away from Ouray whose color kills the Bergen flowers."

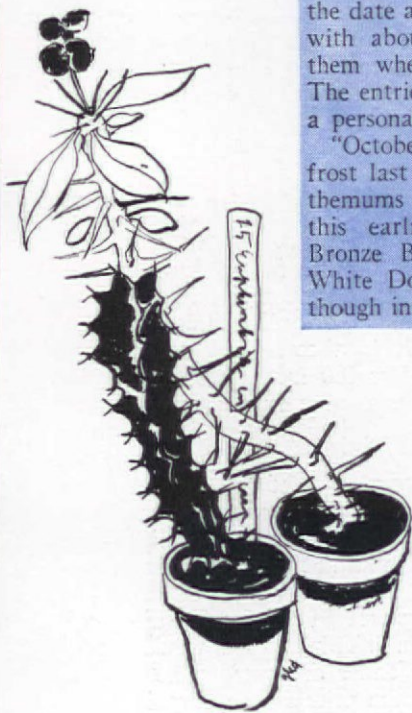
When rain, snow, or other reasons prevent my working or walking in the garden, I note this in the log book, then use the page for clippings, suggestions, lists of flowers which particularly

appeal to me, or any of the thousand and one items of interest to a gardener. House plant records go here, too.

In the back of the book, I paste a scale plan of the entire garden, with the flowers, shrubs, and bulbs planted in each space clearly marked. I keep several carbon copies of the original plan in reserve since constant handling and erasures soon wear out the paper and leave the plan too blurred for practical use. Using it, I have no excuse for digging up bulbs I have forgotten or rooting out plants which I mistakenly think are weeds. A copy of the original plan and one of each successive year are kept with the current log, for only in that way can I tell just what progress the garden has made. In the front of each book I paste a fairly complete list of the flowers growing in my garden, their personal habits, colors, and the length of their blooming season.

The winter pages of the log are usually entirely filled, even though little actual gardening is done. However, in this climate (northern West Virginia), there are days during an "open" winter when plantings of dormant trees and shrubs can be made successfully. It is often possible to do other small tasks or at least to observe and note conditions.

For example, on February 8, 1937, I wrote: "Iris 4 inches high in all borders. Crocus up everywhere. Roses in leaf. Tied smaller climbers into bundles and covered them with burlap in anticipation of expected freeze. Digitalis planted in hotbed last summer in excellent shape, since it is protected from the rains which rot the crowns in open ground. Have pussy willow, japonica, flowering almond, and forsythia in full bloom indoors but there will probably be no outdoor bloom this spring since buds of most shrubs are swelled to burst- [Please turn to page 66]

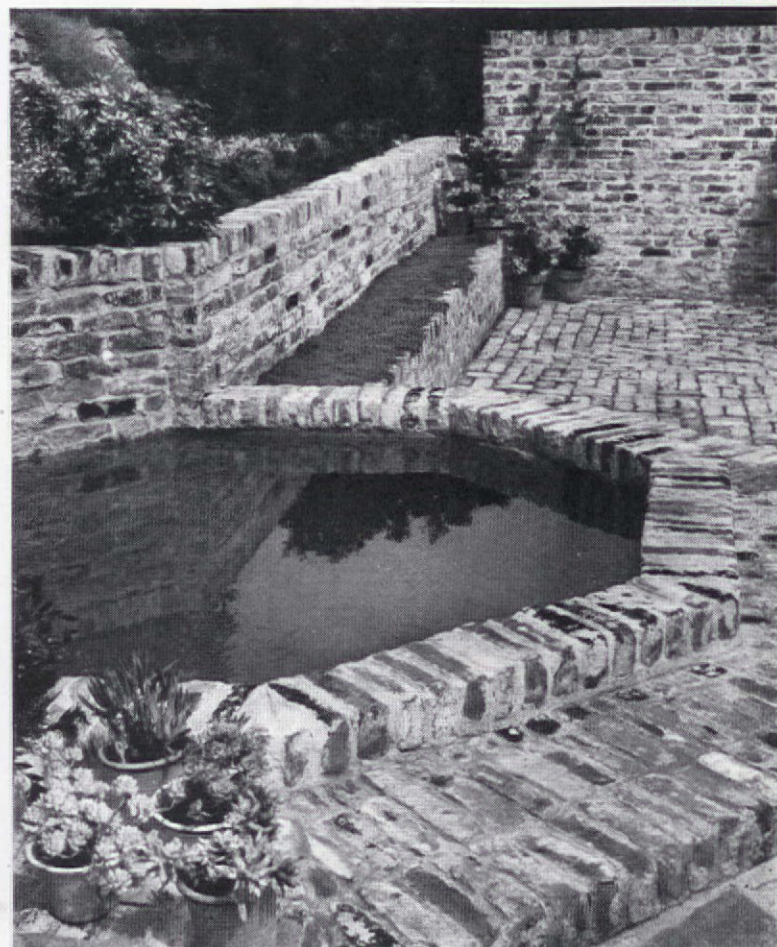


## SEAT of THYME

Designed by BUTLER STURTEVANT

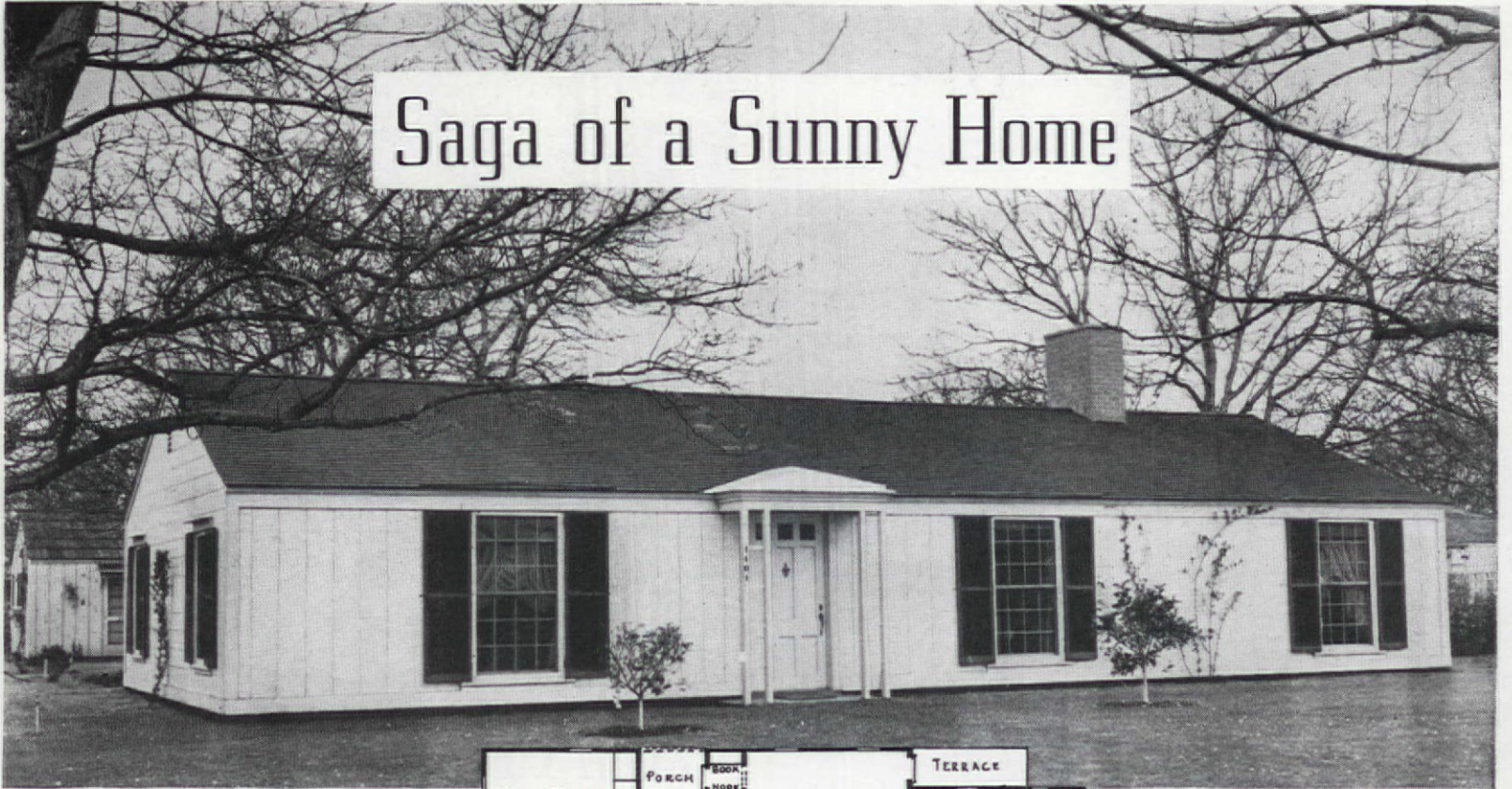
THE idea of this thyme seat as designed by Butler Sturtevant, San Francisco landscape architect, and built in a California garden, came from fourteenth and fifteenth century paintings. Here the low brick seat (about seventeen inches high) serves as a retaining wall besides providing additional interesting space for guests adjacent to a brick-paved patio. In many of its medieval prototypes the "upholstery" was of turf, but the woolly thyme (*Thymus serpyllum lanuginosus*) used here is more satisfactory, needing less care and moisture. It makes a thick, spongy cushion which, grown in a sandy soil with little water, is dry and comfortable to sit on. And both its bright, colorful appearance and cool fragrance are most refreshing.

Ross A. Ross



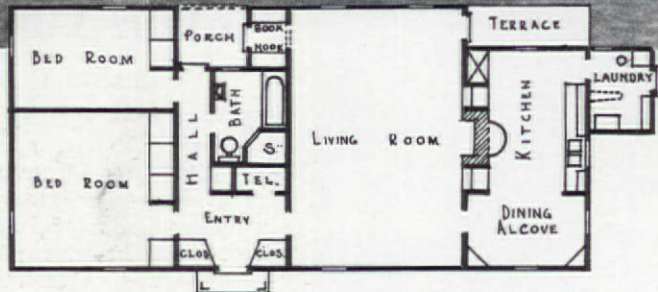


# Saga of a Sunny Home



Joseph Weston, Architect

The MacBoyles decide for petunia beds instead of apartment house cabbage!



ONCE too often an apartment house neighbor had stopped to give us a long recital of her woes and illnesses; I don't remember whether it was croup, grippe or Chinese rot which was troubling her this time but, whatever it was, she had it. Once again other adjoining neighbors were indulging their mania for cooking cabbage. It had gone on so long, this seemed like the pay-off. We determined to get out of town into a suburban home of our own where we wouldn't fall over the neighbors every time we stepped out of our door and where the cabbage would be muted by distance and minimized by carefully placed petunias.

Our limited bank account settled many of our building problems instantly; there were only a few sections where we could build within our price range. First of all, we decided we didn't need to buy an address just to keep up with the Joneses. We wanted a lot with wide frontage, big trees, comfortable transportation, and cheap water. This was sufficient for simple folk like us who prefer peace of mind to the bigger payments required for a house and a lot in fashionable sections. We found all our re-

quirements in the San Gabriel Valley thirteen miles from Los Angeles. Our plot, 110 feet by 300 feet, allows us to wave a jovial hand at our neighbors, or pull a discreet curtain. As it is a corner lot, we can sell the last 100 feet if we should need to do so at a future time.

Enter the architect. We said we selected him for his classical training but it was really his impudent face. But we felt the combination would allow him to be roguish in some parts of the house and restrained in others. Actually it worked out very well because he proved to be just about perfect. We descended upon him with belief in his knowledge, and a willingness to defer to him at times. And he in turn credited us with some good ideas of our own. With forethought we provided him with three lists. 1. Things we had to have. 2. Things he'd have to struggle to get us to relinquish. 3. Things which would be nice to have if our price would allow. Wonder of wonders, he gave us all we asked for and practically met the price in the bargain.

Our architect says that my first instructions to him sounded a bit grim, that I bared my fangs and growled, "Our house must be uncompromising." By tactful inquiry he discovered that "uncompromising" meant simple, unpretentious, inexpensive, and that we really preferred Colonial to Modern style homes. These were some of our wants: Few rooms but large ones to create a feeling of spaciousness in a small home. A living room where a table could be set up for dining without disturbing the regular furniture arrangement of the room. For the special occasions

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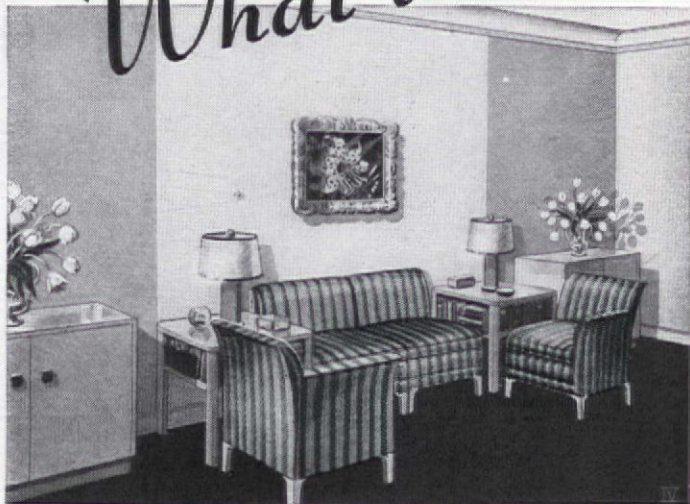


Tall bookshelves and painted cement floor are living room features. Knotty pine paneling separates kitchen from dining nook

HELEN C. MacBOYLE



# What to do—



Sketches by Isabelle Vaughan

## with a long wall?

**P**UT a sofa in the center and forget about it? We hope not! Such a vast expanse of unbroken wall space gives you all kinds of opportunity for interesting furniture arrangement.

Your problem here is exactly the opposite of an equally common one: instead of having so many doors, windows, and radiators that there isn't room for anything but a secretary right smack in the middle, you have so much blank wall space that it's just pure monotony. The solution lies in breaking up the wall by wallpaper, color, mirrors, shelves, or whatever, and then arranging your furniture in interesting groups. If you use your head about this and resist the first impulse to line up everything in one long row, when the job is finished you'll have something pretty handsome.

In a modern room you can capitalize on sectional furniture and contrasting colors. We broke up one long wall by painting its center light green and the ends dark green. To further the effect, we put the end pieces of our sectional sofa at right angles to the wall, thus making a conversation group and at the same time cutting the wall in half. Notice that vertically striped upholstery fabric carries the eye up and down, distracting attention from horizontal effect of a long wall.

Low open bookshelves alternating with closed cupboards (same old principle of breaking a long line) are made dado height and used with a scenic wallpaper in the second illustration at the top of the page. This makes a perfect background for the Provincial wing chair and maple furniture. If you don't take to period furniture but do like this arrangement, copy it with Modern counterparts. For instance, use beautifully simple bookcase and cabinet units in light wood, blow-ups of favorite photographs and two comfortable lounge chairs.

You know what vertical stripes do for the woman who is too wide for her height. The same thing happens when you apply them to parts of a long wall. We used a dramatic floral striped wallpaper in the corners of the third room. The center of the wall is painted the background color of the paper, and a spinet piano with its crystal candelabra does its share to divide the wall.

An elegant way to make an Eighteenth Century room look twice as wide is to fill the ends of the long wall with floor to ceiling bookshelves, leaving a large recess for a plain sheet of mirror applied directly to the wall. A love seat and pair of end tables exactly fit the space left for them.

This leaves you no loopholes, no excuses for not going ahead on that long wall problem. If the budget is what's worrying you, remember that paint is cheap and one color costs no more than another, and that even the expensive wallpapers don't cost much when you need only a roll or two. Furniture can't stop you because skillful arrangement is what really counts. And if for some reason or other your furniture and wall don't fit in with our solutions, there are lots of others that will come popping into your head. We saw a good solution just the other day that started when the movers quite inadvertently left a Lawson sofa and flat-top desk at right angles to a wall!

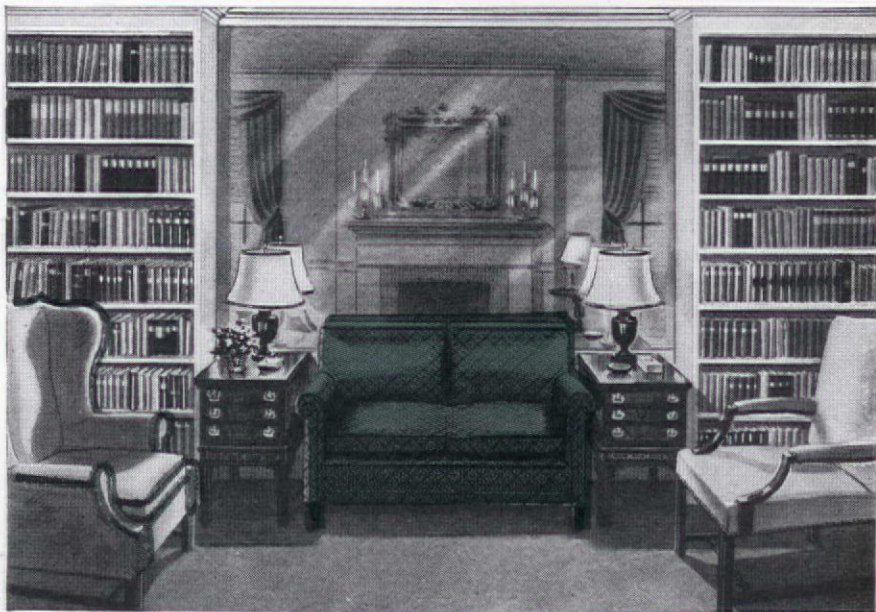


Tibaut wallpaper

Just as comfortable and welcoming as a group centered around the fireplace: chairs in front of open bookshelves and cupboards, with a scenic wallpaper above to add to the apparent width of the room



Here you see the magic of a floral striped wallpaper used to subdivide a long wall. Put a small piano in the center, chairs on either side, and you've turned a problem into a decorative asset



A little on the elegant side: sheet of mirror to add sparkle and make your room look twice as wide, bookshelves to break up wall



# When is a Closet not a Closet?

JOSEPHINE BLEECKER

WHEN is a closet not a closet? When it's a sewing room!

"How? Why?" you may ask. The story begins with the old catch-all closet. Slowly, hesitantly, open that door against the wall beyond the piano, in the living room.

Well, there it is—at its worst, (it tires me even to think of it) the wide upper shelf jammed-packed full to the ceiling. Watch out; there comes the checkerboard down on your head! It is followed by an avalanche of sweet-grass basket, photograph album, piece-bag, a box of Christmas cards (the cover comes off), and a toy train. Two lower shelves are so heaped with things you get no glimpse of the drab walls behind them.

But cheer up; comes another day. You see at once that we are being redecorated. We first thought it would be easier just to let the closet go, rather than haul out all that junk. But here it lies, unabashed testimony to seven years' hoarding—a pile of confusion which only the faithful piano could hide.

Step to the closet and survey its mud-colored depths. "Why, there's really quite a lot of room!" you acknowledge. "Is that a window back of those shelves?"

Sure enough, there is one I'd never noticed, just like the one in the bathroom on this same side of the house. The glass must have been painted over many years ago, from the appearance of the paint now.

"Why don't we take out these shelves, scrape the paint off the window and open it up?" Then, like the last sure pieces of a jigsaw puzzle, plans take definite shape: 1. All existing shelves ripped out, so the window could be featured and we could walk right into the closet. 2. In the remodeled closet, only the side walls to have shelves; there should be a lot of them—purposely not too wide, and all removable so they could be adjusted.

Oh, the excitement, razor blades scratching, as bit by bit we helped sunshine through that forgotten window! How good to have two coats of pearly cream paint on the walls, and a fresh new finish on the floor!

I measured my portable electric machine. There was just room enough! Now it could have a place all its own on a substantial shelf by the window; and how lucky—a small chair would fit underneath, ready in a moment for any sewing whim! Behind, on the wall just above the machine, an empty space could mean only one thing—a spool rack.

On the shelf above, I set my shoe-box filing case of dress patterns (I had been neat about that, anyway, I thought virtuously). I weeded the outmoded styles vigorously, encouraging myself to assort the remainder into groups of dresses, skirts, blouses, underwear; standing the envelopes upright in the box for quick and easy identification. I would keep my dressmaking and machine hand-



books on that shelf too, I decided, and leave a large space free for "work in progress."

Believe it or not, I had *nothing* on the closet floor below the shelves facing the machine. My only concession was a cuphook screwed into the under side of the lowest shelf. This took care of the workbasket.

This lowest shelf I gave over gladly to one of those inexpensive cardboard, wood-framed, cloth-covered cabinets. I chose a dignified but cheerful green, remembering the living room aspect, and had a happy time installing *only* sewing equipment in its six roomy drawers. This cabinet took care of machine equipment, buttons, belt buckles, bindings (bias and

seam), cards of snaps and hooks and eyes, zippers, crochet hooks, bodkins and shears.

So orderly had I become with my sewing things, I found I could afford a game shelf, a photograph and notepaper shelf, not to mention one for birthday and Christmas presents! But I mustn't forget the piece-bag. It was thinned out and the contents sorted into two well-labeled boxes—silks and cottons, with individual compartments for light and dark, plain and printed materials.

So here is proof that you can have a "sewing room," even if it is only a single shelf in a cubbyhole. Closet riddles can be solved, and it certainly is fun to find the answer!





# An Atlanta Decorator Does His Own

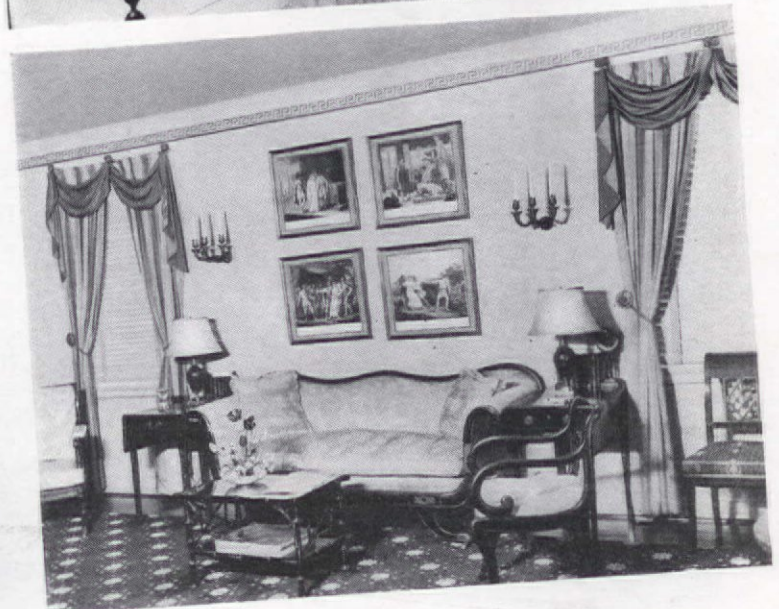
SUSAN JONES MEDLOCK

**H**AVEN'T you always wanted to see just what type of house a decorator selects, how he hangs his own draperies and arranges his own furniture, and what color schemes he chooses for his own rooms?

Before you get beyond the red front door you learn that this decorator, Norman Powell Pendley, had the good sense not to rush things. The house was built two years ago, but the Pendleys "camped out" in it until the owner-decorator could get exactly the right pieces for the right spots. Some of these were originals sent from abroad, others were copied under the supervision of Mr. Pendley, and a few very special fabrics were ordered from afar and shipped to Atlanta. All of this took a lot of time but, after all, who wants the fun of decorating a house to be all over in a minute?

It's not often that you see so many handsome antiques in such a small house, but it is perfectly logical to expect a decorator to concentrate on the interior. Right from the entrance hall, with a black and white marbled

*{Please turn to page 56}*





# A SCHOOLMASTER

ELLIS D. BROWN

## SPEAKS UP!

FOR ten painfully delightful years as parent and teacher I've been enjoying the wide-eyedness of American youth. And yet, in my more schoolmasterly moments, I quietly bewail the fact that so many of the youngsters who arrive in my tenth grade classes have what, for want of a better expression, I naively call, "poor reading background." It puts me in a bad frame of mind because these children to whom I'm teaching English are supposedly from the "privileged" homes, products of the most approved methods in modern education. Beautiful and well nourished, politely they stare at me, doubt in their assured young minds, when I forget their reading backgrounds and refer to the "walrus and the carpenter" or prattle happily of the "face that launched a thousand ships" or murmur, more timidly now, of Joseph and his coat of many colors. Usually there will be one or two in a class who will brighten at my references. The walrus and the carpenter? They were in "Alice in Wonderland," weren't they? The rest of the class sniffs. The ones who have ever heard of Alice sniff, I mean. The others just look bored. Wasn't it a baby book? No, of course, they hadn't read it!

So now I always ask them just exactly what they have been reading. They *do* read. They're bright youngsters, full of high I.Q.'s and what nots, all in the most approved style and expecting, of course, to go to the best colleges, all with the greatest of ease. This year twenty out of my class of thirty-two had read "The Yearling." Good, I thought. It's a fine book. Half of them had read "My Son, My son!" I shivered a bit but tried not to let them notice. Right now most of them were absorbed in "Rebecca" and didn't I think the second wife was just too dumb? I did—but, you see what I mean!

Now mind you, I'm not blaming the English departments of the schools from which these youngsters have come. They had all done their "required" reading. But, the more I have investigated, the more I have found that they have read, outside of school, absolutely nothing but the prettiest modern stories for children, which are more pictures than anything else, and then best sellers and various digests of this and that. And of course they listen to the radio and speak glibly of it. Surface stuff, most of it.

I'm not particularly alarmed or upset. I'm not of the school of English teaching which believes that a child must read only the pure

and undefiled. I don't worry about the influence of the best sellers. Our town is full of circulating libraries and my tenth graders grab the books Mother finds most absorbing and read them in a great hurry, at three cents a day. They don't ever see or hold a book long enough to let it influence them very much, one way or another. They listen to what is handed out to them on the radio and in the movies; now and then they go to an art gallery; but as for having time to get their own information quietly all by themselves, in their own particular corners, they just don't, that's all. And that's what bothers me; that is something to worry about.

I don't think I'd mind so much my tenth graders' exclusive diet of best sellers if they'd read enough in their past to know *why* such and such, put together in such and such a way, is interesting; if they had in their background a basis of judgment and good taste.

Then if they never again in their lives read a "classic" there would be in their modern reading a richness and fullness that would make reading more than a keeping up with the Joneses.

It doesn't do any particular good, I suppose, railing at my tenth graders and being morose about the whole thing. But this year, when I had one of the liveliest minded classes I've had in a long time and found them utterly lacking in background, I railed and I ranted. They listened with pitying smiles, the dears. I do like sophomores but—well—politely they listened and went their blithe ways. Politely I went on with my teaching. Came the first marking period. Politely I put down my marks, and my remarks, based on the literary acquaintance tests and the acquaintance tests of my own that I'd given them. I knew I hadn't misjudged their lively minds. They came to class, the day after marks, sputtering and boiling over. The ones who'd gotten A's in English all their lives wailed and gnashed their teeth. I was calm and unruffled. I'd *done* my fretting. In my most schoolmasterly tones I told them things about how a person who deserved A in English must have more than the knowledge of how to write a few trite remarks, copied, most of them, out of last year's notebooks; more than just a mere smattering of grammar; more than a bare knowledge of what we'd been reading in class—"Oh it's that *background* stuff he's always talking about," said one of my brighter pupils.

Next day two irate parents descended upon me. "This *background* stuff," said one. "Just exactly what books do you mean—just exactly what do you consider a good reading background for a tenth grader. If somebody would only just stop *talking* about background

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★ A list of books for a good reading background will be found at the end of this story





# Midwinter Gardening— INDOORS

Continued extracts from Laura L. Dow's records begun in the October issue as "Line Your Walls With Beauty!"



Successful window garden in the Pottsville, Pa., home of Mrs. George Ellis. Pots stand on pebbles in a shallow copper pan; the paneled wood originally enclosed an old-fashioned built-in copper bath tub; the jugs were resurrected from the cellar

**J**ANUARY, 1938: This month we've really appreciated our little living room garden. Outside the snow is deep and the thermometer way down, and to walk in from that to a luscious green garden is a delicious experience. The pot of Paperwhite narcissus bulbs, brought up from the cellar December 27, was in flower from the 10th until the 22nd. Due to our late start last fall, we are some weeks behind, but next year we hope to have flowers much earlier. On the 17th we started our Soleil d'Or narcissus bulbs in water, the same way the Paperwhites were handled (they resemble them closely except that the Soleil d'Or flowers are bright yellow). They had begun to show a little growth while stored in the cellar, as these bulbs often do, but not enough to do any damage.

The calla has thrown out several leaves but there is no sign of a bloom yet. This species—*Zantedeschia aethiopica*—should be planted as soon as obtainable in August or September, in order to prolong the blooming season. It is a heavy feeder and, if possible, should be given a cupful or so of manure water every ten days when in active growth. (*For city or suburban dwellers for whom this recommendation is impracticable, any good soluble plant food provides a substitute.*—EDITOR.) The geranium and begonia have been in bloom for some time and everything is growing well—some of the vines are beginning to cover the cross-pieces at the top of our window trellis. With the African-violet bearing a dozen or more flowers and the poinsettia still holding its color, we feel quite gay. The pot

of French hyacinths was brought upstairs January 27th to give us bloom in February.

Because of a little trouble with insects, we have bought some Black Leaf-40 (a nicotine preparation) and a jar of fish-oil soap which we finally located at a wholesale drug firm. (The one-pound can which was the least we could buy contains enough for several years' normal needs.) Aphids are our worst pests; we find them, exterminate them, and then, when we turn around, they pop up in another section of the planting. For them, we dissolve a heaping teaspoonful of the soap in a quart of boiling water, let it cool, then add  $\frac{1}{4}$  teaspoonful of the Black Leaf-40. Don't use this mixture on any budding or blooming plants, however. We use a small bulb syringe to apply the spray (as well as to rinse the

[Please turn to page 62]

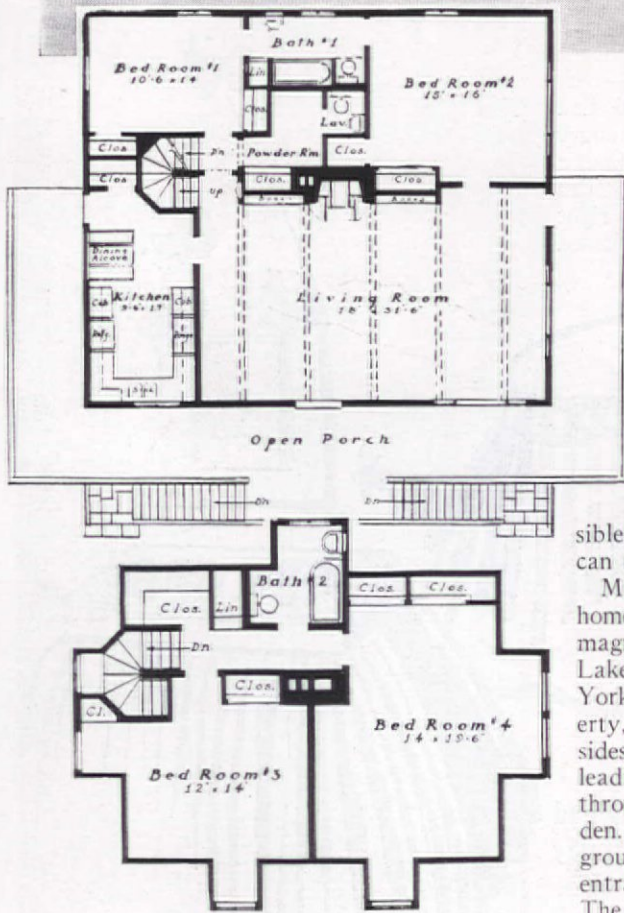






The William Wheelers built their home

# WITH a VIEW of the LAKE

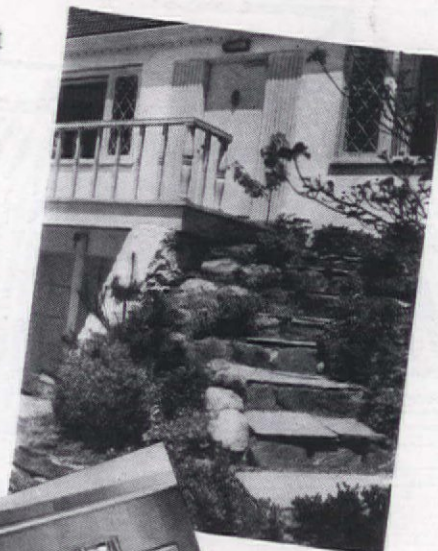


MELVIN PRATT SPALDING, Architect

**D**RIVING around, have you ever noticed how many houses with really swell outlooks have turned their backs to the view? Although a sweep of hillside or rolling country lies at the back or one side of the lot, it is resolutely ignored and the house is built with the garage or kitchen facing there. Living and dining rooms go at the front, facing the street, come what may. Why? Of course, everybody likes to know what's going on out front and what the neighbors are up to, but very often it is possible to build your house so that you can enjoy the beautiful view as well.

Mr. and Mrs. William Wheeler's home takes every advantage of its magnificent site high on a bank above Lake Kensico near Armonk, New York. It is a generously large property, wooded on the upper and lower sides, and the entrance is a rustic path leading from the road to the house through a delightful sloping rock garden. Because of the slope of the ground, it is three stories high on the entrance side, two stories at the rear. The large living room, in which most

[Please turn to page 57]



Photographs  
by  
Robert W. Tebbs



There's still time before Christmas to make one of these delightful little skirts for someone who just adores furbelows



Satin ribbon for streamers



Party dress: black lace, chartreuse swags

WHEN a dress designer turns her talents to your dressing table, the poor thing is likely to blossom out, or at least look pretty much refreshed. The great merit of these ideas is not only their gaiety and moderate price—most of the materials needed can be bought at a local five and ten—but they are so simple to do that there is no particular reason why you should not have a dressing table to suit the season just as you have a hat. It is a very spritely idea and will make you feel as



Satin, chiffon, and pink roses for a lady

# FOR YOUR SISTERS AND YOUR

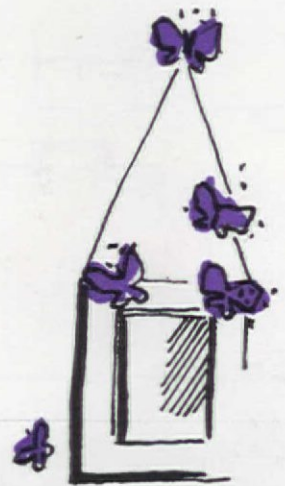
though you had done over a large portion of the house. And—even if you have to get up at 6 A.M. and get breakfast for eleven hungry heathens there is something about a swish little dressing table that can certainly help start the day right even without rose-colored glasses.



Beige ticking, red hooks



Butterflies and black tulle, fluffy as a ballet skirt







Tailored: plaid skirt, felt "jacket"



The very elegant looking one is of inexpensive black lace over white rayon satin with draped velvet pocket panniers to match the velvet swag on the simple lampshade. Over a gathered petticoat of changeable taffeta, tack loops of two-inch satin ribbon with the ends hanging to the bottom of the skirt. Or, for a young girl, knit one purl one on great big needles, rib the top closely and button it down the front with a grosgrain edge just like her cardigan. Use shiny cotton-back satin in brilliant green with a swag of yellow green chiffon and a huge bunch of pink roses at the corner, to hide the inevitables that are so handy but not pretty



Designed and sketched by HOPE HENDLER



Stiff white satin skirt, frivolous ostrich feathers

# COUSINS AND YOUR AUNTS



Inverted pleats, easy to make

on most dressing tables, with more of the same pink roses stuck tightly around the unframed round mirror, and a piece of rose chintz under glass for the table top.

Put bright red hooks all around the top of the table. Make a skirt of beige and white striped ticking piped in red with red rings at the top to hang on the hooks. Here is a real slip-cover for your table. Or make the bodice of coarse black wool snooding over a petticoat of natural linen. Bright pink, purple, turquoise, and green half inch gros-

[Please turn to page 60]



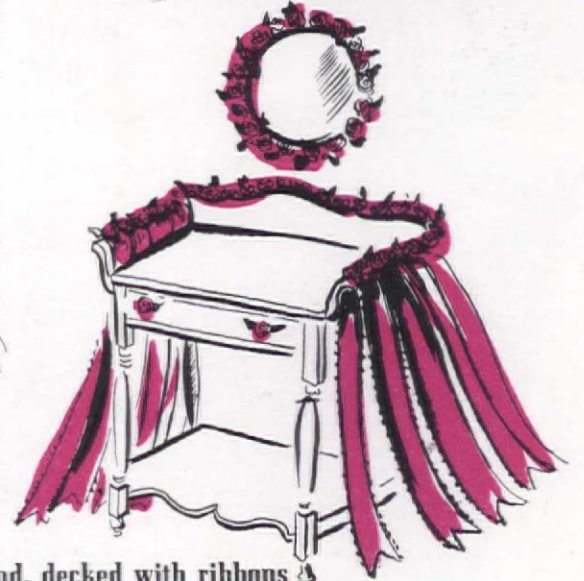
Simple skirts, enormous pockets



Short skirts for summer



Deep South ruffles



The old washstand, decked with ribbons



# Plumbing to Age



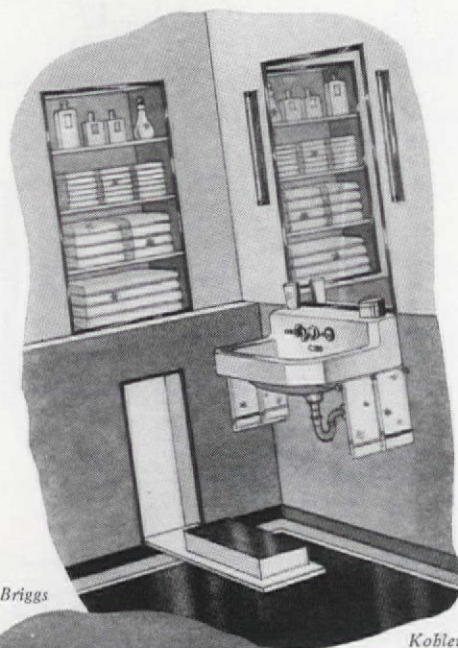
Donald Snow, photographer

WHEN we were very young the house we lived in was much too big for us. Life was a stretching operation. Doorknobs were so far overhead; chairs were so high; stair steps, up which sleepy, heavy feet had to be lifted, required great exertion from short, tired legs. We were pygmies come to live in a giant's house. And the fact that the giant was named Father and was a kindly giant did not fit the house to our diminutive size. But today's home is trying to adapt itself to the needs of small persons too. Bit by bit equipment is being provided which brings the big house down to childhood scale. Children have their own little dining tables, chairs, and desks. And now it is possible for them to cope with bathrooms designed for six-footers.

The morning bathroom line-up is often a problem in homes where there are small children because grown-up tempers are apt to be put on edge by the slow movements of the little fellow who dawdles or dreams at the tasks of washing and teeth brushing over a washstand he can scarcely reach. To avoid such friction a small dental lavatory can be installed. It furnishes a simple means of allowing Junior to take care of his own face and teeth easily while Father shaves at the regular washstand. It isn't a bad idea either to bring Father and son together for a few minutes chat in the morning. Of course the dental lavatory should be installed at a wall height suitable for children; it can be put in at any desired height from the floor. Another suggestion is to bring the child up to the washstand instead of bringing it down to him. A step can be built into the wall in such a way that it is completely out of the way when not in use, as shown in our illustration. It permits the child to reach a washstand set at adult height without the danger involved in standing on a stool which may wobble precariously under the perpetual motion of active young feet. It should be located immediately in front of the washstand for proper juvenile use, which a stool is scarcely apt to be. This wall recess type of step is a platform some six inches high and twelve inches long. It swings down by means of a hinge and is easily swung back into the wall after Johnny or his small sister steps off it. If the bathroom floor is finished with linoleum the step can be finished the same way.



Crane

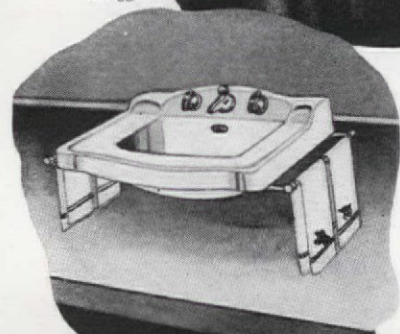


Briggs

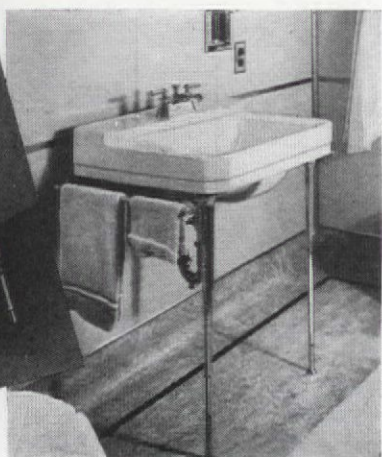
Kohler

Sketches by Sigman-Ward

**JENNIE MOORE**



Crane



Hedrich-Blessing, photographer



Weisway

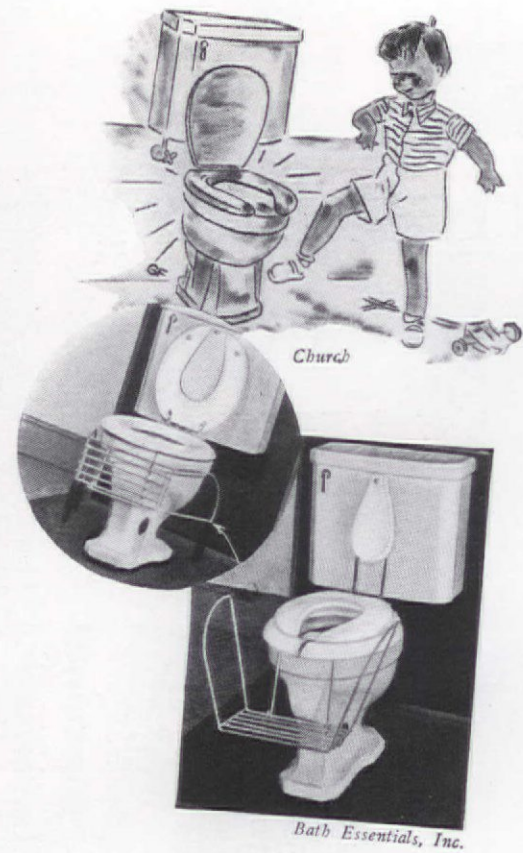
Hanging a dental washstand at a proper height for young children provides them with their own lavatory, and a shower head at youngsters' height can be installed in a regular adult shower. The portable corner entrance shower saves space

Junior needn't risk falling on his face from a shaky stool if he has a built-in step to stand upon. The one at left above is hinged and swings back into the wall recess. He may even learn to hang up towels and face cloth if the rack isn't way above his head. The washstands shown are provided with towel racks placed just thirty inches from the floor



Bathe Rite





Church

Bath Essentials, Inc.

The young miss of ten or twelve has her own shower problem. Shower heads are located in most shower baths so that adults can wet their heads or not as they choose. But the small girl has no choice; she is deluged from her curly head to her toes when a grown-up's shower is turned on. A new shower arrangement solves this problem excellently by installing a shower head at junior height as well as one at adult height. The lower shower head is used by the shorter folk while six foot Dad may still have his overhead shower. Incidentally, the new ready-made, portable shower compartments are excellent space savers in the bathroom. They are made as small as thirty-two inches on a side and are also made with two full straight sides and a cut-off corner entrance. The latter type is an especially good space saver in the small bathroom. They are also a useful compromise when you need but can't afford an extra bath in the house.

Children should learn to take their own shower baths and most parents are willing to let them do so if they can be assured the children are safe. A mixing valve which automatically starts the shower on the cold side, feeding in warm water as the handle is turned can be managed by children of school age. Mixers plainly marked "OFF," "COLD," and "HOT" are best for minors (and for grown ups too, for that matter.) The child can be trained to find a proper temperature and

[Please turn to page 57]

The new bathtubs with built-in seats or wide rims assist in the job of bathing a reluctant, squirming offspring. Left, a toilet seat Junior can't damage and a child's size toilet seat and step-up



Kobler



Crane



Do you have a stuffy little back hall bedroom all cluttered up with clumsy furniture, decorated with faded floral wallpaper and draperies? These photographs show how the designer Henry Dreyfuss has modernized just such bedrooms for the Statler Hotel in Detroit. It's an amazingly successful transformation—but if a hotel can do it so can you! The main trouble was too much pattern: four walls, a carpet and draperies all done up in tiny flowers make a small room altogether too "busy." Notice how much more restful and spacious the room seems with its new plain surfaces. Too the combination night-table, chest, and wardrobe is wonderfully convenient, takes up little space and seems to sink into the wall because its wood matches the dado. The rest of the simple furniture is arranged so there's plenty of space to move around and make yourself at home in a really pleasant room.

If  
a hotel can do it  
so can You!



Henry Dreyfuss, designer





# ANOTHER BABY

## in the HOUSE?

EMILY KIMBROUGH

**I**T is almost always a detached spectator of the affairs of a household who presents it with a dog. He says what an important step in a child's development is brought about by the possession of a pet, and you agree with him. He arrives with the puppy and then presses into your hand a chart on its care and training, which makes the diaper, formula, bottle stage of the baby seem no more involved than the cultivation of a spawn of angle-worms. Studying the chart further, you are convinced that the only people equipped to take care of puppies are mothers who have to get up anyway to give a two and a six o'clock bottle.

Happily, this is not really true. There have been so many ingenious ideas devised for dog raising and keeping, that no one need harden his sensibilities against a soft puff-ball the feet of which are too

big for it and the eyes too melting for human resistance. Along with the misapprehension that puppies have to be resisted because they are too much trouble, may be classed the dictum that dogs are good for children. Dogs are good for adults and can be more essential to them than to a whole back yard full of neighborhood offspring. This is a digression, but an important one. Every person who lives alone, every childless household is the better for a dog in it. To come home at night to a living thing that is transfigured with rapture because you have returned, and nearly bursts trying to demonstrate his joy, makes home-coming, even to an otherwise empty house, an anticipated pleasure.

Unfortunately it is almost impossible for anyone living alone in an apartment to have a dog, and yet there are silver lining exceptions—toy breeds are

[Please turn to page 58]





# When the Doorbell



## Rings

WHEN you have answered the doorbell and admitted unexpected callers, haven't you often said to yourself, "What in the world can I serve?" even while saying with complete sincerity, "Come in, I'm so glad to see you."

After a few evenings like that, I began to pay particular attention to my emergency shelf. It is my theory that refreshments assembled quickly and without apparent effort, even though simple, are enjoyed more than fancier offerings.

I have a good many stand-bys which consume very little time. Nearly everyone likes one of the varieties of crisp butter crackers spread with one of three or four kinds of soft cheese kept on hand in the refrigerator. For small gatherings, popcorn has staged a return, especially if you have one of the electric poppers, which can be plugged into the living room outlet. And speaking of things like popcorn, if you have a deft hand at fudge too, you'll find it as welcome as ever.

Sandwiches may become part of the evening's festivities if everyone goes into the kitchen to help. See recipe page 41 for two fillings men are sure to like. Small cans of tongue, sardines, or deviled ham are ready to use on opening. With rolls of cooky dough in the refrigerator, a panful will bake almost as soon as the coffee percolates. During the cold weather, we use a great deal of decaffeinated coffee, since many of our friends prefer it to regular coffee at night.

I keep a jar of some simple sauce such as vanilla, butterscotch or fudge (see recipe page 41) in the refrigerator to pour over a can of any steamed pudding or date-nut bread, which takes but a few minutes to heat.

If you have a weakness for hot breads as we Southerners do, nothing is more acceptable than a plate of crisp scones (recipe page 41), or golden brown biscuits. Did you know that very good buttermilk biscuits in sealed packages come ready to be popped into a hot oven as soon as opened? A biscuit mix is quick also, and hot biscuits, some choice marmalade or conserve, and steaming coffee make fare worthy of one's favorite guests.

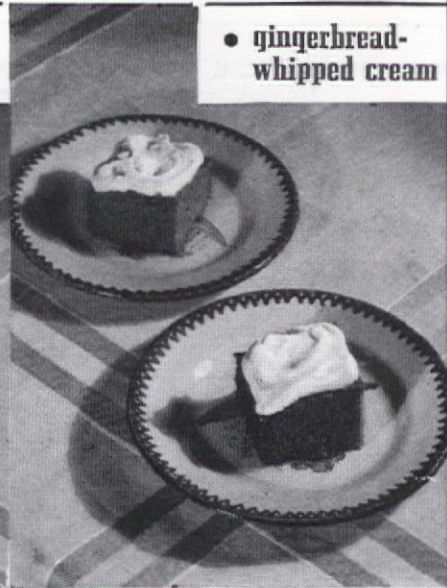
Another occasion when quick planning counts is when we have gone some place with friends on the spur of the moment and then want to invite them in for a pick-up supper. For just such times, I keep several canned and packaged foods on hand. Several suggestions for this impromptu type of meal appear on page 40.

LINDA DOUGLAS

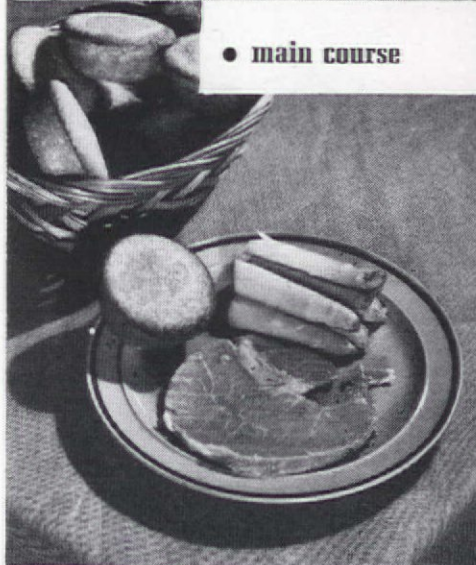
Recipe printed on back of each photograph



• tamales and chili con carne



• gingerbread-whipped cream



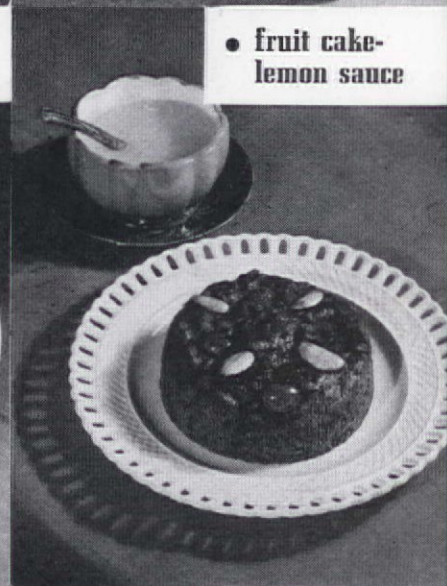
• main course



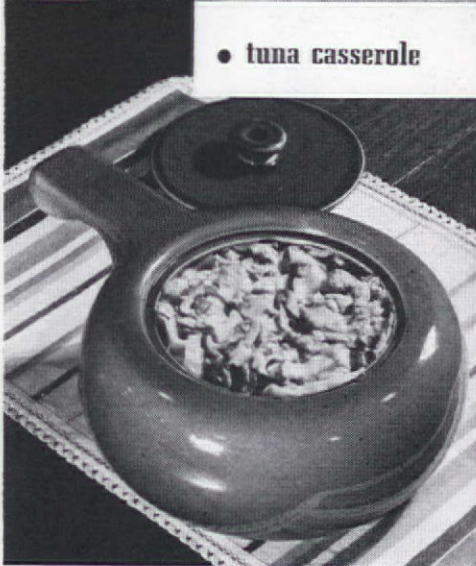
• dessert



• corned beef hash puffs



• fruit cake-lemon sauce



• tuna casserole



• green gage plums

Photographs by F. M. Demarest



# An Auto-matic

## ● emergency menu

IN PHOTOGRAPH at top of card are shown supplies which will be on the emergency shelf to serve menu given at right. Sprinkle servings of chilled grapefruit sections with dash of angostura bitters. The tamales and chili are ready to heat and serve. For sour cream dressing, add to ½ cup thick sour cream, whipped; 1 tablespoon vinegar, 1 teaspoon sugar, ½ teaspoon salt, ¼ teaspoon pepper, ⅛ teaspoon paprika. The gingerbread mix, plus water, can be baking during dinner.



Grapefruit Sections with Angostura Bitters  
Tamales with Chili Con Carne Con Frijoles  
Soda Crackers      Fresh Cucumber Pickle  
Cole Slaw      Sour Cream Dressing  
Gingerbread and Whipped Cream

## ● emergency menu

IN PHOTOGRAPH at top of card are shown supplies which will be on the emergency shelf to serve menu given at right. The soup comes ready to heat and serve. The ham may be heated in the can if to be served hot or may be sliced cold. For corn muffins one need add only egg and milk to contents of package. Almost any kind of left-over cake becomes a delicious dessert with a topping of hot fudge sauce, and this sauce is easily made as only butter and water are added.



Purée Mongole Soup      Saltines  
Sliced Ham      Horse-radish  
Asparagus Tips      Corn Muffins  
Sliced Left-over Cake      Hot Fudge Sauce

## ● emergency menu

IN PHOTOGRAPH at top of card are shown supplies which will be on the emergency shelf to serve menu given at right. To make corned beef hash puffs, add 2 beaten egg yolks to 2 No. 1 cans hash, and fold in 2 stiffly beaten egg whites. Drop by spoonfuls onto greased baking sheet and brown under broiler. For sauce, heat together ½ cup catsup, ¼ cup water, 2 tablespoons chopped pickles. The fruit cake comes as shown, ready to heat in can and serve.



Corned Beef Hash Puffs      Tomato Catsup Sauce  
Mixed Vegetable Salad      French Dressing  
Pickled Onions  
Fruit Cake Wedges      Lemon Sauce  
Coffee

## ● emergency menu

IN PHOTOGRAPH at top of card are shown supplies which will be on the emergency shelf to serve menu given at right. Glaze diced carrots by basting with brown sugar syrup and butter. The tuna fish casserole is prepared with alternate layers wide egg noodles, and a sauce made of cream of mushroom soup, tuna fish, pimiento and seasoned to taste. The celery and refrigerator cookies are on hand in refrigerator and the green gage plums should be chilled.



Cranberry Juice Cocktail      Salted Triscuits  
Tuna-Mushroom-Noodle Casserole  
Glazed Diced Carrots      Celery  
Green Gage Plums      \*Refrigerator Cookies

\*Recipe in July 1939 AMERICAN HOME

Kids have a grand time doing simple silly stunts, and unless you have amnesia, or whatever it is they call loss of memory, they aren't the only ones. An Auto-matic party will prove this conclusively—just try it. You will have fun getting ready for it, and you will find that its name has a welcome double meaning, because after you have mailed the invitations the party really does itself, and very proud too.

Inviting guests to a party usually calls for a half hour on the telephone. Or you can send out written invitations. If you decide on the latter, cut some small pictures of cars out of your old magazines, mount them on the corners of correspondence cards and write on the cards with your name:

Cars play a part in all of our lives;  
They're needed by husbands and longed for by wives.  
The boy-friend just dotes on their gloss and their chrome.  
And as for the girls—may they never walk home!  
So come to our house on next Thursday night.  
Drive up around eight if you want to be right.  
An Auto-matic Party is about to be tried,  
And we'll promise to give you a sociable "ride"!

Maybe your guests will be so well acquainted with each other that no "ice-breaker" is needed. In any event, "What Am I?" is fun and will serve its purpose in putting across the spirit of the affair. As each guest arrives, pin on his or her back a large slip of paper on which you have printed the name of some car part, such as "steering wheel," "tail-light," "spare tire," and so forth. Each person must ask questions of the others in an endeavor to find out what he is. Questions can be answered only by "yes" or "no," but before this the announcement has been made that everyone represents some part of a car. The last person to establish his identity must pay a forfeit. If it's a boy, have him make a noise like a car engine being started on a very cold winter morning. A suitable forfeit for a girl would be for her to give a two-minute talk on the function of carburetors.

Now announce the first event, an automobile race. Divide your guests into groups of four, each group to participate in one heat of the race. Four toy cars are lined up at the starting line. The four "drivers" for the first heat are provided with long pencils with erasers. When the signal is given, they must push their cars, with the eraser-end of the pencil, down the length of the room, around the half-way mark and back across the starting line. If a car is upset, it must be taken back to the "pit," or starting point, for repairs, and started over. The winner of each heat qualifies for the finals, or you can have first and second qualify for a semi-final heat, and the winners of this compete for the "trophy." A suitable prize would be a tin measuring cup which could be presented with a speech referring in superlative terms to the "loving cup."

After the race your guests will be ready for a quieter game. Hand out pencils and sheets of paper on which you have typed or written the following twelve questions, explaining to the participants that each question can be answered by the name of a present or past make of car:

1. The capital of South Carolina?
2. A shallow place in a stream?
3. A boy's name plus the reverse of ill?
4. A city in Michigan?
5. A British explorer of Africa?
6. Famous chief of the Ottawa Indians?
7. A color often used to describe hair?
8. A well-known river?
9. The author of Poor Richard's Almanac?
10. A wanderer?
11. A Spanish girl's name?
12. To avoid?

You can tell how long should be allowed as the game gets under way. Give them time enough but don't let it drag. Here are the answers which you can read when the time is up: 1. Columbia; 2. Ford; 3. Maxwell; 4. Cadillac; 5. Stanley; 6. Pontiac; 7. Auburn; 8. Hudson; 9. Franklin; 10. Rambler; 11. Mercedes; 12. Dodge. A small prize, such as a small glass automobile filled with candy, should be given to the one guessing the most.

The next game is "Filling Station." Have the boys choose partners and join them, ready for the next instructions. Now you

[Please turn to page 56]



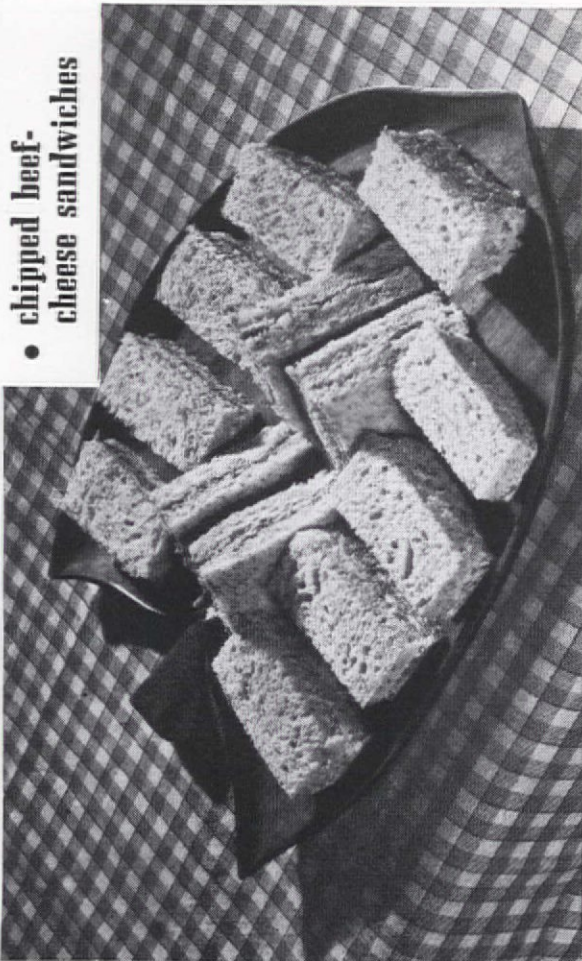
# Party for the Sub-Deb Crowd

CLIFFORD  
PARCHER

Recipe printed on back of each photograph

Recipe printed on back of each photograph

Recipe printed on back of each photograph



• chipped beef-  
cheese sandwiches



• pecan squares



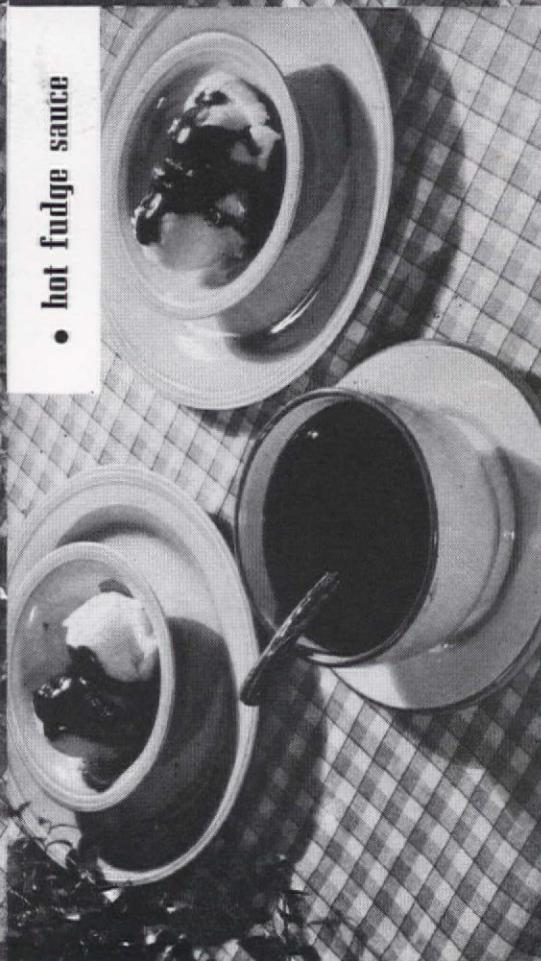
• penuche



• cream scones



• spiced fruit punch



• hot fudge sauce



# Party for the Sub-Deb Crowd

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

## • hot fudge sauce

**B**LEND the following.....  
 1 cup sugar  
 1/2 cup cocoa  
 2 tablespoons flour  
 1/4 teaspoon salt

Add and cook until thick, stirring constantly.....  
 1 cup boiling water  
 1 tablespoon butter

Remove from heat and add..... 1/2 teaspoon vanilla  
 Serve hot. May be stored in refrigerator and reheated as needed.

Recipe submitted by  
 MRS. J. B. DAVIDSON

Tested in THE AMERICAN HOME KITCHEN

## • spiced fruit punch

6 lemons  
 6 small oranges  
 1 cup granulated sugar  
 1 cup seedless raisins  
 1 qt. canned pineapple juice

**R**EMOVE thin outer skin of 2 oranges and 2 lemons with sharp knife. Mix with sugar, cover and let stand 1 hour. Strain orange and lemon juice over raisins, cover and let soak 1 hour.

Place the spices in bag of fine cheesecloth. Add them to the pineapple, lemon and orange juices and raisins and bring to boil. Remove spice bag, add salt, pour juices and raisins over sugar and lemon and orange peel, stir until sugar is dissolved, skim out fruit peel and serve hot or cold in punch glasses. Or serve cold in one of the attractive new bowls actually made of ice, which may be obtained from many local ice companies. Makes 1 1/2 quarts.

Tested in THE AMERICAN HOME KITCHEN

## • cream scones

**M**IX and sift the following.....  
 2 cups flour  
 3 teaspoons baking powder  
 1/2 teaspoon salt  
 3 tablespoons sugar

Work in with pastry blender or finger tips... 4 tablespoons butter or margarine

Reserve a small amount egg white an' beat well..... 2 eggs

Add to flour mixture with..... 1/2 cup light cream

Mix only enough to moisten. Toss on floured board and lightly roll out 1/2 inch thick. Cut in small rounds, squares, or triangles. Arrange on greased baking sheet, brush with the reserved egg white diluted with 1/2 teaspoon water. Sprinkle with sugar and bake in hot oven (450°F.) 12 to 15 minutes. Makes 22-24.

Recipe submitted by  
 LINDA DOUGLAS

Tested in THE AMERICAN HOME KITCHEN

## • penuche

**P**LACE in saucepan and cook, stirring until sugar is dissolved, until mixture forms a soft ball when a little is dropped in cold water, or 238°F.....  
 3 cups brown sugar  
 1 cup rich milk  
 2 tablespoons corn syrup  
 Pinch salt

Remove from heat and add..... 2 tablespoons butter or margarine

Cool to luke-warm, beat until it begins to stiffen and stir in..... 1 1/2 teaspoons vanilla  
 1 cup chopped nut meats (walnuts or pecans)

Turn into well buttered pan (8x8x2 inches). Cut in squares when cold. Makes 30 to 40 pieces.

Tested in THE AMERICAN HOME KITCHEN

## • pecan squares

**C**REAM together.....  
 1 cup dark brown sugar  
 1 cup butter or margarine  
 1 well beaten egg

Add and mix well..... 2 cups flour

Work in gradually.....  
 Spread mixture in thin layer on greased baking sheet about 11 by 16 inches.

Brush on..... 1 well beaten egg

Sprinkle with..... 1/2 cup dark brown sugar

and then with..... 1 cup coarsely chopped pecans

Cover with..... 1/2 cup dark brown sugar

Bake 20 to 25 minutes in moderate oven (350°F.). Makes 25 squares.

Recipe submitted by  
 HELEN TREYZ SMITH

Tested in THE AMERICAN HOME KITCHEN

## • chipped beef-cheese sandwiches

**W**HIP 1/2 lb. cream cheese with enough cream to soften. Add 3 teaspoons horse-radish. Sauté 3 1/2-oz. chipped beef in 1 tablespoon butter or margarine until frizzled. Break up fine and add to the cream cheese. Spread on buttered cracked wheat bread. Makes 12 sandwiches.

## • tuna fish-apple sandwiches

Place 1 7-oz. can tuna fish in strainer and rinse with hot water. Flake tuna fish and add 1/2 cup red skinned apple, not pared but cored and diced. Season with 1 tablespoon lemon juice and blend with just enough mayonnaise to bind. Spread on buttered cracked wheat bread. Makes 12 sandwiches.

Recipe submitted by  
 LINDA DOUGLAS

Tested in THE AMERICAN HOME KITCHEN





• cheese spinach soufflé

Hello,  
Mister!  
Can You Soufflé?



*Recipe printed on back of each photograph*

**TED HATCH**

PLEASE, lady, stay out of this, won't you? Leave us men the privacy of our kitchens at least. With all our aroused yen for cooking, many of us are just getting beyond the broil, boil, and fry stage. And we're just a little bit self-conscious in your presence. So, if you don't mind, au revoir until dinner time. There! You've just got to take a firm hand with these women or they'll be in your hair every minute. Kitchen kibitzers, they are, every one of them. Standing around, making suggestions, acting superior. Don't they know that all the great chefs are men? Well, we've got a couple of hours to ourselves anyway so let's get down to this soufflé question.

Now I know that a lot of you fellows think that soufflés are the higher mathematics of cooking plus a bit of secret magic. Of course it is true that a really fine soufflé is worthy of the table of a king—or any other man who appreciates the supreme nuances of flavor and texture. But all this mystery about them is just so much hooey. To see a woman sawed in two on the stage brings "ohs" and "ahs." When you find out how it is done, "Shucks, I could do that!" You could. So with soufflés. Let's go.

Jack, pick out two mixing bowls—that yellow one that holds a quart and the smaller one inside it that holds a pint, and fill them with hot water. Lee, light the oven and turn the heat control to 350° F.

Now one of you take a baking dish, one that holds about a quart, and butter it. Cut off a chunk about the size you get in a good restaurant and smear it all around the inside. Use your fingers, chump, they should be clean.

Now while the oven is heating and the bowls are warming I'll give you some tips. Plain soufflé is too tame, no S.A. Cheese and eggs always get along together so let's marry them and have Cheese Soufflé. The complete recipe for this and other soufflés are given on page 44, but I would like to give my special suggestions and precautions to the men only.

Have everything on the table ready for you before you start. That's the first essential of success at this sort of job. As to your cheese, from two to six months old is just right for good flavor. Melt the butter in the top part of the double boiler and put the milk in that little saucepan to heat.

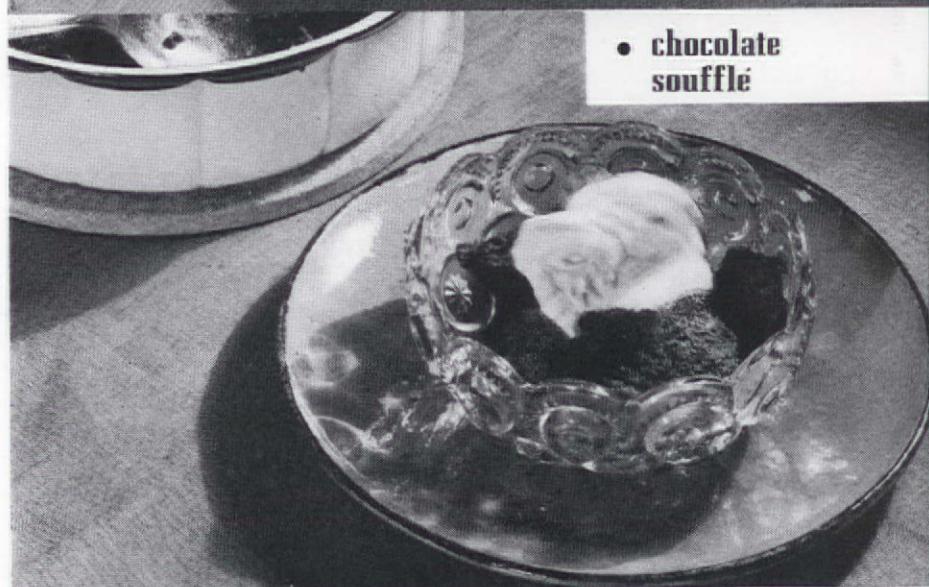
How's that butter—melted? O.K. now you add the flour and stir it until they're blended nicely. It won't take long, just a few minutes. Add that hot milk—no, not all at once, just a little at a time, and stir it constantly. This is what chefs call a white sauce we're making and lots of cooks slip up and get it lumpy because they add the milk too rapidly to the butter and flour mixture. Dump in the grated cheese and stir until melted.

Empty the water out of those bowls and wipe them dry. Let's feel them. Just right. They don't want to be hot, just warm. Here's another trick. I took those eggs out of the refrigerator over an hour ago so they would become room temperature. You can beat cold eggs in cold bowls but wait until you see how easy it is this way.

This business of separating the eggs is a bit tricky so I'll do the first one. Just a tap on the edge of this cup, pull the shell apart. Pour the yolk gently from one half to the other a couple of times—so. And let the white run into the cup while the yolk stays in the shell. We dump the white into the big bowl and the yolk in the little one. Easy, isn't it! Well, you try it yourself now. Swell, fellow, you did that first one like an expert. Oh, oh,



• chicken soufflé



• chocolate soufflé



• cheese soufflé





### • cheese spinach soufflé

- |                                   |                              |
|-----------------------------------|------------------------------|
| 4 tablespoons butter or margarine | 1 cup grated American cheese |
| 1 teaspoon minced onion           | 1 cup chopped cooked spinach |
| 4 tablespoons flour               | 1 teaspoon salt              |
| 1 cup milk                        | 1/8 teaspoon white pepper    |
|                                   | 3 eggs                       |

**C**ook onion in butter until tender. Blend in flour, add milk, and cook until thickened. Combine with grated cheese, chopped spinach, and seasonings. Beat egg whites until they stand in peaks, then beat egg yolks until thick and lemon colored. Add cheese mixture to egg yolks and fold in egg whites. Turn into well-buttered 8-inch casserole and bake in moderate oven (350°F.) about 45 minutes. Serves 4 to 5.

*Cheese broccoli soufflé:* Make white sauce with 2 tablespoons butter or margarine, 2 tablespoons flour, and 1/2 cup milk. Add 1/2 teaspoon salt, 1/4 teaspoon paprika, 1/4 cup grated parmesan cheese, and 3/4 cup chopped cooked broccoli. Add to 3 beaten egg yolks and fold into 3 beaten egg whites. Turn into well-buttered casserole, sprinkle top lightly with parmesan cheese and bake as directed above. Or whip until begins to brown and sprinkle cheese over top, lightly in center, thicker on edges. Serves 4.

Recipe submitted by  
TED HATCH

Tested in THE AMERICAN HOME KITCHEN

### • chicken soufflé

- |   |                                   |
|---|-----------------------------------|
| <b>M</b> <sub>MELT</sub> .....            | 3 tablespoons butter or margarine |
| Blend in .....                            | 3 tablespoons flour               |
| Add gradually and cook until thickened... | 1 cup milk                        |
| Combine with .....                        | { 1/4 cup grated American cheese  |
|   | { 1 cup cooked diced chicken      |
|   | { 1 teaspoon salt                 |
|   | { 1/8 teaspoon white pepper       |
| Beat until they stand in peaks.....       | 3 egg whites                      |
| Beat until thick and lemon colored.....   | 3 egg yolks                       |

To the egg yolks, add the chicken mixture and carefully fold into beaten egg whites. Turn into well buttered 8-inch casserole. Bake in moderate oven (350°F.) about 45 minutes. Sprinkle with paprika. Serves 4 to 5.

Recipe submitted by  
TED HATCH

Tested in THE AMERICAN HOME KITCHEN

### • chocolate soufflé

- |   |                                    |
|---|------------------------------------|
| <b>M</b> <sub>MELT</sub> .....            | 2 tablespoons butter or margarine  |
| Blend in .....                            | 2 tablespoons flour                |
| Add gradually and cook until thickened... | 1 cup milk                         |
| Combine with .....                        | { 1 cup stale cake crumbs          |
|   | { 2 squares (2 ounces) unsweetened |
|   | { chocolate, melted                |
|   | { 1/3 cup sugar, 1/8 teaspoon salt |
|   | { 1 teaspoon vanilla               |
| Beat until they stand in peaks.....       | 3 egg whites                       |
| Beat until thick and lemon colored.....   | 3 egg yolks                        |

To the egg yolks, add the chocolate mixture and carefully fold into beaten egg whites. Turn into well buttered 8-inch casserole. Bake in moderate oven (350°F.) about 45 minutes. Serve with whipped cream and have some ground cinnamon in shaker to sprinkle generously over top of whipped cream. Serves 4 to 5.

Recipe submitted by  
TED HATCH

Tested in THE AMERICAN HOME KITCHEN

### • cheese soufflé

- |   |                                   |
|---|-----------------------------------|
| <b>M</b> <sub>MELT</sub> .....            | 4 tablespoons butter or margarine |
| Blend in .....                            | 4 tablespoons flour               |
| Add gradually and cook until thickened... | 1 cup milk                        |
| Combine with .....                        | { 1 cup grated American cheese    |
|   | { 1 teaspoon salt                 |
|   | { 1/8 teaspoon white pepper       |
| Beat until they stand in peaks.....       | 4 egg whites                      |
| Beat until thick and lemon colored.....   | 4 egg yolks                       |

To the egg yolks, add the cheese mixture and carefully fold into beaten egg whites. Turn into well-buttered 8-inch casserole. Bake in moderate oven (350°F.) about 45 minutes. Serves 4 to 5.

*Cheese-corn soufflé:* Cook 1 tablespoon chopped green pepper in 1 tablespoon butter or margarine until tender. Proceed as above, adding cheese and seasonings plus 1 cup cream style canned corn to white sauce.

Recipe submitted by  
TED HATCH

Tested in THE AMERICAN HOME KITCHEN

no, don't try to pick out that egg yolk from the white. I know it is only a speck but it might keep those whites from whipping even if you tried an hour. Set it aside and Esther will find a use for it tomorrow. See now why I told you to break them in a cup, one at a time, don't you? Now take that other clean cup and go ahead. I expected this so I got out eight eggs just in case.

Well, you did the other three O.K. and that's 'way below par for a beginner. Now start whipping the whites with that rotary beater, if you please.

They should stand up in little peaks when you lift up the beater. There—that's right. Some cooks add salt to the whites to make them whip easier but it doesn't help a bit if the eggs and the bowls are the right temperature. I saw an old recipe the other day that said "Whip the whites until your arm is ready to fall off and then keep it up half an hour longer." I'd certainly hate to eat one of that gal's soufflés!

The yolks next. Knock off the whites from the beater and go ahead. No need to wash it—yolks aren't fussy at all. When they get thick and light yellow like that you couldn't change them.

How's that mixture in the double boiler? It's been cooking about ten minutes and ought to be done. If you were a little slow and it had stood a few minutes longer it wouldn't hurt it but it really wouldn't improve it in the least.

Pour it into that two-quart mixing bowl and add the egg yolks. Scrape the bowl clean with that rubber scraper. Stir, don't beat, and quit as soon as they are all properly mixed.

Before you put in those egg whites let me tell you something. What you do in the next few minutes is going to determine whether this soufflé is as fine a one as anyone ever tasted—or whether it's just a run-of-the-mill variety.

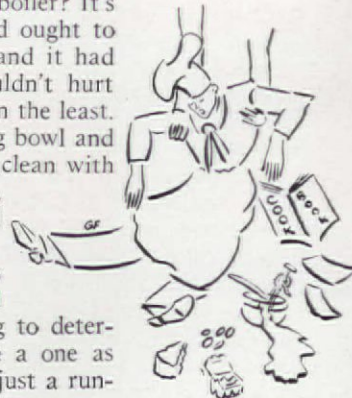
When you whipped those egg whites you turned them into millions of tiny bubbles. The trick is to cuddle them into the cooked mixture without breaking any more than you can possibly help. To do this you fold them in and it isn't hard—it's easy—but it has got to be done just right.

Take that fork. Esther likes a spoon better but even a knife will do, and start—*slowly*. Use a circular over-and-over and around-and-around motion. It's easier if you keep turning the bowl. This is one part of the job you just can't hurry. Imagine you are a slow motion movie and you'll get the idea perfectly. Let's look. Well, she's done. Yes, I know there are a few flecks about the size of an apple seed but you'd have to break too many bubbles to get rid of them.

Gently pour it into the baking dish and set it into that big pan. How's the hot water—steaming? Don't ever use boiling water; cold water will do, but it takes longer. Pour the water in the pan up to the level of the soufflé. Into the oven she goes for the final touch.

Now, we've done our best—or worst—and while it is baking there isn't a thing we can do except let nature take its course. No peeking in the oven. For one thing it cools it off and for another, those things are temperamental and they don't like to be jarred. Let's go into the living room and sit down and I'll give you some tips about this science of soufflé making.

[Please turn to page 62]





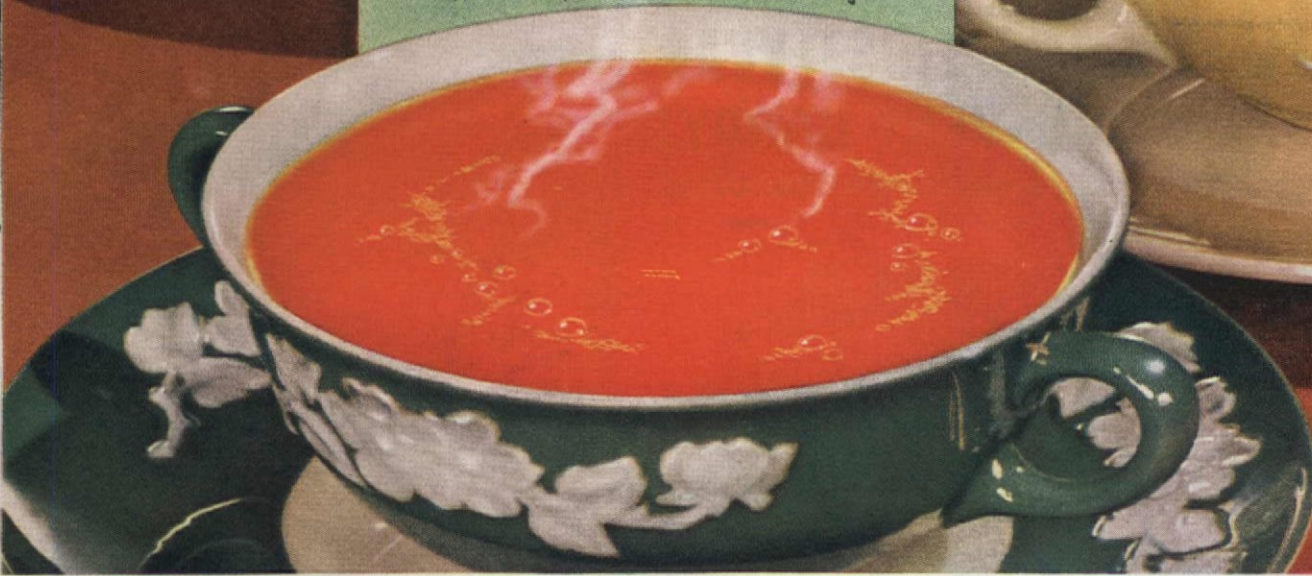
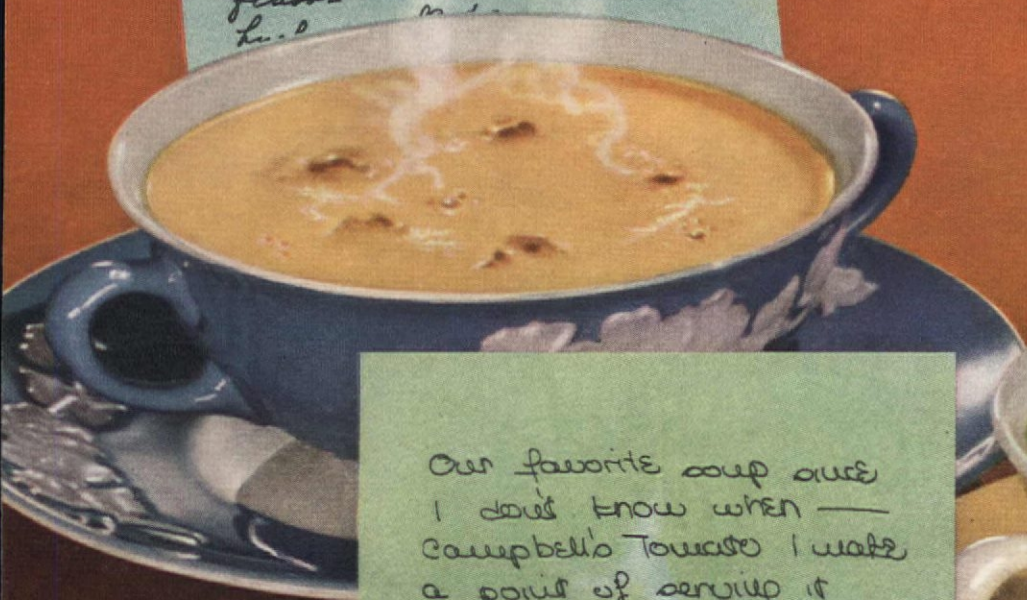
So many people like these soups of ours...



*and for the first course served  
Campbell's Cream of Mushroom  
It was such a rich delightful  
soup! Two people remarked  
on its good mushroom  
flavor - and as did my  
husband*

*I've just found something  
grand for the children's  
lunch - Campbell's  
Pea Soup - either  
creamed or plain, they  
are*

*Our favorite soup since  
I don't know when -  
Campbell's Tomato I make  
a point of serving it  
often - for all sorts of*



...We're sure you'll like them, too!

**T**HE LUXURY TASTE of Campbell's Cream of Mushroom is something you'll surely enjoy. The aroma that drifts up from it tells temptingly of its good mushroom flavor, a flavor that delights you from the first cream-smooth sip. Into this soup we put fresh cream heavier than whipping cream, and fine young hothouse mushrooms. We season it delicately, and add dainty mushroom slices, plenty for each cup. And now, with thousands to whom mushrooms were once an unfamiliar luxury, Campbell's Cream of Mushroom is a favorite soup.

You'll like Campbell's Pea Soup, too - a hearty purée of fine green peas, with fresh table butter to enrich it and light seasoning to perfect its flavor.

Pea soup is an "all round" soup, as splendid for the children's lunch as for Sunday dinner. And people say Campbell's is pea soup at its best.

So many families like Campbell's Tomato Soup that for years it has been the largest selling soup in the world. Its flavor is one they enjoy again and again and never tire of. So they serve it often, sometimes with milk added, instead of water, to make a smooth, extra-nourishing cream of tomato.

Do you at your house have Campbell's Soups regularly? So many people like these soups of ours, we believe your family will like them, too.



21 Kinds to choose from

- |           |              |
|-----------|--------------|
| Asparagus | Consommé     |
| Bean with | Printanier   |
| bacon     | Mock Turtle  |
| Beef      | Mushroom     |
| Bouillon  | (Cream of)   |
| Celery    | Ox Tail      |
| Chicken   | Pea          |
| Chicken   | Pepper Pot   |
| Gumbo     | Scotch Broth |
| Chicken   | Tomato       |
| Noodle    | Vegetable    |
| Clam      | Vegetarian   |
| Chowder   | Vegetable    |
| Consommé  | Vegetarian   |
| Consommé  | Vegetable-   |
| Madrilène | Beef         |

**Campbell's SOUPS**

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**600 BLOOMS FIRST YEAR  
1500 SECOND YEAR • VERY HARDY!**  
**Flower Growers Report Remarkable Results!**

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### A WHOLE GARDEN IN ITSELF!

For 3 full months a single Azaleamum is a garden in itself and a group of them will be gorgeous. Each plant grows to bushel-basket size or larger first year. In addition to masses of lovely, large blossoms, each daily delights you with new bud variations. No wonder that wherever Azaleamums grow, friends, neighbors, passers-by exclaim in envy and admiration at this glorious sight! Make your garden this wonderful beauty spot *this year!*

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Wm. Simpkins, N. J., says—"My Azaleamum Cameo Queen is a beauty—covered with hundreds of beautiful pink blooms this first year. It certainly is all you claim it to be." Despite poor soil, heat and drought, Mrs. Lustenburger, Miss., says that her Azaleamum grew to a large bush covered with hundreds of lovely flowers first year. Helton Swensen, Ill., says—"I can't say enough for this plant and words can't explain how satisfied I am." J. L. Sigmond, Pa., reports—"I tried to count the blooms but got lost!" G. A. Bernard, Ill., writes—"You say 600 flowers, I'll bet there are 1,000 flowers on one single plant." And O. A. Wood, Mich., reports 2,928 blooms by actual count on a single first-year plant! You can have this amazing new plant in your garden *this year!*



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Santa Claus and Golden Glorymum both have flowering habits and special new colors—a rich red and brilliant yellow!



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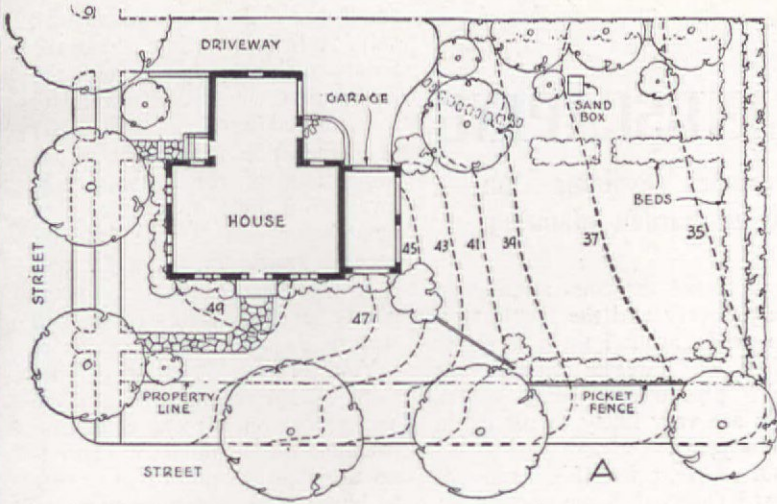
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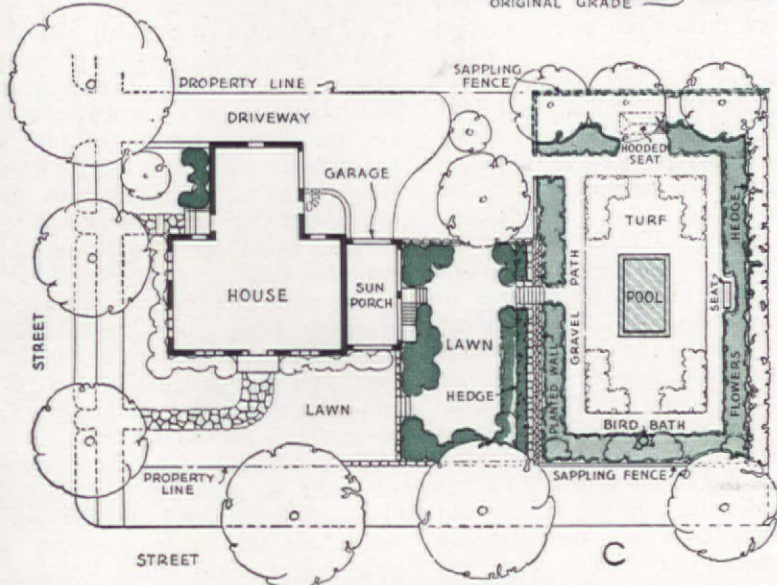
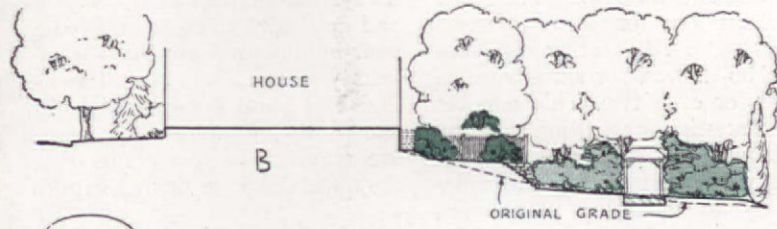
CITY \_\_\_\_\_

STATE \_\_\_\_\_





Plans by the author



■ Suggested 1st user planting    □ Suggested 2nd user planting    ▨ Suggested for future development

# Possibilities of A SMALL LOT

Suggesting the possibilities of "starting from scratch" in laying out your garden, referred to on page 10

GUY H. LEE

SUBURBIA is full of uninteresting house lots and infinite possibilities for developing them attractively. Naturally a flat lot offers the least opportunity, but where the designer is given a slanting terrain, the possibilities multiply almost in proportion to the steepness of the slope.

Bangor, Maine, is a city built on seven hills, even as ancient Rome. The business section is in the lower area, near the river, and perched on the hills are the interesting residential sections, with slanting streets and houses stepped up, one above another, giving excellent light and air, and often fine views.

The writer was called in to develop the possibilities of a lot located near the top of one of these hills. Such a problem means making as much of the total area as possible available for some useful, decorative

or enjoyable purpose, and the steeper the slope, the more the ingenuity of the designer is taxed. As the topographic map (A) tells those used to working with such drawings (and as section (B) tells the layman), the land slopes from the end or back of the house down to the cedar hedge, twelve feet lower, on the rear boundary line. Since the whole lot is only eighty by one hundred and forty feet, this twelve-foot drop in a space of only eighty feet creates an angle of slope too steep to walk up or down with any comfort. Moreover, the first eight feet of slope occur within the first thirty-five feet from the house.

The lot runs approximately north and south, Montgomery Street being on the north. The original layout of the house was correct, with the service and garage drive on the northeast and the front walk and front door on the northwest, leaving the most desirable southern exposure for outdoor living areas. But, as just pointed out, the steep slope made about half this area a liability rather than an asset. The solution was to terrace, and terracing offers very interesting possibilities.

THE sun porch (the principal actual living room of the house) was seven feet above the grade outside, yet it was highly desirable to get into any garden development from it. This meant a flight of at least twelve steps, a flower border and low hedge which, if it pushed out twelve feet into the lawn, would be monumentally ugly. The suggested design, therefore, shows the steps running down the face of the house to a landing, and then turning onto the terrace below for the last four steps. This could be either a double flight from two doors toward a center landing, or one flight, giving a lopsided design. It was suggested that one flight be built first, and if it proved satisfactory and sufficient, to let it go at that.

In order to overcome the slope, this stair leads to a terrace, partly cut into the existing slope, and partly built out to a level about five feet above the proposed lower garden which would be reached by other steps. The upper terrace was to be treated very simply as a shrub enclosed lawn, with a flower border and low hedge back of the retaining wall that would divide it from the garden. A fence to the east was indicated, to divide the lawn from the service area near the garage turn.

The retaining wall lent itself to a very interesting treatment. It was to be laid up without mortar, but with loam packed into all the joints; to slant back, so that rain could reach these joints;

[Please turn to page 64]

All they did was  
**NIBBLE** at my  
cake!



SHE'D wanted Tom's friends to think her "perfect"—and a perfect cook! But today of all days her cake failed.

If only someone had told her the importance of choosing the right baking powder. That any woman who bakes can be more certain of success every time with dependable Royal.

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Many baking powders seem to have an explosive, uneven action. A greater part of the expansion is delayed until the cake is in the oven. Then rising is often over-rapid. It may blow the batter full of large holes. The cake will be coarse... dry... crumbly.

See these actual photographs of cake, magnified, and the difference in results:

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POWDER ACTION



UNEVEN BAKING  
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# DON'T RUSH YOUR LANDSCAPING

In which Charlotte Montgomery explains the “Take Your Time” philosophy of garden planning

FOR even the most practical and unwavering of us, one of the hardest things about building a house and creating its setting is the number of important decisions that apparently must be made all at the same time. These problems are especially difficult because many of them concern things about which most of us are singularly uninformed. It seems as though we have to ask questions, “read up,” investigate, and make up our minds regarding dozens of unrelated things all within a few short months.

Inside the house, fortunately, we can usually fall back on the experience and knowledge of the architect or builder. Outdoors, however, the way things are done is so largely a matter of personal likes and dislikes that to start right out and go ahead with any kind of reasonable progress seems a confusing and discouraging task. (This means, of course, when it is impracticable to utilize the services and advice of a trained professional in the field.)

The most helpful advice when one is trying to make up his or her mind about home landscaping problems in a hurry is . . . “Don't! . . . Go slowly. . . . Put off the decisions about many of your outdoor problems and in all probability the logical answers will burst upon you, so obvious will they become.”

As one of those exceptions that affects nearly every rule, there is one decision that must be made very early in the game—in fact, before even the excavating for the house is started. It is the determination of the grade level of the house; once it is settled and work is begun on that basis, it is irrevocable. And yet its importance is frequently overlooked.

If a house is set up too high, it will not look comfortable or secure and you may have to use taller (hence more expensive) planting to bring it down to earth; even then it may never look just right. If it is set too low, you run the risk of other difficulties—surface water settling toward and into the house; cellar windows with inadequate light, etc. Many factors must be taken into consideration in determining the grade; such matters as the slope the driveway will take, how much topsoil will be needed to surface a good lawn, and what slope the lawn will take toward the house and the street. And

don't forget the trees already on the property and the fact that if the grade around them is either raised or lowered without the right precautions being taken, they are very likely to die off in a few years.

Of course, a few things must at least be started. Some walks must be laid and the lawn graded, and perhaps one or two principal trees put in. But other questions can be shelved for six months, a year, or even two. This removes the necessity for settling so many questions at once, and actually you will be better fitted and more ready to make up your mind about them when you are living in the house.

Where does the sun fall during the greater part of the day? Which is the shady, breezy corner where one is inclined to pull a chair on a summer afternoon? Where does tea or supper ask to be served? Which door—porch, back or front—does one step out of when one has a minute to enjoy the garden? Where do you find yourself parking the car nine times out of ten—or wishing you could? Do you use the same door when you come in bundle-laden that your friends use when they come to call? It will surprise you to discover that you do not always do things the way you thought you would while the house was still a blueprint.

WHATEVER preliminary steps you decide must be taken, plan them so that there won't be anything much to undo later on. Then move in, draw a deep breath and look around. Now, with your feet on the ground, is the time to think where you will put the cutting garden, the berry border, the compost heap, the dog-run, the vegetables, the shrubs, the rockery, the bulb garden, and so on.

People sometimes feel that in the interest of economy they should have any supplementary construction work, such as the making of an outdoor fireplace, a summer house, a fence or a wall, done while the house is being built. Actually, the saving is likely to be negligible and the result is often unsatisfactory. A family doesn't begin to orient itself until it is installed in a house, and you may find yourself sorry that you located certain things where you did.

If there is planting that you feel must be done, do it in a

small, but definitely fundamental, way. A little planting across the front to break and soften the foundation line does wonders toward making a new house feel at home. You may want to do something of that sort right away. But first of all find out what your soil is like [Homer Jacobs' article on page 22 will be of help here. EDITOR] and what plants of the right form and stature do best in your section.

Your state college or department of agriculture will analyze and report on the character and peculiarities of your soil. There is no use fighting nature or trying to hurry it. Adapt your plans to its system, or persuade it slowly and gradually to more or less do your bidding and produce the results you are after. Most flowering shrubs and flowers and bulbs like plenty of sunlight, but there are many attractive plants that are quite elastic in their demands.

WHEN you are ready for shrubs, buy small ones. They are more easily moved if your plans develop or change and they are cheaper, too. As you no doubt hope to be in this new home for more than a few years, you can let your shrubs grow and in time build up your investment for you.

This next item may seem unnecessary advice, but it is frequently forgotten—keep all the trees you can until you have moved in and lived with them a while. They are so much more easily and quickly cut down than they can be grown or bought! Once you have been in the house throughout the seasons you can judge whether the shade is too dense, or whether a certain tree interferes with a vista or keeps the sun off your garden.

If the trees need trimming (as they are likely to), have it done before the lawn is graded and seeded and thereby save the new grass from much inevitable damage done by ladders, falling branches, and heavy footsteps.

Perhaps all you have is a lot on which you hope some day to build. Unless it is well supplied, plant trees on it now. Your house may still be a dream, but surely you know where it won't go on the lot, and there you should plant trees. If possible, consult a landscape gardener and work out a plan that you can develop over the years. People often buy treeless lots which five or ten years later, when they get around to building, are still treeless! What a start they could have made by planting a few well-selected trees and giving them a little care. And even if your plans should change and the lot go on the market again, the trees which have been planted will add to both its appearance and its real estate value.

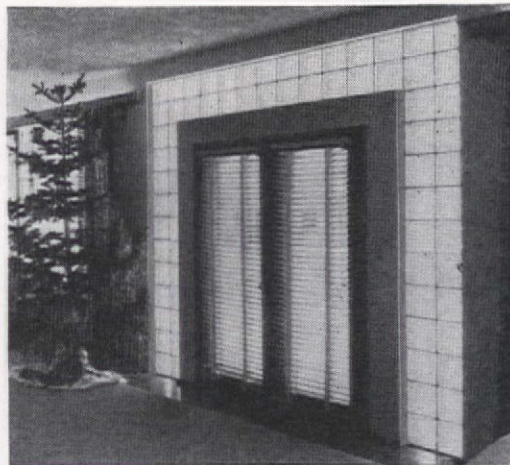


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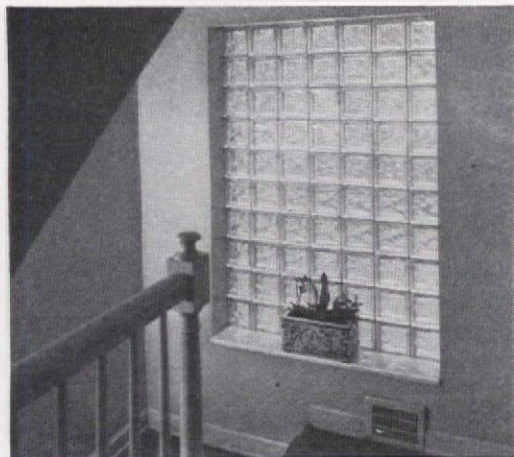
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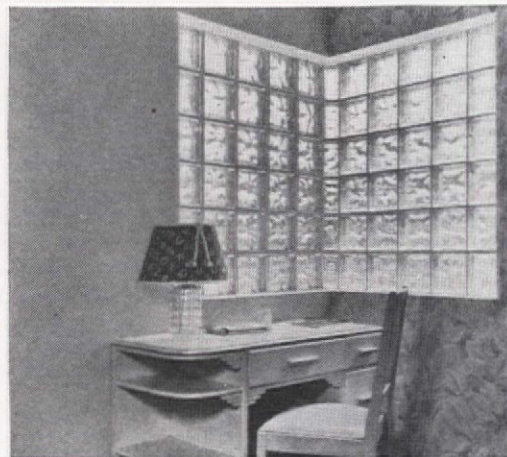
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# It's your GARDEN— Have it your Way!

This is the third way to go about making a garden of those mentioned on page 10

MARION PRICE

LAST evening, young Vic Moore and his wife, Ella, stopped to chat and to get my advice on their planting plans for spring. They had recently bought their home and meant to improve it, inside and out.

"Listen, Uncle M.L.," Vic said, hesitantly, after we had settled a few national problems, "we want to make out a planting schedule and list the shrubs and trees and perennials that we will have to order, but, well, we've never had much experience in growing things and we're—we—we—"

"—We're afraid we'll make some horrible mistake," Ella chimed in helpfully. "We can't afford a gardener and we're afraid we won't pick out the right things, that we won't get them planted properly, or that the colors will clash, or—"

"Bosh!" I interrupted, somewhat sharply. "Where did you get those ideas? Remember the bookstores and the library are full of books on landscaping and gardening. And careful study of every issue of a good homemaking magazine like THE AMERICAN HOME will put the finishing touches on your education. Then go ahead and order. You'll make mistakes of course, but what of it? The trouble with you is that you're afraid you can't copy other people's ideas and will be criticized accordingly."

Their fear of criticism set me thinking. I have wondered how many people have put off beautifying their yards and gardens because they, too, were afraid of making a "horrible mistake."

One of the "horrible mistakes" people seem to fear is that of planting something in the wrong place. Especially a tree. Now it is a whale of a good idea to give a tree plenty of room. It's also a good idea to try and locate a specimen of the kind you want to plant, one that is at least ten years old, that will show you how much room it really needs and what it looks like, or will look like, when mature. If your trees are already planted and you are afraid they are too close together, don't be alarmed. It's a whole lot better to have too many than none, and you can always remove those that are crowding.

As to shrubbery, how often you hear: "Don't put it there—don't put it here—don't—don't—" When my wife and I first planted some shrubs around the foundation of our house twenty odd years ago, my father, who was a carpenter, took one look and solemnly announced: "You've put those bushes too close to the house—in five years' time the sills will be rotted out!" Well, that was twenty years ago and the sills haven't rotted out yet. I don't say that they won't in another forty or fifty years, and I admit that some of those bushes are a little too close to the foundation for easy painting, but—I'll let you in on a little secret.

Every three or four years, or whenever the house needs it, I paint it late in the fall after the frost has killed the bugs and flies. Before starting in I cut down all the shrubs to within a few inches of the ground. The next spring they start up with renewed vigor and do better than ever; the severe pruning really does them good. Of course, if you are contemplating an evergreen planting that is especially effective in winter, then by all means keep the plants at least three feet from the foundation. The same goes for choice specimens of deciduous shrubs which no one would want to cut back.

ONE of the greatest crimes in the catalogue, apparently, is to be original. Through some happy accident or plan an unusual touch may result from your work from which you get a great deal of enjoyment. Yet, because it is contrary to the "rules," it is likely to be frowned upon. It lays you open to severe criticism of your taste! I'm reminded of our experience along that line, too. Three years ago, Clem Forkner stopped in with the idea of getting an order for plants. Now Clem is competent and represents a reliable nursery, but like many another he has what I call the "formal" complex. He has studied landscaping so long that he has lost sight of the intrinsic beauty of living plants and can see only the technical perfection of an arrangement, which is really too bad.

By some chance a few gor-



geously colored hollyhocks had found a place of comfort and security along the edge of the shrubbery that grew beside the front steps. They asked for attention—and got it. When Clem found me out in the garden I could tell by his expression that something pained him. We discussed the weather, my nursery stock needs and this and that until he could stand it no longer. "Price," he said, his voice taking on that authoritative note we all know so well, "why in common sense are you letting those hollyhocks grow up out there by the front porch? Don't you know they are out of place there? Now, if they were back here along the fence, or . . ."

"Hold it, Clem," I interrupted, trying to keep the irritation out of my voice. "I know that according to your ideas they are out of place, but it just so happens that I like them there, my wife likes them there, my children like them there—so there they stay. If we didn't like them there we would destroy them, but we do, and we don't give a tinker's darn whether you or anybody else likes to see them there or not."

Clem shook his head. "That may be, Price, but it ain't right. You should never put hollyhocks in a place like that. It spoils the looks of the whole thing."

Such originality was too much for Clem, and he was still shaking his head sadly when he left.

If, then, you are planting your home grounds for other people's delectation, you might consult them and plant accordingly; but if you want to please yourself and family, then plant your shrubs and trees and flowers where you and the family will like them. If they don't suit you there, you can move them. By sticking to this system you will be surprised, in a few years, at the number of former critics who "oh" and "ah" over the "wonderful views" and "enchanted vistas" to be found in your yard and garden!

For success in transplanting, move things early in the spring, or in the fall. Take care to dig deep and wide and get all the root system possible. And water well when the replanting is done. If you make a mistake or through misfortune lose a prized plant, don't grieve too deeply.

And now we come to the place where smug, self-appointed critics get in some real dirty work. If they can't find anything else to criticize, they are likely to warn you not to put this plant by that plant or this group by that group because when they bloom, "the colors will clash!" Many people have had much of their enjoyment of the beauty they were creating destroyed by some such fool remark. There is no such thing as a "clash of colors" in nature.

In growing plants at all we are trying to imitate nature in our puny, feeble way. So if you hit on a combination of form and color that pleases you and yours, rest assured that you are not necessarily in error.

There is another truth that is seldom brought to the homemaker's attention, namely, that there is never exact duplication in nature. Yet, alas, the number of people that pore over pictures in magazines, or study their neighbors' yards and gardens with the idea in mind of duplicating what they show! They list the trees and shrubs, study planting directions, and are all set to create a picture identical with one they have seen. Now it is sad news, but the truth, that it just can't be done. One can approximate the idea contained in the original, but one can never duplicate it exactly.

Discouraging? Why, the effect should be just the opposite. For in trying to duplicate one picture you have created something just as beautiful even though not identical. Furthermore, it is your very own, for by the same token and for the same reasons, no one else can ever duplicate it.

So don't put off ordering new plants for your yard and garden just because Aunt Martha or Brother Jim or neighbor Jones says your planting layout is all wrong. They don't know as much about what you want as you do. Don't be a "fraidy cat," but make your own plans, enjoy what you create, and tell your carping critics to go hang.

### What is a garden made of?

[Continued from page 13]

and should more often—visit the nurseries and grounds of expert commercial growers and benefit by their willingness to share this hard-won knowledge. And we can devote every spare minute that comes our way to the pleasurable and improving study of the good books on gardening whose name indeed is legion and constantly being added to.

In general notes like these no more detailed suggestions are practicable. But if any hint that has been given arouses a desire for more information, a request from any AMERICAN HOME reader to its Horticultural Editor will bring any assistance he can render. And as an indication of the generous output of books on garden making and allied subjects, we add the names of volumes that have come to our attention during the calendar year of 1939.

A list of recent garden books will be found on page 68



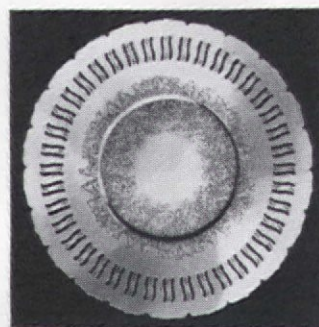
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# "nice backyard" in making it beautiful

ROBERT HENRY MILLER

are of that fortunate class of home owners who can buy ideas from a landscape gardener and then execute them by vigorous perspiration, you will not be interested in what follows. You belong to that happiest of all classes—those who must plan and beautify their premises at odd hours, mornings and evenings—then you would like to engage you in a brief chat about your fascinating job. The following observations are the outgrowth of my experience in attempting to create a little beauty around a half dozen homes in which we have lived. The suggestions are not new. I do not consider myself competent to give advice about planning, planting, fertilizing and otherwise caring for a garden—matters on which guidance may be had from specialists. What I want to do is to call attention to some simple but very important things which we who must be our own landscapers and gardeners are likely to overlook.

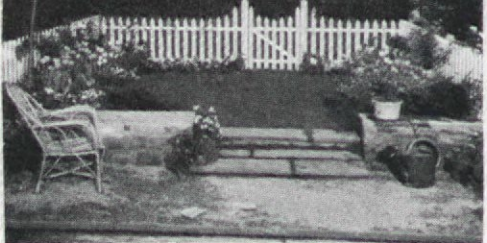
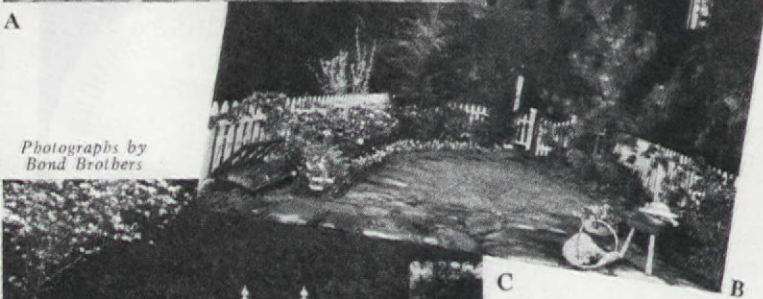
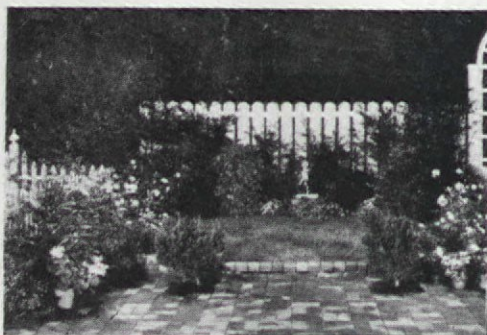
1.—A place that seems to be all rubbish and confusion may have great possibilities of beauty in it. Last March we moved into a house on just such a lot. An old, dilapidated chicken house has been made into a playhouse for a nine-year-old girl, and bricks scattered from front to rear, some buried and some on top of the ground, have been laid so as to make a nice porch in front of it. A cement factory used to occupy what is now the back end of our lot; so among the weeds that hid the debris you could find whole and broken silo stays—just the thing with which to make a cobblestone porch outside the rear door. The garden is located where once the soil was full of stones. I screened out the coarser material which helped make an excellent driveway to my garage; this left the garden delightfully easy to cultivate. And the weeds? They are useful, too, for I bury them in a compost heap in the rear of the lot, and thus they will contribute to the fertility of the soil a year or so hence.

Yes, there is often potential beauty in rubbish and confusion.

2.—Decaying vegetation is the very life of your soil. Why is it that a lot that is sadly neglected for several years builds up its fertility so that, as one might say, the lazy man becomes the soil's benefactor? The answer is that leaving the land alone stops the vicious process of robbing the soil. Rake and lawn broom, leaf burner, garbage collector, and refuse hauler never visit the place to "clean up" and remove the accumulated organic matter and potential humus. This allows nature to carry on her own processes of fertilization, and the soil rejoices in it.

Now don't think that I am advocating disorder and dirt. I'm not; I hate them, and agree that order and cleanliness are next to godli-

Three ideas for the suburban backyard garden as shown, full scale, at the



Photographs by Bond Brothers

1939 Philadelphia Flower Show. A, first prize and gold medal winner by The Planters Garden Club; B, second prize entry by Garden Club of Bala-Cynwyd; C, Wissahickon Garden Club's third prize plot

ness, as the old adage has it. And with a little planning and effort you can avail yourself of all of nature's soil-building aids without giving your garden the unsightliness of a neglected lot. I never burn weeds or leaves or grass clippings, nor do I allow them to be hauled off the lot. Not even garbage (other than tin cans, bottles, etc.) is carted away; it all goes into the compost heap with other vegetable refuse where it is quite inoffensive when covered with soil. In a few months nature will make plant food and plant beauty out of it; just give her a little time in addition to your coöperation.

3.—Save your topsoil. How often, in house-building operations has it been covered up with clay and gravel, excavated from the cellar! Grass won't grow in that subsoil stuff. I've raked it, screened it, fertilized it, rolled it, and seen grass start beautifully in it—only to burn out by the first of June. Outside my west study window was one of those yellowish, pebbly patches of soil that one so often sees around new houses. Instead of trying to induce it to grow grass, I carted it away and six inches below I found the very finest topsoil. When the cellar was dug, this topsoil should have been put aside and after the grading replaced for a seed bed.

4.—Let every single improvement be done as thoroughly and substantially as possible. A lawn started in good, deep soil, from the best quality grass seed will not require half as much labor and expense for upkeep as one that has been skimped in the initial stages. Someone has said that half our time and energy is consumed in cleaning and clearing up after ourselves because of the imperfect work we do. The man whose home beautification must be done in odd tag-end hours will reduce this sort of thing to a minimum by making every piece of work he does as perfect and permanent as possible.

5.—I cannot make my place what I want it to be all at once, but I can do a little each day. And in order that these little accomplishments shall not be isolated fragments, some cancelling others and undoing what was done earlier, I try to make a comprehensive plan, then fit each day's work into it. The completed picture may seem remote as you look forward to it. But if that is how you feel, let me ask—Do the last ten years seem to you long or short? Unbelievably short, do they not? Well, that is probably how it will be with the next ten. It will surprise you how much you will be able to accomplish and how quickly if you work out a long-range plan and make daily systematic hitches at it.

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geously colored hollyhocks had found a place of comfort and security along the edge of the shrubbery that grew beside the front steps. They asked for attention—and got it. When Clem found me out in the garden I could tell by his expression that something pained him. We discussed the weather, my nursery stock needs and this and that until he could stand it no longer. "Price," he said, his voice taking on that authoritative note we all know so well, "why in common sense are you letting those hollyhocks grow up out there by the front porch? Don't you know they are out of place there? Now, if they were back here along the fence, or . . ."

"Hold it, Clem," I interrupted, trying to keep the irritation out of my voice. "I know that according to your ideas they are out of place, but it just so happens that I like them there, my wife likes them there, my children like them there—so there they stay. If we didn't like them there we would destroy them, but we do, and we don't give a tinker's darn whether you or anybody else likes to see them there or not."

Clem shook his head. "That may be, Price, but it ain't right. You should never put hollyhocks in a place like that. It spoils the looks of the whole thing."

Such originality was too much for Clem, and he was still shaking his head sadly when he left.

If, then, you are planting your home grounds for other people's delectation, you might consult them and plant accordingly; but if you want to please yourself and family, then plant your shrubs and trees and flowers where you and the family will like them. If they don't suit you there, you can move them. By sticking to this system you will be surprised, in a few years, at the number of former critics who "oh" and "ah" over the "wonderful views" and "enchanted vistas" to be found in your yard and garden!

For success in transplanting, move things early in the spring, or in the fall. Take care to dig deep and wide and get all the root system possible. And water well when the replanting is done. If you make a mistake or through misfortune lose a prized plant, don't grieve too deeply.

And now we come to the place where smug, self-appointed critics get in some real dirty work. If they can't find anything else to criticize, they are likely to warn you not to put this plant by that plant or this group by that group because when they bloom, "the colors will clash!" Many people have had much of their enjoyment of the beauty they were creating destroyed by some such fool remark. There is no such thing as a "clash of colors" in nature.

In growing plants at all we are trying to imitate nature in our puny, feeble way. So if you hit on a combination of form and color that pleases you and yours, rest assured that you are not necessarily in error.

There is another truth that is seldom brought to the homemaker's attention, namely, that there is never exact duplication in nature. Yet, alas, the number of people that pore over pictures in magazines, or study their neighbors' yards and gardens with the idea in mind of duplicating what they show! They list the trees and shrubs, study planting directions, and are all set to create a picture identical with one they have seen. Now it is sad news, but the truth, that it just can't be done. One can approximate the idea contained in the original, but one can never duplicate it exactly.

Discouraging? Why, the effect should be just the opposite. For in trying to duplicate one picture you have created something just as beautiful even though not identical. Furthermore, it is your very own, for by the same token and for the same reasons, no one else can ever duplicate it.

So don't put off ordering new plants for your yard and garden just because Aunt Martha or Brother Jim or neighbor Jones says your planting layout is all wrong. They don't know as much about what you want as you do. Don't be a "fraidy cat," but make your own plans, enjoy what you create, and tell your carping critics to go hang.

## What is a garden made of?

[Continued from page 13]

and should more often—visit the nurseries and grounds of expert commercial growers and benefit by their willingness to share this hard-won knowledge. And we can devote every spare minute that comes our way to the pleasurable and improving study of the good books on gardening whose name indeed is legion and constantly being added to.

In general notes like these no more detailed suggestions are practicable. But if any hint that has been given arouses a desire for more information, a request from any AMERICAN HOME reader to its Horticultural Editor will bring any assistance he can render. And as an indication of the generous output of books on garden making and allied subjects, we add the names of volumes that have come to our attention during the calendar year of 1939.

A list of recent garden books will be found on page 68



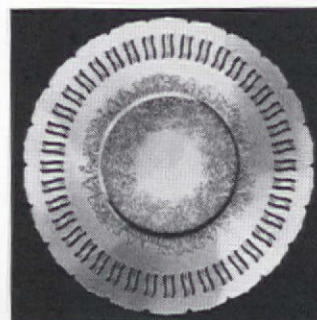
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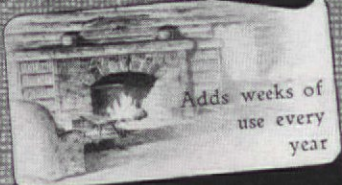
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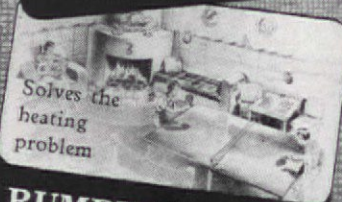
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# Just a "nice backyard"

## 5 steps in making it beautiful

ROBERT HENRY MILLER

**I**F YOU are of that fortunate class of home owners who can buy their ideas from a landscape gardener and then execute them by vicarious perspiration, you will not be interested in what follows. But if you belong to that happiest of all classes—those who must plan and beautify their premises at odd hours, mornings and evenings—then I would like to engage you in a brief chat about your fascinating job.

The following observations are the outgrowth of my experience in attempting to create a little beauty around a half dozen homes in which we have lived. The suggestions are not new. I do not consider myself competent to give advice about planning, planting, fertilizing and otherwise caring for a garden—matters on which guidance may be had from specialists. What I want to do is to call attention to some simple but very important things which we who must be our own landscapers and gardeners are likely to overlook.

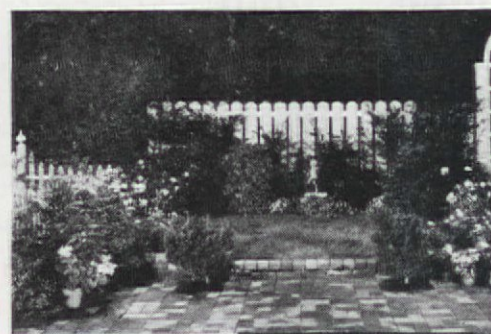
1.—A place that seems to be all rubbish and confusion may have great possibilities of beauty in it. Last March we moved into a house on just such a lot. An old, dilapidated chicken house has been made into a playhouse for a nine-year-old girl, and bricks scattered from front to rear, some buried and some on top of the ground, have been laid so as to make a nice porch in front of it. A cement factory used to occupy what is now the back end of our lot; so among the weeds that hid the debris you could find whole and broken silo stays—just the thing with which to make a cobblestone porch outside the rear door. The garden is located where once the soil was full of stones. I screened out the coarser material which helped make an excellent driveway to my garage; this left the garden delightfully easy to cultivate. And the weeds? They are useful, too, for I bury them in a compost heap in the rear of the lot, and thus they will contribute to the fertility of the soil a year or so hence.

Yes, there is often potential beauty in rubbish and confusion.

2.—Decaying vegetation is the very life of your soil. Why is it that a lot that is sadly neglected for several years builds up its fertility so that, as one might say, the lazy man becomes the soil's benefactor? The answer is that leaving the land alone stops the vicious process of robbing the soil. Rake and lawn broom, leaf burner, garbage collector, and refuse hauler never visit the place to "clean up" and remove the accumulated organic matter and potential humus. This allows nature to carry on her own processes of fertilization, and the soil rejoices in it.

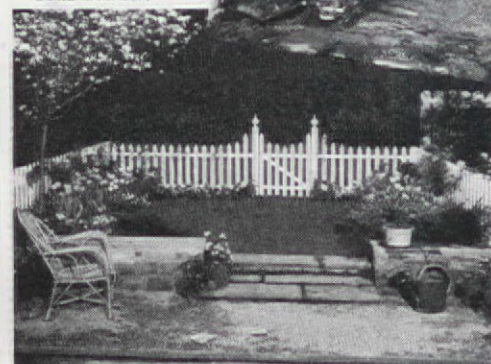
Now don't think that I am advocating disorder and dirt. I'm not; I hate them, and agree that order and cleanliness are next to godli-

Three ideas for the suburban backyard garden as shown, full scale, at the



A

Photographs by  
Bond Brothers



C

1939 Philadelphia Flower Show. A, first prize and gold medal winner by The Planters Garden Club; B, second prize entry by Garden Club of Bala-Cynwyd; C, Wissahickon Garden Club's third prize plot

ness, as the old adage has it. And with a little planning and effort you can avail yourself of all of nature's soil-building aids without giving your garden the unsightliness of a neglected lot. I never burn weeds or leaves or grass clippings, nor do I allow them to be hauled off the lot. Not even garbage (other than tin cans, bottles, etc.) is carted away; it all goes into the compost heap with other vegetable refuse where it is quite inoffensive when covered with soil. In a few months nature will make plant food and plant beauty out of it; just give her a little time in addition to your cooperation.

3.—Save your topsoil. How often, in house-building operations has it been covered up with clay and gravel, excavated from the cellar! Grass won't grow in that subsoil stuff. I've raked it, screened it, fertilized it, rolled it, and seen grass start beautifully in it—only to burn out by the first of June. Outside my west study window was one of those yellowish, pebbly patches of soil that one so often sees around new houses. Instead of trying to induce it to grow grass, I carted it away and six inches below I found the very finest topsoil. When the cellar was dug, this topsoil should have been put aside and after the grading replaced for a seed bed.

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# If we would have GRACEFUL GARDENS

WILLIAM H. CLARK

IT WAS my Scotch cousin Alec who caused me to realize what sinners we American gardeners are. Over here on a visit recently, he proved to be not merely the brilliant barrister I knew he was, but also an enthusiastic and knowledgeable gardener. So, I wasted no time visiting with him in Boston, but rushed him up into New Hampshire to see my garden.

Twenty years old, its beds and borders surround my little white house, screening it from the elm-lined road; then, delighted to escape from that duty, it runs down a hundred yards of hillside to the pond with lilies and reeds and mirror-shadows of the spruces and pines that mount the farther side.

Motor trouble delayed us and dusk had thickened by the time we reached the farm. It being the dark of the moon, I regretted that I would have to wait until morning to show him the kind of thing New England can accomplish. I was that proud. But Cousin Alec thought otherwise. "Ah, no," he objected, "there's no need to wait the morn. We'll go down now and take the scents in the dewfall."

We went and I was humbled. There were no scents to take. Of course, there were odors to enjoy. The forest's spice flowed down from the cool heights like water and blended with the fragrance of sun-warmed grass and turned earth. And there were perfumes from a few flowers. But as to true scents, I was poverty-stricken.

As we stood on my upper terrace, smoking our briars and watching the firefly ballet, I was busy realizing that a scentless garden is a pauperish thing and that, in forgetting fragrance, I had committed a sin of omission.

In the morning, when the sharp mountain sunlight glittered on my flowers, I received yet another lesson. Alec made me realize that I was guilty of a second sin, this one of commission. He marveled properly enough at my plants and congratulated me upon the prizes my delphiniums, dahlias, roses and gladiolus have won. But, at the end of our tour he said, "I see. Yer aim is to grow the largest and brightest things ye can. Ye go all out for size and color over here. That's a grand idea, to be sure. Ye just ignore everything but prize-winning bloom. Well, it is yer American

spirit of competition, doubtless."

The gentle criticisms struck me sharply; the more so because in the months which followed I not only walked my garden with my sins in mind but also, as, in the course of my work, I went through scores of Eastern gardens, from Maine clear down to Miami, I became convinced that most gardeners, at least most amateur gardeners, are as guilty as I was. We garden show-mindedly. Our gardens, even our vegetable patches, are our personal flower shows. I really believe that, in our preoccupation with size and color, many of us have lost interest in almost everything else.

I have also come to think that our frenzy for remarkable flowers has caused our gardens to lack personality. They are standardized. It is hard to realize this, perhaps, because, by growing the few things we happen to like best (usually those which we are most successful with) and filling any vacancies with whatever plants are fashionable, easily obtained, and easily grown, each of us does create a garden. The point is that while any area of lawn and flowers set off from the roughness of the fields is beautiful, we, by our indolence in planning, are wasting marvelous opportunities for far greater delight and further accomplishment.

I AM NOW avoiding this waste-fulness and finding the process delightful. I think I have attained a measure of salvation. Now you can walk in my garden in the dark of the moon and enjoy not merely the common night odors, but more than a score of other scents, according to the season.

Of course, I still fuss (and glory in the fussing) with my blue-ribbon delphiniums and glads. But they are no longer the garden; they are just a part of it, a part that I subordinate almost as much as I do the rows of flowers for cutting out in the vegetable garden behind the barberry hedge. For the garden is now a harmonious unit, not a series of rows or things in front of the shrubs. I have made it, first of all, a green garden blending blue-green, gray-green, yellow-green and silver-green with the normal light and dark greens of most plants and shrubs. Even if there were not a single blossom

[Please turn to page 62]



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**What is a garden?**

[Continued from page 9]

In America we are arriving slowly at that point of view but too often we stop short of its accomplishment. Some architects and many builders consider the house alone as *the* problem. Some landscape architects and many nurserymen consider the trees and shrubs their only interest and challenge. Some decorators and many furniture dealers cannot see beyond the four walls. It is only through the integration of all these elements that a satisfying, functional, and beautiful result can be achieved. Though we may never fuss with flowers, the front door approach and the views from the windows are ever present. Even though we may garden from daybreak to backbreak, the building and its design and its relation to the garden forever enter our consciousness.

If all the elements do not function smoothly and in harmony the design is bad. If they seem to belong to each other the design is good. If they embrace each other inseparably and without effort the design is exciting, rare, great. This perfection of unity is as possible in the small property as in the country estate and much more necessary. The yard may be only as large as a living room rug or it may embrace a hillside, but in either case, and in all cases, the *whole lot* is the home, and all parts of it should be woven together into a durable fabric for living. This third requisite of a garden—its *livableness*—depends on the unity of the house with the garden, both in appearance and functionalism.

Now let us examine the actual things of which a garden is made, the elements which must be combined. The first ingredient is the land itself, the *ground forms* out of which the garden grows. If the land is perfectly flat (a rare case), the problem is relatively simple, but the garden will lack the interest which different levels create. By raising the flower borders a few inches, or sinking the grass panel, or introducing a raised terrace or pool, the billiard table effect will at once take on vitality, grace, and definition. From the slightest slope to the steepest hillside there are endless variations of contour and each site will suggest its individual solution. The orderly, formal place will require walls, steps and banks, while the freer, more naturalistic place will demand a skillful use of the existing ground forms. Just as cloth is cut and molded to our bodies, so the land must be fitted for human use and enjoyment. Beauty of form un-

derlies the greatest art and nowhere is this more clearly seen than in the shaping of the landscape around a house and garden. No exquisite architecture, no quantity of beautiful flowers and trees can ever compensate for ugly or meaningless ground forms. The levels and the slopes, the walls, the steps, the hollows, and the mounds must serve a purpose and yet appear to have existed always and inevitably.

THE second element, *structures*, includes those man-made accompaniments to a garden such as walls, fences, paths, steps, pools, summerhouses, benches, lamps, flower pots, and all the other things which have been invented to change the out-of-doors from a wilderness to a place fit for man to live in. In this group also belongs the house itself, obviously the dominant structure and the center from which the others spring. Call these things the architecture of the garden, if you like. Primarily, they make the land usable and, if appropriately designed, they are beautiful too and inextricably bound together to form the humanizing backbone of the garden. In a formal garden they dominate because of their location and their architectural refinements of line, form and color, repeating the character of the house but in a less serious mood. The naturalistic garden also requires certain structures, but here they are subordinated to a more free landscape. Steps become ledges of outcropping rocks, fences are concealed, paths are strewn with pine needles, and pools seem to arise from hidden springs. Whatever character these details assume, they must be solid, inviting, and harmonious.

The third and final element making up the garden is the *planting*. All too often it is over-emphasized; to the uninitiated it is more important than the other two. Actually it is the frosting on the cake, the jewelry of the costume, the climax of the play; without the substance underneath it seems thin and lost. It is a common fault to assume that because flowers and trees are in themselves beautiful, a place of beauty is automatically created by using them. No one would contend that fine velvet necessarily makes a beautiful gown or that a good slab of marble will inevitably become a great statue. It is in the design of the whole and the disposition of its parts that beauty lies. Horticultural knowledge seems to be far ahead of esthetic appreciation. We have more plant material with which to work today than ever before in the history of the world, yet garden design is not the better for it. In fact, if we were not so confused by the embarrassment

of riches there would be more unity and serenity in the modern landscape through the repetition and simplicity of a few well-chosen varieties. Each tree, shrub, vine, and group of flowers should be chosen for its usefulness in creating the ideal design rather than for its own sake alone. The plants must function in the design of the out-of-doors just as the roof and the doors and windows function in the design of the house.

Each of these elements—ground forms, structures, and plants—must seem to belong to all the rest; each must be in balance with the others. The property large or small, inexpensive or magnificent, must be integrated through them as a place for living, it must reflect the personality of its owner and the character of its site; it must become a place of comfort and interest and beauty where the body and the spirit find rejuvenation. That is what a garden is.

**How many did you identify?**

Key to numbered pictures on pages 8 to 12 inclusive

- 1—Rambler roses, Rockport, Mass.
- 2—Just yellow tulips.
- 3—Dahlia Mrs. James Albin (originated by Badetty Bros.) at Storrs, Conn. Test Gardens.
- 4—Bleeding-heart (*Dicentra spectabilis*).
- 5—Gaillardias.
- 6—Pyrethrum (*Chrysanthemum coccineum* or *C. roseum*).
- 7—Interrupted ferns in early spring.
- 8—Garden designed by Loutrel Briggs L.A. in Charleston, S. C.
- 9—Gaillardia and katydid.
- 10—Rambler rose, estate of Mrs. H. E. Manville, Chappaqua, New York.
- 11—Daybreak Nurseries' little English garden in "Gardens on Parade" New York World's Fair 1939.
- 12—Feu Pernet-Ducher rose, Mrs. Charles Doscher garden, Huntington, New York.
- 13—Primroses (*Primula acaulis*) in garden of Mr. Stewart Hubbard, Bedfordshire, England.
- 14—Gladiolus.
- 15—Mr. W. G. Siebenthaler's garden, Dayton, Ohio.
- 16—Pool and Harriet Frishmuth statue "Call of the Sea" in the Garden of Nyssa, Gardens on Parade, New York World's Fair, 1939.
- 17—English ivy wall pattern in a garden in Atlanta, Georgia.
- 18—Common thrift (*Statice armeria*).
- 19—Peonies and candytuft, garden of Pitminster Vicarage, Somerset, England.
- 20—The leopard lily (*Lilium pardalinum*).
- 21—Hyslop crabapple at Mr. George E. Hart's, Wading River, New York.

Photographs: 1, 13, 19, Philip R. Noble; 2, National Garden Bureau; 3, 10, 11, 12, 15, 16, 21, E. L. D. Seymour; 4, 5, 6, 7, 9, 14, 18, 20, Linwood M. Chace; 8, 17, Frederick W. G. Peck.



# A WOODLAND CORNER in the suburbs

FRANCES L. SUTHERLAND

SHADY nooks and a sheltered corner are featured in the landscaping of a delightful small garden in a suburb of Chicago. The owners, wanting a semblance of wild life without going beyond commuting distance, looked for some months before they found this plot of about a half acre of almost virgin woods. The house (of English type in cream brick) was placed east and west at the north end of the plot as near the quiet street as seemed practical, leaving about eighty feet between it and the rear property line.

The best of the trees, those with distinctive character, were left standing. South of the house, the ground was cleared for about thirty feet of grass, leaving some fifty-five by one hundred and twenty feet of thicket, including native shrubs and trees. Among them are hazels in abundance and thorns which produce a wealth of pink bloom beginning about May twenty-second. Because understanding neighbors with similar tastes have removed little of the adjoining original growth, the view from the veranda suggests the privacy of dense woods. Invariably, guests ask how far back the property extends. To screen what was not wanted in their picture, a flagstoned corner was planned twelve feet wide on the south and east sides. It is enclosed in red cedar fencing, seven and one half feet high, which serves as a screen, a shield from winds, and as two colorful walls of an outdoor living room. The terrace paving is of Milwaukee limestone which is also used, sparingly, about the plot for stepping stones. Paths are covered with tanbark.

Four benches are advantageously placed to include views of the house and its foundation planting, and of ivy-covered walls as well as a variety of outdoor pictures. One, nearest the house, is happily placed under a large white oak tree; at the west end of the grounds, "the sassafras seat" beckons in spring from among tulip bulbs planted in grateful appreciation of courteous friends who sent them potted and in bloom when the owner was ill. At the extreme end of a very shady spot is another bench and the birdbath surmounted by the figure of a nude baby; around the circular brick foundation grow choice spring-flowering bulbs. (See page 10.)

But the corner retreat is the chief center of rest. Several jars and jugs picked up here and there ornament its edges, among them a Hopi Indian jar, holding a dracena. The furniture consists of four metal, collapsible chairs, painted lemon yellow, a round metal-top table, covered with oilcloth of the same shade, two armchairs and a deck-chair with green and white Permatex covers, and two mountain chairs painted a "woody" tree-bark green, really a mixture of green and brown. The same paint was used to put new life in an old wicker tea wagon. Several small tile-topped tables complete its furnishings.

Since the fine arts of living include that of cookery a simple luncheon served in this flagged retreat may be of interest. Both the dishes and the delectable food were in keeping with the grounds and the menu satisfied the eye as well as the appetite. Here it is: iced tomato juice cocktails, in glasses on very small Mexican glass plates; creamed crabmeat baked in individual brown, covered Mexican casseroles; mixed fresh vegetable salad, served on green plaid plates of Italian pottery from a yellow and green Spanish bowl which decorated the center of the round topped table; hot toasted rolls, coffee (from a vacuum bottle) and for dessert, cheese, crisp wafers, and assorted fruit.

Another illustration on page 10



Sheltered corner in the woods  
seventy-five feet from the kitchen



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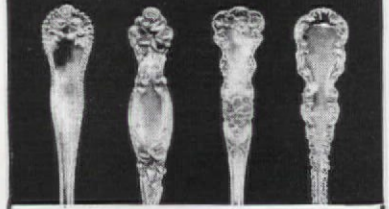
"Why Susan!" cried big sister Nell,  
 "That glass you hold is like a well."  
 "Sure," said Susan in reply,  
 "When I drink Dole I always try  
 To get a glass deep as a well  
 'Cause lots of Dole is mighty swell!"

Thirsty little Susan,  
 Did you think of Susan first?  
 No! You wanted LOTS of Dole  
 Because you had a thirst.

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**An Atlanta decorator does his own**

[Continued from page 29]

linoleum floor and gray wall-paper, to the back door there is evidence of good taste.

The living room walls are a warm gray, the ceiling white, the woodwork a lighter shade of gray, and the panels in the door a dark gray. The terra cotta rug, a copy of one at Malmaison, gives the entire room a warm glow. Soft graceful draperies of mercerized cotton are shaded in citrony greens from light to dark, and the design on the tape of the Venetian blinds matches the neo-classic border around the room. Above the Regency sofa, upholstered in clear yellow damask, is a quartet of original French engravings.

An interesting group in this room is centered around a handsome English Regency mantel. The pair of comfortable chairs, upholstered in a shell patterned chintz, complete the group around the fireplace. By each chair is an unusual end table. One, formerly used as a sewing table, has attached to the mahogany top a stiff yellow sewing bag. On the top is a checkerboard in beautiful inlaid wood. The other table has a row of soldiers in bronze doré around the edge.

Mr. Pendley designed both the black lacquer Chippendale type coffee table with mirrored top and the handsome breakfront, an adaption of three pieces in Jourdain's book of Regency furniture. There is a story behind the cabinet shown on page 29, too. Its top was a bookcase belonging to Mrs. Pendley before her marriage. The base of the merged piece was Mr. Pendley's in his bachelor days. In the lower part of this cabinet combine, behind the grill-work which is lined in canary yellow silk, the radio is hidden—out of sight but still convenient. The top part is used for books and bric-a-brac.

Depend on a decorator to invent an ingenious method of hanging dessert plates around this cabinet! The fine Chamberlain-Worcester plates, are hung on coathangers. To use this everyday household convenience for hanging such valuable china plates, the bottom part of the hanger is cut with pliers about three inches from the curved ends, then the edges are bent around to fit the plate.

On the left of the entrance hall is the dining room, where off-white taffeta draperies, hung on a carved light wood pole and trimmed with a Greek key border, are in sharp contrast to the green wallpaper of classic design.

The dining table is an original Regency piece, and the chairs are finished in olive green and gold.

The master bedroom is papered in a delightful shade of blue-green with white stripes and a Greek key border. Off-white draperies strike the right note of formality. Corded swags trim the quilted satin dressing table skirt, and the stool is upholstered in a light blue. Original plaques of biscuit porcelain, strung on taffeta ribbons, hang in the alcove and on either side of it are a pair of Louis Philippe chairs. The solid colored doors bear a raised design in the neo-classic motif, and the handsome Directoire bed and chest are copies of French museum pieces.

**An auto-matic party**

[Continued from page 40]

explain that the boys must go to the "filling station," which is in the dining room, take two crackers from the bowl they will find there, chew them up, return to their partners and whistle a tune that the girl will recognize and name. The winning couple will each be given a toy filling station which you can get at the ten-cent store. The last couple to succeed should be given a couple of toy whistles.

The pencils and paper again for "Car Trouble." When everything is ready, turn the lights out and instruct the guests to draw a road and a house at the side of the road. Everyone will expect the lights to be turned on at this point, but not yet. They must draw a car, standing on the road, a tree in the yard of the house, and finally a man crawling under the car. By this time the temporary artists will be having plenty of car trouble and you can "throw some light" on the situation. Have a prize for the best drawing.

There's a lot of action in "Blow-Out." Have as many inflated balloons as there are boys present and tie a balloon to the right ankle of each boy with a string fifteen to twenty inches long. Now the girls are turned loose to cause "blow-outs," and the boys try to avoid these sad mishaps. When a boy has a "blow-out" he drops out of the game. When only one balloon is left, instead of giving him a prize, say that since he is the only one who hasn't already suffered a "blow-out," it is only fair that he should have to do something. Then make him pantomime the changing of a tire.

If you want to quiet things down again temporarily, provide paper once more and give your guests fifteen or twenty minutes

to see how many words they can make out of "Automobile." The prize for the longest list can be a pair of emergency chains, even though the winner didn't slip!

A team game is next on the program, with the girls on one side and the boys on the other. Explain that this is a technical matter so it is to be expected that the boys will win. A boy and girl kneel on the floor facing each other to start the game of "Ball Bearing." Each is given a tin plate to balance on his head and a pile of marbles is placed on the floor between them. They are given two minutes to see which one can put the most marbles, one at a time, in the plate on his head. An upset means starting over. When the time is up, the one with the most marbles in his plate is the individual winner, and a team score is kept as successive couples try their luck. At the end, the team with the most winners is victorious. If the score is tied, each team elects a representative for a play-off.

The second automobile race of the evening is scheduled next but it is quite different from the first. However, you can use the same groups for the various heats if you wish. Each contestant is given a pair of scissors and a narrow strip of crepe paper ten feet long. At the word "go," he starts cutting his strip, only one thickness at a time, in an attempt to beat his competitors to the end. (You, of course, have cut the original strips while the fold of crepe paper was still in its original form.) Winners of each heat compete against each other to see who will win the leather key case, offered as the prize.

The final game is called "Engine Trouble." Everyone sits on the floor in a large circle and the host takes care that the girl on his right is a good sport. He explains that everyone in turn, moving around the circle to the right, must do and say exactly what he has done and said at the start of each round. First he solemnly intones, "I have engine trouble!" and pinches the left cheek of the girl on his right. She does the same to her right-hand neighbor, and so on around the circle. By the time the second round starts, almost everyone is giggling. To start the second round, the host repeats the original phrase and pinches the girl's other cheek. By the time the third round starts with the same phrase and a stroke down the girl's nose, everyone is howling. The answer lies in the fact that the host has a burnt cork in his pocket on which he rubs his thumb and finger each time before doing the pinching. And now even "the lady on the right" knows that she is the one who



has been having engine trouble.

A final amusing touch for the evening can be made by passing out menus for the guests to study as the refreshments are prepared. You can make the menu fit the food rather than vice versa, but here is a sample for your guidance. Of course only the automotive items would appear on the cards: Spare Wheels and Transmission Grease (sliced pineapple salad with cream cheese ball); Anti-Freeze—applied too late! (ice cream with hot fudge sauce); Washing Equipment smeared with Wheel Grease (sponge cake and chocolate icing); Hot Lubrication (coffee).

Your Auto-matic Party will be fun to give and fun to attend—and what more could be expected of a party!

### Plumbing to age

[Continued from page 37]

set the mixer at the mark before stepping under the shower.

Adults are getting a little consideration too in their chore of bathing the small fry. Mother need no longer get on her knees to give a proper soaping and scrubbing to Junior after his dirt-collecting activities of the day. Newer bathtubs have seating arrangements of wide variety. Most new tubs have broader outside rims where Mother can sit while a soapy offspring squirms through his bath. Many, too, have lower sides so that she has to stretch less to reach him. Another tub has a broad seat at one end. This is useful, not only to the supervisor of juvenile soaping but to the foot bather. A square tub has two roomy seats, with the tub recess located cater-corner between the seats; the bather can use the inside seat, the supervisor the outside one. Incidentally, this type of tub with its integral seat is very useful for taking the kind of hot footbath doctors prescribe for the sniffles.

When you are just thirty-five or forty inches high it is difficult to hang up your face towel on a towel bar four feet high. Childhood training in neatness can be better achieved if the type of lavatory with towel bars on the sides, just about thirty inches from the floor, is installed. This is the proper height for short arms to reach and these racks could be reserved for the exclusive use of little Two to Seven. And what about a row of close-within-reach hooks for children's clothes? How in the world would you hang up a bathrobe if all the hooks were twice as high as your head? Such hooks are available in chromium plating to match bathroom accessories and should be the type which closely hug the

bathroom door or the wall surface to which they are attached.

A good health builder is found in a simple plan which has the added advantage of reducing bathroom congestion. It consists of placing a juvenile size toilet adjacent to the main bathroom but with pipes separated from the bathroom. In this position, plumbing costs shouldn't be high. A small toilet of this type, just ten inches from the floor, is similar to those installed in modern kindergartens. It will induce good physical habits through proper posture while the children are still tiny.

A slightly larger size is manufactured which stands thirteen and a half inches from the floor for children between kindergarten age and adolescence. For regulation size toilets a metal step has been devised enabling the young to reach the seat. This is attached to the ordinary toilet bowl and permits a hand grip for climbing up and a foot support when mounted. It comes in two forms, folding and non-folding. There is also a junior-senior toilet seat which fits all water closet bowls and includes even a back support to induce a proper and comfortable posture for the child.

Juvenile plumbing equipment and accessories such as these are helping the bathroom change its title to the "health room." Their use helps in the task of instilling clean and healthy habits in the young members of the family.

### William Wheeler home

[Continued from page 33]

of the activities of the household are concentrated, takes up most of the middle, main story where the lake view is best enjoyed. Wide plate-glass windows capture the whole scene of woods, lake, and front pool inside the house while an open porch runs around most of the outside at the same level. A double garage, game room, maid's room and bath are tucked away on the ground floor. The owners wished to do away with halls so the front door opens directly into the living room.

**BUILDING DATA:** Foundations: Stone. Walls: Frame and stucco. Interior, plaster. Roof: Hipped roof. Wood shingles with fire resisting paint. Insulation: Metal foil. Exterior treatment: White stucco walls, beige trim, black roof. Leaded glass windows, wood quoins. Interior trim: Living room walls of natural, unstained mahogany veneer on wallboard. Mahogany moldings. Windows: Metal. Heating: Air conditioning installation. Cost: 45 cents a cubic foot.

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is far better to fence off a portion, preferably under a window, cover it with a wood flooring of the simplest sort, and furnish it with a box in which to sleep.

If the inmate of the bedroom is a puppy, spread newspapers over the wood floor. These can be gathered up in the morning, thrust into the incinerator, fresh newspapers laid down, and the entire process of cleaning will not have taken fifteen minutes. A layer of cedar shavings should cover the bottom of the sleeping box. They give a fresh, clean smell, make the bed softer, and kill off any vermin. If the occupant of the room is a really young puppy, apt to be afraid of the dark and miss its mother all night long in unbroken protest, a hot water bag will work wonders. Fill it only partially, with not too hot water, tuck it in a corner of the box with the puppy up against it, and the poor little victim of such delusion will drift off to sleep. There is only one method better than this—two puppies instead of one.

The reason that the location of the cellar bedroom under a window is desirable is because the window provides a means of exit, which was mentioned earlier. A runway can be built, the window fastened by hinges at the top, and the dog can go in and out as he pleases, except at night when the window is closed and fastened.

A few shelves near the pen make an excellent place for storing food supplies, biscuits, canned milk, or canned food, if the latter is used. If a discarded ice box can be salvaged and placed there too, to take care of the fresh meat and fresh milk, the complaint of a cluttered up family ice box can be stilled. This is, of course, necessary only when there are supplies to be kept either for several dogs or for a very large dog.

There are, too, some simplifications for the actual feeding of dogs; none, of which I know, for babies. One dog supply establishment has for sale a little platform with a covered bowl fastened at one end, and an alarm clock at the other. If you are going to be out at the time for his dinner, you prepare the meal, place it in the covered bowl, set the clock for the hour at which it is to be served and put the whole device in the dog pen. At the dinner hour, the alarm goes off, which summons the dog, and the lid of the bowl flies open. Another device is a platform on rubber-cupped legs. There is a hole at either end into which a bowl fits. One is for food, the other for water. Neither bowl can be tipped over, and the rubber cups will keep the whole from sliding along the floor. It is, however, an excellent thing to place the food at

a height which makes the dog stand well up to eat. It not only makes him stand better, but he does not push the food about so much. An orange crate with a hole cut in it for the dish does very well, but a stool, not hard to make, with legs which can be lengthened, also with a hole in the top for the dish, is the best of all because it allows for growing.

Perhaps owning a dog develops one's ingenuity. Certainly, with only a little, it is possible to own a dog comfortably—with little discomfort and great pleasure.

### A schoolmaster speaks up!

(Continued from page 30)

and tell me what I could do—I'm bewildered by the array of books for children—I don't know—maybe I could do something about my boys in the *fifth* grade—"I like parents like that. And, after all, it is their fault, you know.

Yes, you do too! You think it's customary, no doubt, for the teacher to blame the parent and the parent to put all blame on the teacher. In my dual role of teacher and parent I have a great deal of amusement delicately adjusting blames and checking on my own actions. And, as a parent, I know that my child's reading background should have been begun long before any teacher got hold of him, to add or detract, and that if he's going to get what's best out of our modern education, I've got to be on my toes every minute, *as a parent*. I've got to see that my youngsters have good literature poured into them from the first moment they'll stay still long enough to listen. I know, too, that I mustn't bat an eye when I come home at night and find the living room floor strewn with the funny papers the neighbor next door has saved for my ten-year-old. I must just keep firmly in mind the "Alice In Wonderland," rumpled after years of service, over in the younger son's bookcase, and the "Ivanhoe," for which, presently, the funny papers will be pushed aside. As a parent, I've got to know what my youngsters are reading, encourage them in their various stages of development, see to it that "Bob, Son of Battle" is ready when the ten-year-old is tired of Terhune.

And so I pulled out my thumb-marked cards and began waving them about in the faces of my inquiring parents. I've been collecting cards for years. *This* and *that* is important in a reading background, I say to my wife. No not *this*, but *that*, she points out. I take it to my colleagues. Well, you're both right, they say. So I pulled one card out of my upper

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vest pocket and another out of a lower. There was one in my wallet, back of my wife's picture. The parents sniffed. "If you'd just make a list," they said.

So I did. I gathered together all my cards and notes and made a list. Usually lists scare me green. I'd much rather make my own. But these two parents grasped theirs firmly, two or three days later, and walked away with pleased smiles on their faces. Parents have been calling me continuously about them.

I've been feeling much more kindly about parents ever since. Kindness and pedagogical love I positively exude. And so, in that spirit, I attach my "background" list. It may look formidable, upon first reading. Remember, however, that the child between the ages of seven and fifteen reads prodigiously, if properly started, and that not only will he have time for all these, but he will reread them and learn to know and love them. There is no doubt that the well-read child gets more out of life, is more aware than the child who has either not read or has read only digests of best sellers. Just what effect reading definitely has on character, I haven't fully decided, but I'm almost convinced that a reading intelligence has much to do with happiness and the living of the "fuller life" we're always talking about.

Don't hand this list to your child and tell him to go through it. Keep it in a secret place. Just see to it that your child reads; that by fair means or foul you get him reading some of the books here mentioned; that you buy him books and give him a place in which to keep them so that he can go back to them and live with them and love them. And add to this list; subtract, too, if you like, but be sure to let me know why!

### SECOND AND THIRD GRADES AGES 7-9

(Much of this material will have to be read to the child.)

"A Child's Life of Christ." "The Petersham Christ Child" is excellent.

"Andersen's Fairy Tales"

\*"Grimm's Fairy Tales." Lippincott's edition with 95 Arthur Rackham pictures is excellent.

\*Carroll, "Alice in Wonderland" and "Through the Looking Glass." Be sure to get the Macmillan edition with Tenniel's illustrations. It's the very best in our judgment.

\*Stevenson, "A Child's Garden of Verses," profusely illustrated. Rand McNally.

Barrie, "Peter Pan"—and no cut-down version!

Kipling, "Just So Stories" (some of these, too, have previously been read to child)

\*Browning, "The Pied Piper of Hamelin." The Harrap edition is very handsome. (Read this aloud with all ages)

### FOURTH, FIFTH AND SIXTH GRADES—AGES 9-12

The Bible: Old Testament narratives, the more famous Parables. The Petersham collection is good; the "Goodspeed Junior Bible"; "Moulton's Bible Stories"; Bates, "The Bible, Designed to be Read as Living Literature," all excellent. Also \*"Animals of the Bible," published by Stokes.

Greek legends and myths: Kingsley, "The Heroes"; \*Hawthorne, "Wonder Book." We recommend the Dodd, Mead edition, illustrated by Maxfield Parrish.

\*Bunyan's "Pilgrim's Progress." Robert Lawson has retold it and made it into a beautiful picture book. Stokes.

Roman legends: Jessie Tatlock's "Greek and Roman Mythology" is a good collection. Macaulay, "Lays of Ancient Rome." (Read them aloud!)

\*"Aesop's Fables"—We recommend the one illustrated by Artybasheff, published by Viking.

\*Collodi, "Pinocchio," the Macmillan Children's Classics edition is a good one.

Spyri, "Heidi"

\*Cervantes, "Don Quixote," illustrated by Warren Chappell, published by Little, Brown is an elegant one.

Swift, "Gulliver's Travels," illustrated by Willy Pogany.

Kipling, "Jungle Book," "Stalky and Co."

Twain, "Tom Sawyer" and "Huckleberry Finn"

Salten, "Bambi"

Ollivant, "Bob, Son of Battle"

\*Dickens, "Christmas Carol." Lippincott's edition, illustrated by Arthur Rackham is good.

Longfellow, "Village Blacksmith," "Hiawatha"

Holmes, "Old Ironsides"

Whittier, "Snow Bound" (Read it on a snowy day!) "Barbara Freitchie"

### SEVENTH, EIGHTH AND NINTH GRADES—JUNIOR HIGH

AGES 12-15

Bible: Proverbs

Arabian Nights: 1. Edited by Padraic Colum; 2. Retold by Lawrence Housman.

English Legends: "The Boys' King Arthur," ed. by Sidney Lanier. Kipling, "Puck of Pook's Hill." Pyle, "Story of King Arthur." Kingsley, "Water Babies"

German Legends: "Wonder Tales from Wagner," by Chapin. "The Story of Siegfried," by Baldwin. "The Ring of the Nibelung," by Henderson.

French Legends: "Story of Roland," by Baldwin. "Charle-

magne and His Knights," by Katharine Pyle.

Defoe, "Robinson Crusoe"

\*Dumas, "The Three Musketeers." Rand McNally's edition is a real boy's idea of this book.

Scott, "Ivanhoe," "The Lady of the Lake." (Read this aloud.) Irving, "Rip Van Winkle," "Legend of Sleepy Hollow"

\*Stevenson, "Kidnapped," "Treasure Island." Rand McNally's edition is a real boy's idea of this book.

Cooper, "The Last of the Mohicans"

Shakespeare, "Merchant of Venice." If your child will read this in school, let the school do it.

If not, read it aloud at home. Read "Midsummer Night's Dream," if school doesn't do it.

\*Melville, "Moby Dick." Dodd Mead's edition is a handsome one.

Goldsmith, "The Deserted Village." Read it aloud.

Coleridge, "The Rime of the Ancient Mariner." Read it aloud.

American Poetry: Bryant, "Thanatopsis." Whittier, "Maud Muller." Lowell, "Vision of Sir Launfal"

\*Illustrated on page 30.

## Dressing tables

[Continued from page 35]

grain ribbon interlaced in the snooding and hanging to different lengths. Put artificial butterflies in brilliant colors under a piece of glass, pin some more to the mirror, and give the table a dirndl of black tulle. Sew inch-wide purple grosgrain ribbon trelliswise on a skirt of unbleached muslin and tuck field flowers in the crossings of the ribbon. Or make a skirt of wide black and white striped cotton and sew two huge purple pockets on with black velvet bows.

The gayest and most frivolous looking skirt can be made very easily of white rayon satin with tiny ostrich feathers of different colors attached with minute velvet bows. The bodice is wide beading with red ribbons run through and the same beading is applied to the mirror frame. Two skirts, one of flowered chintz and a petticoat of broderie Anglaise with an up-standing frill around the bodice make a very feminine young dressing table. A neatly tailored job is a bias skirt of plaid with felt jacket top buttoned on and two little vest-like pockets, and little felt hats for lampshades. A taffeta dirndl tufted with brilliant satin bows is a darling.

And in summer why not short skirts on your dressing table as well as on you? The dressing table could even have pantaloons. The skirt is of white organdy, very full with an emery strawberry attached here and there. If you hap-



pen to have an old washstand, paint it white and decorate it with pink ribbons and tiny roses all around the top and around the mirror. Or button on a terrycloth skirt with enormous pockets lined with pink and white gingham to match the lampshades. Or have a flared white glazed chintz skirt with three large inverted pleats lined with pink, or better, with three different colors. And a very deep South number—three tiered frilly skirt of dotted swiss, each frill edged with three rows of rick-rack, the mirror framed to match. A very simple one is of candy-striped taffeta or gingham with its big pockets and bodice buttoned on in perky fashion.

### Handling delphinium

[Continued from page 22]

had blooming spikes three feet in height. I had increased my stock to a dozen or more when they were attacked by crown rot. This is an unpleasant fungous disease which causes the stem to rot at the crown. It can be recognized by the mustard seed-like bodies and somewhat webby growth that forms on the surface of the ground at the base of the plants. Dusting the crowns with dry bordeaux mixture has proved a splendid preventive. However, I also disinfect the ground with a solution of bichloride of mercury—two tablets to a quart of water—or by digging in naphthalene flakes.

By this time I had heard of Colonel N. F. Vanderbilt of California, a leading delphinium hybridizer, who had developed

shades and bright colors had resulted as well as double flowers in the so-called Pacific Coast hybrids, so naturally I bought some seed of them. It grew and flourished, for by this time I had established a disease- and insect-control program. From the moment the plants come above ground until frost kills them, the crowns are kept dusted with bordeaux mixture; from May fifteen until late in August the plants are sprayed every two weeks with nicotine sulphate; about the fifteenth of April a teacup of wood ashes and one of bonemeal are dug in about each crown; about May fifteen a couple of tablespoons of complete fertilizer are worked into the sandy soil and this treatment is repeated just before the plant flowers. I cannot use manure because my soil is susceptible to crown rot. I promptly clip off faded flower spikes and when the leaves begin to yellow—but not before—I cut down the blooming stalk. Two more tablespoons of complete fertilizer are now given each plant and they are mulched with tobacco stems or grass cuttings and are kept well watered for a second blooming.

In late fall or early winter, after the delphinium has been killed to the ground, all leaves and stalks are removed and burned, and another cupful of bonemeal per plant is scratched in around the crowns. In January two or three shovels of sifted coal ashes are placed over the crowns to prevent frost heaving, and to discourage slugs in the spring. Crushed limestone and old plaster are also appreciated by delphiniums as they are alkaline loving.



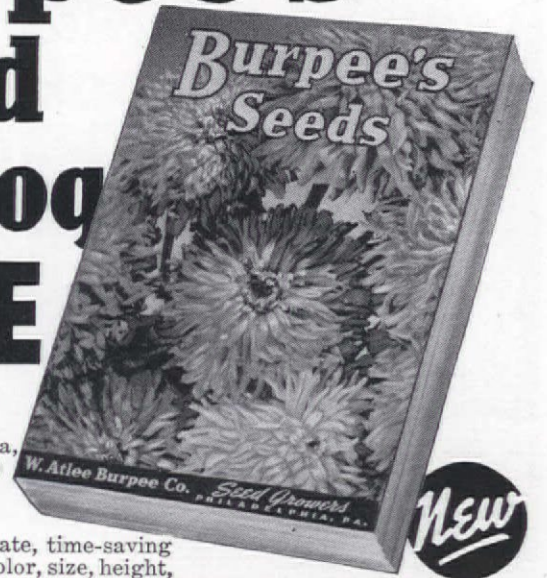
One of Mrs. Underwood's original Wrexham hybrids, now seven years old

strains with whiplike stems which can be bent to the ground without breaking; and of Reinelt's extensive breeding work with D. cardinale, a red species. While the much desired red color had not yet appeared, many new

There has been a marked tendency during the last few years to get away from the true blue delphiniums. Perhaps this trend has been due to the influence of the Pacific Coast hybrids in which mauve, lavender, and var-

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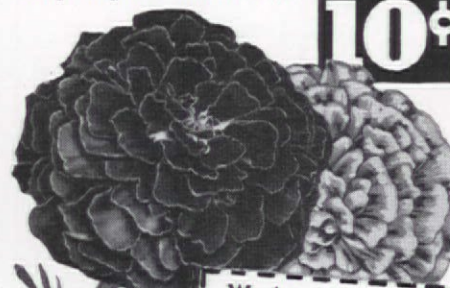
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ious lovely purple shades predominate, in double flowers especially.

The practice of having each breeder name individual plants has resulted in a number of names which mean nothing except in the particular nursery from which the variety comes. When grown from seed these named varieties are said to come about ninety per cent true; it is nearer fifty per cent in my garden. Therefore I find it more profitable to buy the seed of proved strains for my annual August planting and take my chances with the colors. When my garden needs a certain color, or when a certain named variety intrigues me, I purchase roots.

**If we would have graceful gardens**  
[Continued from page 53]

to be seen, it would still be brimful of color. But there is color now, always. That was the second main objective of my transformation. I aim to have blossoms from the time the first shivering crocus comes through the snow until the hardy chrysanthemums are finally blackened by frost and the last witch hazel curls whirl away before a snow squall.

Back of these is a third general determination: never have my flowers become specimen blooms. I grow plants not as individuals but as groups and masses of color, arranged with meticulous care to harmonize not only with the background and undertones of green but with adjacent groups.

The final proof of the reward my labor has brought is the fact that my garden is not a copy of any I have seen. I have shamelessly borrowed, "cribbed" ideas, even as I have begged and bartered for plants. But I have worked out the borrowed and purchased ideas as well as the plants until they are my own.

**Can you soufflé?**  
[Continued from page 44]

You thought fine cooking was an art—not a science? It's both. Originating a new dish or improving on an old one is creative work and is a real art. Following a tested recipe is a science and don't let anyone tell you differently. It burns me up to have people talk of "luck" in cooking.

I don't think that soufflé is going to be perfect. I know it is. And every one you make in your own kitchens will look and taste exactly the same if you do everything exactly the same way you did it today—no cheating!

On page 44 I've given you a few recipes I know are good. Follow them exactly and you'll get a reputation as a soufflé expert in no time. But don't think I'm advising you not to experiment. On the contrary, that's where the real fun is. But if you'll take a tip from me, you'll do it when you are alone or at least when the girls are away. It doesn't hurt your standing a bit to get the reputation of being successful with every attempt.

When you decide to have a dessert soufflé the question of timing is especially important. Naturally you won't want it to follow a heavy main course—serve it after broiled chicken or chops or something of that sort. Plan to have the soufflé ready to serve exactly when the table is cleared. Give the soufflé the benefit of any doubt. It won't hurt your guests to wait but it certainly will hurt the soufflé.

Dessert soufflés seem only partly there without a generous accompaniment of sweetened whipped cream. Using honey here instead of powdered sugar makes the whole thing sophisticated, but serve the whipped cream in a separate dish.

One tip about serving any soufflé: never, on your life, use a knife. Pull it apart with a fork and always serve it with a spoon.

Well, our time is up—let's go look at our Cheese Soufflé. Has he grown! All puffed up. Got a right to be—he's important. Browning nicely. Looks done? Stick a toothpick in his middle—a bit sticky inside. Leave him five minutes more.

Now the toothpick comes out dry; he's begun to pull away from the pan at the sides and he's springy to the touch.

And here come the girls—and soufflé must be eaten immediately—it's a law. Ladies, I congratulate you. Your husbands are the best soufflé cooks in captivity—and here's the proof.

**Gardening indoors**  
[Continued from page 31]

dust off the leaves about once a week—and to sprinkle clothes!) because with it you can spray the underside of the leaves where the aphids are most likely to be. If you spray on a sunny day, be sure to pull down the window curtains as long as the sun shines directly on the plants. The day after spraying for pests, give a good syringing with clear water; then a week later, repeat.

Another troublesome pest is red spider which, fortunately, confines itself to the smilax but seems determined to stay there, causing the leaves to gradually turn yel-



low and drop off. The spiders or mites are so small as to be almost invisible, but they make a fine web that gives them away. The best way to get rid of them is to hold the plants under a hard spray from the faucet; but as our smilax is in the window box, we use the second best prescription—very fine powdered sulphur dusted on the plants—especially the underside of the leaves. Mealy bugs don't seem to move about much and, being white like tiny bits of cotton, they are easy to see and remove with a toothpick. If they become serious and the nicotine does not control them, we spray with kerosene emulsion. This is made by dissolving two teaspoonfuls of common laundry soap in a pint of warm water, adding one quart of kerosene, and pumping it vigorously through the syringe until it forms a creamy emulsion and commences to thicken. Then spray with one part of this stock solution in nine parts of water.

Our last enemy is a scale which shows up now and then on the ivy and which I have seen on small palms, mistaken by plant owners for a natural part of the leaf or stalk! They are light brown, about the size of several pinheads, with rounded backs and no sign of eyes, legs or intelligence; yet they can outwit you if you don't keep right at them. I look over the plants they seem to like every week or so and scrape off those I find with a toothpick. If they get ahead of you, spray with the kerosene emulsion (one part to six of water in this case) or a slightly stronger mixture of the nicotine-fish oil soap. It is important to look over carefully all new plants bought from a greenhouse, for while stock there is usually sprayed regularly, plants cannot be given individual attention and you may bring a lot of grief upon yourself by not taking this precaution.

**FEBRUARY:** This might be termed our jubilee month since it brought Lincoln's, Washington's, and my birthdays, and we have been fairly swamped with plants wanting to bloom. In January we purchased a primrose and a gorgeous blood-red cyclamen. The latter, having been in bloom for some time, only continued to flower for a couple of weeks. Hereafter, we shall always ask if a plant is just coming into bloom before we buy it. But the primrose is a lovely thing and full of buds. I tried it on the lower shelf at my living room window but even the winter southern sun was too strong for it. It must be watered regularly so as never to become dried out.

We have found something new for the top shelf. The green glass bottles in which a brand of prune juice is sold are grand for sprays

of ivy or philodendron or sprouting sweet potatoes. When you grow plants in water it is a good idea to add a piece or two of charcoal to keep the water sweet.

The poinsettia has lost most of its red bracts, so in a week or two we shall cut it back severely and put it in the basement and water it only often enough to keep the soil from getting powder dry. It will be ready to come back to the light in April or the early part of May. The sweet-scented French Roman hyacinth bloomed from February 1st to the 10th. The individual flowers are practically the same as those of the Dutch type, but are set more sparsely on the stem, and there are five or six stalks instead of one or two, giving a more graceful and airy appearance to the plant.

The Soleil d'Or bulbs were in bloom the 16th and lasted until February 27th. Like all bulbs forced in water, they are of no value after blooming. February 9th we brought up the pot of crocus; the flowers opened on the 25th and lasted six days; a variety intended for forcing might have given better results. The Narcissus poeticus ornatus was ready to force February 16th and in bloom February 26th with as delicious an odor as any flower I know. They were a special delight as they are not often seen as house plants. The blue hyacinths, brought up February 21st, had a sturdy looking stalk but to be sure it attained a good height before the blooms opened we covered it with a cardboard cone with a half-inch opening at the small end. This point of light draws the plant up and gives it a longer stalk. The cone need be left on only five or six days. One really big—though long-drawn-out—moment was when the calla bloomed. We are wondering how long the flower will last. It has practically no odor but it is so elegant you hardly feel like getting intimate enough with it to smell it.

**MARCH:** The first day of the month brought the lovely bloom of the blue hyacinth. A second flower stalk appeared and was in bloom five or six days later and lasted until the 12th. The Poeticus narcissus bore four flowers, one after the other, each lasting six or seven days. The white calla was in bloom for fifteen days—the longest of any of our bulbs. Pots of pink scillas brought up on the 1st and the 8th bloomed the 16th and 17th for about a week but were a disappointment in color and form of flower. The blue scillas which bloomed March 8th and lasted fifteen days also were not just what we expected but were a good strong blue and showed up

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nicely in our garden picture.

The glory-of-the-snow was a later disappointment but mainly, I believe, because there were not enough plants in the pot, which made them look pretty straggly. Effective outdoors in masses, they are almost too small to mean much in a pot unless at least a dozen are planted together, preferably in the shallow type of pot which florists call a "pan."

If you have had no experience growing bulbs you may wonder how one knows when they are ready to be brought to the light. Different kinds require different rooting periods as shown in our November chart. But a warm or cold spell will affect this. After the normal period we look at a pot of bulbs and if it seems to have a good top growth, say three inches for the larger flowers such as hyacinths and an inch and a half or so for the small ones, it is ready. Otherwise, better leave it a week or so longer. The ornithogalum bulbs rotted, but we shall try again, for the blooms are supposed to last a month or more. The hyacinths have won our affections as house plants, the pink one also giving us a lovely tall flower spike—adequate payment, indeed for our trouble.

Planted	What	Forced	Bloomed	Exit
Nov. 5	Chinese Sacred-Lily	Dec. 3	Dec. 15	Dec. 27
Nov. 25	Paper Whites	Dec. 23	Jan. 6	Jan. 18
Nov. 15	French Roman Hyacinths	Jan. 27	Feb. 1	Feb. 10
Nov. 15	Crocus	Feb. 9	Feb. 25	Mar. 1
Nov. 17	Soleil d'Or Narcissus	Feb. 10	Feb. 16	Feb. 27
Nov. 15	Blue Hyacinth	Feb. 21	Mar. 1	Mar. 12
Nov. 15	Poeticus Narcissus	Feb. 16	Feb. 26	Mar. 7
Nov. 15	Pink Scilla	Feb. 28	Mar. 16	Mar. 22
Nov. 15	White calla	No forcing date	Feb. 22	Mar. 9
Nov. 15	Pink Hyacinth	Mar. 3	Mar. 15	Mar. 22
Nov. 15	Glory-of-the-Snow	Mar. 6	Mar. 9	Mar. 20
Nov. 15	Blue Scilla	Mar. 6	Mar. 8	Mar. 23
Nov. 15	Freesias	No forcing date	Mar. 11	Mar. 16
Nov. 15	Ornithogalum	Mar. 15	—Rotted—	—
Nov. 15	Tulip	Mar. 13	Mar. 20	Mar. 26

## Possibilities of a small lot

[Continued from page 47]

and to be planted with some of the bewildering variety of rock plants which grow best in the crevices of a dry wall.

The lower garden is a rather simple affair, laid out in orderly formal lines, which is by far the most satisfactory way to arrange such things as the modern perennials or annuals. A pool was suggested for the center, with a grass panel about it, and flowers in the four corners. (This was contemplated as a future development after the children had grown up and no longer needed the open lawn for play space.) A path surrounds the pool, preferably of gravel or tanbark, or even of paving stones or brick, with flower borders on the outside. An existing high white-cedar hedge now forms and would remain as

The freesias finally developed one or two frail stalks of flowers. They must never be allowed to get dry, and as they don't bloom for at least three months after planting, this puts something of a strain on one. After they bloom let them dry off for about ten days in a shady place, then set them back in the root cellar. These and other bulbs native to the Southern hemisphere can be used over and over again in the house if given proper care, for our winter is their natural time to bloom. Callas and amaryllis belong to this group. Our pot of tulips was ready March 13th and in bloom March 20th. Though the flowers lasted only six days, I think they gave more of a "here comes spring" effect than anything else we had.

There have been ten days of grand springy weather that pulled us right outdoors and set us to work on our sweet pea trench and a bed for our larkspur and poppies. The seed catalogues are here and it won't be long until time to put our house garden to bed and wake up the big one outside. Meanwhile, here is a complete chart to date of the planting, forcing, blooming, and exit of our house garden subjects:

This design has made every square foot of the lot usable as either service area, entrance walk and lawn, or garden area, and the orientation of all these is ideal. The plan (C) was drawn to show what *could* be done, but not necessarily what should be done all at once. In fact, it was understood that the development would be carried out a bit at a time. This is entirely possible when a complete plan for the ultimate development is drawn up; any part can be built at any time to fit into the final design like a piece of a picture puzzle whenever the owner wishes and circumstances permit.

## Clinging vines

[Continued from page 24]

circle which is three feet or so in diameter. This method may work.

Plant grafted plants or rooted cuttings of strong flowering specimens, *not* seedlings. They are a bit more expensive, but more prone to flower.

Pinch back the shoots produced on the main stem to within a foot of it early in July and again when the new growths are a few inches long. The following spring cut back these shoots to within four or five eyes of the main stem. Repeat the process yearly. This, too, often succeeds—but, of course, not always.

I have heard frequent transplanting recommended, but I am skeptical. The one almost infallible way to obtain blooming vines is to buy specimen plants from a reputable nurseryman.

For flamboyant, Junoesque beauty, let me commend the old trumpet-vine. *Campsis* (or *Bigonia*) *radicans* is the commoner sort, with large red flowers with orange throats; *chinensis*, formerly called *grandiflora* is probably a bit better, but there really isn't much choice. Both are rapid growers but, unfortunately, they do not bloom early.

Dutchmans-pipe (*Aristolochia durior*) is a quick-growing, vigorous climber with huge, heart-shaped leaves. It soon makes a heavy screen and bears odd brownish flowers shaped like a tobacco pipe. *Polygonum auberti*, the silver lace vine, is a somewhat weedy looking plant growing to twenty feet or more. It bears masses of foamy white flowers and adapts itself to varied climates and locations.

The various forms of clematis have potent charm and it is gratifying to find more varieties being offered in this country of late. *C. paniculata*, the well-known virgin's bower, is a splendid hardy climber of strong and rapid growth almost any-



where. It festoons a piazza with clouds of misty white, small, fragrant flowers in August and September, and the fluffy silvery seed-pods that follow are almost as attractive.

The large-flowered group is exacting in its requirements, but its members are gorgeously lovely with the calm dignity and grace of a duchess. Soil for these plants much be rich, moist and deep, and one should remember to plant the crowns fully four inches below the soil surface. When established—consoling word—the vines require but little care and bloom year after year most casually. The fly in the ointment is that they resent transplanting. My favorites among them are henryi, large, creamy white; Duchess of Edinburgh, another beautiful white; Ramona, a delightful blue. Jackmani, the easiest to grow and bearing deep purple blossoms; Madame Edouard Andre, an odd bright carmine. Clematis montana is a strong-growing species which produces white or white and mauve flowers quite early in the spring.

There is something deeply romantic in the word jasmine. But, sad to say, the only kind of jasmine that will make even a weak endeavor to resist Northern winters is Jasminum nudiflorum. Where it will grow, its yellow fragrant flowers are startling in their defiance of the cold when they appear on bare branches in early spring. South of Philadelphia and in equally mild places elsewhere it is entirely hardy and attains some height.

Much can be said for the humble hop-vine; it is hardy, luxuriant, insect-proof, reaches a considerable height, and grows with almost terrifying rapidity. Its blossoms are not without a homely beauty and I strongly recommend it for many uses, such as screening unsightly buildings and covering roadside fences and dead tree trunks.

Matrimony vine has all the solid virtues conjured up by its name, with enough beauty to back them up. Once planted and thriving it persists with great pertinacity and though a trifle dull as to flowers, it bears quantities of scarlet berries which have a wholesome look and definitely brighten up the landscape.

The various honeysuckles are fairly hardy and even in northern latitudes sometimes almost evergreen. The old Lonicera halleana, with its deliciously fragrant flowers, is known to nearly every one. The small, featherlike blossoms are white, turning to cream-yellow, and the vine makes a splendid covering for fences. But—just a word of warning—watch out if it starts to spread beyond its legitimate bounds!



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**If your garden is in Florida**  
[Continued from page 18]

background planting takes over the important duty of keeping live color and growth in the garden picture.

Thus the major problem in both kinds of gardens is maintenance. The secondary problem is the choice of material. The year-'round resident's garden contains a greater variety of material and there is more evidence of versatility in planning, which is only natural, as more time can be spent on the grounds. He has greater time for experimentation and prides himself on nursing delicate shrubs to maturity. He has found that by adding outdoor terraces, grilles, vine-covered pergolas, and pools he can reduce the intensively cultivated area, which in the long run is his greatest source of expense. At the same time he has thus added units of interest to his garden, made it more livable and worthwhile. Even with the formal flower garden dismissed almost entirely from the planting scheme, nothing has been lost, thanks to the unlimited range of flowering shrubs for color and all-year foliage effects.

The winter resident may feel that he is defeated from the beginning, but careful planning will enable him to develop a beautiful garden that will survive his absence. First he must familiarize himself with the wide variety of plant materials that will withstand adverse conditions. New lawn grasses are being introduced that are drought resisting and disease free. Like the year-round resident he should use items that reduce the planted area. Quick growing shade trees will protect all plantings and act as an important factor in reducing maintenance. Yet he must consistently keep his grounds simple and devote what time he has for gardening during his winter stay to the task of keeping the grounds neat, in itself quite a job.

Thus the two types are easily distinguishable. A stronger application of landscape design is seen in the year-'round resident's garden, limited by the conditions already cited. The winter resident's garden is characterized by its extreme functional simplicity, not always of good design but improving steadily as more knowledge of Florida horticulture is available. Conditions make both types decidedly different from gardens in other parts of the country and anyone judging their merits must naturally take this into consideration.



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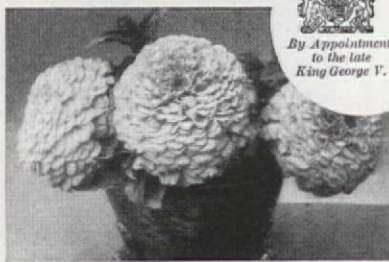
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## Keep a garden log

[Continued from page 25]

ing and a frost may ruin them. Rock garden in bad shape from constant freezing and thawing. Pushed polyanthus roots into the ground and covered them lightly with thin blanket of leaves which wind had blown off."

Late January and February pages are filled with lists of new catalogues received. After reading them carefully, I list the novelties offered, check my preferences, and add the names of nurserymen offering them.

Later, I enter a copy of my spring order of seeds and plants, together with names and addresses of firms purchased from, and when the purchases arrive I enter date received and a report as to the plants' condition, size, etc. If it says that certain plants were of fair size, in good condition, and well packed, I will know next year that ordering from that firm gives good results. If, however, the plants are small or otherwise undesirable, I will probably send my next order to another firm. Under the proper date, I list planting details—methods employed, plant food used, if any, location, etc. and enter them on the garden plan.

Through the year I keep a careful record of the "garden behavior" of newcomers; whether or not they develop according to specifications, their adaptability to my garden scheme, soil, and location, and whether or not I like the new flower in my garden or for arrangements indoors.

I find a camera of inestimable value in keeping the garden log. Beginning in late winter, I take and paste in snapshots of the entire garden, and, as spring advances, I add to these pictures snapshots of specific parts.

Clippings are a hobby with me and I fill many pages of the log with pictures clipped from garden magazines. It is so much simpler to have such suggestions assembled under one cover than to be obliged to search through endless piles of magazines for data.

Pests eradicated (or to be fought), sprays and formulas for various solutions are included, as well as a list of plant foods used, with records for each planting.

Enjoyable experiences, such as walks to the woods or visits to other gardens, are jotted down. Often a crude sketch accompanies the description, and while the result is not artistic, it fixes interesting details in my memory.

Books and articles read and found of special interest are listed together with names of authors and suggestions from their writings. Attendance at garden club meetings, speakers heard,

etc., all go into my garden book.

Other garden hobbies could well find a place in a garden log. For example, the search for the meaning and derivation of flower names is an interesting and informative pastime and our findings often give us an insight into the habits of various plants and flowers. Flowers in history is another interesting subject on which much research can be done.

A collection of color schemes for flower gardens and of suggestions for various types of gardens provides interesting and educational material for reading, study, and possible use.

Almost any suggestion relating to the development of the garden or to the gardener's knowledge may profitably be entered in a garden log book. Built up in this way, it will not only contain a complete record of the year's work, but also be filled with suggestions for the years to come.

## Soil testing

[Continued from page 22]

as anticipated. Fortunately, not only do analyses of this type yield more practical information than complete determination of soil contents, but they can be made easily and inexpensively. The procedure is essentially the same for determining each of the four major soil factors. A small portion of soil, or an extract of it, is mixed with a measured amount of the proper chemical or chemicals, and this causes a change in color or turbidity. The resulting color or other condition is then compared with the gradations on a printed color chart.

Chemists and manufacturers have standardized these methods by the use of measuring spoons, droppers, glassware, color charts, and instructions so that one need not be trained in chemistry to use them. Kits available for testing for acidity or alkalinity, and for nitrogen, phosphorus, and potash content range from simple ones costing a dollar and a half or two dollars to pretentious outfits selling for thirty dollars or more. Refill packages of the various chemicals can be purchased as needed. Some color charts are made to show the amount or strength of the particular element for which the test is made; others read in terms of fertilizer material necessary to correct the deficiency; still others show the results as high, medium, or low. Acidity tests are usually shown on a chart marked according to what is known as the "pH" scale, on which 7.0 marks the neutral point. Larger numbers denote increasing alkalinity while numbers smaller than 7.0 indicate increasing acidity. Most agricultural soils lie close to neutral, say

between pH 5.0 and pH 8.5.

The simplicity of these outfits makes them intriguing to the gardener who, after all, must be something of a practical scientist to be familiar with all the pests, peculiarities, and preferences of the many plants in his care. The owner of a soil testing kit is assured of enhanced standing among his fellow gardeners. He will be listened to with respect at garden club meetings even though his dahlias do not win prizes. He may even be able to work a Tom Sawyer on Junior by allowing him to use the soil tester in return for some lawn mowing. However, candor forces us to admit that the soil will still keep many of its secrets from the average proud possessor of even the latest thing in color chemistry for the amateur gardener.

In the hands of the worker who is well versed in soils and has a knowledge of local conditions, these microchemical tests form an increasingly valuable aid in determining what and how much fertilizer to apply. Unless supplemented by the interpretation of the soil specialist they may be valueless or even misleading. Let's get slightly technical again and find out why.

Soil fertility depends on how fast minerals become soluble and able to replace those used by the plants, as well as on the amount found in the soil solution at any one time. Soils vary in their ability to maintain a high rate of plant food availability. For this reason one which has not grown a crop for some time may give a high phosphorus test and yet not be able to meet the needs of a good lawn, or a bed of rapidly growing annuals. The specialist, familiar with the type of soil being analyzed, and the kind of plants to be grown in it, may make recommendations which differ from those indicated by the color chart. On the other hand, unfertilized soils usually test low in available nitrogen in the spring of the year for reasons that are somewhat complicated and need not be discussed here. However, a soil quite low in the nitrate (or available) form of nitrogen in April may, because of its high humus content, supply enough of this element to care for a crop throughout the summer. The reason for this is that, in a humus-laden soil, nitrogen becomes available rapidly in warm weather.

For example, in my garden are two quite different areas. One is a rich peaty soil; the other is made of clay subsoil with but little organic matter in it. Tests in late March show that neither of them contains a trace of available nitrogen. Yet the first grows a luxuriant mat of vegetation—weeds included—throughout the



summer without the addition of nitrogen fertilizers, while the second requires liberal feeding at frequent intervals.

An understanding of the wide fluctuations which can take place, particularly in available nitrogen supply, is always necessary if soil tests are to be used to the best advantage. Recently I made a lawn, in midsummer, on good soil. Fertilizer was applied until tests indicated that nitrates were available in almost excessive, toxic quantities. Yet eight weeks later, after a period of luxuriant growth, the grass showed yellowing characteristic of nitrogen starvation. It seemed almost unbelievable that this could be the case until repeated tests failed to show more than a trace of nitrates. I had not fully appreciated the depleting effect of the rapid growth of grass and the leaching effect of six inches of rain, which fell within about two weeks' time.

Does this indicate that the newer methods mean nothing to us practical gardeners? Not at all. But their value lies chiefly in the fact that they enable our technical advisers to secure information in a rapid, easy, and inexpensive manner that cannot be duplicated by the older expensive complete laboratory analyses. Such information is available through the departments of soils and horticulture at state agricultural experiment stations and colleges, and many county agents and extension landscape specialists are equipped and qualified to make and interpret these tests in the field. The same is true of service departments maintained by some of the large fertilizer companies and other organizations serving the horticultural public.

The role being played by these modern methods in agriculture is indicated by the fact that, in 1937, more than ten thousand soil samples were tested at Connecticut agricultural experiment stations. New Jersey reports a similar number of tests in about two years' time. In Wisconsin, in one month, twenty-eight hundred samples were tested. The serious gardener will do well to make use of this service in his own state, taking and submitting samples in accordance with instructions prepared by the institution which is to make the test.

The increasing evidence that some plants are as definitely acid loving as others are lime loving justifies the gardener in making his own tests for soil reaction. These will often show the application of lime to be unnecessary. And, if one doesn't take it too seriously, an outfit which will test for nitrogen, phosphorus, and potash is an interesting and oftentimes instructive piece of equip-

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ment to have available. In small bodies of soil such as are found in flower pots and window boxes, fluctuations in reaction and in the supply of nutrients often take place rapidly. Constant watering may make the soil more alkaline or leach out the available nitrogen. Plants growing in these restricted areas respond quickly to food shortages and consequently to the application of fertilizers. Hence the window garden forms an interesting field for the beginner who yearns to become his own soil chemist. However, the principles of good gardening will remain the same. Good drainage, a liberal supply of humus in the soil, cultivation, intelligent watering, and regular use of moderate amounts of complete garden fertilizers will continue to pay good dividends as in the past.

## Rhapsody in blue and yellow

[Continued from page 17]

spring but, for some unaccountable reason, it is not nearly as well known as it deserves to be. Attaining a height of two feet, it bears large, rather thick-textured, daisylike flowers above tufts of compact, hairy, pointed foliage. My favorite running mate in blue for *doronicum* is hardy flax (*Linum perenne*). However, isolated specimens of both these plants will be a disappointment, so they must be planted in groups of at least three. Indeed, this is true of many garden subjects, yet it seems to be one of the hardest lessons of all to learn.

Another blue and yellow picture, dainty and delightful, is forget-me-nots and the English primrose (*Primula vulgaris*). Both low-growing, they nestle in the rock-garden or at the feet of the taller growing perennials in the front of the border and, because both like a little shade and plenty of moisture, they are an ideal combination.

Have you ever thought of a deep blue and yellow combination in iris? Frankly, I never had, but purely by accident in my garden, the German variety Sherwin-Wright and a deep blue dwarf Siberian made an exquisite combination. Sherwin-Wright, an old variety, is not as large nor as tall as many more recent yellow introductions, but its flowers harmonize perfectly with the delicately formed blossoms of the Siberian variety.

The speedwell, or veronica genus is a large one but most people know only the one species, spicata. While this always deserves a place in the garden because of its grace, dependability,

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and long season of bloom, to my mind it is outshone by several of its kin. *V. amethystina* is a gem. Of intense blue, growing about two feet in height, it is one of the most thrilling plants I know. After several unsuccessful experiments I finally planted it beside a patch of Siberian wallflower (*Cheiranthus cheiri*) which is not really yellow, but orange. The result was breath-taking.

Notice that I said I planted it beside the wallflower. *Veronica* moves easily in the spring but the wallflower is very finicky; never attempt to move it after the first of April. The best method is to sprinkle the seed in July where you want it to bloom. The little plants come up and make fine growth before freezing weather. As it is generally treated as a biennial, let it drop its seed after flowering and be careful not to disturb the young plants in the late summer.

A tall, robust, and very beautiful blue and yellow combination for the back of the border is sea bugloss (*Anchusa italica*, Dropmore variety) and daylily (*Hemerocallis flava*). Their flowering period is May and June, and old established clumps cover a lot of territory.

A later blooming daylily (*H. thunbergi*) makes a beautiful July picture planted with the globe-thistle (*Echinops ritro*). They both grow about four feet tall, and the attractive, thistlelike foliage as well as the steel-blue globular heads of the globe-thistle complement perfectly the clear and lovely buttercup yellow stateliness of the daylily.

IF YOU are loyal to coreopsis in spite of its sprawling habit of growth, plant a few clumps of hardy bachelor button (*Centaurea montana*) beside it. Both grow about a foot tall; both bloom off and on all summer, and they are as lovely in the garden as they are in arrangements. This *centaurea* is one of the first blues to bloom, and continues intermittently throughout the season, if cut back occasionally. While it reseeds lavishly, thus always insuring new plants, it does not become a pest.

If you like the gay yellow flowers of the coreopsis, but dislike its sprawling weedy habit of growth, substitute the orange or rough sunflower (*Heliopsis scabra*). It grows a little taller than the *centaurea* but is a much neater plant, standing on its own two feet and requiring no coddling whatsoever.

As we near the end of July, our canvas is becoming dry and hot and it is a little more difficult to find just the right pigments to continue the picture. But there are still quite a few to

choose from. In my rock garden last summer a few clumps of leadwort (*Plumbago*) a low-growing plant of spreading habit, with glossy reddish-green leaves, burst into bloom in July, and what a thrill they were. The plants were literally covered with small, intensely blue flowers set gracefully on short spikes, and continued to bloom until frost. In all the range of perennials I cannot think of one low-growing kind of deep yellow to place by its side, so next year, instead of a perennial, I shall plant some seeds of Golden Gleam nasturtium at a safe distance behind it, for the latter is taller and quite a spreader in the bargain.

The Japanese bellflower (*Platycodon*) is one of the really choice blues of the garden. *P. grandiflorum praecox* is new, and a great improvement over the older forms. The dark blue of the star-shaped flowers harmonizes well with the flaming orange of the butterfly-weed (*Asclepias*). Both bloom from July until frost and both awaken very late in the spring, so if you plant them be sure to stake the spot to prevent disturbing them.

AND now that the picture is almost finished, just to encourage us and make us eager for the return of another gardening season, nature has saved some of her choicest children for the end.

What could be lovelier than the tall blue spires of monkshood (*Aconitum*) rising above the plant's glossy, varnished cut foliage in September and October? There are several varieties of this plant but *A. fischeri wilsoni* is, to my mind, by far the finest. It grows to a height of six feet and its large, tubular blooms are a rich violet-blue. A yellow flower of approximately the same height and the same season of bloom is the hardy sunflower (*Helianthus maximiliani*). Its long sprays of thick textured, small, single yellow flowers burst upon us like yellow shafts of sunlight in the gray fall days when there is not another yellow in the garden. The greatest handicap to placing these two plants together is that monkshood does best in shade while the sunflower should have full sun. I have compromised and put them in a spot which gets a couple of hours of shade a day, and while neither reaches perfection, the combination of the two colors is so delightful I am willing to make the sacrifice.

While we have many exquisite yellow chrysanthemums which defy November frosts, plantmen have not as yet given us a blue flower which will do as much. (At this point may we suggest the hardy native asters and the improved Michaelmas daisies that

have been developed from them?—HORTICULTURAL EDITOR.)

There is one last word, however; almost a supplication. I touched upon it earlier but it cannot be repeated too often. In planting your garden, plant at least three of any one variety. If space permits, six is better. And plant them together.

## Some garden books of 1939

As received by THE AMERICAN HOME and pictured, in part, on page 15

- "A Book of Wild Flowers"—Margaret McKenny and Edith F. Johnston. Macmillan Co. \$2
- "A Gathering of Birds"—Donald Culross Peattie. Dodd, Mead. \$3
- "America's Garden Book"—Louise and James Bush-Brown. Charles Scribner's Sons. \$3.50
- "American Orchid Culture" (revised)—Edward A. White. De La Mare. \$5
- "Bees in the Garden and Honey in the Larder"—Mary L. Coleman. Doubleday, Doran. \$1.75
- "Begonias"—Bessie Buxton. Hale, Cushman and Flint. \$1
- "Bio-Dynamic Farming and Gardening"—Ehrenfried Pfeiffer. Anthroposophic Press. \$2
- "Birds in the Garden"—Margaret McKenny. Reynall and Hitchcock, Inc. \$5
- "Chemical Gardening for Amateurs"—Charles H. Connors and Victor A. Tiedjens. Wm. H. Wise and Co. \$1.95
- "Conspicuous California Plants"—Ralph D. Cornell. San Pasqual Press. \$4
- "Flowering Earth"—Donald Culross Peattie. G. P. Putnam. \$2.50
- "Flowering Shrubs of California"—Lester Rowntree. Stanford University Press. \$3
- "Four Hedges"—Clare Leighton (popular ed.). Macmillan Co. \$1
- "Garden Creatures"—Eleanor King and Wellmer Pessels. Harper and Bros. \$1.25
- "Garden Planning and Building"—H. Stuart Orloff and Henry B. Raymore. Whittlesey House. \$3
- "Gardening in the Shade"—Helen K. Morse. Scribner's. \$3
- "Gardens and Gardening"—F. A. Mercer, editor. The Studio Publications, Inc. \$4.50
- "Growing Plants Without Soil"—D. R. Matlin. Chemical Publishing Co. \$2
- "Hardy Chrysanthemums"—Alex Cummings. Whittlesey. \$2.50
- "Herbs—How to grow them and how to use them"—Helen Noyes Webster.—Hale, Cushman and Flint. \$1
- "Horticultural Color Chart"—Royal Horticultural Society, London, England. 22 shillings.
- "Lilies for American Gardens"—George L. Slate. Scribner's. \$3.50
- "Magic Gardens, A Modern Chronicle of Herbs"—Rosetta E. Clarkson. Macmillan Co. \$3
- "My Neighbor's Garden—and Mine"—Nancy Richey Ranson. The Kaleidograph Press. 25 cents
- "New Pronouncing Dictionary of Plant Names"—E. C. Robinson. Florists' Publishing Co. 25 cents
- "Our Garden and Glimpses Through its Secret Gate"—Charles Fitch Barber. Binford and Mort. \$1.50
- "Our Small Native Animals, Their Habits and Care"—Robert Snedigar. Random House. \$2.50
- "Plant Growth Substances"—Hugh Nicol.—Chemical Pub. Co. \$2



- "Rock Gardens"—James H. Bissland, Hale, Cushman and Flint. \$1
- "Romance of The National Parks"—Harlean James, Macmillan Co. \$3
- "Stories and Legends of Garden Flowers"—Vernon Quinn, F. A. Stokes Co. \$2.50
- "The American Rose Annual, 1939"—J. Horace McFarland, editor. American Rose Society. \$3.50 (with membership)
- "The Chemical Formulary, 1939"—H. Bennett, editor. Chemical Publishing Co. \$6
- "The Garden in Color"—Louise Beebe Wilder (popular ed.). Macmillan Co. \$2.95
- "The Garden of Larkspurs"—L. H. Bailey, Macmillan Co. \$3
- "The Gardener's Almanac"—Edward I. Farrington, Hale, Cushman and Flint. \$1
- "The Gardener's Travel Book"—Edward I. Farrington, Hale, Cushman and Flint. \$2.50
- "The Lawn"—Charles W. Parker, Hale, Cushman and Flint. \$1
- "The Plant Buyer's Index" (revised)—J. Woodward Manning, The Author. \$6
- "The Small Garden"—Katherine and Arthur Storm, Stokes. \$2.50
- "The Vegetable Garden"—Edward I. Farrington, Hale, Cushman. \$1
- "The World Was My Garden"—David Fairchild, Scribner's. \$3.75
- "What to do With Herbs"—Mary Cable Dennis, Dutton. \$1.50
- "Within My Garden Walls"—Georgia Squiers Whitman, G. P. Putnam's Sons. \$3
- "Your Garden This Week"—Ben Blackburn, Rutgers University Press. \$1

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now than was formerly possible on just twice as much ground. Meanwhile a compost pit was dug back of the fence and everything that looked as though it might decay was thrown in—leaves, grass clippings, weeds, and even garbage. A little soil scattered on occasionally helps hold the bulk down and keeps the pit quite sanitary, while a wetting down now and then promotes decomposition. We throw out the top layer in the spring, take out around thirty wheelbarrow loads, then throw the top back in and start again. The compost is spaded under with the rye or buckwheat, enough being saved to fill a good pocket under each perennial and shrub planted or moved. Enough more is sifted to make a cold frame mixture.

This may sound like a good deal of spading. Well, it is, and it points the way to better, happier sand gardening. Spading is fun in sand, especially when each year the soil turns up darker and clings together better. Use a square spade and dig crosswise furrows, throwing the first one up on the land, filling in with the next, inverted, and so on to the far end which you fill in with the first furrow dug. Always turn the soil over; don't just lift it up and drop it. You can work in sand almost anytime; even a few hours after the hardest shower it is friable. And the longest hot spell may dry it but will never bake it into a lumpy, untillable condition.

Another advantage of gardening in sand is the splendid root systems produced. Most perennials started in the cold frame in June, moved into rows in the garden when large enough to handle, and given care and food all summer need a good strong trowel dug in on all four sides to lift them out in the fall.

Sandy soil does not "heave" as much as a result of winter freezing and thawing; hence fewer plants are found in the spring with half of their root systems above ground level. Seedling Oriental poppies and platycodon are the only ones that give us trouble and their roots, readily forced back into the soil, seldom suffer.

Perhaps we cannot get bumper or record crops on sand. Much of what we grow can be grown better on some other soil; but we can grow almost anything passably well and some soils can not. Our big need is humus and then more humus. Anything that tends to hold the sand together retains the moisture that is needed to make available the food elements in the soil and in the added fertilizer. After seven years of soil building we note marked improvement and offer this encouragement to gardeners who are struggling with the common problem of too, too, perfect drainage.

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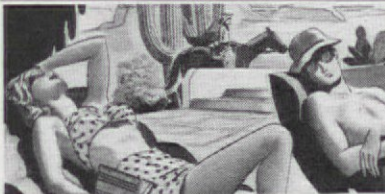
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## For the small garden

[Continued from page 21]

plish, and keep constantly in mind these attributes of a beautiful picture: balance; proportion; line; texture and color of foliage and flower, and, most of all in a small garden, scale.

The average 60 by 85 foot space, or less, that is left on many city lots after the entrance and service areas have been taken care of, would be completely dwarfed by the use of such a tree as an American elm or maple that would eventually grow 120 feet high. All too often in planting we forget what is going to take place in the tomorrows. We place a lovely little spruce or fir or a bushy little pine right against the house because it gives just the effect we want now, overlooking the fact that unless we hold it back by regular pruning it will grow 60 feet high or more. Hence the wisdom of using dwarf type material for a small plot.

In the smaller trees we have the flowering crabs, plums, and cherries; many hawthorns, beautiful both in flower and fruit; mountain-ash, Russian olive, shrub maple (*Acer ginnala*), red bud (*Cercis canadensis*), and the lovely gray birch (*Betula populifolia*). The European white birch, although it grows taller, is a delicate looking tree and not too large in a small place.

Among evergreens we have such perfect things as the junipers, surely God's special gift to the small garden, at least in the great Middle West. Easily grown, perfectly behaved, and handsomely upright types of *J. scopulorum* and its horticultural varieties, Chandler's Silver, Blue Moon, and others, together with the better forms of redcedar (the Dundee juniper), and the pyramidal types of *J. chinensis* form the backbone of many a successful garden. In the lower, spreading types we have such good material as Pfitzer's juniper and the Andorra, Meyer, and Sabina forms. Because evergreens have two other attributes in landscape planting, they require especially careful placing. These characteristics are their solid effect of mass, and their strong vertical lines which become accents in the planting.

A group of slender junipers on either side of an opening to frame a vista and call attention to a beautiful view; clustered together to form the background for an architectural feature; standing guard beside a seat and defining an axis line; emphasizing a change of levels, or marking an entrance to another part of the garden—in such positions it is most certainly fulfilling its highest destiny.

Having decided upon the type of planting material to keep our picture in scale, we consider the proportions of the plot. A wide short one needs a very different treatment from a long narrow one. Often it is possible to divide an area so as to obtain a well-proportioned bit, as by shutting off part of a long, narrow plot.

The Greeks had a sort of "Golden Rule of Proportion" by which they, roughly speaking, made the length a trifle more than once and a half the width; or in the ratio of about 3 to 2.

Having, then, good proportion to start with and some knowledge of the best type of material, as we assemble our picture we consider the house with its wings and terraces as constituting the fourth boundary. The situation is ideal where the main axis line of the garden passes through the center of a door or a prominent window. This is a very simple arrangement, but one that never seems to happen without forethought and planning.

Indeed, no garden can reach its highest achievement without design, carefully thought out and worked out to scale on paper. The smaller the garden, the more needful it is.

We have, then, these five essentials to consider in planting: 1—The selection of good materials. 2—The value of good proportion. 3—The importance of careful planning. 4—The harmonious handling of color. 5—The necessity of scale.

## Moss for garden paths

[Continued from page 23]

of interest. These, too, I treated in exactly the same manner.

Then, one day, we discovered (or thought we did) a faint green, a mere intimation of color, so delicate we were not sure it was real. But as we gazed day by day, we became convinced that moss, such as we had seen in the surrounding forest, was actually covering our paths. By picking up, or even digging away, any remaining pebbles and doing more loving patting and smoothing, I soon achieved a good covering of this marvelously beautiful growth.

Thus did our problem solve itself. Here was, indeed, a gift of the gods. And as we joyfully accepted it we determined that moss it should be on all our paths, present and future.

The later ones were, of course, constructed with an improved technique. Generally speaking, they were dug from eight inches to a foot deep. Stones were removed to that full depth and even pebbles from the upper several inches, the deeper the better.

(Screened soil would have been ideal.) The back of the rake was found excellent for tapping and patting down the earth, while the foot proved effective for making a nice curve and for excluding all air pockets—a thing loathed by mosses.

The greatest difficulty encountered was in getting the moss started on the steeper portions of the paths. Often heavy rains would wash away my laboriously achieved layer of nice soil, exposing stones and pebbles. When this happened there was nothing to do but go at it with a will and replace the precious soil. If only small portions were carried away here and there, it proved entirely feasible to patch the bare spots with bits of moss found about the garden. Let me repeat that the foot is by far the best garden tool—the most humane, so to speak—for patting such moss patches into place.

Now to answer a few of the questions frequently asked by our guests. As to the soil and other requisites for producing and maintaining moss, let me say that soil requirements are not hard to meet. Light loam with a fair amount of leaf mold we find ideal. But in some spots our garden has considerable clay and this, with a little leaf mold added, has also proved excellent. A sprinkling of wood ashes is a very helpful addition. As to shade, we all know that moss loves the deep shadows of the forest, but our own garden has only semi-shade for the greater part of the day and full sun in several places. A little thoughtfulness with the hose at the close of a hot summer day will give the moss the refreshment it needs.

We are frequently asked about the permanence of our mossy carpet. Moss is a perennial. It just grows and grows and grows, becoming thicker and deeper each year and like the pile on a wonderful Chinese rug. In places it is a lovely deep green; in others a yellowish green, or a gray with a silver sheen; and in still other places, a reddish brown, this being the hue of the tiny flowers it bears. O yes, moss blooms, and peering closely one can clearly see the minute reddish flowers.

Finally, how do we maintain our paths? Well, we sweep them with the finest and softest broom obtainable. Risking cold skepticism on the part of my readers, I may say that brushing the green, velvety surface of my paths is by far the most delightful of all my weekly tasks. A friend of mine, a famous artist, tells me that never had he heard of anyone brushing mosses except Japanese priests who, it seems, know my secret of what one may do with them.



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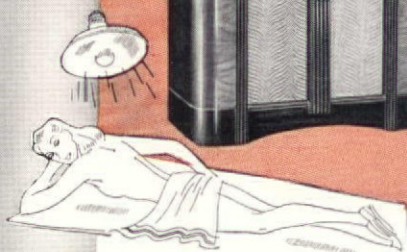
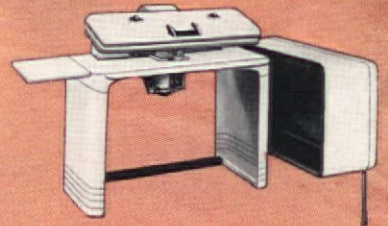


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