

HOUSE & GARDEN

ndé Nast Publication



Sun pattern as seen through "KENNETH CURTAINS" of Crown

FLINGING SUNSHINE to the farthest corners . . . draping with exquisite grace and charm . . . reflecting in the horizontal barred pattern the modern mood, this new Kenneth Curtain has that unique translucent beauty and sparkle that only Crown Rayon Yarns, of which they are woven, can impart.

And in tempo with the demands of modern economy, they are of Crown Tested Quality. Your assurance of color-fastness to sunlight, dry-cleanability without shrinkage, and all-round wear is the CROWN TESTED QUALITY GRADE MARK—look for it when you buy. It means tests made by the N.R.D.G.A. Testing Bureau, the retailers' own national Bureau of Standards.

This modern sun pattern comes in the new Spring shades—Mist Grey, Antique, Peach, White,— and remember Crown Rayon White *stays* white, even after repeated cleanings.

Curtain length—2¼ yards by one yard wide finished—2-inch hem. Price \$3.95 the pair.

You may also buy Kenneth Curtain material by the yard, 40 inches wide—85c the yard.



DRAPERIES AND CURTAINS—Fifth Floor

McCUTCHEON'S

FIFTH AVENUE AT 49TH STREET



CROWN RAYON YARNS

Product of THE VISCOSE COMPANY, 200 M Avenue, New York City • We Comply with the

Only you and the Apes catch cold!

THE ape can catch your cold and you can catch his. While other animals have what appear to be colds, they are in no way related to that compound of misery, discomfort, and danger we humans call a cold.

Driven by human suffering and economic loss due to workers' absence (\$450,000,000 in U. S. alone), able research men have sought the cause of this puzzling universal malady.

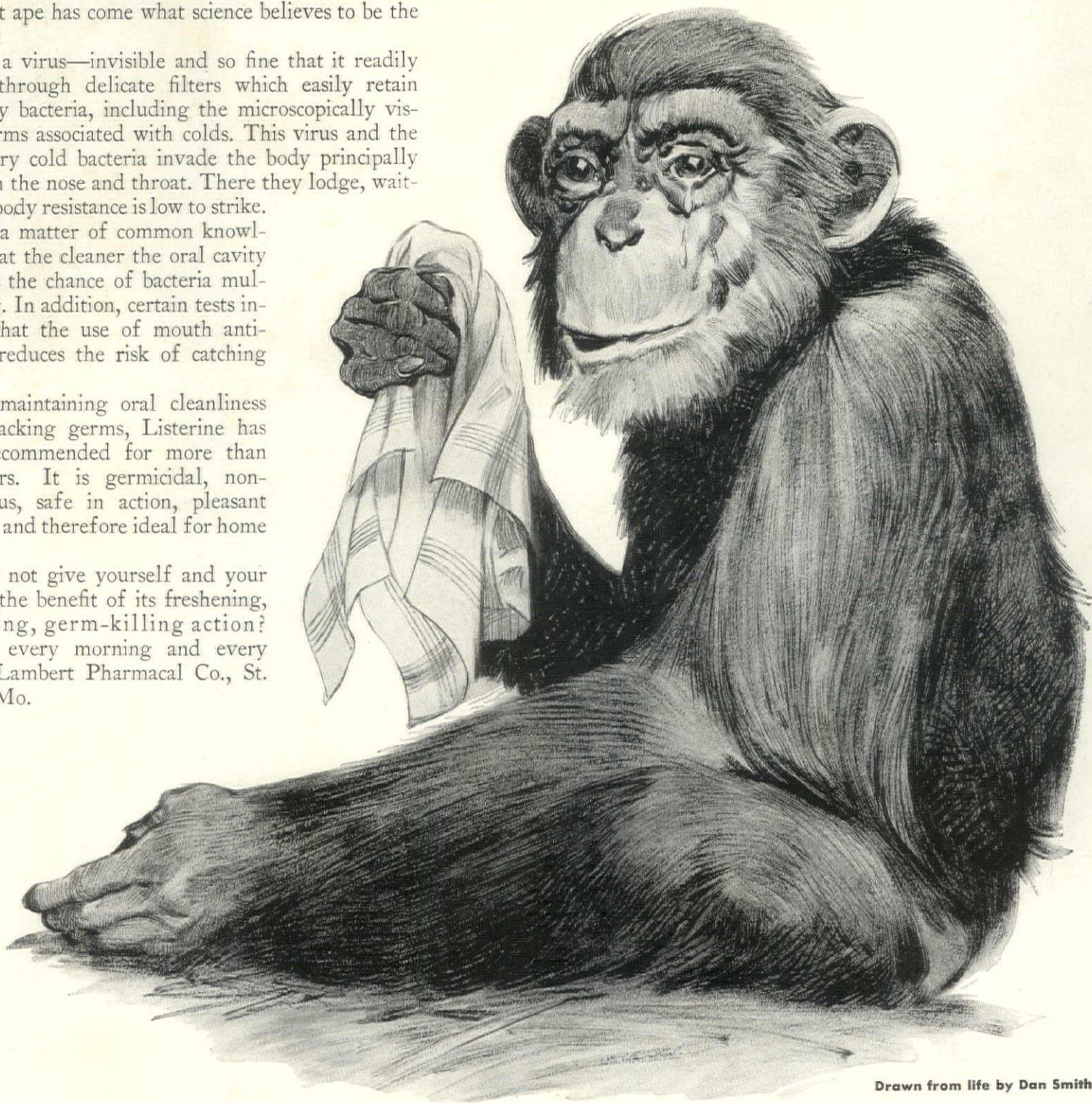
Out of countless experiments on willing man and resistant ape has come what science believes to be the answer:

It is a virus—invisible and so fine that it readily passes through delicate filters which easily retain ordinary bacteria, including the microscopically visible germs associated with colds. This virus and the secondary cold bacteria invade the body principally through the nose and throat. There they lodge, waiting till body resistance is low to strike.

It is a matter of common knowledge that the cleaner the oral cavity the less the chance of bacteria multiplying. In addition, certain tests indicate that the use of mouth antiseptics reduces the risk of catching cold.

For maintaining oral cleanliness and attacking germs, Listerine has been recommended for more than 50 years. It is germicidal, non-poisonous, safe in action, pleasant to taste, and therefore ideal for home use.

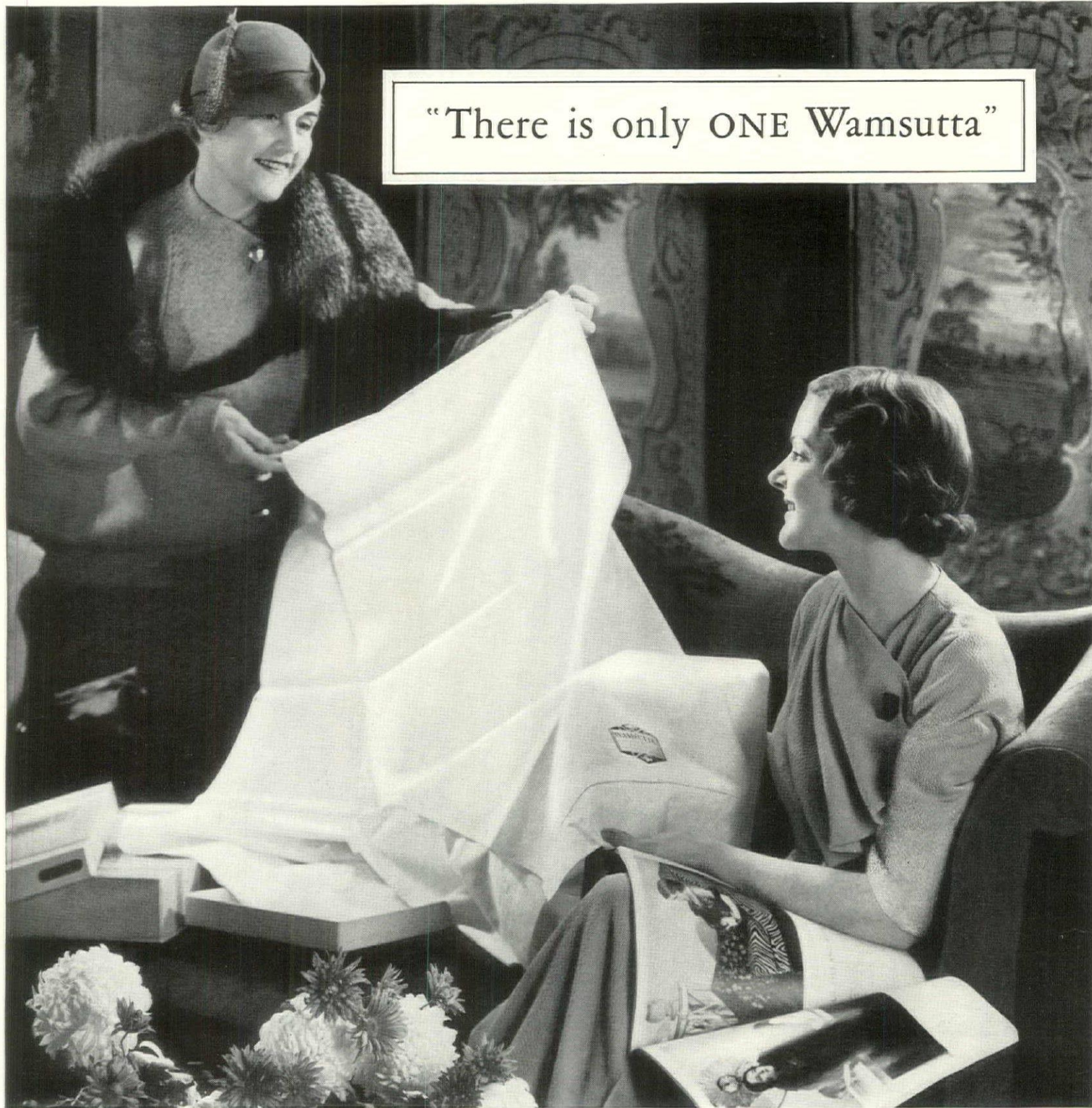
Why not give yourself and your family the benefit of its freshening, cleansing, germ-killing action? Gargle every morning and every night. Lambert Pharmacal Co., St. Louis, Mo.



Drawn from life by Dan Smith

the safe antiseptic LISTERINE with the pleasant taste

"There is only ONE Wamsutta"



YOU'VE BEEN WANTING WAMSUTTA . . .
COMPARE ITS PRICE *now* WITH OTHER SHEETS



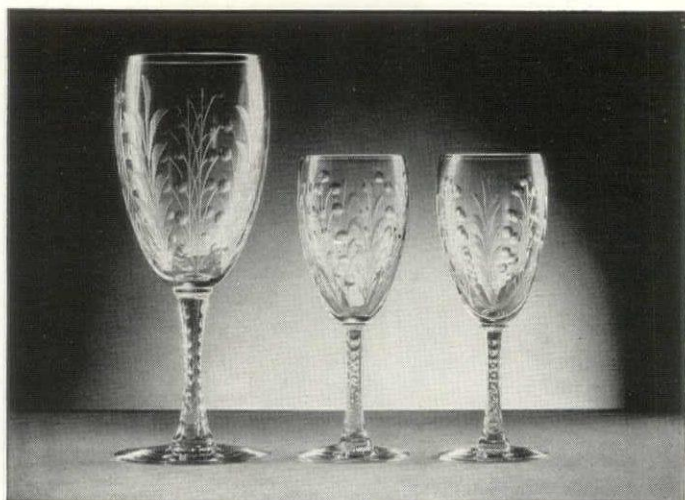
WAMSUTTA MILLS
Founded 1846
New Bedford, Mass.

THERE is a real price advantage in buying Wamsutta now that there is so much less difference in price between Wamsutta and other kinds of sheets. All textiles are higher than a year ago, of course. But Wamsutta has not had to advance its prices so fast or so far in comparison with other sheets. The difference,

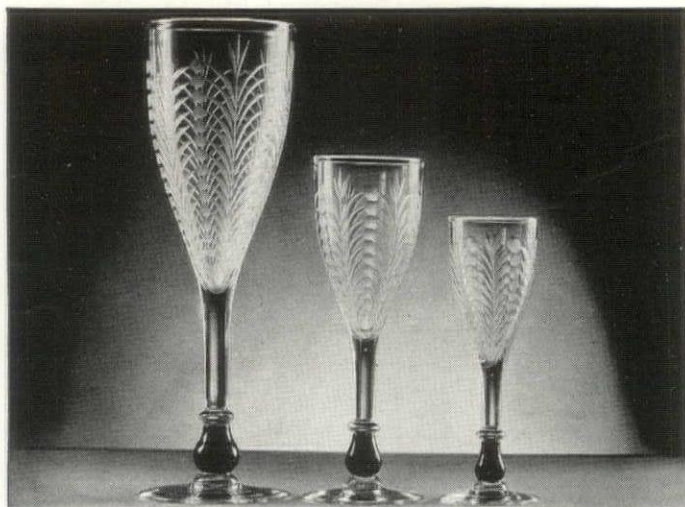
therefore, is a good deal less than you might expect it would be, these days.

And any side-by-side comparison will show you that there is still only *one* Wamsutta for smoothness, fineness, and strength . . . just as there has been "Only *one* Wamsutta" for more than four generations.

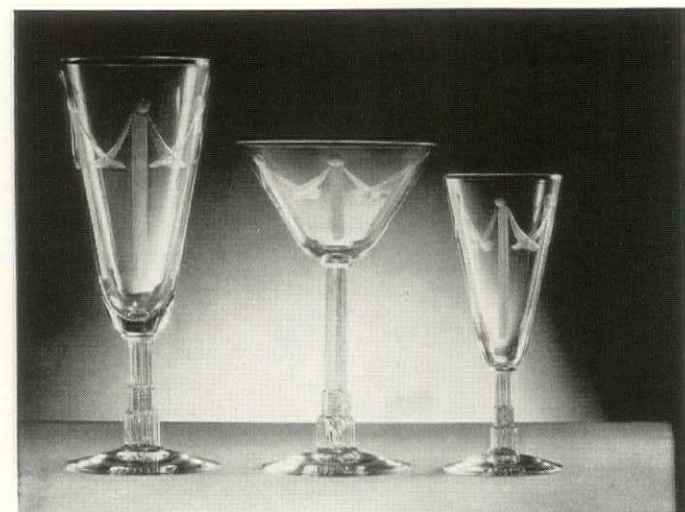
With the return to gracious dining old customs hold new meaning



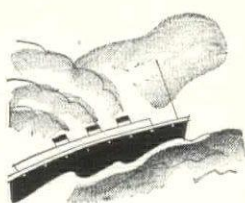
If your choice of wine for dinner is a white Burgundy (say Chablis) and a red Burgundy, you'll serve them both in claret glasses. The water goblet matches in design. The crystal pattern shown is Waterwitch.



If you're serving Claret and a sweet Sauternes, these are the glasses you'll serve them in. Left to right: water goblet, 4-ounce claret glass, 2-ounce dessert wine glass. The pattern is Caprice.



The correct glasses for water, Champagne, and Claret. The pattern of the crystal is Malmaison.



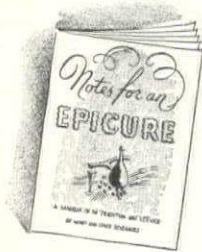
We've gone to the greatest authorities in the world to gather together all the customs and conventions that America has forgotten . . . on the proper service of beverages. We've conversed with the wine stewards on great transatlantic liners, talked with famous maitres d'hotels of the good old days, interviewed connoisseurs with an international reputation.

There is good reason for those traditions which surround wine (aside from the fact that they are pleasant gestures). The size and shape of a glass in which a particular type of wine is served . . . the point in the meal . . . the menu . . . all enhance the excellence of the wine, as well as your pleasure in it.



We've put the facts in a booklet, "Notes for an Epicure." Famous for fine crystal for a hundred years before prohibition . . . during all that time when epicurean dinners were served at proud and famous tables set with Libbey Stemware . . . we felt it our responsibility and our pleasure to compile these addenda to good living and gracious dining.

Notes for an Epicure, a handbook on the traditions and service of wine and other beverages, is on the counters of the glass sections of department stores all over the country, and is yours for the asking. Or you may write to us for your copy, enclosing ten cents. Write to Libbey Studios, a division of The Libbey Glass Manufacturing Co., Toledo, Ohio. *We comply with the N. R. A.*



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DALMATIANS

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Dalmatians



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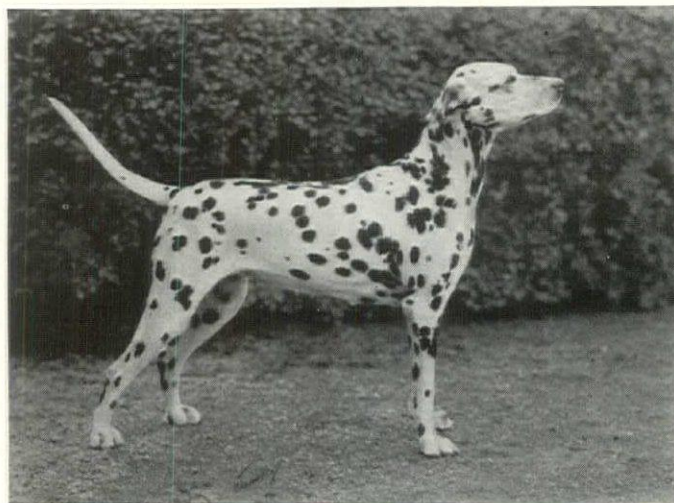


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Mrs. Bonney's Ch. Midstone Ebony

The Dalmatian or Coach Dog

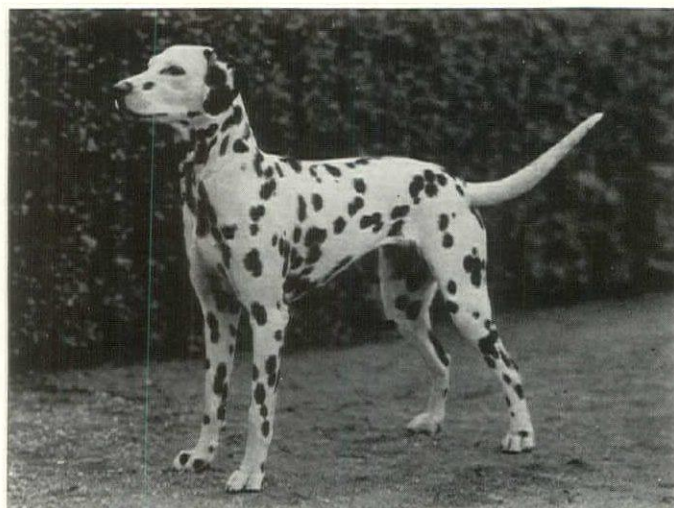
THE Dalmatian or Coach Dog came from the Province of Dalmatia, in the southern part of Austria, and from this province it derives its name. It is known in France as the Braque de Bengale.

This remarkably handsome breed is apparently the result of a cross between the Hound and the Pointer, but to speak with any degree of certainty concerning the origin of the Dalmatian seems impossible. Although some English breeders contend that the breed is the result of a cross between a Bull-terrier and Pointer, neither form nor markings seem to justify this claim. The breed does not resemble a Bull-terrier, but does strikingly resemble the Pointer and possesses one of his prom-

inent characteristics. In fact, many sportsmen have found the Dalmatian to be readily broken to the gun, and in this capacity he enjoys a good reputation on the Continent where he has worked in the rôle of Pointer for many years.

From the standpoint of type it is most remarkable that this breed has changed very little in several centuries. Many, many pictures and paintings by old masters show the Dalmatian in substantially the same form as he is now seen at bench shows.

Prior to the coming of the automobile the Dalmatian was seen regularly on the highways where with unrestrained liberty he followed or preceded, but mostly followed, his master's



Mrs. Bonney's Ch. Tally-Ho Star of Sonia

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A few lovely puppies occasionally for disposal
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Correct type for those
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Ch. San. Dee of Hesketh
At stud—\$35.00



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To own one of
these charming
little dogs
is to appreciate
their sweet
manner and
their natural
appealing
qualities. They
have every-
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character im-
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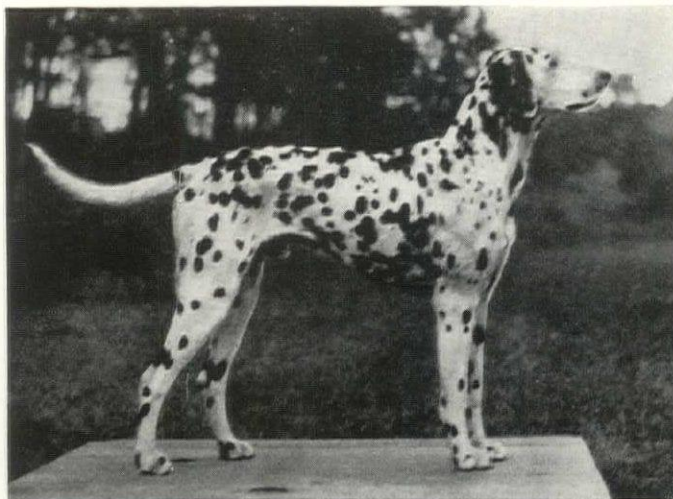


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against kidnappers and
burglars with a Dober-
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The child's friend and
guard.

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MR. WILLOCK'S CH. GLADMORE GOSHAWK

The Dalmatian or Coach Dog

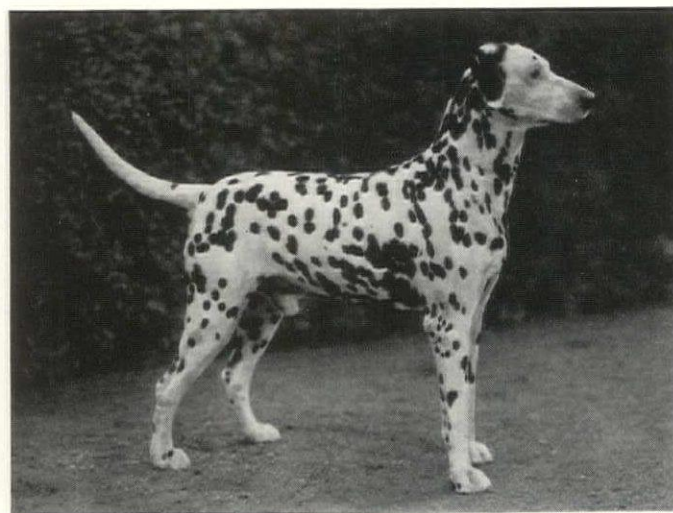
carriage, seemingly taking the keenest
enjoyment in the exercise, the protec-
tion of his master's property and the
companionship of his great friend, the
horse. Evidence of the understanding
between horses and Dalmatians is clear.

But now the coach dog has lost his
old position since the speedy motor
has replaced the horse and carriage,
and the highways are no longer safe
for any unleashed dog. In this respect,
however, the Dalmatian seems to have
the advantage over other breeds for the
training he has received through gen-
eration after generation has endowed
him with a very generous amount of
"road sense" and he can well take care
of himself except in the fastest traffic.

While his love for horses, his fleet-

ness of foot, his sagacity and courage
as a guardian of property left in his
charge make him the dog *par excel-*
lence, it seems to be common today to
suppose that the breed is devoid of
intelligence and unsuitable for use in
any other capacity than around the
stable. But to own and to study the
sterling qualities and endearing char-
acteristics of even one good specimen
is to dispel quickly any such idea. For
general usefulness and intelligence, as
a housedog and as a companion, the
Dalmatian excels. He has the most
amiable of dispositions. This is borne
out by the ease with which he is train-
ed to perform tricks or run errands,
the methods employed being the same

(Continued on page 6)



MRS. BONNEY'S CH. TALLY-HO LAST OF SUNSTAR

Dobermann Pinschers

A COMPANION AND GUARDIAN

To encourage the ownership of trained
Dobermanns, we offer one month's train-
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our kennels. The plan is to buy one of our
puppies; raise him in your home and sur-
roundings to the age of nine months. Then
send him to us for one month's training
in the fundamentals of obedience.

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Champions in Airedale, Irish,
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and Smooth) at Stud and
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Advice and suggestions free-
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clients state exact require-
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The consistent winning of
Terriers emanating from
these kennels proves conclu-
sively they are the pick of
the World's best.

SCOTTISH and CAIRN TERRIERS



Home raised companions from
healthy Champion stock. Prices
reasonable, consistent with qual-
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stock of both breeds, excel-
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Visitors welcome. Dogs can
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House & Garden does not sell dogs
but will suggest reliable kennels where
purchases may be made

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Irish Wolfhounds
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Puppies that bid fair
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Loyalty . . . Protection
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Sentree Success, shown,
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Few choice speci-
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Best possible
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Will accept any reasonable
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DACHSHUNDE

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One splendid male
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Strips, trims and plucks any dog. Will not
gouge the coat. Gives smooth, even finish.
Complete with 6 blades in leather sheath.
Extra blades, 5 in pkg., 50c

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A necessity for the amateur. Complete in-
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4 complete volumes on breed characteris-
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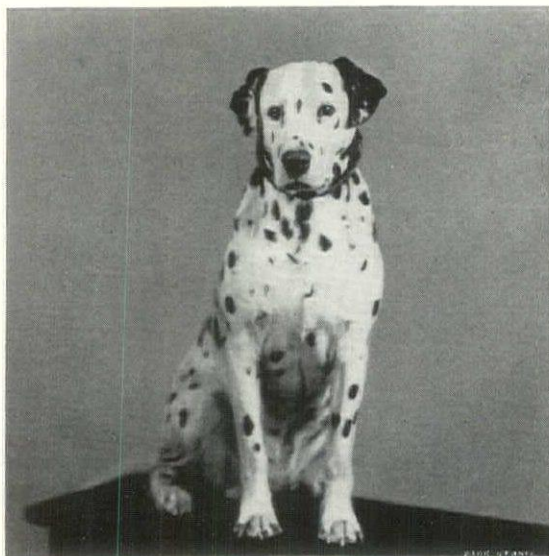
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Enclosed find \$..... for Dog Dressers \$1.50
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Mrs. Aloe's Ch. Silverden Imperial

The Dalmatian or Coach Dog

(CONTINUED FROM PAGE 5)

as with any other breed. Of course kindness is essential in the training and handling of this as well as of any other dog. You must secure the dog's love and confidence before you can hope to make him obey you. Under kind treatment the Dalmatian is always bright, playful and tractable.

The Dalmatian has a great love for children. He is big enough successfully to follow up his deep warning bark with a vigorous attack, if necessary. He is kind, gentle and friendly even to strangers when off duty. He is brave, but averse to fighting. But when fighting is forced on him by canine or human, he toes the line with the best of them. Many seem to feel that dogs of this breed are too large for the house. Although they weigh from thirty-five to fifty pounds the Dalmatian can and does fit into the house.

I have heard of and read numerous stories that attest to the capabilities of the Dalmatian as a watch dog. One concerns a dog that won in exhibition in Chicago as long ago as 1890. At night the inside doors of the house were all left open and he had full range of the house. He would go from room to room, making certain that all was well. He would then lie down for a while, and make the rounds at frequent intervals during the night. To those who may be approaching the purchase of a Dalmatian with caution or misgiving, I say with confidence, go ahead. You are buying on a rising

market, and with the continued advancement that the Dalmatian is making, your investment is sure to be a sound one. Statistics are never interesting, but the fact is that registrations of Dalmatians with the American Kennel Club during five months of 1933 exceeded registrations for the same five months during 1932 by fifty-four percent.

In selecting a dog of this, as of any other breed, it is well to have some knowledge of the points that indicate soundness in type, proper breeding, and some assurance that the puppy you select will really look like what it is supposed to be when it reaches maturity. It is agreed that all puppies look sweet, smart, interesting and intelligent when they are puppies, but sometimes are something to be ashamed of when they are full grown. In general appearance the Dalmatian should represent a strong, muscular and active dog, symmetrical in outline and free from coarseness, capable of great endurance.

The chief points to look for in the selection of Dalmatian puppies at from two to four months old and after, are: Size and symmetry; smallness, soundness and distinctness of spot; freedom from patches; head long and Pointer-like; tail short and carried straight as possible, although all puppies curl their tails when young. Dalmatian puppies are born pure white, the spots appearing in two to three months.

C. E. H.

The Westminster Show

THE dog show season for 1934 will officially get under way on Monday, February 12th, when the 58th annual dog show of the Westminster Kennel Club will open at the Madison Square Garden. The season really starts with the annual show of the Associated Terrier Clubs on the 10th of February at the Grand Central Palace at 47th Street and Lexington Avenue, New York City. At this show will be exhibited Terriers of the following breeds: Airedales, Bullterriers, Cairns, Wirehaired Foxterriers, Scotties, Sealyhams, Welsh and West

Highland White Terriers. This Associated Terrier Club Specialty Show usually draws a very smart and fashionable crowd, including breeders and exhibitors from all parts of the United States, Canada and England. There for the first time will be shown the new outstanding specimens of these breeds just starting on their show career and a very large number of recent importations from abroad, as well as many of the well-known champions of the preceding year.

The Westminster Show will run for three days, Monday, Tuesday and

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EASY CHAIR**

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Your cat would enjoy a Tapateo Cat-Nap—a beautiful soft round cushion filled with Kapok plus a little cat-nip to keep her interested. In green, red, blue, olive drab, and figured satens. 18 inches in diameter, \$2.00 each. Larger sizes on request.

At department stores, pet shops, etc., or prepaid on receipt of price. Satisfaction guaranteed. State color and style wanted.

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18" x 24" \$4.00
Slip cover .80
24" x 30" 7.00
Slip cover 1.00
30" x 36" 9.00
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18" x 24" \$6.00
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Washable Slip Covers,
see above.

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**COMING DOG SHOWS
THROUGHOUT THE
COUNTRY**

- Feb. 2-3—Maryland Kennel Club, Baltimore, Maryland.
- Feb. 10—Associated Terrier Clubs Specialty Shows, New York City—Sealyham, Airedale, Bullterrier, Cairn, Irish, Kerry Blue, Scottish, Welsh, West Highland White.
- Feb. 10-11—Louisiana Kennel Club, New Orleans, Louisiana.
- Feb. 11—American Foxterrier Club, New York City.
- Feb. 11—American Pomeranian Club, New York City.
- Feb. 12-14—Westminster Kennel Club, New York City.
- Feb. 15—Newark Kennel Club, Newark, New Jersey.
- Feb. 17—Elm City Kennel Club, New Haven, Connecticut.
- Feb. 21-22—Eastern Dog Club, Boston, Massachusetts.
- Feb. 24-25—Pasadena Kennel Club, Pasadena, California.
- Feb. 24-25—Kennel Club of Buffalo, Buffalo, New York.
- Feb. 26—Western New York Cocker Spaniel Club, Rochester, New York.
- Feb. 27-28—Toledo Kennel Club, Toledo, Ohio.

Any further information will be given upon request.

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Medicine and Tonic combined. Purifies the blood, improves appetite, safe to use the year round. Unnecessary to confine dogs during its use. Send for literature and prices on this proved Century-old English regulator and conditioner.
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FREE BOOK

Cold bottle, hot bird; in demand everywhere are PR Royal WK Squabs, up 2 to 3 times chicken prices. Make money breeding them; ready for market in 25 days. We ship everywhere on 3 mos. trial. Write now for big free 68-p. book, send four cents stamps for postage, learn why, how, 34th year.
Plymouth Rock Squab Co., 602 H Street, Melrose, Massachusetts.



Birds from Coast to Coast

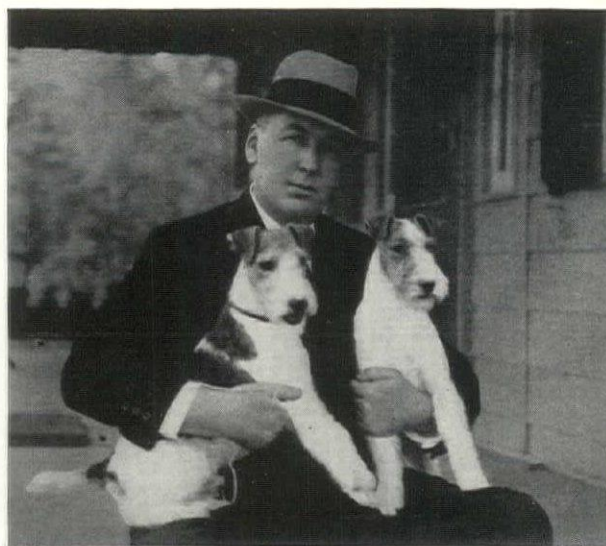
now feeding in THE BIRD CAFETERIA. Revolving. Wire glass. A garden ornament. Post paid: \$3.50
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Pay postman on delivery or send check with order.

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WHEN WRITING TO KENNEL ADVERTISERS

When you write to one of these kennel advertisers it is a good plan to specify, in your first letter, the breed, sex, age, size, color of the dog you have in mind, as well as the sum you care to pay. It is also advisable to tell the breeder the environment in which you expect to place the dog, that is, whether it is an apartment or a city or a country home.

All of these facts will help the breeder to make a more intelligent selection for you, and at the same time clarify the negotiations incident to the purchase of a pedigreed dog. And we suggest that you mention *House & Garden* in writing.



Mr. John G. Bates

The Westminster Show

Wednesday, February 12th, 13th and 14th. It is the outstanding event of its kind in America. There will be around 2,500 dogs exhibited. More of the recognized breeds are shown at Westminster than at any other show in America.

There is a side to the Westminster Show that has seldom been emphasized strongly and that is the educational value it has, especially for children. Here can be seen really true specimens of the various breeds representing the best of everything in dogs. The second point is the extent to which the different countries of the globe contribute to the canine race. For instance, in the sporting breeds there is one of two truly American breeds—the Chesapeake Bay—and there are specimens from Labrador, Ireland, England and Wales. In the Sporting Hound group we find the following countries contributing: Afghanistan, France (the Bassethound), the Dachshund from Germany, the Elkhound from Norway, the Saluki from Persia and the two Wolfhounds from Ireland and Russia.

In the Working breeds we have dogs following pastoral pursuits from Belgium, France, England, Germany and the Shetland Islands. Germany contributes two breeds noted for their Police work. Newfoundland contributes the only breed essentially a life-saving dog. Siberia contributes a sled and herding dog, Alaska a sled dog, while Switzerland gives us the well-known Saint Bernard.

In the Terrier group we find breeds that go to earth for their quarry from England, Scotland, Ireland and Wales. In the Toy breeds there are specimens from Mexico, France, Italy, Japan, Isle of Malta and China, while in the Non-Sporting group there are breeds originating in America, Germany,

England, China, Dalmatia, France, Russia and Belgium.

A dog show is something more than just a place where a few dogs compete against each other for ribbons and trophies. It is a place to which parents can take their children and remain all day. With the full realization of the educational value that a dog show has it can be a very interesting affair—something worth-while and very lasting in its impressions. Breeders and exhibitors are always willing to answer questions concerning different breeds and explain their true purpose.

And we mustn't forget the children's classes. The Westminster Show in 1933 was the first where the showing of dogs by children was done in a regular and systematic way, under standardized rules. At the Westminster Show this year there will be awarded for the first time a silver trophy which has been competed for by boys and girls under fifteen years with their own dogs throughout the year at all open shows held under American Kennel Club rules. Under the new regulations and rules the showing of dogs by children has brought a different and deeper appreciation of dogs, the effects of which cannot be over-estimated. The trophies in the children's classes are awarded solely for skilful handling which has a great significance for the children because it requires poise and an even temperament and all the qualities that go to make up a good handler.

Mr. John G. Bates, the owner of the well-known Blarney Kennels at Morristown, New Jersey, whose dogs have made a very remarkable record for some time in American shows, is the chairman of the Dog Show Committee that is putting on America's biggest show.

Cod Liver Oil For Dogs

THIS is written with the hope of dispelling the generally prevailing idea that a dog fed cod liver oil must perforce turn out to be the do-all and end-all in the canine world.

The value of cod liver oil as an adjunct to the diet of the dog has only lately been fully understood. It has been found to be of signal virtue in the promotion of good bone and sound teeth and in the prevention and

cure of rickets. Cod liver oil contains the necessary ingredients for increasing the red corpuscles and thus improving the weight of the body. It is used in pulmonary troubles such as tuberculosis, catarrh and also in conjunctivitis, anemia and rheumatism.

Cod liver oil is supplemental to regular diet. It is best to start daily administrations of the oil in minute quantities. Some dogs prefer it on food.

For DOGS

FREE Write for BOOKLET NO. 652 on the practical removal of worms in Dogs of all breeds and ages.

NEMA
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Large Roundworms and Hookworms
The safe, easy-to-give worm treatment. Dependable. For free booklet WRITE TO
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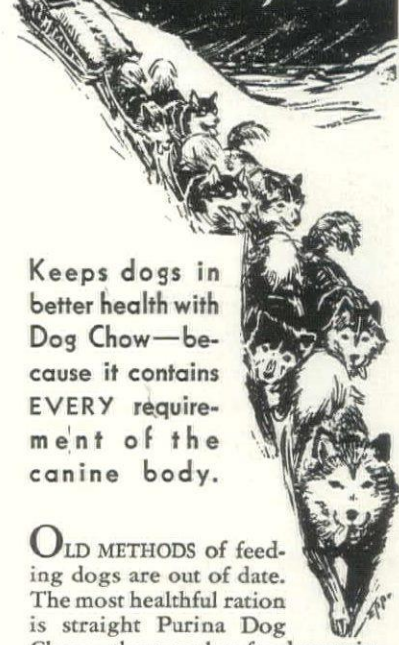
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Free—Illustrated booklet telling of the strange and daring life Byrd and his dogs are leading in South Pole Regions. Just send coupon.



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Address.....
No. of Dogs.....Breed.....
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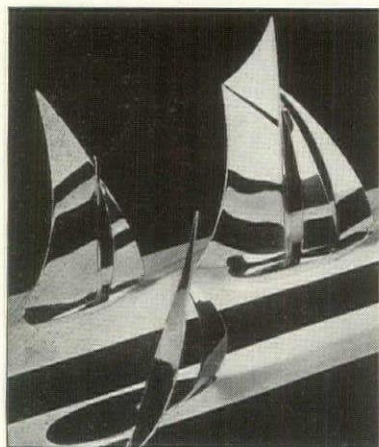
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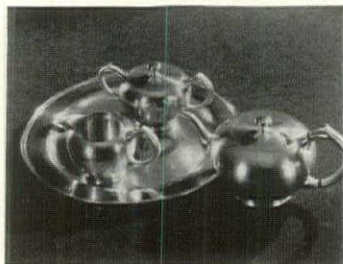
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300 pictures, 227 pages. \$5.20

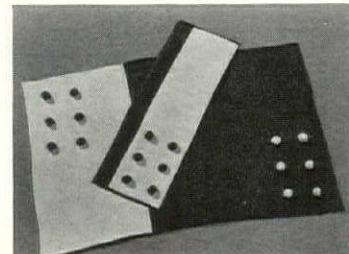
Shopping Around...



SOME people have a natural affection for pewter, others acquire it under the irresistible influence of a group like that above. You might think it was silver, but this tea-set is pewter and proud of it. In fine modelling and perfection of workmanship it does resemble its royal cousin, but its lovely dull gray coloring and simple, sturdy design are quite its own. The tea pot with sugar bowl and cream pitcher costs \$38. The tray is priced at \$15. Lester H. Vaughan, Taunton, Mass.



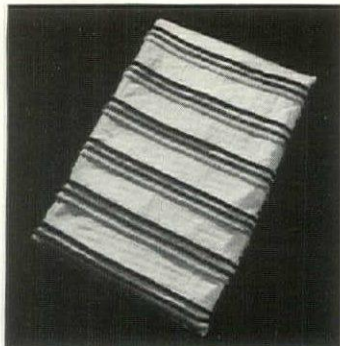
To further lure you to a liquid diet there are the demi-tasses above. Since I was a very little girl and took my chocolate in a tiny white cup decorated with holly leaves and berries no other has so completely enthralled me until these hove into view. Of thinnest white porcelain with trim, clean lines, each is like a small sloop bobbing about the social seas with a tiny spoon for a tiller. The latter bears the emblem of its vocation—a fat, red, blue or black coffee bean—at the tip of its handle. Cups and saucers, \$7.50 a dozen. The spoons are \$5.50 a dozen. Arden Studios, 460 Park Avenue, New York



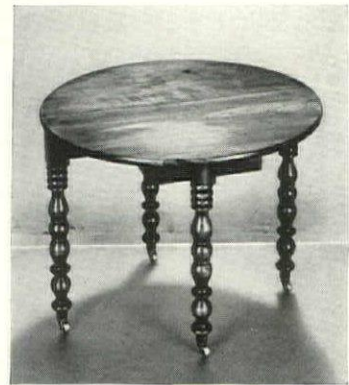
TUCKING up the lunch in moth-balls doesn't mean it's ready to be stored away on a shelf for the season. There's nothing cobwebby or musty about this newest, original trick for making a party a success. The "moth-balls" are tufted dots on some particularly luscious-looking table linen—peach and brown like a chocolate cream. In other colors, too. Above—place mat and napkin. Each, \$1.50. 36 inch, matching runner is \$4. Other sizes to order. Rena Rosenthal, 485 Madison Ave., New York



WHEN one considers the occasions in the life of an occasional table, those during which beverages are served—be they cocktails, coffee or tea—seem to be among the most important, not to say the nicest. Here's a modern drinking table—the last syllable in convenience, with two wide shelves and removable tray. The framework is wood stained or lacquered to order. The tray is glass with handles of chromium or copper. Price, \$40. Joseph Aronson, Inc., 215 East 58 Street, New York



THE spiteful part of my nature chuckled wickedly over the bedspread above, when the shopkeeper assured me that he could execute any color scheme ordered. This, it is my fondest hope, will be bad news to those old meanies who spoil everything by consistently asking for the impossible. The stripes are tufted horizontally on a foundation of cream-colored muslin and may be had in three shades of one color, in three different colors or all white. In the picture, two are in different shades of green, the third in white. Another combination I particularly liked was red, black and white. Grand for a guestroom. 72 by 104 inches, \$5.90. Full size, \$6.90. Maison de Linge, 844 Madison Avenue, New York



PERHAPS you're the old-fashioned type, in which case the quaint little table above may suit you better than the modern version opposite. Please note the caster in each leg for smoother and faster transportation. The top may be folded in half when the table is to stand against the wall or beside a chair—its supporting leg rolling out of sight. A drawer is at one side. Wood, cherry. Height, overall, 19 inches. Diameter, 22 inches. Price, \$23.50. Ruth S. Berlin, Inc., 437 Madison Avenue, New York



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JARS—shapely and colorful have a fascinating interest.

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MRS. THOMAS M. CARNEGIE, JR.

■ Mrs. Thomas M. Carnegie, Jr. deserts New York early in the season to spend her winters on the Carnegie island (Cumberland Island) off the coast of Georgia. Besides being a paradise for her two small sons, it gives Mrs. Carnegie the sandy beach and woods she loves and one of her favorite sports, trap shooting with her husband. In the summer she is at Newport in her lovely house. She loves animals and her favorite fox terrier, Bozo, who was born and raised in Newport, goes everywhere with her. She is a deft and delightful hostess and her shrimp Newburgh, southern style, is excelled only by her Georgian wild turkey with wild rice. She always smokes Camel cigarettes.

"I NEVER TIRE OF THEIR FLAVOR"

"They always taste so good. They are smooth and rich and certainly prove that a cigarette can be mild without being flat or sweetish," says Mrs. Carnegie. "Camels never make my nerves jumpy or ragged, either. And they're so popular that keeping enough in the house over week-ends is a problem."

That is because steady smokers turn to Camels knowing that they never get on the nerves. People do appreciate this. And they like the smooth flavor of the costlier tobaccos in Camels. For a cool, mild cigarette that you enjoy no matter how many you smoke, try Camels.

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Hawaii



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travel scales new heights of perfection. + + Into their structure has gone every



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provision for anticipating the

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Hawaiian languor lolls on their beach decks . . . South Sea romance lurks in a hundred corners, and ripens on broad patches of

moonlit promenades . . . in scores of athletic games Fiji romps for sheer love of living. + + America is there, too, with its love

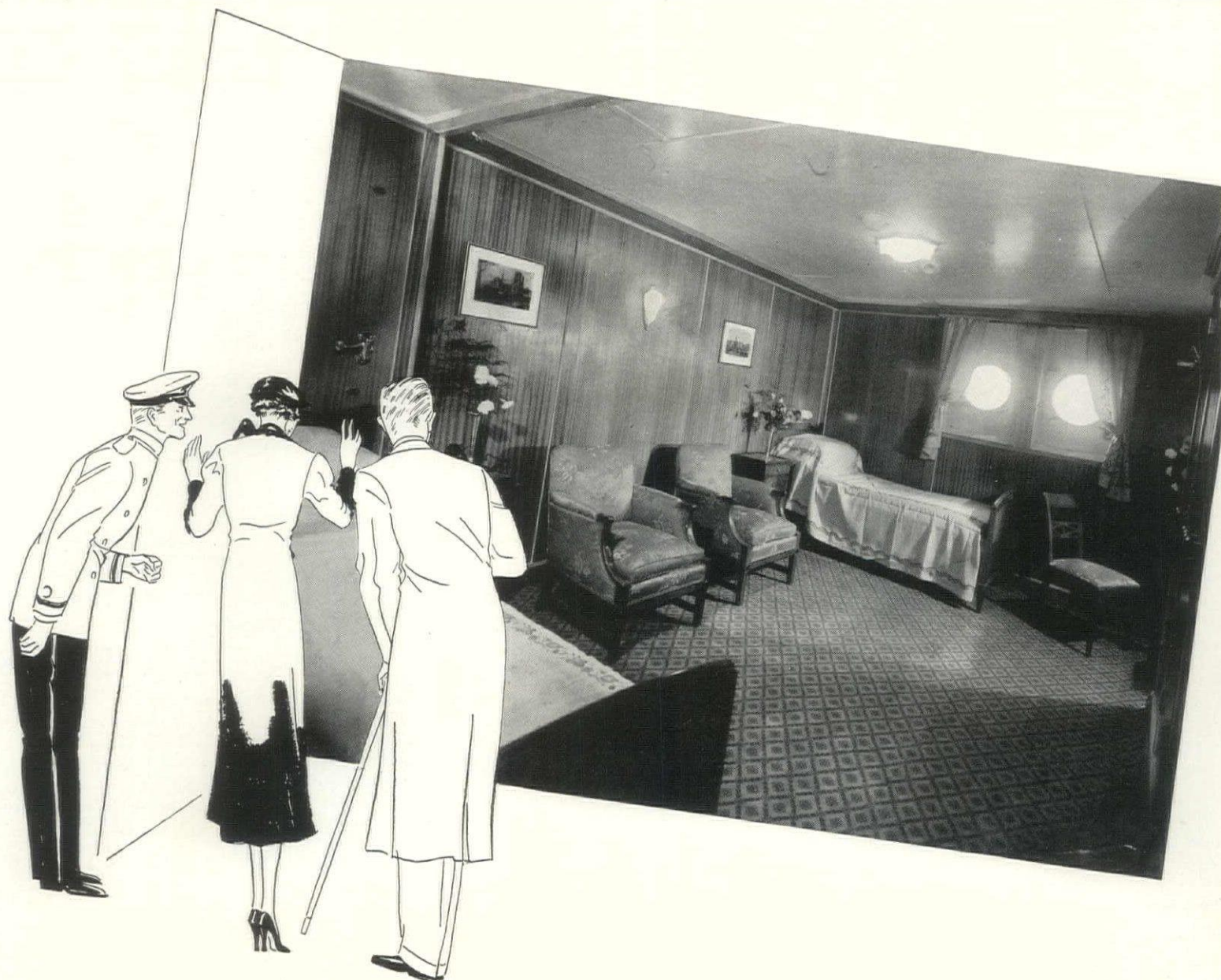
of elegant dining, smart night-club gaiety, and bright assemblage in brilliant salons. + + Pacific Travel in a new de luxe edition

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... and that means a private bathroom, too

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in the service. World's fastest Cabin liners—largest ships ever built in America. The *Manhattan* and *Washington* with their running mates, *Pres. Harding* and *Pres. Roosevelt*, offer weekly service to Cobh, Plymouth, Havre, Hamburg. See your local agent. His services are free. Roosevelt Steamship Co., Inc., General Agents, No. 1 Broadway, N. Y.

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UNITED STATES  LINES

For branch offices see Travel Directory on page 11





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The Ahwahnee. No California visit is complete without Yosemite—and the colorful Ahwahnee. Open all year. American Plan. \$10 to \$12.00.

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The Willard Hotel. Famous guests made it famous; modern service makes it popular. Two blocks from White House. \$4. one, \$6. two, up.

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The Columbus. "Miami's Finest Bay Front Hotel." Overlooking City Park and Biscayne Bay. Roof Dining-room. Accommodates 500. European Plan.

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The Hotel Pancoast. Most exclusive resort hotel in America, located in an exotic tropical setting directly on the ocean front. Private bathing beach and cabana club. Restful atmosphere, yet close to all seasonal activities. Outdoor sports all winter. J. A. Pancoast, President; L. B. Sprague, Manager.

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Orlando

Orlando, the perfect spot to enjoy Florida, in the substantial Central Section with better schools, churches, and a merry round of entertainment. Vacationing in Orlando is Wise Economy and a Sound Investment in Better Living. For interesting new booklet address H.G. Chamber of Commerce, Orlando.

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Soreno Hotel. On Tampa Bay. Modern, fireproof, 310 rooms, each with bath. Service and cuisine of highest order. Every sport attraction. Booklet.

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Virginia Inn. On Lake Osceola. Golf, fishing, boating. Excellent table and service. Automatic sprinklers. Elevator. American Plan. Attractive rates.

MARDI GRAS

As there is only one New Orleans so there is only one Mardi Gras—world famous for its unique and riotous color . . . tinselled pageants . . . gay costumes . . . music . . . dancing thousands . . . plumed knights bestowing favors on lovely queens—and this year it is February 9-13. New Orleans, always fascinating, colorful, takes unto itself new life once a year and at the same time holds tightly to all that is past. The "Twelfth Night Revelers" formally open the Mardi Gras season twelve nights after Christmas, on January 6, with a magnificent symbolic tableau and ball. The interval between balls grows shorter as Mardi Gras approaches, and finally, during the last week, is eliminated altogether. Hectic are the lives of the debutantes of New Orleans at this time, particularly for those to whom have fallen the coveted honors of maids and queen of the happy occasions. Throughout the winter the New Orleans social season rises in crescendo to Mardi Gras night and then crashes with a solemn, dull thud at midnight, when the tolling of the chimes of the 150-year-old St. Louis Cathedral calls an end to it all.

SAILOR BEWARE

With the California Yacht Club as host, the eighth Annual Midwinter Sailing Regatta will be held off Point Fermin, near Los Angeles, February 22 to 25. Already, there are sixty entries in the large boat classes and fifty in the small boat division, which would indicate a more competitive regatta than last year's. This year, the Ben Meyer trophy for 6-metre races, the Frank Borzage trophy for the "Star" boats, the George Brock trophy for 8-metre boats, and the Don Lee trophy for "R" boats will again be in competition. The course to be used is the same as that of the Olympic Games Events in 1932. With the expectation of many international participants, it looks as though the Pacific would belie its name with such a host of sailors coming to California from all points.

BERMUDA

If you like golf, you probably like it very very much, so we suggest Bermuda, where you're sure to like it better. To be sure, the many and various charms of this island have everything to offer from fishing while cruising about between coral reefs to bicycling sedately over hard packed limestone roads. But to return to golf, the ladies' championship of Bermuda will be played at the Riddell's Bay course February 27 to March 3 and the amateur championship of Bermuda will be held on the same course March 13-17. Last year the women's title was won by Miss Helen Hicks, former U. S. champion, and the men's crown went to Mark J. Stuart, who subsequently won the Metropolitan honors. The Spey Royal trophy tournament, a team event, is carded at Belmont Manor on February 13, and the Belmont Manor Ladies' competition is to be staged February 2-24. Besides these feature events there will be competitions at many other hotel courses during February. Certainly, this is an excuse for some member of the family to go to Bermuda. Then a little later in the season there's the annual Bermuda tennis championships, in which the leading U. S. players generally take part. It will be held on March 26-31 on the new courts. The Princess Hotel's annual tournament is booked for March 12-17.

JUST TO KEEP POSTED

DOG SHOW: Eastern Dog Club Show, Mechanics Hall, Boston, February 21-22.

GOLF: Florida: Ormond Beach, Women's South Atlantic Championship, February 20-24; Palm Beach, Women's Championship of Florida, February 12-16; South Florida Golf Championship, February 5-9. Phoenix, Arizona: Arizona Open Tournament for Golf Professionals of the United States, February 6-7.

HORSE SHOWS: Second Annual Miami Biltmore National Horse Show, February 17-21, Miami, Florida. Phoenix, Arizona: Phoenix Horse Show, on February 19.

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The Atlanta Biltmore. "The South's Supreme Hotel." Appointments unexcelled. Convenient for motor and rail travelers. Rates from \$3.00.

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French Lick Springs Hotel. Smart—Sophisticated—Spa—Attractions. Europe's famous pleasure & health resort. Climate ideal. Home of Pluto. Amer. Plan.

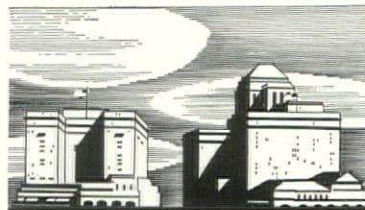
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New St. Charles. In the heart of the city. Noted for refinement and real service. Always recommended to ladies traveling alone. Reasonable rates.

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Atlantic City



Chalfonte-Haddon Hall

Chalfonte-Haddon Hall. Here winter's on its good behavior. Play squash. Golf the year-round. Ride on the sand. Loll in the sun on our broad Ocean Decks. Fun and fine living while you forget about slush and sleet. American and European Plans.

NEW JERSEY (Cont.)

Atlantic City (Cont.)



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Marlborough Blenheim. Maximum sea-view, and sunshine—accessibility to sports, theatres, other amusements. Specializing in nature's most helpful year 'round tonic: perfect pleasure and relaxation. Moderate rates; American & European Plans. Ownership Mgt. Josiah White & Sons Co.

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De Witt Clinton. A Knott hotel. New, well appointed. Faces Capitol Park. Splendid meals; attentive service. Come, we'll make you happy.

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Hotel Barclay. 111 E. 48th St. Delightful Colonial atmosphere. Near the smart shops, theatres, uptown business district, and Grand Central Station.

The Panhellenic. 3 Mitchell Place (49th St. & 1st Ave.) A tower hotel by the East River. Delightful environment. Convenient transportation. Reasonable.

Hotel Parkside. 20th St. and Irving Place. In convenient Gramercy Park. Solariums, roof terraces, excellent restaurant. \$2 per day—\$10 per week.

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Willcox's. A distinctive inn of quiet comfort, excellent food, friendly hospitable service. Rates drastically reduced.

Camden

The Kirkwood. Charming, modern, Colonial hotel. America's finest winter climate and sports center. Overnight from N. Y. Splendid place to rest.

Charleston



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Fort Sumter Hotel. On the "Battery"—Charleston's Only Waterfront Hotel—10 minutes from wonderful golf at Charleston Country Club—Guests have card privileges—Advise reservations now for Gardens Season and Gardens Open Golf Tourney in March—Jno. S. Cator, manager.

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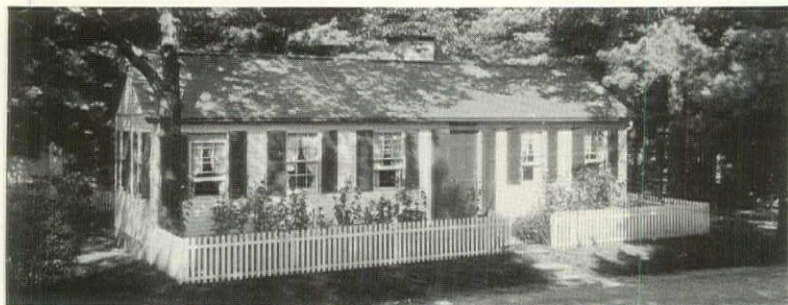
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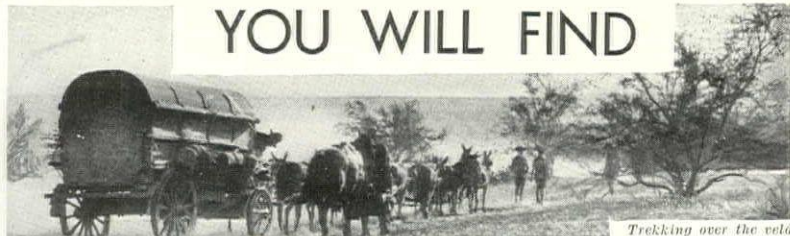
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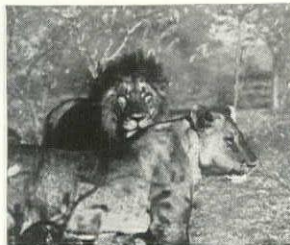
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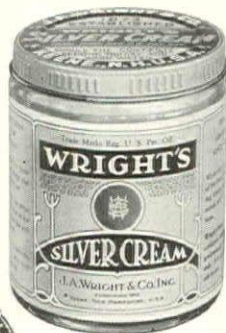
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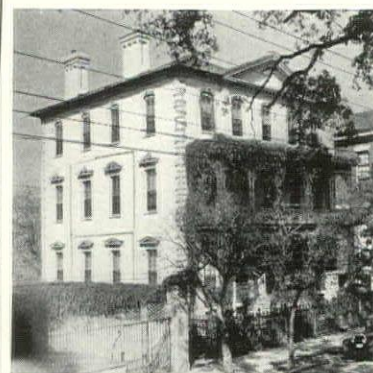
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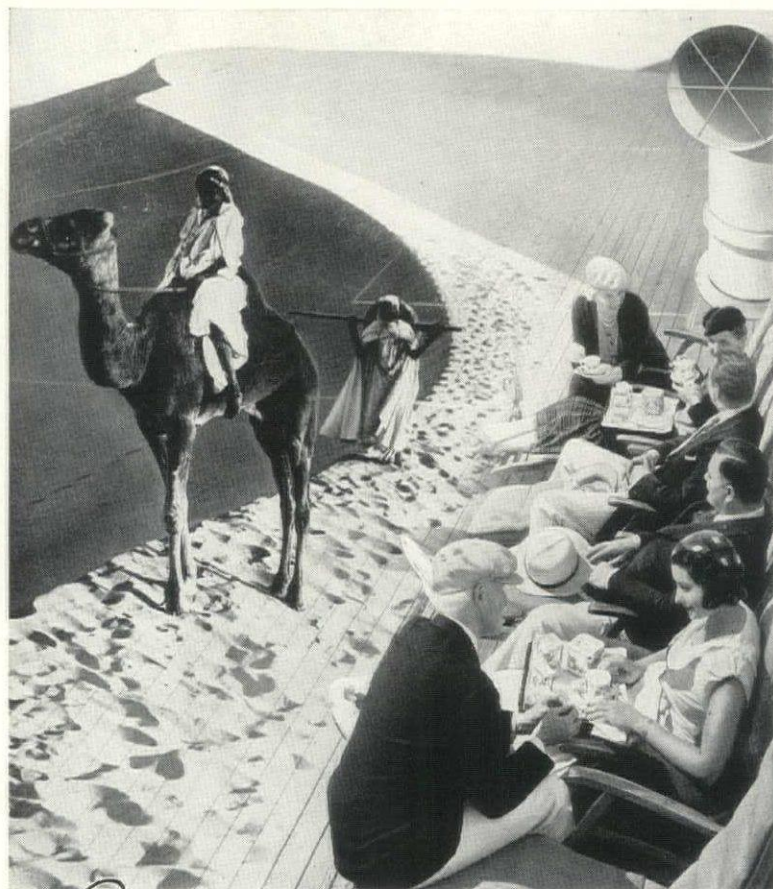
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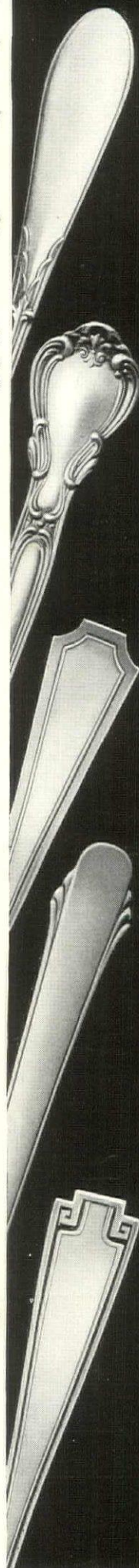
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THE BULLETIN BOARD

A COUPLE OF BIRDS. The cover this issue is another achievement of that invincible trio—Anton Bruehl, Fernand Bourges and the Condé Nast engravers. The birds, from the private collection of Mr. George Washington in Mendham, N. J., are Hyacinth Macaws, hailing from the back lots of Brazil. In a sunroom they make brilliant notes against bamboo blinds from Colwell. The very modern-looking plant is *Ficus pandurata*, aptly enough known as the Fiddleleaf Fig and outstanding for indoor decoration, from Max Schling.

THE FRONTISPIECE. Press your nose against House & Garden's antique shop window and you find many a precious piece to complement the picture of Early American furniture of which Mrs. Roosevelt writes so entertainingly. All sorts of antiques are jumbled together—Victorian vases, Liverpool pitchers and a French porcelain teapot rub shoulders with a Terry clock, Staffordshire lustre pitcher, John Brown in Staffordshire, Bohemian glass, a silver ship-model and Washington in bronze, all standing before an early 19th Century Connecticut quilt.

Below them in equally democratic accord are millefiori glass wig stands, wooden birds, witch balls, Bristol candlesticks, Sandwich glass paperweights, Staffordshire cows, a Steigel bottle and a Chinese glass painting of 1800.

In the third row George Washington is a doorstop, with Sandwich glass lamps and lustre picture, Lowestoft plate, Delft beer stein and a Bennington tortoise-shell ware dog. These objects are from Charles Woolsey Lyon, Florian Papp, Macy and Ginsburg & Levy.

On the opposite page a Val-Kill pine dresser holds antique copper from Mrs. Roosevelt's collection and blue and white Lowestoft plates from Charles Woolsey Lyon. The background is an early 19th Century painted paper from Nancy McClelland. The hooked rug came from W. & J. Sloane.

THE PRICE OF PERFECTION. Apropos of the foregoing subjects we would like to hold forth on the price and perils of perfection. A great deal of leg work lies behind these color photographs House & Garden offers its readers. A vast quantity of material is assembled and even from this some object may be missing that must be found to complete the composition. The price in human effort and taste comes high. There are also perils.

Remember that circular fish tank used for an overmantel decoration in the Christmas issue? First we had to build and paint the mantel, then procure the tank, then William Tricker brought over some of his prize fish and arranged the setting for them. Finally the tank was filled, the lights turned on, the camera set, the camera man in place ready to shoot—when suddenly the tank exploded, forty gallons of water and a small fortune of tropical fish spilled over an editor. So we picked up the fish, wiped off the editor and started all over again.

POSTAGE. Even Postmaster-General Farley will agree that magazines cannot live without postage stamps. Some authors who submit manuscripts think they can. Manuscripts and photographs that are not accompanied by return postage are apt to gather dust here indefinitely.

MR. WASHINGTON'S BIBULOUS GARDENER. Like many a garden owner before him and since, the great George Washington was bothered by a gardener who insisted on looking too much upon that cup that inebriates. Philip Bates was his name, and he was discharged. Then Washington, his heart softening, re-hired him on the condition that the man would submit to the following contract—that at no time was he "to suffer himself to be disguised in liquor, except on the times hereinafter mentioned . . . four Dollars at Christmas, with which he may be drunk four days and four nights; two Dollars at Easter to effect the same purpose; two Dollars at Whitsuntide to be drunk two days; a Dram in the Morning and a drink of Grog at Dinner or at Noon."

These generous terms we encountered in *George Washington Himself* by John C. Fitzpatrick.

THE HERON POND

Iris and Columbine grow

By the low green margin
Of the heron pond,

Where the Willows trail

Their long pale hands in the hazel water,
And the slate-blue heron flings
The shadow of wings.

Jewel-bright dragonflies sport

In the short rough grasses
By the heron pond;

Dripping amber and jet,

Flashing wet turquoise and pearl and ruby
In the topaz light, in the jade
And emerald shade.

Glassy and level and still

Is the chill dark water
Of the heron pond;

But out past the arch of the boughs

That loftily house the nesting heron
The water is painted a living blue
Where the sky leans through.

—ALINE KILMER.

ANCIENT CUSTOM. One ancient gardening custom has yet to be considered seriously by members of garden clubs. It was practiced in ancient Rome and, strange to say, also found among the Indians by the Dutch when they first landed on these shores. In order to circumvent the depredations of plant diseases and pests, it was customary for the squaw, after seed had been sown, to go out at midnight, clothed in nothing except moccasins, and beat the boundaries of the garden with a stick. History doth not record how effective this moon bathing proved.

THREE NOBLE BOOKS. Were we passing out laurels at this minute they would be laid on three grand volumes that lie before us—*Great Georgian Houses in America*, issued by the Architects' Emergency Committee; *A History of Agriculture in the State of New York*, by U. P. Hedrick and *Garden History in Georgia, 1733-1933*, compiled by Loraine M. Cooney. Each in its way is a definitive work and each is beautifully illustrated and written with admirable scholarship. As these will be reviewed individually in House & Garden we will only suggest here that they are sound investments for any private library and will continue to be a source of justifiable pride and interest for many years to come. They follow the very best tradition of American book-making.

Two other volumes, though smaller, also deserve encomiums. Mrs. Wilder has gathered from a previous volume and squeezed into one her practical advice on alpines, under the title of *The Rock Garden*. As Farrer's two tomes should be the Bible of the Rock Gardenists, so can Mrs. Wilder's be the prayer book.

Then there is a neat and scholarly work by Edward D. Andrews on *The Community Industries of the Shakers*. No student of Americana or collector of things American can afford to miss this volume.

ENTHUSIASM VERSUS TRUTH. After glancing over the usual flood of seed catalogs, we wonder if the makers of these adjectival pamphlets won't eventually realize the wisdom of curbing their enthusiasm. The reading public is growing more and more canny about garden matters. More and more of them are preferring the plain, unvarnished truth about a plant. Excessive descriptions and exaggerations defeat, rather than promote patronage.

THE HOLY TEA TABLE. To Britishers there is something positively sacred about the tea table. Whether ancient in the manner of Mr. Chippendale or modern in the most contemporary taste, whether furnished with ordinary ware or resplendent in the finest Georgian silver and the most gorgeous Lowestoft, whether the tea is drunk with lemon and sugar, rum or that wishy-washy mixture of skimmed milk or downed straight in undimmed purity, the tea table disputes with the hearth the honor of being the center of the home.

NOTHING NEW. The present generation can stop patting itself on the back for the invention of the buffet supper, the after-the-theatre snack, the late Sunday breakfast, and other forms of informal hospitality. If these institutions did not exist *per se* in the past, at least the equipment for them was invented many years ago. The makers of Spode china, delving into dusty attics, have found all sorts of ancient moulds ideally suited to the present vogue of entertaining. What could be more appropriate to the modern table than a lazy Susan, with five covered dishes to dispense assorted foods to hungry guests? The dishes, originally known as Coventry or Walker sets, may have been in use when George Washington was a boy, but they are eagerly sought by today's young hostesses. Then there are the covered cheese dishes, the long slim dishes, originally designed to hold ears of corn for the barbarian American trade, the little double vegetable dishes that now are used for olives and nuts. More mysterious is a handsome three-part urn, variously known as fruit cooler, wine cooler and butter cooler. While the controversy continues to rage over what may have been the prime purpose of this piece, decorators fall upon it gleefully for the best of all possible reasons: It's darn good-looking.

AND SO TO BED *Luxuriously*



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Contents for February, 1934

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WHAT'S WHAT IN
HOUSE & GARDEN

■ That our First Lady came to the White House well equipped to help solve unemployment problems is proven by our lead article this month. Here Mrs. Roosevelt, herself, tells how some years ago she laid the foundation for a very American industry that gave employment to many people in a New York village. This story comes within our province because the industry is furniture-making, and the furniture is very fine



■ In one respect at least the movies today can be regarded as disseminators of good taste. Most of the sets representing interiors of homes show commendable examples of decoration. On page 26 you find interiors from a sophisticated current attraction decorated in the best contemporary taste. Period scenes, as well, now exhibit fine authenticity, as witness the sets from that Victorian classic, *Little Women*, on page 27



■ We are sure that the present trend back to the romantic past in fashions and decoration will carry along into home activities as well. Such a genteel occupation for idle hands as needlepoint is sure to come back. We have therefore given three pages to suitable designs and the story of how the work is done. Modern designs, by the way, lend themselves astonishingly well to this ancient art



■ There's no reason why a man shouldn't have as well planned a dressing room as his mate. In fact we venture the thought that the efficiency of his dressing quarters is even more important, for the average male has less time for dressing. As inspiration we show on pages 34 and 35 masculine dressing rooms in which every collar button has its niche, and as for socks and collars, well, just look!



BRUEHL-BOURGES PHOTO—CONDÉ NAST ENGRAVINGS

FOR INFORMATION ON OBJECTS ABOVE SEE PAGE 17

Window shopping de luxe for American antiques

ADVENTURES WITH EARLY AMERICAN FURNITURE

How an experiment in old-time furniture technique worked out

■ By Mrs. Franklin D. Roosevelt

AN army truck was bumping its way over the road between New York City and the District of Columbia. Unfortunately, the men in charge had not been trained as furniture packers and some of the furniture inside was getting some rather severe jolts.

It was the day before March 4th, 1933, and this furniture belonged to the President-to-be-Inaugurated and his family. It was being taken out of his home in New York City to make the rooms on the second floor of the White House remind him and his family that they had a special interest in a certain kind of furniture even though they were moving into the house owned by the citizens of the United States.

This furniture was made in a shop situated on part of President Roosevelt's land at Hyde Park, New York. Because so many people have asked about this furniture and how this factory came to be, I am writing this little story of its beginnings.

One day a gay party of picnickers was sitting on the banks of a stream—the party consisted of Mr. Roosevelt, Miss Nancy Cook, Miss Marion Dickerman, Mrs. Daniel O'Day, several children and myself. As we ate, we talked of many things. For a long time, Mr. Roosevelt and I had been much interested in rural problems and we had often wondered whether it would be possible to establish some small industries in rural communities. There were several objectives to achieve. At present few farms paid enough to make the ambitious boy want to stay at home; as soon as he grew up, he would invariably drift to a nearby city. This took the best of the young blood out of the community. We thought if something could be done which would give those boys a chance to learn a trade, to earn some money during the year, they could probably be kept on the farm. In this way they would be living at home, helping with the farm work morning and evening, and during busy seasons on the farms they would be able to stay out of the factory for short periods of time.

There was also the problem of the rural women, tied to their homes to a far greater extent than the men, often marooned in winter and much less apt to go to town than the men of the family, even to do the Saturday shopping. As one of my neighbors once said to me, "I haven't been out of this yard in nine months," and yet she lived only five miles from the county seat and her husband owned a car, though he ran it sparingly.

The Home Bureau has done much to give these women interests, but unfortunately our county has never yet been able to launch a Home Bureau and I was anxious to start

the people of our village doing various kinds of Early American hand work in the hope that this idea would gradually spread to some of the farms.

So as we were talking over all these problems, Miss Cook suddenly said she thought the spot where we were picnicking would be an ideal place for a cottage, and added that she had a longing to go back to her wood working which she had taught before the War. "Why not start a factory and copy Early American furniture?" she said. At first we did not think of it very seriously, but the plan gradually grew and before we knew it our stone cottage was built, and the little factory back of it, consisting of the cellar, one large work room, a small apartment over it for our caretaker, and one long dormitory containing a shower and which was the place my boys chose to sleep in when we came up to the country for week-ends.

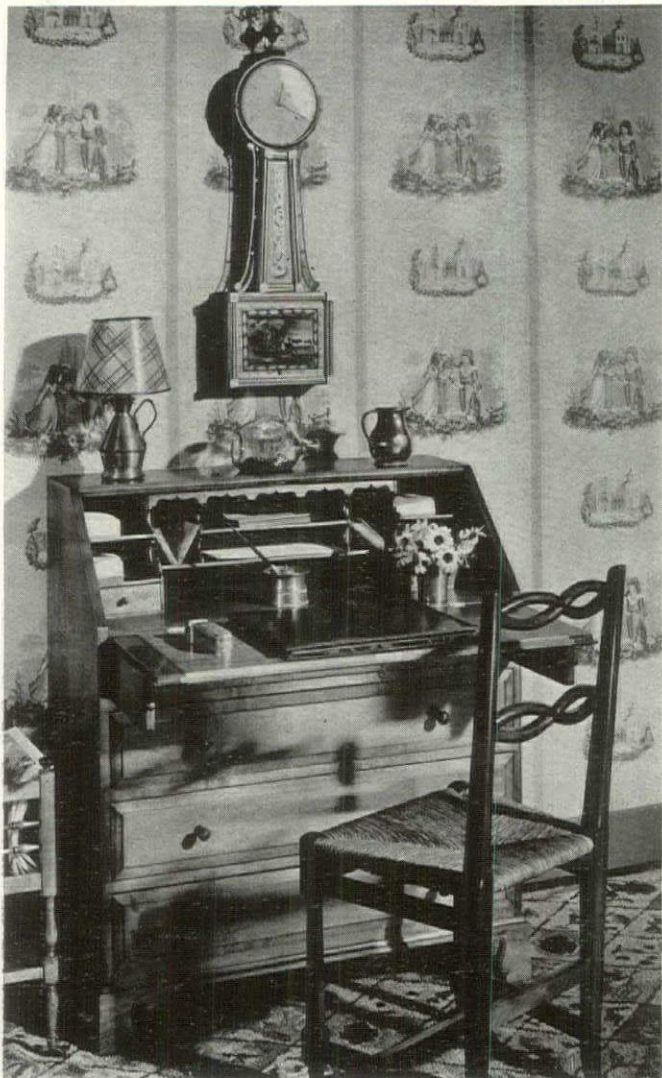
We knew that we would have to have expert workmen in order to set a high standard for our furniture. The next step was a visit to the Metropolitan Museum in New York where the new wing of Early American furniture had just opened. We asked Mr. Cornelius, then in charge, if he thought a venture of this kind had any chance of appealing to the buying public. He took us to Mr. Morris Schwartz who was then mending much of the old furniture in the new



EARLY PINE DRESSER AND MAPLE CHAIRS



HAND-MADE MAPLE CHEST



VAL-KILL DESK AND RIBBON CHAIR

ANTON BRUEHL

wing. Mr. Schwartz came over here as a little boy from Russia and worked with a New England cabinet maker who taught him to love good workmanship and all the merits of American furniture. He can tell the age of a piece of wood by passing his hand over it, and he probably knows where every really genuine Early American piece is to be found in this country. He listened to us with considerable interest and some slight scepticism; but he finally invited us to meet him at a rather famous furniture factory. It happened that the owner of this factory, while he used very beautiful designs, was running his business on a purely commercial basis, having the furniture made in a purely commercial way. So when we had finished our visit we told Mr. Schwartz we did not intend to run our business at all in that manner. At this, he almost embraced us and said that that being the case he would gladly help us.

With his advice, we came back and started our furniture business with a few of his pieces, as we had to have some furniture in the cottage. But gradually we have replaced those early pieces of his with things made on the place, and now nothing in the cottage, except the upholstered furniture, is not of our own make.

We started with one workman and Miss Cook. Our first exhibition was held six years ago in our New York house. We sold enough furniture then and had enough orders to take us through the winter. Gradually we grew, taking on some expert cabinet makers, Italians and Norwegians who had settled in the neighborhood, and one expert finisher. Soon the boys of the vicinity began to come in and ask to learn the trade of furniture making and finishing.

We made mistakes, of course. We meant to make this furniture in the way it was made in the early days in this country, when men lovingly built with their own hands the things that went into their homes. So we have in some families today a table made by a young husband for his wife, a corner cupboard to hold her dishes, and a cradle for their first child. He was not always a finished workman, but he worked with loving care, and years of use and constant rubbing have given a finish to the wood which even our greater knowledge can not always duplicate.

We do try to make things in the same way as they were made in those days, with the idea of having them last a long time and become part of the atmosphere of a home. We use machinery for our first processes, the cutting out of the wood, etc., in order to bring down the cost somewhat, but we use the old mortise and tenon joints and we put our things together by hand. We even do our turnings by hand, and while we can not provide the finish of age, we leave no sharp edges and we do not cover up defects with heavy varnish or shellac. The finish is put on gradually, the wood rubbed down between each process with steel wool until we have

ON THE maple chest at the top of this page are Early American type lamps from W. & J. Sloane and old enameled bottles from Florian Papp. Over the slant-top desk to the left is an antique banjo clock: Ginsburg & Levy. Both the wall papers are fine reproductions of Early American designs by Strahan

brought out all the grain. There is no roughness to anything which leaves our factory. The pieces feel so nice that it is a real joy to touch them.

At first the boys who came to work came simply to spend eight hours, get their pay and leave. Sometimes they would try to introduce their own methods of working rather than follow Miss Cook's directions, but they were always promptly discovered and the finish which had gone on too quickly came off again painfully, and before very long the boys got the idea that good workmanship in itself was something which could give pleasure to themselves. As we passed through the shop they would often say to Miss Cook, "Don't you think I have a good color on this?" or, "Don't you think this piece feels nice?" That in itself was an accomplishment of which we were very proud.

Other industries have grown a little too. Some weaving is now done in the village and it is quite creditable. A little model road-side stand has been built at the turn of the road not far from the Val-Kill factory and perhaps some day other things can be developed. But at present the four women who own the shop, Mrs. Daniel O'Day, Miss Nancy Cook, Miss Marion Dickerman, and myself, feel that we have about all we can handle and Miss Cook, who is manager, has done a remarkable job in cutting down her personnel during the depression years. She has paid expenses, kept her best workmen who are married men and managed to give them a little more than the NRA wages, and a little less than the NRA hours, and to find for those she was obliged to let go some kind of work to tide them over the depression.

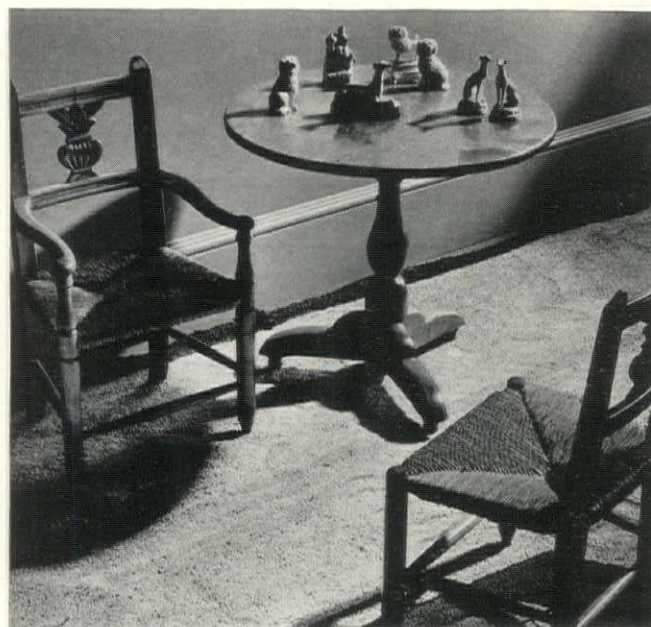
Up in the Val-Kill shop we have copied many of the most interesting pieces that are shown in the American wing of the Metropolitan Museum of Art in New York, and one of the most interesting things which journeyed in that army van to Washington was a copy of the chair and bench and drawing table which Thomas Jefferson designed and had made for himself in his own shop in Monticello. And now these pieces live in the rooms which, for a time, President Lincoln, President Theodore Roosevelt and President Woodrow Wilson lived in, each with his own possessions set about to remind him of the home that he had left behind in order to serve his country.

From the little maple tea table in the sitting room at the end of the long hall, Prime Minister MacDonald, Premier Herriott, Prime Minister Bennett, and many other notables from near and far have had their tea, and many of the little tables which hold books and cigarettes, when they talk to each other at midnight—the hour, I believe, when all inanimate things are supposed to come to life—can boast of the interesting people they have seen and listened to in silence since they have journeyed to Washington.

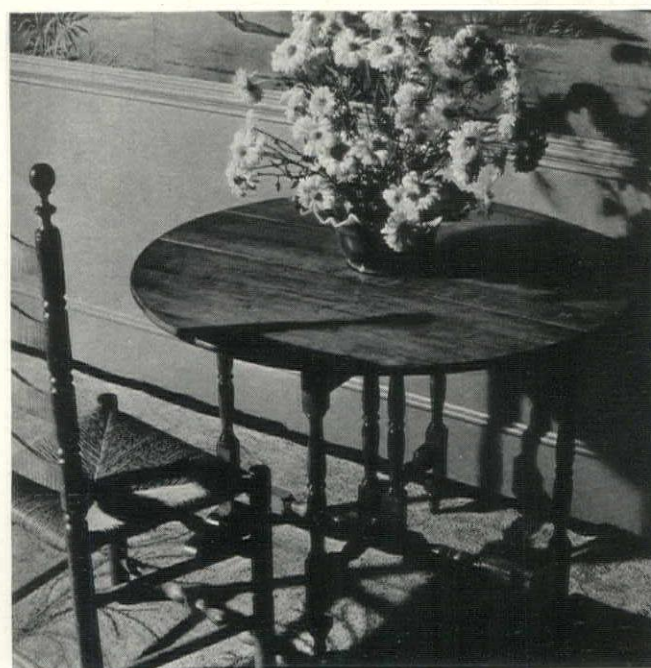
FURNITURE from the Val-Kill shop can be ordered in any size or woods desired. At the upper right is a maple table that can be used also as a desk. The background is an Early American painted paper from Nancy McClelland. Right, child's chairs and table and very useful gateleg table for living or dining room



AN EARLY TAVERN TABLE



FOR VERY LITTLE PEOPLE



GATELEG TABLE AND SLAT-BACK CHAIR

Styles that trail depressions



It's a lot of fun, this figuring out what is going to be the next style to loom on the horizon.

Here we are, just getting accustomed to Modernism in its various manifestations—English, German, French, Swedish, Chinese and Classical—and just deciding which of them we prefer, when already some people are curious about what style may lie ahead. Styles in architecture and decoration do change. The tides move slowly and they reach both a high and a low, and it's anyone's guess as to what high or what low they may extend. We can only turn back to the past, search for a corresponding set of circumstances and see how their results might be repeated in our own age.

THE past furnishes us with two historic periods of depression and abrupt social readjustment. One was the Commonwealth in England under Cromwell and the succeeding period of the Restoration. The other was the end of the reign of Louis XIV in France and the fifty years following.

The Commonwealth, a Puritan movement, reduced society to the bare necessities of living. Before its arrival, England was building manor houses and filling them with grand furniture and laying out elaborate gardens. The clothes men and women wore were made of rich stuffs and elaborately cut. Their pleasures were luxurious and their corruption rampant. Cromwell came into power, and immediately this obese luxury was exchanged, to use the phrase Raymond Hood recently applied to modern architecture, for the "bare anatomy" of living. Noble gardens were planted to food crops. Furniture was simplified and architecture went into an eclipse. Only the useful was regarded as beautiful. It was an early manifestation of what the Modernist today calls "Functionalism."

With the downfall of Cromwell and the enthronement of Charles II, taste swung to the other end of the pendulum's arc. Luxury appeared again in houses and gardens and furniture and clothes. People spent money freely. The stage completely lost its morals. English society celebrated the return of the King as though it were Repeal Night.

From France Charles brought the contemporary French taste and France, in its turn, had taken from Italy this style that was flamboyant and excessive—the Baroque. In its beginning this Baroque taste was an expression of national pride. It sprang up in Italy as that country, grown proud over its accomplishments in the Renaissance, looked backward to the glory that had been Rome.

QUITE a different set of circumstances surrounded the second depression. At its height the reign of Louis XIV had reached the apex of luxuriousness. Versailles, Marly and half a hundred other grand estates and palaces attested to the taste of the time. The last fifteen years of that reign saw a corruption set in. Badly defeated on several fronts, the

King lost that dazzling glory which once had surrounded him. The court began to drift off. Landowners, scenting trouble ahead, retired to their country places. Agriculture was neglected. The glories of furniture began to show wear and neglect. Much of French life was obsolescent, and no one could see an end to the depression.

Then from the East came a new taste. Missionaries and traders, homing from China, told of the houses and gardens and furniture of that far-off land. The Chinese taste became the rage, and from it developed the Rococo. For fifty years the Rococo dominated the art, amusements and viewpoint of the people. Men and women who had been sorely disillusioned by hard times built for themselves a fanciful world in which to live and work and play. The symbol of it were those paintings of Fragonard and Hubert Robert of lovely ladies in swings.

True, it was a false world and eventually it led to the most horrible of revolutions, but while it lasted it was amusing, luxurious, playful and highly decorative.

Thus it seems that the taste of society either changes abruptly from graceless Puritanism to Cavalier pompousness, or else, having tasted the fruit of luxury, it deceives itself with imitation fruit.

SINCE history never repeats itself exactly, we cannot expect our own post-depression era to match point for point those that happened in the past. Yet there are many parallels. That we have had our depression, there is no doubt. That much of modern design we see about us is, in a sense, a Puritan taste, is also without question. The modern designer, whether he fashions chairs or plans skyscrapers, first rid us of non-essential gew-gaws and then sought a more direct and sincere statement of his esthetic beliefs. It is a tribute to his sincerity and to the fundamental truth of his canons that it can be applied as well to new design as to old. Functional Modernism and Classical Modernism alike demonstrate that fact.

We are also evidently in for an era of nationalism of the sort that bred in Italy the Baroque taste. On the other hand, we have quantities of people, who, disillusioned and not too hopeful of the future, would gladly welcome a Rococo world in which to live. There are still plenty of ladies who prefer swings to subways and plenty of gentlemen to set them swaying underneath the trees.

Whether the style that lies ahead of us in the distant future be Baroque or Rococo, no man can say. So long as Modernism maintains the purity of its motives, it will remain a popular taste. Should it succumb to excesses, it must follow the same decline that other styles experienced when they compromised their beliefs. At present it has vigor, directness and is widely adaptable. It is the taste that young America is accepting and will accept for some time to come.

—RICHARDSON WRIGHT



MATTIE EDWARDS HEWITT

Dramatic entrance in black and white

SLOANE'S House of Years opens to this dramatic hall in black and white, with red stair carpet for accent. On one side stairs rise in graceful arcs; other walls are enlivened with decorative doors. Flanking the entrance to the living room, with its effective pediment and pilasters, are doors with grisaille panels. Black and gold Directoire chairs; black and white linoleum. Ross Stewart of W. & J. Sloane, decorator

DECORATION PASSES ITS SCREEN TEST



"DINNER AT EIGHT"—METRO-GOLDWYN-MAYER



THE NEW importance of decoration in movieland is illustrated in these sets conceived by Hobe Erwin for two recent pictures. In a contemporary bed-sitting room in a formal town house, of which three views appear here, a stylized Empire was used—walls draped in moiré caught back at corners to reveal a shell collection in niches

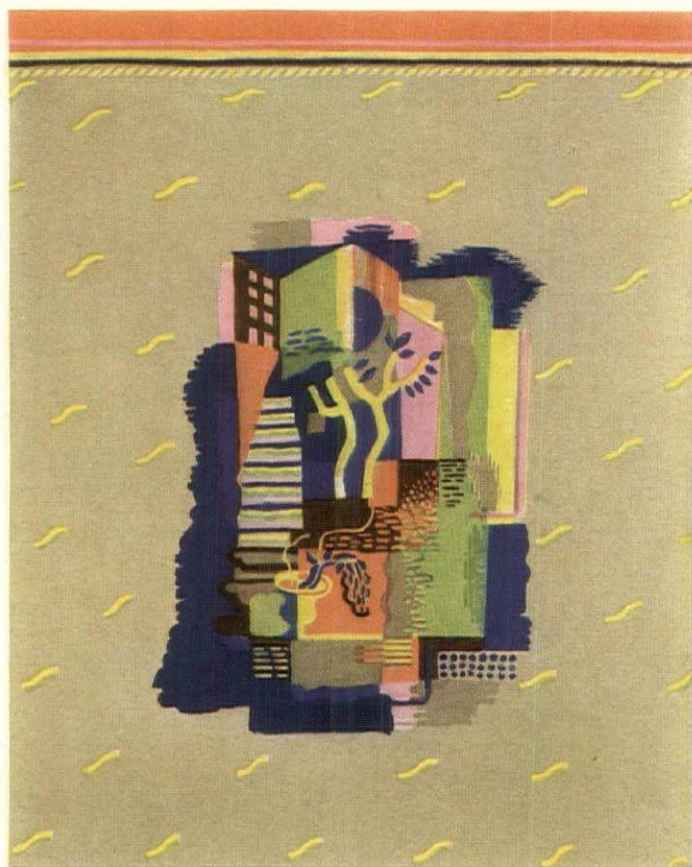
WITH FLYING COLORS



FRANKLY historical is the background for "Little Women," Louisa May Alcott's own living room having been copied for the middle-class home of the Marches, below. Above, stair-hall with roundabout and tiled floor, and left, sitting room with flowered carpet and baroque chairs characteristic of the 1860's, in home of wealthy Aunt March

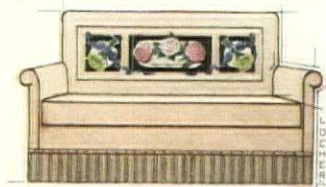
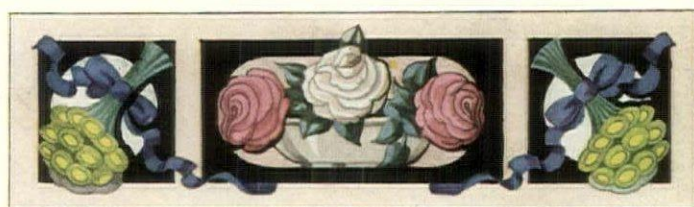


"LITTLE WOMEN"—RKO-RADIO PICTURES



THE trend in needlepoint is exemplified by the motif for wall hanging or fire-screen above, titled "House and Garden." Ruth Reeves, designer. Alice Maynard

ALSO in the modern manner but more literal is the treatment of the "Lady with Siamese Cat" in the wall panel at the right, by Ruth Reeves. Alice Maynard



THERE'S something especially feminine about embroidering flowers which is why the rose-covered Victorian sofa panel above is excellent atmosphere for a lady who wants to act the clinging vine. This design is by Robert Locher who also conceived the wreath at left to make those modern chromium and glass tables more interesting. It fits under a glass top with mirrored center and border. Sarah Hadley

MODERN PATTERNS BRING



NEEDLEPOINT patterns to be used in the decoration of period chairs take more conventional forms. Above. Fruit on seat pad of Hepplewhite chair. Robert Locher, designer. Sarah Hadley



OLD STITCHES UP-TO-DATE



PERIOD designs of a geometric character lend themselves very well to modern interpretation in needlepoint, and their simplicity makes them particularly suitable for the beginning needlewoman to work on. Above. A medallion of Adam derivation adapted for use on a contemporary chair by Robert Locher: Sarah Hadley

In contrast to this type of work is the elaborate, abstract motif for a wall-hanging, following the modern school, at the right. By Ruth Reeves. Alice Maynard



NIMBLE-FINGERED bibliophiles now put portraits of their favorite literary characters on the library furniture. Left. *Anthony Adverse* on a chair back, by Ruth Reeves. This is from Alice Maynard

ALL needlepoint designs on these two pages may be ordered in various sizes from the different shops mentioned. The book subjects are created individually by Ruth Reeves through Alice Maynard

First principles of needlepoint stitchery

By Christine Ferry and Mildred Mowll

INTEREST in the doing of needlework for upholstery purposes, during recent years, follows the trend toward interior furnishings reminiscent of earlier periods and responds to the need of suitable upholstery fabrics for the quantities of antique furniture which have been imported into this country, the heirlooms of the American Colonial period and the reproductions which have been made from them. In occupying herself with this stitchery, the woman of today is but emulating countless generations of her ancestors, much of whose leisure was engaged in this form of artistic self-expression.

Although various types of needlework may be suitably employed in the development of upholstery fabrics, two are of major interest because of their durability, technical simplicity and usability under varying conditions—needlepoint and bargello—either one of which is not necessarily restricted to any particular period, but when developed in a design harmoniously related to the furniture piece it is to cover, may suitably be used with many different styles of cabinet work. Both are done in woolen yarns on a canvas ground which counts the same number of threads to the inch vertically and horizontally and is completely covered by the stitchery. But here the similarity ceases, for the technique

of needlepoint is quite unlike that of bargello work, the stitchery covers the surface much more slowly and one differs very radically from the other in the matter of design.

Commercial interests have been quick to take advantage of the trend toward this form of decorative stitchery and as a consequence the market has been flooded with material inferior in quality and unsuitable in design for its intended purpose, yet having value in the eyes of the uninitiated merely because it is imported. Fortunately for the woman of discriminating taste there are usually to be found in every large center designers with a knowledge of stitchery technique and historic precedent in the treatment of decorative motifs, who will prepare suitable canvases.

It is impossible to lay too great stress upon the importance of using a sturdy linen canvas for the foundation of needle-made upholstery fabrics. The French canvas that is most suitable for this purpose usually retails for about \$4 per yard and is 36 inches wide.

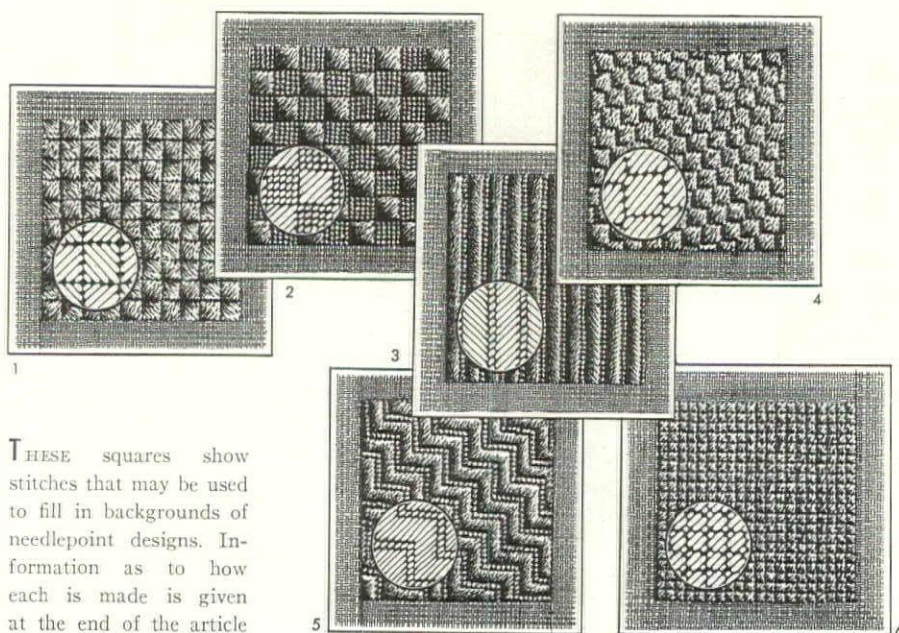
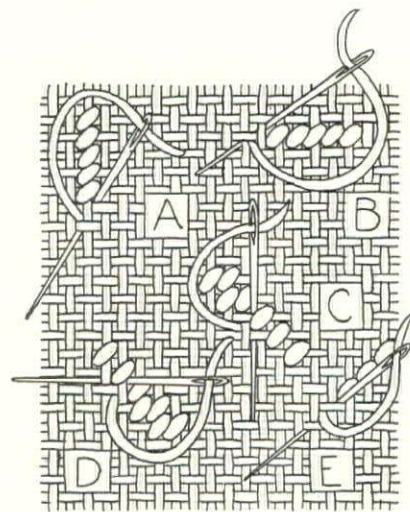
Needlepoint, done in half cross or tent stitch, is of all embroideries the nearest akin to tapestry because of its flat, even surface. Landscapes, floral and geometric forms and the costumes, coiffures and features of the human figure are all realisti-

cally effected with this stitch. Although associated with the furniture of different periods and nationalities, needlepoint is conceded to have been brought to a high degree of perfection by the ladies of the French Court during the reign of Catherine de' Medici, and it is to the skill with the needle acquired by Mary, Queen of Scots, while wife of the French Dauphin, that much exquisite needlework now treasured in important English country houses is accredited.

Tent or half cross stitch slants diagonally upward from left to right over one thread, or, more correctly expressed, across the intersections of upright and horizontal threads, which are wrapped together with the diagonal stitch. In some instances the designs which come to us from France and other European countries are applied to a double thread, or railroad, canvas, in which case the slanting stitches are worked over each pair of threads and the work is slightly raised, with a filling thread laid horizontally along each "railroad". Canvases prepared in this way are usually worked horizontally back and forth, first in one direction and then the other, but with the slant of the stitches always diagonally upward toward the right.

While this horizontal method has its followers, the direction of the stitch tends to pull the work off the square, produces a ribbed effect and the resulting texture is not so firm and durable as when a single thread canvas is used and the stitch taken over one thread and under two as the work proceeds diagonally back and forth in the manner illustrated in detail by the diagram at the top of the page—a method which results in overlapping stitches on the back of the work and adds to its strength and durability.

This stitch may be worked vertically, as in A, horizontally, as in B, or diagonally, as in C (which shows the downward progress from left to right), or D (showing the upward progress from right to left), or E (showing the upward progress from left to right, a process (Continued on page 64b))



THESE squares show stitches that may be used to fill in backgrounds of needlepoint designs. Information as to how each is made is given at the end of the article



Mirrored sunroom for night and day



THERE are brilliant garden vistas on all sides of this sunroom as one wall is mirrored and the remaining sides are hung with glass doors which disappear into columns to give unobstructed views. Empire Exchange, decorators

THE SCHEME is cobalt blue and white. Chairs, white bamboo covered in blue and white leathers. Floor, blue rubber. Furniture is arranged for dining, cards and conversation. Judge James A. Foley's Southampton home



BRUEHL-BOURGES PHOTO

CONDÉ NAST ENGRAVINGS

GLASS screens, brilliantly decorated with under-sea motifs in char-
treuse, with black accents, line a dressing room in Mrs. George Back-
er's house in Oyster Bay, L. I. Due to ingenious lighting, these
decorative designs are vividly shadowed on the walls behind. Tropic
fish disport in the glass dressing table pedestals. Designed and
executed by Allen Saalburg, Diane Tate and Marian Hall, decorators

Decoration turns again to tropic seas

MEALS FOR MEN



By Leone B. Moats

STYLES change, tastes vary with the times, but women never cease to like he-men—in the long run it's virility that gets them. And if you doubt it, look at the trio of movie idols that are panicking the ladies these days: Gable, Raft, Brent, all three tough, knock-'em-down, drag-'em-out he-men. That's what women admire, to the point of professing to like all manly tastes; and yet they persist in serving their own husbands dainty food.

You can't appease a man's appetite with a fruit salad or a bit of fluff like marshmallow-date whip, and yet women continue to overlook this fact and go right on serving dishes that have no relation to muscle and brawn. In fact, when it comes to making out a menu they fall into the same error that they do when selecting a wardrobe, that is: considering only feminine tastes. Keep your dainties for women's luncheons but remember that where such delicacies as squab leave a man cold, the very mention of corned beef hash with a poached egg on the top will bring a gleam into his eye.

If you make any pretense of catering to the masculine taste keep to broiled and roast dishes, vegetables cooked without sauces, salads with French dressing and desserts on the order of pies and short-cakes. In other words, simple, rather coarse fare. No matter how cultured and refined they may become, nor how far they've traveled from their football days, men's tastes practically never change; the same plain old garden variety of cabbage served in any form continues to please them more than the most beautifully creamed French peas.

Man is essentially a carnivorous animal. Keep it in mind and select lamb chops, beefsteak or roast beef rather than chicken or birds when you are ordering for him. And remember that, in spite of Dr. Hay, to most men no meal is complete without the good old potato in one form or another. You may be so refined that you shudder at the very mention of a strong cheese, but you'll do well to make one more sacrifice in a good cause and have it on your table once in a while rather than have your husband leave home in search of food more to his taste.

The masculine ideal in the way of menus starts with soup, goes through meat and potatoes or fish and ends with a salad, crackers and cheese and a demi-tasse. A

sweet tooth might vary it with ice cream, apple pie with a slice of cheese or stewed fruit, but that's a general outline of what the majority of men really like to eat.

Did you ever stop to think that the specialties in men's clubs are always dishes like beefsteak and kidney pies or roast beef and Yorkshire pudding? That at the café in New York most famed for its food the one item on the menu that all the men remember is something called a Brizzola Steak? And that this is the kind of food they serve in England where everything is done to please the man?

Perhaps the reason one so seldom meets up with one of these simple dishes in private houses is that they're very hard to make. At first thought one would imagine that a small child would know how to cook a steak, while actually it takes an expert to cook any form of simple food, from a soft-boiled egg to a lamb chop. The heat of the stove has to be just so, the timing must be correct to the second, and above all, the seasoning must be perfect. And that is the real test of a great cook. It's the maid-of-all-work type and the amateur who has to depend upon a gooey sauce to cover up food inexpertly cooked.

Here are the recipes from among which I make up the menu when the masculine taste is to be pleased.

PETITE MARMITE

This is another soup which should always be served in an earthenware casserole:

Take a clear consommé and add to it cooked peas, string beans, onions and finely chopped pieces of breast of chicken. Pour into individual casseroles and place in each casserole two of the thinnest slices of French bread (crust and all) and then sprinkle with Parmesan cheese and place in the oven for two minutes.

OYSTER STEW

Although this is one of the favorite dishes of America, few of our cooks know how to do it just to the right point, as, after all, oysters should never be cooked, but merely heated.

Ingredients: one qt. oysters, one qt.

liquid made up of oyster liquor and water; milk and cream, or all milk or all cream; one-quarter cup of butter.

The real way to make the stew is to heat very hot the seasoned liquid part of the soup in a double boiler *apart*. Heat the quarter cup of butter and drop the oysters into it, just barely letting them get heated. Then add them with the butter to the hot liquid mixture, allowing them to get thoroughly heated through, but never, never cooked.

Serve in deep porcelain bowls with hot toasted crackers.

ONION SOUP

To make four portions use one-half lb. of onions, one qt. of strong beef or chicken stock, two tablespoonfuls butter, one tablespoonful olive oil, four slices of buttered, dried bread, four heaping tablespoonfuls of Parmesan cheese.

Heat the stock in a double boiler. While stock is heating, sauté the onions, which have been sliced into half moons. When a citron color and almost transparent, put them in the double boiler with the chicken stock. Cook the onions in the stock until very, very tender. Season, and then ladle the onions into the waiting casseroles, pouring in as much of the stock as each casserole will hold. On top of each, place a slice of the dried bread, first spread with butter and a heaping tablespoonful of Parmesan cheese. Place in oven until the cheese is brown and serve piping hot in same casseroles.

PLANKED STEAK

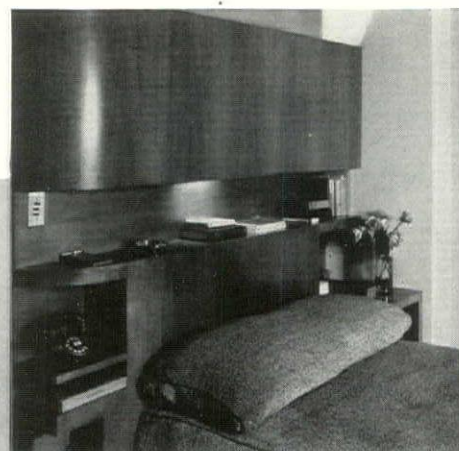
This is one way of cooking a steak which practically all men and women like.

The first secret is your plank. It must be of oak, one inch in thickness, well oiled and warmed in the oven before using. Then have at least three fresh vegetables, vapor cooked with hot butter over them, to be used to surround the steak when served.

Take a tender two inch thick steak; trim off all excess fat and wipe well. Broil for eight minutes on a rack in a broiling pan which has been greased with fat. Sear quickly one side and then the other.

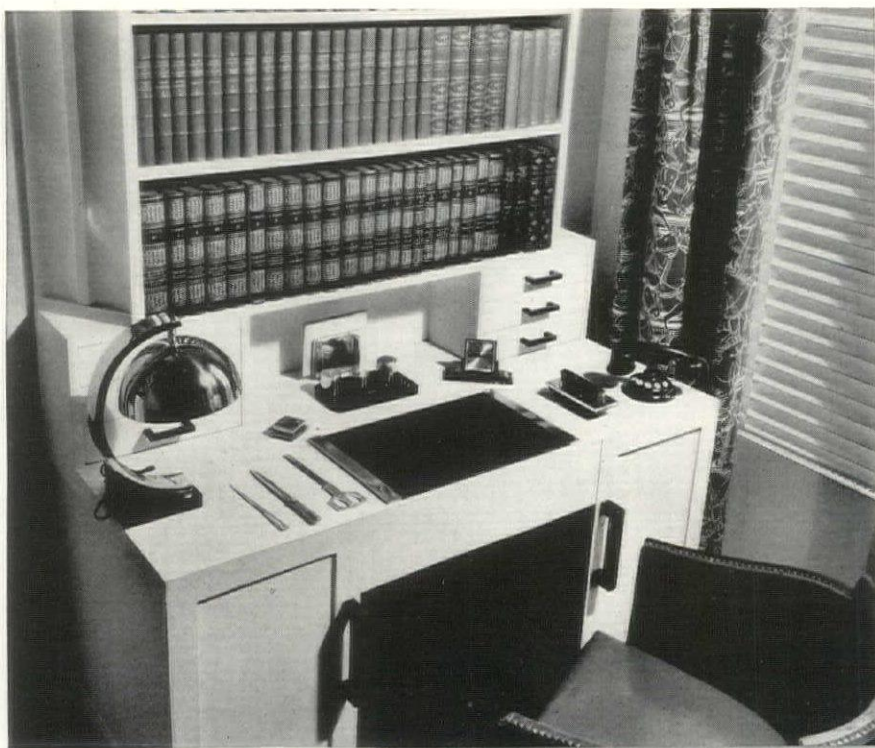
Butter the plank and arrange very close to the edge a border of mashed potatoes, if possible using a pastry bag and rose-tube. Take the steak from the broiler and put on the plank; then place it in a very hot oven and bake (*Continued on page 65*)

The orderly male or how an architect plans for his own furniture comfort



THIS furniture designed by William Lescaze, modern architect, for his bedroom, will make every woman green with envy as the plan and arrangement of chest are the last word in efficiency. Above. An orderly male

EQUAL comfort surrounds the bed. Within reach is a bookshelf, a good reading light concealed in the section above, and on either side ingenious shelves and tables. All furniture is pear wood, with chromium hardware

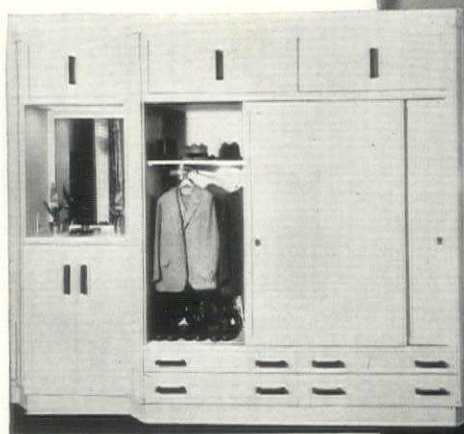


Modernism is the answer for a man's dressing room

IT'S DIFFICULT to improve on the modern style for a man's room, as simple modern furniture, such as is used in this smart dressing room in the New York home of Walter Naumburg, is comfortable, good to look at and live with, and essentially masculine colors here are also practical and different. Diane Tate and Marian Hall, decorators

FURNITURE is white lacquer with simple black handles. Walls are white, the floor dark, covered with a deep blue and white hand-woven rug. Curtains and chair coverings are of dark blue chintz with a design of white horses. Venetian blinds are white

THE simple white marble mantel with chromium and-irons and fire tools is backed by a mirror panel which reflects the clothes cupboards lining the other side of the room. Below is a practical arrangement of drawers, closets and a dressing table





When flowers serve as decoration • By Albert Richard Stockdale

FLORAL arrangement is one of the most definitely recognized factors in the modern interior. The presence of a bouquet of flowers in the room gives relief from furniture and fabric, and is conducive to a sense of freshness. Its fragility deters the effect of a stilted atmosphere, especially so when judiciously arranged.

Flowers have played their part in vases very well for many years, yet their possibilities as decoration are seldom used to the best advantage. Their individuality is somehow lost in most of the ordinary arrangements into which they are forced. And since they are the embodiment of fragility, why not give them their proper placement: lovely petalled forms enhanced by discriminative arrangement; complimented by combination with leaves and grasses? For with the careful placing of these embellishments, the effectiveness of the whole bouquet is made more evident; and the completed bouquet has a more decorative finish.

To gain the unusual, the choice of leaf forms is most important. Leaves that are patterned with stripes and spots, or those of a tapering slenderness, always accomplish a great deal toward effectual arrangement. It is unnecessary to use the

leaves attributed to the flower. Very often the flowers retain more individuality by the loss of their native foliage; while at times by removing only those leaves which do not compliment the linear growth of flowers and stems, the effect is more pronounced because of its simplicity. However, the amount of foliage used should be in minority of mass to contrast with the profusion of flower forms. Very interesting results are obtained though, in which the foliage becomes the dominant feature, while the flowers, if used at all, become simply the note of variation.

Grasses also play a very definite part in most floral arrangements. Their usage preserves an insouciant charm; while complimenting the more solid forms of leaf and flower. It is surprising to note the change of appearance in a bouquet when grasses are added to it. Their delicacy and slenderness subtly influence the whole character of the decoration and render it pictorially formal, with a bucolic gesture. Wheat, Timothy, Barley beards, and Oats are a few variations of this necessary element.

Formality in the bouquet must be achieved by the appearance of a natural arrangement, the best effects being obtained by

On this page is a scheme of Petunias, Agatheia, Wheat and Foxtails. Opposite: upper left, Dahlias, Fuchsias, Pampas Grass and Barley; upper right, Poppies, Shasta Daisies, Grasses and Barley. Lower left, Anthurium and Calla Lilies; at the lower right, Magnolias, Barley and Wheat

the careful placement of each unit used. There is very little character in flowers massed as a color accent alone. And it seems incongruous that they should be used in decoration as anything but flowers—fragile, alive, perfect in form—to be arranged with effective abundance but without hampering the individual perfection of each bloom.

One part of the bouquet should be more dominant in placing than the rest. This can be accomplished by a heavier massing of blooms, or else by the combination of the principal flowers with contrasting forms or contrasting color. The balance being obtained by a repetition of these units to a lesser degree. The openings between the stems should also be considered, as too much sameness in spacing destroys the unity of the arrangement. This principle should also be (*Continued on page 66*)



The proud Clematis clan unfurls its flag

SEVERAL English garden lovers have told me that what they missed most in America was Clematis. They were used to seeing a large mass of some lovely large-flowering hybrid like *Comtesse de Bouchaud* or *Lady Northcliffe* on a trellis or against the stone wall of the garden, and houses wreathed in circling bands of *Clematis flammula* or *montana* and its varieties; and here, except for the inevitable Japanese Clematis, *C. paniculata*, and an occasional *Clematis jackmani*, or a sickly specimen of some nondescript sort, there are virtually no Clematis at all.

It is true that even in England Clematis are not as much in evidence as they were in the last century, when new and ever more beautiful varieties were being created by the hybridists, and when an enthusiast wrote, "We shall find them unsurpassable, so much so that even the climbing rose must for actual display sink into the shade when compared with the glowing colors of the Clematis." But the interest is still wide-

spread there, and the enthusiasts and collectors are still numerous, as is obvious from the fact that one English nursery offers nearly a hundred varieties, and several others offer fifty or more.

Why is it that these beautiful plants are so little grown in American gardens? There are several reasons, but perhaps the most important is soil acidity. Most of the gardens near New York, Boston and Philadelphia, which may be said to set the standard for the rest of the country, have soil that is more or less acid, and nearly all Clematis are lime-lovers. They will wither in sour or acid soil, and even in neutral soil some of them will never appear at their best. When gardeners learn that liming the soil generously will accomplish marvellous results, perhaps we shall be able to tell another story.

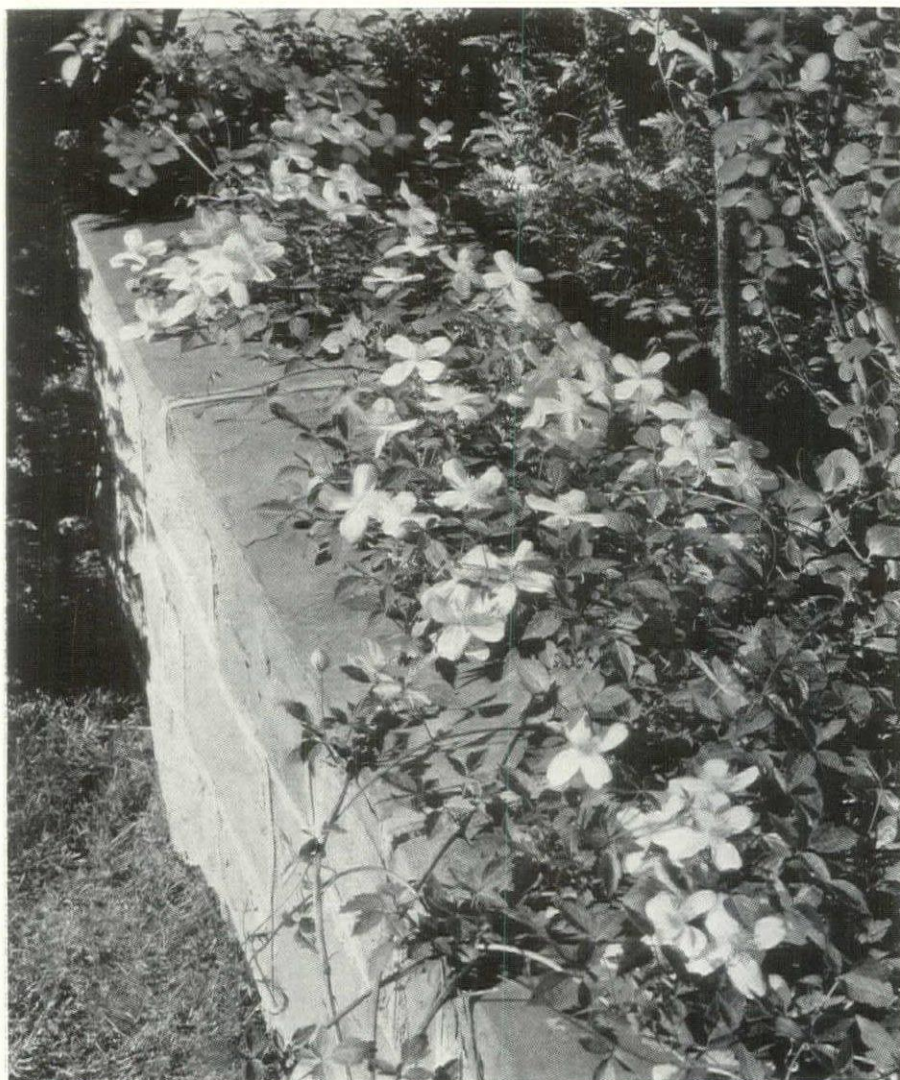
Probably another reason is the embargo on the importation of foreign plants. In the golden days before the World War and Quarantine 37, one American nursery

By J. E. Spingarn

offered some sixty varieties; now it has only a quarter as many, and only a very few other nurseries have more than half a dozen. It would seem that America is still dependent on European propagators and hybridists for some of its most interesting plant material.

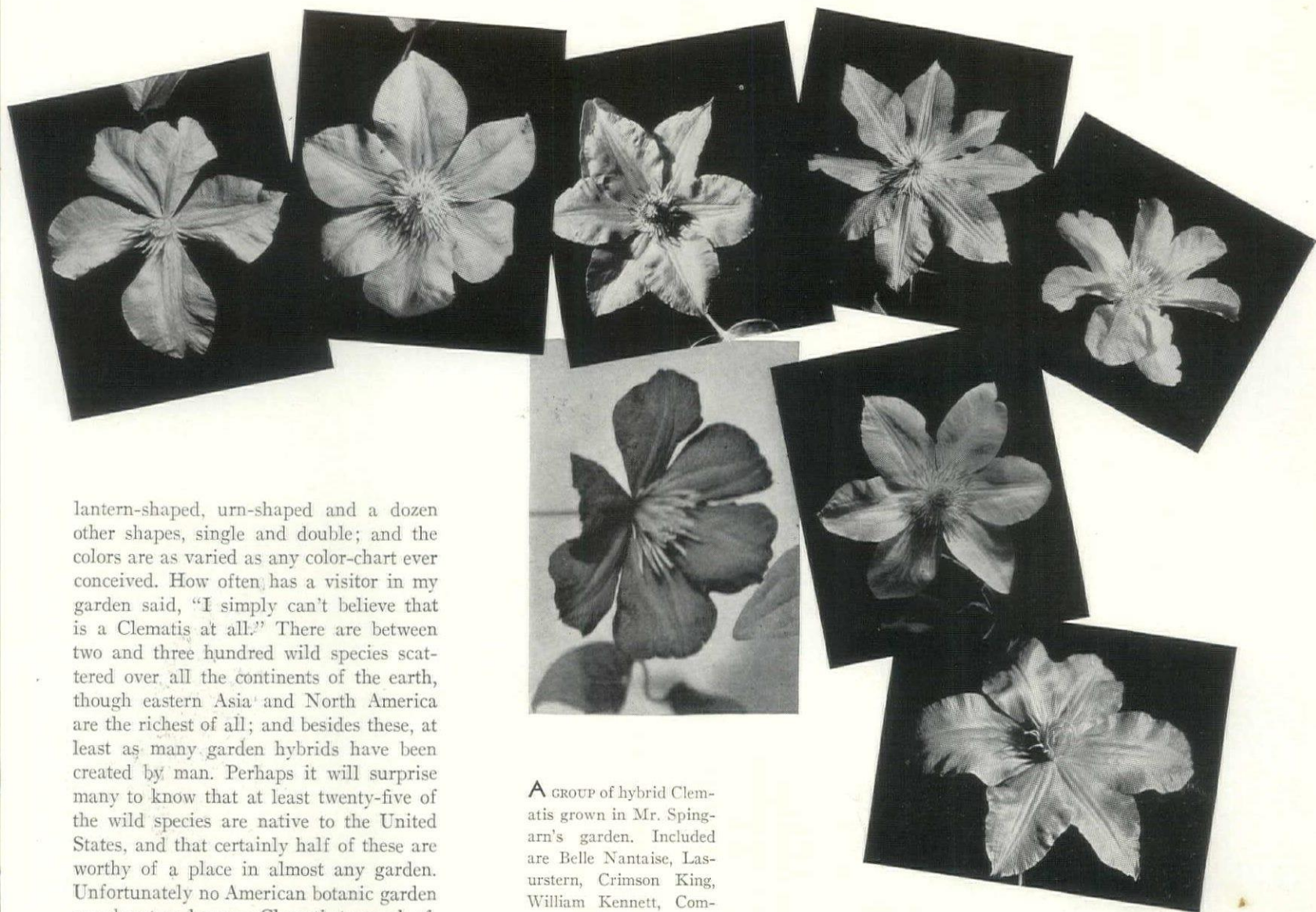
Finally, there is the question of diseases. Many a gardener has tried to grow Clematis, and been finally conquered by the microscopic nematode that attacks the roots or, worse still, the fungus that causes stem-rot and leaf-spot. Some day the plant pathologists, instead of merely giving us Latin names, will find prevention or cure for these troubles, and restore to American gardens a whole genus of noble plants now so unjustly neglected. But in the meanwhile it should be remembered that these diseases hardly trouble the small-flowering species at all; and even the large-flowering hybrids on which they delight to prey can be made so sturdy by growing in a well-prepared soil that no disease gives them much trouble.

Few Americans realize what a wealth of material Clematis offer not merely for house and garden, for trellis and fence and stone wall, but for the shrubbery, the wild garden, yes, and even the rock garden as well. They are of every imaginable shape and color. They come in panicles and in single flowers, in small, medium-sized and large flowers, platter-shaped, bell-shaped,



CLEMATIS MONTANA RUBENS



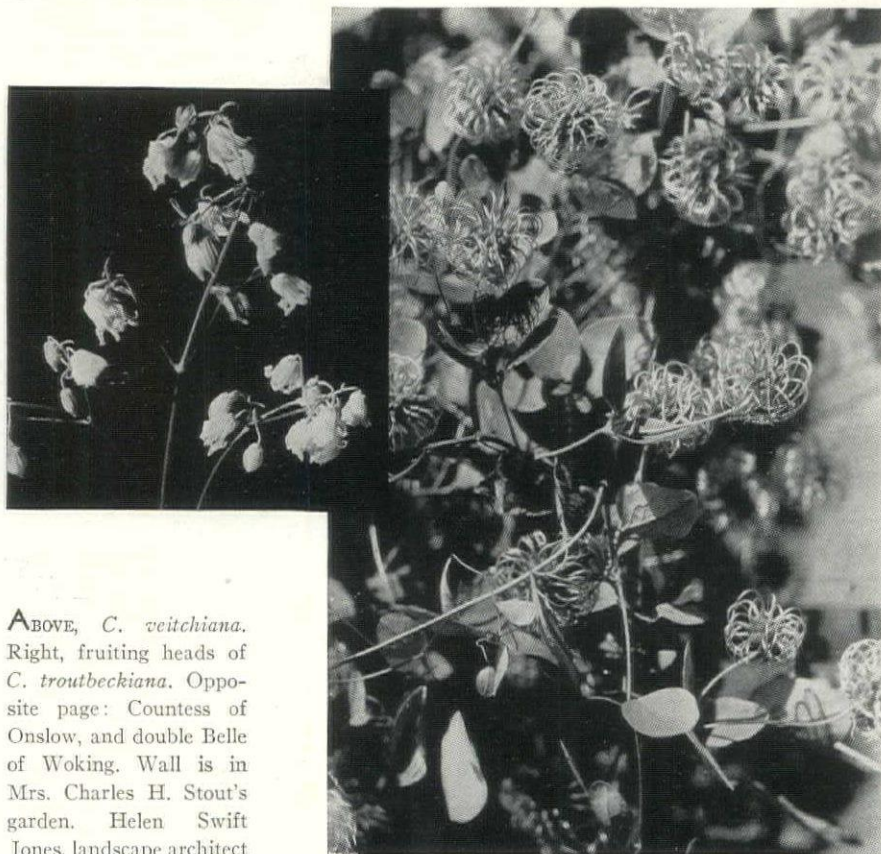


lantern-shaped, urn-shaped and a dozen other shapes, single and double; and the colors are as varied as any color-chart ever conceived. How often has a visitor in my garden said, "I simply can't believe that is a Clematis at all." There are between two and three hundred wild species scattered over all the continents of the earth, though eastern Asia and North America are the richest of all; and besides these, at least as many garden hybrids have been created by man. Perhaps it will surprise many to know that at least twenty-five of the wild species are native to the United States, and that certainly half of these are worthy of a place in almost any garden. Unfortunately no American botanic garden or arboretum has any Clematis to speak of, largely because the soil of most of them tends to be acid; but despite this handicap, surely some of them should not be content until they have at least as many as the eighty or ninety species growing in England at Kew.

The showiest members of this far-flung clan are the large-flowering hybrids that have come into being since the sixties of the last century. They fall into two sharply distinguished groups, the early flowering and the summer and autumn flowering. The first of these are hybrids of a Chinese species, *Clematis florida*, or a Japanese species, *Clematis patens*, and all bloom on old wood, so that they are less adapted to our New York and New England climate than the varieties that are less harmed when cut back by Jack Frost. It is in this group that we find the double varieties, such as Duchess of Edinburgh, a double white and fairly hardy, and the much lovelier but slightly less hardy Belle of Woking, a delicate bluish-mauve or silver-gray, introduced by Jackman in 1881.

The second group of hybrids, which bloom in summer and autumn, is chiefly known to us through the widely diffused *Clematis jack-* (Continued on page 72)

A GROUP of hybrid Clematis grown in Mr. Spingarn's garden. Included are Belle Nantaise, Lasurstern, Crimson King, William Kennett, Comtesse de Bouchaud, and Madame Edouard André



ABOVE, *C. veitchiana*. Right, fruiting heads of *C. troutbeckiana*. Opposite page: Countess of Onslow, and double Belle of Woking. Wall is in Mrs. Charles H. Stout's garden. Helen Swift Jones, landscape architect



Modern setting for Katharine Brush

IN THIS exciting circular setting—combination studio-library—Katharine Brush writes her alluring tales. Walls, California redwood burl with German silver moldings and green leather wainscot welted in black. Chairs are black satin corded in green, the desk redwood burl with green leather top. Carpet is green and black. Joseph Urban, architect; Irvin L. Scott, associate



NYHOLM - PHILLIPS

NOEL & MILLER, ARCHITECTS

THE LONG ISLAND HOME OF FRANK M. GOULD REFLECTS THE TRUE GEORGIAN

ENGLAND at the beginning of the 18th Century was still under the spell of the Renaissance. The Classic Orders with their rules of proportion, balance of masses and emphasis on simplicity dominated the architects. The new century was ushering in changed ideals as to what made a home. House plans began to take the logical patterns that have endured practically to the present day. Put together, these two factors brought the Georgian house into being, and made it such a fine home that its popularity has lasted through the years.

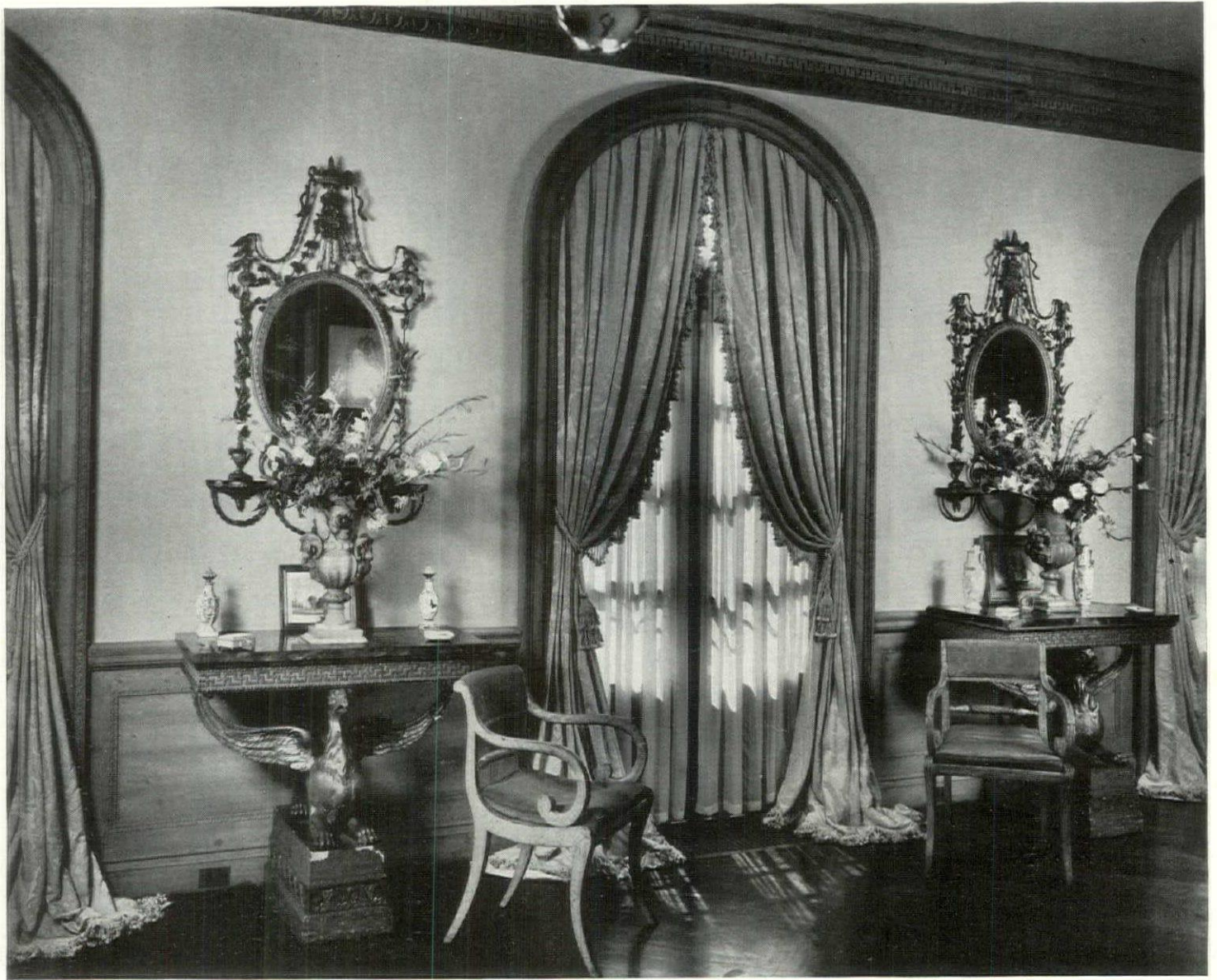
The typically Georgian residence of Frank M. Gould at Spring Harbor, L. I., demonstrates the qualities that have endeared this style to generations. A first impression takes in the dignified simplicity and homelike atmosphere of the place. Walls are natural color stucco. Proportions are restful and the eye focuses easily on the central doorway with its substantial, pleasantly ornamental classic detail. Inside is a

house-depth hall that opens at the end to a paved terrace. To the right of the hall is a sitting room that also is house-depth and beyond, in the wing, is a very large living room.

At the opposite side of the house, opening from the entrance hall, is the stair-hall with a magnificent circular stair. Behind this is the library. The dining room, facing the rear, is gained either from the library or by way of a loggia next to the stair-hall. The outer end of the dining room opens to a long dining porch. Service rooms occupy the wing that projects to the front.

On the second floor are five masters' rooms, each with bath, an owner's suite of bedroom, two dressing rooms and two baths, and five servants' rooms. The third floor provides a large playroom and two more guest rooms.

Noel & Miller were the architects of this residence. Innocenti & Webel, landscape architects



THE Georgian rooms on this page are in the home of Frank M. Gould, Cold Spring Harbor, L. I. Opposite the fireplace side of the drawing room, shown on the next page, is the long wall above with three graceful arched windows hung in white damask. The pair of rare Regency consoles is made of gilded pine with Griffin bases. Pierre Dutel was the decorator

THE architectural background in the dining room was copied from an 18th Century room in Alexandria, Va. Both ends are papered in Chinese rice paper, reproduced from the original, with the woodwork finished robin's-egg blue. Peach brocade curtains pick up colors in the paper and the antique Chippendale chair seats are covered in old pink leather



NYHOLM-PHILLIPS

PIERRE DUTEL, DECORATOR

DOMINATING the fireplace side of the drawing room in Mr. Gould's Long Island house is a beautiful Georgian mantel breast of pickled pine. Walls are white glazed with pale chartreuse; curtains and sofa are in oyster white damask and there are many off-whites in the accessories. Rug is an 18th Century needlepoint design carried out in soft colors

Rooms in the fine Georgian tradition

House & Garden presents a portfolio of furniture
showing latest developments in modern design





CLASSIC MODERN

ENGLAND sends the dramatic group opposite designed by Arundell Clarke, the English decorator who has recently opened a shop in Rockefeller Center. Pieces are black and white lacquer with a smart absence of ornament. Plates, black and platinum bands, glasses, opaque white bases: Arundell Clarke; centerpiece of rectangular crystal vases: Mrs. Ehrich; napkins monogrammed in black: Mosse. Vases: Rena Rosenthal; mirror: Macy's

CLASSIC-MODERN, that alluring phrase which links the past with today, is the style of the furniture above made by Kittinger. Derived from Empire sources, it is given new life by modern treatment and color. Against dark walls, such as this deep blue background, these white pieces with gold and black details are enormously effective. The charming mantel accessories, mirror and Aubusson rug: Josephine Howell. Right. The same style in black and gold





ANTON BRUEHL

Chinese-Modern — latest in furniture

CHINESE-MODERN furniture combines today's design with graceful details from the Flowery Kingdom. Above. New Baker pieces, mahogany, crystal and chromium handles. W. & J. Sloane. Carved ducks, celadon bowl; Yamanaka

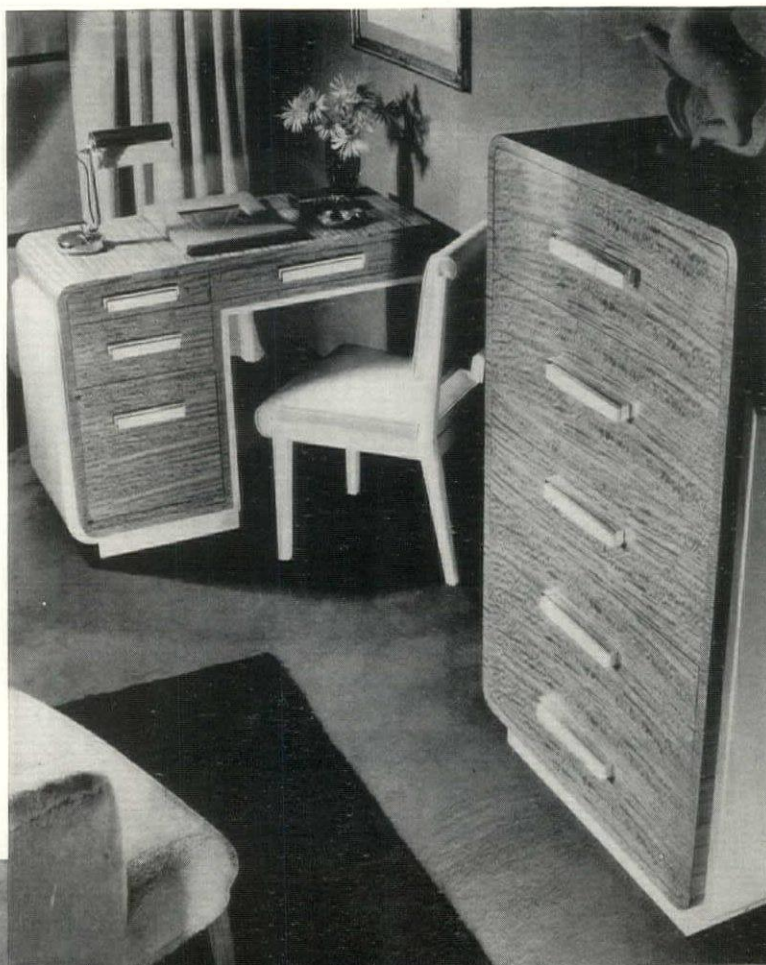
THE modern sideboard at right, one of Donald Deskey's mass production designs for Valentine Seaver, plainly shows its Eastern influence. This piece of a set is English Sycamore with red lacquer details and black handles



Modern American design created by Donald Deskey

DONALD DESKEY, well-known for brilliant design in home furnishings, is responsible for this new furniture. In addition to special order pieces, Mr. Deskey's collaboration with leading manufacturers enables you to obtain his fine designs at moderate cost. Right. Bedroom pieces of satinwood and ivory lacquer made by Widdicomb

BELOW is a long chest of drawers designed by Mr. Deskey for the living room in J. M. Witt's New York home. Made by Schmieg, Hungate and Kotzian of Macassar Ebony, with black lacquer base and recessed handles, it is an outstanding example of modern design. The rug is also Deskey, in taupe, plum and beige stripes



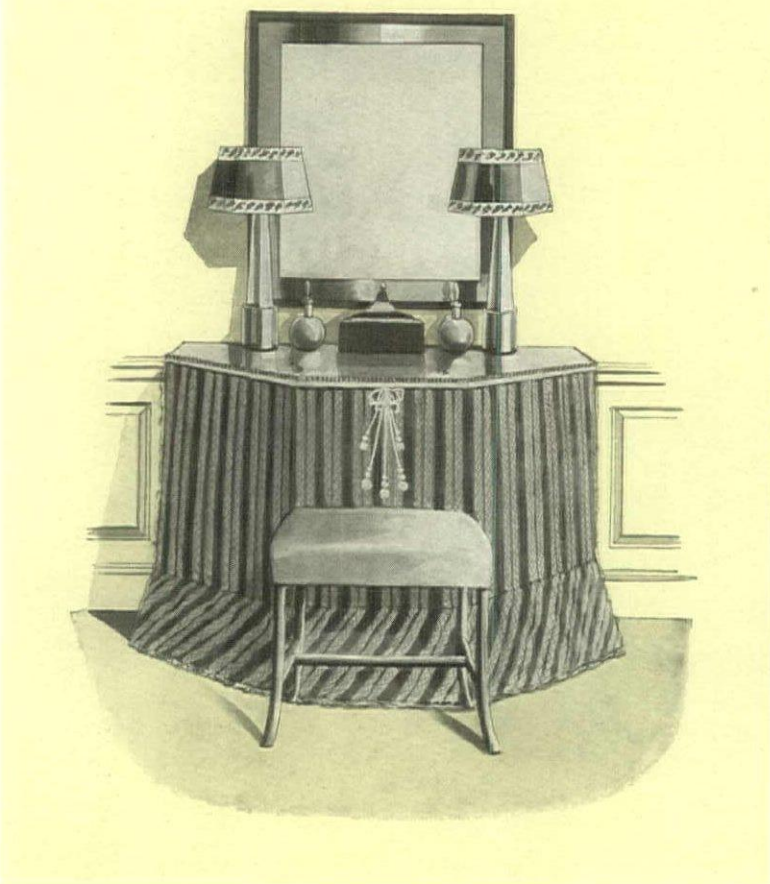


SLEIGHT-OF-HAND TRICK

You don't have to be a master magician to pull a dressing table out of a wicker basket. Agnes Foster Wright designed these six for the woman who is handy with her needle. For "The Hamburg Petticoat," at left, cut four panels of white chintz—two front panels narrower than two side—curved at bottom and finished with two $1\frac{1}{4}$ " ruffles, one pink and one green. Gather at top. Between panels let a petticoat of three 4" ruffles of Hamburg lace show

In the lower left corner is "Metallic Paper and Net," a half-hexagonal table with full skirt of black and white striped net over lining of black sateen. Two-thirds down, the net is put onto the skirt on the bias. A narrow gros-grain, deep cerise ribbon holds in fullness at top, ending in four wooden balls at center. On the top of the table is a brilliant cerise metallic paper. The same paper makes a mat for the mirror. Accessories are black, white and gray

"Turkish Towel and Tin" is directly below, draped with 54" black and red, diagonal striped toweling put on with scant fullness. Tape weight at bottom makes it hang flat. The table top is edged with a $4\frac{1}{2}$ " scalloped trim cut out of tin and the whole painted red. The bench is wrought iron and wire with a tin top, and is also red. Tin scalloping frames the mirror. Accessories are modern glass. This design would be especially suitable for a cabaña

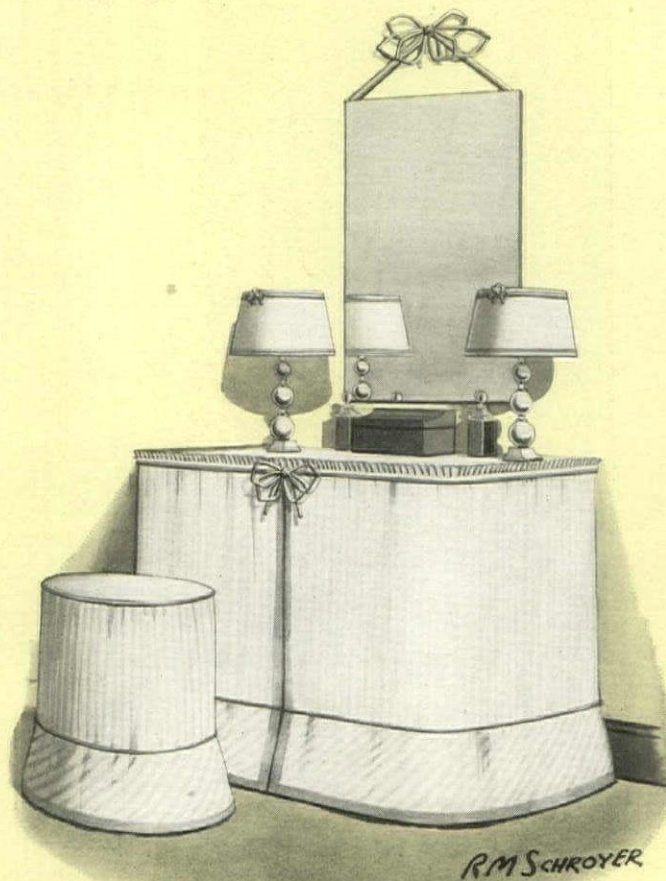
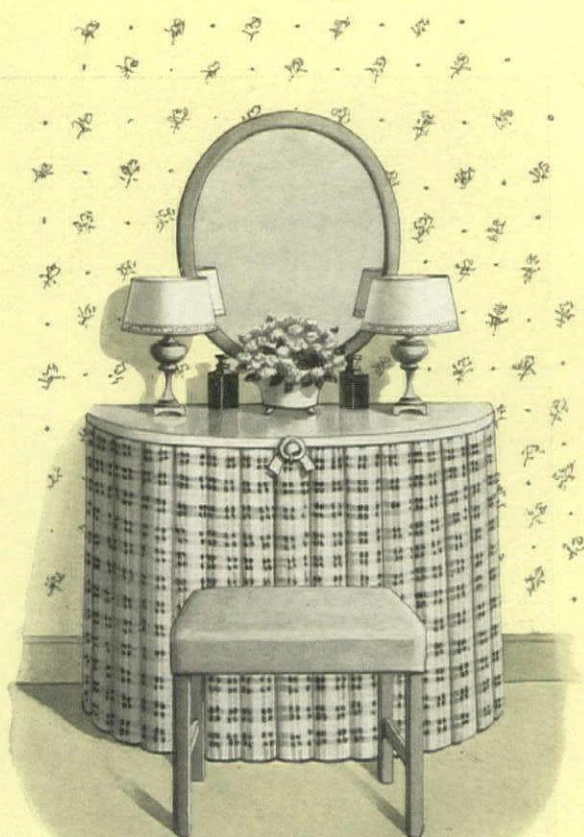


WITH A DRESSING TABLE

To the right is "The Scotch Kilt"—thin wool, orange and brown plaid, put on a semi-round top in large, straight and well-tailored 3" box pleats. A wool braid, such as is used to bind rugs, is drawn around the top and passed through a round silver buckle. The table top is covered with thin, dull green velvet under glass. The mirror frame and oblong bench are painted dull green, the latter with a green velvet pad. Lamps are pewter

"WHITE Holland and Yellow Straw" is the table in the lower right-hand corner. The oblong top is covered in white striped holland. The skirt, of the same material, is lined with bright yellow, glazed chintz. The top, faced back, reveals the yellow, which also shows down the front edges and along the bottom below a 7" bias circular flounce put on with yellow cord. Around the top edge wind a yellow and a white band of hat-makers' 1" straw

A TWO-PIECE skirt of red, blue and white quilted gingham trims the red-topped semi-circular table below, called "Buttoned-Up." Front edges and bottom of the skirt are scalloped and bound and the two parts overlapping fasten with large, blue bone buttons. Three cotton tapes—red, blue and white—hold top of skirt. Mirror frame is covered with the quilted material. Detailed instructions for making a typical dressing table are given on page 64



DOCUMENT OF THE AMERICAN VICTORIAN



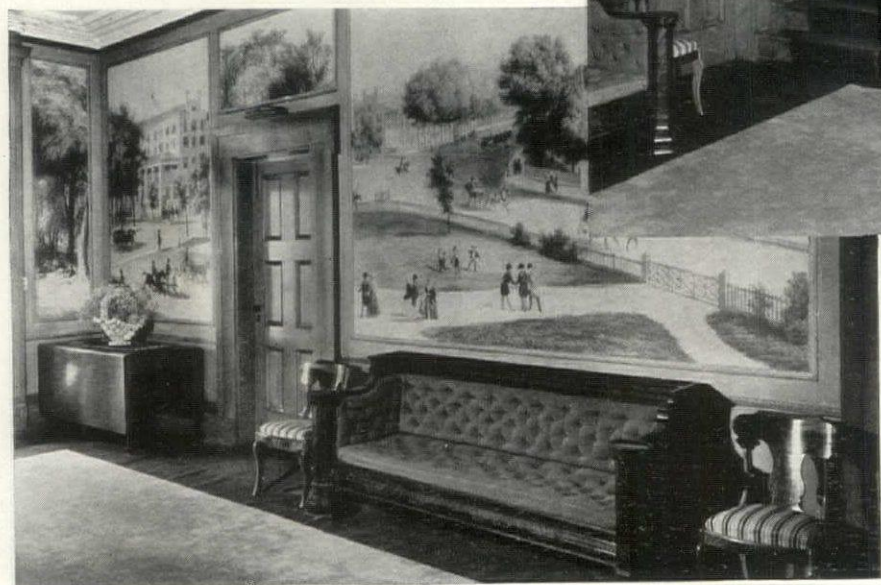
S. H. GOTTSCHO

TO FIND a hundred-year-old house in practically all details as it might have been when the Victorian Age was in bloom is a surprise of the first order, but that describes what is to be found with the home of Mr. and Mrs. Hiram G. Todd, Saratoga Springs, N. Y. It is a real document of the Victorian era

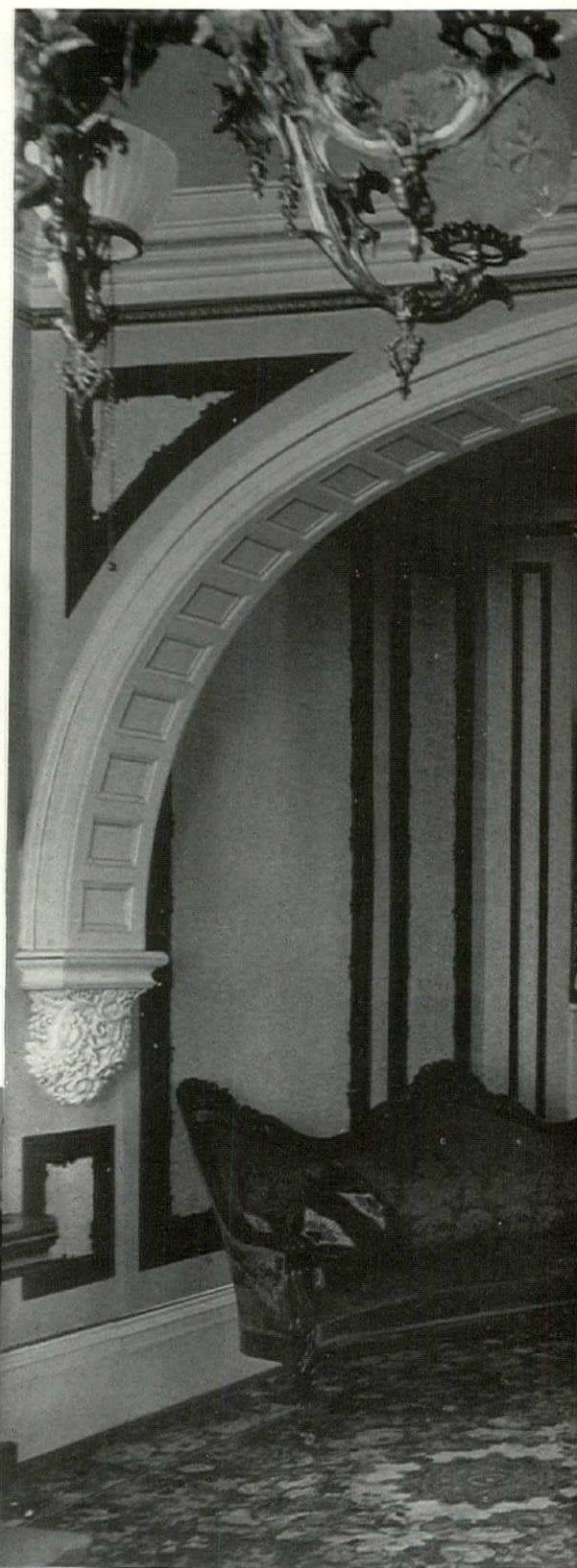
THE house is a fine example of Greek Revival, popular in the early Victorian years. It is classically simple, with stately columns supporting a triangular pediment, the whole structure crowned by a squarish cupola. The architect was Thomas Marvin, Esq., a favorite in the early life of the Springs



THESE pictures show the spacious hall, dominated by a stately double staircase of mahogany. Interior doors and all wood trim are designed in somewhat classical feeling and finished in rich golden brown. On the floor is a deep pile honey color carpet with crimson border. The mahogany sofa is covered in the same tone. Lighting fixture is adaptation of Colonial type, hanging from plaster coronet



WALL panels are photographic murals taken from the Todd's collection of Currier & Ives' prints of old Saratoga. These murals are mellow in tone and the walls surrounding them are painted a deep gold brown, glazed, that blends with the woodwork. Side chairs are of mahogany with seats covered in striped taffeta. Under the present carpet is the original floor covering of deck canvas, stenciled in a floral design. Jones & Irwin were the decorators



S. H. GOTTSCHO



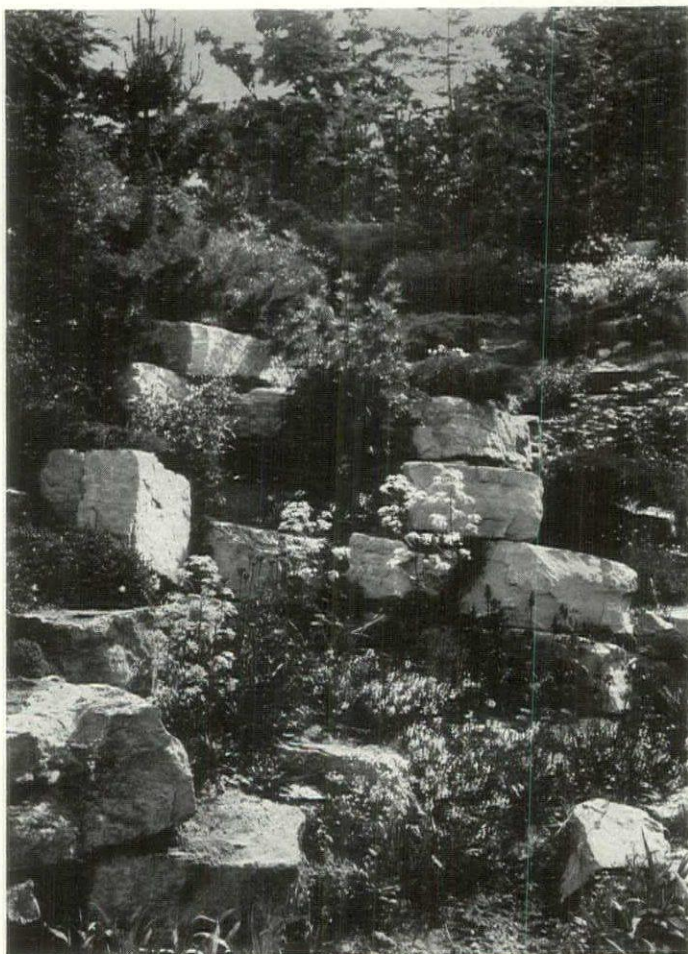
JONES & IRWIN, DECORATORS

BEGINNING THE SECOND HUNDRED YEARS

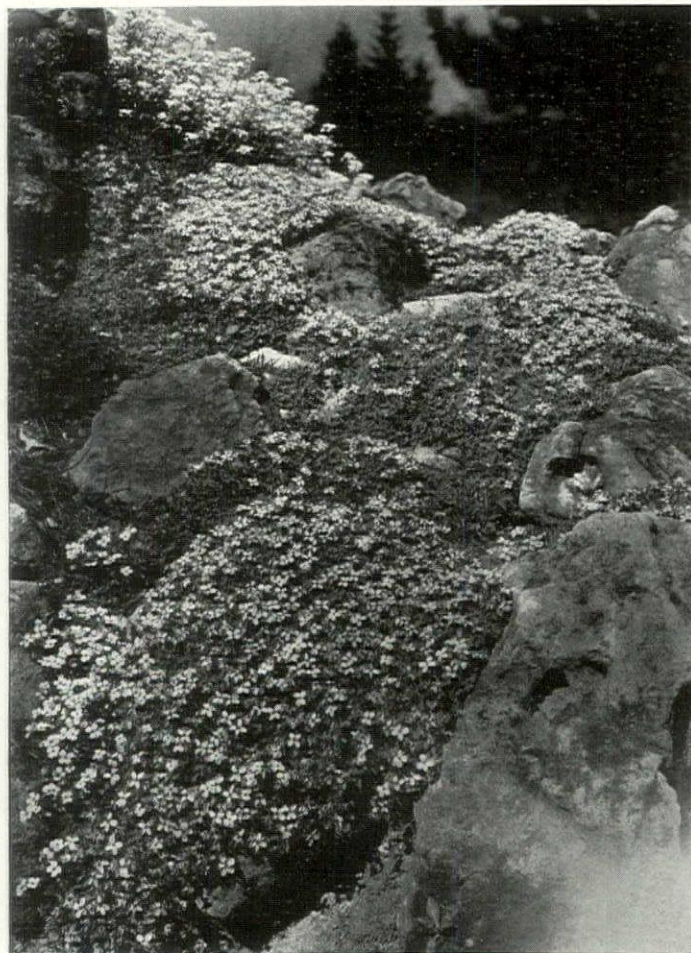
AS WAS often the Victorian custom, the drawing room in the Todd house is in reality two rooms, in front and rear parlor effect, separated only by a low arch. At the top of the opposite page is the front room mantel; similarly placed in the back room is a duplicate marble mantel that is identical, even to the ornate gold-framed mirror which hangs above

ON the drawing room floor is a mellow-toned Brussels carpet. Walls are covered in a pale gray figured paper, the paneling marked by mahogany colored rope and vine pattern paper. The central arch is of wood, paneled and painted white and decorated with thin gold lines. The festoons of grapes and leaves from which the arch springs are white tipped in gilt

ALL the drawing room furniture is typically Victorian. Special attention is due the exquisitely carved Belter armchairs flanking the front fireplace, also the Belter love-seats that stand at the bay window. The Belter rosewood spinet shown at the left in the lower photograph opposite is a very rare piece. Before it is a stool upholstered in raised needlepoint



EFFECTIVE ROCK WORK



AUBRIETIA CROATICA

An expert justifies the rock garden

By Louise Beebe Wilder

ROCK gardening is a fairly recent preoccupation in America and to judge by the publicity it is receiving, it has taken a mighty hold upon our imaginations. Much is being written for and against it. It has achieved the notoriety of the columnist's columns and Walter Prichard Eaton, whose counsels are invariably towards perfection, has poked a little fun at its followers, while admitting that with hands torn and roughened from excavating crevices and ramming in soil, he has joined the ranks of these slightly demented ones. Every one, in short, whether particularly concerned with gardening or not, is having something to say about this special phase of it, and most of it is more or less fanatical, one way or the other.

It is the reputedly unromantic and practical Englishman who has started us off on this romantic and impractical career. He has himself over a period of many years mastered the technique of rock gardening. He has learned, that is to say

many of him have learned, how to bring the mountain with all its magic and mystery, its poetry and fierce wistfulness, and its delightful inhabitants, to the feet of thousands of Mohammeds, and he is unobtrusively teaching the rest of the world to do likewise. There are as yet, however, not many persons on this side of the Atlantic (perhaps they may be counted on the fingers of both hands) who know how to build a rock garden that is at once a beautiful scene and a safe and comfortable home for the rarer alpine.

Let me hasten to say that I am not one of these gifted ones. My own rock garden is of the use-what-you-have-and-you-haven't-much variety, but truth compels me to add that an amazing variety of fairly "difficult" plants find it habitable. Nor are our landscape architects as a class among those to be counted off on the ten digits. Many of these talented folk can and often do create something that looks very well, but seldom will anything more

chancy than *Arabis*, *Alyssum* or creeping *Phlox* survive for more than a few seasons in these careful erections. The reason for this is that the landscape architect is not conversant with the little individual, and to him exasperating, wayward ways of the thousands of kinds of wild, and too-often woolly, plants commonly assembled in a rock garden, and is as yet out of sympathy with the fixed determination of these small individuals to be happy in their own way, or to die in the attempt. To the landscape architect a garden is, or should be, a work of art created by an artist; a rock garden too often appears to them the work of a lunatic, or at very best of a person devoid of any knowledge of or feeling for art. Yet it is, strangely enough, this "lunatic's" garden that is often the most satisfactory from the standpoint of the plants.

This is of course not entirely as it should be, nor need we regard it as a permanent state of affairs. It is quite possible to build in almost any situation a rock garden that is at once beautiful, truthful and efficient if you possess the taste, the vision and the ingenuity—and too often money must enter in if you are far from proper materials—to create in diminished replica a lovely natural scene, a bit of mountainside, a crag above a pool, a valley winding between projecting cliffs, a bit of jewelled alpine lawn, or the like, the while the

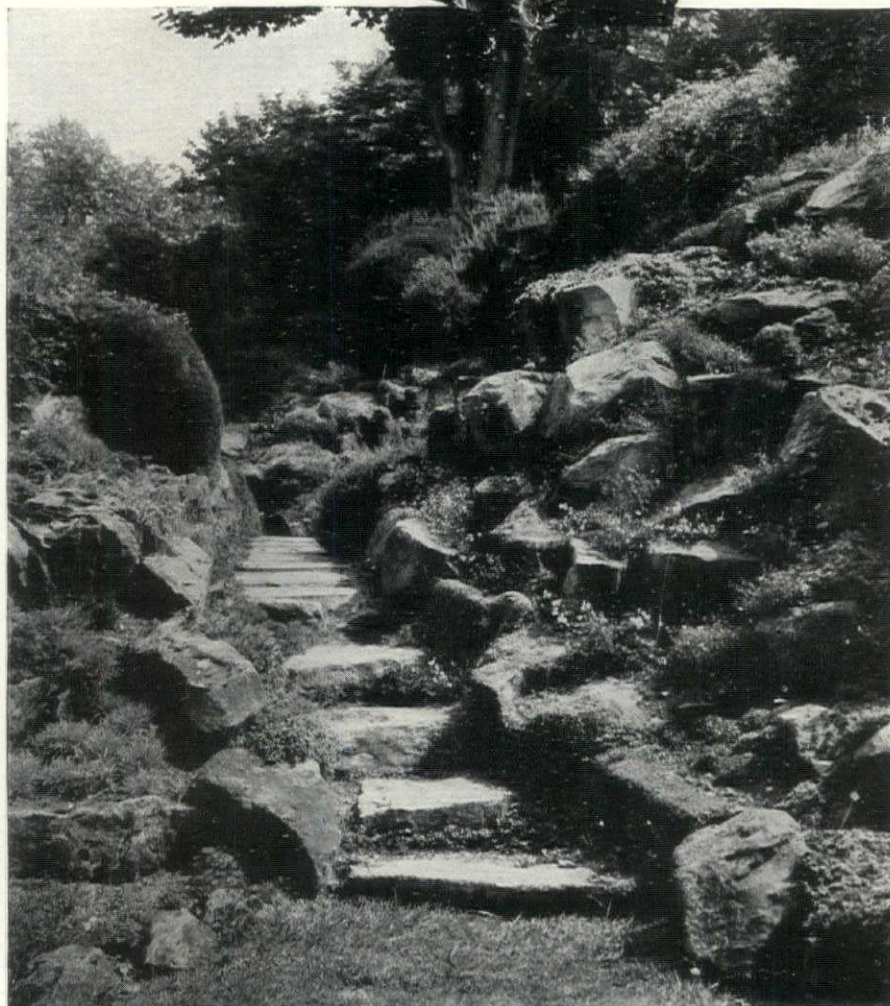


COTONEASTER HUMIFUSA



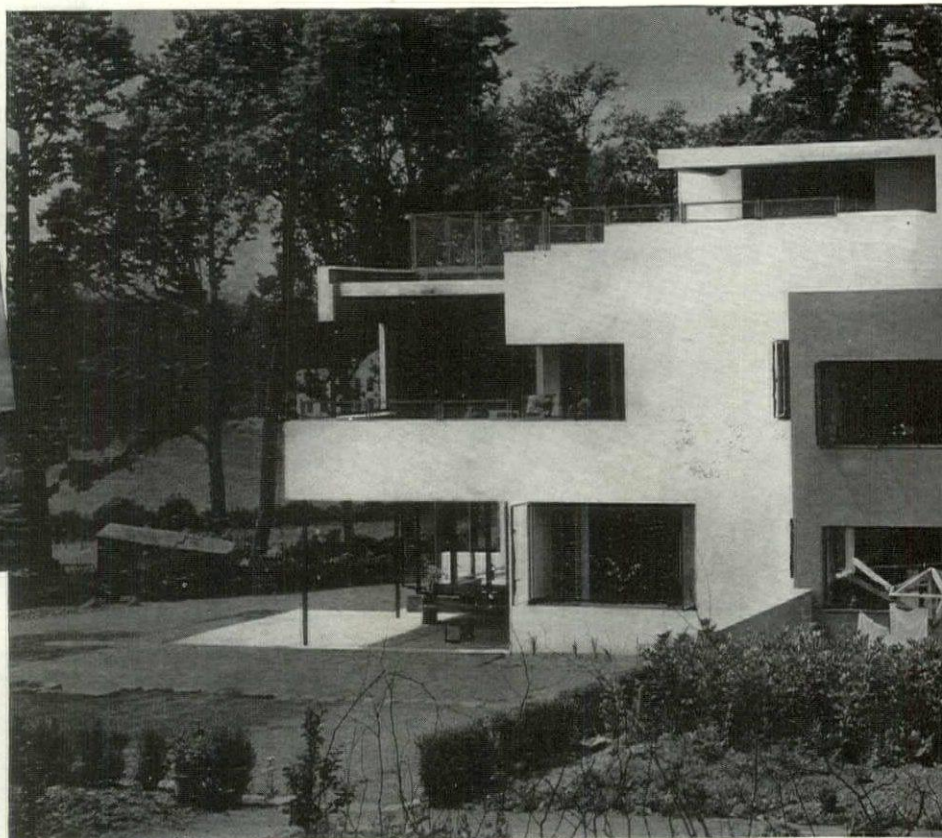
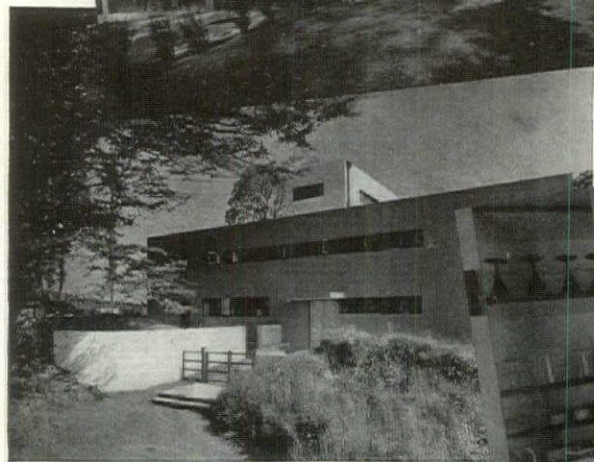
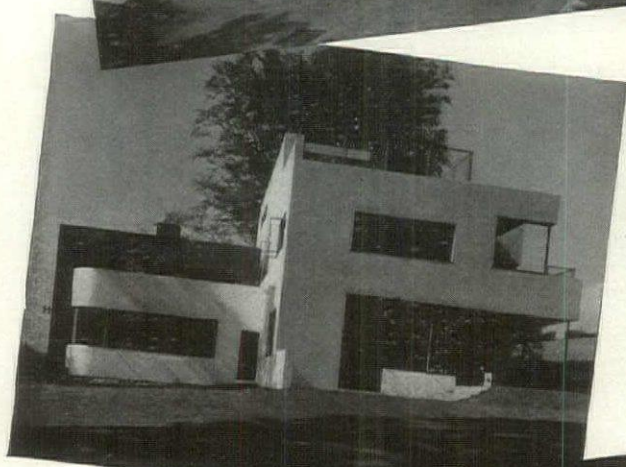
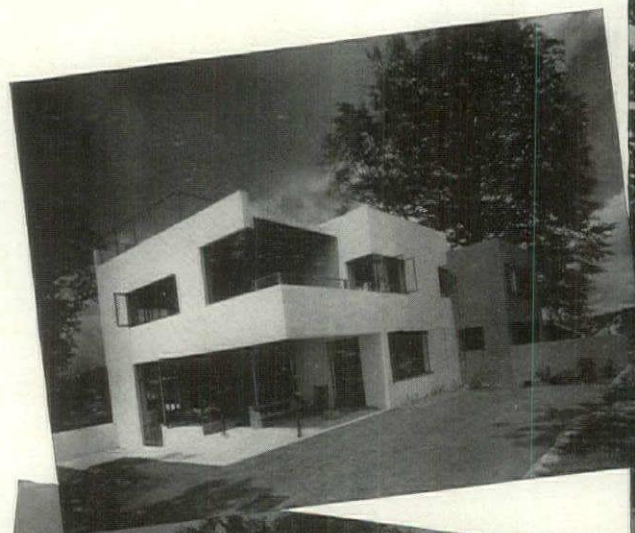
scope of your understanding and sympathy runs to the proper care and feeding of each little wildling you have enticed thither and the skill to give it a happy setting. But the power to do all this is no common or mean endowment and not to be learned in a mere month of Sundays.

Naturally not all rock gardeners will have the same aim in view. There will always be those who do it because it is at the moment "being done." These scarcely count. Others will delight chiefly in a display of lovely and harmonious color. But the ones who will find the most pleasure in this type of gardening are the serious students of alpine and other wild plants. The gardens of these folk will be chiefly collectors' gardens, devoted in the main to the culture of plants that do not thrive in the level borders, but require special soil conditions, sharp drainage, special care. To this class of gardener the first interest is the plant, and while many will strive to give it a beautiful and congruous setting, many others will (Continued on page 64b)



IN THE group of small pictures above: Upper left, *Adonis vernalis*; upper right, *Crocus*; center, *Anemone sulfurea*; lowest, *Anemone pulsatilla*. The large photograph at the right, taken in England, shows a good disposition of rocks and soil area to satisfy the needs of many species

AS THEY DO IN ENGLAND

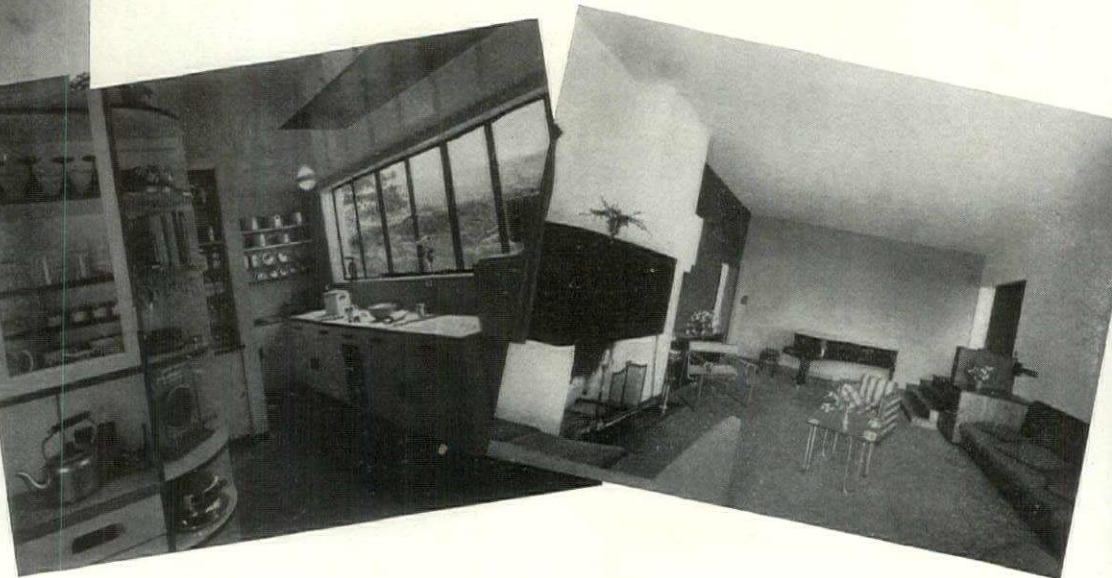


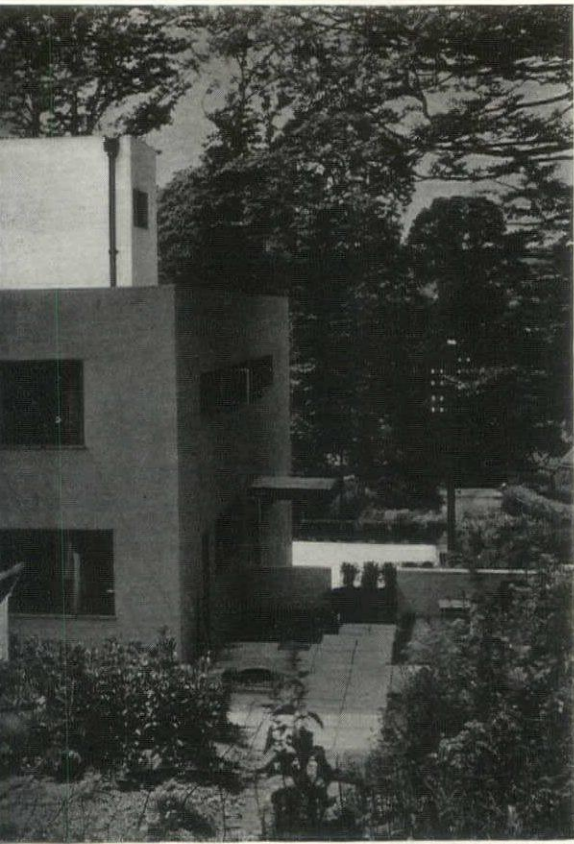
HERBERT FELTON

An English residence designed by two

SUCH A typically British name as High Cross Hill, Darlington, Devon, conjures up pictures of a typical English manor, overgrown with Ivy and mellowed by age, but in reality it is the name and address of the steel and concrete modern house presented here—the residence of Mr. W. B. Curry, designed by the American architects, Howe & Lescaze. Across the top of these two pages is a view of the house as seen from the east, with the entrance front at the right

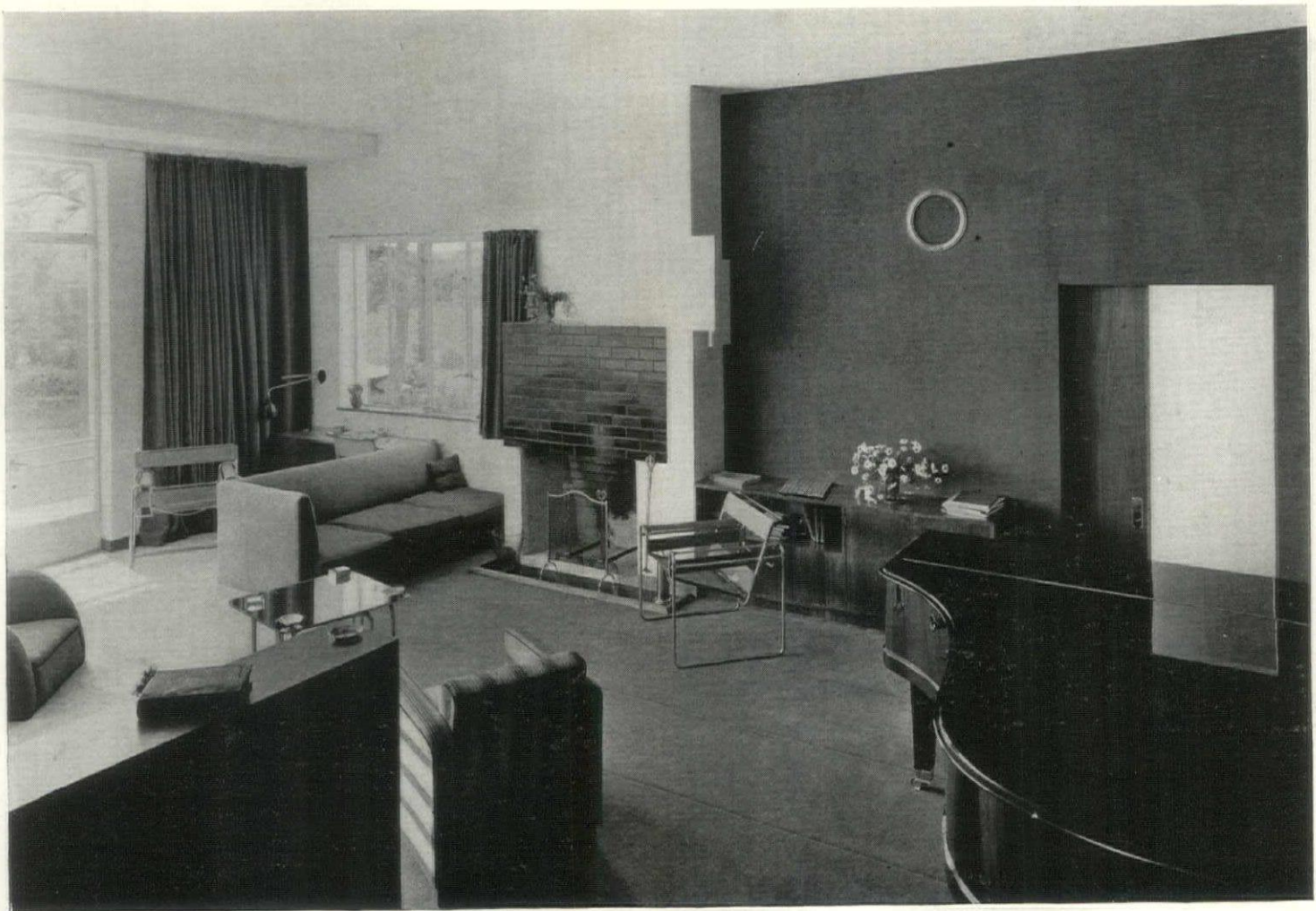
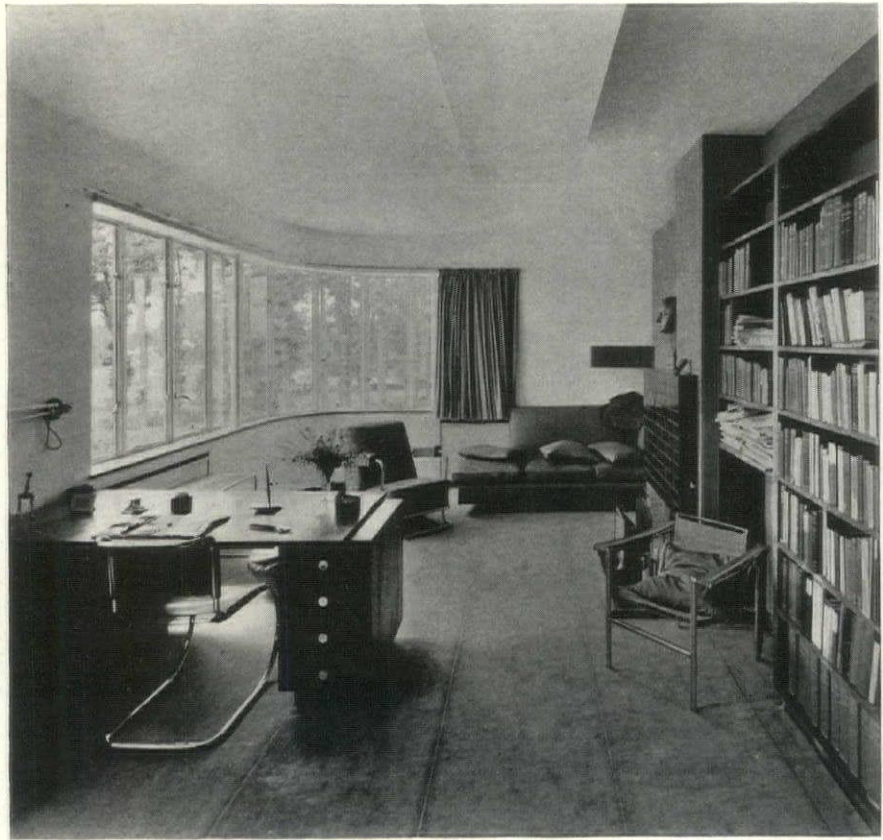
BEGINNING in upper corner of page and working down, pictures show: Terrace corner, living room left, dining room right. South side, living room ahead, study at left. Southwest corner, guest bedrooms above garage. North façade showing principal entrance. Kitchen, with west windows. Living room, stairs at right to dining room; doorway opposite to hall and entrance. Opposite page: Living room as seen from dining room. Study, at southeast corner of house





HOWE & LESCAZE, ARCHITECTS

New York modernists



Shrubs upon the sheltering wall

By Henry Dearden

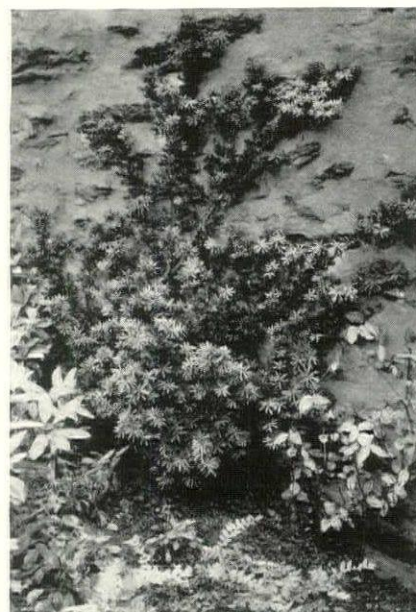
MORE that four hundred years ago Sir Thomas More wrote, "As for rosemary, I let it runne all over my garden walls not onlie because my bees love it, but because it is the herb Sacred to remembrance and therefore to friendship." Old bushes of Rosemary ten feet high are still to be found on the walls of Italian monasteries. And that Queen of Spades, Gertrude Jekyll, trained Rosemary in combination with China Roses. She said "the tender pink of the rose seems to go well with the dark but dull surfaced rosemary."

A more recent reference is in *Broome Stages* by Clemence Dane: "like some leafless japonica of January flowering upon the house wall—a clear red flower clustering stemless on its dark branch without a softening leaf, a red flower from which icicles drip." Although there are few places in America with a climate like Devonshire, where Clemence Dane lives and gardens, yet in Philadelphia the Japanese Quince and the Winter Jasmine have bloomed in January when given the shelter of a wall. At Princeton University drooping Forsythia, *Forsythia suspensa*, almost covers the front of the dormitory building, reaching in some places to the top of the gables some thirty feet high. At other places on the campus we find the Japanese Quince, *Cydonia japonica*, and Tamarix trained in

this manner. While most gardeners are familiar with the idea of training fruit trees on a wall, somehow they rarely remember that a flowering Crabapple or a Japanese Cherry may be treated successfully in this way.

The Firethorn, *Pyracantha coccinea*, is a very beautiful plant for walls, as is also its orange fruited variety *lalandi*, which is not quite so large. When grown as a shrub, even in the vicinity of Philadelphia, it loses its leaves soon after Christmas. But when it is trained to a wall, it will retain both leaves and berries throughout the winter. One should insist, however, on plants propagated from cuttings of fruiting plants, since seedlings, like those of the Wisteria, frequently do not bloom for several years.

The fan-shaped branches of the Rock Cotoneaster, *C. horizontalis*, can easily be trained flat against the wall surface; but unless it is heavily pruned it will, in a few years, make a dense growth resembling a hedge. The small white flowers in spring, and the red berries which last well into the winter, are added attractions. Another evergreen shrub with glossy foliage which can be effectively trained on a wall is *Abelia grandiflora*. This shrub also loses its leaves in the early part of the winter when grown as an isolated bush; but re-

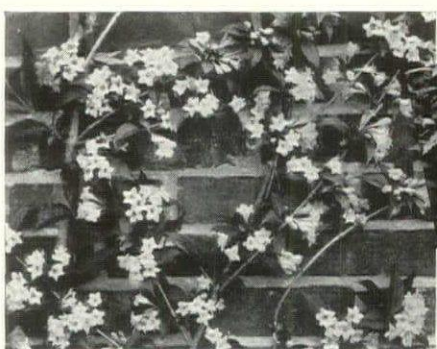


DWARF JAPANESE YEW

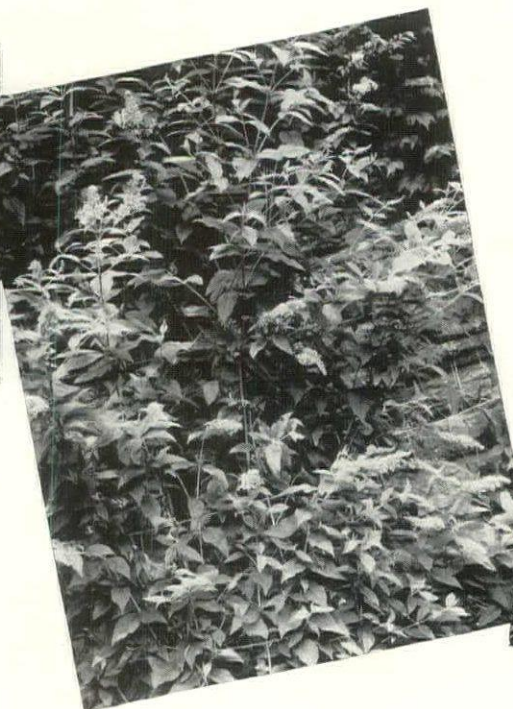
tains them on a sheltered wall. In July, when few shrubs are in bloom, it is covered with small pinkish white blossoms which somewhat resemble those of the Trailing Arbutus or Mayflower.

Among the hardy deciduous plants which readily lend themselves to training on walls, the yellow flowered Winter Jasmine is the earliest to bloom; sometimes it flowers with the snow still on the ground. Although sharp frost spoils the expanded flowers, yet as soon as milder days come the hosts of buds that are awaiting them burst into bloom. It is very useful for cutting, since it comes at a time when flowers are scarce. Cut in large sprays, and arranged with evergreen foliage such as Leucothoe, it makes a beautiful decoration. Cutting well back after the flowering period helps the shrub.

Another early blooming shrub which is

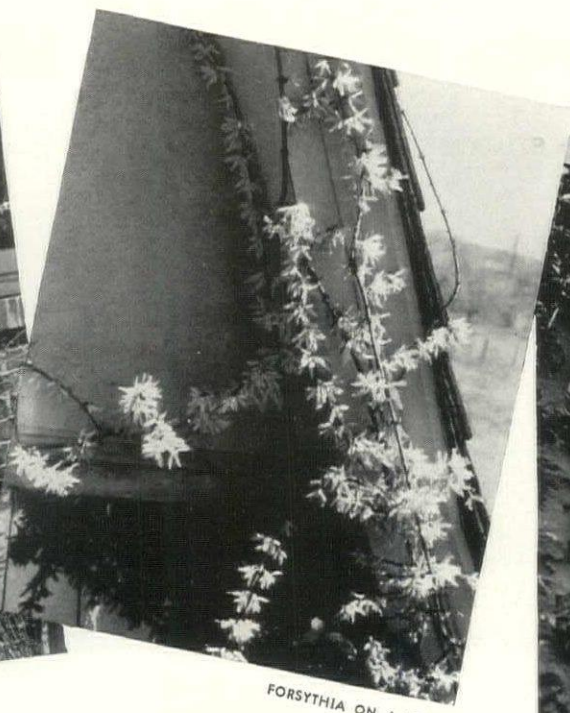


TOO RARELY do we see wall treatments such as the three shown in this group. From left to right the shrubs used so effectively are Weigela, *Buddleia magnifica* and *Abelia grandiflora*. Many other flowering shrubs can be trained in similar manner. These photographs were taken by P. H. B. Wallace





FORSYTHIA



FORSYTHIA ON A GABLE



VIBURNUM CARLESI



JAPANESE CHERRY

decidedly one of the aristocrats of the garden is the fragrant Viburnum, *Viburnum carlesi*. Its sweet-scented flowers are rose tinted in the bud, opening to white; training on a wall makes the blossoms open somewhat earlier than they otherwise would be inclined to do.

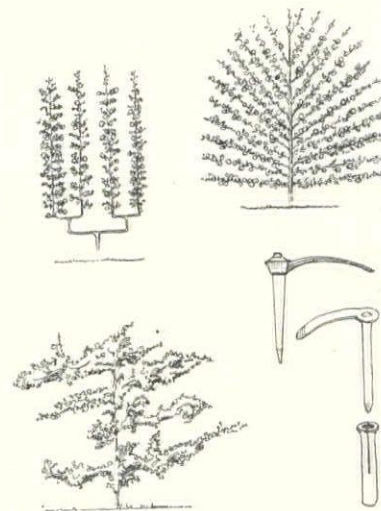
Cydonia japonica, the Japanese Quince, is sometimes known as *Chaenomeles lagenaria*. But in spite of this unwieldy name, it is a decorative plant. It will bloom very early in the year when given the protection of a wall. A number of new and exquisitely beautiful varieties have increased the value of this ornamental shrub. In some of these introductions the flowers open when the foliage is small, thus making a richer display; for instance, *nivalis* with white blossoms which looks so well on a brick wall. The variety *alpina* which grows only to a height of two and a half feet is suitable to fill a wall space under a window. Its flowers are large and a clear salmon pink.

In addition to Drooping Forsythia, which has already been mentioned, the large flowered variety, *Forsythia intermedia*

spectabilis, makes a very beautiful wall covering. The flowers are closer together on the stems and are larger and of a deeper color. Since the Forsythias are practically free from pests, and their foliage is good, they are useful plants for this purpose. Both the single and the double varieties of *Kerria japonica* are adaptable, having their leafy stems spangled with deep yellow blooms in May. Personal preferences differ, but the single variety with its blooms of buttercup yellow, in shape somewhat like a Wild Rose, to which it is related as a sort of distant cousin, is exceedingly attractive; though the double variety is not to be despised.

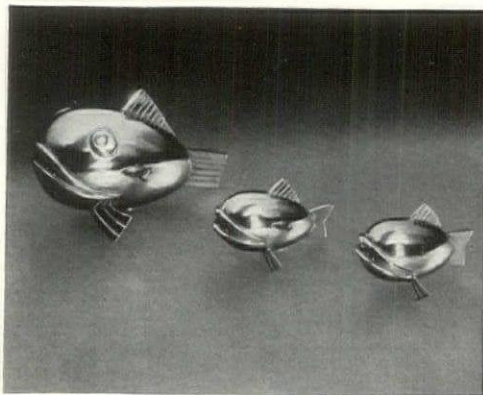
One of the most desirable summer flowering shrubs is the Butterfly Bush, *Buddleia variabilis*. However, where the winter is at all severe it is killed to the ground. But again we find the protection of a wall ensures a growth fifteen to twenty feet high. Its violet-mauve flowers are borne on dense cylindrical spikes twelve to fifteen inches long. Beginning to bloom in July, it continues until frost.

Nor need we (Continued on page 71)

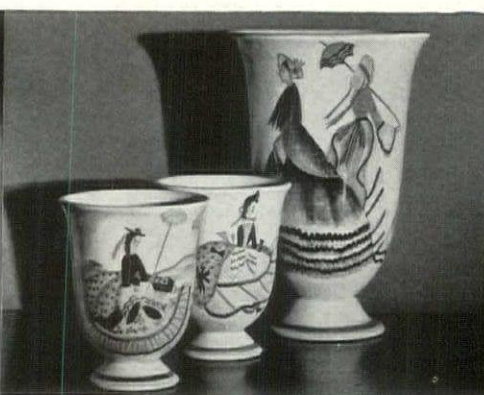


VARIOUS forms and devices are utilized in training shrubs on walls. Upper left, a dwarf fruit tree in double "U" style. Upper right, the fan form in which Peaches and Nectarines are trained. Lower left, informal pattern used for flowering shrubs. Right, lead hooks and expansion bolts to hold stems in place

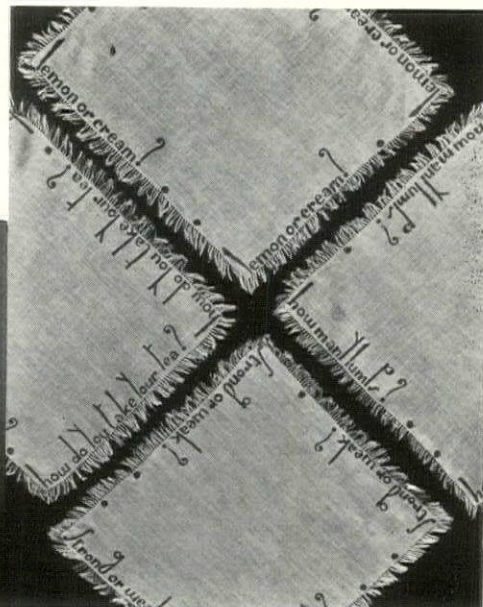
House & Garden's February newsreel gives you these sixteen last-minute snaps from the shops



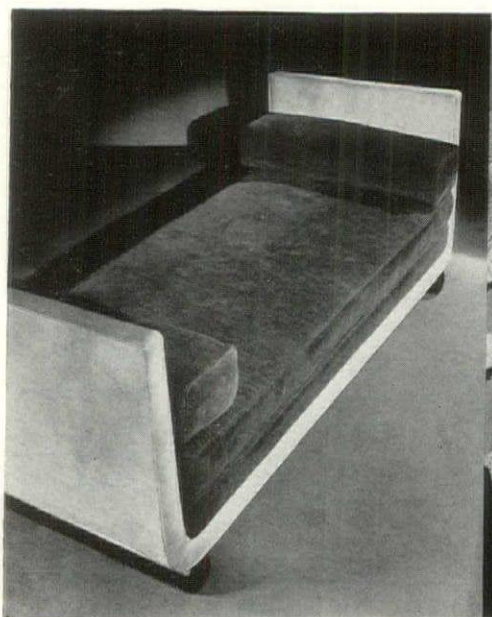
PAGE DR. BEEBE



VICTORIAN FRAGRANCE



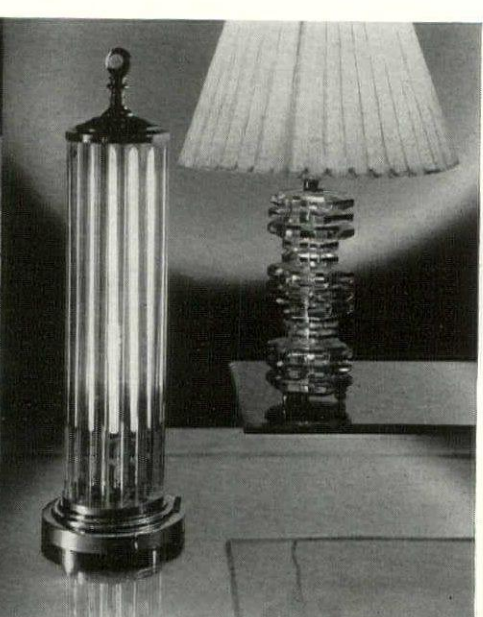
TALKATIVE TEA NAPKINS



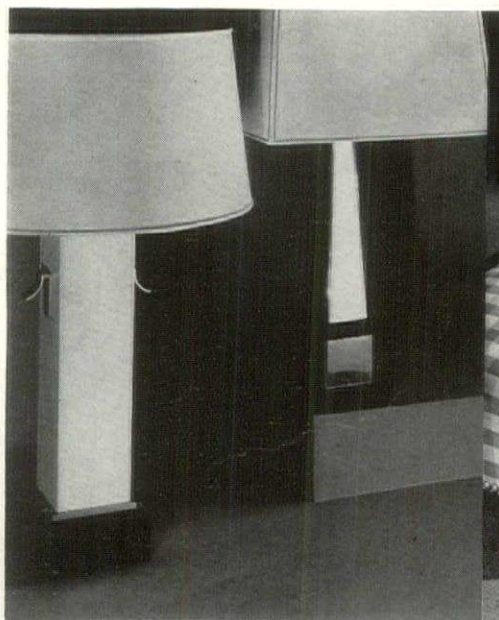
NIGHT AND DAY



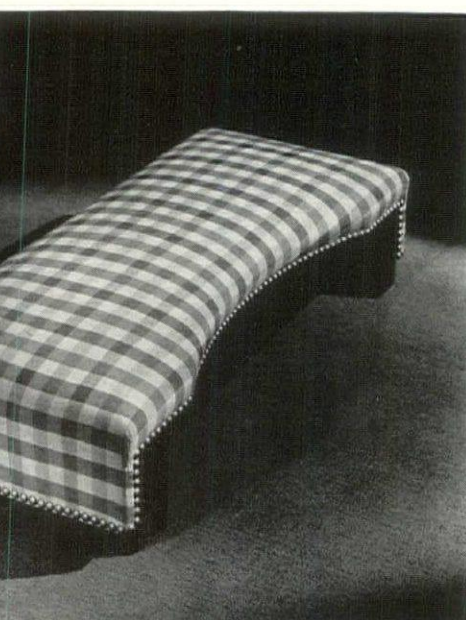
NEW ENGLAND FABRIC



CRYSTAL HIGHLIGHTS



ORIENTAL INFLUENCE



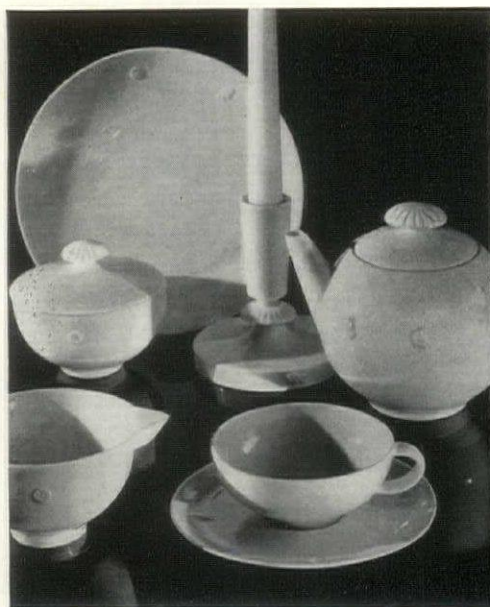
NEWS FOOT-NOTE

DANA B. MERRILL

ARE your rooms tired? Then study these sixteen bright ideas from the shops, dug out by House & Garden's enterprising news reporter. Top, left. Chromium dolphin family, for powdered sugar, pepper and salt: Rena Rosenthal. Next, charming Victorian vases from Gerard. The talkative tea napkins are blue linen with dark blue lettering: Alice Marks

Night and Day is a white leather daybed designed by Isabel Crocé, covered in green fringe: Sloane. Next, Beige and cream curtain fabric with fringe forming squares: Arundell Clarke. Light glows through crystal tubes in pedestal lamp above: Mayhew Shop. Smaller lamp is thick layers of glass: Lord & Taylor

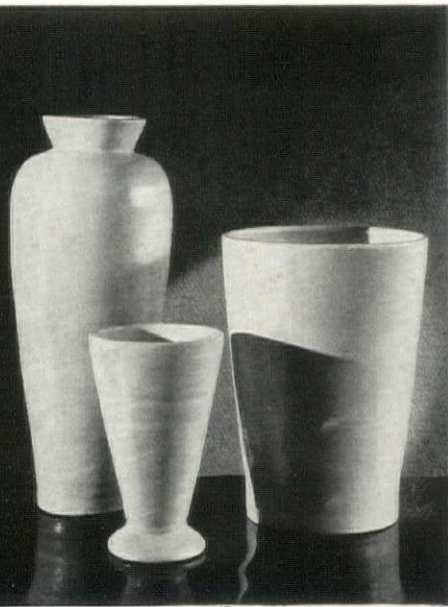
Chinese-modern lamp, left, is white on black stand; metal shade. Mirrored obelisk on black glass, parchment shade: Sloane. Footstool, red, white and blue gingham with nail heads: Bergdorf Goodman



TEA FOR MODERNS



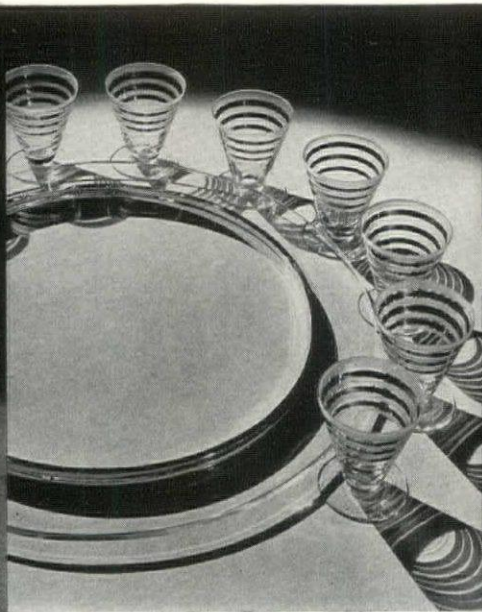
TURQUOISE AND CHERRIES



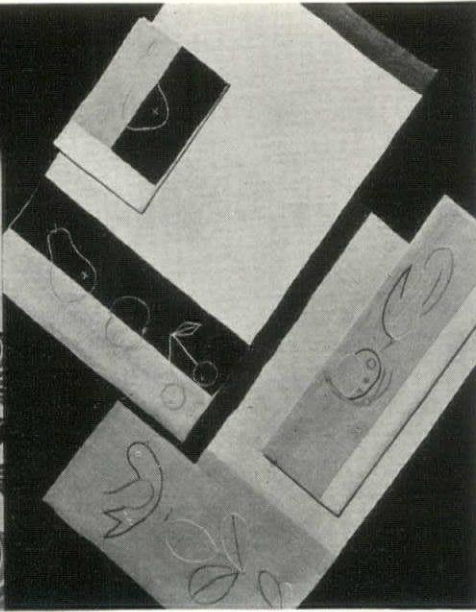
DEVONSHIRE CREAM



CHINESE-MODERN



TRANSPARENT HOSPITALITY

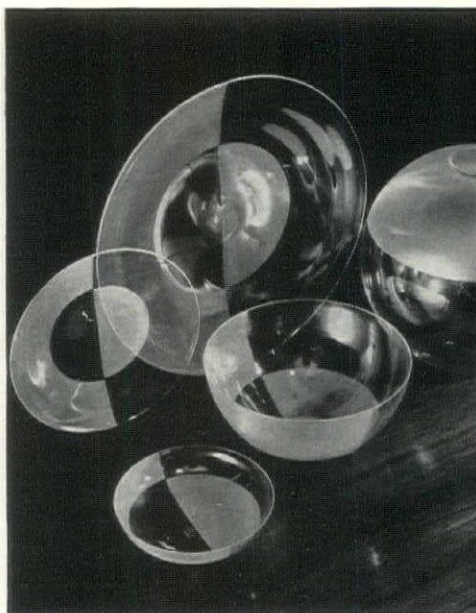


TODAY'S LINENS

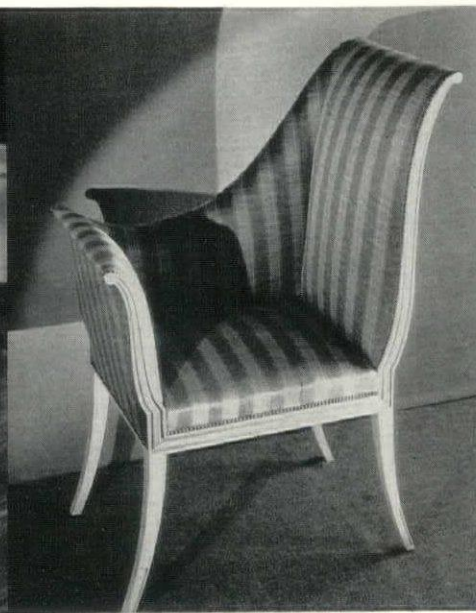
You will want the smart white porcelain tea set above for its modern forms and decoration of tiny raised flowers. Designed by Tommi Parzinger: Rena Rosenthal. Next, Turquoise organdy tea cloth decorated with dark blue leaves and cherries: Alice Marks. We called the English pottery Devonshire cream for its rich creamy color: Arundell Clarke

The Chinese-modern coffee table is white with mirrored top: Olivette Falls. Next, glass cocktail tray on chromium frame: Pitt Petri. Glasses: Saks-Fifth Ave. Set your modern luncheon table with the gray and yellow linen doilies embroidered in yellow and black at right in picture above. The other is brown and coral with fruit design: Rena Rosenthal

From Leerdam, the clear and frosted glass; plates, bowls, stemware: Altman. Empire chair is white and gilt covered in blue and gold satin. From W. & J. Sloane



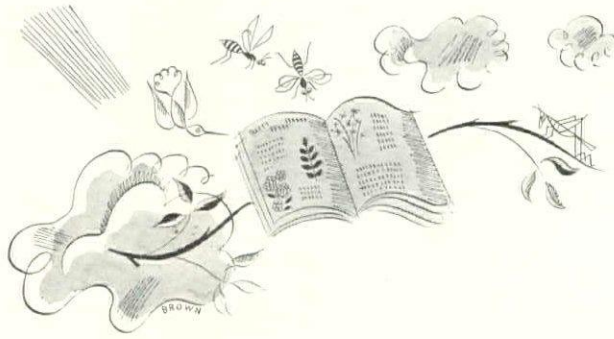
DANA B. MERRILL



OUT OF HOLLAND

CONVERSATION CHAIR

A TIMELY MISCELLANY OF GARDEN IDEAS



OF THE numerous types of feeding places provided for the seed-eating winter birds none is of greater practical usefulness than the weather-cock style of tray which, because it always faces the wind, provides protection from the heaviest storms. Reduced to its essentials, this device is a sizable box open at the rear, with glass set into the ends and front so that the feeding birds can see out in all directions and not feel that they are in some kind of trap. The box is pivoted on a stout pole.



ALTHOUGH the fall crop of gardening books has been pretty well harvested and the big spring bloom is yet to come, two quite recent volumes claim our attention. One of these is Richardson Wright's *Second Gardener's Bed-Book*, a worthy sequel to his earlier volume of horticultural whimsies; and the other is F. F. Rockwell's compact handbook, *Peonies*.



SEED sowing indoors and in hotbeds is about to start, recalling those general principles which are often forgotten. First, let the soil be light and friable, moderately rich and with sufficient fairly coarse sand to assure drainage and freedom from crusting. Second, sow the seeds evenly and not too thick. And third, cover them only to about twice their own depth.



AGAIN the time is at hand to cut and bring indoors a few branches of various flowering trees and shrubs, to the end that their buds may swell and open under the combined influences of warmth and water. The various fruits like Apple, Plum, Pear and Quince; such early shrubs as Forsythia, Beach Plum and Japanese Quince; and various oddities like Pussywillow, Alder and Black Birch, whose beauty lies in colorful catkins—all of these are suitable subjects. Their forcing calls for little except keeping their stems in clean water and spraying the buds daily with water until their hard outer coverings have split.



BY THE very nature of things, large-leaved foliage plants collect grime in the house during the winter and need to be freed from it at regular intervals. Even though the appearance of the leaves may not be seriously affected by such an accumulation of dirt, the normal functioning of their pores and consequently the health of the plant as a whole will suffer. The best remedy is a careful sponging with water.

FEBRUARY, no less than any other month, calls the gardener to watch his calendar in connection with various horticultural tasks. From experience he knows that now is the time to: Search all the leading new catalogs for particularly worthy plant novelties. Prune the Grape vines, if this has not already been done. Spray all trees and shrubs infested with scale. Assemble soil, flats and all other materials used in early seed sowing. Check up on supplies of all sorts and order needed replacements. Attend to all major pruning operations outdoors. Give the larger house plants a feeding with manure water or commercial plant food.



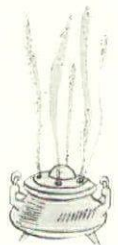
TO THOSE who have difficulty in keeping house plants healthy, the succulent bush known as *Crassula* is as light in a dark place. If ever there was a case-hardened, long-suffering plant, this is it. Short of absolute freezing, you could hardly discourage it if you tried to do so. Most florists carry good specimens of it.



IT is the greatest of mistakes to try to garden with poor quality or otherwise inadequate tools; even with the best implements the work is plenty hard enough. Of course, there is no point in loading yourself down with a whole shopful, but don't be afraid to make a fair investment. For most gardens the absolute essentials are a steel rake, spading fork and hand weeder, with a spade and good-sized trowel following close behind them in general importance.



DIFFICULTIES with house plants in winter probably arise more often from too dry air than any other cause. When the heating plant is in operation this condition was unavoidable prior to the advent of electric humidifiers. Today, however, these moisture producers are so efficient that their use should be universal.



NOW comes the season for garden planning. New plant catalogs have reawakened the perhaps quiescent interest, and recollection of last year's mistakes leads to the determination to assure better results by adherence to a clearly defined procedure. A large planting plan, drawn accurately to scale and covering all parts of the garden and grounds where changes are contemplated, is the surest way to bring order out of chaos. Start it now, don't be afraid to make many changes in it, and by the time outdoor work begins all should be ready.



Mock Turtle Soup

PAR EXCELLENCE!



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Celery
Chicken
Chicken-Gumbo
Clam Chowder
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Julienne
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Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Tomato-Okra
Vegetable
Vegetable-Beef



When the connoisseur wishes to please his appetite with a soup that is his special joy, Mock Turtle will come instantly to his mind. It is a soup high in the affections of such an expert in good taste, appreciative of the best in food.

Let him dip his spoon in Campbell's Mock Turtle Soup and sip it with his own unhurried and lingering enjoyment of its exquisitely blended, luscious goodness. He knows. The fine

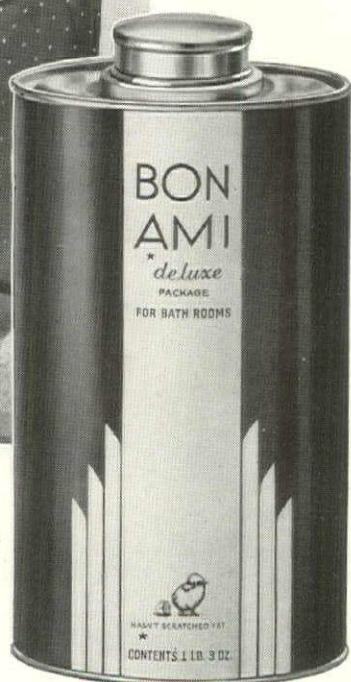
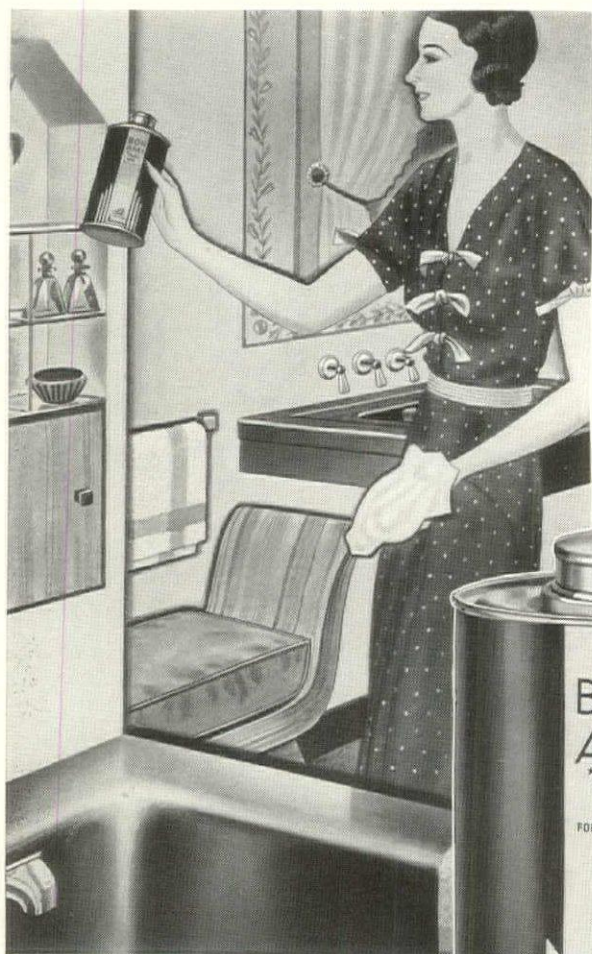
touch of the great soup chef receives the tribute of his approval.

Such a distinguished soup is difficult to accomplish in the home kitchen. So let Campbell's famous French chefs supply it for you — in a smooth, rich, ingratiating blend of tender pieces of meat, invigorating beef broth, tomato purée, celery and herbs — delightfully flavored with fine sherry. Once served, it will be on your list often!

EAT SOUP AND KEEP WELL

Campbell's

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RED-AND-WHITE LABEL



To ORNAMENT
as well as to

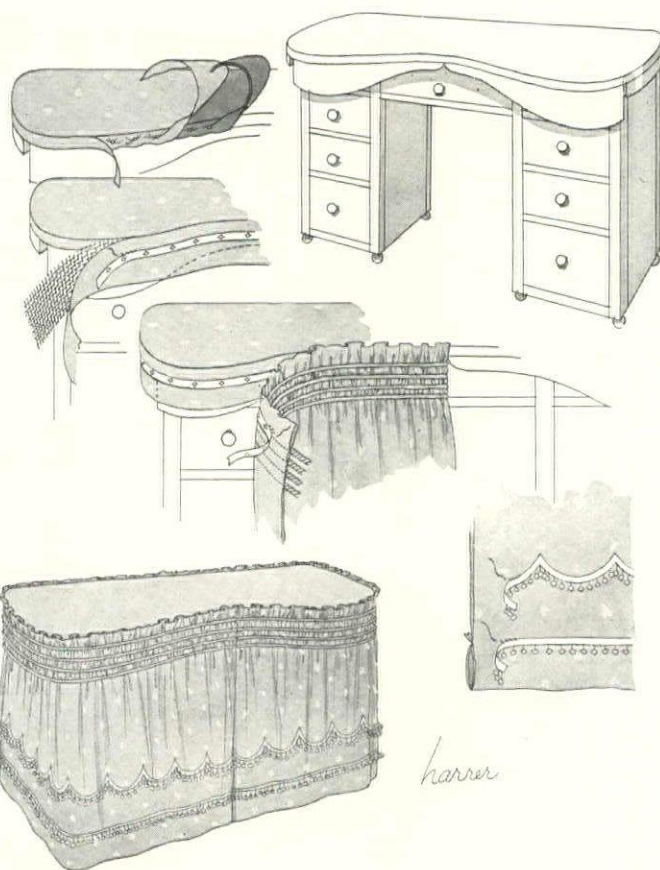
CLEAN your BATHROOM

Every housewife realizes that the bathroom today is one room in the house that shows just how tidy—how fastidious—a housekeeper she is. Lotions in shapely bottles, pretty towels and soaps—everything must lend to the general effect of good taste, cleanliness and smartness!

And now, the easiest, safest cleanser you ever used may be had in the loveliest package you ever saw—the familiar, dependable Bon Ami, in a *Deluxe Package* especially designed for bathrooms! Of course you know Bon Ami is the best cleanser there is for Bathtubs, Basins, Tiling, White Woodwork, Mirrors, Windows, Metals, etc.

Order the *Deluxe Package* from your grocer. He also has the regular Bon Ami Powder and Cake for kitchen and general household cleaning.

BON AMI
“hasn't scratched yet!”



Make your own dressing table

BEGINNING with the unfinished dressing table as purchased, above are shown some of the steps toward turning out a completed job, shown as a finished product above and described in the accompanying article

MAKE a draped dressing table? Of course you can! For your own room, first, so you can daily enjoy your achievement. We will suppose you have chosen a chintz, light blue ground with a pattern of enlarged snow-flakes printed in white.

A kidney-shaped dressing table, 34" long, 17" wide, 30" high, is in stock in the unpainted furniture department of your local store. The arms must be of heavy wood, at least 5/8" thick, to carry the weight of the skirt without sagging. On the under side of the center front a small catch holds the arms firmly in place when they are closed. Invest in a glass top as it saves the table surface from those difficult lotion stains.

Give the table two coats of flat paint; or one of flat and one of enamel, whichever you prefer. Shellac the inside of the drawers to make for easy cleaning. Paint your table white, it is a little newer to match the trimming than the chintz.

Before you start, have everything ready: 1 1/4 yds. flannel, 1 1/3 yds. buckram, 5 1/2 yds. blue snow-flake chintz, 17 yds. cable cord, 11 yds. white ball fringe, 3 yds. taped snaps, thumb tacks, headless tacks, trimmer's tacks. For future reference, 3 3/4 yds. 50" material will be needed for a table of this same size, more if there is a pattern to be matched.

Cut the flannel and the chintz the same shape as the top of the table,

allowing 1" extra all around. Then stretch the flannel smoothly over the top and tack in place. If necessary clip the edges to make it fit perfectly. Cover with the chintz. Paste a band of the chintz around the edge to cover the tacks. Two bands of the buckram, 1 1/3 yds. long by 4" wide, are covered with the chintz. Sew one side of the taped snaps 1 1/2" below the top of the buckram, tack these bands to the table, beginning at the front of the arms and gradually working around to the back. Experiment with thumb-tacks to be sure the arms may be opened and closed with ease and to be sure the top edge of the buckram is flush with the top of the table.

For the skirt, measure with a yardstick from the top of the glass to within 1/2" of the floor. Cut four lengths of the chintz, each 36" long; this allows for a 1 1/2" hem at the top, 4 slots of 1/2" each for the cable cords, and 1 1/2" or 2" hem at the bottom. Sew two widths together for each side of the skirt, blind stitch the front hems, sew the back hems by machine. Make a 1 1/2" hem at the top, sew the four cable cords in place 3/4" apart, beginning at the bottom of the hem. Before you draw the cords to the correct length, trim and finish the bottoms of each side of the skirt. If you are sure your measurements are accurate, turn the hem at the bottom, baste the ball fringe at the top of the hem: one

(Continued on page 69)



These fortunate people have forgotten it is night, forgotten they have miles yet to journey, forgotten a chill and importunate world outside. Helping them to forget is the deep quiet luxurious comfort of the Body by Fisher in which they travel, and the consciousness that they will remain unblown and immaculate when they arrive. The smart Fisher Ventipanes controlling No Draft Ventilation perform that latter service for them, and the new spaciousness of Body by Fisher, the new breadth and depth of seats and cushions, the new and richer beauty of appointments all contribute to a complete sense of well-being almost beyond price. It is such distinctions as these which invite your critical examination, and make Body by Fisher the only bodies worthy of General Motors cars.



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First principles of needlepoint stitchery

(CONTINUED FROM PAGE 30)

which becomes simply back stitch). Notice that in C the needle points vertically when passing under the two canvas threads in working downward and horizontally under two threads when working upward.

If unfamiliar with needlepoint, it is a wise precaution to practise the making of these various movements until the process becomes almost mechanical, being careful not to draw the working thread too tightly or allow it to lie loosely upon the canvas ground, also to avoid twisting it while manipulating the needle, all of which cause irregularity in the texture.

Backgrounds of solid color are invariably done on the diagonal (C and D). Designs which require constant changing from one color to another, such as shaded flowers and landscapes, may be done as in A, B, C, D or E, whichever is most convenient for developing the pattern. In general it may be said that the movement of the stitchery on any canvas is diagonally downward from the upper right hand corner, laying in both pattern and background as the work progresses, rather than doing the decorative central motif first and then filling in the background, in order to better judge of the values of the various colors against one another. But when the pattern is an all-over arrangement of repeating units, each one of which is framed in lattice effect, the lines of the frame are laid first, then the units and lastly the filling-in or background stitches.

Although needlepoint is usually worked in tent stitch throughout, some historic examples have a background of much coarser stitchery than the central decorative motif. Another treatment of needlepoint designs is to work them throughout in horizontal rows of perpendicular stitches laid over two canvas threads—a process known as Gobelin stitch because of its resemblance to some of the old tapestries.

While a single thread of tapestry wool may be, and frequently is, used for needlepoint, the finer wool, such as used for English crewel embroidery, is generally considered the more satisfactory, since the number of

strands can then be varied to suit the canvas upon which the work is being done, or two or more strands of different shades or even colors combined to produce a desired color effect. Three strands of this light weight wool usually provide a working thread of sufficient weight to form the right texture when worked on single thread canvas counting 13 threads to the inch, which is an admirable count for upholstery purposes. Nothing better is to be had in the way of crewel wools, both as regards color and quality, than that manufactured here in America. A blunt-nosed, long-eyed needle, known professionally as a tapestry needle, should be used, the long eye making the threading of the yarn easily possible and the blunt point passing between the canvas threads without piercing them.

When starting a needle length, draw it through the canvas from the back, leaving an end an inch or more in length, which will be covered and held with the succeeding stitches. At the finish, pass the needle to the back and work the yarn under the stitches previously laid. When doing a design which requires the repeated use of many shades or colors, it is often a great convenience not to cut off the yarn each time that a change in color is necessary, but let it remain on the surface, carrying it off to one side, where it will not interfere with the worker, and secure it by running the needle along under a few threads in the margin of the canvas.

Although sometimes done by count, working from a colored chart, each section of which represents a stitch, the usual preference in the case of floral, scenic or other types of design involving the use of many shades of different hues is to have the outlines of the design marked upon the canvas and then painted in the colors to be used in its development.

In the selection of color and design, one is governed by the style of the article to be upholstered and its relation to other chairs, floor covering and hangings of the room in which it is to be used. In general it might be said that the size of the decorative central spot on a needlepoint chair

seat is determined by the character of the cabinet work forming the back as well as by the area of the surface to be covered.

Small wreaths and nosegay effects, for example, while delightfully quaint and most appropriate for use on the smallish seats of the side chairs of the Victorian type, are seldom satisfactory upon the seat of a Chippendale or Sheraton chair, which needs to be well covered with design to balance the more elaborate back. For this type the loosely clustered floral patterns, characteristic of the English work of the 18th Century, are admirable, whether supported at the base with wide spreading leaves or with hillocks. Roses, Gillyflowers, Carnations, Cowslips, Poppies, Tulips and even Morning-glories are sometimes intermingled in old-time designs of this character.

For the upholstery of chairs of even greater weight and dignity, having highly carved backs, arms and stretchers, floral designs give way to the more formal Gothic designs of an earlier period. Sprightly rabbits disport themselves upon a sward dotted here and there with small flowers and grass clumps and worked with green, blue and brown to give an effect of light and shade.

In the case of a bench or stool top, when there is a large area to be covered, a central floral cluster is often framed with a semi-conventional arrangement of scrolls and small flowers and in the space beyond patterned in an all-over design in contrast to the background of plain color inside the border.

All-over repeating patterns of small flower, leaf or purely geometric motifs, whether or not framed with lines in the form of a lattice, represent another type of design and one which accords well with almost any type of chair or small stool with which one may wish to use it. In the development of such patterns, the same color scheme may be repeated, or the units may alternate in color. Still another method is to so vary the coloring of successive rows of units as to produce the effect of shaded bands of blended hues across the surface of the resulting texture—a nice way to make use of

odds and ends of left-over wools.

As a rule, dark shades are more satisfactory for backgrounds than the lighter tones of neutral color, although the latter are frequently desirable in connection with painted furniture. Gobelin blue, tête-de-nègre, bottle green and antique black, having a brownish tinge which seems to intensify its value, are all good for general use, and there is a shade of dark plum, or eggplant which harmonizes delightfully with mahogany. Since different lots of yarn, in common with other dyed stuffs, are almost certain to vary slightly from one another, it is important that a sufficient quantity of the background material be secured at one time if one wishes to be assured of a uniform background.

Sketches at the bottom of page 30 show various background treatments that may be used to fill in around any design done in tent stitch. Following are instructions on how to make these patterns:

1. Blocks of diagonal stitches on four threads worked upward alternately to right and left.

2. Alternating blocks of tent stitch counting five each way and others formed with diagonal stitches laid over one to five threads and then reversed.

3. Perpendicular rows of tent stitch (over one thread) alternating with bands of diagonal stitches slanting upward alternately to right and left and worked over three threads, the first stitch at top and bottom being laid over one thread, the second over two and the third, which established the width of the stripe, over three.

4. Small squares of diagonal stitches counting four threads each way, producing a pattern which slants slightly upward to the right as the work progresses by using the short end stitch of each square (over one thread) as the first stitch of the next.

5. Rows of tent stitch worked in a zigzag manner, seven stitches perpendicularly and horizontally, counting the turning stitch as one of the seven. Alternating are rows worked over three threads.

6. Blocks of diagonal stitches on four threads worked upward alternately to right and left.

An expert justifies the rock garden

(CONTINUED FROM PAGE 55)

be satisfied just to provide for it conditions in which it can live happily far from its native habitat.

So far as the right construction and setting of a rock garden go there is a recently published book that shows us just how to go about it. It is *Natural Rock Gardening*, by B. H. B. Simons-Jeune. It is a true counsel of perfection and more than likely when you have studied the many fine and illuminating illustrations and assimilated its incontrovertible precepts you will go out and view your own humble congeries of assorted rocks and what-not, garnered from hither and yon, with deep dejection. Until! Until your straying glance happens to light upon the way some diffident and capacious imp of a plantling from the High Sier-

ras, the Caucasus, the Mojave Desert, preens itself and flourishes as if at home in the surroundings you have made for it with your bungling hands and with a prayer in your heart. It is then that your crushed spirit will lift and soar, and feeling a little like God (or a god of sorts, anyway) and only slightly chastened by the memory of those beautiful illustrations, you will go forth and collect another rock or two from the roadside, or from your neighbor's wall, and scan the catalogs, seed and plant, with a renewed sense of power and impending adventure. Study this book, by all means, and you will learn from it, but do not allow it to turn you from your purpose or dampen your enthusiasm. For you have something in your hand which if

you hold it will bring you happiness.

If a large proportion of made-in-America rock gardens still have the appearance of desolate stoneheaps that Nature is half-heartedly trying to cover, I am firmly of the opinion that for the present this is of no moment. Now that I have set this down I seem to hear murmurings from polite circles and mutterings from less polite circles—or perhaps the reverse. And I must hasten to add my belief that truth and beauty always matter tremendously, but at the same time there is good and ample excuse for these imperfect rock gardens. We are not all born full-fledged with wings to fly; we must first flop about and make mistakes and stoneheap "mountains" whose appearance offends the esthetic. But a large pro-

portion of humanity treads a well-beaten path; the common round is more often than not a humdrum one, often weary and anxious and drab. From such conditions—and they are not by any means the portion of the poor alone—a rock garden, whether conceived by a master builder and carried out with consummate skill, or just the best-you-can-do-with-what-you-have-at-hand kind tenderly tended, opens a way of escape, provides the tugging spirit with wings to carry it beyond the rumblings of The Depression, the irk of the too familiar, the cramping circumference of that common round. It is more than beauty—any sincere attempt at growing alpine plants—it is release to seek beauty,

(Continued on page 68)

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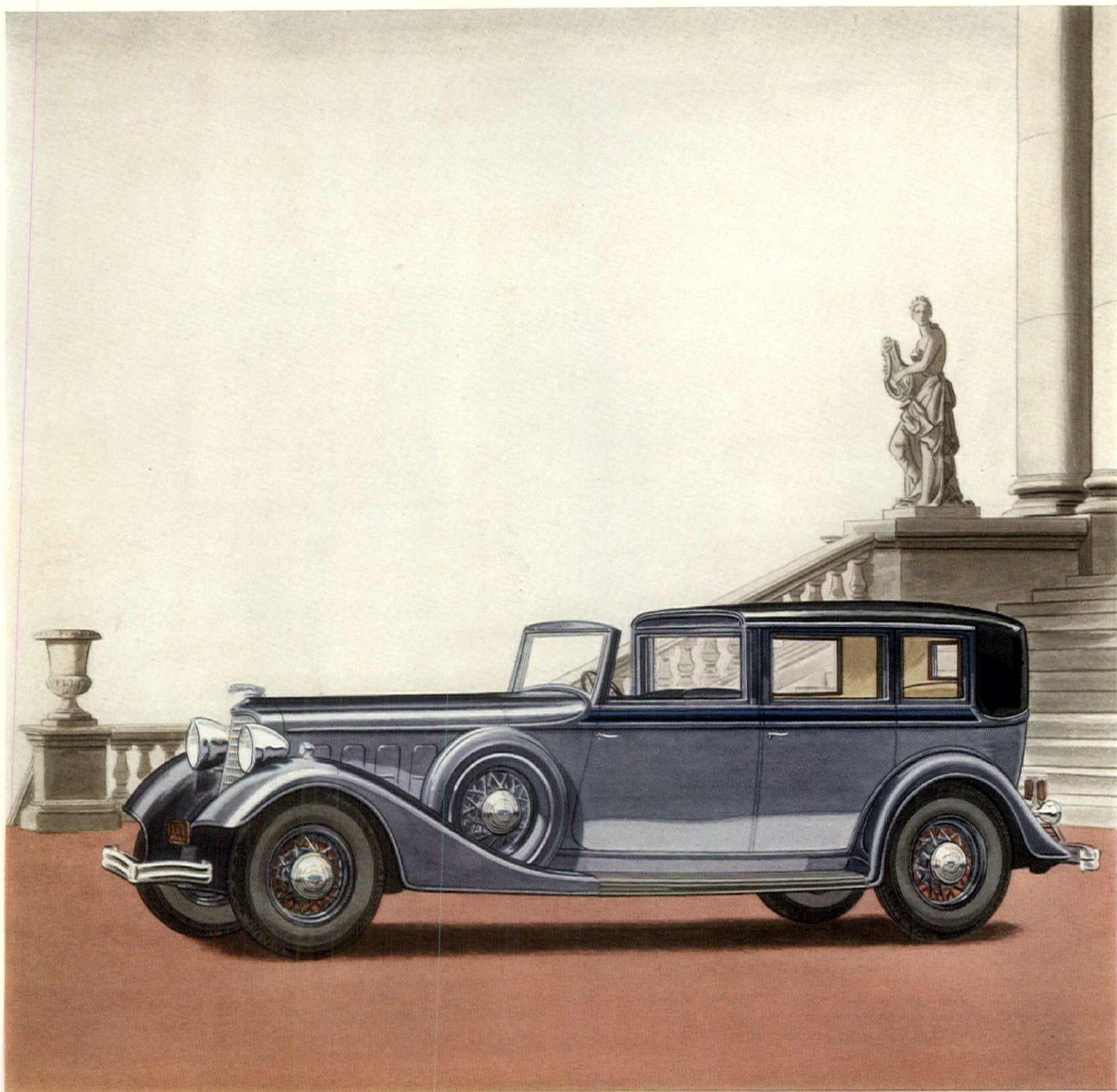
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Meals for men

(CONTINUED FROM PAGE 33)

until done, usually eight minutes for very rare, 16 minutes for medium and 26 for well done.

Remove from the oven and spread the steak with sweet butter, sprinkle with salt and pepper and surround with mounds of the different hot cooked vegetables.

CALF'S LIVER AND BACON

Cut the calf's liver in one-half inch thick slices; season with salt and pepper, turn in flour and fry them in hot butter for about three to five minutes. Then place them on a platter and place some crisp slices of bacon on the top and sprinkle the whole with a little meat gravy, lemon juice and chopped parsley. When all this is done, pour some nicely browned butter over the liver and bacon, made separately in a different pan. Serve immediately.

BEEF STEAK AND KIDNEY PIE

1½ pounds top round steak
3 lambs' kidneys
2 tablespoonfuls flour
2½ tablespoonfuls butter
1½ cups boiling water
2 sliced onions
1½ tablespoonfuls Worcestershire sauce
½ teaspoonful salt
¼ teaspoonful pepper

Remove all excess fat and cut into cubes. Soak the kidneys and pare them. Then cut into cubes, smaller than the beefsteak. Take the fat which was cut from the steak and fry it; in this fat fry the sliced onions until a golden brown. Turn them constantly. Then add part of the butter, the beef and the kidneys and turn them over constantly until browned and well seared.

After this, place all in a stewing pan. Add the water and the fat in the frying pan; strain and add seasoning, salt, pepper and Worcestershire sauce. Pour this over the meat in the stewing pan and close tightly. Cook slowly (almost simmering) until the meat is very tender. When the meat is done, strain off the liquid and make a sauce of it with the remaining butter and flour mixed together.

Cool the meat and put it in quite a deep baking dish with a wide rim (it is better to put a teacup in the center of dish) and turn over it most of the sauce, reserving a little less than half to be served later with the pie.

Place over the top a thinly rolled pie dough, having first cut designs in it to let the steam through. (The pie dough recipe has been given with Deep Dish Apple Pie.) Bake in a hot oven.

SOFT-SHELL CRABS

Clean crabs and dry thoroughly in a clean towel. Then put two tablespoonfuls of butter in a frying pan and let it brown. Drop the crabs in for two minutes. Then set them to one side and keep warm while you heat in a saucepan—one tablespoonful of butter, juice of one-half lemon, pepper and salt to taste. Then pour this mixture, piping hot, over the crabs and serve.

FISH STEAK

Take the fillet of the fish, salt and

pepper them; then bathe in flour and again in beaten egg. Fry in very hot olive oil until a golden brown.

Serve with a cucumber salad and a mustard French dressing.

French dressing should be made like a cocktail of one part vinegar, three parts olive oil. Salt and pepper to taste and one-half teaspoonful mustard, when used.

Shake well in a glass cocktail shaker which has been on ice. Rub the inside of the salad bowl with a cut garlic button, then mix the salad and dressing well before serving.

FISH À LA PHILIP

Take a small red snapper fish, the size for an individual portion. Wash very well; slash crosswise several times, brushing salt, pepper and lime juice into the slashes. Then bathe in flour and place in a sautern with very, very much hot, sweet butter. Fry and turn over very carefully *once*. Then remove and place in the oven until a golden brown. Place on silver serving platter and pour all the hot sweet butter left in the sautern over the fish; squeeze on some lime juice.

Serve potatoes cut round, the size of marbles and cooked in *bain marie*. Just before serving pour hot sweet butter with parsley in it over them.

OMELETTE

Men like eggs in most any form, but they have a great leaning toward omelettes, which they claim they can never get their own cooks to make light enough for their liking.

It is not easy to make a fluffy omelette, but it is not beyond any cook's skill. The omelette pan should have rounded edges and never be used for anything but an omelette. Put the pan over a hot fire and drop a large piece of butter into it. Beat up six eggs very well (this is the secret); add six generous teaspoonfuls of thick cream; salt and pepper to taste. Then pour this mixture into the hot butter, stirring well until the eggs begin to set. Stop for a few seconds, then fold from the edge of the pan to the center with a spatula. Then fold over from the other edge and quickly and lightly turn it onto the hot serving dish.

Decorate with curly parsley.

CHICKEN CHOPS

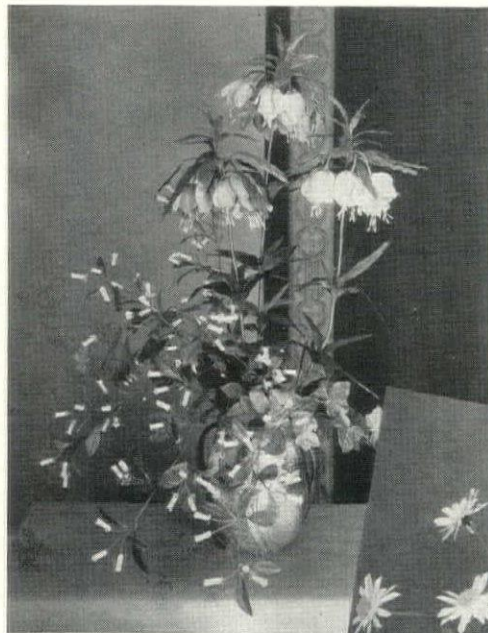
Take the breasts of chicken with the wings. Cut off the points of the wings and take away all the bone of the breast. Shape a "minute-looking beefsteak" from the breasts by pounding them until they are flat like a steak. Salt and pepper before pounding. Roll in bread crumbs and fry in hot butter and a little olive oil. Squeeze the juice of a lemon in the hot butter in the sautern and pour over them after they have been placed on the hot serving dish. Serve with French fried potatoes.

FRENCH FRIED POTATOES

Cut the potatoes lengthwise in half inch strips; keep in very cold water until needed; then dry them in a cheese-cloth towel.

(Continued on page 66)

Whether it's a DINNER FOR EIGHT or a PARTY OF EIGHTY



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a greater
success if the
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are*



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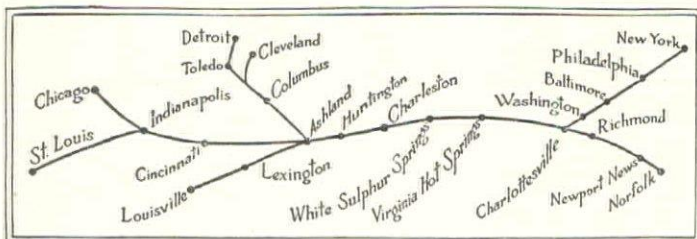
There's something different about the passengers who get off Chesapeake and Ohio's air-conditioned trains. Their clothes look fresh. Collars and cuffs are white. Their hats carry no cindery evidences of travel. Genuine air-conditioning, of course, does the trick. It cleanses the air, humidifies it, tempers it to spring-like mildness. And when a person travels hour after hour in perfect comfort... eats well, sleeps well, rests and relaxes... it's bound to make one feel fresh as a daisy at the end of the journey. Try it sometime.

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CHESAPEAKE and OHIO

Meals for men

(CONTINUED FROM PAGE 65)

In a pan of very hot fat (which must be kept at this point all the time) drop a few of the potatoes at a time and cook until well browned (five minutes is the usual time). Then put in a colander where all the fat will drain off of them, sprinkle with salt and pepper and serve piping hot.

FRIED CHICKEN À LA TILLY

Have butcher cut chicken in eight pieces for frying. Salt and pepper to taste and then dredge in flour. Prepare very hot Crisco in a deep frying pan and plunge the chicken into it. Leave until a golden brown.

This is all there is to it but how few cooks can give one a delicious piece of fried chicken.

Serve with soufflé potatoes.

SOUFFLÉ POTATOES

Slice waxy-like raw potatoes in an even thickness. Keep cool and thoroughly dry. Cook for nine minutes in fairly cool frying fat. Drain and plunge into very hot oil which is in a frying basket. Watch the potatoes slowly puff up.

Drain well and salt before serving.

WILD DUCK

(Red Head Canvasbacks or Mallard à la Charleston)

Nothing could be more delicious or more easily done than cooking a duck, but how, like most simple things, it has gotten complicated along the way!

After the duck has been plucked and drawn, then rub into its breast butter, salt and pepper and roast in a hot oven for fifteen minutes, leaving the oven door open the last three minutes. You can serve the entire bird or only the breast. If you only serve the breast then run the rest of the bird through the press and serve as a sauce.

ONIONS À LA ANTOINE

Take a deep pot and put in one tablespoonful of olive oil, three tablespoonfuls of butter. Slice one lb. of onions in circles. Put them in a pot with the oil and butter; make sure the lid is on very tight.

Cook the onions until they are creamy in color, translucent and limp. Put a lot of pepper freshly ground on just before they are done but be very sparing with the salt, as onions absorb salt quickly and it is very easy to get them too salty.

Pour the onions into a hot vegetable dish and pour butter and oil, in which they have cooked, over them.

STRAWBERRY SHORTCAKE

Ingredients: One qt. sifted flour, one-half cup sweet butter, one egg, well beaten, three teaspoonfuls of baking powder, milk enough for stiff dough.

Knead well and roll with rolling pin until about one inch thick. Bake to a nice brown; split and place strawberries between.

DEEP DISH APPLE PIE

The important part of a pie is the crust, and the secret of good pie crust is to have all ingredients cold and of the same temperature.

To make the top of the pie—add one-half pound of butter to a pound of well-sifted pastry flour; cut it in with a knife until thoroughly mixed. Add ice water slowly and mix by hand gently. Roll out thin on a floured bread board and sprinkle pieces of butter over it; fold in half and repeat seven or eight times until another half pound of butter is used up.

Next roll the dough in a piece of cheese-cloth and put in the refrigerator. Then fill the individual deep pie dishes with pared and sliced tart apples, butter, sugar and flavorings—a layer of apples, then small bits of butter, a sprinkling of sugar, a little grated lemon peel and a dash of powdered cinnamon and cloves. Add another layer of apples and flavoring, and so on to the top. Then place over the top the thinly rolled dough, having first cut small designs in it to let the steam through. A little water may be added if the apples are not juicy.

Bake for a half hour or forty minutes and serve cold. (The pie may be baked in a large dish if desired, although the individual pie dishes are more satisfactory for serving.)

When flowers serve as decoration

(CONTINUED FROM PAGE 36)

maintained below the water if the container is of a transparent nature, since that section of the bouquet is also of decorative value.

Color in the bouquet has no end of possibilities in its usage although its combinations as to the unusual are seldom displayed. The fearless placement of scarlets, pinks, vermilions, and yellows together is stimulating, and becomes almost peasant in flair. It is quite exciting to watch the inter-toning of blooms so diversified in color range. And though their vibrancy may be a bit startling at first, one finds the pronounced effectiveness amusing. Often, arrangements in a definite warm color scale are more interesting without too

much complimentary greenery, and the neutrality of the grasses will be an added variation much to the advantage of the brilliant bouquet. The monotone arrangement has just as much to say in a more persuasive way. Its simplicity in color is often more decorative than the bouquet that is liberal with color. Whites and off whites are adaptive to this type of bouquet, while deeply toned blooms make a rich mass of color if used in this manner. The distinction of the monotone arrangement is the definite silhouette obtained.

Contrast, not necessarily of color, but of forms variegated in their solidity and delicacy, is the best way to gain an effect.

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An expert justifies the rock garden

(CONTINUED FROM PAGE 64b)

which is better by a long shot than finding it done up in a parcel on the doorstep. Perhaps with equal truth this may be said of all sincere gardening, but I believe that no other type of gardening so fully engages all the faculties, so successfully meets all tastes, so nicely fits itself to the scope of all pocketbooks and of all physical resources.

In the *London Morning Post* some years ago I remember that H. A. Tipping asked the question:

"Does the lure of Alpine gardening lie entirely in the inherent grace and beauty of the plants, or does it, in part, arise from the fact that this form of horticulture occupies the least space and the most attention?"

Who can answer this question and what does the answer matter? The lure is there and the reward for patient, intelligent work assured. Never do I drive through the humbler suburbs and note the little front yards upheld by banks studded with stones and planted with rock plants of sorts, nearly always flourishing, without experiencing a sort of exultation. I say to myself that the dweller in that drab little house is more fortunate than his neighbor who spreads a bit of smug lawn or flaunts a row of floor-mop Dahlias. His spirit is one that is not circumscribed by his dwelling or his dull job. He is not conscious of their limitations. He is a citizen of the world. Sentimental? No. Let him stand behind the counter six days a week, or drive the ice cart, or add up interminable rows of figures, there is yet the seventh day when he remembers such unbelievable places as Corsica, the Andean slopes, the Himalayas, or feels the free wind blow through dim canyons and across sunlit plains, and in his mind's eye sees heavy snows settle slowly upon wild heights. For you may grow Sweet William and Hollyhocks all your life—and your mother before you—without enquiring whence they originally came, but with alpine it is different. Where they came from is a prime part of the delight and the interest in making their acquaintance.

THE REAL SECRET

Jason Hill, an Englishman who has done some of the most delightful writing on gardening (only not enough of it) in our time wrote this:

"In a rock garden we foster a little patch of the wilderness that stands to us for freedom."

That perhaps is the real secret of the fascination of rock gardening, if we must define its fascination. While working among the little plants of the far places of the world we forget the narrowness of our own orbit; we recapture the freedom we felt on some hill-spent holiday and breathe again the delicious clearness of the ambient air.

Last summer I saw in *The New York Times* a letter from Wayne, Nebraska. It read in part: "In a 20' by 30' space in his back yard A. V. Teed is growing ninety varieties of wild flowers collected mostly in Nebraska. Plants from arid lands and from marshes, from mountain sides, woods and plain grown side by side,

are aided by soil variations arranged by the gardener." The article gave the further information that Mr. Teed is a member of the faculty of Wayne Normal School. Here, then, is a man who has found a way of escape and of refreshment from one of the most arduous of professions. How reviving to turn from training the more or less calculable human mind to the entertainment of those incalculable and enchanting guests he has brought to accept his hospitality!

Many professional people find refreshment in rock gardening; more letters come to me from physicians than from any other class of persons. Teachers come next. They undoubtedly find in its varied problems and intricacies, as well as in the pristine loveliness of the plants they grow, complete diversion from overwhelming responsibilities of devastating monotony and weight.

THE HUMAN SIDE

If I had at my disposal a good deal more space than even the most indulgent of editors will allow me I could tell much that is significant about the persons who find their way to my garden to discuss their hobby, always with that look in their eyes of seeing things beyond the general ken that is common to rock gardeners, or who write to me from all parts of the country of what it has meant to them personally. Many of these recitals are full of pathos, of courage; they tell of almost insurmountable obstacles overcome, of burdens more easily borne because of one of those little rock piles at which some of us are wont to smile or scoff. It is such testimony that makes me say that even if many of our rock gardens are crude and unbeautiful it is no matter. Each serves a useful purpose. People, more people than you perhaps have any idea of, many of them from the centers, dwelling on the bleak prairies, in lonely mountain districts, in little isolated towns, who do not belong to garden clubs, who have little money to spend on their pleasure, whose lives hold little gaiety, are getting delight out of them and are finding in them something that they seek—solace from sorrow, from care, an end to boredom, that dread disease, what you will. And they are accomplishing an amazing amount with so little to work with.

And so I reiterate: enjoy your rock garden whether or no. Let it do for you what it will. And do not worry if it falls short of what you know to be ideal. There is much happiness to be found in a lower atmospheric stratum than that in which swims the particular star to which you have hitched your horticultural chariot.

There is a movement on foot, I hear, to organize a national rock gardening society. This is the best thing that could happen. Such an organization will draw together all the far-flung interest in this delightful occupation; will make a delightful family of those who embrace it; will give them the opportunity to exchange ideas, discoveries, seeds and plants. More power to those behind this movement, which I understand will be formally launched early this spring.

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● A dinner with any claims to greatness has a vermouth prelude. It may be a cocktail—a Martini or a Manhattan. It may be a milder drink, an apéritif—vermouth straight. Either way (unless you drink too much) your dinner is off to a good start—because vermouth performs so pleasantly the duties of an appetizer. It is tart—tangy. It doesn't cloy your appetite as did the sweet, sickish cocktails of prohibition days. It sends you to the table with an alert palate. That is why vermouth has always

been considered one of the great drinks of the world. Naturally we mean the standard vermouth, Martini & Rossi. (Standard practice: A Martini cocktail is made of Martini Vermouth.) You'll probably want both kinds, Italy and Dry (Green Label)—most people do. If your dinners have been lacking the final perfection, be sure to ask your favorite dealer to send you a bottle of each.

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BUILDING MATERIALS



Bathrooms and Kitchens

231. "BATHROOMS AND KITCHENS OF DISTINCTION." There are several attractive color pictures in this brochure of bathrooms and kitchens that have been walled in Carrara structural glass. PITTSBURGH PLATE GLASS COMPANY, GRANT BUILDING, PITTSBURGH, PA.

Heating and Air Conditioning

232. BRYANT HEATERS AND AIR CONDITIONERS. Literature will be sent on request covering the following: air conditioning, conversion boilers, gas boilers, warm air furnaces and the Bryant Dualator. THE BRYANT HEATER COMPANY, 17829 ST. CLAIR AVENUE, CLEVELAND, OHIO.

233. G-E OIL FURNACE. Detailed information on this furnace will be sent on request. GENERAL ELECTRIC CO., AIR CONDITIONING DEPARTMENT, 570 LEXINGTON AVENUE, NEW YORK CITY.

234. RUUD WATER HEATER. Full information on the Customer Control Gas Water Heater. RUUD MANUFACTURING CO., PITTSBURGH, PA.

235. H. B. SMITH BOILERS AND RADIATORS. Booklet describing the special H. B. Smith Mills Oil and Gas burning boilers. THE H. B. SMITH CO., WESTFIELD, MASS.

Kitchen Equipment

236. MONEL METAL SINKS AND RANGES. Literature on sinks, ranges and other household equipment made of Monel Metal. Separate booklets cover Monel Metal Hot Water Tanks. THE INTERNATIONAL NICKEL CO., INC., 73 WALL STREET, NEW YORK CITY.

237. THE WHITE HOUSE LINE. A descriptive folder contains layouts for kitchens of small and large homes showing the use of White House Kitchen dressers. JAMES & KIRTLAND, INC., 101 PARK AVENUE, NEW YORK CITY.

Garages

238. "RADIO CONTROL." A booklet with a complete description of the radio control for the automobile, which automatically opens the door of the garage and lights it up at night. BARBER-COLMAN COMPANY, ROCKFORD, ILL.

Portable Houses

239. HODGSON HOUSES. Several houses with their plans are shown in the Hodgson catalog. This concern also makes greenhouses, garden furniture, playhouses, etc. E. F. HODGSON COMPANY, 1108 COMMONWEALTH AVENUE, BOSTON, MASS.

GARDENING



Fences

240. "STEWART FENCES." A profusely illustrated booklet shows chain link wire and iron picket fences for private property and industrial use. THE STEWART IRON WORKS CO., INC., CINCINNATI, OHIO.

241. CYCLONE FENCES. Literature describing Cyclone fences made of rust-resisting copper steel. CYCLONE FENCE CO., WAUKEGAN, ILL.

Seeds, Bulbs and Nursery Stock

242. "BURPER'S ANNUAL GARDEN BOOK, 1934." A complete garden handbook describes flowers and vegetables and gives gardening information. W. ATLEE BURPER COMPANY, 820 BURPER BLDG., PHILADELPHIA, PA.



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

243. "DREER'S GARDEN BOOK." Contains information for the amateur gardener. It lists vegetables, flowers, perennial plants, etc. HENRY A. DREER, 1306 SPRING GARDEN ST., PHILADELPHIA, PA.

244. "THE GLADIOLUS FANCIER'S GUIDE-BOOK FOR 1934." Copyrighted, up-to-the-minute information on the culture, flower arrangement, bulb diseases, etc. of the Gladiolus. H. O. EVANS, BEDFORD, OHIO.

245. "EVERYTHING FOR THE GARDEN." A twenty-five cent rebate slip will be sent with this seed catalog. It can be deducted from the first order for two dollars or more. PETER HENDERSON & CO., 35 CORTLANDT STREET, NEW YORK CITY.

246. "WORTHWHILE FLOWERING SHRUBS" and "NURSERY AND GARDEN TOOLS." The first booklet is illustrated to show rare and unusual plants. The booklet on tools is a complete manual on every conceivable implement for your garden. A. M. LEONARD & SON, PIQUA, OHIO.

247. "A BOOK FOR GARDEN LOVERS." The 1934 annual is beautifully illustrated and shows several new novelties. Price 35 cents. MAX SCHLING SEEDSMEN, INC., MADISON AVENUE & 59TH STREET, NEW YORK CITY.

248. "SUTTON'S SEEDS, 1934." A beautiful book listing flowers and vegetable seeds. The price is 35 cents but for \$1.25 they will send the catalog and seeds of four varieties. SUTTON & SONS, LTD., DEPT. H-6, READING, ENGLAND.

Miscellaneous

249. GARDEN INDEX. An illustrated folder describes the new garden index box, containing 172 cards printed on both sides, covering history and culture of 1,300 plants, shrubs, etc. GARDEN INDEX CO., 598 MADISON AVENUE, NEW YORK CITY.

250. GARDEN GADGETS. Description and prices given on Plantaseed for planting seeds, Attracta Flower Markers and the seed storage kit. R. P. CARGILLE CO., 118 LIBERTY STREET, NEW YORK CITY.



HOUSE FURNISHINGS

Blankets

251. KENWOOD ALL WOOL BLANKETS. Literature illustrates and describes the many kinds of blankets and throws made by this concern. KENWOOD MILLS, EMPIRE STATE BUILDING, NEW YORK CITY.

China

252. WEDGWOOD CHINA. An illustrated booklet on Wedgwood China, Jasper, Basalt and Queen's Ware. JOSIAH WEDGWOOD & SONS, INC., 160 FIFTH AVENUE, NEW YORK CITY.

Floor Coverings

253. AMTORG TRADING CORPORATION. A booklet contains fifteen full color and black and white illustrations of the genuine Caucasian and Turkestan rugs handled through this concern. AMTORG TRADING CORPORATION, RUG DEPT., 261 FIFTH AVENUE, NEW YORK CITY.

254. "USEFUL FACTS ABOUT THE CARE OF RUGS AND CARPETS." How Ozite rug cushions will make your rugs last longer. Information on cleaning rugs and carpets. CLINTON CARPET CO., MERCHANDISE MART, CHICAGO, ILL.

255. "THE USE OF WIDE SEAMLESS CARPET IN DECORATION." A portfolio offers suggestions for the use in decoration of the Claridge, Belvedere and Deepdale carpets. Price 10c. W. & J. SLOANE, 577 FIFTH AVENUE, NEW YORK CITY.

Furniture

256. "A B C OF MODERN AGE FURNITURE." An interesting booklet on the whys and wherefores of modern design in furniture. MODERNAGE FURNITURE CO., 162 EAST 33RD STREET, NEW YORK CITY.

257. "A LITTLE BIT OF COLONIAL AMERICA IN YOUR HOME." An illustrated booklet of Colonial reproductions for the home. W. F. WHITNEY CO., SOUTH ASHBURNHAM, MASS.

Silver

258. "THE MODERN WAY TO CHOOSE YOUR SILVER." A portfolio of illustrated booklets which describe the "Treasure" patterns in table silver. ROGERS, LUNT & BOWLEN CO., GREENFIELD, MASS.

259. "BRIDAL SILVER AND WEDDING CUSTOMS." This booklet, an engraving chart, illustration and prices of Towle patterns will be sent for 25 cents. THE TOWLE SILVERSMITHS, NEWBURYPORT, MASS.

Windows

260. "DRAPERIES AND COLOR HARMONY." A booklet showing illustrations of interiors in which Orinoka fabrics have been used. THE ORINOKA MILLS, 183 MADISON AVENUE, NEW YORK CITY.

261. QUAKER LACE CURTAINS. A twenty-four page brochure on window curtaining problems and their solution. Price ten cents. QUAKER LACE CO., 330 FIFTH AVENUE, NEW YORK CITY.



MISCELLANEOUS

262. "THE SMART POINT OF VIEW." An attractively illustrated booklet which outlines Margery Wilson's course in Charm. The "Charm-Test" is sent with this booklet. MARGERY WILSON, 1148 FIFTH AVENUE, NEW YORK CITY.

Books

263. "BOOKS THAT TELL YOU HOW." A folder which describes 60 picked favorites from an extensive list of garden books. MACMILLAN COMPANY, 60 FIFTH AVENUE, NEW YORK CITY.

Food

264. "TWENTY-ONE DELICIOUS CAMPBELL'S SOUPS." This folder contains brief descriptions of twenty-one different kinds of soup. CAMPBELL SOUP COMPANY, CAMDEN, NEW JERSEY.

265. "THRIFTY NEW TIPS." Contains several unusual and appetizing dishes made from Heinz Baked Beans. H. J. HEINZ CO., PITTSBURGH, PA.

For Informal Entertaining

266. "HERE'S HOSPITALITY." A book of ideas about informal entertainment. Illustrates the Hospitality Tray. WATERS-GENTER CO., DIVISION OF MCGRAW-HILL ELECTRIC COMPANY, MINNEAPOLIS, MINN.

267. "HOW TO GIVE BUFFET SUPPERS." A twenty-four page booklet written by Emily Post suggesting menus and table arrangements. Price 10 cents. CHASE BRASS & COPPER CO., INC., WATERBURY, CONN.



TRAVEL

268. CUNARD SUNSHINE CRUISES. Literature covering cruises to the Mediterranean, West Indies, South America, Bermuda, Nassau and Havana. CUNARD LINE, 25 BROADWAY, NEW YORK CITY.

269. MATSON LINE. Literature on trips to Hawaii made by the ships of this line. MATSON LINE-OCEANIC LINE, 535 FIFTH AVENUE, NEW YORK CITY.

House & Garden's Reader Service Bureau, Greenwich, Conn.

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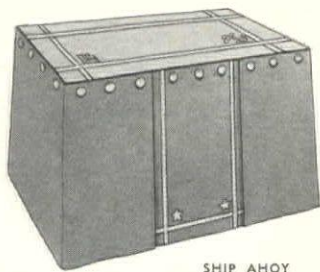
If remittance is mentioned kindly enclose in stamps

Don't wait for friends to tell you about this ONION SOUP

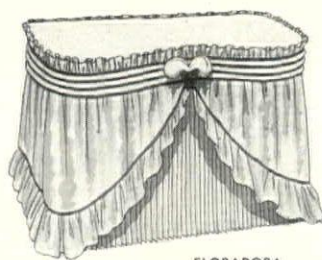


SERVE it right in your own home! The place to get it is your food store. The name is Hormel. And the soup—ah! Made with onions browned in butter . . . cooked in rich beef stock . . . seasoned well with aged Parmesan cheese. How CAN you wait! Serve Hormel Onion Soup tonight!

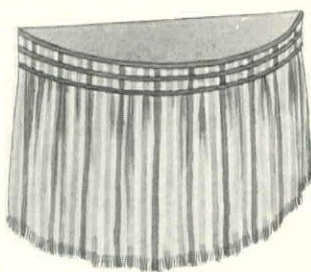
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SHIP AHOY



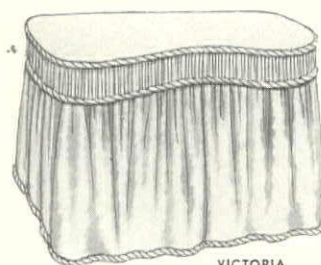
FLORADORA



SHORE NUFF



PING-PONG



VICTORIA

ALTHOUGH of different design than the dressing table described in detail in this article, reference to its making will prove an aid in carrying out any one of these. A short description of each is provided below

Make your own dressing table

(CONTINUED FROM PAGE 64)

stitching on the machine will hold the hem and the fringe. Make a cardboard pattern for the scallops. On the snowflake chintz a scallop $2\frac{1}{2}$ " deep and $4\frac{1}{2}$ " long will center the pattern perfectly. On plain material a scallop 3" deep and 6" wide is a pleasing proportion but be careful to arrange the scallops on figured material so that the pattern will come exactly in the center of each. Mark pattern of the scallops with chalk and sew fringe in place.

Back to the heading, now you are on the home stretch. Sew the ends of the cords securely under the front hems, push the material along each cord toward the front until the cords are 36" long. Cut cords and sew the ends to back hems. Sew the other part of the taped snaps $1\frac{1}{2}$ " from the top, which will be along under side of top cord.

Make a double fold ruffle of the chintz, $1\frac{1}{2}$ " deep and 20" long, sew the taped snaps along the lower edge, and snap this ruffle across the back of the table. You know the skirt only extends to where the table meets the wall, so this little frill carries the same effect across the back as the heading of the skirt makes in front.

Snap! Snap! Skirt is on the table; move it over between the windows, place mirror, attach lamps!

At the top of this page are five dressing tables of somewhat different type than the one just described. Short descriptions of these follow.

SHIP AHOY

Square or rectangular table, painted white, covered in blue (navy) denim, trimmed with white cotton tape and white stars. The skirt is attached to the table by large white bone buttons.

The top is covered with the denim, trimmed with sea-going insignia.

FLORADORA

Kidney shaped dressing table, covered in French blue taffeta, trimmed taffeta circular flounce faced with pink chiffon. Flounce attached to skirt with deeper blue velvet ribbon. Heading faced with pink chiffon and finished with three puffs held in place with velvet ribbons. Center finished with two small pink plumes tied with blue velvet ribbon. Skirt hung over fine side pleated underskirt of pink chiffon.

SHORE NUFF

Half round table, top covered with crimson towelling, skirt of French peasant linen tablecloth. Tablecloth is striped in crimson, dark blue, and yellow on natural ground, with fringe on all edges. Bands of the various plain colors are cut from the cloth and used around the heading, one of the fringed edges finishes the bottom.

PING-PONG

Small square table for play-room, top covered with natural cork, skirt of vivid green coarse net. Heading made by running heavy white cotton cord through the net, ends of cords finished at center front with white kindergarten balls. Same balls at lower edge.

VICTORIA

Oblong or large kidney table covered with fuchsia taffeta or emerald satin, trimmed at top with two bands of rope moulding painted white and antiqued. Between these rope bands the material is pleated and pulled tight. The skirt is circular, finished at bottom with white cotton cord the same size as the moulding used at the top.

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See Robert Lemmon's review in this issue

MACMILLAN

House & Garden's bookshelf

GREAT GEORGIAN HOUSES OF AMERICA. Prepared and published for the Architects' Emergency Committee, New York

THIS is without exception the most interesting architectural work ever published in America. The fact that it is being sold to raise funds for unemployed draughtsmen is a very minor reason for its purchase. It is well able to stand on its own merits as a great addition to every architect's library, and to the library of every person who appreciates the finest period of American architecture.

This book presents 47 of the most important American Georgian houses built prior to 1830—presents them through 260 photographs and drawings in the most complete way ever attempted. When we consider that approximately fifty men were employed from seven to eight months in its preparation an idea is gained of the magnitude of the work involved. Photographs show the houses as they are today. Magnificently executed drawings delineate them as in their heyday. Detailed plot plans made up after careful study of old maps and documents tell how the grounds were arranged. Exact measured drawings of details provide a wealth of reference material for Georgian houses of the future.

The introduction by R. T. H. Halsey is a valuable architectural book in itself. He takes the reader through the story of American Georgian, giving liberal attention to the 18th Century books that were the manuals of the craft. Significant features of various houses are pointed out and the contributions of the early architects noted.

The Architects' Emergency Committee is to be heartily complimented for visualizing this book and for carrying it through so splendidly. J. F. H.

GARDEN FLOWERS IN COLOR. By G. A. Stevens. New York: The Macmillan Co.

I SOMETIMES think that the greatest of all gardening difficulties is the stupendous breadth of the horticultural field. To master even half of it one would need the brain of a Solomon and the life span of Methuselah. What actually happens to most of us, of course, is that we flounder around confusedly, picking up a smattering of this phase and that and only after a considerable experience, in most cases, settling down to specialize along a limited number of lines about which we acquire a real fund of knowledge.

Garden Flowers in Color, it may be presumed, is calculated primarily to help the inexperienced gardener through his period of confusion by showing him the exact appearance of more than 300 important garden plants. This it accomplishes by means of full-color plates made from actual photographs, each supplemented by brief text which tells what the plant is, the family it belongs to, and what other flowers of similar type are likely to be met. Short cultural directions round out the text.

It would be difficult to over-emphasize the value of this book as a convenient shortcut to familiarity with the names and appearance of a well-chosen list of flowering trees, shrubs,

perennials, annuals, bulbs, vines and Waterlilies. It is a reference work, too, of the sort that one would want to keep close at hand to refresh one's memory or check up on some specified flower. Authoritative, accurate and logically arranged, it places a new signpost along the road of American horticultural literature. R. S. L.

REMODELLING & ADAPTING THE SMALL HOUSE. By Harold Donaldson Eberlein and Donald Greene Tarpley. Philadelphia: J. B. Lippincott Company.

HAVE you a yearning to remodel a farm house, a village residence, a block house, a apartment in the city, a stable, garage, barn or old mill? For those so inclined or those who, some day, plan such an adventure, this book will be both a stimulus to action and a mine of ideas. It covers a wide range both geographically and in types of structures that have remodeling possibilities. There is Ethan Allen's birthplace at Litchfield, Connecticut, and at the other end of the scale an architecturally nondescript cottage in Denver, Colorado. In most instances there are illuminating before-and-after photographs as well as similar floor plans which make it possible for the reader to see not only what was done but how it was accomplished.

The scope of the book, the authors state, is the small and moderate-sized house. Their aim is to be helpful with definite, direct and concrete suggestions and information to those perplexed by the various problems that invariably arise. All remodeling and adaptation should be carried through with the least possible expense. They candidly state that this can be accomplished only when an architect's services are employed. To this end, instead of telling the stories of several remodeling adventures, Messrs. Eberlein and Tarpley discuss the entire problem from the construction angle and cite individual structures as examples. The problems each presented and how the architect achieved what the owners wished are briefly told so that the reader may understand the why as well as the how.

Chapter by chapter, such all-important matters as construction materials and structural difficulties, proportion and scale, major changes within and without, the installation of modern conveniences, and the final decorations and furnishings are considered. That devoted to urban structures is perhaps the least dramatic owing to the limits of space and the sternness of municipal building codes. However, it demonstrates clearly what a sympathetic architect can accomplish under such circumstances. The two concluding chapters devoted to stables, garages, barns and old mills and their conversion could be expanded into a separate book titled "Believe It or Not."

From beginning to end this book is an interesting and usable guide for the audience addressed. Far-sighted real estate brokers could read it with profit and find ammunition so often needed to convince timorous buyers of what can be done with old buildings and even those of the Victorian and post-Victorian decades.

T. H. O.

You will find it of advantage to mention House & Garden, in writing to these advertisers.

Shrubs upon the sheltering wall

(CONTINUED FROM PAGE 59)

limit ourselves to flowering shrubs to drape our walls; Magnolia, Japanese Cherry, Flowering Crab and other small flowering trees are useful and decorative. The evergreen Magnolia is hardy as far north as Philadelphia, and is a very beautiful covering for high walls. The Laburnum, sometimes called the Golden Chain tree, which has long drooping racemes of yellow flowers which bloom early in the year, may also be used.

Climbers for north walls must be chosen very carefully. There are some shrubs which will succeed in any but the most exposed situations, among which are the Winter Jasmine, the Drooping Forsythia, and the fragrant Bush Honeysuckle, *Lonicera fragrantissima*. The Japanese Viburnum, *Viburnum plicatum*, is very hardy and will flower if it receives a little sunshine. The creamish white flowers of *Sorbaria lindleyana* and its good foliage make it a plant worthy of a wall; it will succeed in most situations where one might want to plant it.

FOR MILD CONDITIONS

On the other hand, in gardens especially favored in the matter of sunshine and mild winters, many lovely climbers may be grown which can scarcely be recommended for colder regions. Several varieties of Ceanothus are useful. One of the best is the beautiful Gloire de Versailles with panicles of flowers of a lovely shade of blue. *Veitchianus* is also a very useful shrub for this purpose. *Rigidus*, with deep blue flowers, and *papillosus* with pale blue flowers are very fine. Blue flowering shrubs are somewhat rare, and for this reason these plants are worth trying where possible.

The Californian plant, *Garrya elliptica*, is a very delightful evergreen. It is dioecious, only the male plant grown from cuttings being desirable. The long drooping catkins are produced in winter and are most ornamental. No flowers will be produced if this is pruned too late in the year.

Nandina domestica is the so-called Chinese Sacred Bamboo. It is not a Bamboo at all, but allied to the Barberries. In China it is planted by the homes for good luck. If its luck is commensurate with its beauty, it ought to be a favored omen, for it has pink tipped foliage in spring and red leaves in autumn. In addition it has red fruit. It is hardy as far north as Philadelphia, and on a sheltering wall is practically evergreen.

A number of plants from South America will grow in favored locations, for instance: *Azara microphylla* with evergreen Boxlike foliage, and several varieties of Escallonias with white, pink and red blooms and neat evergreen foliage, are all fine. Two varieties of *Solanum* are very beautiful

for walls: *Solanum crispum* with purple flowers in goodly bunches, and *Solanum jasminoides* with white clusters which come into bloom in the middle of summer and persist until late autumn. Another beauty is *Abutilon vitifolium*. The flowers, each two and a half inches across, are borne in large loose clusters, their tender lavender color harmonizing perfectly with the grayish downy foliage.

One of the best supports I have found for shrubs trained to walls is formed by stout horizontal galvanized iron wires about twelve inches apart. These are secured by stout eyelets and tightened with turnbuckles. Both nails and expansion bolts with lead flaps are useful when the twigs are not too large, as the lead flap does not injure the stem. The modern wall built with cement is usually too hard to drive nails into, so a star drill is necessary and the hole should either be plugged with wood or a piece of sheet lead wrapped round the nail. When the stems have become stronger, fewer supports are needed; but those required should be securely attached, so that wind or snow will not detach the whole shrub.

Trellis work, if used, should be of oak or white pine and left unpainted; partly for the sake of appearance, and partly because of the difficulty of repainting.

The actual training is simple. The twigs not required are cut off and those left, tied back to the wires or nails. As new growth is soon produced, one can afford to be extravagant and cut off anything which cannot easily be attached. Like all flowering shrubs, the most severe pruning should take place immediately after flowering. A more picturesque effect results if the masonry of the wall is not completely hidden, but is allowed to show through here and there.

TRY SOME OTHERS

The recent popularity of the enclosed garden and more particularly the walled garden, has made gardeners search for material for wall decoration. The use of flowering trees and shrubs which are not by nature climbers will add an enormous quantity of material from which the selections may be made. The varieties mentioned in this article do not by any means exhaust the list and enjoyable experiments may be made with other plants. Sometimes a very beautiful picture may be made by growing some of the climbing plants which are not too rampant among the shrubs. *Clematis montana*, which blooms at the same time as *Viburnum opulus*, makes a pretty picture of copious white bloom, and *Clematis flammula* trained through *Sorbaria lindleyana* forms another excellent combination.

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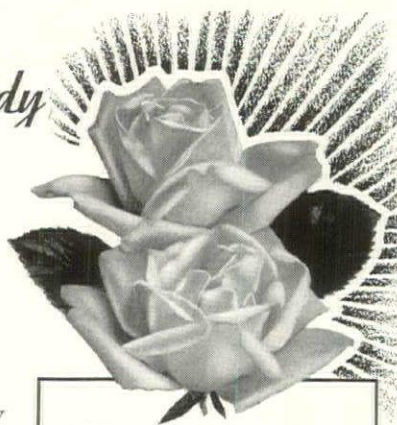
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The proud Clematis clan

(CONTINUED FROM PAGE 39)

mani, which was introduced as a hybrid by Jackman in 1863 but which many botanists regard as a separate species or at least as a stable form or type. This group owes its parentage to the Chinese species *Clematis lanuginosa* or the Italian species *C. viticella* as well as to *jackmani* itself, and all bloom on new wood, so that they all endure (and indeed require) more pruning than the first group. The number of beautiful hybrids in this group is legion. Those best known and most easily obtainable in this country, besides *jackmani*, are Madame Edouard André, a velvety reddish purple or mauve-carmine; Madame Baron Veillard, rose-lilac; *henryi*, with enormous creamy white flowers; Ville de Lyon, bright purplish crimson; Gipsy Queen, dark violet-purple, and Ramona, light lavender blue, and known in England as Duke of Edinburgh. All of these are charming things, but they are far from exhausting the beauty of this group, as will be seen from a list of the "twenty best large-flowering hybrids" which Messrs. Jackman, the English Clematis specialists, were kind enough to prepare for me. Here is Messrs. Jackman's list, which I present not merely to tantalize garden lovers but more especially to provoke nurserymen into providing them for us. I have grown them all, and while there are other varieties which I think equally lovely, every plant on this list seems to me worthy of a place in the proudest garden:

WHAT THE ENGLISH HAVE

Ascotiensis (large azure blue); Belle of Woking (double bluish-mauve or silver-gray); Comtesse de Bouchaud (rose-lilac, much like our Madame Baron Veillard); Crimson King (glowing reddish purple or dark red); Elsie Späth (bright blue); Gipsy Queen (dark violet); Fairy Queen (pale flesh color with darker bar); *Henryi* (large creamy white); *Jackmani superba* (dark violet-purple, regarded by many as superior to *jackmani*); Lady Betty Balfour (deep velvety purple); Lady Northcliffe (deep lavender tinted bright blue); Lasur-stern (large deep purplish blue); Lord Neville (dark plum color); Madame Edouard André (velvety reddish purple); Mrs. Cholmondeley (light blue); Mrs. Hope (satiny mauve with darker bar); Nellie Moser (light mauve with red bar); Ville de Lyon (bright purplish crimson); and William Kennett (deep lavender).

What these hybrids need to make them happy is a rich, moist, well-drained soil full of lime, some shade over their root-runs, a stable support upon which to climb, and an annual mulch of well-rotted manure. As they are usually grafted, they should be planted fairly deep, so as to cover the graft with two or three inches of soil; but plants on their own roots are better in every way, and nurserymen who provide own-root plants should always be preferred to those who furnish grafted plants.

One thing above all should never be forgotten, *lime*. Though my garden is in a limestone country, I always apply ground limestone (which I pre-

fer to other forms of lime) at the rate of one spadeful to a wheelbarrow full of soil; but in sour or acid soils, two or even three spadefuls of limestone may not be too much. Some gardeners, in order to forestall stem-rot and leaf-spot, wait until a second stem has developed after planting, and then cut off the original stem right down to the graft or root; but it will usually suffice to cut off each leaf as soon as it shows any sign of disease and burn it.

The large-flowering hybrids, however, are by no means the only Clematis fit for the garden. Personally I prefer the small-flowering species, which wear well long after the showier hybrids have begun to tire, and which have few of the troubles that beset their more delicate kinsmen. They are of many kinds—golden yellows such as *Clematis tangutica* and *orientalis*, creamy white or pale primrose like *C. viticelliana*, scarlet or reddish rose like *C. texensis*, dark blue or purple like *C. crispa*, pink like *C. montana rubens*, white like *C. montana wilsoni*, *paniculata*, and *fargesii*, lavender like *C. jouiniana*, and a host more. I have grown more than a hundred sorts of these small-flowering species alone, and very few indeed are without some kind of interest. All I have mentioned should be widely used in our gardens, but here I can linger over only one of them. This is the Texas or Scarlet Clematis, *C. texensis*, a native of Texas but quite hardy, and one of the most delightful of plants on a trellis or fence or scrambling over a low shrub. The flowers are urn-shaped and of a brilliant shade of reddish rose, with pale buff to pinkish buff inside. Some charming hybrids owe their parentage to this American species, such as Countess of Onslow, Duchess of Albany, Grace Darling and Admiration; and it is a reflection on our taste, or on our influence with the nursery trade, that none of them can be obtained in this country at the present time. But the wild species can be easily grown from seed, obtainable from many English, French and Swiss seedsmen.

A LONG FLOWER SEASON

With ten varieties of Clematis, carefully selected from the above lists, one can have flowers in the garden from May to November; and if there is a greenhouse or conservatory, such tender kinds as *C. armandi*, *indivisa* and *cirrrosa* will furnish bloom for the rest of the year. When you stop to think of it, not many plant families can boast of such possibilities.

Clematis can be used in many different ways. They are ideal for trellises, porches, pergolas, wire fences, stone walls, or tumbling over rocks. The rampant climbers, like *C. paniculata* and *montana* or its varieties, will cover a house, and mold its sharp lines into more delicate beauty. The more slender climbers can be made to scramble over bushes, where they will merely imitate their native habits in the wild. Next spring plant *C. texensis* or *tangutica* on the shady side of a low bush, and await the results; some day you

(Continued on page 74)

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GEORGE H. VAN ANDA

TWO-YEAR seedlings of *Lilium philippinense formosanum*, properly grown, will be five or six feet tall and carry twenty or more blossoms apiece. It is an easy species to handle successfully under ordinary garden conditions

A new Lily to grow from seed

A GRACIOUS distinction characterizes even a small garden if it is freely planted with Lilies. Yet Lilies are often omitted because they are considered too expensive or too difficult to raise.

Neither of these objections can be made against that bulb which goes by the ponderous name of *Lilium philippinense formosanum*. Recently introduced to the American trade by Mr. Tokio Sakata, it is a native of the Philippines where it grows freely and flowers abundantly during the whole year. In the wild state, however, the reverse of the Lily trumpet shows a decidedly brown tinge.

Through selection, a pure white variety like a giant *Lilium regale* has been produced in Formosa and in the warmer sections of Japan. From this our pure white stock has come.

A packet of seeds will produce fine, blooming bulbs of undoubted hardiness in from six to eight months. Seeds sown before January first will bear flowers on stems at least eighteen inches high, sometimes several feet, by the next August or September while even spring-sown seeds will be inclined to set flowers before frost the very year of their sowing.

Two-year seedlings, richly fed with well-decayed cow manure, become magnificent specimens from five to six feet tall, each bearing twenty to twenty-five blossoms on a stem. One blue ribbon winner carried thirty-five

flowers when it was displayed at a recent flower show.

In the greenhouse or even under ordinary house conditions the brown seeds are soon transformed into lusty little plants for garden use. As a forcing plant for Easter or late spring bloom, however, this Lily is worthless.

Seeds may also be sown out-of-doors in a coldframe in late fall or early winter. Freezing will not harm them for they will remain dormant until next spring. Sowing the seeds early enough for them to germinate during warm autumn days should be avoided since freezing will injure tender young seedlings.

To grow *Lilium philippinense formosanum* in the house, sow the seeds lightly on the surface of bulb pans filled with a half-and-half mixture of loam and sharp sand. Barely cover the seeds with a sprinkling of sand before pressing them gently in place with hand or board. Deep sowing is fatal.

Have the soil moist before sowing by placing the bulb pan in water to within an inch of the brim and leaving it there until the surface soil appears moist. Thereafter keep the soil as evenly moist as possible, watering it from a can with a fine spray. Never allow a soggy or a dry, baked condition to develop. Shade the pots with newspaper or cheese cloth until the seeds germinate. Then admit light but

(Continued on page 74)



THE individual blossom resembles a large regale, except that it is pure white. In the wild state, the reverse of the flower trumpet is brown tinged

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THE WINTER . . .**



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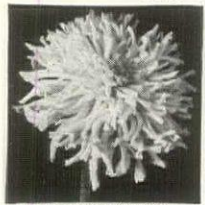


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A new Lily to grow from seed

(CONTINUED FROM PAGE 73)

give protection from hot sunshine.

When the first seed leaves appear, carefully remove each plant to a 2" pot filled with equal thirds of sand, loam, and leafmold or finely chopped turfy material. Place the pots in a sunny window.

For some months little top growth will appear although many sturdy roots will be developing. By April first the plants will be in readiness for shifts to 3" pots, containing more of the same soil mixture.

Let them remain in these until danger of frost is over and then plant them in their permanent location in the garden, placing each bulb about two inches deep.

Like other Lilies these natives of the Philippines require beds that are well-drained and rich. They thrive when their roots are shaded but their tops must find a place in the sun. They grow well and appear at their loveliest when planted among medium and tall-growing perennials.

Even in winter when top growth is no longer in evidence these bulbs will not be really dormant. For this reason when bulbs are purchased they will not be smooth and round like Tulips or Daffodils but will carry a heavy, well-developed root system.

The strong, active quality of *Lilium philippinense formosanum* is readily seen in autumn when the first stalks are pushed up after the first flowers are cut. Where warm weather continues a second crop of flowers will mature. Of course, in Florida, in the Gulf States, and in southern California, this Lily will flower continuously the whole year as it does in its native islands.

In regions where a foot of snow persists all winter no further protection is required but, where the weather fluctuates, an inch covering of leaves or salt hay should be spread over the bulb beds from the time of the first hard freeze until the return of mild days in spring.

—HELEN VAN PELT WILSON.

The proud Clematis clan

(CONTINUED FROM PAGE 72)

will have a charming picture, both when the climber is in flower and in fruit. Then there are the rock garden kinds, like the European *C. alpina* with its blue flowers, the American *pseudopalpina* and *ochroleuca*, the first purple and the second yellowish white, and loveliest of all, the Chinese *macropetala*, with its delicate flowers of light chicory blue flushed with white and lavender, which was introduced from northwestern China by Farrer about twenty years ago and has there-

fore been miscalled *macropetala fareri* by those who really ought to have known better.

Finally there are the herbaceous kinds which do not climb, such as *C. davidiana*, *recta*, *integrifolia* and the already mentioned *ochroleuca*, which may be used in the flower garden or the shrubbery. Perhaps the accompanying photographs, all taken in my garden, will give you some inkling why the English enthusiast thought this genus "unsurpassable."

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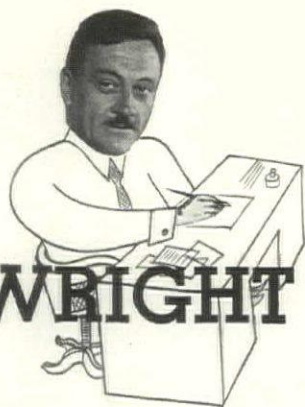
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MR. WRIGHT IN HIS SHIRT SLEEVES

Gardening is a form of madness that seizes many men and women when the first warm, fragrant whiff of Spring floats down the air. Some, who are hardened gardeners, can get themselves all het up without the whiff—a new seed catalog is enough or even the whispered hint of a new rose. The March issue, for example, comes out when February is still lingering in the lap of Winter, yet it will be grabbed (I hope) by a hundred thousand or so gardeners who know a good thing when they see it.

No amount of superficial splash will fool real gardeners. They demand authenticity. They want authority behind their gardening articles. For many years House & Garden has steered this course of authority without swerving. We have discovered and produced more real garden authors than all the other magazines put together. A good score of gardening books, standard today, first appeared serially in House & Garden. You find the best and see it first in House & Garden.

Permit me to explain the gardening articles and authors in the forthcoming number.

Frontispiece and lead article: A full color study of lilacs by Bruehl. Faced by a practical article on the lilacs to select for your garden and how to grow them. By John Wister. John is president of the American Iris Society, secretary of the Pennsylvania Horticultural Society, author of "The Lilac," "Bulbs for American Gardens," etc.

Flowering Trees for Shrub-Borders. Years ago when the old landscapists of England planted what they called "the wilderness" in gardens, they taught us to appreciate the beauty of varying foliage and flower in trees and shrubs. The art has lain neglected. Now Fred F. Rockwell revives it and tells how these trees are selected and planted. Fred is author of sixteen gardening books. Incidentally, he's just been made garden editor of the *New York Times*.

Searching for Alpine Flowers in the High Olympics. The people who search for flowers in the Olympics are usually rock gardeners and it is among the rocks of the High Olympics that many choice ones grow. This, incidentally, is the first of a series of articles on various native plant-producing areas by the same author—Dr. Ira N. Gabrielson. Who's he? Well, he's with the United

States Biological Survey in the northwest, has tramped all over its mountains, travels 40,000 miles a year, and last year produced "Western American Alpines," a book (and here's a wonder!) that the British gardening papers and magazines lauded to the skies. They don't often accord such honors to an American book.

The Red Geranium Wall is a garden detail, reproduced in color, painted by David Payne, that young artist House & Garden discovered last year.

Soil for Roses faces this, a text explanation of what soil roses require. The ultimate ambition of every gardener is to have good roses. Soil is one of the deciding factors. It is explained by August Tharin, a Swiss nurseryman, now in business in this country.

Flower Studies. Every now and then some wise photographer takes a close-up of a flower and produces a picture of amazing beauty. Out of the thin air of Boston we picked a new one, George Davis, who makes a tulip look like a jewel and a calla lily like a bride's smile.

New Lilies. If you want really to hold up your head in the local garden club, you have to do something about lilies. Not all are easy to grow, yet the newer kinds offer splendid arcs of beauty for the garden. Once more we chose a well-established authority to write on them—Helen Morgenthau Fox. She is one of America's best amateur lily growers. Her garden at Peekskill is full of 'em. She has written a book on lilies, "Garden Cinderellas," one on Spanish gardens, "Patio Gardens" and "The Delectable Garden."

Two pages showing a small Spanish garden follow this, and on their heels come (1) Photographs of the processes of making *plant grafts*, posed exclusively for House & Garden by Montague Free, propagator of the Brooklyn Botanic Garden; and (2) Evening Primroses by Louise Beebe Wilder. I'm not sure that Montague has committed any books, but Mrs. Wilder has written a full half dozen.

Despite all this gardening material, we find room for two pages of murals for children's nurseries, two of last-minute shops, two for the hostess, and six pages of houses.



Men like them Saucy



by **Josephine Gibson**

FEW men "go for" mild-mannered foods. Men like saucy foods —foods fired with ambition; foods vividly, definitely flavored. Tables at clubs where males foregather are laden with last-minute flavor-aids with which to fleck the art of chefs; sauces that enable each to add the gustatory highlight of his preference.

First we see Heinz tomato ketchup, one of the 57 Varieties, its golden-rimmed cap overtopping its companions. With it stand Heinz prepared mustard, Heinz chili sauce, Heinz beefsteak sauce, Heinz vinegar, Heinz imported olive oil, and Heinz Worcestershire sauce. With these "savor-savers" at hand, the blandest menu insipidities assume exciting character. And—here is a secret I've discovered—the average *man*, and woman too, is doubly gladdened when the labels on these condiments proclaim that *Heinz* has made them.

For instance, take Heinz tomato ketchup. You see, Heinz ketchup is made of *red-ripe* tomatoes, carefully cultivated from Heinz-grown seed. It is then cooked in *open* kettles, useless moisture from the juice evaporating into the air, only thick boiled-down goodness remaining. Pure granulated sugar and rare spices are added, then the ketchup is sealed hot into bottles. There is really an extra tomato in every quart of Heinz tomato ketchup.

Set a saucy table, and prepare for masculine acclaim.





Water-color painted for the French Line by PIERRE ROY

BOUQUET


EVEN the names of the great wines of France breathe an aroma of sun-drenched vineyards. . . . *Château Yquem, Chambertin, Hospices de Beaune, Veuve Clicquot.* . . . And so through the roll-call of splendid and fabulous vintages!

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If the aesthetics of wine strike you as a pleasant study, consider the delights of French Line cuisine as a supplementary research. Who but a French chef knows four hundred and twenty ways of preparing a filet of sole? And where but in a French

milieu can he do full justice to his calling? Cherish the thought of cold *langouste* accompanied by Chablis 1921. Truffled capon plus Château Lafite 1923. With the crowning *soufflé*, a Champagne, *demi-sec*, to be continued after dinner. A profound and moving subject this . . . with infinite possibilities!

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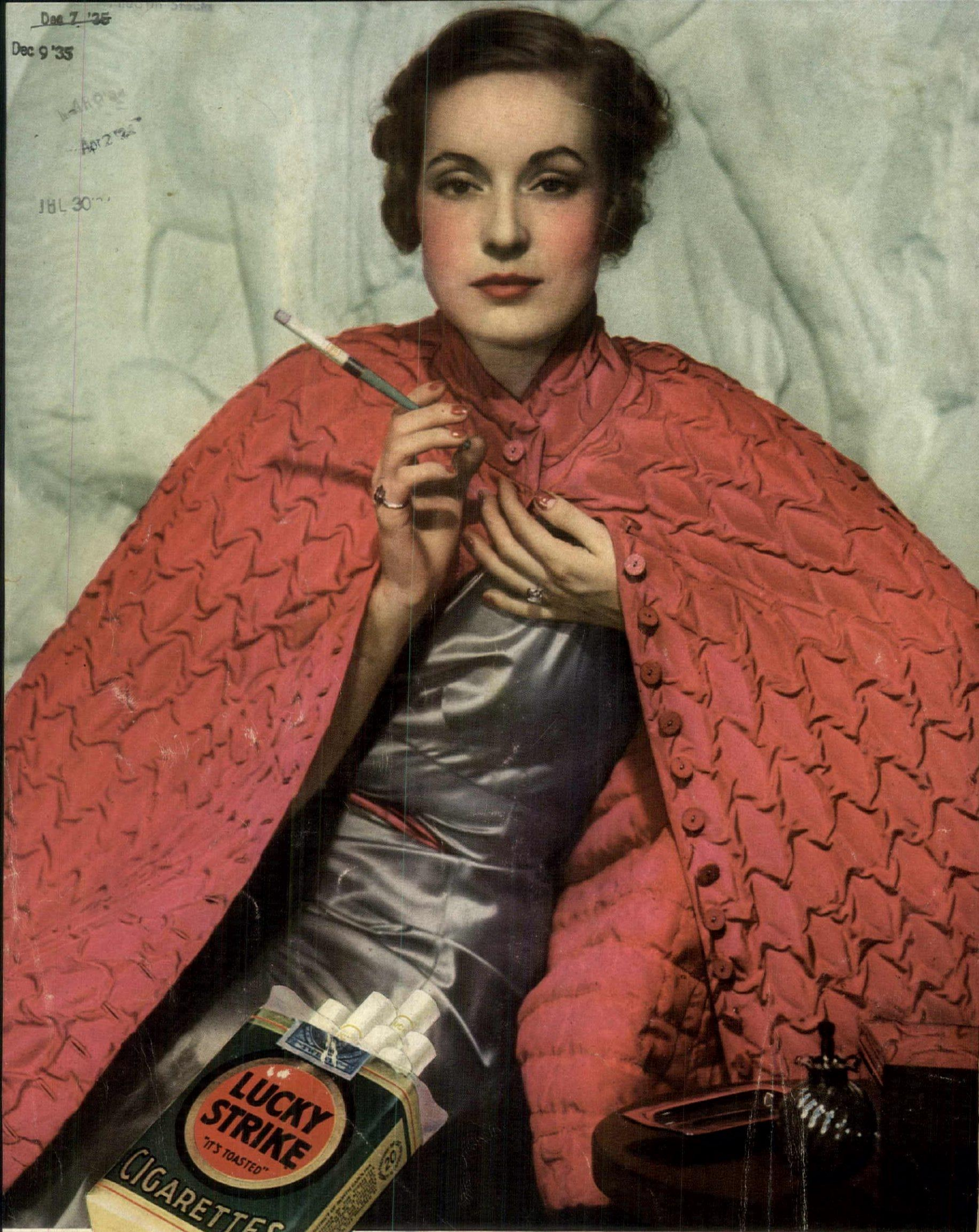
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