

HOUSE & GARDEN

Condé Nast Publication

March, 1935

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Spring Gardening
Price 35 Cents

Here's a corner of YOUR Bathroom . . . *made young again*

by
CARRARA



YOU don't recognize this bathroom as yours? Ah, but you don't know what wonders Carrara Walls can work for you! Even if your present bathroom *is* weary-looking . . . even if it *does* show the honorable marks of long and faithful service through the years . . . walls of Carrara Structural Glass will make it look as young and lovely as the bathroom pictured here.

For Carrara's beauty transforms whatever touches. Those polished, reflective surfaces, mirror-like and gleaming . . . those warm, friendly color tones . . . why, they capture loveliness and hold it captive as long as your room endures.

Walls that check, craze, stain, absorb bathroom odors, fade with age . . . these are just myths when *your* walls are of Carrara. For Carrara is almost ageless . . . thirty years from now it still will have its springtime bloom. And it's child's play to keep Carrara Walls clean. Just wipe them down occasionally with a damp cloth . . . and watch them smile!

You can modernize your bathroom or kitchen with Carrara in a very few days. Usually you need not even tear out your old walls. In most cases Carrara can be applied right over them. Why not make your bathroom young again . . . and let us help to show you how by sending you our new Carrara book called "Personality Bathrooms and Character Kitchens"? Then you'll have some first hand information on the possibilities offered by walls of Carrara Structural Glass. Write for your copy of this interesting illustrated book today!

**PITTSBURGH
PLATE GLASS COMPANY**
2285 Grant Bldg., Pittsburgh, Pa.

This bathroom, old-fashioned and weary-looking a few days ago, has been given exciting new beauty by sunny wainscoting and shower walls of Ivory Carrara with Black Carrara trim, and upper walls of Horizon Blue Wallbide, The "Vitrolized Oil" Paint.

CARRARA

→→→ The modern structural glass ←←←

Mrs. Kendall Lee Glaenger member of the immortal Lee family of Virginia . . . noted for her beauty and talent—her reputation as a hostess in Paris and New York. Adores music. Has many friends among modern composers. Loves the outdoors and has a shooting box in the Adirondacks. Her sister is married to Rockwell Kent, famous artist.

ALL HERS...

The appointments of luxurious living—yet the beautiful Mrs. Glaenger pays only 25c for her tooth paste

Certainly no mere price could be a factor in this charming woman's choice of Listerine Tooth Paste. She likes it and uses it for what it does. The quick, thorough way it cleans; the brilliant lustre it imparts to teeth.

"It gives my mouth a new-born feeling," said Mrs. Glaenger in her lovely New York apartment, "and gives me a sense of well-being."

Literally thousands of men and women who can afford to pay any price for a tooth paste, have switched to Listerine Tooth Paste and stick to it. More than two million women and a million men are using this beauty and health aid made by the makers of famed Listerine.

If you have not tried it, do so now. See how much cleaner your teeth look. See how much brighter they become. Note how wonderfully clean and refreshing your mouth feels after its use. Remember that here is a product in every way worthy of the notable Listerine name; at a common sense price. In two sizes: Regular Large, 25c and Double Size, 40c.

LAMBERT PHARMACAL CO., St. Louis, Mo.

Listerine TOOTH PASTE



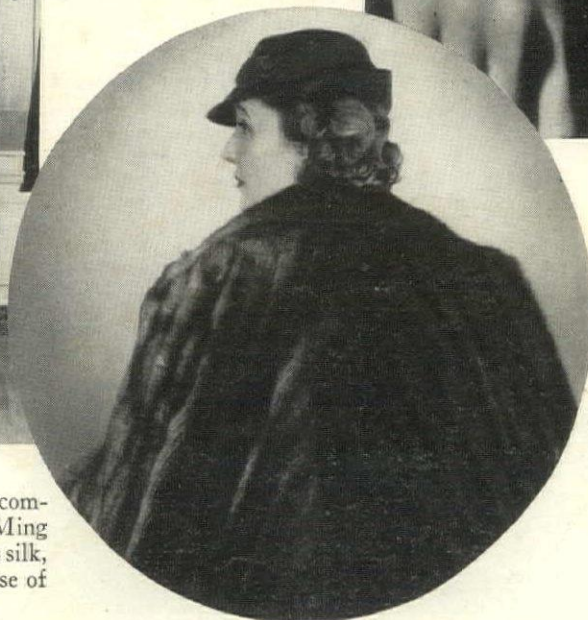
Corner console of the Louis XVI Period in Mrs. Glaenger's apartment. Also Chinese crackle glass porcelain jar from the Ming dynasty.



Rare Louis XV French commode. Behind it a rich Ming Period Chinese painting on silk, together with porcelain vase of the Chien Lung Period.



Mrs. Glaenger's 10 karat diamond ring and solid gold cigarette case given by Napoleon to a Russian princess, and her three diamond bracelets.

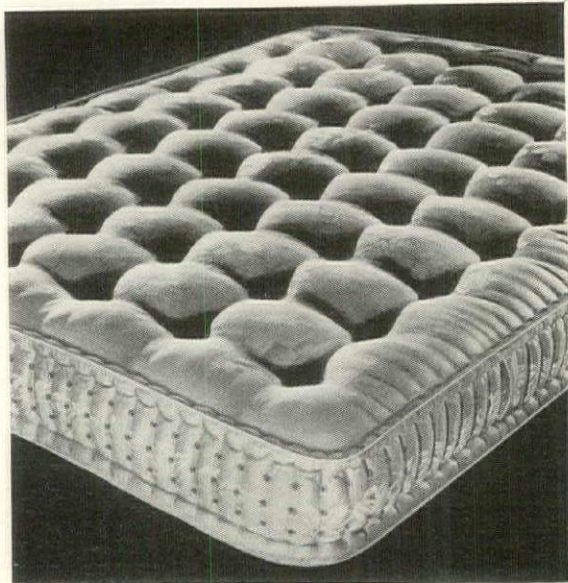


Rivaling Mrs. Glaenger's ermine and silver fox evening wrap in grace and beauty, is her mink cape, constructed of beautifully matched skins, collected over a period of twenty years by a famed furrier.

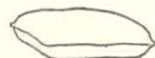


"No Tufts"

make this revolutionary inner-spring mattress as different from old-fashioned tufted types



as a smooth-surface pillow



is different from one

tied together like this



"THERE is nothing else like it!" say thousands who are already enjoying the greater comfort, wear, dressiness and beauty of this marvelous new idea in inner-spring mattresses.

Look at it! Compare it with the commonplace "waffle"-like mattress. Not a solitary puff or dust-catching groove! No tightly drawn, stitched-through cords to wear and tear the ticking; to compress the padding in spots; or to restrain the springs, to cause them to lean and become jumbled, or to impair their natural resiliency! No sagging edges!

Different, exclusive construction eliminates all tufting in the Perfect Sleeper. Yet its "insides" can never shift into humps-and-hollows. Its deep outer layer of soft, fluffy cotton can't "creep." It clings to the thousands of tiny "fingers" of an inner layer of clean, white Javanese sisal which, in turn, is

securely quilted onto a strong spring casing.

Smooth—and increasingly soft—the Perfect Sleeper molds itself to every curve of the body like a fashioned glove. Shape-holding, it dresses smartly through all of its generation or more of life. Beautifully patterned and colored, it is

the richest-looking mattress on the market. With interior-view models your department, furniture or housefurnishings store will gladly demonstrate the Perfect Sleeper's host of amazing superpriorities.

\$39⁵⁰

(On Pacific Coast, \$42.50)

The Perfect Sleeper Studio Couch

contains a genuine Perfect Sleeper tuftless inner-spring mattress, and can be made up as a twin or a double bed. Covering is a special imported fabric of ravishing richness and unusual durability. Choice of four popular room-harmonizing colors. A beautiful and luxuriously comfortable couch! **\$59.50**. Other models—*Guest Sleeper*, \$49.50; *Knight Sleeper*, \$39.00.

Sleeper Mattresses and Studio Couches are made only by responsible regional bedding manufacturers licensed under three basic patent-rights. Factories in twenty-nine cities. Sleeper Products, Inc., American Furniture Mart, Chicago.



PERFECT



SLEEPER

Other genuine Sleeper tuftless mattresses include the Restal Knight, Onotuft and Smoothie. Box springs to match. As low as \$22.50.

Mattress

As great an improvement over "heating" as the furnace was over the fireplace

YOUR HOME need not be modernistic in order to be modern, but it is hardly modern without an air conditioning system. The time has passed when a family must continue to endure the dry, stuffy, dusty, overheated indoor air in winter or the almost unbearable, sticky heat of summer. The G-E Air Conditioning System is not merely another form of heating. It is just what the name implies—a system which truly conditions the air in your home . . . makes it right for health and comfort whatever the season.

Even the home heated with radiators can have air conditioning. Here, by way of illus-

tration, are some of the kinds of air conditioning General Electric offers for the home heated by radiators:

1. WINTER AIR CONDITIONING FOR THE

FIRST FLOOR—A unit can be supplied to humidify, filter and circulate the air using the present radiators, or the radiators on the first floor can be removed, and warmed, properly humidified, and cleaned air will be supplied through a simple duct system. Radiators will be used elsewhere in the house.

2. SUMMER COOLING CAN BE ADDED —

Suitable equipment for summer cooling can be added to your air conditioning system whenever wanted. The same ducts used for heating will deliver cleaned, de-humidified, properly cooled air in summer.

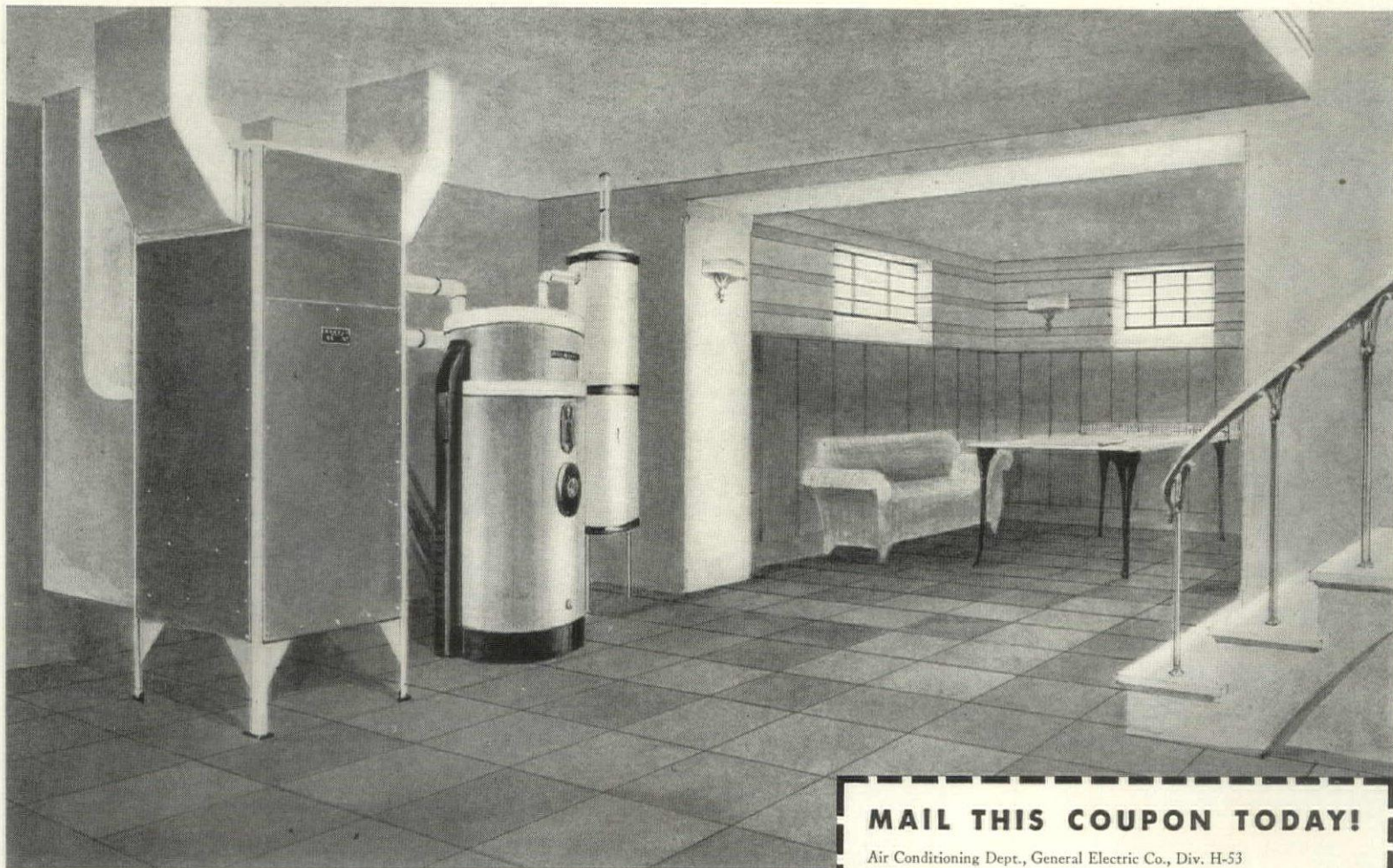
3. UPSTAIRS ROOMS CAN BE SUMMER

AIR CONDITIONED—A small, specially built air conditioner can be placed in the attic with ducts to the ceilings of upstairs rooms.

4. INDIVIDUAL ROOMS CAN BE WINTER OR YEAR-ROUND AIR CONDITIONED —

G-E can supply good-looking units for single rooms.

All of which is meant to suggest that General Electric is prepared to give you whatever you want in air conditioning and however you want it. For further information, either see the G-E Air Conditioning Dealer in your territory, or mail the coupon below. This, of course, will not obligate you in any way.



(Above) One type of a G-E Air Conditioning System, ready for winter service. Either the G-E Oil Furnace (as shown) or the G-E Gas Furnace may be used to supply

the heat. The Oil Furnace also supplies hot water to the storage tank. Cooling equipment may be added to this system without extensive alterations.

GENERAL  ELECTRIC
AIR CONDITIONING

MAIL THIS COUPON TODAY!

Air Conditioning Dept., General Electric Co., Div. H-53
570 Lexington Avenue, New York, N. Y.

I want information about air conditioning for (check) ☐ winter ☐ summer
for ☐ entire house ☐ 1 floor ☐ 1 or more rooms.

Name

Residence

City and State

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Executive Training for Young Women
Two-Year Course in Financial Principles, Business Management, and Secretarial Practice, leading to responsible positions, for preparatory or high school graduates; One-Year Course for girls with some previous college experience. Winter semester in Florida. Social activities and all sports.
For catalog write Elizabeth G. Britt, Registrar
535 Beacon Street Boston, Mass.

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Junior College and college preparatory. Liberal Arts, Journalism, Kindergarten, Design, Interior Decoration, Home Economics, Secretaryship, Music, Sports. Moderate rates. Registrar, Box J, Greenwich, Conn.

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A COUNTRY school with high academic standing. Junior High. College preparatory. Special training for C.E.B. examinations. Advanced diploma courses—2 years. Art, Music, Drama, Sports.
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Prepares thoroughly for college and offers general courses. Junior College standard. Develops appreciation of the best in Literature, Art and Music. Home-making course, Junior School, Rydal Hall. Abby A. Sutherland, Prin., Ogontz School P. O., Pa.

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Pre-prep schools

Why secondary schools—any more than kindergartens or colleges—should be called “prep” schools is just one of those mysteries. Each grade of school is preparatory for the next stage of education . . . but each is an important and valuable stage in itself.

Intermediate schools, for boys between the ages of eight and fourteen, are frequently called “pre-prep” . . . as if that were their sole excuse for existence. True, they do prepare boys—and prepare them well—for entrance into the secondary schools. But they do a great deal more than that. They carry boys through one of the most difficult and decisive periods of their lives.

Physically and mentally, a boy of eight is a child. At fourteen he is close to being grown-up. During the six intervening years, his dominant ways of thinking and acting, his interests, and his whole personality have begun to take shape.

At this time, if ever, a boy needs individual attention. He needs stimulating contacts with boys of his own age as well as with grown-ups, healthful surroundings, and an opportunity to develop under the stability of a regular and unhurried daily routine.

And this is what your son can be sure of receiving at any of the good “pre-prep” schools. He will, of course, follow the usual academic courses of study. In addition, he will have excellent facilities for all sorts of outside activity . . . outdoor sports, physical training, music, art, manual training, to name only a few. He will learn good habits, self-discipline, and the responsibilities that go with the privileges of communal life.

Educators have devoted a great deal of study to this particular period during the last twenty years. As a result, there is now a good sized group of fine intermediate schools with especially trained staffs.

Of course, boys of this age are all different. You probably have a fairly clear idea of the type of school best suited to your son . . . but finding just the school you want is not always easy. If you would like advice or assistance from us, we shall be glad to help you. Simply write or call House & Garden's School Bureau, Room 1930, Graybar Building, 420 Lexington Avenue, New York City. Telephone: MOhawk 4-7500.

GIRLS' SCHOOLS

Penn Hall For Young Women

ACCREDITED 2 yr. College and 4 yr. High School. Conservatory of Music, Dramatics, Int. Dec., Costume Design, Journalism, Art, Secretarial. New buildings. Connecting baths. Athletics, Riding. Part of May at Ocean City.
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Accredited preparatory school for boys 12 to 20 in historic location. New modern buildings. A faculty of specialists. All sports. Infantry and Cavalry R.O.T.C., Band. For catalog, address DIRECTOR, WAYNE, PA.

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One of America's distinguished preparatory schools. Prepares boys (11-18) for college and trains them to meet life. Separate Junior School. Catalog. Box M3, Kable P. O., Staunton, Va.

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The schools advertised here will gladly send you their literature.

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Learn to be a LANDSCAPE ARCHITECT

at home—by mail

easy to learn; big fees for trained men and women, up to \$100 per week.

Healthful outdoor work. Write for free booklet of opportunities and details today. American Landscape School, 800 Plymouth Bldg., Des Moines, Ia.

BOOKLET FREE



Suddenly SOUP became a national topic of conversation!

WHEN Heinz Home-Style Soups were introduced their delightful flavor frankly amazed good cooks everywhere. Most women had previously thought that soup, to be truly delicious, must be made at home. And here was "canned" soup that actually rivaled the finest soup anyone had ever tasted. This was news—important news. And suddenly it became a subject of discussion when women gathered and the conversation turned to things good to eat.

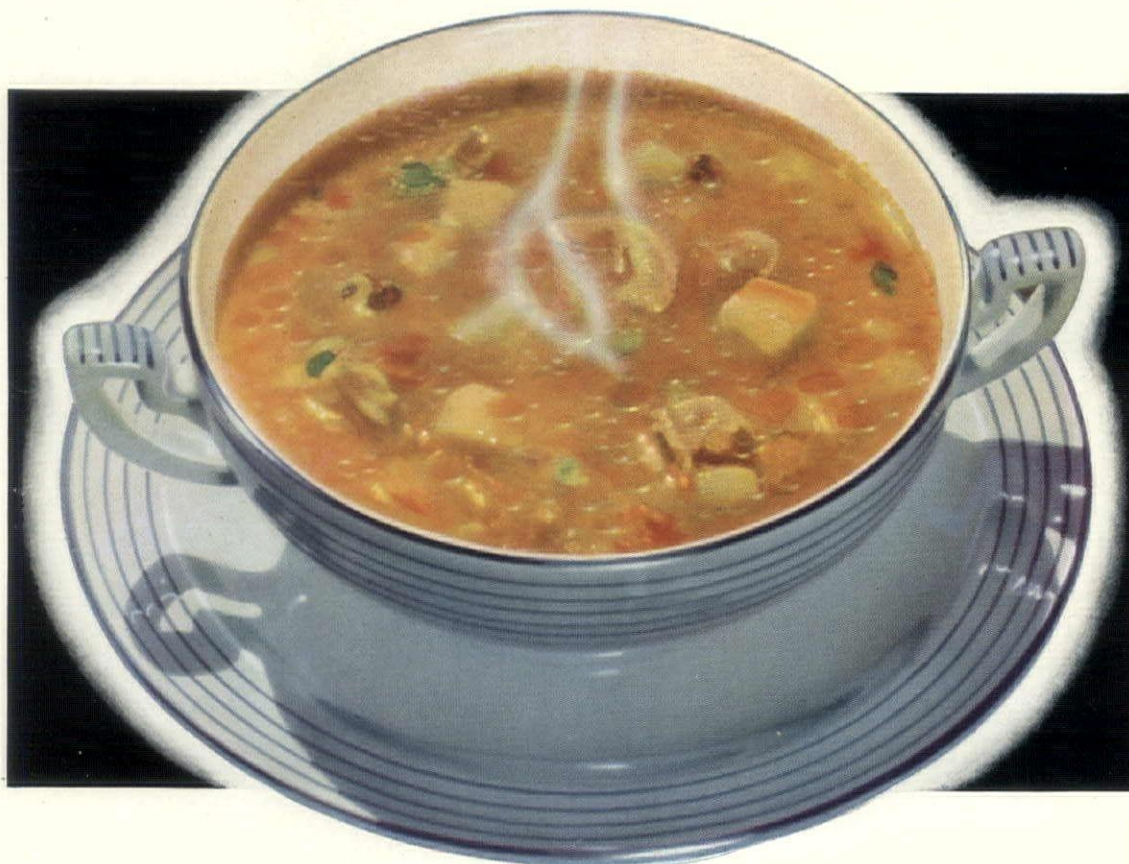
Taste Heinz Soups and you'll agree that they *are* the homemade kind. There are definite reasons for this: Heinz Soups are made in individual open kettles—in small batches, slowly simmered,

carefully stirred, expertly seasoned. Ingredients are of the finest table grade; choice meats such as sold only by the better butchers; garden-fresh vegetables rarely available in the open market; pure, whole cream, rich and sweet; select spices and seasonings.

At luncheon or dinner soon, try a delectable Clam Chowder, made with fresh tender clams—an invigorating sea-fresh broth with delightfully seasoned vegetables. Or select your favorite from any of the 18 varieties—each ready to merely heat and serve. Call your grocer and have an assortment delivered now.

H. J. HEINZ COMPANY 
PITTSBURGH, PA. TORONTO, CAN. LONDON, ENG.

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HEINZ *homemade style* SOUPS

SOME OF THE
EIGHTEEN VARIETIES **57**

• •
BEAN SOUP • ONION SOUP
CONSOMMÉ • PEPPER POT
NOODLE • BEEF BROTH
GUMBO CREOLE
CLAM CHOWDER
SCOTCH BROTH
MOCK TURTLE • VEGETABLE
CREAM OF SPINACH
CREAM OF MUSHROOM
CREAM OF OYSTER
CREAM OF ASPARAGUS
CREAM OF GREEN PEA
CREAM OF CELERY
CREAM OF TOMATO

EVEN SMALL HALLS can be well decorated. Here Armstrong's Rose Taupe Jaspé (No. 14), bordered with blue and chocolate linoleum, transforms what might otherwise be a colorless, cramped stair landing. This floor is cemented permanently in place.

So are the bathroom's new Embossed Floor (No. 5430) and the smart tile effect wall—something quite new called Armstrong's Linowall (No. 815), durable and easy to clean, just like Armstrong's Linoleum.

Complete specifications for this room will be sent upon request.

A BOOK OF BEAUTY HINTS, recently published, illustrates rooms of all types in full color. It brings you a wealth of brand-new decorating ideas. Just ask for "Floor Beauty for New Homes and Old." Enclose 10¢ to cover mailing. (In Canada, 40¢.) Armstrong Cork Products Company, Desk H-3, Floor Division, Lancaster, Pa.



Natural Color Photograph

HAPPY *Stair* LANDINGS

are easy to plan if you make the floors do their share of decorating. The hall above, for example, once looked tiny and cramped . . . until a smart woman discovered it had a real future. Its air of spaciousness, its well-bred look, are mainly due to the sweep of Armstrong's Jaspé Linoleum, accented with a contrasting border of blue and chocolate. The rest followed naturally . . . a floral wall paper blending in tone with the floor . . . a few pieces of well-chosen furniture to complete the scene. Yes, it's really as simple as that! And consider this, please: halls, bathrooms, even bedrooms and kitchens, require only a few yards of linoleum—not much in cost but a great deal in pleasant beauty, in cleaning ease, in comfort underfoot, and in the good old-fashioned satisfaction of knowing that a room is right!



ARMSTRONG'S LINOLEUM FLOORS  **for every room in the house**

PLAIN • INLAID • EMBOSSED • JASPÉ • PRINTED • ARMSTRONG'S QUAKER RUGS and ARMSTRONG'S LINOWALL

a Brilliant value

EVERYWHERE you hear dark whispers of rising prices. But there's one bright and shining exception—sinks of Monel Metal.*

With the demand for these super-sinks constantly on the up and up, we can afford to keep their prices *down*. So why buy an old-fashioned sink when you may have a modern Monel Metal sink for as low as \$64.25?

An easy way to pay

Prices like these are nothing if not timely. They come just when the N.H.A. is making it easy to get money for home modernization. Ask in any bank. They'll be glad to tell you all about the *liberal terms* that Uncle Sam has arranged for you.

In the 57 Monel Metal sinks, you will find one made-to-order for your kitchen. Is your space limited? Then we'll trot out a demure little "sinklet" just 41 inches long. Have you room for something truly dazzling? Then we'll produce a magnificent twelve-footer, with two bowls flanked by two drainboards. *A sink that is a sink!*

An easy sink to clean

We hope you understand that a Monel Metal sink is *not* a plated or coated affair. It is one solid piece of rust-proof metal. It is crack-proof, chip-proof, accident-proof! That is why these beautiful surfaces remain smooth and easy to clean throughout a life-time of service.

Monel Metal sinks have all kinds of lovely kitchen companions—Monel Metal-topped ranges, work tables, cabinets and what not. Write our Household Department for full information. And for your copy of an interesting book on kitchen planning called "Let's Bring the Kitchen Up To Date."

If your plumber does not carry the particular model of Monel Metal sink which you want, have him write to our sink distributors, Whitehead Metal Products Co., Inc., 304 Hudson St., New York, or their branches in principal cities.

monel metal

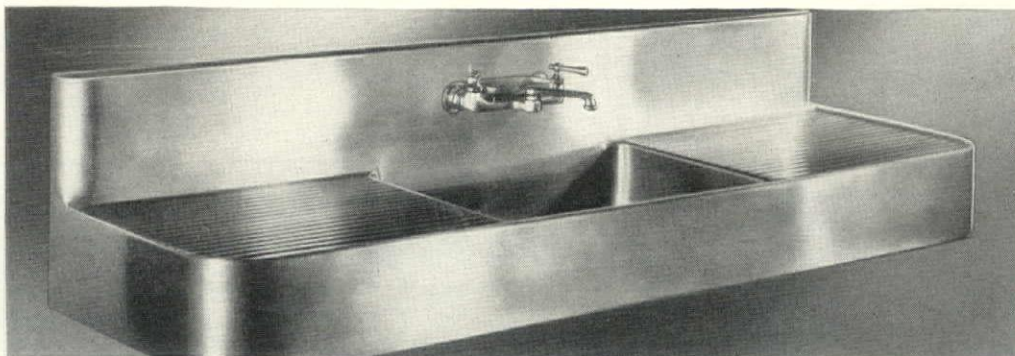
*Monel Metal—Reg. U. S. Pat. Off.

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street New York, N. Y.



* This handsome cabinet sink unit has been reduced to \$105.50. Price includes Monel Metal "Straitline" Sink, steel base cabinet, eight-inch backsplash and crumb cup strainer—everything but the faucet. Same sink and cabinet, with inch-and-a-half backsplash (without faucet) only \$99.50. Both these prices apply to deliveries made east of the Rocky Mountains.

Below: Is your kitchen blighted by a shabby, old-style sink? Then why not retire the battle-scarred veteran? Replace it with this Monel Metal "Streamline" Sink (Model 600). You'll find it a real "fountain of youth"—a sink that never grows old. Hard service merely increases the lustre of Monel Metal. Above is a Monel Metal "Smartline" Table designed by Ray Patten.



BUSINESS MEN ATTENTION: Nobody ever thought of a kitchen sink as beautiful—until Monel Metal made it so. Perhaps this modern metal can make *your* products better-looking, longer-lasting and *more saleable*. Consistent advertising has established Monel Metal as one of the best known trade names in America—has created universal demand for articles of Monel Metal. Write for details of the cooperation available to manufacturers.



Old English Sheepdogs

"Raised in the Berkshires"

MERRIEDIP KENNELS, Reg.

Great Barrington, Mass.

For information write

Mrs. Lewis Roesler

359 East 50th Street, New York City

New York phone: WICK 2-3164

Old English Sheepdogs of Quality

Bred and reared for type, sturdiness and character. Wonderful for children.



MISS EDITH N. BUCKINGHAM
Sudbury Mass.



NEWFOUNDLANDS

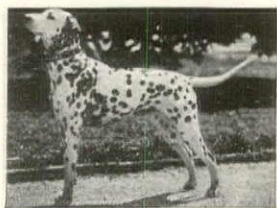
Puppies \$75 and up

WASEEKA KENNELS

Miss E. Loring

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Ch. Tally-Ho Last of Sunstar

DALMATIANS

We expect several spring litters of puppies of this old and reliable breed from which you can select specimens sound in type and quality.

TALLY-HO KENNELS

127 Jamaica Avenue

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Mrs. L. W. Bonner, Owner Donald Sutherland, Manager

A Cress Brook Dalmatian

Is the Safest and Soundest Investment you can make for 1935. The best Household Guardian, Child's Protector and Playfellow. They are Docile and Intelligent, \$50.00 up.

A. E. BONNER, Coopersville, Mich.



Doberman Pinschers

Some excellent puppies and a few young trained dogs. The Rennels Training School specializes in training working dogs. Full particulars on request. Our dogs appear at all important A. R. C. Shows.

Rennels Kennels and Training School

Mr. & Mrs. M. V. REYNOLDS, Owners
Lake Villa or 22 West Monroe St.
Illinois Chicago, Ill.



German Shepherd Dogs

Puppies ready for delivery

Older Dogs. Finest possible condition, obedience, house, car, and leash trained. All dogs excellent character and temperament.

VILLOSA KENNELS (Reg.)
Tel. 3206 Marion, Ohio



IN CHARACTER no less than appearance, Old English Sheepdogs are unique and tremendously appealing. Here are eight of them on a hilltop at the Merriedip Kennels

About the working dogs

A RECENT inquiry from one of our readers requested information concerning the number of breeds recognized by the American Kennel Club, what breeds composed the group known as working dogs, and something about those breeds, not from the standpoint of public approval as companions or popularity in the show ring, but along the lines of their adaptiveness as indicated by performances. We are glad to accede to this request in the following paragraphs.

There are ninety-seven breeds recognized as pure-bred dogs. Of this number eighteen breeds are classified as working dogs. These are the Belgian Sheepdogs, Bouvier des Flandres, Briards, Bull Mastiffs, Eskimos, German Shepherd Dogs, Great Pyrenees, Mastiffs, Newfoundlands, Old English Sheepdogs, Siberian Huskies, Collies, Shetland Sheepdogs, Doberman Pinschers, Riesenschauzners, Samoyedes, Great Danes and St. Bernards. As the name signifies, all of the working dogs are endowed by nature with the qualities of leadership. They have the mental and physical attributes that bespeak courage, the protective instinct, and unswerving loyalty to duty. Six of them, at least, are and for many, many years have been employed for pastoral pursuits. In the Eskimos, Samoyedes and St. Bernards we find the capacity for physical stamina and hardiness required for work in extremely cold regions of the north and in mountainous country. The St. Bernards and Newfoundlands are life-sav-

ing breeds, one on the land, the other in the water. In all the working dogs except one we find imposing manner, dignity of bearing, majestic appearance, power, daring, agility, fierceness of attack, and the common virtues of affection, love and loyalty.

In all workings dogs there are innumerable instances of their power to adapt action to circumstances; of accommodating themselves to new, unforeseen, accidental or exceptional conditions. Their behavior is appropriate to time and place, and they use the proper and best means to an end.

This adaptability implies the operation of a number of important mental qualities, such as ingenuity in varying the means of accomplishing an object involving



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About the working dogs

originality in conception and ex-
ecution, as in the St. Bernard and
Newfoundland. Also there is defi-
nite purpose with intention, firm-
ness and force of will to attain it,
as in the herding dogs such as the
German Shepherd, Old English
Sheepdog and others. Seizure of
opportunity, including the pa-
tience to wait for it with discrimi-
nation in judging its suitability;
use of strategy, caution and dis-
cretion; decision and courage, in-
cluding promptness in action, self-
possession and self-control; asso-
ciation of ideas, and perception or
feeling of necessity—all these
qualities the working dogs possess.

The adoption of means to an
end, the variation of these means
with the difficulty of attaining it,
and the many mental qualities
that are called into operation by
such adaptation and variation are
all illustrated by the case of a dog
that stopped a runaway pony which
was harnessed to and ran away
with a cart. Pursuing the runaway,
the owner saw the pony suddenly
drawn up, and on overtaking it
found the dog standing on his
hind legs with the reins firmly in
his mouth and keeping the pony
at a dead stand. In like sagacious
manner we are told of the New-
foundland that swam after a boat
that had got adrift, and without
any sort of direction from his
woman owner seized the tiller
rope, which was dragging in the
water, and by its means towed the
boat ashore against a breeze.

We might call attention to the
evidences of judgment, of calm
and deliberate reflection, or of
rapid thought and equally rapid
decision on the part of all dogs
that everywhere present them-
selves. Such an evidence is the hesi-
tancy so frequently shown in de-
termining on a course of action,
the dog being obviously puzzled
on the one hand, as to the nature
or amount of danger, and on the
other, as to the best means of
avoiding it. In the dog, irresolution
may frequently be noticed; the
animal is obviously "of two
minds"; it cannot for a moment
come to a decision; it weighs, per-
haps its hopes and fears, likes and
dislikes, and it has not yet deter-
mined on the proper course of ac-
tion. Dogs may often be seen paus-
ing for reflection, for a considera-
tion or contemplation of ways and
means; for deliberation, for in-
stance, at branches of a road. Such
hesitation involves a comparison
of different means in relation to
their ability to reach a given end.

The adaptiveness found in dogs
reveals itself in the case of many
breeds, especially the sporting
dogs which venture sometimes to
think and act for themselves, using
their own direction instead of
obeying orders. They even set up
their own judgment in opposition
to that of their master, and act
upon their own judgment—in oth-
er words, independently of him.
And it is further noteworthy that

(Continued on page 12)

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About the working dogs

(CONTINUED FROM PAGE 11)

in such cases, as in many others, the dogs frequently show their superior intelligence, and when they have sensible, liberal-minded masters, they thoroughly appreciate the commendation which rewards their acting, under exceptional circumstances, on their own discretion and for the best.

Adaptiveness as applied to dogs sometimes extends to the exercise of moral responsibility. Thus, the dog that is the playfellow of a small child appears to recognize the irresponsibility of the latter for its thoughtlessness, its incapacity for proper behavior. The result of such a measure of discrimination is wonderful forbearance under the teasing or provocation to which the dog is sometimes habitually subjected by the child. This is clearly a case of the

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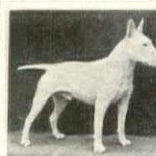
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About the working dogs

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whatever kind, is the same as in man. In the first place, a high degree of general intelligence is necessarily involved, while the following special faculties are called into play: Observation, attention, imitation, memory, self-correction, reflection, judgment, imagination, emotion, patience and perseverance.

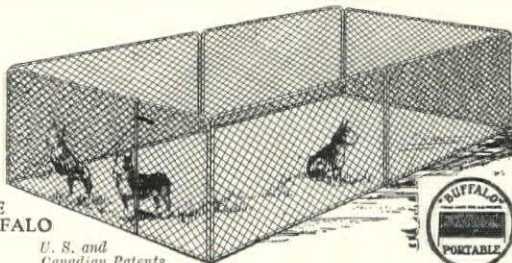
As in the case of the child, the education of the dog is divisible into that which is physical, tending to the development of the muscles and the mind; intellectual, tending to the development of mental cleverness, of sagacity, ingenuity and adaptiveness; and moral, tending to goodness of disposition. It is in regard to the last three forms of education that the chances of future progress in dogs are greatest. Undoubtedly these forms of education made the working breeds great.

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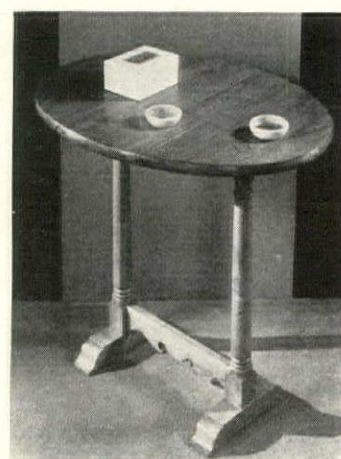
If you've been casting patronizing glances at that trowel above, and saying things to yourself like "Humph! just another trowel" you'd better smile, Stranger, because it's not just another trowel. For it's very, very specially made of stainless steel, if you please, in merrie olde England. Price, \$2. Next it is a boxful of moral support for clinging vines. There's a drill that makes a smallish hole in the brick or stone wall and into the hole goes a hollow metal cylinder of just the right size. This is an anchor for a hook that bends all ways, as need be, to hold the vine. It's simple, and practical. 25 hooks and cylinders and 1 drill in box, \$2.15. Max Schling, 618 Madison Ave., New York



Using a great, heavy flower holder that would be just right for chrysanthemums or delphiniums, to hold pansies and sweet peas and such is like expecting a debutante to dance in her big brother's brogues. The miniature flower holders above were designed to avoid just such awkward situations. Each is little more than an inch and a half wide, and featherweight. There are 12 in a box—all of different design to suit the mood of the moment or the shape of the container used. Of course, these holders are becoming especially popular with the interest in the Japanese arrangements for which they are well suited. \$2.40 a box. Shears, \$1.50. Yamataka & Co., 680 Fifth Avenue, New York



The flower bowls above are direct descendants of one of our most famous families of garden ornaments—made by the Galloway Terra-Cotta Company. People liked the great jars they made for gardens so well that they demanded smaller versions for indoors and these pieces, with others not shown, are the result. The inverted beret is white. 9½ inches in diameter. \$2.50. The jar is in a gun-metal effect. 6⅞ inches tall. \$1.25. Both can be had in either of these finishes or in turquoise or bronze. Erkins Studios, 255 Lexington Ave., N. Y.



The little end table above is one of those things that kind of sneak up on your affections. For some indefinable reason it makes you feel you must own it—something like what every cocker spaniel's eyes do to me. From all this palaver you have probably gathered that I like this table. Above, full size—an oval, 24 by 17¾ inches. Turn the top at right angles to this position, the sides drop down, and you have 18 by 7½ inches of table space. Height, 22 inches. Maple or mahogany finish. \$10. Baphe, Inc., 501 Madison Avenue, New York

Around...



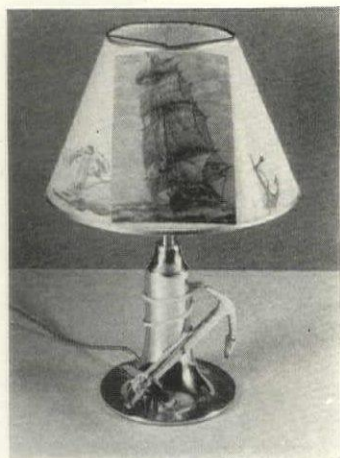
I NEVER knew that Alice-in-Wonderland had a twin sister, but it's lucky somebody gave her one or where would these charming little book-ends be? In Never-never Land I'm afraid—instead of in some nice little girl's nursery. Alice seems to have become a little less harum scarum than she was during her escapades with the March Hare. There's not a hair on her wooden head out of place and her pinafore is tidiness itself, red, white and blue, or primly blue and white as you choose. \$6.50. Childhood, Inc., 32 East 65 Street, New York



Now that Chinese Chippendale is doing an impersonation of the Yellow Peril and swarming all over our decorative schemes, card tables like that above are making the headlines. The top, imitation leather, may be had in parchment color or antique green, bordered with a hand-painted, Chinese landscape. The base is a four-legged, permanently fixed, space-saving arrangement, in mahogany, walnut or maple finish. As illustrated, the top may be turned down for a fire screen. \$20. Venezian Art Screen Co., 540 Madison Avenue, New York



MODERN-MINDED, style-conscious vegetables now make the run from kitchen to dining room in smart little buggies like that above—glistening aluminum like the newest 16-cylinder car; super-streamlined like the fuselage of a racing plane. This is one of Russel Wright's concoctions—so popular wherever dining is informal, modern and fun. The knob on the lid is a dark wood to match the tall, slender spoon. The tray, which is the same wood, with an aluminum collar, is 12 inches in diameter, large enough to fill in as a cocktail tray in its spare moments. The casserole itself measures 10 inches in diameter. The entire ensemble costs \$5. From the Hampshire Bookshop, Northampton, Mass.



HERE is a preview of the 1935 version of the nautical lamp as you will see it in seaside and lakeside cottages this summer. It looks as if this type of lighting fixture, which gained so much favor last year, is going to cruise right ahead to more triumphs in the future. The model above is an especially nice one—quite simple. Unlike some, it doesn't look as if the designer had tried to get every part of the ship but the captain on it. There's just a very neat-looking anchor and a silk rope. The base, incidentally, is exceptionally heavy brass, measuring 8½ inches from table to socket. The 10 inch paper parchment shade is decorated with a ship print. \$5. Tuttmann, 103 Allen Street, New York

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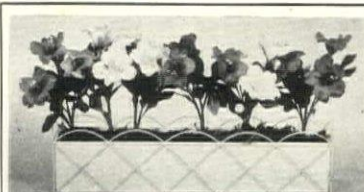
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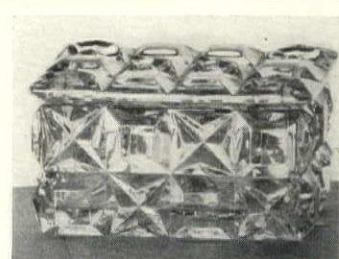
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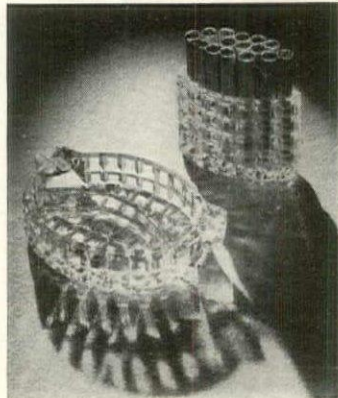
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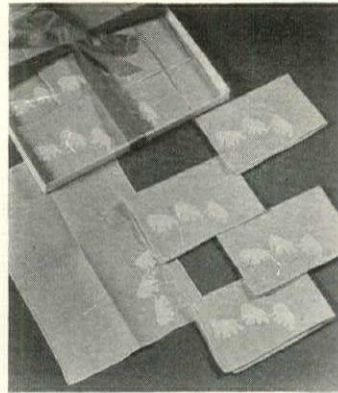
Shopping Around...



THE brilliance of the glassware above nearly proved too much for the camera, and the photographer is on the verge of a nervous breakdown after struggling for days to keep that glitter under control. Which gives you a rough idea of what these smoking accessories can do in a dazzling way in real life. If there's not room enough for them to stand about separately—on bridge tables for instance—you can pop the cigarette server into the ashtray. There's a space reserved for it on one side, with enough room left over for plenty of ashes. Price, 80c for the complete set. F. Pavel & Co., 15 West 37th Street, New York



EARLY Americana hasn't had so much publicity lately—what with more sophisticated decoration getting itself talked about, as sophisticates are wont to do. But the people who feel that Colonial furniture is their natural background cannot be lured from their first love by these new attractions. It takes accessories like those above to arouse their enthusiasm. Both eagles and stars are polished brass, the former a neat idea in hooks that are grand to use in places that show—such as entries where coats are hung. They measure 4 1/4 inches across. \$1.50 a pair. The stars, in the background, are curtain holdbacks and could be used with other types of decoration besides the Colonial. Pair, \$2. Mitteldorfer Straus, 245 Fifth Avenue, New York



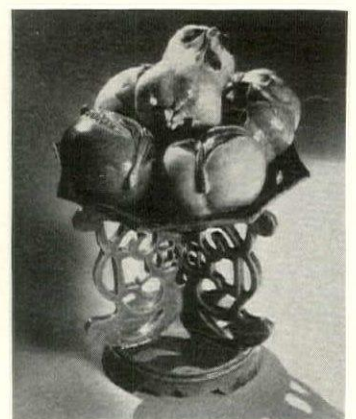
It's always been my opinion that elephants were strict teetotalers—an impression gained during a visit to the zoo at the age of six, when a playful pachyderm lifted his trunk to spout water all over my Sunday coat. And now here they are shamelessly cavorting about on cocktail napkins—destroying another of my childhood illusions. But they're such charming sinners it softens the blow a bit. There are three of them, about the size of those carved ivory fellows some people collect, appliquéd in the corner of each of these tiny bits of linen. Design in white—napkins in soft, significantly limy green or in a pleasant old-ivory color. Price, \$6.50 a dozen. From Bournefield, 2 East 57th Street, New York



THE English have their own way of raising early morning spirits and coaxing a good appetite for breakfast. It all has to do with the morning individual tea service shown above, which we Americans could use with just as good effect for coffee. A series of amusing little cartoons on the various pieces burlesque the preparations for the day of a man-about-town of rather Dickensian appearance—and make you see your own frantic activities in a more humorous light. He wakes up on the sugar bowl, does his setting up exercises on the cup, plunges into his tub on the tea or coffee pot and carries on from nighties to business suit with complete disregard for your interest in the toast and marmalade. The artist is Bateman. The lightweight wooden tray is gilded to match gold accents on the china. \$15. Abercrombie & Fitch, Madison Avenue at 45th Street, New York



AND above we have the two present-day Dr. Jekylls and Mr. Hydes. At first glance I'd have staked all my worldly goods that these good-looking flower holders were wood—one of those queer, exotic woods with which the Moderns add glamour to their daily lives. But it's all a snare and a delusion and the "wood" is really pottery made by those fiendishly clever Swedish people. The sham grain is in two tones of a dark brown. Edges are gilded. Modern—but useable in almost any decorative situation. Bowl, 6 1/4 inch diameter, \$9.50. Vase, 9 1/2 inches tall, \$15. James Pendleton, 19 East 57th Street, New York



MORE light is thrown on the Chinese Chippendale situation by the charming bit of pottery shown above. If you prefer to take your Oriental diet in small doses, this is just the thing. Though small it injects a subtle Eastern note into the atmosphere that lets people know you're on to this fellow Chippendale's ideas. The base, in a fret effect, is reminiscent of pagodas and temples and things, and is colored a soft jade green. The individual pieces of fruit are in the faded tones of old Chinese embroidery. The ensemble is a most effective spot of color in a corner cupboard, and, in pairs, does things for a mantel shelf. An attractive idea for a small dining table. 8 inches tall. \$5. Mayhew Shop, 603 Madison Avenue, New York



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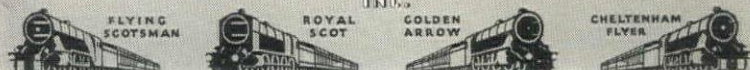


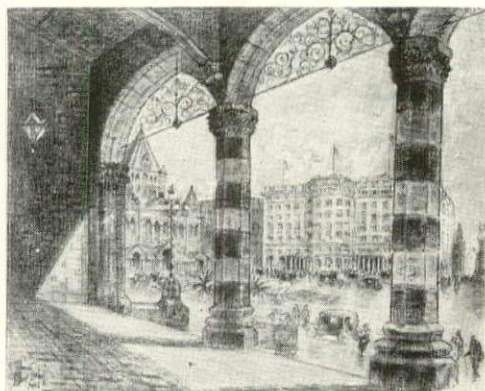
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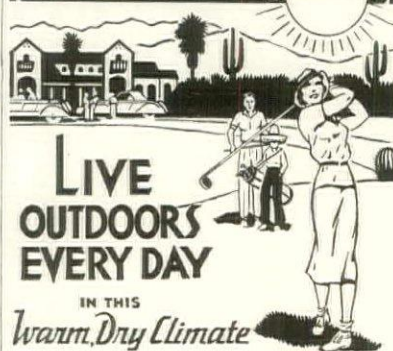
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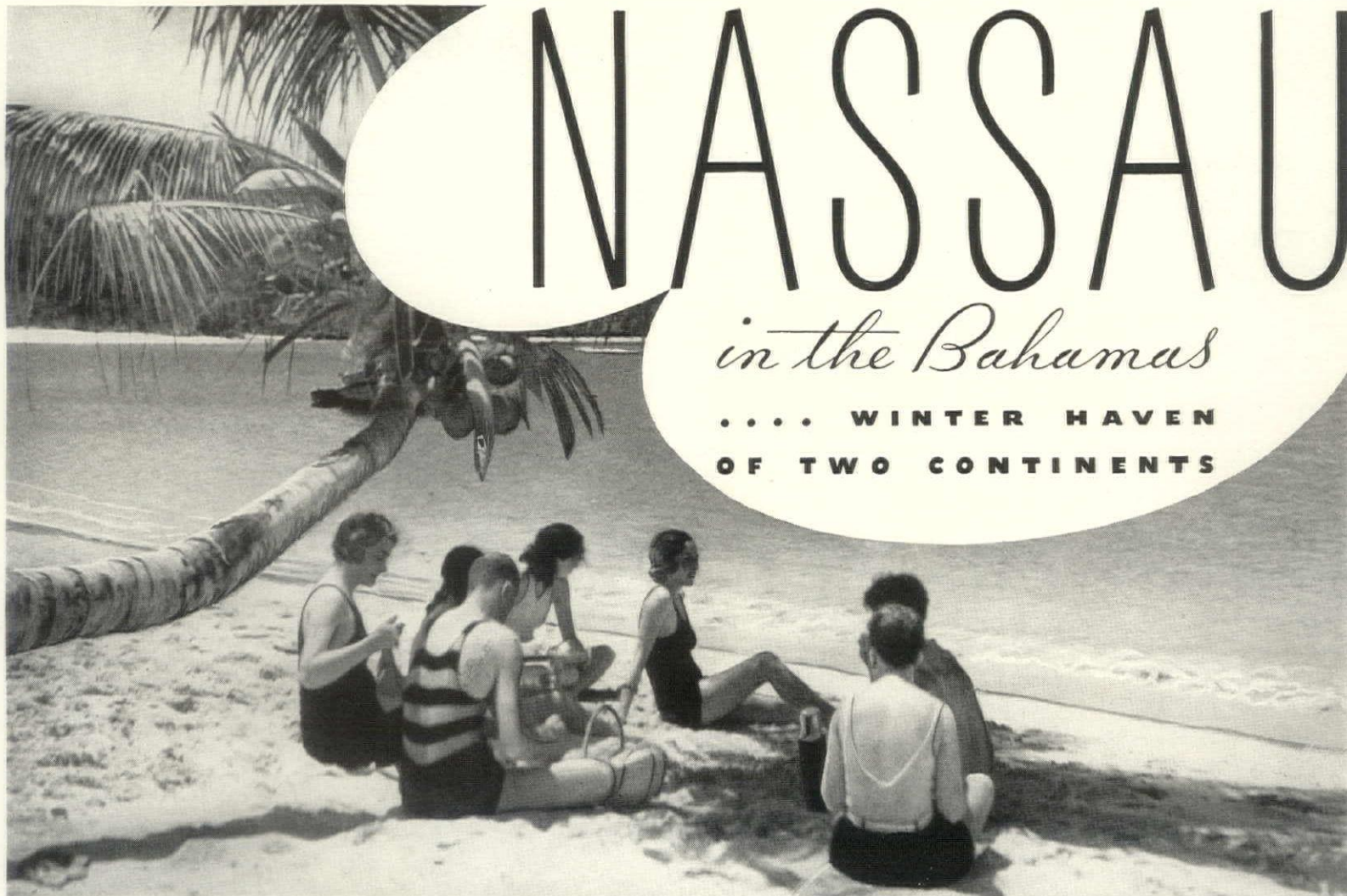
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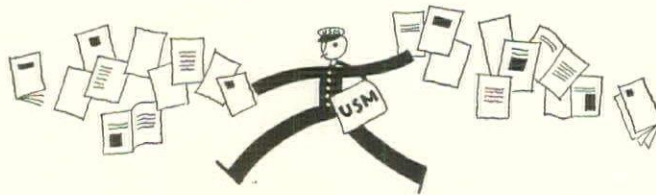
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97. "YOU NEED CELOTEX." A very interesting story of the advantages of Celotex insulation. Photographs show its use in remodeling. THE CELOTEX CO., 919 NORTH MICHIGAN AVE., CHICAGO, ILL.

98. G. E. OIL FURNACE. Literature on the G. E. Oil Furnace is offered to the reader free of charge. GENERAL ELECTRIC CO., AIR CONDITIONING DEPT., 570 LEXINGTON AVE., NEW YORK CITY.

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100. "LITTLE WHITE BOOK." A description of Cabot's Double-White Collophane is included in this booklet. SAMUEL CABOT, INC., 141 MILK ST., BOSTON, MASS.

101. TIMBERTEX SHINGLES. A colorful folder describing a rot-proof, fire-proof, time-defying tapered Asbestos-Cement Shingle, textured like weathered cypress. THE RUBEROID CO., 500 FIFTH AVENUE, NEW YORK CITY.

102. "HOW TO PAINT CONCRETE FLOORS." Describing Medusa Portland Cement Paint. How it prevents deterioration by keeping moisture from seeping through the building material. MEDUSA PORTLAND CEMENT CO., 1000 MIDLAND BLDG., CLEVELAND, OHIO.

Portable Houses

103. HODGSON HOUSES. Catalog BH-2 illustrates portable houses and floor plans. This concern makes year-round homes, summer homes, cottages, camp-houses, lodges and garden equipment. E. F. HODGSON CO., 1108 COMMONWEALTH AVE., BOSTON, MASS.

GARDENING



Garden Furniture

104. ERKINS STUDIO. A new catalog on garden furniture and decorations in terra cotta, bronze, lead and marble. ERKINS STUDIO, 255 LEXINGTON AVENUE, NEW YORK CITY.

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.

Greenhouses

105. HITCHINGS COMPANY. An attractively illustrated booklet showing various types of greenhouses. Information is given on the transporting and building of the greenhouse and the installation of equipment. HITCHINGS AND COMPANY, ELIZABETH, NEW JERSEY.

Seeds, Bulbs, Nursery Stock & Trees

106. "PLANNED PROGRAM." This folder explains the Bartlett system for Shade Tree Care which is a modern method of forestalling serious damage to your trees. THE F. A. BARTLETT TREE EXPERT CO., STAMFORD, CONN.

107. "BURPEE'S GARDEN BOOK." A garden guide containing hundreds of illustrations. Describes flowers and vegetables. W. ATLEE BURPEE CO., 867 BURPEE BLDG., PHILADELPHIA, PA.

108. "DREER'S GARDEN BOOK." This 1935 catalog is a helpful guide to planting, cultivating, soil preferences, etc. Many varieties of seeds are listed. HENRY A. DREER, 167 DREER BLDG., PHILADELPHIA, PA.

109. "EVERYTHING FOR THE GARDEN." There are hundreds of illustrations in this catalog, several of which are in color. A twenty-five cent Henderson Rebate Slip is sent with each copy of the catalog. PETER HENDERSON & CO., 35 CORTLANDT STREET, NEW YORK CITY.

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113. STAR ROSES. Shows several Roses in color including "Nigrette", the famous Black Rose, and the yellow Feu Pernet Ducher. THE CONARD-PYLE CO., WEST GROVE, 321, PA.

114. "ROSE GUIDE." A complete book on Rose culture. Lists 500 Roses and other flowers. THE DINGEE & CONARD CO., BOX 272, WEST GROVE, PA.

115. STORRS & HARRISON. The 1935 catalog shows a full line of nursery stock—fruits, trees, shrubs, perennials and seeds. THE STORRS & HARRISON COMPANY, BOX 481, PAINESVILLE, OHIO.

116. FRUIT TREES. A catalog describing dwarf espallier fruit trees—apple, pear, plum, peach, etc. HENRY LEUTHARDT, KING STREET, PORT CHESTER, NEW YORK.

117. "NUT CROPS THE NEW WAY." Revised edition. An interesting booklet on nut trees for shade and crops. THE LIVING TREE GUILD, 368 FOURTH AVE., N.Y.C.

118. VAUGHAN'S SEED CATALOG. Illustrates 240 different flowers and lists many varieties of annuals, perennials, Roses, Water Lilies and Gladiolus. VAUGHAN'S SEED STORE, DEPT. 51, 47 BARCLAY ST., N.Y.C.

119. WAYSIDE GARDENS. The new catalog on Hardy Plants is now available. The new Dwarf Border Asters and choice Korean Chrysanthemums are to be particularly noted. WAYSIDE GARDENS, 30 MENTOR AVE., MENTOR, OHIO.



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121. "THE STORY OF RUGS AND RUG WEAVING." Interesting facts about rugs including information on what goes into a rug, weaves and weaving, the care of rugs, etc. MOHAWK CARPET MILLS, 295 FIFTH AVE., NEW YORK CITY.

122. PABCO INLAID LINOLEUM. A leaflet illustrated in color describes Pabco hand processed inlaid linoleum. "Mastipave" is a water-proof, rot-resistant flooring for use where there is the severest wear. THE PARAFFINE COMPANIES, INC., 475 BRANNAN STREET, SAN FRANCISCO, CALIF.

123. "BRIDE'S BOOK ON FLOOR COVERINGS." This booklet contains helpful information on choosing rugs and carpets, a comparison of weaves, the color question and rug and carpet care. ALEXANDER SMITH, HG, 577 FIFTH AVE., NEW YORK CITY.

Glassware, China & Silver

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125. "ART OF TABLE SETTING." This booklet offered by the Gorham Company contains many helpful hints for the hostess. 6c. THE GORHAM CO., PROVIDENCE, R. I.

126. "CORRECT TABLE SETTING." Illustrations show the proper arrangement of silver for various table settings. 10c. INTERNATIONAL SILVER CO., WALLINGFORD, CONN.

127. WEDGWOOD CHINA. An illustrated booklet on Wedgwood China, Jasper, Basalt and Queen's Ware. JOSIAH WEDGWOOD & SONS, 160 FIFTH AVENUE, N. Y. C.

128. "THE HISTORY OF THE SPOON, KNIFE AND FORK." This interesting booklet is sent out free of charge on request. REED & BARTON CORP., TAUNTON, MASS.

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129. "IT'S LULLABYE TIME." A leaflet shows several illustrations of attractive nursery furniture—cribs, chifferobes, etc. LULLABYE, STEVENS POINT, WISC.

MISCELLANEOUS

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130. "BOOKS FOR BETTER GARDENS." A thirty-six page folder describing our eighty garden books, including the new books for 1935. MACMILLAN CO., 60 FIFTH AVE., N. Y. C.

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131. "THE SMART POINT OF VIEW." An attractively illustrated booklet which outlines Margery Wilson's course in charm and the Charm-Test. MARGERY WILSON 22C, 1148 FIFTH AVE., NEW YORK CITY.

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132. "AUSTRALIA." An extremely interesting description of Australia—its climate, its geography, its capital cities. All-expense tours are listed. AUSTRALIAN NATIONAL TRAVEL ASSOCIATION, SIR FRANCIS DRAKE HOTEL, SAN FRANCISCO, CALIF.

133. "SUNSHINE, HERE WE COME." Brief descriptions of southern cruises by Cunard White Star liners. There are cruises to Bermuda, Nassau, West Indies, South America, Egypt and the Mediterranean. ADDRESS HOUSE & GARDEN'S READER SERVICE BUREAU, GREENWICH, CONN.

134. "NEARBY HAWAII." A story of the beautiful Hawaiian Islands including descriptions of the individual islands, educational and religious facilities, information on sports and diversions, etc. HAWAII TOURIST BUREAU, 215 MARKET STREET, SAN FRANCISCO, CALIF.

135. MEDITERRANEAN CRUISE. Information is available on the cruise to be made by the Saturnia on March 27th. ITALIAN LINE, 1 STATE STREET, NEW YORK CITY.

136. MATSON SOUTH PACIFIC CRUISES. A complete itinerary of the Matson South Pacific cruises. Personally escorted shore excursions are provided. THE OCEANIC COMPANY, MATSON LINE, MATSON BUILDING, SAN FRANCISCO, CALIF.

137. YOSEMITE. A beautifully illustrated folder about Yosemite National Park. There are enjoyable pastimes for all seasons. YOSEMITE PARK AND CURRY CO., 39 GEARY STREET, SAN FRANCISCO, CALIF.

138. WEST INDIES AND CARIBBEAN CRUISES. Literature is available on a wide selection of cruises run from New York and New Orleans. UNITED FRUIT COMPANY, 332 FIFTH AVENUE, NEW YORK CITY.

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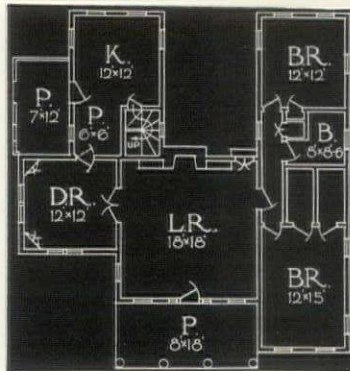
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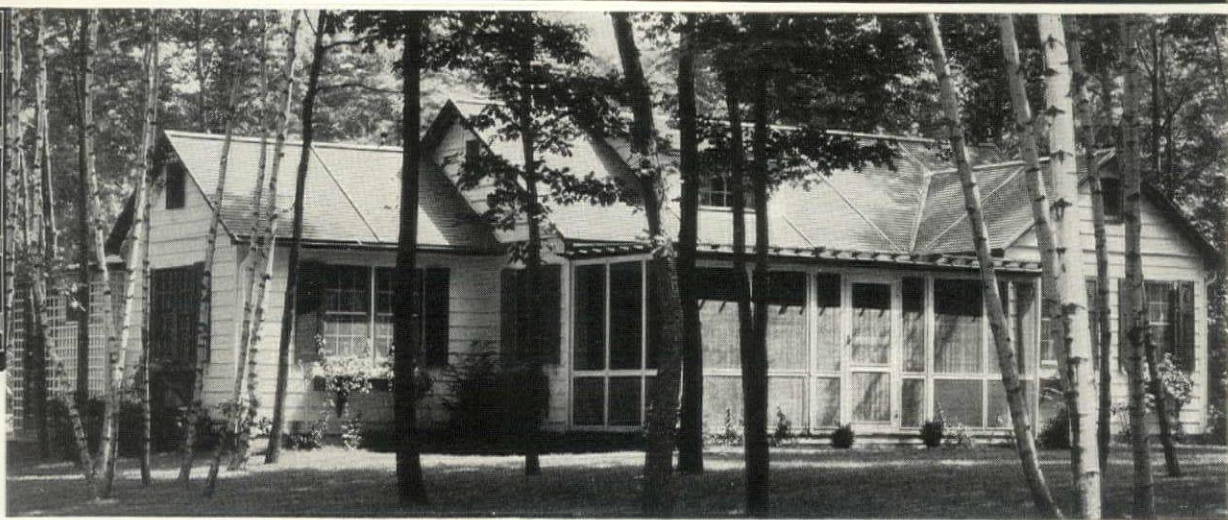
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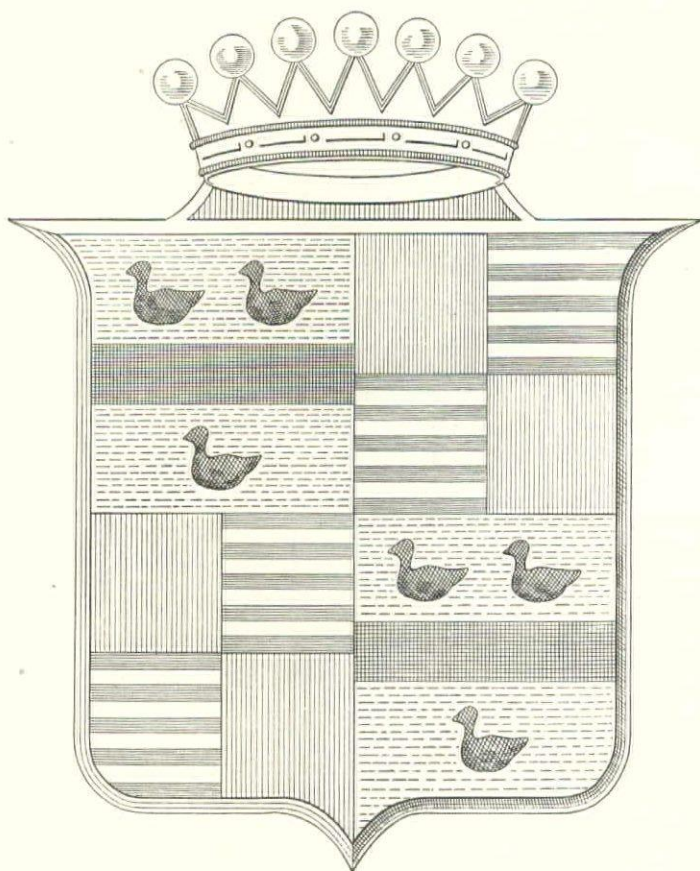
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THE first Cadillac motor car was built to standards which produced the slogan, "Craftsmanship a Creed, Accuracy a Law." From that day to this, "Quality" has been the watchword of the entire Cadillac organization.

In 1915, for example, Cadillac made this statement: "In announcing its purpose years ago, this company said that Cadillac would create a new standard of automobile values. . . . Today the Cadillac is in very fact the standard of the world."

In 1925 Cadillac restated its purpose thus: "Not for any consideration would Cadillac lower by a hair's breadth the standards which have established the confidence of its public."

Now, in 1935, Cadillac reaffirms its pledge. Cadillac will continue to build motor cars to quality ideals. The Cadillac Crest will continue to stand as a symbol of quality design, quality materials and quality craftsmanship in all cars that bear the distinguished Cadillac name.

CADILLAC MOTOR CAR COMPANY

DETROIT, MICHIGAN

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HOUSE & GARDEN

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MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT

WHAT'S WHAT IN HOUSE & GARDEN



■ There is much in French gardening practice which we in this country could well take to heart. Such things, for instance, as the painstaking care of individual plants, and the use of dwarf espalier trees in order to provide superior fruit from a very restricted area. Whether carried out on large places or small, these French gardening methods are productive of real results, as Miss Charlotte Wallum shows in her article this month



■ At last the pre-fabricated house has become a reality. Now you can pick out your site, order a house from a catalog (if you like the houses in the catalog, of course), and in from two to three weeks after the truck has delivered the sections you can move in. If a year or so later you decide that you need another room, the same truck will roll up and a new room will be buttoned on. Even if you prefer to have your houses tailor-made the story will interest you. See pages 36 and 37



■ Guatemala has been rediscovered—this time from the decoration standpoint. Ruth Reeves, well-known artist and designer, who recently spent some months in this Central American country studying the native art, has come back with a fascinating collection of designs which she is adapting to modern uses. For the origin of motifs, patterns and textures you will be viewing everywhere the next few months, see pages 56 and 57



■ There's a lot to think about when you begin to consider the roof for a new house, so much in fact that when Greville Rickard, A. I. A., suggested an article on this subject and outlined all the angles that he considered a roof from, we jumped at his suggestion. Read "The architect discusses roofs" on pages 62 and 63



VOLUME LXVII, NUMBER THREE. TITLE HOUSE & GARDEN REGISTERED IN U. S. PATENT OFFICE. PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. MOORE, SECRETARY; FRANK F. SOULE, BUSINESS MANAGER. EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. EUROPEAN OFFICES, 1 NEW BOND STREET, LONDON, W. 1; 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. PRINTED IN THE U. S. A. BY THE CONDÉ NAST PRESS. SUBSCRIPTIONS, \$3.00 A YEAR IN THE UNITED STATES, PORTO RICO, HAWAII AND PHILIPPINES; \$3.75 IN CANADA; \$4.50 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS.



3 essential laws of English beauty

The Peers' Gallery in the House of Commons teems with beauty during an exciting session.

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THE BULLETIN BOARD

FOURTH ON THE LIST. Almost from time immemorial Holland has been famed for her production of flower bulbs—so much so, that the phrase "Dutch bulbs" has become synonymous with the best. One would think that in view of this reputation we in this country, with our national reputation for seeking the finest, would be buying more heavily than statistics indicate. It appears, as a matter of fact, that per capita we purchase only about one-eighth as many Dutch bulbs as Great Britain, one-seventh as many as Sweden, and one-half the quantity taken by Germany. Conceivably this relative position will change after our Narcissus embargo ends two years hence—that remains to be seen.



EYE ON THE BALL. We suspect that it was our great national pastime that originated the phrase, "keep your eye on the ball." In any event, gardeners no less than baseball fans will do well to heed the advice, for it sometimes means the difference between victory and defeat. We're thinking of the root ball with which good nursery stock is equipped when it leaves the grower and without which its chances of growing successfully in your garden are measurably reduced. A good root ball, encased in burlap, is one of the proofs of a good nursery, and, by the same token, it is seldom provided by the cheap-John peddlers with which the industry is infested. As a general rule, keep your eye on the ball, for it spells good roots, good digging, and good all around condition.

FOR FLOWER ARRANGERS. Hara kiri and flower arrangement are the two arts we think of first when we think of the Japanese. They are experts in both, but it is their technique in the latter field which is especially interesting to us. *Ikebana*, the Japanese ritual of flowers, has for some time been one of our popular pastimes. Now comes a pamphlet on the psychology of cut flowers by an American, Mary Louisa B. Hill, who has studied the Japanese methods on their native heath. It deals, not with the symbolic treatment that is *Ikebana*, but with general practical advice on methods of care and arrangement that should be exceedingly useful to the flower lover both at home and in the garden club. It closes with a scale of points to be considered in contest judging. The presentation of its material is as simple and direct as the title of this little 16-page treatise, *How to Handle Flowers*.

A HOME

Unlatch the door,
That friends may enter here;
Fling windows wide
That friends may see inside,
Our cupboards dear,
Bright rugs upon our floor.

For his or her desire,
In winter light the fire,
Till the room glows and shines.
In Summer, lift the vines,
Where birds and bees conspire.
This is a dwelling, shared
With travelers;
Our board is never bared—
O, it is his, or hers!

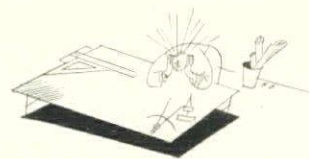
Come in! A welcome waits
Within our gates.
Our garden is your heaven
As it is ours.
Drink of its sweets; taste of its leaven,
Gather the peace of flowers!

—CHARLES HANSON TOWNE



FISH STORY. The decorative value of tropical fish has long been recognized. An aquarium in a window, inset in a bookcase or above a mantel brings color, life, interest to a room. Now the vogue for fish widens and a spring note in furnishing appears in real fish nets used as curtains. These come in meshes of various sizes and weights, in natural string color, as well as in hues to harmonize with your decorative scheme. The treatment can be carried still further by using wooden floats common to such seines in the valances and tiebacks.

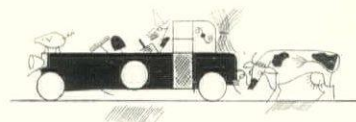
APOLOGIA. We've made a mistake. Last September, in an article entitled "Ten Decorators in Search of an Ideal Bedroom," we said that all the ladies whose names were cited belonged to the American Institute of Decorators. Well, all of them didn't. No need here to follow the chain of unfortunate circumstances which led to this error—it has too many links. Of greater import is it to make our little bow of apology to the Institute and say that we're terribly sorry it happened.



ARCHITECTURAL COMPETITION. To encourage the design of houses that will be up to the highest standards of modern home planning and efficiency, The General Electric Company is sponsoring a small and medium size house competition for architects and draftsmen. Cash prizes totaling \$21,000 will be awarded for first, second and third choices and honorable mentions. The small house is to be planned for a plot 50 by 100 feet, the medium size house for a 75 by 150 feet plot. Houses may be presumed for either a Northern or Southern locale—awards will be distributed equally between the contestants in these two classifications.

END OF AN IGNOBLE EXPERIMENT. After some twelve years of ill-concealed injustice, word comes from Washington that the ban upon foreign grown Narcissus bulbs, which went into effect with the plant quarantine act in 1923, will be lifted on December 15, 1936. The interstate restriction will terminate April 1, 1935.

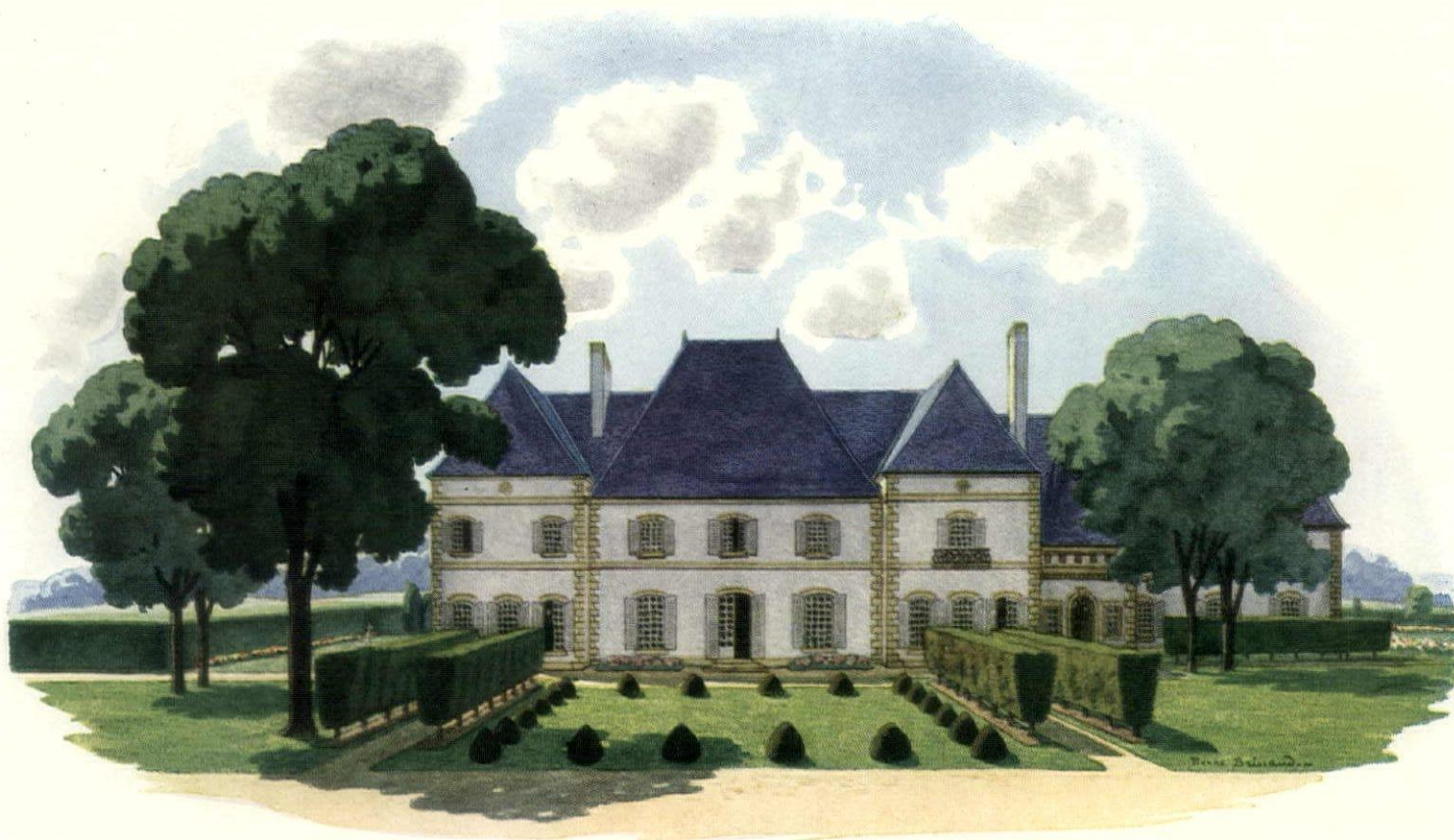
Thus ends one of the rankest bureaucratic acts in the history of horticulture. Under the guise of shutting out insect pests, but with the actual purpose of protecting American growers from foreign competition, the foreign quarantine was imposed and enforced to the serious detriment of the gardening fraternity. In the official announcement of the change, the Chief of the Bureau of Entomology and Plant Quarantine, Mr. Lee A. Strong, himself admits that the restrictive measures failed to prevent the spread of the various Narcissus insect pests—a fact which applies, incidentally, to numerous other plant quarantining efforts. It is to be hoped that the policy of inspection instead of prohibition, which will be followed hereafter in the case of Narcissi, will spread to other classes of plant material, for it is in this direction, as well as by control at the source, that the best chances of real progress are to be found. Not even the Plant Quarantine branch of the Government can put a stop to the travels of a bug from here to yonder if he really wants to go.



EPIC OF 1935. There recently appeared in a New York newspaper the following advertisement: "Wanted—Acreage with water, farm, etc., not over 60 miles from New York City, in exchange for elegant automobile of foreign make, worth originally \$20,000." Here, in this prospective trade of 16 cylinders for old Dobbin, is the realization of all those brave theories and noble intentions about getting back to the simple things of life we've been hearing lately and of which our skeptical nature has been just a bit wary. Here, in one inch of print, is the entire story, the essence of the age we live in.



Restraint in plants and planting marks the French garden



UNDOUBTEDLY one of the outstanding characteristics of the French people is the skilful way in which they treat their gardens. However, we must not construe the meaningless splendor of old royal gardens as typically French, for as a nation the people of France are known for their thrift and artistry. By centuries of practice their horticultural skill has achieved a state of subtle maturity which, when coupled with that indefinable charm that pervades all long-established and historic countries, persuades us that here is a source from which we have much to learn.

The qualities which are most distinctive of the French gardens are: the charm and enjoyment of privacy; the unique skill shown in training plants; the importance laid upon design; the beauty and advantage which are found in formality.

In France the garden is really the living-room of the house. The French go on the principle that there is plenty of country round about and that the garden, like the house, should be private. For this reason their gardens are usually shut away from intruders. Most of the year they indulge in that delightful practice of eating out-of-doors, and it is here that you will find them in the evening completely protected from the outside world and as much *en famille* as though they were within the shelter of their dwellings. The garden walls not only give the desired privacy, but from without they invoke a natural sense of curiosity to know what lies beyond.

AS THE FRENCH DO THEIR GARDENING

By Charlotte K. Wallum

This, then, lends charm to the small gardens, and in the large ones offers opportunity to follow a French axiom—to break the garden units so that the entire area cannot be seen from one spot. Accomplishment is found shutting off specific spaces with trellises, arbors, hedges and walls thus confining the range of vision within a given area and making it possible to enjoy one feature at a time without the distraction of conflicting interests. It is like having small gardens within a garden.

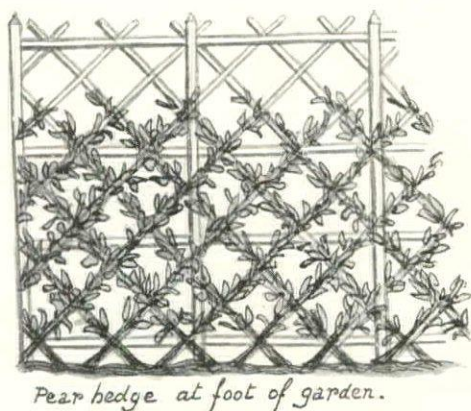
Another custom of the French, based on necessity and tradition, is their skilful art of training all types of vegetation. Though we use much the same flora over here, their particular methods of directing the growth of the plants impart a spirit distinctly French. This training ranges from avenues of trees to the simplest vine. Economy of space has developed the need of intensive planting, and in order to make the most of a small area plants cannot be permitted to grow independently and undisturbed.

The training of flowering plants such as standard Roses that rise on straight stems

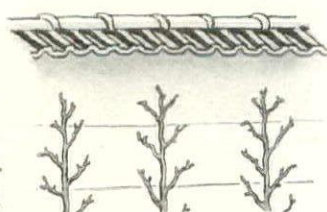
to crests of flower clusters like miniature bouquets gives all the advantage to the flowers. Those plants which have no bloom are intended to supply a background, perhaps for a piece of sculpture, an urn, or a wall fountain. For this event they are definitely trained to form a specific setting. Sometimes vines contribute a decorative motif when trained as festoons to soften architectural features and so rob them of their monotony.

Vines have no voice in the direction or character of their own wanderings: they are given a guide, and by that guide they grow. It is a rule rather than an exception to find nearly all the walls and fences embellished with vines or shrubs such as Clematis, Rose, Wistaria, Ivy. Especially French is the use of Grapes and espalier fruits, in the training of which they excel. This art, which is practiced with great ease, is as deeply ingrained in the French people as their art of making soup. Trees trained in this fashion give variety and unique interest, and offer an immense amount of delightful possibilities on large and small places. The protection of walls makes up largely for climate, so the espaliers bloom earlier and yield a maximum amount on minimum space. Indeed, in France the infinite variety with which trees, shrubs, vines and flowers are compressed into small spaces defies all rules.

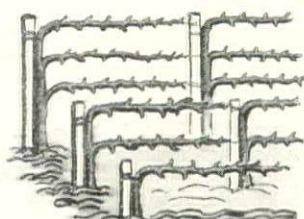
One of the striking characteristics of all the French work is the intention that design shall play the leading rôle and Nature the



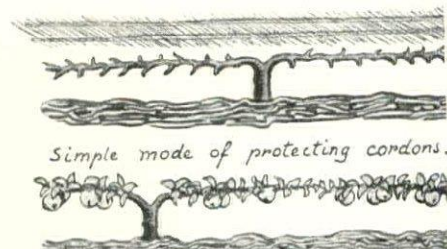
Pear hedge at foot of garden.



Permanent tiled coping to peach wall.



Border of superimposed cordons for cherries & plums.



Simple mode of protecting cordons.

Young cordon trees trained on edgings.

minor part. When I say design, I mean that they start with a definite plan in mind and make each component part contribute some distinct idea toward the composition. Nothing is used that has not a purpose in the finished scheme, and each element possesses some individual interest. In other words, everything is both useful and ornamental.

For example, the main paths will continue the line of the garden doorways and steps, so as to give an intimate connection with the house. Each path ends upon some bit of sculpture or other garden ornament. This promotes accent, rather than permitting the eye to travel about unguided. You may be directed down some neatly clipped allée, which gives a delightful sense of seclusion and restfulness, but it is sure to include that second purpose of usefulness by drawing your attention to a specific set-

ting. Nothing conflicts because you come upon each interest singly, and may enjoy it quite undisturbed.

The plants which are used are always incidental and subdued by the importance of the symmetry of the plan.

The aim of the French is to make the design interestingly formal and serviceable. They use materials which will be substantial and permanent such as paths, turf-panels, sculpture, vines, etc. By the use of these the garden will always appear orderly and intact. Economy of labor and a sense of orderliness give that feeling of formality that we recognize in all their work.

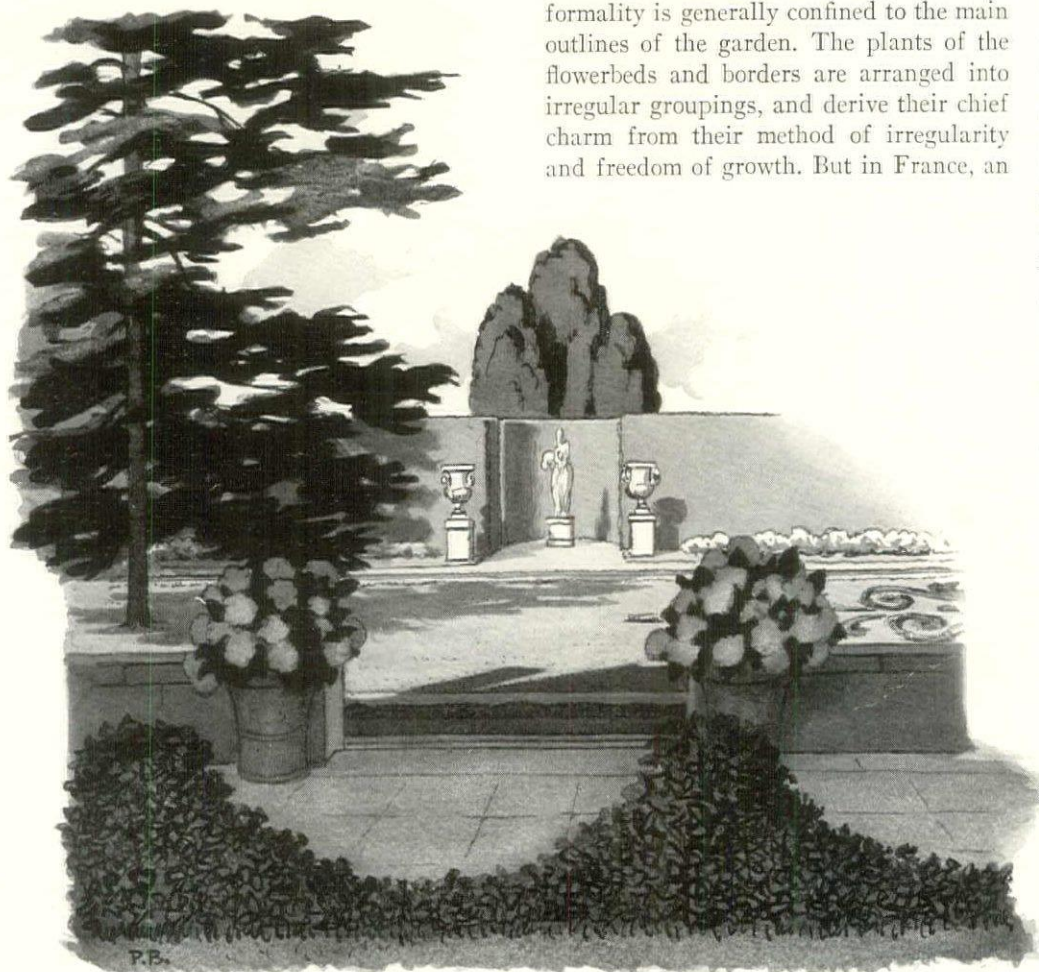
Formality is the spirit which is uppermost in every garden in France, from the dooryard of the Midi to the sophisticated schemes of the modern manoirs and châteaux. This formality can probably be best explained by comparing it with that practiced by the English. There, for example, formality is generally confined to the main outlines of the garden. The plants of the flowerbeds and borders are arranged into irregular groupings, and derive their chief charm from their method of irregularity and freedom of growth. But in France, an

air of relentless symmetry extends over each detail of the design. You are introduced to it at the garden's portals where you will find either an imposing gateway or a straight avenue of trees, the latter sometimes clipped and having the appearance of lofty hedges.

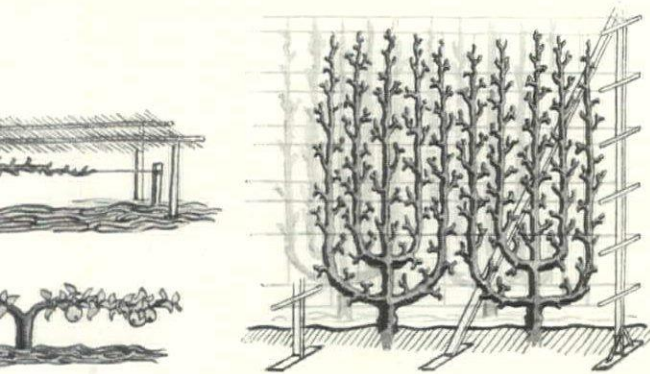
The houses stand free of planting and appear dignified but effective. The French never use the informal boundary planting so prevalent with us. Plants are trained to follow a given direction. In fact, whatever lies within a bed shows a feeling of restraint. To avoid any sense of informality they are careful not to assort their flower groups, for they are equally formal in their use of flowers. They make it a point to employ only material of neat habit that can be readily subjected to the purpose of the arrangement. Indeed, such an arrangement as an herbaceous border, where a large variety of plants form a wide belt bordering a lawn, is never used in France.

There is, however, a decided difference between the French sense of formality and that artificial and elegant type which is the accepted idea of formality. When, for instance, the French use an allée of clipped hedges flanked by avenues of trees, it is more to express precision of outline and a certain feeling of order rather than stiffness. Or rectangular grassplots divided by gravelled paths, symmetrically planned, will give a feeling of rigid outline without breaking the repose of a formal lawn, as scattered beds will do. They achieve restraint without constraint. Thus the choice of material and the manner in which it is treated show very distinctly that they resent irregularity.

Though French gardeners use their flowers in a formal manner, they are frequently delightfully informal with their shrub and tree masses. Often by isolating a perfectly familiar sort, the shrub will appear quite uncommon. One finds quite a little of this



THE French make a feature of dwarf espalier fruit trees—as we may well do in this country, with the excellent stock which is now available. Detailed suggestions at the top of this page. At the left, a terrace and lawn seen from the house



Double trellis in center units

sort of informal gardening in France which shows us the beauty of informal formality.

Owing to the fact that flowers are used formally in the garden it is not surprising to find that the practice of combining flowers and vegetables is general in France. An exception is found upon the very wealthiest estates where there are sometimes small separate flower gardens, usually enclosed in Box-bordered beds. As a matter of fact, the beauty of flowers dividing interest with the utility of vegetables makes this area quite an intriguing arrangement. The garden is usually a rectangular enclosure, divided by narrow footpaths of beaten earth. Along the paths are dwarf fruit trees, interspersed with Lilacs and Roses, their crowns of bloom set on thick, straight stems and Grape vines fastened to stakes.

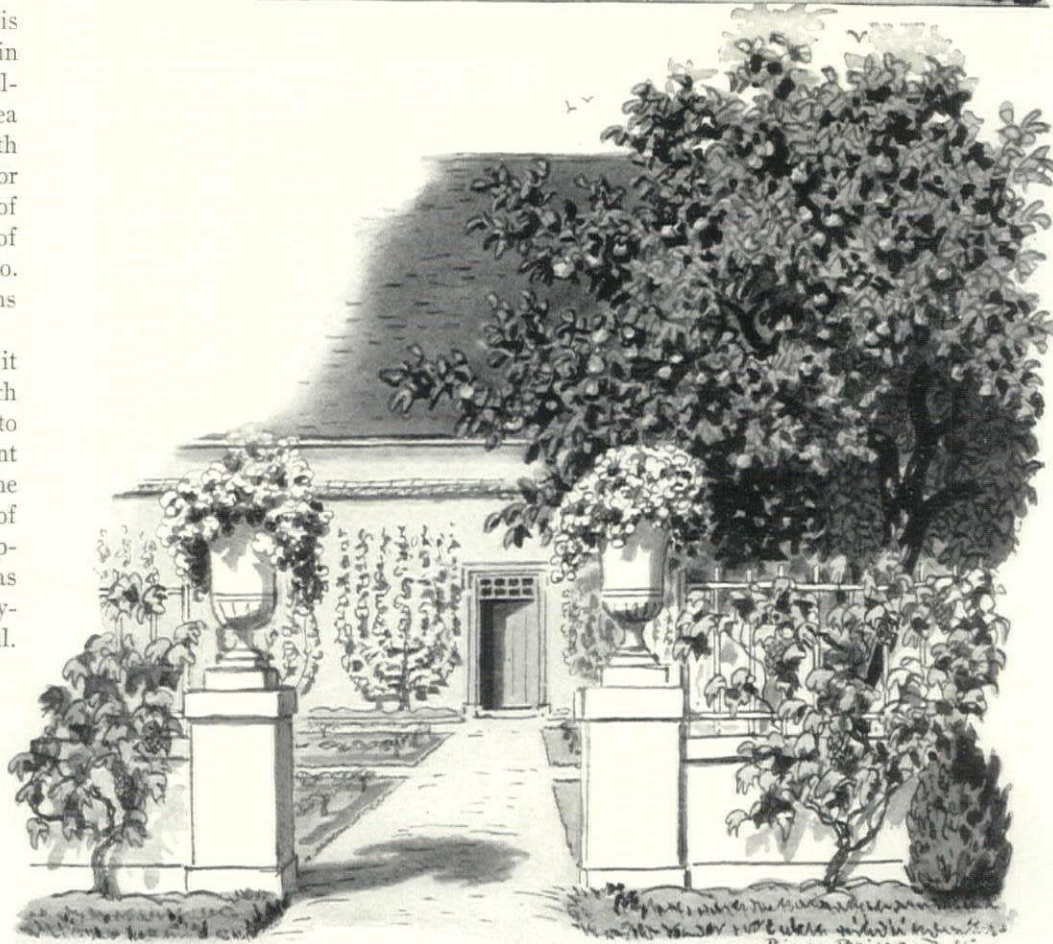
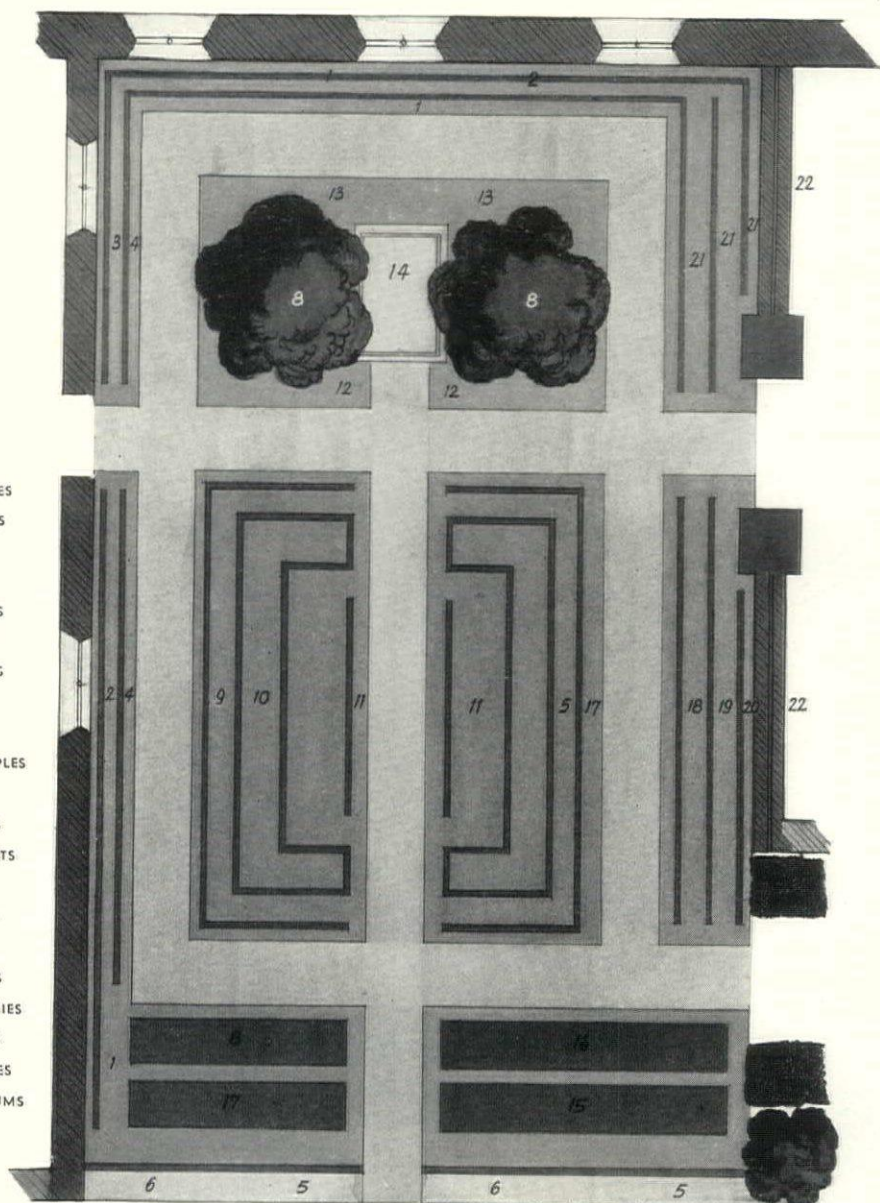
The dwarf trees are trimmed high, sometimes umbrella-fashion, and beneath them are the more tender seedlings. Hedges outline the border, and in the open spaces, within the border, grow the vegetables.

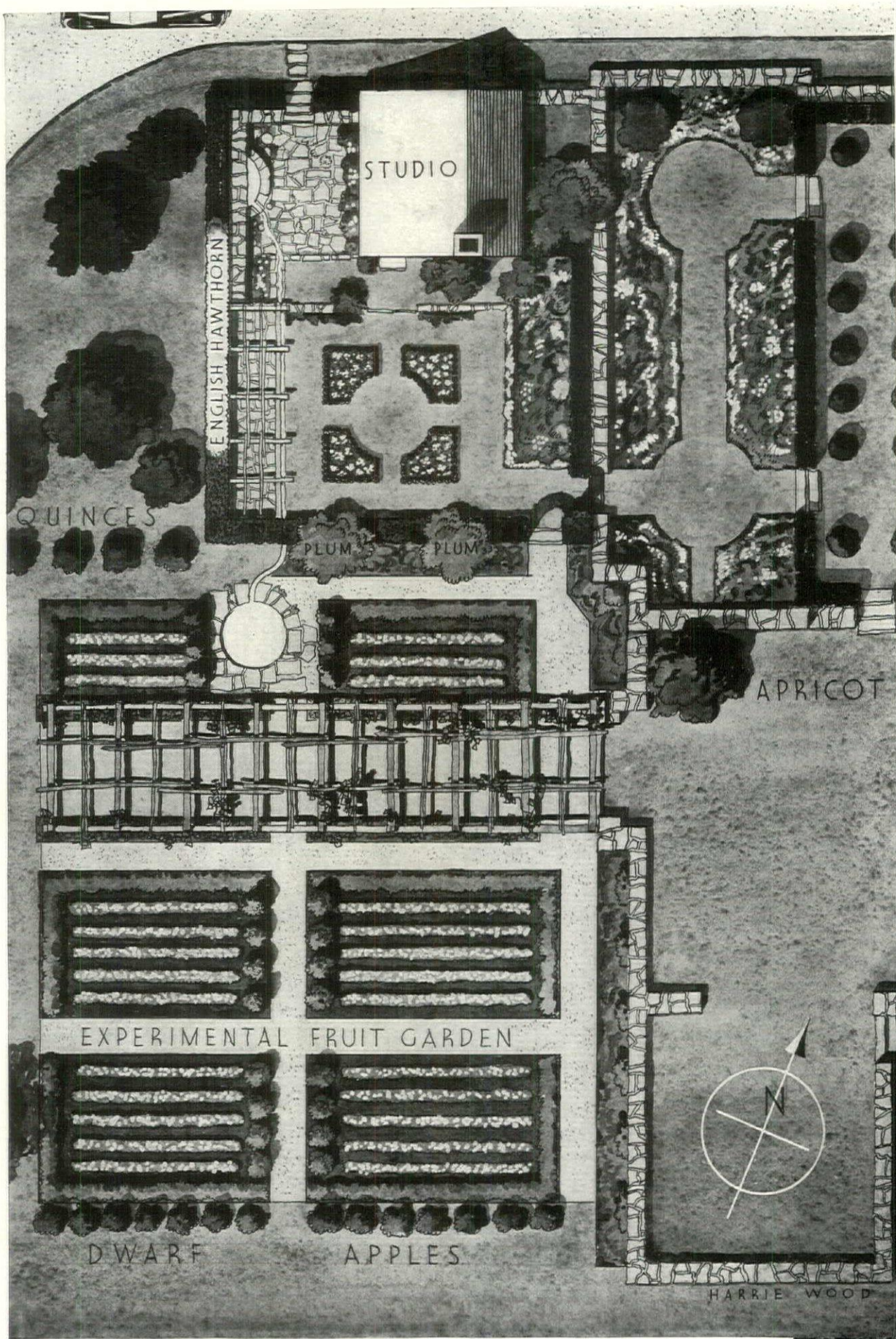
Singularly, the French type of garden is very happily adapted to our own homes in this country. The simplicity, which is almost severe, is suited to the compact area of our city gardens. Such treatment is both satisfactory and intensely practical, for when city gardens require a great deal of care they are apt to slip into a state of neglect, which French gardens rarely do. The message of these small French gardens to America cannot be overlooked.

They prove to us that in the long run it pays to consider carefully the use of each garden feature. It is necessary to carry into the garden the same taste and judgment that we put into our homes. Upon the choice of material rests the economy of labor and the general condition of its appearance. Such studied care is what has made these gardens a lesson in logic; everything should be useful as well as beautiful.

THE approach to the fruit yard, of which the plan is shown above. The building in the background may be a garage or a wing of the house, depending upon the rest of the grounds plan. Grapes and espaliers are both grown on walls

1. EARLY PEACHES
2. LATE PEACHES
3. APRICOTS
4. LATE APPLES
5. WINTER PEARS
6. EARLY PEARS
7. GOOSEBERRIES
8. CURRANTS
9. CRABAPPLES
10. ASSORTED APPLES
11. QUINCE
12. STRAWBERRIES
13. GRAFTED FRUITS
14. WATER
15. BLACKBERRIES
16. RASPBERRIES
17. WINTER PEARS
18. WHITE CHERRIES
19. RED CHERRIES
20. SOUR CHERRIES
21. ASSORTED PLUMS
22. GRAPES





OLD MASTERS STUDIO

Fenton Brook Farm's
gardens, among the
Massachusetts hills



AT HIS home in South Egremont, Mr. Hugh Smiley has created charming and extensive gardens in perfect keeping with the spirit of the surrounding country. At the top of this page is part of the paved area immediately adjoining the studio. Left, above: an arch in the clipped English Hawthorn hedge that surrounds the studio and Rose garden. Above: within the pergola that traverses the experimental fruit garden. Left: studio from the drive. This little building was the original homestead of the property

THE plan on the opposite page shows how some of the various gardens have been planned on different levels around the wee cottage. From the driveway, the Rose garden lies behind the cottage, with the experimental garden behind that. Northeast of the studio is a perennial garden rich with color, succeeded by one of evergreens featuring Yew and Box, followed by a blue garden leading down to lower terraces of turf. On one of the latter is a large Apricot tree which, even here in cold New England, bears abundantly

Spire-like flowers

By Helen V. P. Wilson

IN THE memory of each of us who loves simple, beautiful things there is treasured some picture of a little church adorned by a lovely spire. It may be the village church of home that day in and day out we have loved and watched with the sky of the changing seasons behind it and the broad green of the New England common at its feet. Perhaps the picture is but a remembered glimpse of some gracious steeple we once came upon as we turned the bend in a commonplace little Italian village to find it glorified by a "heaven-directed spire", rising in effortless beauty against a flaming sunset sky. Yet whether our memory be of home or of travel, we think gratefully of that church whose "silent finger points to heaven" because at one time it freed our imaginations and gave us far-reaching thoughts.

And from these memories we who are ardent gardeners draw a valuable lesson. As the church tower dignifies even the humble village, so flower spires sparingly but skilfully placed light up our gardens, drawing them from the limbo of dull "planted beds" to the realm of works of art where ". . . without a pang one sees

Ranks, conditions, and degrees."

In the midst of gardens so designed we find ourselves drawing deep breaths and experiencing, in a lesser degree to be sure but still satisfactorily, that sense of exaltation invariably associated with the pleasures of architectural grandeur.

Often the garden which just misses something which is ordinary, becomes distinctive when "spire flowers" carefully chosen for each season are properly spaced in the garden sections. Too many steepled blossoms, of course, must not appear at one time or their effective quality is lost, the all-high garden being just as uninteresting as the all-low one.

For small formal gardens that measure perhaps twenty by thirty feet four sets of spires blooming at a time are plenty. These are best of one kind and are the more striking if the planting about them is somewhat open—nothing but low plants just before them and the heights of the plants beside them less than two-thirds their own stature.



MATTIE EDWARDS HEWITT

Crowding is sure to spoil the whole effect.

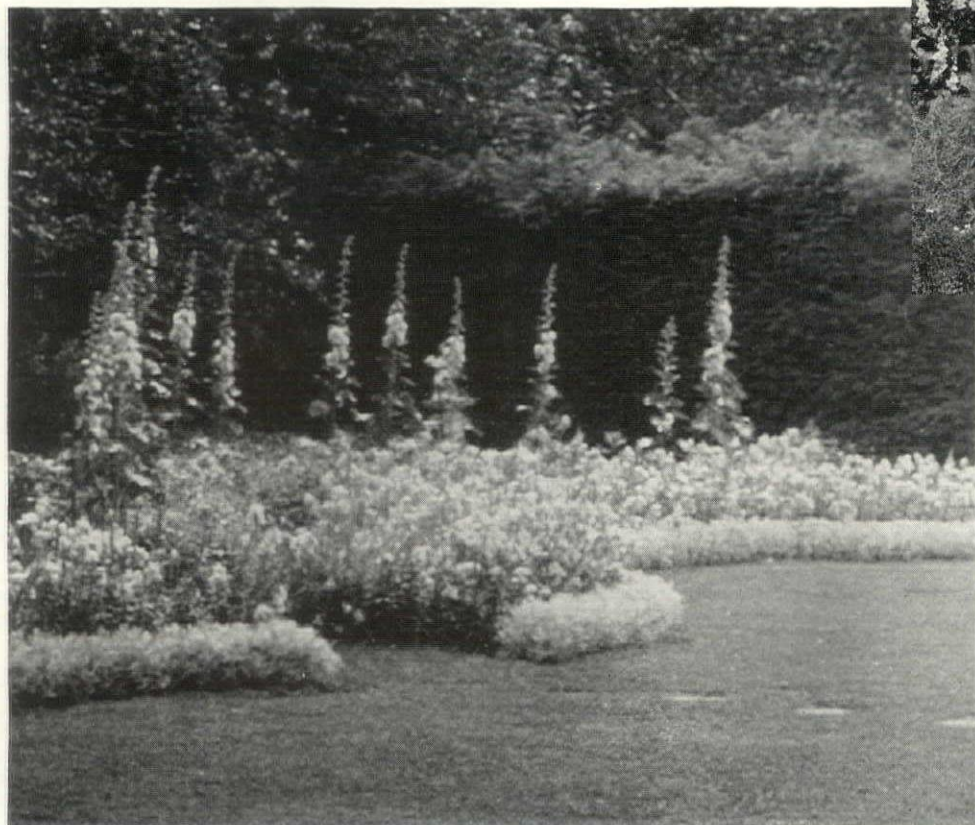
Wide and bushy side clumps make a pleasing contrast in form. If they are pushed against the spires, however, or are of the same height, they spoil the effect as would a massive warehouse built just next our enchanting village steeple. It is important that tall temples "ascend the skies" alone, since isolation gives them added beauty.

In the long border, especially if it can be seen from a distance, several kinds of spires rhythmically spaced for each season may be used. The gardener who knows music will find that the repetition of the same flower form gives a continuity to the whole as if the same chord were struck over and over again in a prelude and, if he has a keen esthetic sense, he will try to syncope this primary rhythm with a secondary theme of lower spire flowers. To him I recommend for careful foreground spacing, chords of *Hemerocallis*, *Candidium* Lilies, *Campanula persicifolia* or Peach-bells, the lower *Aconites*—*fischeri* and *autumnalis*—and *Tritomas*.

If the designer thinks in terms of etchings, he will view his garden perhaps as a linear composition, the top line of the flowers traced against the sky, appearing to be a slack chain, like those the Victorian stone posts once supported for boundary demarcations. The highest point of the chain would be the top of the spire, the lower descending to the bushy clumps just next, and the lowest to *Phlox*; then *Platycodon* heights in the center.

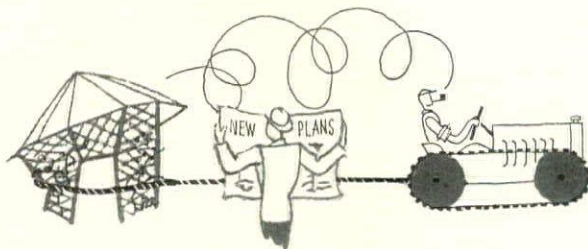
Large groups of spires, however, must not be placed together or the valuable pyramidal form of the individual flower will be lost. Usually a single developed plant of any of those flowers considered spire-like will suffice. A well-grown *Delphinium*, for example, will send up from a single crown three to a dozen blue rockets while the others of the steepled clan are almost equally vigorous.

The background of the spire should be unassuming. A flowering shrub or brilliantly berried bush will vie with the turrets of garden flowers and so rob them of their restful beau- (Continued on page 95)



MATTIE EDWARDS HEWITT

IN EVERY flower border there is need of variety in plant height and form, in order to escape too great a feeling of uniformity. For this reason the spire-like blooms attain an importance quite apart from their intrinsic beauty; their presence at well selected intervals keys up the whole composition and enhances its interest. Several examples of flower spires are shown on these pages. In the large photograph, Delphiniums and Lilies; top, Madonna Lilies in balanced groupings; above, Foxgloves against a Yew hedge; left, the spires of the Hollyhocks



Is your garden dated?

"SHOW me your garden," a great plantsman once said, "and I will know your character." A natural enough truth, when you come to consider it—quite as comprehensible as sensing a man's type by his voice or a woman's by her step. But how many gardeners, one wonders, have ever thought how revealing their plantings may be? Consider, if you will, the question of modernity.

For the past several years the purchasing of ornamental plants was at a low ebb. The nursery industry was hard hit by the depression, and yet so vital are the forces inspiring it that many growers went right on improving the quality and variety of their plants. In the face of immediate adversity they still pressed forward to greater achievement. As a result, today finds ready a vast store of better plant forms which, in their own way, reflect as great a degree of progress as does the motor car, the radio or any other highly industrialized commodity.

BEARING this in mind, it is clear that many a garden is dated by its plants and, by the same token, that its owner's attitude is reflected in the green growing things that inhabit his beds and borders, his boundaries and pathsides. There is nothing new or progressive about a *Forsythia fortunei* or Crimson Rambler Rose; a little old red "Piney" is as indicative of the elder days as crinoline or Congress shoes. And quite as indubitably, the new hybrid Corean Chrysanthemums, or the dwarf Hardy Asters, or dozens of other genuinely improved plants are silent proof that this current year of grace is numbered 1935. The degree in which one takes advantage of these changes is an index to his type of outlook.

"But," you may ask, "why decry the oldtime plants? They are lovely, and they have associations that are dear to many of us." True enough, and we would be the last to scoff at the sentimental factor in gardening. But where there is one garden in which the flowers of earlier days are kept for the sake of their very oldness there are dozens in which their presence can be explained only by the indifference of their owners to the improvements that the years have brought to blossom and foliage, stem and growth. The garden that is intentionally dated in the past is one thing—and a very good thing indeed, an important part of the horticultural record. The one so stamped merely because of thoughtlessness or a stand-pat attitude is a bird of another feather.

THERE is no need here of a discussion on the minutiae of differences which set so many modern plants above their forebears. It is their capacity to give greater pleasure to the eye and spirit that is the important factor to all save, perhaps, an occasional horticultural technician. Purely on this score

there is ample evidence to support all the enthusiasm one might care to feel. In practically every plant family that is at all in frequent garden use there are new-comers beside which the earlier types sink into a definite background.

SOME years ago HOUSE & GARDEN published an extended series of articles by the late Ernest Wilson in which the then Keeper of the Arnold Arboretum brought to the attention of the gardening world a great number of varied plants which at that time were little if at all known to the American public. Swiftly there arose such a demand for these finer things from forward-looking gardeners that soon the Wilson recommendations began appearing in the trade catalogs—plants like the Beauty-bush, Regal Lily, Tea Crab, *Forsythia spectabilis*, *Viburnum carlesi* and others of like quality. Today one finds them far and wide, irrefutable proofs that we, as a nation, are eager for progress in our gardens if we are but given the lead and the opportunity to utilize it. Ernest Wilson is gone, but the plants that he discovered and introduced live on in ever-increasing thousands. And the spirit which prompted their acceptance in the 1920's is still with us today and will remain for many years to come.

SO WHEN we ask, "Is your garden dated by its plant material?" we really mean, "Are you yourself keeping up to date?" The world moves on, whether we like it or not. Changes come, some good, some bad, but all of them step on a pathway which on the whole leads inexorably forward. We are no protagonists for change merely for its own sake; unless it be clearly for the better, we are for caution in espousing it. But in the case of horticultural progress there is so much of proven worth and small expense that failure to accept it is tantamount to a confession of willingness to drop out of the procession.

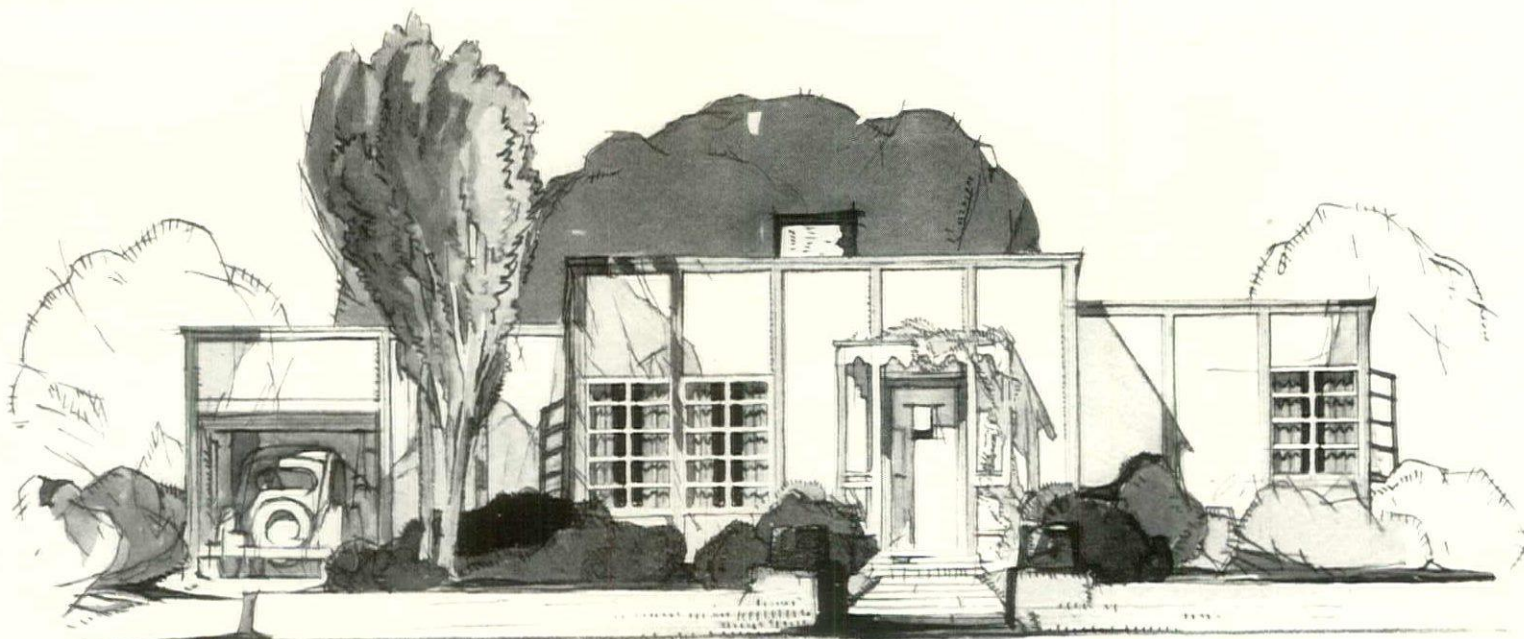
In the last analysis, there is a double reason for looking over your garden with a critical eye on the up-to-dateness of its material. First, and of most obvious personal advantage, is the increased pleasure inherent in so many of the more recently introduced plants—their sheer beauty as component parts of a definitely improved whole. And secondly, there is the contribution to gardening progress which a sane modernizing program, even though carried out bit by bit, is certain to become. For horticulture truly advances in proportion to the literal acceptance of that advance by the gardens of America. The creation of greater beauty is a fine and significant thing in itself, but unless that loveliness enters into many lives and becomes a widespread influence it can never play its full part in the world. Each freshly dated garden is its own contribution to the success of that rôle.



© HAROLD HALIDAY COSTAIN

Behind the scenes of every well-kept garden

THE background of successful gardening is work—honest work with sturdy, practical tools and, if you will, a handy chair for a bit of rest after an hour in the sun or when the day's labor is ended. Thus, to real gardeners, the tool-house is a place of revealing truths and symptoms, as here at the home of Mr. and Mrs. Willard Downing, New Canaan, Conn.



Introducing the pre-fabricated house

By J. F. Higgins

WITH the appearance on the market this month of the first complete line of pre-fabricated houses, a long period of conjecture, discussion and experiment has been brought to a close. Ever since steel has been seriously considered for houses, the home that would be entirely factory fabricated, shipped knocked-down to a site and then assembled rather than constructed, has been on the way. Now the idea has become a reality, and any one of a series of six houses, two of which are shown on these pages, may be ordered from catalog. From time to time additional models will be added to the line, and when a certain number of each of the present designs have been erected, the designs will be changed in order to prevent excessive duplication.

A most interesting feature of this pre-fabricated house project is the purchasing plan. Although at this writing final details have not been established, it is expected that the houses now offered will range in price from \$3,800 to \$9,900, these figures to cover everything having to do

with the complete erection of the house, not including, of course, plot and landscaping. A financing plan is contemplated whereby no down payment will be required and the house paid for over a period of fifteen years through a stated monthly sum, which for the smallest house would be in the neighborhood of \$38. Installments would include fire insurance and life insurance on the owner, so that in the event of his death no more payments would be required.

The six houses now offered range in size from three rooms, kitchen and bath, to nine rooms, kitchen and two baths. The four smaller houses have only one floor, the others are two story. Sketched above is a one story design and on the opposite page is a two story.

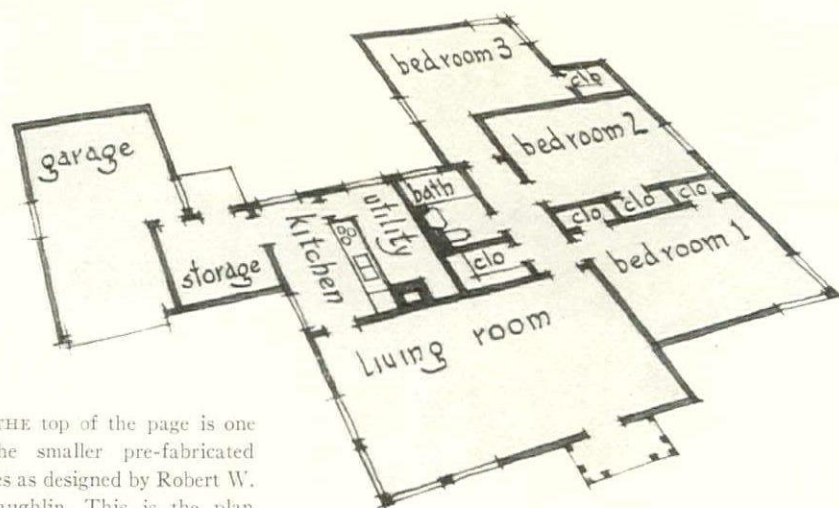
Various distribution points are to be selected over the country where unassembled houses will be held. As each order is received, the units will be put on a specially designed truck which also affords sleeping accommodations for a building superintendent and a mechanical superin-

tendant who will supervise erection by local labor. The smaller houses require two weeks for erection, the larger take three.

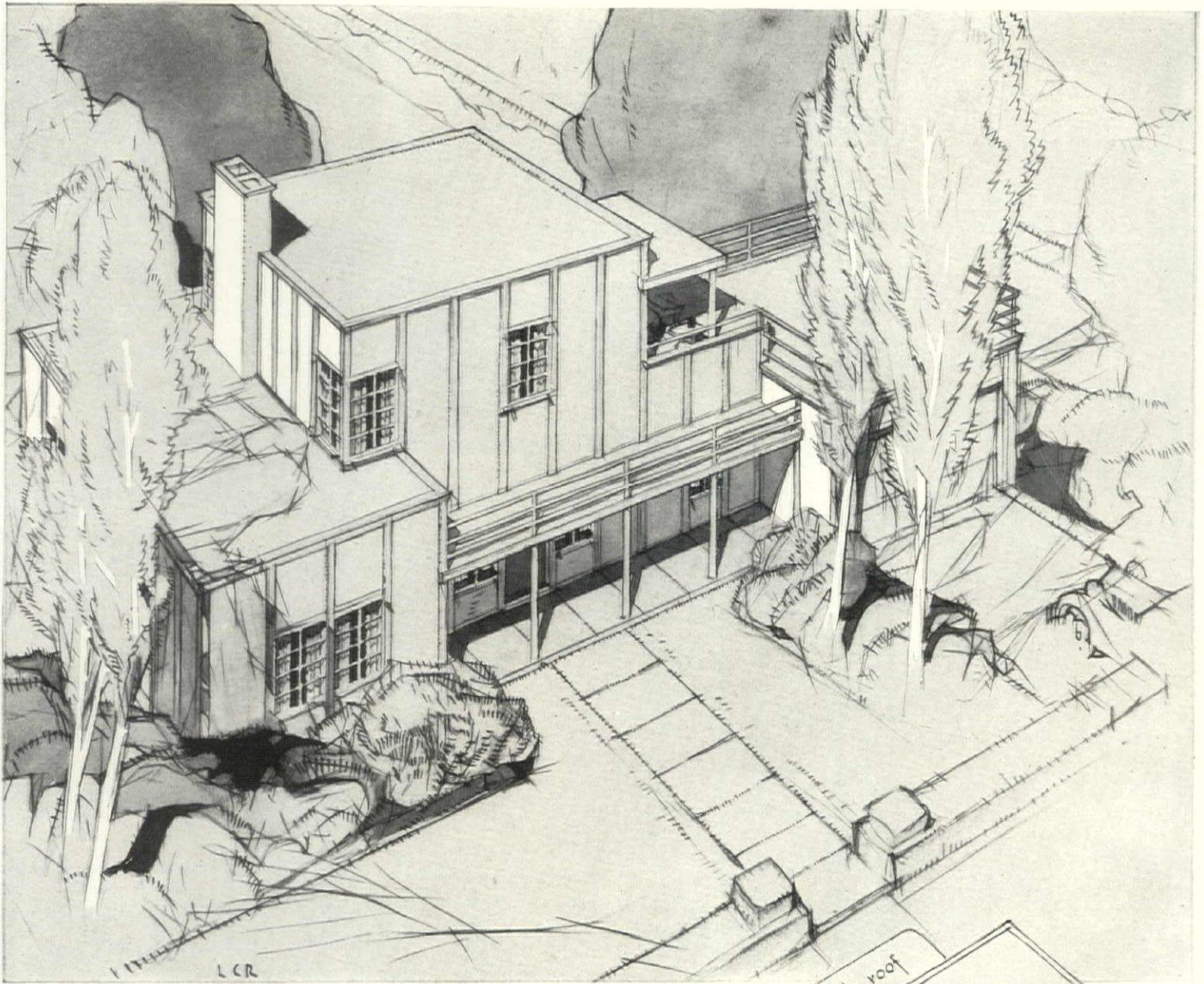
Each house is an interesting example of modern design and is thoroughly durable, fire-proof and termite-proof. Adequate insulation is provided against heat, cold and sound. Outer and interior walls are of cement and asbestos compressed under hydraulic pressure with insulation between. These integral wall sections are fastened to the steel frame. This steel frame has been computed to withstand hurricane conditions. These houses do not require cellars, although cellars can be figured as an additional item on the contract. Each house, however, is supplied with a continuous concrete foundation which extends well below the frost-line. Beneath the first floor is a three-foot air space which is kept at a proper temperature by the return ducts of the heating system.

What really made these houses possible was the development of a feature known as the domestic "moto-unit" that is a mechanical core containing all plumbing, heating and mechanical devices for the entire house. All these items are either enclosed by or attached to a large metal cabinet around which the house is built, one side becoming a complete wall of the kitchen, the other a wall of the bath. In the two-story models, this moto-unit extends up through the second floor.

The kitchen side of the cabinet is complete down to practically every possible detail, as may be seen from the photograph on page 76. It has an electric exhaust for cooking odors, which also connects with the bath to carry off steam from the shower.



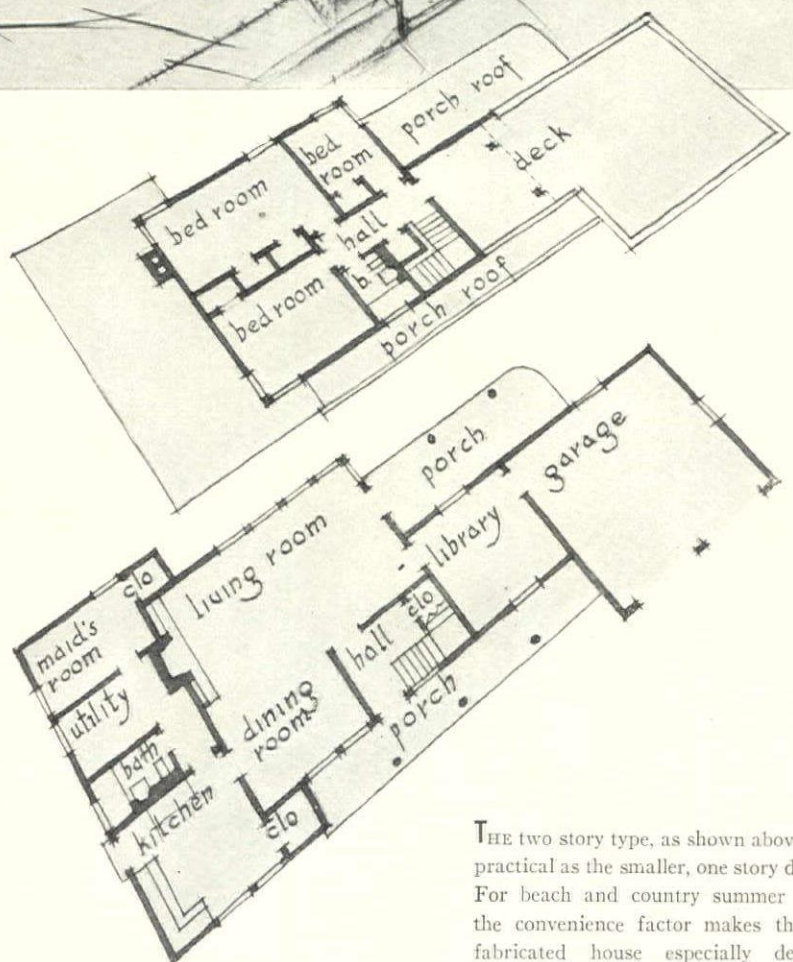
AT THE top of the page is one of the smaller pre-fabricated houses as designed by Robert W. McLaughlin. This is the plan



For warm climates it may be arranged to connect with the roof air space to exhaust warm air. Built into the cabinet are electric refrigerator, sink, electric dish-washer, and either a gas or electric range. In the larger units, an electric clothes-washer is included. Above and below is very generous cupboard space.

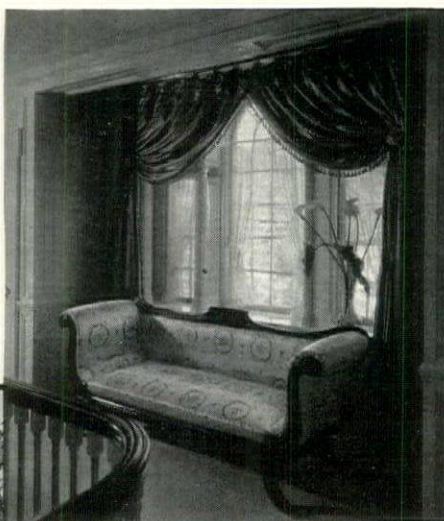
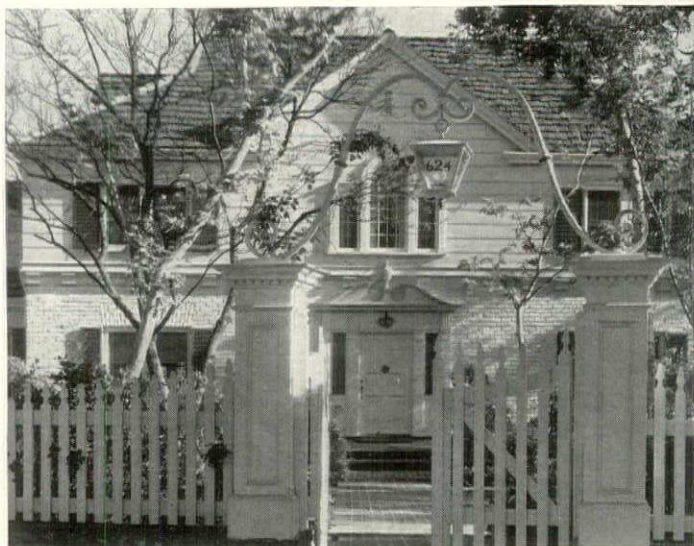
Also in the kitchen side of the cabinet are the furnace and an air-conditioning system. Because of thorough insulation, heating and air-conditioning requirements are held at minimum, thus making possible great economy in operation. Heating may be by coal, gas, oil or electricity, with the owner selecting the type he desires. The air conditioning is operated by a single switch. It refrigerates the air in summer and conditions it in the winter. Because the air is completely circulated through the house and filtered before it enters, the rooms remain free from smoke and dust.

Both kitchen and bath have built-in lighting, scientifically arranged. The back to back position of (Continued on page 76)



THE two story type, as shown above, is as practical as the smaller, one story designs. For beach and country summer homes the convenience factor makes the pre-fabricated house especially desirable

A Hollywood director's set for his own domestic scene



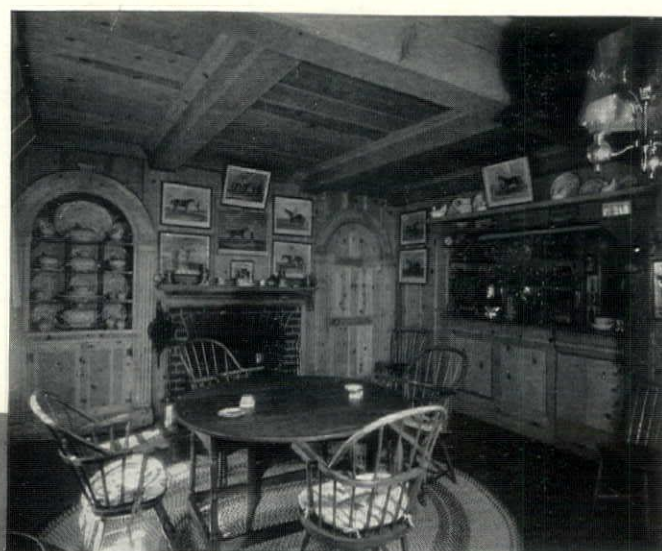
THE home of Raoul Walsh, one of movieland's foremost directors, was designed by his friend Malcomb Brown, amateur architect, and decorated by H. W. Grieve and Jetta Goudal Grieve. Georgian design and 18th and 19th Century furniture combine amicably. Left. The entrance. Above. Upper hall. White walls and carpet. American Beauty satin curtains. White and red sofa



HILLER STUDIO

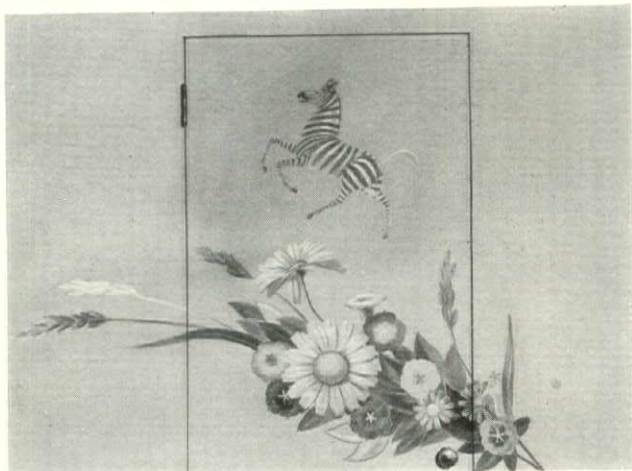


THE Walsh living room is paneled in wood, painted white—the floor covered in aquamarine carpet. Curtains are white glazed chintz patterned in aquamarine, rose, beige and yellow, the same material covering sofa and wing chair, above. Another living room view, on the page opposite, shows the dark, aquamarine damask sofa with beechwood and rose-red moiré arm-chairs



OLD, horse prints on knotty pine walls give the recreation room, above, a sporting air. Blue and white Staffordshire on Chinese red shelves, lends color. Furniture is Early American. The bedroom, left, is white—white wall paper, off-white carpet, white chintz curtains patterned in pastels. Gentle color accents are the pink silk bedspread and a pink and blue chintz chair

Paint on a powder room wall



ON this page are three views of an unusual powder room in the home of Mrs. Charles Shipman Payson in Manhasset, L. I. The gay painted walls, executed by Charles Baskerville, Jr., are an inspiration to ladies who decorate their lips herein

THE murals are a fantasy of miniature zebras that prance among sprays of gigantic daisies and classic masks. The scheme is in white and gray and pale amethyst on lime yellow walls. Painted shadows cleverly throw each garland into relief

FURNITURE is smoky gray and silver, upholstered, under Mr. Baskerville's guidance, in yellow-green to match walls. He also designed the sculptured, plate glass lighting fixtures on the walls. A rug woven in three shades of gray unifies the scheme



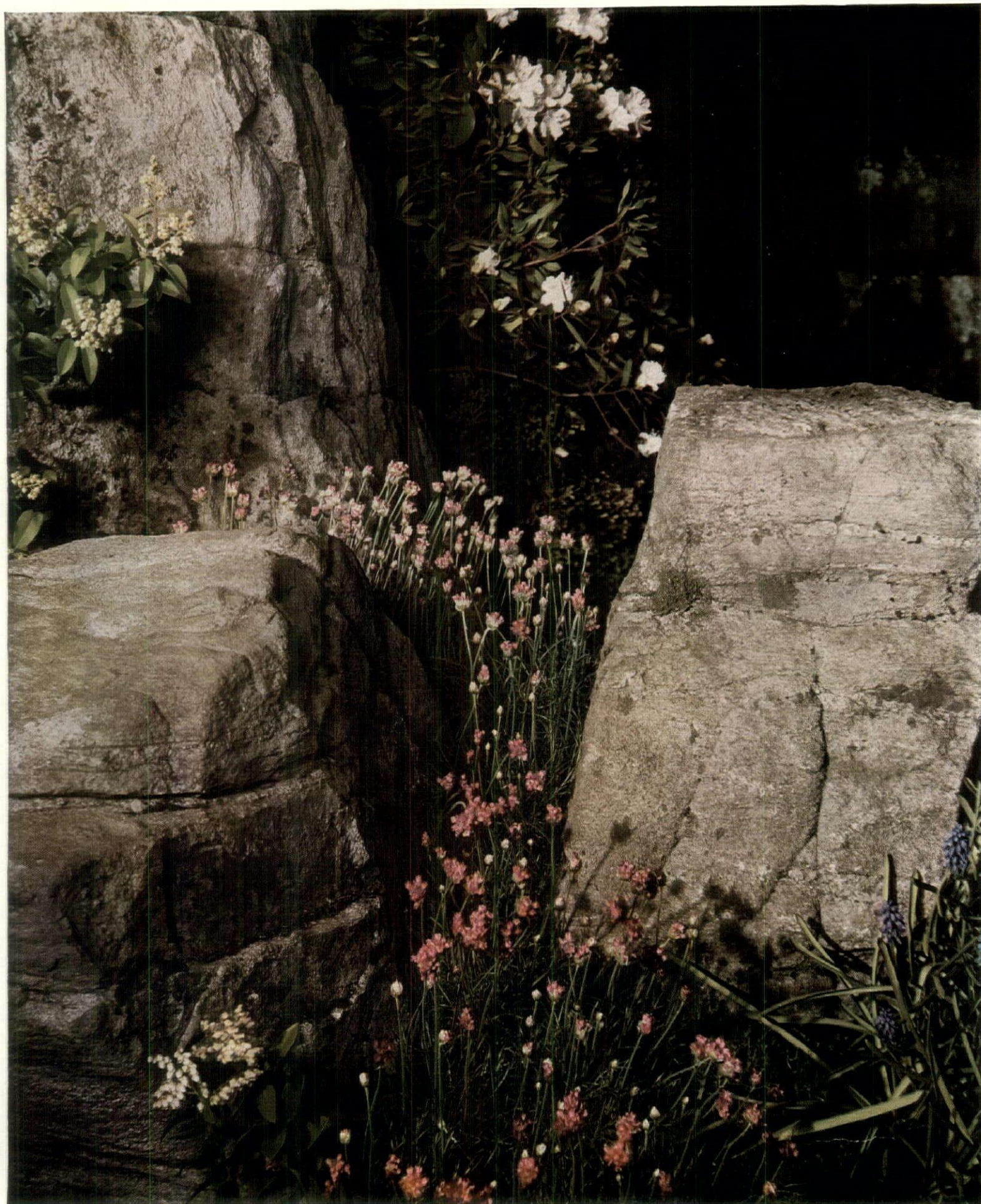
NYHOLM



MARTIN BRUEHL

Beauty on a window sill

WHITE chiffon curtains with chromium ball fringe enhance the airy aspect of a window recessed table above. Home of Mrs. Harold Jacobi, Woodmere, L. I. Lillian Holzman, decorator. Left. Half and half curtains behind a dressing table. Yellow taffeta one side the window, lavender the other. Swag valance the same arrangement—colors reversed. In Paul Whiteman's New York apartment. Bruce Buttfeld, decorator



BRUEHL-BOURGES PHOTOS

Man looks to Nature for his garden theme

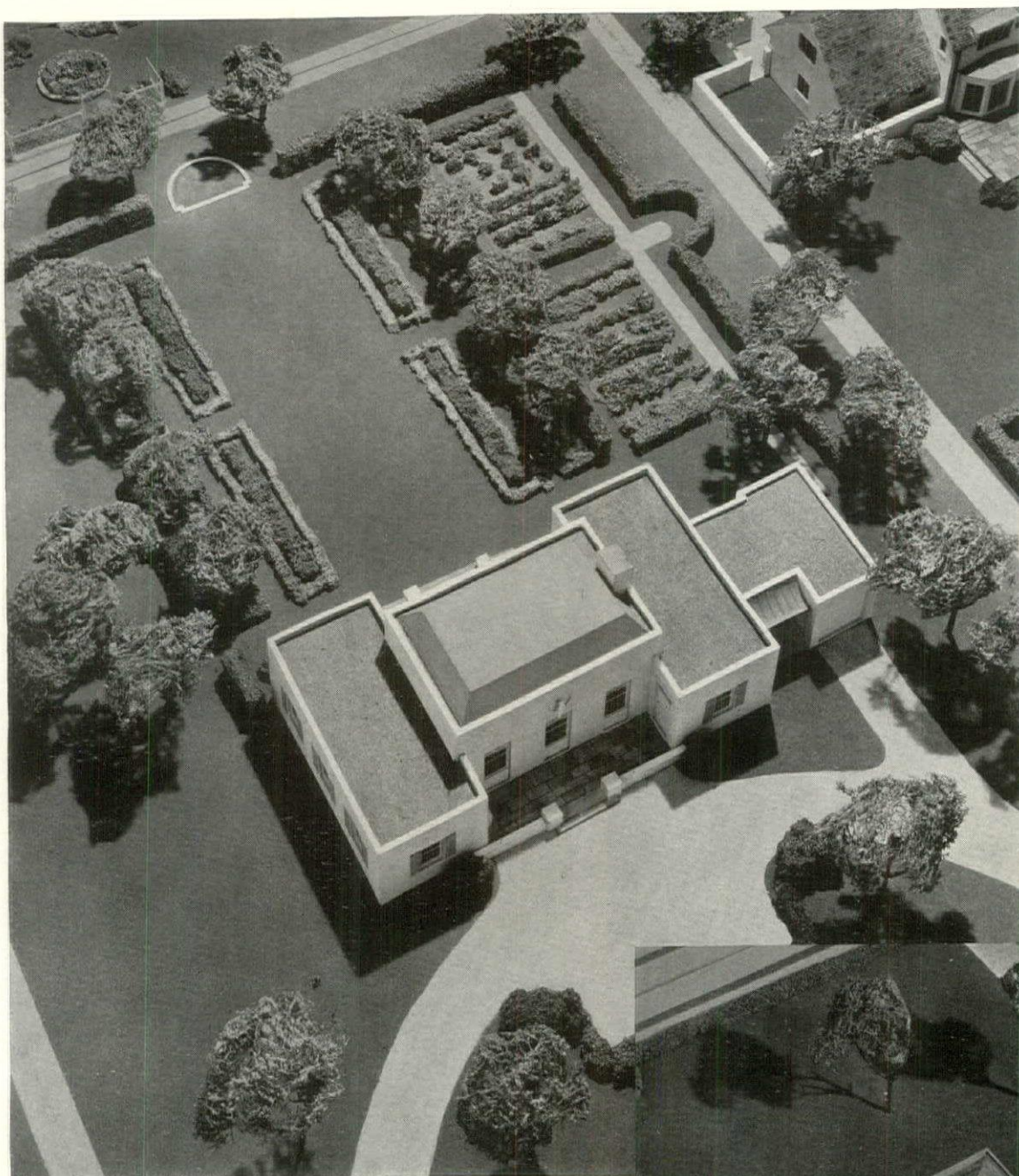
IN THE well constructed rock garden, plants follow the soil with all the sureness that is theirs in Nature. So, in Marcel Le Piniec's prize-winning garden at the 1934 International Flower Show, one saw Armerias, Grape Hyacinths, Rhododendrons and Andromedas apparently flowering just as happily indoors as though the Spring sun and warmth were all about them



CONDÉ NAST ENGRAVINGS

ANOTHER of the notable garden object-lessons at last year's International Flower Show was the Spring arrangement exhibited by Mrs. Harry Payne Whitney. In contrast to the naturalistic garden shown on the opposite page, this composition intentionally set out to be formal and sophisticated, despite its avoidance of regularity in outlines and groupings

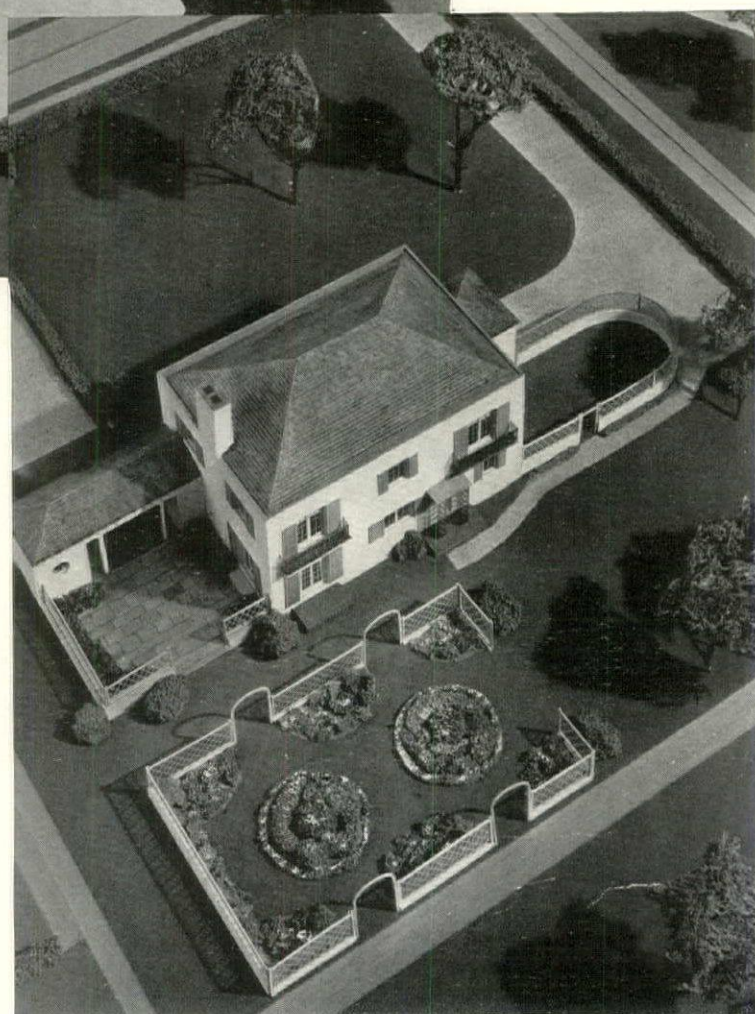
A New York pre-view of the hues of spring



Some thoughts on small property planting plans

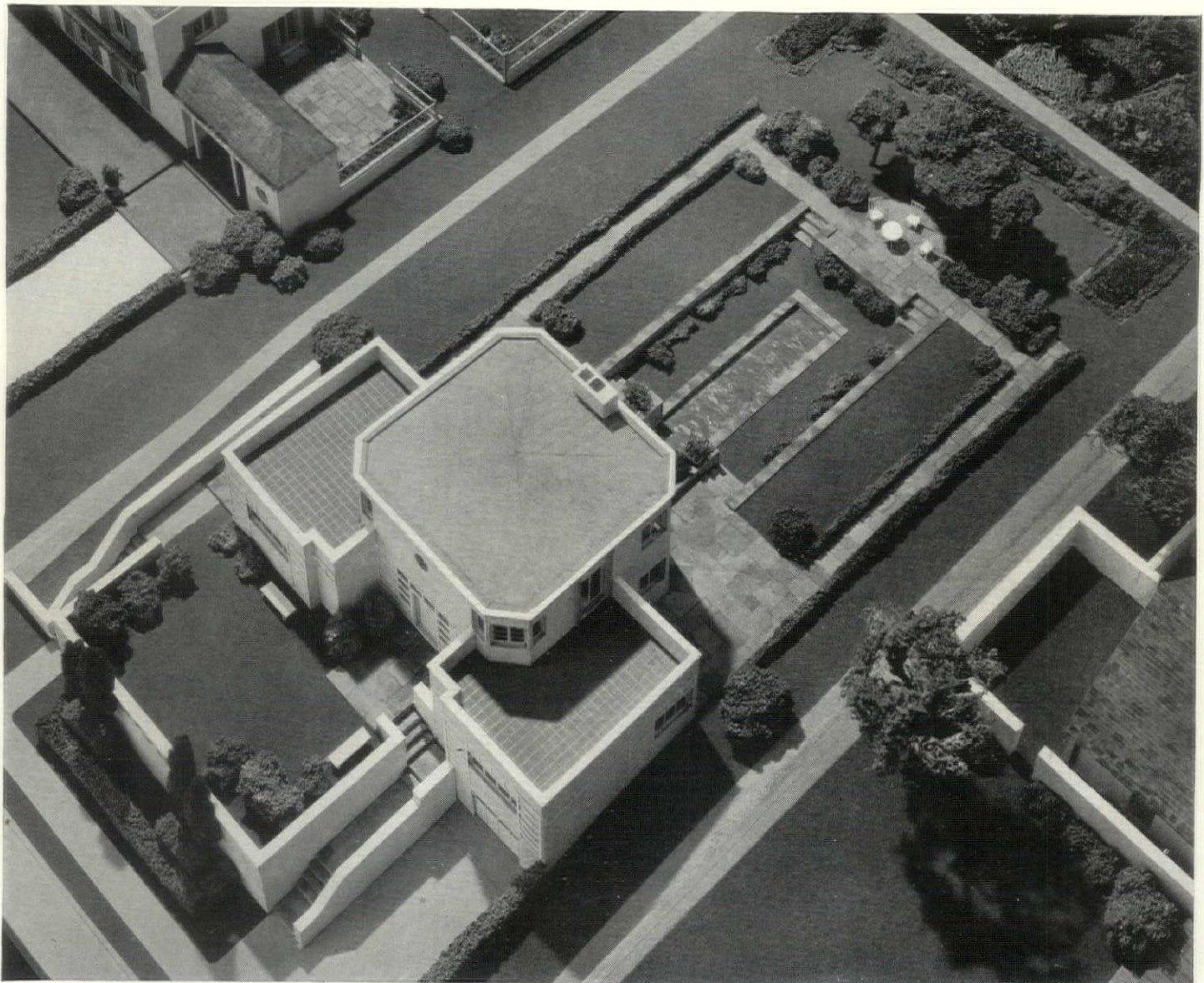
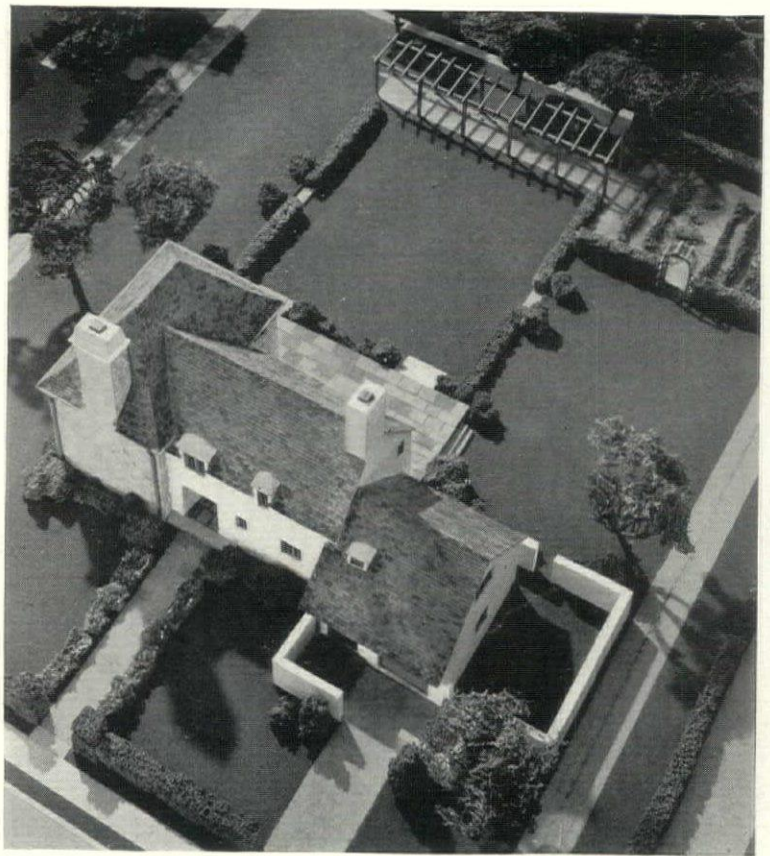
WE come now to the garden plans of those four small model houses whose exteriors were shown in our January issue, with the interiors in the February number. Even a cursory glance reveals that the arrangements of the grounds illustrate many of the fundamental principles of small garden design.

Planting the grounds of limited size calls for the most careful attention to privacy and the proper relationship of the various areas—the service portion, the paths and driveway, the purely ornamental plantings, perhaps a kitchen garden, certainly a recreation space such as may be set aside for tea garden, al fresco dining spot or lounging terrace.



WHEN considering the plan of a small property one should guard against that confusion which arises from including too many differing types of area. It is far better to have a few well defined and sensibly arranged spaces of fair size than twice the number of smaller ones. Remember that you are not trying to develop a large estate in miniature. Comfort, sanity, harmony and as much of a feeling of spaciousness as the situation permits are the results to aim for in virtually every case.

With these principles in mind, it next becomes evident that clear demarcations must exist between the varying parts of the plan. Keep the access easy, however, and let there be many long, unbroken stretches down which the eye as well as the feet may be drawn. Thus can be avoided that feeling of baffling imprisonment so often found in small properties that have been poorly arranged and overplanted. Sizable trees, as a whole, should stand well away from the house; the latter is in itself a sufficient mass without having its bulk enhanced.



NYHOLM

Touching the gardener's seven blessings

By Lois Lenski



Blessed be the peat moss



Weeding box!

I would not want to garden without: Peat Moss; Pet Tools; Gardening Friends; A Little Cash; Some Water Somewhere; Insatiable Curiosity, Excitement and Envy; Enforced Vacations.

These are the Gardener's Seven Blessings. There may be more, but these are seven of them. I call them Indispensables. I would not want to garden without them. If I could not have them, I would pack up and move to the top floor of the highest apartment house in the nearest city.

I would not want to garden without peat moss. It has become a part of my life. There was a time in the distant past when I had never heard of it and gardened with difficulty. It is inconceivable now. Hard-caked crusts on perennial beds, wondering why seeds do not come up, hoeing your back into a perpetual crick, wasting hours of time—all this and worse without peat moss. How did one mulch Roses in those days, how did one make acid soil, how did one germinate seeds? I do not know. Now, peat moss is indispensable.

I would not want to garden without pet tools. Every gardener has a pet trowel or a pet hoe or a pet something he cannot live without. I have two special pets that I would not choose to forsake, my weeding box and my coldframes.

I like weeds. Weeds themselves are indispensable. I do not want my garden handed to me on a platter all swept and garnished. I like to weed, and so I invented a weeding box. Now I cannot live without one. A kneeling pad is no good for me because my knees ache and my back tires. So I found a small wooden box about ten inches high, with one face open except for a two-inch strip across the bottom. I sit on this and weed and transplant by the hour and never tire. As I move from place to place I keep hitching it along under me. The opening serves as a receptacle for small tools, trowel, scissors, etc. When I am doing straight weeding, the weeds go into the inside, to be dumped into a waiting wheel-

barrow when filled. In the rock garden my weeding box perches itself anywhere on Alpine extremities. Warning: the box must be exactly the right size to suit yourself, not too low to make your knees ache or break, not too heavy to move about with the greatest ease. It should be so convenient that you forget its existence.

I would not want to garden without coldframes: plural, if possible; singular, one, at least, being a necessity. They are essential to keep the chickens from scratching out seeds, to protect seedlings from the heat of summer and the cold of winter, to allow me to coddle them in comfort and ease. Mine are made only two feet wide and I sit on my weeding box in the path.

I would not want to garden without gardening friends. No matter how many times they ask of the same flower, "Now what is that?" and "Now what did you say the name of this one is?" No matter if they cannot keep to the paths in the rock garden, but insist upon leaping about from stone to stone to my horror, I like them. I like friends who send me expensive gardening books that I cannot afford, for Christmas, or a pair of boots labeled "wishing you joy in the mud and muck"; who deposit bags of Pine needles on my doorstep on Christmas eve; who do not mind if I spend my birthday check for a bag of sheep manure! I like friends who argue about the foolishness or wisdom of Latin names and mispronounce most of them. I like friends who give me plants and ask me for particular ones of my own. No, I surely could not get on without my gardening friends.

I would not want to garden without a little cash in my purse. Not a great deal; riches have gone out of style. But a little is indispensable. I must be able to buy lavish quantities of seeds, new seeds never tried before, and a rare plant now and then; a few bulbs in the fall, and a shrub to fill a particular corner. I must be able to buy gardening magazines and books to increase my knowledge and pleasure. My garden is too small for a man, and I prefer to do the work myself. But I must be able to hire a boy at times, to do what I tell him,

to lift the stones I can't manage and place them just so, to do the spading and heavy lifting, to clean up the mess when I grow tired and must rest. A little cash will go a long way in a garden.

I would not want to garden without some water somewhere. I want water handy to sprinkle with, to saturate the ground in dry weather, to pour into the hole when transplanting; to fill a drainpipe for the underground drainage which fastidious alpine need; to pipe to a pool. If I could not get a pool in any other way, I would dig a hole down to the subsoil in the lowest part of my garden and let the rain fill it up. I must have some water somewhere.

I would not want to garden without insatiable curiosity, excitement and envy. I could not forego the thrill of curiosity one feels at the sight of the first leaves of the seedling of the unknown plant, its first bud, its first flower. No matter what reading about it in advance has prepared you to expect, the actual event is a never-to-be-forgotten experience. I could not forego the thrill of excitement one feels at the discovery that some precious weakling has survived the winter, that a rare and difficult plant has seeded itself plentifully in every crevice. I could not give up that thrill of envy at the sight of another's garden, spurring one on to greater efforts; that all-embracing but harmless envy and greed, which makes one long for possession of the whole world of (Continued on page 88)



That leaping gardener friend



Some Water Somewhere



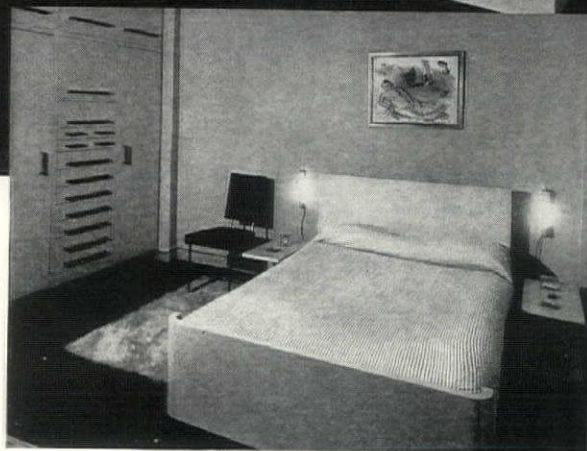
Those long winter evenings



A little portfolio of good interiors

THESE interesting modern rooms in the New York apartment of Mr. and Mrs. Michael Meredith Hare are full of decorating news as well as practical space-saving ideas. Room has been created in the bedroom by replacing old closets with built-in cabinet units painted chartreuse to match walls. Furniture is gray-white lacquer; carpet, two values of blue. Manzer and Hare, designers

BY REMOVING walls of a secondary foyer, living room and dining room, while still separate, form a continuous and more spacious whole, connected by decorative intersecting carpet. Dining room walls and rear living room wall, white; remaining walls, whitish yellow. Carpet is dough color. Chairs are pigskin; brown formica table; desk, butternut, red linoleum and gunmetal mirror



DRIX DURYEA



BODORFF

WHILE 18th Century decoration taken at its most beautiful and best inspired these rooms in the Lake Forest residence of Mrs. Kersey Coates Reed, in each case they are given additional interest and effect by brilliant modern detail. Chinese wall paper in tones of ivory and blue is the keynote of the bedroom scheme above. The canopy bed is bamboo with an antique white valance board and white curtains trimmed in blue. Valances at the windows repeat the bed valance design. Furniture coverings are in various shades of blue. The modern circular rug is white.

ADJOINING the bedroom is the bath-dressing room illustrated at the left, glittering with modern mirrored detail in walls and furniture. The paneled background is painted creamy white with all the moldings picked out in silver. Silver-framed mirrors line the dressing table recess and the niches on either side; the dressing table itself is made entirely of mirrored glass with crystal mounts. A further shining detail is the cornice of crystal leaves set into a mirrored cove. David Adler was the architect of this house and Mrs. Frances A. Elkins the decorator.

Modern accents in 18th century schemes

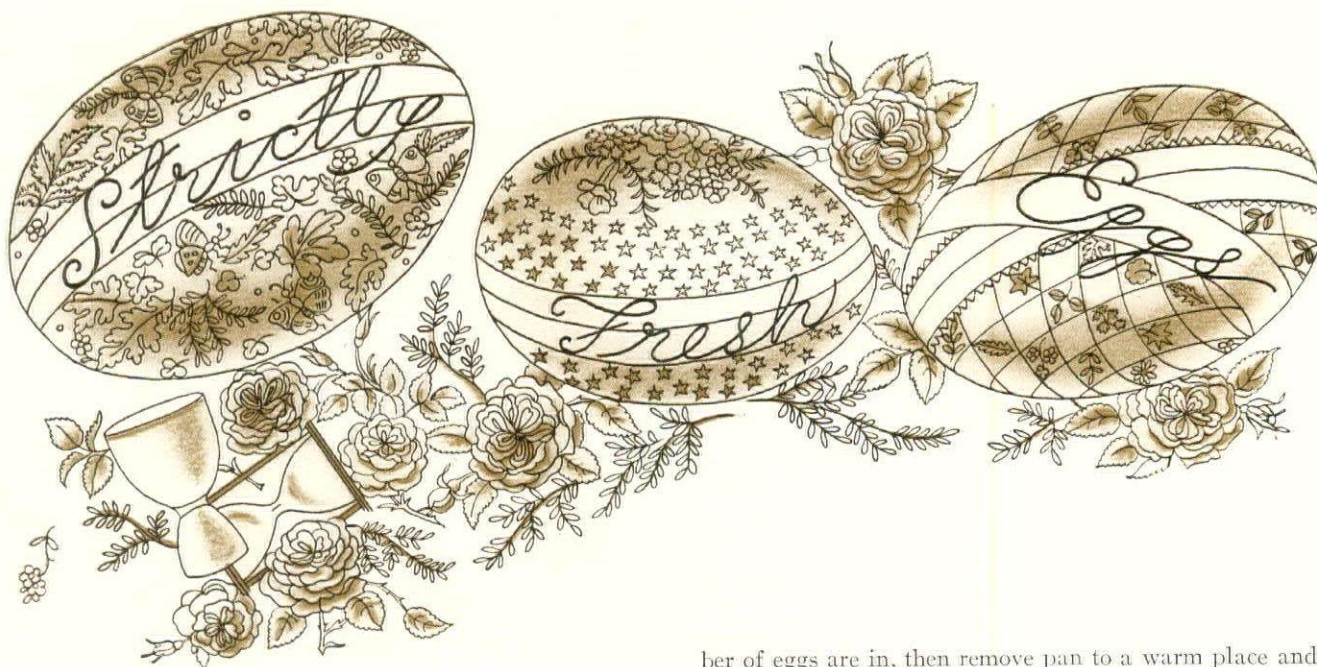
A blue and white chintz room and sparkling bath

THE modern color scheme of off-whites and silver for another bath-dressing room in the Reed house was taken from the Chinese wall paper, which has a delicate and predominately white pattern on a silver ground. Furniture is painted antique white, and the shaggy rugs and shower curtains are also white. The wash stand in its mirrored recess is also of mirrored glass. The floor is three tones of marble laid in a cross-stripe pattern. Mrs. Frances A. Elkins was the decorator of these rooms and David Adler the architect

IN PLANNING the interiors of her Georgian house, Mrs. Reed did not overlook the decorative possibilities of the "chintz" room without which no English manor house seems quite complete. Below is a brilliant example of a bedroom that has been done entirely in chintz—wall covering, curtains, bedspread and canopy—all in the same charming flowery pattern of deep Delft blue and white. No other color has been introduced into this scheme, the semi-modern painted furniture, dado as well as rug being completely white



BODORFF



Another tempting chapter from the author's private cook-book

NOT THAT you are expected to try it, but just as an item of interest I am passing on the following recipe for a monster egg with which Giles Rose, chef to Charles II, used to delight his royal master, or so we are told by Adolphe Meyer in his delightful book on egg-cookery: Separate the yolks and whites of 50 eggs. Mingle the yolks gently and put them in a bladder. Tie securely and boil in a pot of water until hard. Then put this big yolk in a bigger bladder and surround it with the 50 egg-whites. Boil again until the whites are well set. Now make a powder of the 50 shells and steep in vinegar till they form a paste. With the side of a pencil, apply this paste to make a shell about the big egg and then put in clear water to harden.

Before we come to the real recipes, here are a few general facts about eggs: Long white ones are the best . . . Pullets' eggs are to be preferred to ones laid by old hens . . . winter eggs are better than summer eggs. . . I'm told that if you put an egg in a sling and whirl it around very rapidly it will eventually cook, but I haven't yet tried it. . . Of course you know the standard way to test an egg for freshness is to put it in cold water. If it sinks and lies on its side, it is fresh; if the large end comes up, it isn't.

The fundamentals of egg cookery lie in mastering the art of frying, coddling, hard-boiling, baking, poaching and scrambling eggs and making a plain omelet that rolls up neatly and doesn't stick to the pan. All egg recipes are simply elaborations of one of these standards.

FRIED EGGS. Melt 2 tablespoons of butter in a frying pan, and when it begins to hiss slip in the eggs which have been broken one at a time into a saucer. Salt and pepper the whites only. Ladle a little of the butter over the yolks and cook slowly until the whites are set.

POACHED EGGS ON TOAST. Put 3 quarts of boiling water in a frying pan. Salt it slightly. Break an egg into a saucer and slip it gently into the water. Repeat until the desired num-

ber of eggs are in, then remove pan to a warm place and with a spoon gently ladle the water over the yolks to form a white film. Leave the eggs in the water for about three minutes, and then with a skimmer or a perforated ladle slip them onto thin pieces of buttered toast.

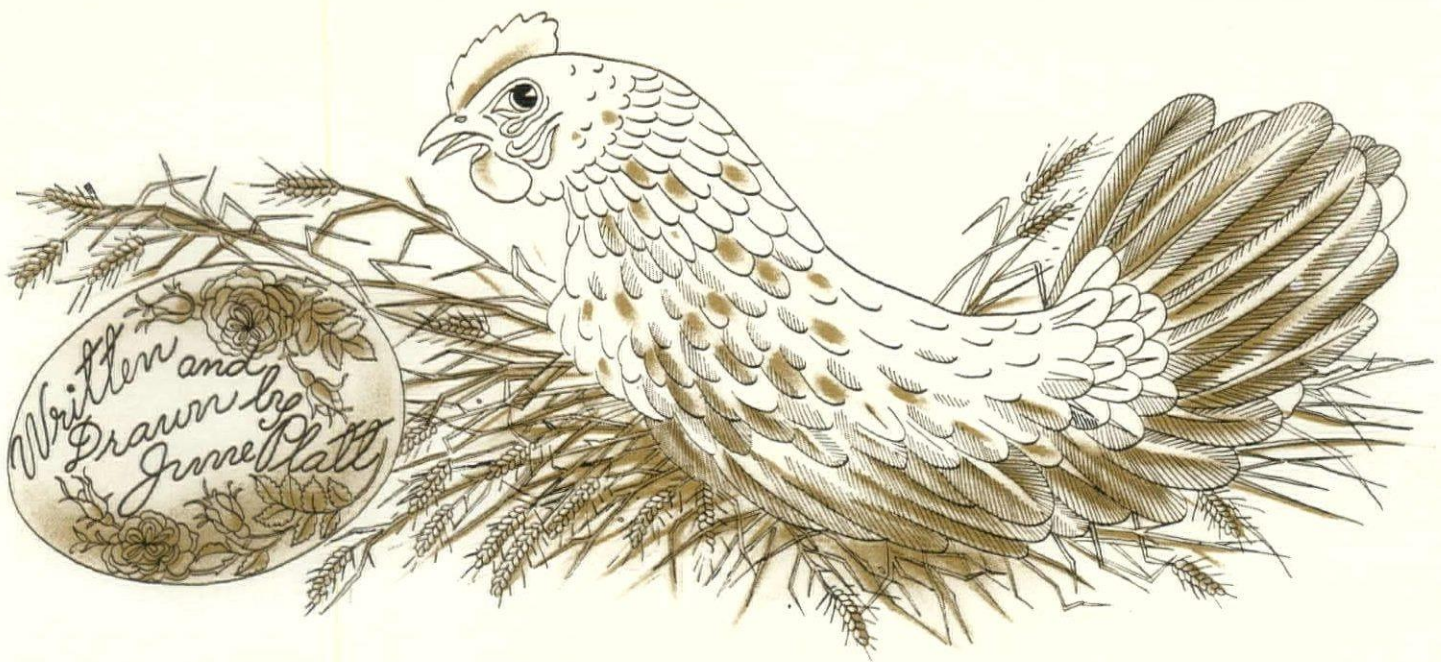
CODDLED EGGS A LA COQUE. Heat in a deep pan enough water to completely cover the number of eggs to be cooked. Wash eggs in cold water and when the cooking water boils, carefully put in the eggs with a spoon. When they are all in, remove from fire, cover and keep in warm place for from five to eight minutes. Serve in warmed egg cups with hot buttered toast cut in half-inch strips.

SCRAMBLED EGGS. For each egg place a teaspoon of butter in a frying pan. Beat the eggs very well with a fork and add a tablespoon of cream for each. When the butter is hot and melted but not at all browned, add the eggs and stir continuously with a silver spoon over a slow fire until the desired consistency is reached. Above all, do not over cook. They should be creamy and lumpy. When cooked, salt and pepper to taste, put on warm, not hot, platter, garnish and serve at once.

HARD BOILED EGGS. Wash the required number of eggs, plunge into boiling water carefully. A good way is to have all the eggs in a sieve and slip the sieve into the water, of which there must be plenty. Turn down the light and let the eggs simmer for fifteen minutes, no longer. Remove from fire and plunge into cold water to cool for at least fifteen minutes before peeling.

EGGS ON THE PLATE. Butter individual egg dishes with sweet butter. Break 2 eggs carefully into each dish without breaking the yolks. Salt and pepper the whites only. Set the dishes on a thick cold baking sheet and put it into the top part of the oven so that they will cook more from the top than from the bottom. They will be done in about ten minutes.

TO MAKE A PLAIN OMELET. The three important rules for making a good plain omelet are: (1) Have a perfectly clean smooth pan; (2) don't try to make too big an omelet in too small a pan and; (3) but not least, be sure that the butter and eggs used are of the very best quality. The pan should be slightly heated and then rubbed with fine kitchen salt and a coarse towel. Break 6 eggs into a bowl, add salt and pepper



and 2 tablespoons of thick cream. Beat with a fork for about one minute. Strain through a sieve to remove the white strings so disagreeable. Melt 2 tablespoons of butter in the frying pan on a brisk fire and tilt the pan so that the whole surface will be well buttered. In about two minutes the butter should have stopped foaming, and at this moment put in the eggs all at once. In about half a minute the bottom of the omelet will have set. Poke it here and there with a knife and let the liquid part run under, if possible. With a knife fold over and turn out onto a warm platter. Above all, do not overcook. If the omelet is to have a stuffing, it should be added hot just before folding.

POACHED EGGS WITH PÂTÉ DE FOIE GRAS. Cut stale bread in three-quarter inch slices. With a sharp knife, trim to three-and-a-half inch squares. Insert the point of a sharp knife one-half inch from the edge, and cut around the edge running down to within three-eighths of the bottom. Then insert the knife horizontally through one side of the slice three-eighths of an inch from the bottom. Cut out and remove the center. Melt plenty of butter, dip each box in the butter and then put in the oven to brown. Remove from the oven and put a generous spoonful of pâté de foie gras in each hole. Poach as many eggs as you have pieces of toast and lay one carefully on each piece. Salt lightly and serve at once.

FRIED EGGS WITH CAPERS AU BEURRE NOIRE. Fry 6 eggs. Place them carefully on a platter and put in a warm place while you add a few drops of tarragon vinegar and a small handful of capers to the butter in which they were fried. Pour over the eggs, sprinkle with chopped parsley and serve at once.

EGGS A LA TRIPE. (To serve six.) Peel and slice thin 8 little white onions. Cook without browning in 2 big tablespoons of butter. Sprinkle with 1 tablespoon of flour. Cook a minute or two, then add 2 cups of thick, hot cream. Salt and pepper to taste and add a scant teaspoon of powdered sugar. Add to this 8 hard-boiled eggs, sliced. Heat in double-boiler and serve at once with dry toast.

SPANISH EGGS. (To serve six.) Chop 2 onions fine with 1 small clove of garlic. Brown lightly in 3 tablespoons of olive oil. Peel 3 fine tomatoes, remove the seeds and cut in cubes. Also peel and cut up 2 small French or Italian squash and remove seeds from 3 large green sweet peppers and cut up fine. Add the peppers, squash and tomatoes to the onions and olive oil. Season to taste with salt and pepper. Cook very slowly for

three-quarters of an hour and cool slightly. Break 8 eggs into a bowl. Beat well with a fork, add the vegetables and put all in a double boiler containing a tablespoon of melted butter. Cook like scrambled eggs. Serve at once.

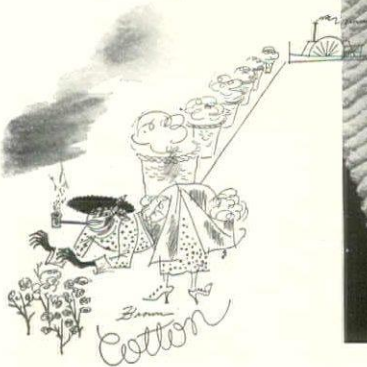
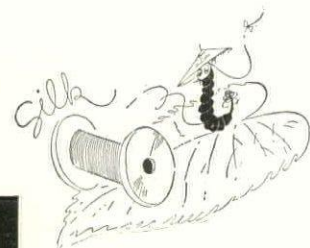
HARD-BOILED EGG SALAD. Wash and dry well one head of Boston lettuce. Wash, pick over and chop very fine 1 bunch of watercress. Make a French dressing and hard-boil 6 eggs. Put the cress into the dressing. Pour over the lettuce and toss well. Slice the eggs lengthwise and arrange them on the bed of lettuce.

EGGS IN TOMATOES. (To serve six.) Cut 3 big juicy tomatoes in half and scoop out centers. Fry carefully in olive oil without letting them lose shape. Place them in a buttered baking dish side by side. Sprinkle with salt and pepper and finely chopped shallots and parsley. Break an egg into each half tomato. Sprinkle with buttered crumbs and Parmesan cheese, mixed. Pour several tablespoons of olive oil over these and bake in the oven about ten minutes, or until the whites are set.

VEAL KIDNEY OMELET. (To serve six.) Put a glass of red wine in a pan and add to it a teaspoon of beef extract. Reduce one-half by simmering. Slice 1 veal kidney up fine, being sure not to include any of the white stringy part. Chop 1 onion fine. Peel, wash and slice 6 mushrooms. Prepare 1 teaspoon of chopped parsley. Brown the onion lightly in a tablespoon of butter. Skim the pieces out and put them in the wine. In the same butter, brown 6 little squares of salt pork. Fish them out and throw them away, then brown the mushrooms lightly in the remaining butter. Sprinkle a teaspoon of flour over them and add the wine. Let this simmer gently. Salt and pepper the kidneys well. In a clean frying pan put a lump of butter, and when sizzling hot, brown the kidneys, tossing them around. If they cook too long they will be tough. Pour a teaspoon of cognac over them and light it. Pour the wine sauce over them and let them barely simmer while you make a 6-egg omelet. Just before flopping over the omelet, add a small lump of butter to the kidneys and the parsley and stuff the omelet with the kidneys and their sauce. Serve on warm platter garnished with parsley.

EGG TIMBALES WITH TOMATO SAUCE. First make a tomato sauce as follows: Peel 2 lbs. of ripe tomatoes, cut in little pieces, put in an enamel saucepan with 2 white onions, sliced, 1 bouquet of parsley, 1 bay leaf, (Continued on page 74)

Texture all important in the new rugs



ABOVE. 1. Shaggy white cotton: de Quintal. 2. Deep pile ecru silk: Aird & Watson. 3. Wheel design, beige linen and wool: Klearflax. 4. Door mat, blue rope: Nu Art. 5. Round, silky white lambskin in a circle design: de Quintal. 6. Tufted white cotton on brown: Aird & Watson

LEFT. In wool. 1. Two-tone rose plaid: C. H. Masland. 2. Modern beige, tan and brown design in a new deep-pile weave: Mohawk. 3. Hooked rug in gay colors: Firth. 4. Cut and uncut pile giving two-tone embossed effect, cocoa brown: Cochran. 5. Beige and brown textured rug, hand-tied fringe: Bigelow-Sanford

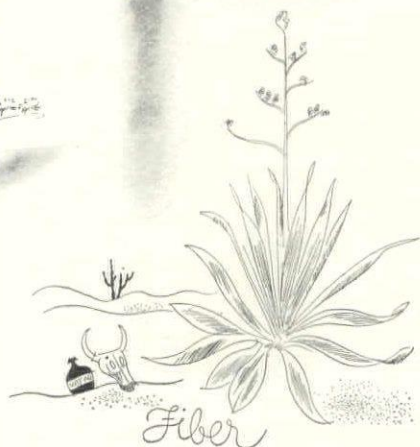
SOLID colors grow in popularity. Alexander Smith has added four shades in broadloom—royal blue, Havana brown, blue spruce and antique mahogany. This firm also makes a new frieze effect carpet in ten colors. See all these rugs at your decorator or write for nearest retailer





ABOVE. Simple, clear-cut designs dominate in summer rugs. 1. Copy of Indian drugget, wool surface, interwoven with fiber—brown, tan and gray plaid; Patchogue Plymouth. 2. Sisal rug, black, rust, yellow stripes, cream ground: Hodges. 3. Greek key design in green and écru reversible

fiber: Nu Art Fibre Products. 4. Wool and fiber textured rug, interlaced white rope squares on brown, black or green: Deltex. 5. Smart red plaid design on cream ground in a sisal rug from Hodges. 6. Fiber rug with stenciled wicket border, in four good color combinations: Waite



Cool fiber underfoot for summer schemes

EASY BEAUTY IN ROCK GARDENS

By Louise Beebe Wilder

WHEN we have been concerned with growing rock plants for a number of years there is apt to take root within us a slight contempt for such plants as thrive easily and which do not make special demands upon our skill, and we attempt to do without them. We become so absorbed in overcoming the timidity and reluctance of certain rare species, so bent are we upon making them accept our unaccustomed bed and board that this becomes in time the only game that seems worth the candle. The sulking mimp in the best spare bedroom becomes of far more importance than the hearty and amiable guest who takes pot luck and shows by his cheerful exuberance that he likes it.

Now, this is a sad mistake. Of course, gardeners will always turn toward fresh conquests, for trial and experiment are the life of their interest; they will always be looking off and beyond to far places where hide alluring uncertainties to test their ability, but it is absolutely necessary in the meantime that someone should, so to speak, bring home the bacon. In other words, there should be plenty of plants of beauty and good nature to keep things bright and cheerful while the mimps are being shown through their paces and making up their stubborn little minds to sit up and be worth their weight in admiration. If this is not recognized, a rock garden of any size is bound to appear poorly furnished and uninteresting to any save the fanatic who looks only for rarity and discounts general effect entirely.

Some of the plants of which I am about to speak are too large or invasive for small

rock gardens, but for those of any size there is plenty of room for drifts and masses of them without curtailing the delicious forays into the realm of the rare and the difficult. To begin with, there are what I have come to term the seven indispensable A's—*Arabis*, *Alyssum*, *Aubrietia*, *Armeria*, *Arenaria*, *Anchusa* and *Ajuga*. Most of them have small and stand-offish members in their families, but I am not now concerned with these. All the *Ajugas*, however, are as easy as Garlic. And let me here eat with humility the disparaging words that I have too often uttered about *Ajuga*. It has come to personify in my mind the "friend in need is a friend indeed" jingle. Where little else will grow *Ajuga* will grow with enthusiasm, spreading mats of shiny, hearty leafage over almost any sort of ground and sprouting little crowded spikes of blue or white lipped flowers in great numbers. The illustration shows the white form of the common *Ajuga reptans* growing on a bank of gravelly soil in partial shade. That bank had heretofore been turned down by a great many plants. Now it is a beauty spot, not a plague spot. *Ajuga* has saved my face. There is a variegated form of this common Bugle that some may like but I do not, and if one wants a blue-flowered form it is best to try for *A. metallica crispa* which adds the charm of glossy and somewhat curled leaves of metallic hues to its crowding spikes of Gentian-blue flowers, or for *A. genevensis Brockbanki* which, if you get the true form, has spikes also Gentian-blue, a foot tall above shining, somewhat glau-

cous foliage. It is more stationary than the others and is altogether a fine plant. *Ajugas* begin to bloom with me early in May, the last named slightly later, and the form *metallica crispa* makes a handsome foreground for clumps of the orange colored *Geum heldreichii*. And it flowers again in the Autumn.

Arabis albidia, the white Rock Cress, blooms early, accompanied by a lot of charming things, *Crocuses*, *Muscari*, *Scillas*, *Pulmonarias* and the like. Its mats of soft foliage are gray and its loose spikes of four-petalled white flowers are sweet scented and profusely borne. Bees welcome them. Like *Ajuga* it will grow anywhere and seeds itself in unlikely places. It looks well throwing itself about over a flat rock or down a little declivity. There is a pink form that is choicer and somewhat more chancy than the type, and very lovely. This is not *Arabis rosea* (a dull biennial dud), but *A. albidia rosea*. Those who scorn the common *Arabis* may perhaps make shift to put up with its double form that has spires of Stock-like blooms, strongly scented of *Heliotrope*. This is a lovely curtaining plant. I have seen it hanging in festoons two feet deep from a sheer declivity and all spiked over with its scented blooms. It (Continued on page 80)



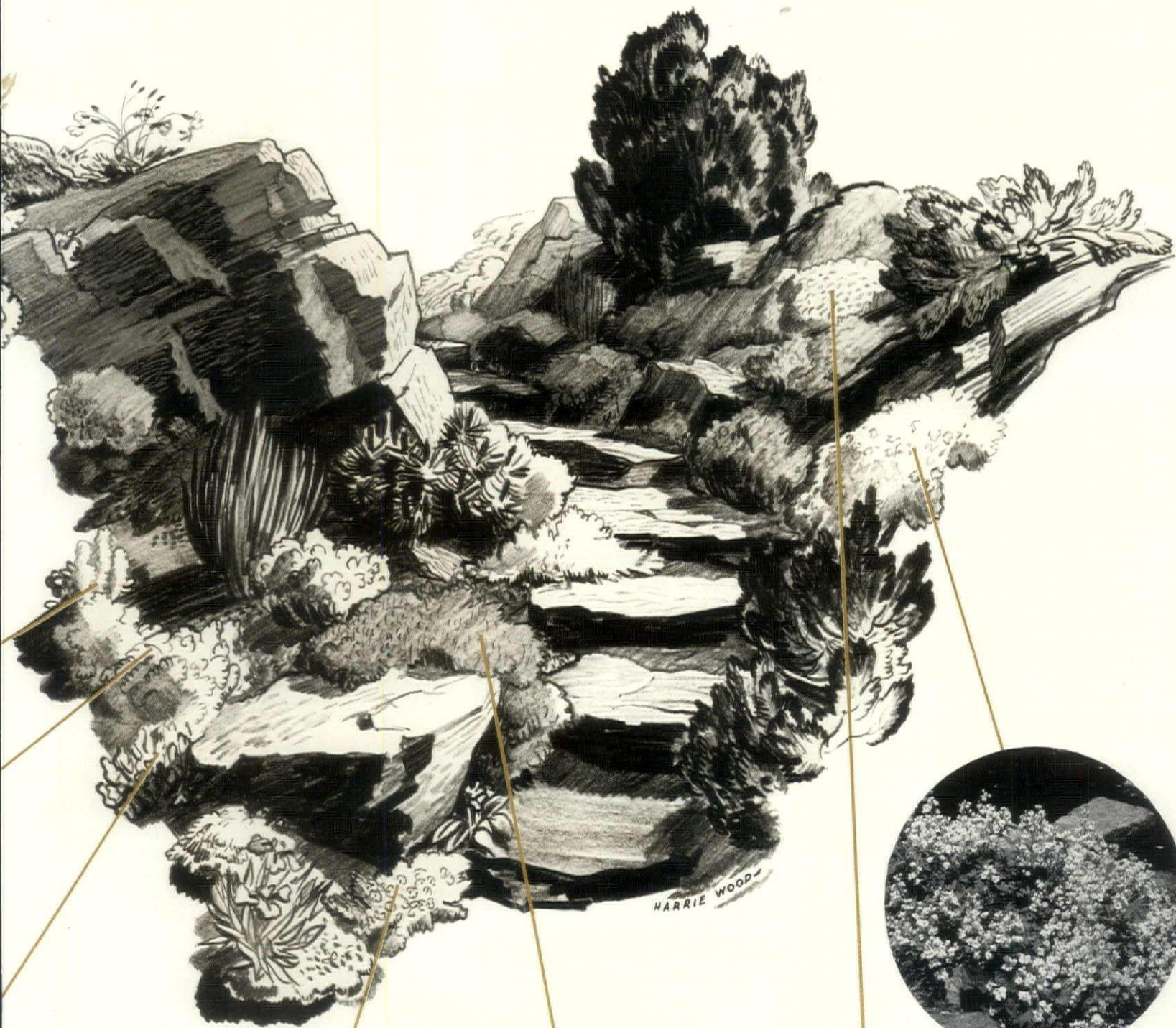
AJUGA REPTANS ALBA



ASTER ACRIIS NANUS



CHEIRANTHUS ALLIONI



HARRIE WOOD



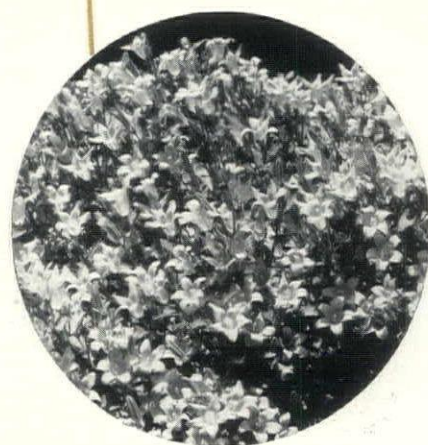
DOUBLE ARABIS



AUBRETIA DR. MULES



ALYSSUM CITRINUM



CAMPANULA MURALIS

THANKS TO GUATEMALA

GUATEMALA—with its towering volcanoes, azure lakes and magnificent ruins is decoration's newest discovery. From one of the oldest centers of civilization on the American continent comes the latest inspiration for your summer curtains. This ancient source, now newly discovered and tapped, is the largest of the Central American republics—a land of lush vegetation and cool plateaus, of gorgeously clad Indians who have brought down to our own times not only the mysterious traditions and customs of their Mayan ancestors, but also their beautiful textiles.

Long inaccessible, Guatemala's hidden resources are now for the first time coming to light, thanks to luxurious steamship service and improved highways, and are being avidly seized upon as a virgin source of design. We are on the threshold of a Guatemala era in decoration as evidenced in the great interest shown in the exhibition of Guatemalan textiles held recently in New York under the auspices of the Carnegie Institution of Washington and the National Alliance of Art and Industry, and the comprehensive showing of fabrics, rugs, china, glass and accessories in modern adaptations of Mayan designs now on view at R. H. Macy.

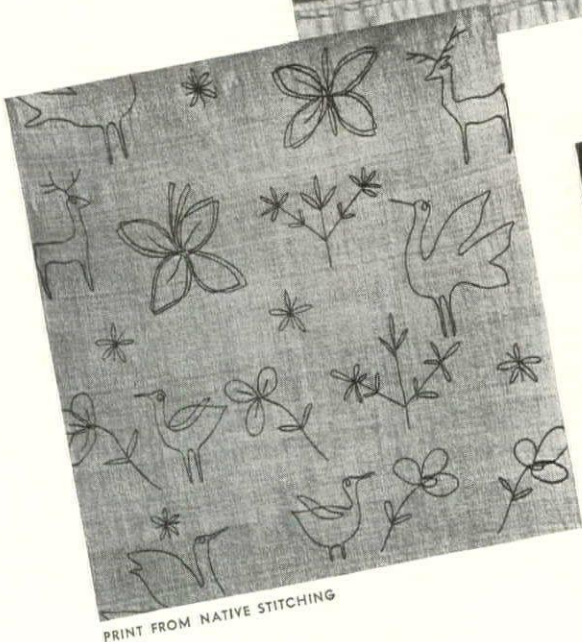
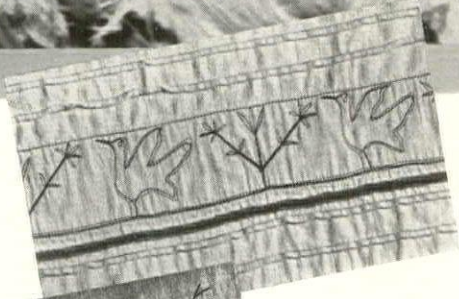
Though easier to reach than formerly, Guatemala is still unspoiled. The highland region, occupied by Indian tribes of Mayan stock, contains many villages high up among the mountain slopes that can be reached only by steep foot paths worn by natives. Here it is believed that the inhabitants are still living as the people of Central America were living before the coming of the Spaniards.

It was to this primitive region that the Carnegie Cor- (Continued on page 78)

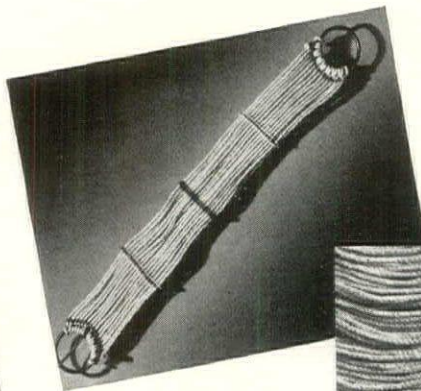


COURTESY THE GRACE LINE

WOOL FOR THE LOOMS



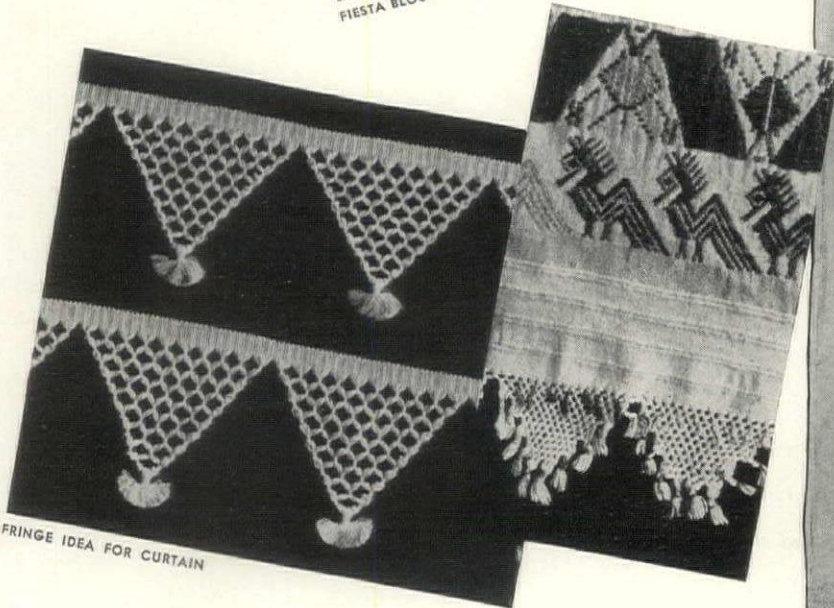
PRINT FROM NATIVE STITCHING



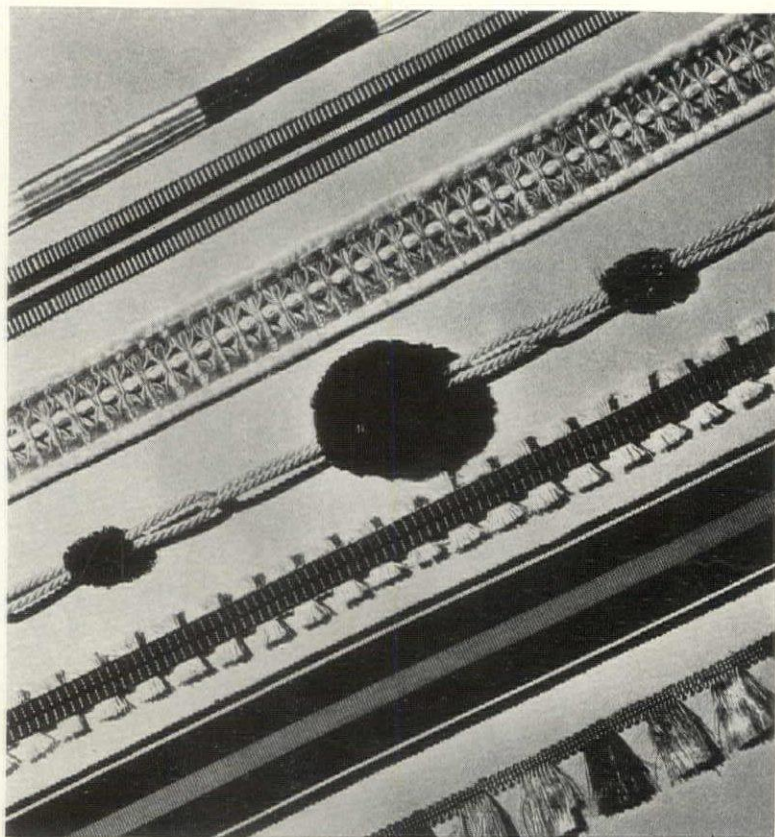
FROM CINCH TO CURTAIN



FIESTA BLOUSE MOTIF



FRINGE IDEA FOR CURTAIN



TRIMMINGS AFTER MAYAN DESIGNS

DANA B. MERRILL



PRINTED WALL PANEL

Decoration taps a new source in Mayan designs for textiles

New fabrics by Ruth Reeves and the decorative Guatemalan textiles that inspired them. Opposite. "Wool for the looms", typical market scene in Chichicastenango. Print for child adapted from stitched band on Indian blouse. A horse's cinch was the humble beginning of the smart cream chenille fabric stitched in yellow wool. Designed by Grete Franke. Willich-Franke Studios. Above. Herringbone pattern in heavy cotton from stripe in women's fiesta blouses. The rows of white triangular fringe on blue chintz is a curtain material inspired by the fringed ends of a wedding table cloth. "Atitlan Woman", striking printed wall panel by Ruth Reeves. Left. Trimmings from Mayan sources. Top. Rayon and cotton cord in two colors; green and white braid; red and white cotton; tie-back from Guatemalan head-dress, tinsel cord, brilliant pompons; braid, fringed sides; blue braid, red and yellow; green, yellow and red fringe: Macy's

A triumph of rooftop planting in New York

By F. F. Rockwell

WHEN one sees for the first time the galaxy of gardens which has been created at Rockefeller Center—on a roof-top nearly an acre in extent and eleven stories above the roaring traffic of mid-town Manhattan—the audacity and the size of the undertaking, merely as a mechanical achievement, are likely to obscure its real and greater significance. For these are no temporary toy gardens, no flower show exhibits. They are genuine life-sized gardens, planted for permanency. The trees, rocks, fountains, pools, streams, brick walks and masonry walls and arches give no hint that they are not on terra firma gracing a countryside or reflecting a country sky.

The real significance of these remarkable gardens lies, however, in their purpose, rather than in the marvel of their creation under such untoward conditions. They are, in the first place, something distinctly new in educational horticulture. They demonstrate, by the mere fact of their existence, hitherto undreamed of possibilities in city, and especially in roof-top, gardening. And more than this, they bring to a central urban and easily accessible point practical demonstrations in garden design and in plant culture, and the opportunity for comparison of varieties.

It is difficult to give a word picture that conveys at all adequately how genuinely substantial these gardens are. It may best be done perhaps with a few figures—for the average American mind is well practiced in visualizing perspectives from the blueprints of statistics.

To begin with, it has required over 3,000 tons (or, to readers who have never handled tons, 600,000 pounds!) of earth, as a foundation for the gardens; over 500 tons of brick, concrete and mortar for walls and walks. Protection from wind has been one of the greatest problems to be solved, and the many sheltering walls six to ten feet high, built to withstand tremendous wind pressures, together with the paved walks, required approximately 100,000 bricks. All of this material had to be brought up to the roof in elevators and distributed in wheelbarrows—one-man loads pushed over plank runways.

Of the trees and shrubs, which range all the way from Azaleas and Japanese Maples to thirty-five foot Scotch Pines and Poplars, many were too large for the elevators

and therefore had to be hoisted up over the side of the building. Some of the larger trees with their balls of earth attached weighed well over three tons each.

The method of securing adequate drainage also presented a serious problem, as no provision had been made for it in advance when the roof was built. As drainage and soil aeration are two of the most important factors in gardening under such artificial conditions—as they are indeed, in any gardening—this problem had to be solved adequately. The use of hundreds of tons of cinders, and the laying of over a mile of subsurface drain tile, have accomplished the result sought. More than a third of a mile of piping conveys water for irrigating the gardens; and for the various streams, pools and fountains, 96,000 gallons of water are pumped each day.

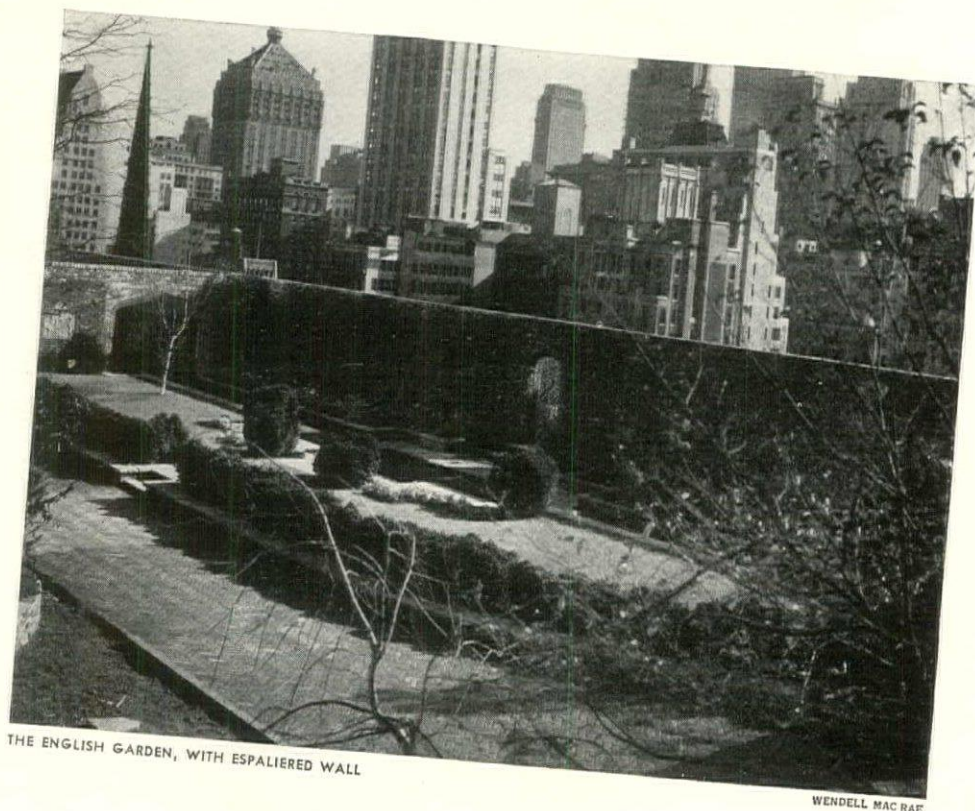
The groups of gardens which collectively are termed the "Gardens of the Nations" include the rock garden, a garden of American native plants, Spanish, Japanese, Dutch, French, Italian, Chinese, English, Southwestern or Cactus, and a Modern garden. Each of these gardens is highly authentic in design, and taken together they afford the student of landscape art an opportunity that cannot be duplicated else-

where, either here or abroad, to make a "side-by-side" comparative study.

Moreover, whether or not the observer is interested in gardens of any particular nationality, there is an opportunity for observation which will help solve his or her own personal problems of design, because these gardens represent not only national characteristics but also the various types of strictly formal, semi-formal, naturalistic, and picturesque gardening which, either separately or in combination, go to make up a modern suburban place or small estate planting.

The rock garden, which is the largest of the several units, is "international" not only figuratively speaking, but quite literally. The beautiful gray limestone of which its realistic ledges are built up was brought over from Windemere in the lake region of England. A cascading stream falls to a rock-bound pool and meanders along for an impressive distance before disappearing beyond a foot bridge where—so far as the observer's eye can determine—it continues to wind on between flowered rocky banks.

In this rock garden, which is a triumph of naturalistic design in a limited area, there are several wonderful evergreens, especially weeping specimens of Hemlock and Spruce. Those who have seen the examples of Mr. Ralph Hancock's work at New York's International Flower Show may get some idea of what he has had a chance to do here (*Continued on page 87*)



WENDELL MACRAE



AMERICAN NATIVE PLANT GARDEN



IN THE JAPANESE GARDEN



PART OF THE INTERNATIONAL ROCK GARDEN

THESE photographs of some of the Gardens of the Nations, in the very heart of New York, are but glimpses of a development which in its entirety is all but unbelievable. Were it not for the towering buildings which everywhere form the skyline one would scarcely suspect that the plantings are not somewhere out in the suburbs, so natural are they. Even the turmoil of the city's traffic far below seems hardly more than a murmur

Books that will give you better roses



A SHELF of Rose books near his armchair and a line of good tools in his garden shed, express a completeness of equipment to the serious and aspiring Rose gardener who loves to live with his Roses and his books throughout all the seasons of the year. While the spade, the dust gun and the sprayer are the essentials in the time of vigorous work, the books on the shelf are quite indispensable, for books vigorously applied will make a vast improvement. When the Roses are asleep, when the spade and dust gun have been put away, books will fill out the year. Thereby the Rose grower gains the satisfaction of having his delightful problem at hand, no matter what the season or the state of the weather.

Although a gardener's year is always a full twelve months, a gardener's mind is Spring-bent at almost any time of year. He is stirred to new efforts by the prospect of Spring, stimulated with ambition to try new things another Spring. The approach of Spring is the time to select from the alluring February catalogs new Roses he simply cannot resist; time to consider some transplanting to make room for new Roses; time to renew his practical knowledge about planting and fertilizing. In the Spring, when garden clubs open discussion about June flower shows, and the preparation of schedules is assigned, it behooves the Rose gardener to decide whether or not he wishes to enter his most gorgeous blooms in the classes for specimens. If he is to go in for showing, he must prune differently from the way he would if he decides to pass the shows up for the pleasure of many blooms on the bushes. He forthwith consults practical guides to freshen up on pruning.

WHILE Autumn planting is considered preferable to Spring, alluring Spring catalogs notwithstanding, and is practised in all but the severest climates, Spring may find the Autumn planter with blank spots where Winter has killed some things, leaving sad holes in the garden scene. If this has been discovered too late for dormant Roses, pot-grown Roses are the only remedy. How does one plant a pot-grown Rose? That immensely valuable small book, *How to Grow Roses*, will answer the question and *The Rose Manual* by Mr. Nicolas will add something to make the job better, just a little trick which will supplement the answer which is provided in the Pyle-McFarland-Stevens book.

Through the busy meeting of situations as they come along, with his tools and the

aid of his books, time wings swiftly by. One morning the Rose lover awakens to June and a garden overflowing with the color and fragrance of Roses. This is the happiest day of his year. It is Summer. Why should difficulties crowd into the rare day of June? Doubt invades; doubt as to whether the new Roses are correct; doubt whether blooms, old or new, are the best or are only second-rate; doubt brings forth the books with color plates and definite descriptions as well as the optimistic catalogs. There takes place a grand checking up of successful or deficient results. Time to consult books about whether to force with more liquid manure or to cut it out. If a Rose prove an invalid for him, the inquiring gardener will find out what others have to say about its health, and thereby improve his method of growing it.

IT IS Autumn. Is there a flush of bloom? If not, why not? Big questions may come forward. Are the shade trees overhanging the Roses? What Roses, if any, will endure shade and drip from the ends of the branches? Autumn is the season to search out definitely the causes of success or failures overcome; it is the time to investigate soil conditions and drainage and decide whether to spread lime during the Winter; time to select Roses for planting; time to review the whole study of preparation, planting and fertilizing; time to plan for protection during the Winter.

Thus, three busy seasons have hurried by and gone into experience and record. The armchair period comes as a season of physical relief, but such a state of mental relief is unthinkable for the serious and aspiring Rose grower. For him it is only a brief respite for catching his breath and spreading his investigations into his less hard-working books. It is Winter. Free days for books at home; days to spend in libraries, the public ones and those of friends; days for adding books to the shelf, out-of-print books from the second-hand shops and new ones just off the printing presses; time for special study and exploration into chosen sidelines of Rose growing; time to learn how to make another year in the Rose garden a more intelligent and therefore a better one.

In selecting books to make up a goodly shelf, an inquiring gardener will follow his individual inclination, just as a general book buyer will go in for special lines such as biography or antiques or travel. Individual inclination may lead to Rose history, to Rose science, to descriptive books with beautiful color plates or to a collection

By Ethelyn E. Keays

of the best practical working books or, indeed, to some of each and every sort. With the same difference of interest, what one Rose grower may consider his "backbone" books may be quite different from another's idea of the structural part of his collection. Where one person cannot garden without Bailey's *Standard Cyclopaedia of Horticulture*—and most gardeners feel they must own it or be able to go to it at any time—another may feel that, without the fine old herbals of John Gerard and Parkinson, the back-bone of gardening knowledge simply is not there. Both are splendid. Bailey's *Cyclopaedia*, on first attack, is eye-opening and stampeding. It immediately becomes absolutely necessary as a source of knowledge about the wide realm of Roses, and especially so to one who has not realized before what other Roses there are in the world besides Hybrid Teas, Wichuraiana climbers and *Rosa Hugonis*.

The old herbals of Gerard and Parkinson, with their exquisitely designed and executed wood cuts, and their quaint descriptions of Roses of three hundred years ago, give a surprising jolt and impetus to one who has not before poked into the history of Roses and so has never heard about the high-hearted trials and labors by which our Hybrid Teas have been developed from a very few ancestors, a fact which brings to mind the few men who came with William the Conqueror and who "ancestored" an immense population of English-speaking people.

ONE prevailing question in Roses is why we are told to do certain things with them. If the individual inclination is for more light upon the botany and physiology and genetics of the Rose, Winter is the time for the Rose reader to have a fling at *Strasburger's Botany* or something like it, at *Palladin's Plant Physiology*, or some other, and *Mendel's Principles of Heredity* by Bateson, a remarkably fascinating single volume. To these may be added books on soil and fertilizers, and on plant diseases, of which there are several excellent ones. The end of such a diversion is to have gained a rich picture of Rose plant life, a picture that will clarify many of the questions of why and to what end.

The amateur, ambitious to breed new types or varieties of Roses, will want to go as far as the scientists can take him into the obscurities or chromosomes, self-pollination, selection (*Continued on page 94*)



J. V. MCCLEES

Where rocks and flowers abide together

It is essential in good rock garden design that the plants shall seem at home among their boulder companions and that the total effect shall be as unstudied as though man's hand had not created it. For a rock garden, more perhaps than any other type, should be purely naturalistic in feeling, as it is here at the Greenwich, Connecticut, home of Edward J. Wally

The architect discusses roofs

By Greville Rickard

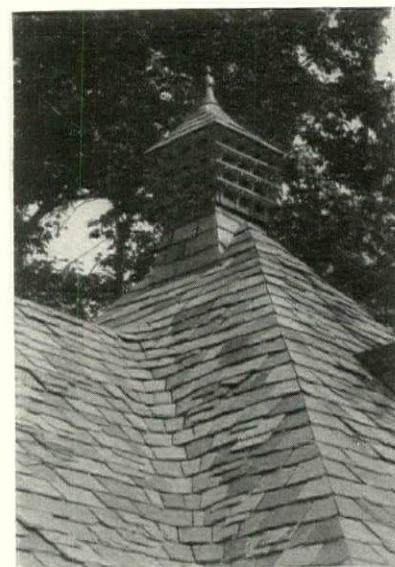
THAT wind that blows some good—though so ill that it has puffed away a clientele—has brought me time to tackle the heaps of architectural magazines which have been accumulating for years, waiting to be torn apart that those plates considered most worth saving might be filed away. One cannot undertake such a task without occasionally musing over photographs and making comparisons between recent work and that of distant years, and in doing so, taking inventory of trends that have stolen upon us unawares. Among many conclusions arrived at, I was impressed especially with the vast improvement made in the roof of the American house.

Among plates of pre-war years I came upon not a few in which fine residences show walls of splendid texture, but the roofs of which are dismally inadequate. In them all, artistic thought seems to have stopped at the eave line, above which there stretches a barren waste. This negative surface, however, was not usually the fault of the architect for in those days he was not provided with the proper tools to attain a roof of beauty. Only the client of exceptional wealth was able to satisfy his own or his architect's whim. If either had thrilled to a fine roof abroad, he would buy one and transplant it. Otherwise his architect was balked, for thick shingles, thick slates and textured tiles were then unavailable.

What since then has happened to provide the architect with those long-wished-for materials? For one thing, manufacturers and roofing agencies, urged on by the architect, have gone in for foreign travel and research. New materials, or rather new expressions of the same materials, have resulted, and the home-owner has become roof-conscious—sometimes alas too conspicuously so. He has become sensitive to the importance of the roof as a part of the design. After all, it is the roof of a house that is first noticed.

It is the roof that spells the shape of a house, that which is the most important element in its design. In architectural composition we have been taught that the first consideration should be mass; second, the disposition and size of voids, that is, window and door openings; and third, fourth, and fifth, color, texture, and detail. I have placed these in the order of their noticeability.

The attainment of a roof of beauty is not a simple matter. It requires an effort that calls for the most subtle of considerations. Whatever material is used, certain general characteristics should be striven for. It is desirable that the surface have texture; that insofar as is possible it have expansive and unbroken surfaces; that in value it be darker or lighter than the walls below, rather than in the same key. A dull mono-

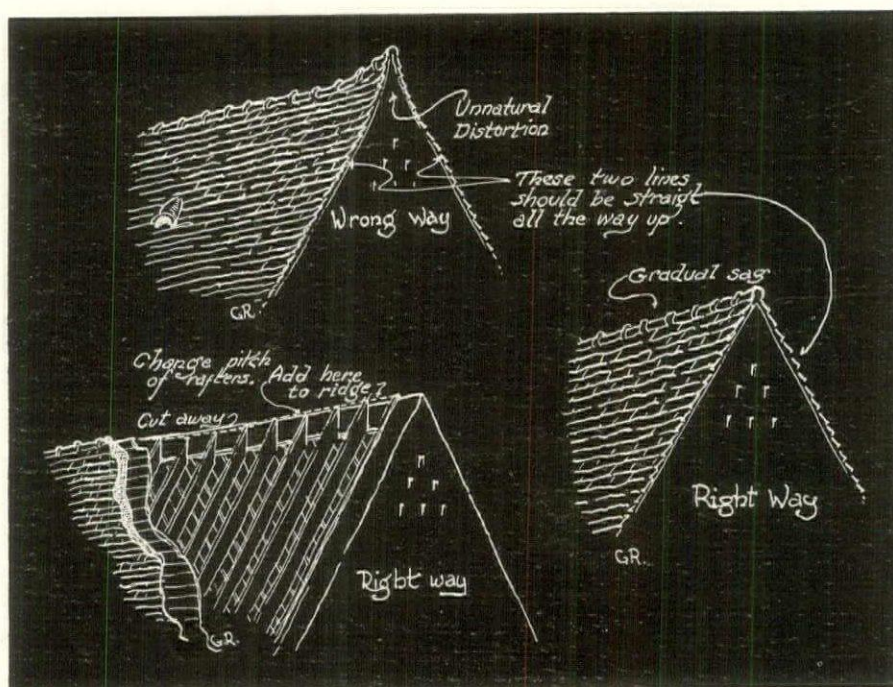


SLATE ROOF

tone, on the one hand, or an excessive spottiness, on the other, is to be avoided. A slight "salt and pepper" effect should be sought, but less contrasting than exists between these seasons, and the arrangement should be haphazard, with no conscious repetition of patterns. Of two types of spottiness, especially in tile roofs, it seems to me that a few light units in a dark field are less objectionable than a few dark ones in a light field.

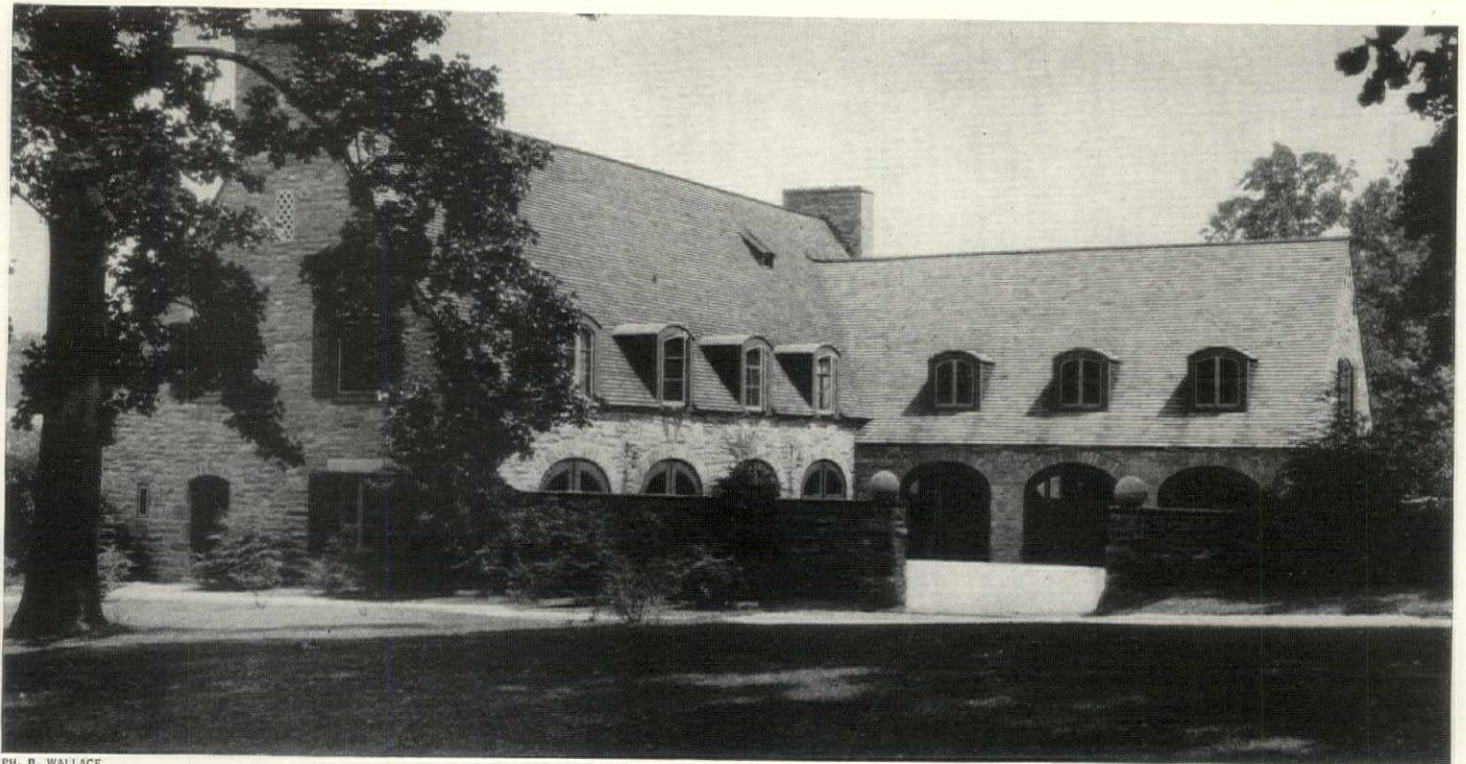
Roof covering materials with which we are most familiar are copper, wood shingles, clay tiles, slate, stone, fire-proof imitations of wood shingles, and other variations made of cement and asbestos and of asphalt, many of which in design follow a course of their own. The last-named group are of such variety that it will suffice to say whatever holds good in the comments that follow for the general classifications holds good for them.

There are, of course, purely utilitarian roofs, such as tar and gravel, say, not intended to be features of beauty. And there is the charming thatched roof we see abroad, which is very beautiful. But, as it is a covering which has not been found practical because of our extremes of climate, though there is no reason why it should not be feasible if the climate permits, it will not be dealt with here. There have been imitations in shingles of thatched roofs, but nowadays they are generally regarded as far- (Continued on page 81)



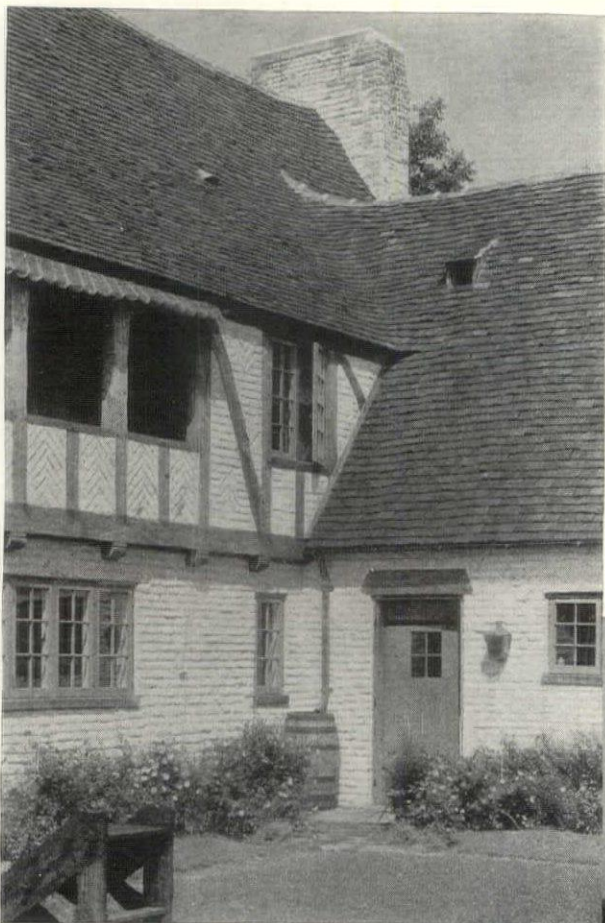
CORRECT AND INCORRECT ROOF SAGS

THE sketches at left show correct and incorrect roof sags and also tell how to go about obtaining a roof sag that really simulates the effect that age has upon a roof. At the top of the page is a portion of the roof on the home of Theodore H. Wielandt at Great Neck, L. I., of which Arthur Coote was the architect



PH. B. WALLACE

CEDAR SHINGLES



PAN TILE ROOF

S. H. GOTTSCHO



SIGURD FISCHER

CURVED TILE ROOF



S. H. GOTTSCHO

ASBESTOS COMPOSITION SHINGLES

Top of page, garage on Mrs. William Plunkett Stewart's estate, Haverford, Pa. Above, garage and stable of Raymond Brooks, Greenwich, Conn. Right, above, garage of William S. Barstow, Kings Point, L. I. All by Greville Rickard, architect. Right, home of Algernon W. Brown, Scarsdale, N. Y. Verna Cook Salomonsky, architect

Garden questions from our readers

Q. I HAVE a large amount of shrubbery which is much overgrown. How best can I prune these plants to keep them within bounds, and when should it be done?

F. L. M., New Canaan, Conn.

A. LATE SUMMER and Fall blooming shrubs should be pruned during the late Fall or Winter. These shrubs bloom on the new wood and so should not be pruned between the time when growth starts in the Spring and their blooming time, lest prospective blooms be cut off. The Spring and early Summer blooming sorts, on the other hand, should be pruned just after they bloom, because they bloom on the old wood and set buds for Spring bloom the Fall before. If they are pruned in the Winter, much of their prospective beauty is lost.

To keep shrubs within bounds, shorten in the long over-arching branches somewhat, and thin out whole stems from the base of the shrub, choosing for this thinning the old, tough, worn-out canes rather than young and vigorous ones. If even this thinning fails to bring the size of the shrubs down sufficiently for the space they occupy, it will be necessary to move them to another location and substitute something less vigorous in growth. People often use large, quick-growing material in small spaces for immediate effect, and regret it afterwards when the plants become too rampant. It is impossible to restrain vigorous shrubs by shearing, for then all gracefulness is lost, few if any flowers appear, and the shrub becomes woody and loses its vigor. There are, of course, one or two common exceptions to this rule. *Catalpa bungei* and *Hydrangea paniculata grandiflora* may be cut back severely each year and still remain vigorous.

Q. I AM planning to use a number of annuals in my garden this year. Would you suggest some suitable varieties that are fairly easy to grow and are perhaps a little out of the ordinary?

C. T. H., Cambridge, Mass.

A. FROM TIME to time, new varieties appear in the older species. Many of these are worthy, and usually their cultural requirements do not differ from those of other members of their family. For example, there are two new *Cosmos*: Klondyke Orange Flare, which bears a profusion of golden yellow flowers on bushy, three-foot plants and matures quickly from seed; and Burpee's Golden, an early type of most attractive golden orange color. There is a new *Nasturtium*, Burpee's Double Scarlet,

with huge, brilliant, fragrant blossoms. There is a fine new Marigold, Yellow Supreme, growing about two feet tall and practically odorless, which may please some and disappoint others. There is a good quilled *Zinnia*, Fantasy; a *Calendula*, Orange Shaggy; a fringed dwarf *Petunia*, Martha Washington; *Celosia*, Flame of Fire; *Anchusa*, Annual Bluebird. These are all in the novelty class, and although they have passed many tests successfully, they may offer some problems to the novice in flower-growing. There are, however, several long-established annuals that are but seldom grown. These should receive more attention. Try *Arctotis grandis*, the Blue-eyed African Daisy, in the middle ground of the border, or for an edging, *Brachycome iberidifolia*, the Swan River Daisy. *Centaurea imperialis*, the Royal Sweet Sultan, is interesting in place of the more familiar Bachelor's Button or Corn Flower. *Clarkia elegans*, which belongs to the evening Primrose family, can be obtained in beautiful pink, purple and white varieties. The brilliant orange-scarlet of *Emilia flammea*, Tassel Flower, adds a splendid dash of color to the garden. *Godetia grandiflora* is a good dwarf plant, and *Lavatera trimestris*, the Annual Mallow, is a free-flowering plant with Hollyhock-like blooms.

Q. MY LAST year's garden did not satisfy me as to its arrangement and color scheme. The size was all right, but the effect of the bloom was spotty and didn't seem to hang together. How shall I go about rearranging it?

A. L., Huntington, L. I.

A. ASSUMING that the general plan of the garden is satisfactory, the problem resolves itself into a better arrangement of the plants within the beds themselves. If there are a number of small beds, it might be wise to revise the plan sufficiently to combine or eliminate these, as they are very hard to arrange effectively. If they must remain, it is best to plant them with low plants, of one or two colors only, so that when seen from above they make a rather flat but dense color display. This is an adaptation of the old bedding idea, but more interesting plants can be used than were generally employed in it. In long, deep beds it is possible to arrange the plants grading up from low ones in front to tall ones at the back. Then each, as it blooms, will show up above those directly in front, and will not be hidden. It so

happens that the progression of bloom from Spring to Fall follows quite accurately this low to high gradation, Spring-blooming plants being generally dwarf, and Fall-blooming ones generally tall. If, then, there is a selection of both low and tall plants, there will be a pretty good sequence of bloom throughout the season.

Color can be easily handled. A monochromatic scheme might be adopted for the whole garden. In it all blooms would be of one color, say blue, and its tints, shades, and neighboring tints or shades. That is likely to be monotonous, however, and cannot accommodate many plants that one will want, because their color does not come within the scheme. Or one may leave out all reds and reddish pinks and purples, in which case almost any other color may be used without fear of disharmony. Or, if one wants to go into the matter more thoroughly, close harmonies of color, built upon a definite color rule, may be worked out. These harmonies should be planted in tight groups so that the various colors that are to be harmonized will be found in close proximity to each other, not spread out all over the bed. These little pictures can be arranged one to a season, and will make a focal point of interest in the bed when other parts are passed or not in bloom.

Generally speaking, plant in fairly large clumps, of ten or a dozen plants, rather than in groups of three or four, and arrange the plants in long, narrow drifts instead of bulky clumps. Use an occasional bulky or spiky plant for an accent to relieve possible monotony.

Q. CAN YOU give me some suggestions on new varieties of perennials that are worth trying in my mixed border—types that have proved valuable and reasonably easy to grow?

A. McM., St. Louis, Mo.

A. AMONG THE newer perennials suitable for the border, the early-flowering *Chrysanthemums* are very important. Try Aladdin, Chas. Jolly, Normandie, October Girl and Ruth Cummings. *Gaillardia* Sun God is a new, clear, yellow variety. There is a good white *Liatris* called *L. scariosa alba*. Among the *Violas* there is a new one, of the Jersey Gem type, known as Moonlight, which bears pale yellow flowers, and another called Royal Gem that is royal blue and very large-flowered. *Gypsophila* Bristol Fairy is a great improvement over the parent type. The *Daylilies* have a number of new sorts, which (Continued on page 90)



BODORFF

Retreat for this modern man styled by one of his fellows

IF PARADISE is as exclusively masculine as Mohammedans believe, Hubert C. Winan's New York apartment must closely resemble it. In this man's realm, created by Paul Frankl, there's not even a finger-print of the so-called feminine touch. Two views of the living room are given here

THE jungle painting over the sofa, shown at the left, dominates the color scheme—a blend of beige, gray and brown interspersed with reds and black. Rough and unusually textured fabrics give character to the neutral colors used. The general lines of the furniture are predominantly horizontal

Jewel tones to lend luster

Emerald

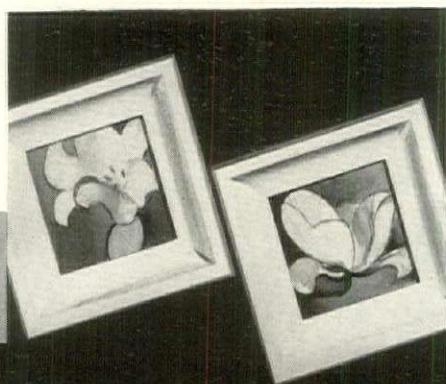
IN THE newest lamps and decorative accessories we find the bright dark colors of precious gems, the subtle pastels of semi-precious stones. A group of such accents, strategically placed in a room, can give renewed interest to an old scheme.

In many of these new accessory pieces, the ever-popular white is combined with a striking color in contrast, as in the white pottery lamp at the right, whose shade is trimmed with emerald green ribbon.

The flat tropical fish swim across a mirror glass sea. The emerald tone is emphasized in the green mirror frame.

Horses, horses, horses everywhere, even on the cover of a jewel-like green pottery cigarette box, which has an ash tray to match. The heavy, dark green glass vase is Swedish in origin.

Shells, another smart theme in this season's decorating picture, now take to colors never before seen on land or sea. A pair of these lovely dark green shells will hold flowers on a mantel.



MARTINUS ANDERSEN

Turquoise

HERE is a group of small objects in turquoise blue that would bring sparkle to a young girl's bedroom. Try some of these turquoise grace notes in a room with white walls and brown carpet and hangings, or against a daffodil yellow background.

The small water colors of flowers are painted on turquoise backgrounds and are placed in deeply recessed white wood frames.

The base of the little lamp is completely hidden by a huge silken tassel, topped by a white shade bordered in turquoise. The pert little pottery head is topped by yellow ringlets.

The turquoise vase lined in white is from a new collection of pottery made in California. The startled young donkey with stand-up ears serves no purpose in life other than to add a spot of color on a table or hanging shelf. The little ash tray is lined in blue.



Sapphire

A SQUARE lamp has blue mirrored sides outlined in chromium. The ivory cotton shade is trimmed with blue chenille. Blue mirror is used also for cigarette box and ash tray

So decorative in themselves that they scarcely need the additional accent of flowers are the two blue glass cornucopias mounted on marble

The dreamy-eyed ladies with flowers mysteriously sprouting from their heads are framed on blue mats

Painted fruits and flowers adorn a hospitable big tôle tray of deep blue



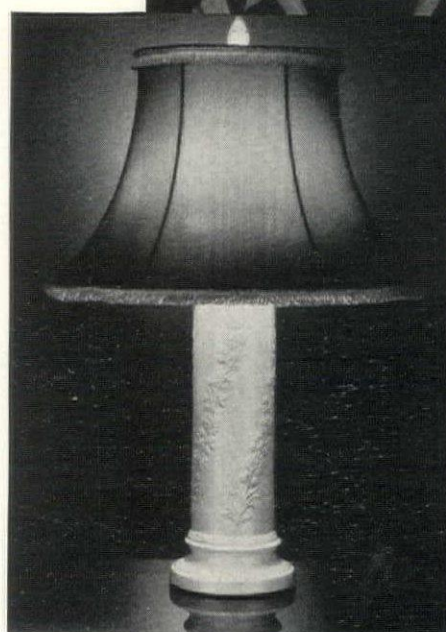
Ruby

AGAIN white combines with color in this fourth "jewel" group. The long cocktail tray is painted tin with white grapes on a ruby red ground

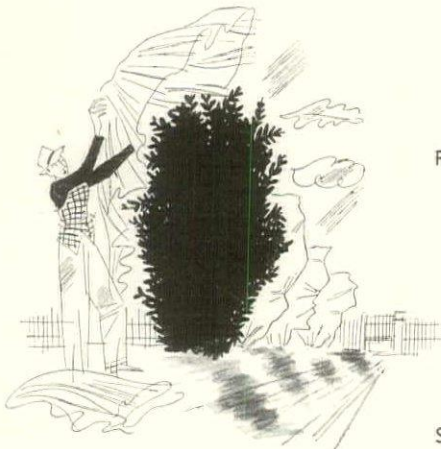
The pair of white Venetian glass cockatoos boast bright red crests. Ruby and milk white glass are cleverly combined in the graceful vase and the little covered box

For the important lamp, a tall column of Spode pottery takes a shade of ruby red silk. The little pair of Chinese figurine lamps are topped by shades of red metallic paper. This trio of lamps would look charming in a room, injecting the Chinese note now so popular in decoration

B. Altman & Co., New York, has all the pieces that are illustrated in these jewel color groups. For the names of stores in other cities where these decorative objects may be seen on display, see the list on page 76



ACTIVITIES FOR GARDENERS IN MARCH



FIRST WEEK

If you are a lover of White Clover lawns and plan to start one this year, now is the time to sow, especially if you already have regular turf and want the Clover in with it. Clover seed germinates best in Spring weather, and is slower than grass. If sown before the frost is out of the ground the rather heavy seeds will lie on the surface until the thaws and rains work them down into tiny crevices where they can germinate. This is especially helpful where covering by raking is impossible, as in the case of an already established lawn. Even on open ground, early Clover sowing is advised.

Starting into growth those hardy plants of various kinds which have been wintered in shaded coldframes should not be done too suddenly. The sun is strong, now, and if it is allowed to pour down through the glass all day long it will run the temperature up to a point which, compared to that of the chilly if not still frozen soil around the plants' roots, is inordinately high. A more gradual warming up process is far better for the plants, because it is more normal. After a growth really starts, of course, higher temperatures are beneficial to most plants.

Rhubarb is one of those old-fashioned vegetables which, once established in the garden, never seem to go out. Most of us get a bit tired of its tartness after a few weeks, and leave it to its own devices for the balance of the year, but it is well worth having just for this short period in Spring. As a matter of fact, its very earliness is one of Rhubarb's greatest assets—an advantage which can be the sooner enjoyed by inverting an empty barrel over each clump now so as to force earlier and better growth by reason of the protection the barrel affords.

SECOND WEEK

By this time it is usually safe to remove the covers from Boxwood and other evergreens which have been protected from the Winter dangers of cold nights and bright sunlight. There is little likelihood now of such low temperatures as would contrast too sharply with the sun's warmth. It is advisable to carry out the removal during a spell of cloudy weather, if possible, so that there will be no abrupt change from full shade to strong light. Be careful, too, lest any of the branches be broken while the covers are coming off the bushes.

In the handling of hotbeds and coldframes it should be remembered that a reasonably even temperature is the best for seed germination or the growth of either seedlings or older plants. This means, of course, that some provision should be made to retain on chilly nights as much as possible of the heat accumulated in the frame during the day. Closing the sashes is not in itself sufficient to conserve this warmth; some sort of additional covering must be provided on really sharp nights. Straw is good for this purpose, but the regular quilted mats are better.

Asparagus starts growth so early in the season that digging the winter mulch into the bed should be done as soon as the frost is out of the ground, lest the young stalks be injured in the process. At this time, also, it is a good plan to scatter granulated rock-salt over the surface of the cultivated bed, to discourage weed growth and also as a stimulant for the Asparagus. This vegetable requires generous feeding if it is to produce really fine stalks. Thus, after cutting ceases, top-dress with some good organic fertilizer a couple of times before Autumn.



THIRD WEEK

Lawn grass sowing should be done really early in the Spring, so that the new turf may get as good a start as possible before hot weather. Indeed, some people advise that the seed be sown on top of a March snowfall, in case there is one, the idea being that it will be evenly distributed by the time it melts down to the ground. Only the best procurable seed should be used in any case, as the cheap grades almost invariably contain a sometimes high percentage of weed seeds, to say nothing of useless chaff which serves to bulk up the package deceptively.

When buying nursery stock you will do well to make a practice of unpacking and heeling it in immediately upon its arrival, unless you are literally all ready to plant. This is particularly important when the shipment is from a distant point. Its object, of course, is to surround the stock with natural growing conditions as promptly as possible. Heeling in consists in digging out a trench in some suitable place sufficiently long and deep to accommodate the roots of the shrubs or trees. Lay the stock in slantwise, cover the roots with soil, and firm down.

Seeds of annual flowers and most of the earlier types of vegetables can be started now in a sunny coldframe. The actual sowing may be made in the well prepared soil within the frame, or in flats which are then placed under the glass; many gardeners prefer the latter method, for it enables one to shift more easily any of the batches of seedlings which may later require different conditions from those called for by the rank and file. Raise the sashes for ventilation on warm, sunny days, close them at night, and do not over-water, lest damping off develop.

FOURTH WEEK

Preparations for tree and shrub planting are one of those garden matters which should always be generously done—holes amply large to receive the roots without the least crowding; good soil well prepared for a considerable distance beyond the present root area, to allow for growth; plenty of water when setting the stock. Make sure that the soil is worked in thoroughly among the roots; lest air pockets remain, and tramp it down firmly to hold the plant upright and bring soil and root surface into full contact. These things go far toward insuring successful establishment.

Among the Winter protections which can safely be removed now is that around the Roses—climbers as well as the bush types. Whether the material is straw, earth mounds or mulch, take it off in two or three instalments a few days apart so as to accustom the wood gradually to the change. When the buds definitely begin to swell a top-dressing of bone meal and a general shallow cultivation of the soil around the plants will be beneficial. Necessary pruning, of course, should be done at once, as it must be completed before any new growth really starts.

The winter mulch on the Strawberry bed ought to be removed now, so that the ground will have a chance to warm up and the plants to start normally early growth. When the frost is all out, cultivate between the rows, working in a top-dressing of some good fertilizer. Strawberries, like a rather sandy, well drained soil that contains a good supply of humus and is preferably somewhat acid. Of course, they should have full sunlight and plenty of water during dry weather, especially in Summer. New plantings may be started in the Spring, or with potted plants in Summer.

FIFTH WEEK

Now that Winter is over, a thorough clean-up of the lawn and the grounds generally is in order. There is likely to be a lot of litter around, even on a well kept place—twigs broken off the trees, dead leaves blown in from the woods, bones exhumed by Towser, and so on—which in the interests of appearance as well as practicality should be put out of the way. If you don't believe this, wait until the lawn-mower on its first trip of the season tries to bite through a good, Winter-hardened spare-rib bone or a chunk of hickory branch. Also, don't forget to roll the lawn.

Among other things, dwarf espalier fruit trees should be ordered at this time. Although many people have heard of these excellent little fruit bearers, and know something of their ornamental as well as practical value, few realize that they are available in this country in a wide range of variety and shape. Plums, Apples, Cherries, Pears, Peaches, Apricots and Nectarines are all to be had in excellent quality and of bearing age. In their different shapes they are suitable for large as well as small properties, for training on walls, trellises or as borders.

The sowing of Sweet Peas should be done as soon as the frost is out of the ground, for a great deal of the success of these plants hinges upon their getting an early start and making a large, deep root system while the weather is still cool. They need rich feeding, too, which means that for really fine results you should prepare for them a trench a foot wide and two feet deep, filled with good, loamy soil containing plenty of manure. Sow about two inches deep and build up with more soil as the plants grow. Supports should be provided when plants are well up.



"So they've finally took Jed Taylor to the county poor-farm, hev they? Wal, I s'pose it's the best thing fer him, whut with the thermometer goin' down to twenty b'low ev'ry night, an' him with the creepin' palsy an' rheumatiz an' thet flem in his throat all the time, an' no kith ner kin to look after him. But still an' all, it's purty tough, after a long, upstandin' life like Jed's, to hev to go on charity. It's the beginnin' o' the end fer him, I guess—he's thet broke up over it. . . . Wal, thet's the way it goes, sooner er later."

—OLD DOC LEMMON.

"I thought home-made soup a necessity until Campbell's Soups helped my little girl so much!"

says Mrs. Kiliaen M. Van Rensselaer



(Above) Mrs. Kiliaen M. Van Rensselaer, of New York, is the former Elizabeth Post, daughter of Mr. and Mrs. Waldron W. Post. She is exceedingly popular with all who meet this member of one of the most distinguished New York families.

(Right) Patricia and Elizabeth Van Rensselaer, daughters of Mrs. Kiliaen M. Van Rensselaer, enjoying a luncheon which includes Campbell's Vegetable Soup — a particular favorite of both of these charming children.

FOR years Mrs. Van Rensselaer felt that soups worthy of her table must be made in her own kitchen. Then her older daughter, Elizabeth, became quite ill. And in prescribing her diet the doctor recommended not merely soups . . . but Campbell's Soups.

"It was quite a surprise to me to have our doctor recommend Campbell's Soups," says Mrs. Van Rensselaer. "However, their variety not only satisfied all of Elizabeth's varying whims, but provided the nourishment which brought back her strength. Needless to say, I tried Campbell's Soups myself and they now have a regular place on my luncheon and dinner menus."

Campbell's Consommé is one of Mrs. Van Rensselaer's favorites for dinner. And a wide variety of the heartier kinds of Campbell's Soups is served for Patricia's and Elizabeth's luncheons.



CAMPBELL'S *Vegetable Soup*

Genuine BOKHARA RUGS

*Famed for Centuries
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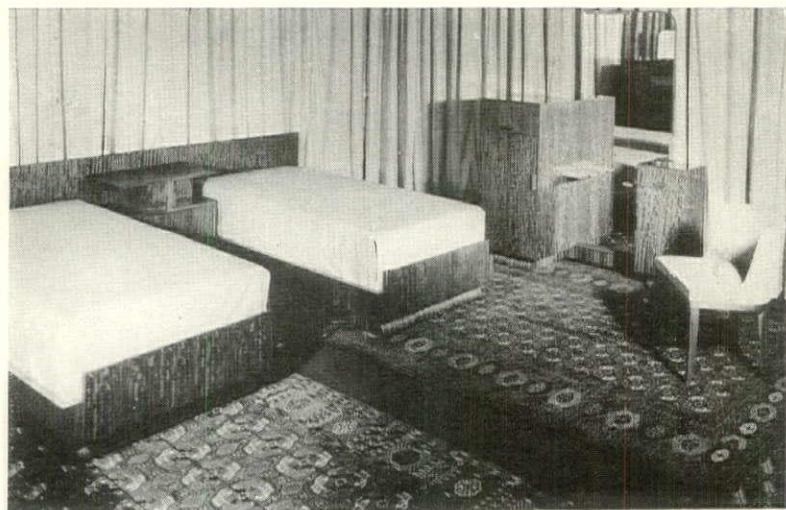


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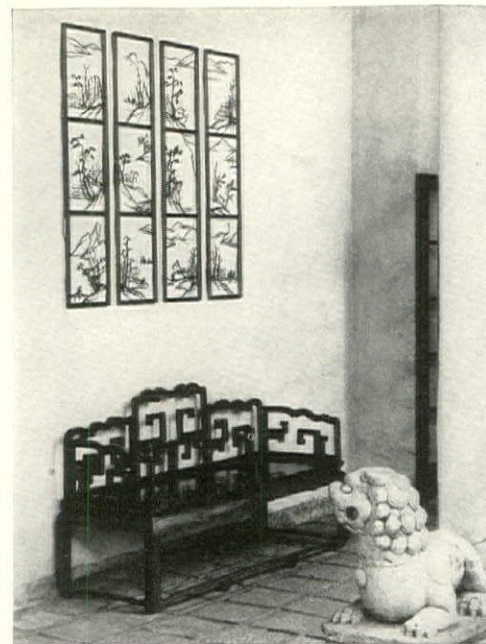
Rug Department

261 FIFTH AVENUE • NEW YORK, N. Y.

The decorator's scrap book



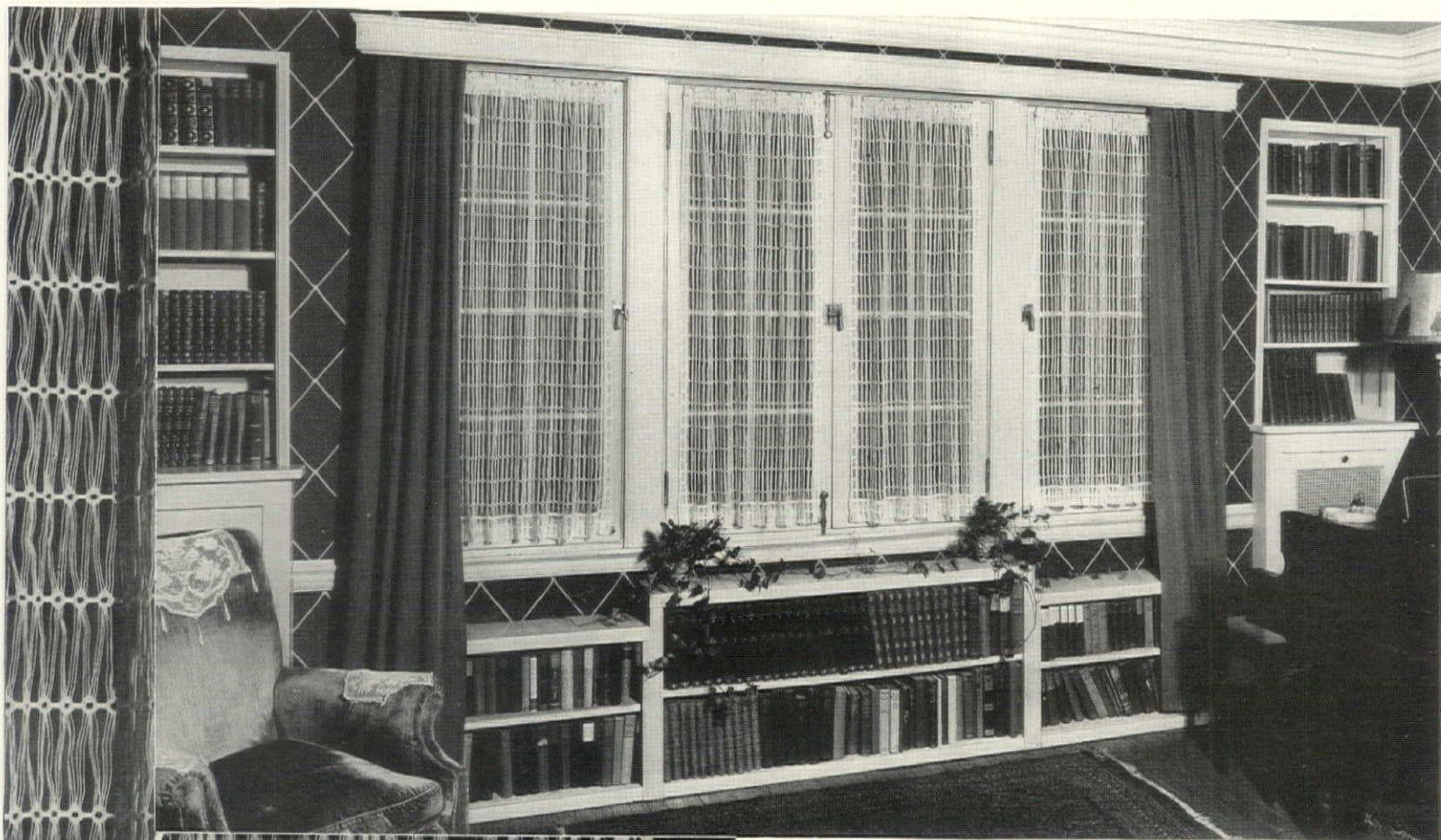
ILLUSTRATED are three charming ideas for walls. Left. Child's room in the residence of Mrs. Truman Parker Handy, Riverdale, N. Y. with red and whitestencilled flowers on blue walls and ceiling. White curtains; white chair pads with red worsted flowers. Thedlow, decorators



IN the beautiful Academy of Arts in Honolulu is this interesting wall treatment consisting of Chinese landscapes in iron. In their great simplicity and absence of non-essentials lies the charm and artistry of these iron pictures which were first made in the Ching dynasty of China, about 1644



DOMINATING one side of the living room in Dr. Fritz Wittel's New York apartment is a plastic mural by Vally Wieselthier, executed in cement in off-white. Yellow-green walls, sofa in red chenille, chartreuse pillows, Paul Lester Wiener, director of Contempora, designer



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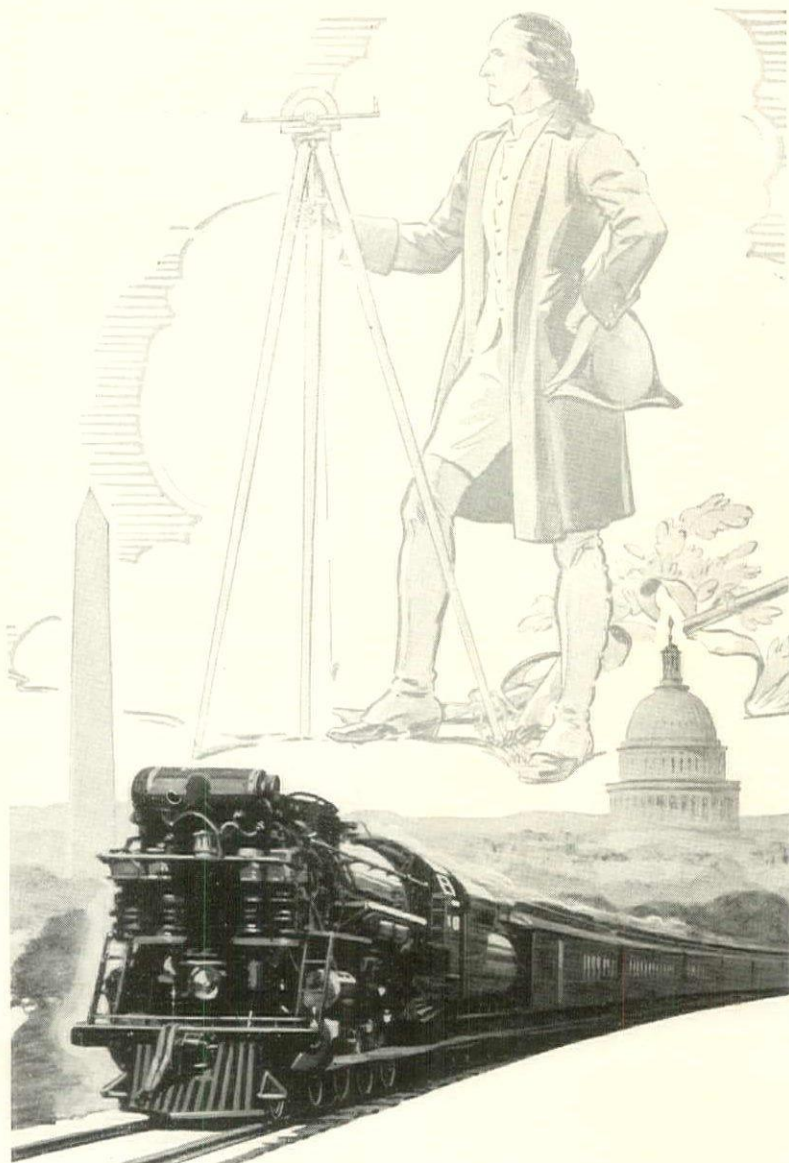
All the new Quaker Spring curtains are now being displayed. See them—learn how slight the difference in cost between ordinary commonplace curtains and Quaker, the finest money can buy. Quaker curtains not only look better—they wear better, for years and years. Only the finest of combed yarns are used, all knots are securely tied and every curtain is hand finished. They launder easily and perfectly.

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George Washington, RAILROAD MAN

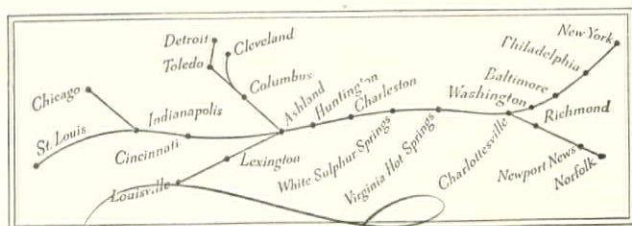
George Washington made great dreams become realities. But he never dreamed of a railroad. Yet he founded the beginnings of one of the greatest of all.

One hundred and fifty years ago, envisioning young America's need of better transportation between east and west, George Washington founded the James River Company, became its first president, laid out a route to connect the Atlantic Seaboard and the Mississippi Valley with a system of canals and roads.

Thirty years later, when Washington had passed on to the immortals, Chief Justice Marshall personally examined the project and pronounced it sound in its entirety. Canals and roads of the James River Company, under the genius of science and invention, have become the great Chesapeake and Ohio Railway system. But the fundamental principle of the project—George Washington's principle—remains the same. It is—

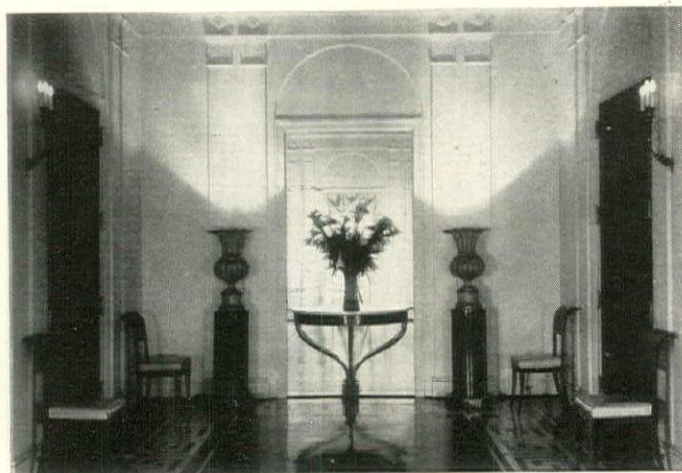
*"Better Transportation
between East and West."*

1785 ~ One Hundred and Fiftieth Anniversary ~ 1935



George Washington's Railroad
CHESAPEAKE and OHIO
Lines
Original Predecessor Company Founded by George Washington in 1785

The decorator's scrap book



A STRIKING color scheme gives interest to this classic hall. Walls, white; ceiling, emerald green; doors, darker green. Inlaid rubber floor is black, white and gray. Urban Morgan & Charles Seyffer were the decorators



G. W. HARTING

THIS bar and game room with its amusing porthole aquarium and ship decorations has chrome-yellow walls and pink ceiling. The drum shaped bar is in bright dark blue and green; black linoleum floor: Sloane



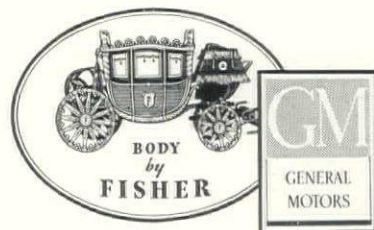
RALPH YOUNG

THE effectiveness of the modern-Chinese is apparent in this room. Walls are bronze, ceiling yellow, mirror, gold glass. In contrast are the oyster white of columns, furniture coverings and lamps. Decorated by Gump's



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STEICHEN

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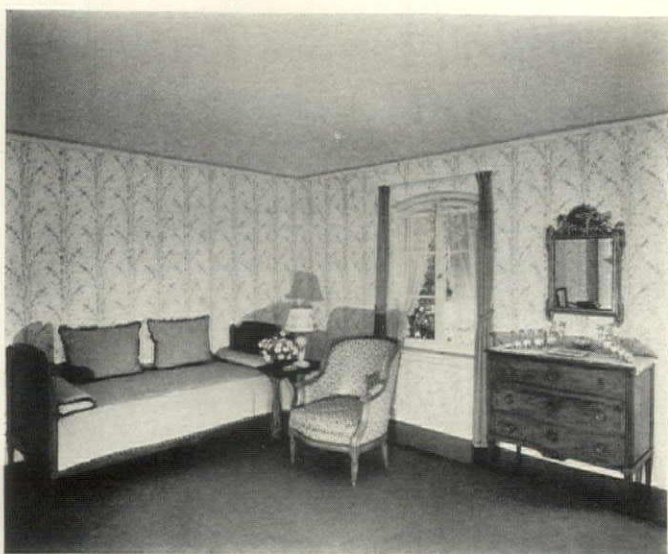
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Cover schemes for daybeds



A LOOSE spread is used on the daybed above, in a bedroom in Mr. & Mrs. Alden Swift's home in Lake Forest, Ill., decorated by Mrs. Swift

IN A guest bedroom, right, the skirted daybed cover is chintz matching head and foot boards. In Highland Park, Ill., home of Mrs. Irene Sidley, decorator

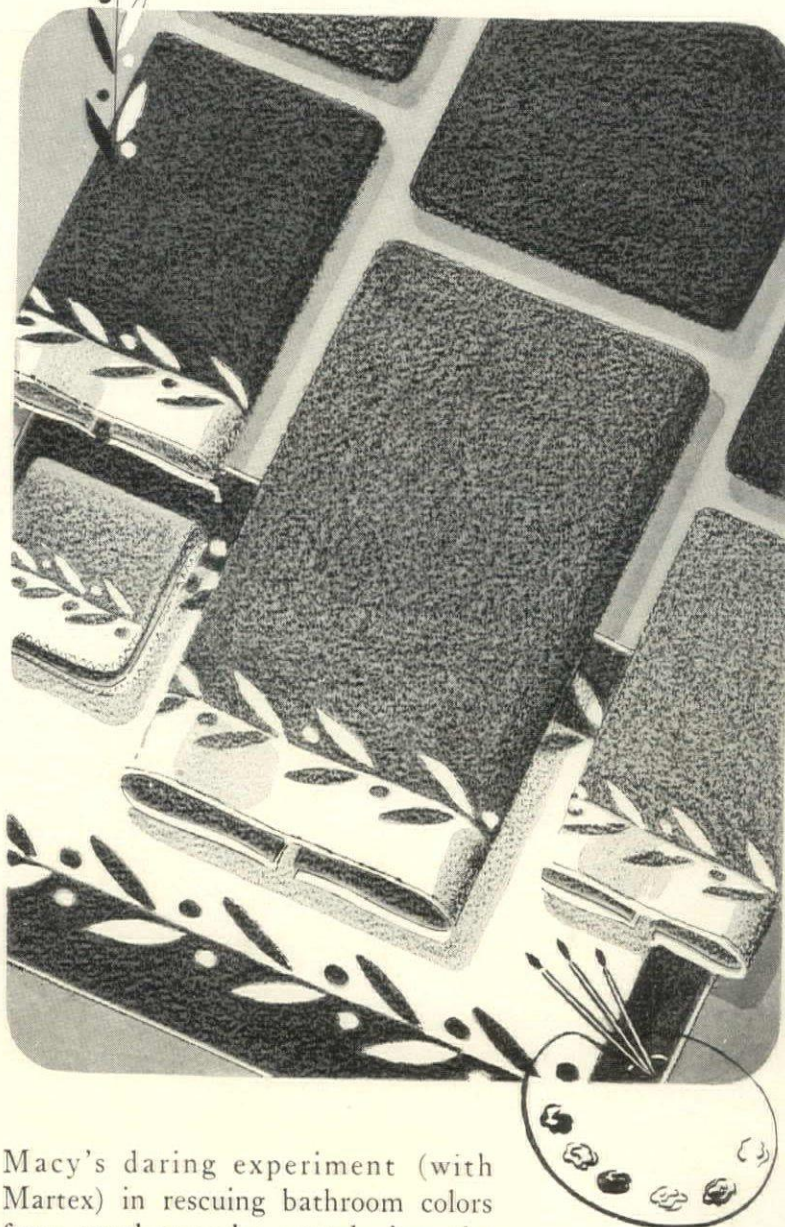


IN Mrs. Sidley's own room, which with the rest of her house is French, there is a daybed covered in a tailored, boxed arrangement in fruit-patterned chintz



JESSIE TARBOX BEALS

"TRIUMPH" IN COLOR



Macy's daring experiment (with Martex) in rescuing bathroom colors from namby-pamby pastels has the whole town bathing in a better mood ... and has already inspired 6 new tones.

A classic laurel design in white is set off by a brilliant ground of coral, of glowing deep wine or of sleek gunmetal. They're so right, so rich, these matching sets, a triumph in styling, that we've named them "Triumph." Towels, bath mats, face cloths have a high curly nap and a velvety softness that is pure luxury against your skin. One of Martex's best qualities.

THE COLORS

★

China Blue
Crimson Red
Coral

★

Royal Blue
Emerald Green
Wine
Gunmetal
Brown
Black with White

ENSEMBLE IN "TRIUMPH"

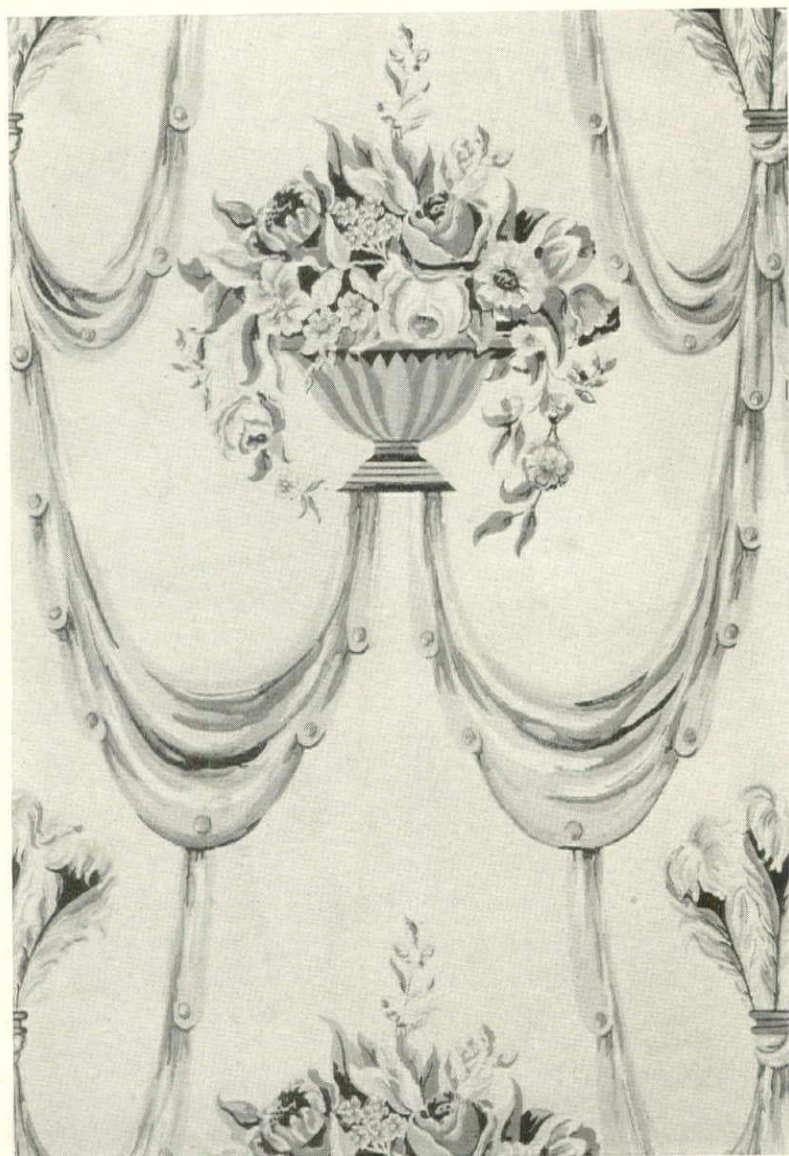
HAND SIZE, 16" x 28"	61¢
BATH SIZE, extra large, 26" x 48"	1.86
FACE CLOTH, 13" x 13"	23¢
BATH MATS, 22" x 36"	2.69

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Strictly fresh eggs

(CONTINUED FROM PAGE 51)

1 pinch of thyme, 2 cloves and 1 cup of dry white wine. Simmer for an hour, then pass through a fine sieve. Now melt 1 heaping tablespoon of butter and add 1 teaspoon of flour. Cook together without browning for several minutes, then add the tomato sauce. Salt and pepper to taste and add 1 teaspoon of beef extract dissolved in a little hot water. Continue to simmer gently until the right consistency. Then remove from fire and add 1 level tablespoon of butter. Stir until melted.

For the timbales, beat 6 eggs well with 1 teaspoon of salt and a little pepper, add $\frac{1}{2}$ teaspoon of onion juice and $1\frac{1}{2}$ cups of cream. Turn into buttered timbale cups. Place these in hot water and bake in moderate oven until they are firm in the centers. Turn out on hot platter and then pour tomato sauce over them. Garnish with parsley and serve at once.

EGGS IN SPINACH. Wash, pick over and stem 3 pounds of spinach. Cook in boiling salted water. Drain well and press dry. Run through fine meat grinder. Melt in an enamel pan $\frac{1}{8}$ pound of butter, add 1 tablespoon of flour and cook together without browning for a minute or two, then add the spinach, 1 cup of hot milk and a pinch of granulated sugar. Cook well, stirring all the while. Salt and pepper to taste and add a pinch of nutmeg, if you like it. Remove from fire and stir in 1 cup of heavy cream in which you have beaten 4 egg-yolks. In the meantime hard-boil 6 eggs. When ready to serve, heat the spinach carefully in a double-boiler, pour it out into a dish and garnish with the eggs which have been peeled and cut in half.

EGGS BAKED IN CREAM WITH BACON. Cook some choice bacon until crisp, but not burnt. Break into little pieces with a fork. Heat and butter individual egg plates and sprinkle well with the bacon. Break 2 eggs carefully into each dish, salt and pepper the whites and pour a little heavy cream around the eggs. Put in a slow oven for about ten minutes or until the whites are set.

SCRAMBLED EGGS WITH SHRIMPS. Chop fine 1 small carrot, 1 onion, a little parsley, $\frac{1}{2}$ a bay leaf and a pinch of thyme. Cook these for three minutes in 3 tablespoons of butter. Add to this 18 shrimps. Cover and cook for five or six minutes, then add $\frac{1}{4}$ cup of cognac and light it, then add $\frac{3}{4}$ of a cup of white wine and cook for five minutes longer. Remove the shrimps, peel them and remove the intestines, which are to be found running along the back.

Save out 8 of the shrimps, and run the rest through the fine meat grinder. Add to these 2 tablespoons of thick cream. Now break 8 eggs into a bowl, beat well with a fork, add the shrimps and cream, put a large lump of butter in the top part of a double-boiler, and when it has melted add the eggs and cook slowly, stirring all the while until cooked, adding from time to time, little by little, 2 tablespoons of butter. Just before the eggs are cooked, salt and pepper to taste. Pile in the center of a warm dish and decorate with the whole shrimps. Serve buttered asparagus or green peas with this dish.

STUFFED EGGS, BAKED. (To serve eight.) Hard-boil 12 eggs. Make a cream sauce by melting 4 tablespoons of butter. Stir into this 4 level tablespoons of flour. Cook for a minute or two without browning, then add gradually 1 quart of hot, thin cream. Cook in double-boiler for at least twenty minutes. Salt and pepper to taste when cooked. In the meantime, cut the eggs in half lengthwise, and carefully remove the yolks. Chop very fine 12 fresh peeled and washed mushrooms, 3 small white onions and 3 peeled truffles which have been boiled in white wine for three minutes. Cook the onions in 2 tablespoons of butter, add the mushrooms and simmer for fifteen minutes, then add the truffles. Mash the egg-yolks in a bowl; add mushrooms, onions and truffles. Salt and pepper to taste and add enough cream sauce to bind well. Fill the whites with the mixture. Now add 4 ounces of grated Swiss cheese to the cream sauce and continue cooking until cheese is melted. Cover the bottom of a baking dish with some of the sauce. Put 2 halves of the eggs together and lay them in this bed. Cover with the rest of the sauce, sprinkle with bread crumbs and more grated cheese. Pour a little melted butter over the top and brown in the oven. Serve at once.

CURRIED EGGS IN BROWN RICE. Hard boil 8 eggs. Peel and slice 3 white onions. Cook 2 cups of brown rice in plenty of boiling, salted water. Cook the onions without browning in 2 tablespoons of butter. Sprinkle with 1 teaspoon of flour mixed with 1 tablespoon of curry powder and add 2 cups of good chicken stock. Salt and pepper to taste. Cook until the onions are well-done, then add 1 cup of hot thick cream and the eggs, which have been peeled and quartered. Heat well but do not boil. Make a nest of the rice and pour the curry in the center. Serve chutney with this.

HOUSE & GARDEN'S BOOK OF COLOR SCHEMES

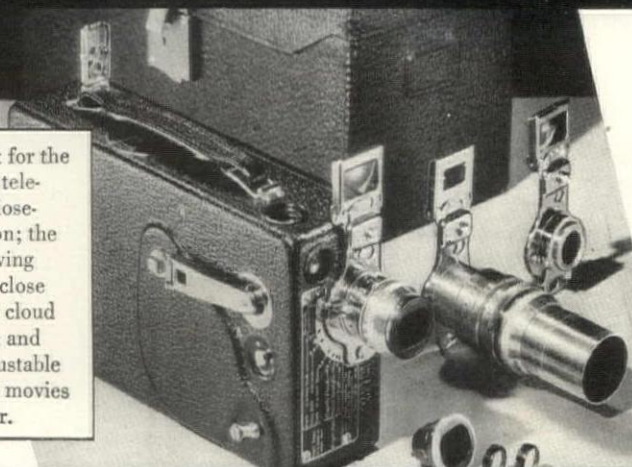
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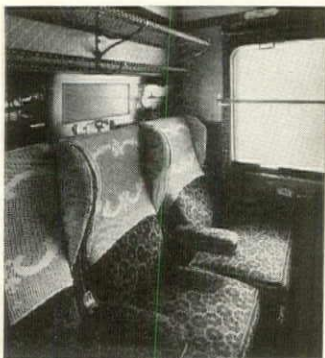


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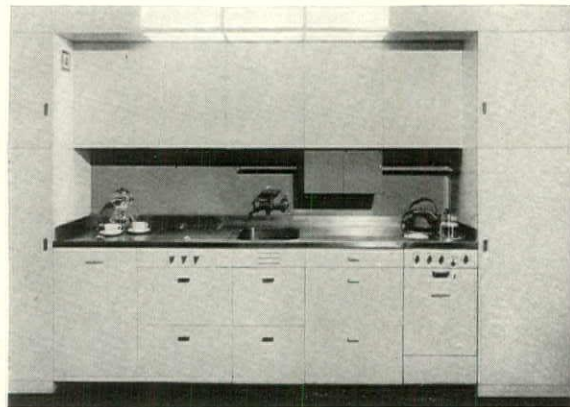
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Typical half-section of first-class railway compartment.



G. W. HARTING

IN EVERY house the moto-unit forms one complete kitchen wall. Above is a moto-unit wall entirely devoted to built-in equipment and storage space

Introducing the pre-fabricated house

(CONTINUED FROM PAGE 37)

these two rooms enables the arrangement of a unique system whereby if the kitchen is lighted, some light shows through to the bath, and *vice versa*, a very practical feature for the household containing small children.

In the bathroom, the recessed medicine cabinet is faced with triple-adjustable mirrors that are a great aid for the gentleman's shaving or the lady's toilette. Under this is a new semi-recessed lavatory that is, literally, large enough for washing a baby. Below is a built-in electric heater for chilly morning comfort. Across one end of the room is the tub, with shower above. The toilet is a newly developed type that hangs on the wall, allowing for more perfect sanitation. By virtue of its not touching the floor it is enabled to be set lower than the usual type, which we understand is a relief in constipation.

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THE lamps and decorative accessories in jewel colors illustrated on pages 66 and 67 may be seen at the following department stores, where displays of this merchandise have been arranged.

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THIS news note is addressed to people who like to live gracefully and with becoming ease. . . . We have made you a soft-as-silk sheet. Made it of fine, combed yarns, more than two hundred strands to every square inch. Its weave is marvelously close and even and smooth. It has a finish all its own, giving gentle softness and lasting snow-whiteness. For extra strength, a tight

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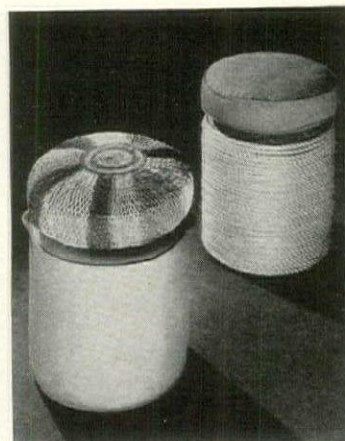
40 WORTH STREET



NEW YORK CITY

Thanks to Guatemala

(CONTINUED FROM PAGE 56)



DANA B. MERRILL

HASSOCK in green sail cloth with top covered in brilliant woven cord copied from Guatemalan vegetable bag. Rope hassock, duck top: Macy



METAL hamper and basket painted white, lined with red. Band decoration, from Mayan sources, is in yellow, green and purple: Macy's

poration of New York sent Ruth Reeves, an authority and expert in textile design, to live among the natives and study the fabrics they produce. She brought home a notable collection of textiles which served as inspiration for many delightful fabric designs, some of which are illustrated here.

Many of these Guatemalan designs are surprisingly modern. Stripes and plaids are popular; geometric motifs abound. Most interesting is the double-headed eagle, some attributing it to the Hapsburg coat-of-arms, which was the Royal emblem of Spanish Colonial officials. Colors are vivid—much yellow and red, black and blue, purple—the most highly prized and reserved for use in ceremonial costumes, is obtained from a mollusk. Look for "mollusk purple" as the next decorating term.

On pages 56 and 57 you will see some of Miss Reeves' adaptations of Guatemalan motifs. The child's print in ultramarine and light blue hand

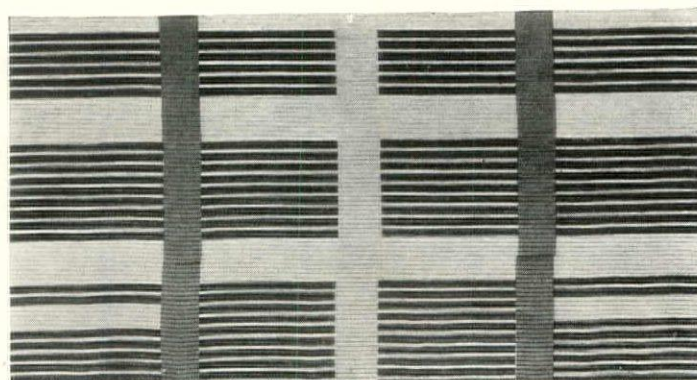
loomed silk was taken from the stitched ornamentation on the back of an Indian's *huipil* or work blouse. On the same page is an effective chenille drapery fabric inspired by a horse's rope cinch. Fabrics on page 57 are a hand printed herringbone pattern on heavy cotton derived from the variegated herringbone stripe on women's fiesta blouses; a blue chintz with rows of white triangular fringe inspired by the fringed ends of a wedding table cloth, and a hand printed wall hanging of an Indian woman of Santiago Atitlan. She wears a bright red skirt plaided in white and a white blouse with red and purple stripes.

Trimmings on this same page were developed by R. H. Macy from Mayan sources. This firm found Guatemala such a mine of inspiration that they recently opened a Guatemalan house where you can see a bright assortment of furnishings, costumes and accessories, all in this gay Mayan spirit.



BASKET weave cotton rug in brilliant green, white, brown and yellow stripes. Excellent for informal summer use. From Macy's

A PRINTED satin, the design by Ruth Reeves taken from the carrying cloth of Quiché women. Gray and yellow or red and blue





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WITH A

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☆ Chrysler, pioneer in low center of gravity, now carries this safeguard even further. Note there is practically no step from tonneau to running board on the new Chrysler Airstream.



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The good new things . . . the worthwhile things that influence the entire industry . . . are available first in Chrysler cars.

There's a rare and special thrill in enjoying the new things first. And it's perfectly obvious that the most modern cars stay modern longest . . . depreciate more slowly . . . keep their value while the other cars are catching up in design.



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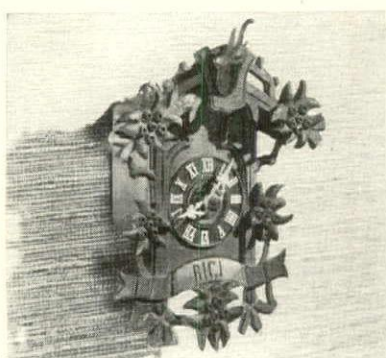


Before



After

WHEN YOU modernize YOUR HOME



Before



After

modernize YOUR TIMEKEEPING
SYSTEM TOO!

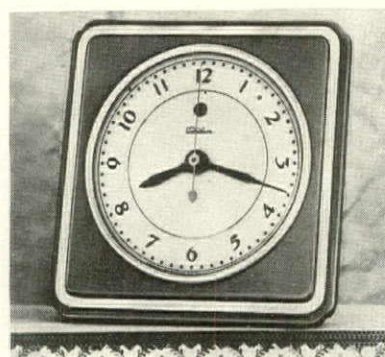
Nothing saves time like the correct time. Outdated timepieces are picturesque, perhaps, but also inaccurate. Because of them, Father turns his ankle sprinting for the 8:18, and Sister's date waits even longer than usual.

Three or four Telechron Electric Clocks will give you an accurate, dependable time-keeping system. Correct time, all the time, all through the house. When you modernize, be sure to provide enough electric outlets. Besides the baseboards, convenient outlets can be placed over the mantel—on kitchen or hallway wall.

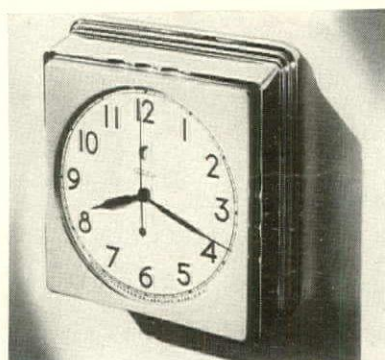
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SQUARART, a modern model that will fit any room or corner of the house. The attractive metal case comes in black, ivory or green. "SQUARLARM," the same model with alarm, priced at \$5.95. "SQUARART" is \$3.95



CONSORT, a very popular clock designed for kitchen or bathroom wall. The case is chrome-plated brass, trimmed with molded bezel in a choice of ivory, white, black, blue, green or red. Modestly priced at \$4.95

Easy beauty in rock gardens

(CONTINUED FROM PAGE 54)

is good also to spread over a flat rock.

Beginning to bloom at about the same time is another member of the *Cruciferae*, *Aubrietia*. *Aubrietia* is not so easy in heat-ridden American gardens. I recommend growing the plants from seed and inuring them in youth to the conditions they must face, giving them positions on the cool side of rocks, or facing east, in soil that is rich in humus and a little old manure, and very full of stone chips. After flowering they should be sheared over sharply and not allowed to seed. Also they should be watered well in dry weather. *Aubrietia* brings a rich and glowing mantle to the spring rock garden—lavender, purple, crimson, reddish violet, soft pink. They are easily raised from seed, and while they do not always come quite true to name, lovely results may be expected from packets marked Aubrey Prichard, Bridesmaid, Celestial, Dr. Mules, Fire King, Gloriosa, Lavender, Model, Mrs. Lloyd Edwards, Mrs. Baker, Violet Queen and Vindictive. A fine piece of *Aubrietia* is something to be proud of.

Often associated with *Arabis* and *Aubrietia* is *Alyssum*. I wish everyone who grows this plant would stop making use of the common *A. saxatile*, with its acid, harsh tone, and choose instead the variety known as *Citrinum*, which has a creamy softness of hue and looks perfectly lovely with all the flowers of its season. There is a nice mass of it here on a rocky bank above a planting of *Aubrietia* in tones of lavender and purple with behind it a young forest of the little Radish Tulip, *Tulipa clusiana*, with its clean rose and white pointed blooms.

Arenaria montana is a splendid rock plant with small foliage sheeted over in May with large white flowers. It prefers a sunny situation in gritty, dry soil, and likes to grow close to a rock against which it fairly seems to push and foam, pitting its slight strength against the immovable body with amazing gusto. Thrift (*Armeria*) brings tones of pink from blush to carmine to the May garden. One may choose *A. maritima* with its close mats of narrow grasslike foliage and innumerable heads of pink flowers (the variety *lauchiana* is especially fine and bright) or the taller *plantaginea*, which has some bright-hued forms of which Bees Ruby may be one, a very splendid kind. *Armerias* are now most disconcertingly referred to *Statice*, while *Statice* has gone off into *Limonium*, but happily the catalogs for the most part stick to the old names.

GOOD BLUES

Anchusa myosotidiflora is too expansive for any save sizable rock gardens, but where there is space for the large leaves it furnishes exquisite masses of sky-blue Forget-me-not-like flowers, beginning with the Daffodils and carrying on through the Tulips. It grows at least eighteen inches tall and likes partial shade and a soil that is not too dry. To augment its blue influence in the spring garden I use the Lungwort, *Pulmonaria angustifolia*, and masses of Grape Hyacinths, the Heavenly Blue variety, and a few clumps of *Mertensia virginica*. All these should be kept on the outskirts of the small rock garden, but there is nothing that excels them for sheets of blueness in the early months of the year. And Forget-me-

nots, of course. The kind I have has been here for so long that I have forgotten whence they came or what kind they are. But they are biennial and wilful. If left to themselves they would easily appropriate the whole rock garden. I attempt to lay down the law to them a little by pulling up the plants just when they are ready to drop their seed and shaking it out where it is wanted—along the paths, among the Bunch Primroses, over the area occupied by *Colchicums*—but of course there are Forget-me-nots everywhere just the same. Later blue color is supplied by Flax, *Linum perenne* and *L. narbonne*. These are especially lovely when planted high where their fountainlike habit shows to advantage.

True Primroses in our climate take a little growing, but Cowslips and the Bunch Primroses or *Polyanthus* thrive well in any good, holding soil in partial shade. They come in lovely hues from cream to orange and on to russet-reds, crimsons and purple-blues. *Primula denticulata* is also among the easiest of beauties in the same kind of soil and situation advised above. It has long tongue-like leaves, and the blossoms form a lavender or white ball on the top of the stem. I especially like *Muscari Heavenly Blue* planted among them.

PHLOX AND IRIS

Three kinds of *Phlox subulata* should be made ample use of and a fourth discarded. Unfortunately this fourth, the common magenta-flowered variety, is the one almost universally planted, while the three graces of the group are almost universally ignored. *Phlox subulata* G.F. Wilson is a fine springy, rambling thing rather gray than green, sheeted over in April and for a long period with masses of pure lavender blossoms; *Phlox s. nelsoni* is far more compact, almost mosslike in habit, and is covered with white flowers; *P. s. Vivid* bears flowers of a pure pink color and is not as easily established as the others. Also it is a slow grower. The three are lovely together, making a fairylike spring scene of any rock pile. About the same time bloom the dwarf bearded Irises, showing a wide range of colors, white, pale blue, violet, purple, yellow and reddish-purple. Their height is inconsiderable and the flowers large so that they make a fine show. The first to bloom, and the dwarfest, is *Iris punila atroviolacea*, often blossoming the first week in April. The standards are a light wine purple, the falls a deeper tone. It is closely followed by *I. p. caerulea*, with large atmospheric-blue blossoms, and then a whole tribe of rainbow-tinted varieties which may be culled from any Iris catalog. These want an occasional dressing of bone meal, and to be divided when rhizomes become closely entangled. They like good soil and sunshine.

Two *Campanulas* are remarkable for their easily attained masses of soft cool color. The earliest to bloom is *C. portenschlagiana* (*C. muralis*), which opens its bell-like blooms of deep purple color about the middle of May, and is apt to blossom again in the autumn with somewhat lesser enthusiasm. It loves to crowd between rocks and if one of these rises a little to protect it from the full force of the southern sun so much the

(Continued on page 92)

"NEARLY RIGHT" WON'T DO

In Carpet Colors



Where but in TRU-TONE colors will you be so sure of finding the exact carpet shades decreed by current style trends? Illustrated are Royal Blue in the luxurious Buckingham quality;

Rose Taupe in medium-priced Claridge; Burgundy in popular-priced Deepdale. For TRU-TONE Carpet Book and sample write Dept. H1 W. & J. Sloane Selling Agents, Inc., 577 Fifth Ave., N.Y.

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Mayfair Shades are woven so that they seem like a fine fabric, delicate and graceful, rather than bulky or heavy. They give a window that touch of distinction and refinement always so desired, but often so elusive.

Any size of window can be fitted up to twelve feet in width, mostly with stock sizes. The shades harmonize with drapes, hangings or glass curtains. They are easily installed and operated, the pull cord having an automatic stop.

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the choice of foremost
decorators as the more
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they keep out the hot
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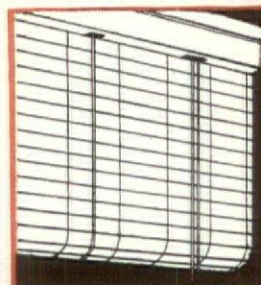
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[Mayfair Shades are so
well made that they
last for years and years
and years.]

The architect discusses roofs

(CONTINUED FROM PAGE 62)

fetched affectations and have been pretty well abandoned.

Glass tiles have been made to carry out the shape of their neighboring slate or tile pieces when used in small areas to form a skylight when it is desirable that it be inconspicuous. And there are aluminum roof tiles and concrete roof tiles, and perhaps many other kinds of which I know nothing.

New types may be developing that carry out in the modern spirit. As a rule the modernist sticks to the above-mentioned types or goes in for a covering that is not visible or that has little to do with textural interest. Many of the modern school would eliminate the pitching of a roof as being unnecessary. Will it for this reason ever become outmoded entirely? I, for one, believe not. The young couple seeking a home will surely continue to be susceptible to the romantic. Nothing about a house more than its silhouette of roof gives it that touch. In my opinion it will be difficult to find it in the cube.

Copper roofs, of wide sheets and over-lapping and raised seams, as seen crowning a classic structure, and meant to serve as but an incidental part of the design, can sometimes be very attractive when they have weathered down to a soft, pale, white-green. This roof looks best when proportionately little of it is to be seen.

Wood shingles provide us with our most common roof covering. These are made of white cedar, red cedar, cypress, and pine, depending upon the section of the country where they are used. Wood shingles are employed to cover every type of house, but are most appropriate on the Colonial or Georgian residence; and especially when its walls are of wood. In the manufacturers' race toward textural achievement, we have been given thicker and thicker shingles, hand-rived in order that we may have more texture. When the exposure of this latter type is made as large as its agents recommend, something like nine inches, it seems to me to be attempting to imitate slate, and rather unsuccessfully. Against resistance I have used these thick-rived shingles with only five inches of exposure, and obtained a fine texture and a practical and satisfying roof. To me units of large exposure can look well only when they are broader than the distance of exposure, such as we see in roofs of slate, stone, or wood when shingles are of a wide variety such as may be seen in Austria.

SHINGLE ROOFS

To attain a pleasing shingle roof, thin butts should be avoided lest the surface resemble a cardboard ruled with lines. Vivid color, too, should be shunned. If color is used, it should be of a gentle hue; and to avoid the unpleasantness of a monotone, there should be a slight variation of intensity.

Probably because of wind-loosening, wood ridge shingles traditionally separate in the middle and run both ways. Some architects, however, find it more pleasing to run them all one way. Otherwise, in certain lights, half the ridge seems to have disappeared.

Manufacturers have successfully produced a type of fireproof shingle, for the most part in imitation of the wood shingle, with much of the same varia-

tion of shading and similar effects of graining and riving. This covering must be laid over sheathing and building paper, instead of over wood strips as is done with wood shingles, otherwise they are laid up in the same manner.

Nothing so spoils an otherwise fine roof and distracts the eye as the haphazard projection of vent pipes. The truth is that they are usually quite forgotten until suddenly thrust upon the gaze of the unhappy architect. Yet conspicuous as these offences are, they are usually condoned, much as are fire sprinklers in an otherwise fine ceiling. There are many ways of minimizing these reminders of inside plumbing. Vent pipes may be carried up through roof spaces and into some extra flue of a chimney. If that is not possible, they may be brought up in places where they will be somewhat hidden from view by a chimney, or at least on the less important of two sides of a house. Where there are many of them, it is sometimes possible to bring two together and join them before they come through the roof. Paint is the last recourse: the vent pipe can be colored in with the roof.

THE TILES

Tiles for roofs are generally of the following types: (a) those used on classic temples, (b) curved Spanish or Italian tiles, (c) and flat tiles such as are used on ordinary dwellings in England and France. A tile reminiscent of the Spanish tile but smaller has been used on certain Georgian houses in England and in parts of the South, as may be seen in Charleston, but to me, is very unsuitable to that style and is as well forgotten.

(a) The classic tile is large and flat and has an inverted V for the overlap. It is appropriate for the temple type of building, as may be seen in Washington on the roof of the new Supreme Court building. This, in a monotone, is of a pale green color, harmonizing nicely with the formality of architecture below.

(b) The Italian or Spanish tile comes in different shapes. There is the piece on one curve, the same shape being used for both ridge and valley, the S shape, and a similar shape with half the tile curved and the other half flat. The roof itself on which these are used is of slight pitch, there being less continuity and volume of rainfall in the southern countries than in those of the north. This slant varies from about 10° to 30°. As the surface becomes a succession of ridges and valleys it has some texture to begin with, so that the individual tile need not be so roughened as the flat type, nor have such a small exposure. However, it is manufactured with an interesting variation of colors, in imitation of tiles in the Spanish countries.

It would be well for tile makers to give thought to variations of climate in the different parts of our own country, and to regulate their color charts accordingly. For in damp and in dry regions tiles will be affected, as they are so noticeably in different parts of Spain. Nothing about roofs in that country, and especially in the south, impressed me more than their infinite variety in color. Sometimes in one community no

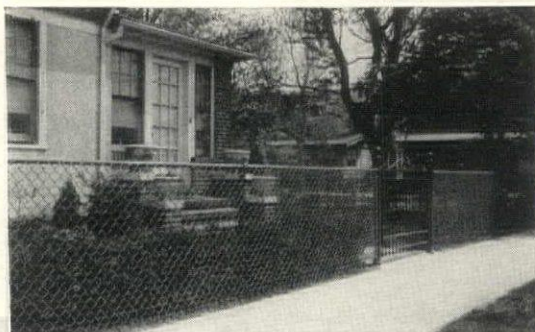
(Continued on page 82)

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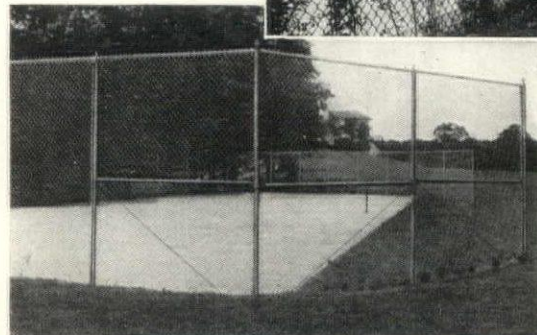
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The architect discusses roofs

(CONTINUED FROM PAGE 81)

two roofs looked exactly alike. Apparently tiles have been made from many different soils. Where there is much iron, they are reddish. Where there is a lack of it, they are yellow. In the South, where there is dampness, the roof tends to gather in lichen and moss so that one more than a year old will have lost in that time most of its original spottiness and become a blanket of soft straws or gray-greens, only a touch of original red coming through here and there. But in dry Castile, where the merciless sun and wind are tempered with but little rain, roofs are of a reddish tan, and correspondingly less attractive. Ergo, the range of colors for a roof in Texas should not be that for one in Connecticut. The same applies to a flat shingle tile roof. One may acquire many headaches working out a subtle variation of colors, only to come along many years later and find a fine coat of lichen and soot veiling his cherished scheme but not marring it.

(c) The French or English tile is flat, except for the slight curling that takes place in burning, and is about six inches wide and nine or ten inches long. Abroad it is often made with a lug at one end, by which it is hung on a wood strip below. In this country it is made with two holes at one end, and, through these, self-sealing nails are driven into sheathing on which has been laid one or two thicknesses of building paper. In the South, where extremes of climate are not sufficient to cause expansion and contraction, tile is sometimes laid in cement, but in the North this is impractical.

TILE COLOR

The basic color of shingle tile, as it is usually used, is the terra cotta red of a wine color, and is called Burgundy. Tile makers speak of light Burgundy, medium Burgundy and dark Burgundy. It is less yellow than the average tile abroad. Experiments have been successfully carried out, too, in other shades of color, roofs attaining beautiful effects in different keys of color, one, say, in a subdued brown, another in a soft, dusty green, another in a green tinted straw, and so on. Tiles are baked to different degrees of hardness, depending on the portion of the kiln they have occupied. The softer and more porous ones absorb more soil and growth than the others. The theatrical grading from dark to light which sometimes confront us should be avoided. For they are often unnatural, and time itself will attend to effects of this kind. My own observation of roofs in France and in England makes me more than question the tradition that they are always darker at the bottom than at the top. In a section of southern France where the bottom edges of tiles are rounded and where the eaves are quirked up, I noted such a tendency. Elsewhere, I have noted it only occasionally. Sometimes I have seen a roof darker at the top than at the bottom. Generally the darker portions are apt to be in the valleys or in places which come quite near chimneys or dormers.

We have had some success in this country in catching the charm of the old-world roof, yet in looking through photographs one can always tell an American roof from its prototype. It

still lacks that subtle something to make it truly convincing. The roof abroad continues to be the richer fabric, rough-hew ours as we will. Making allowances for the greater amount of foreign growth attracted to the old-world roof, the principal cause of difference, in my opinion, lies in the smaller exposure of tile employed abroad. During a motor trip through France and England I made it my business to measure tiles in various localities. On both sides of the channel I found the average roof tile to show three and three-sixteenths inches to the weather. On some new houses in England it was being exposed four inches. In American adaptations, the habit is to make it five or five-and-a-half inches. I have had to struggle with local tradition to keep it down to four or four-and-a-quarter inches. The larger exposure naturally means fewer pieces and less labor required, but it also means the roof does not quite become what it has set out to be.

There are other factors, which if not heeded account for a falling short of the desired end. For one thing I see no need for an indiscriminate dropping out of tiles half way, or a wholesale breaking off of corners. Even in the most ancient of European roofs one does not see such shoddiness. This excess of slovenly affectation cannot add to the roof's beauty. Texture may be had without it. The paralleling of rows of lines, even though they move in waves, pleases the eye, and for that reason tiles should be placed together closely, so that the vertical joint-lines will not be confused with the more-to-be-desired lines of horizontals. Spaces between a person's teeth detract rather than add to their beauty.

A half or two-thirds tile should be introduced now and then in order that the regularity of staggered joints may be broken up; otherwise there appears a disconcerting system of diagonals shooting through the roof that are like the unexpected rows of trees that one sees from a train when passing an apple orchard.

FLASHING

Unsightly flashing spoils many an exterior. We strive to conceal nails that hold paneling together, and the edge of metal lath which holds plaster to the wall. Why should we be overconscious of flashing? To me it is like seeing a bit of a man's undershirt sleeve projecting from under his cuff. With study, flashing may be kept to a minimum, and often from sight altogether. When one roof abuts another, it is certainly more agreeable to see it grow out of that other than to see an intervening valley of copper. The eyesore of oversized dog-tooth flashing against chimneys and over doorways can be reduced to a minimum, and better yet, if the pocketbook allows, it can be helped out of sight by bringing it from under the tile through the masonry wall and turning it up on the inside.

A dormer, too, can be made to seem to grow out of a roof, rather than to be stuck on. This may be accomplished not only by tying in the dormer roof with the main roof by swinging the tile lines around, but when the dormer sides are of the same material, by cutting

(Continued on page 83)

Alone



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The architect discusses roofs

(CONTINUED FROM PAGE 82)

down the tile exposure on those sides, so that joint lines coincide with those of the roof. This method has been carried out on many roofs in England. In a certain instance I experimented as follows: The sides of two dormers on the same roof expanse were tiled in two different ways, one with the same exposure as on the roof, the other with the joint lines carrying through. The owner and the builder agreed that the sides done the latter way were the more pleasing.

If a rounded valley, where one roof abuts another, is to be attempted, a substructure of wood should be built for support. This tapering towards the ends and terminating before it comes within a foot or so of the ridge or the eave, is called a canoe by roofers. The tile in this valley, if of smaller pieces than the ordinary tile should be of irregular widths rather than of standard wedge shapes as may be supplied by the roofing manufacturers. Before laying tile, the intervals should be marked on both roofs with chalk so as to ensure their proper lining up. These can go askew easily when one eave is below another a distance that is not commensurable with the tile spacing. When this is so, the intervals in that distance must be humored by spreading them or by crowding. When two roofs of quite different pitch come together, an occasional weaving in of two courses to one is necessary. The exposure on the flatter roof may be increased very slightly, but if tile ends can be seen on both gables the difference should be so small as not to be noticeable.

FOR EFFECT

A leading architect in a publication of recent years roundly condemned the practice of waving the roof surface with a sag or a bump for effect. Like many sweeping statements, he did not seem to me to take all things into account. In building a country home there are those who have wished to attain something distinctively American. Others have aimed for a house of a European style, perhaps Americanized. Still others have striven for the house that duplicates throughout, as much as is possible of human achievement, the atmosphere of the old world. At one time or another, won over to some English cottage or French manor house, they wish to possess such a fragment on their own soil and, in recreating it, to carry out the illusion as completely as possible. This desire is legitimate. The average person becomes susceptible to the charm of a house built before the machine age.

Why is there charm in an uneven roof? For the same reason, perhaps, that a freehand sketch is usually more attractive than a sketch that was made with a T-square and triangle, or that a rolling bit of landscape is, to most of us, more pleasing than one that is absolutely flat. If the old-world house and atmosphere are to be recreated, we are frankly dealing with imitation. If, then, we are imitating, why be half-hearted about it? When one antiques furniture, he antiques it. Why design a house, say, containing half-timber work and Tudor doorways and windows, etc., all in the Early English tradition, and then do a roof that never could have appeared on an English house? Why do a French manor house and then cover

it with a roof that does not convincingly carry out the illusion? Doubtless in going in for that kind of imitation it would be much the best if we could construct the under roof in the same manner adopted before the machine age, using rough unmilled lumber and hanging the tiles on rows of wooden strips. If that is impossible, let us be sensible about our manipulations.

Imitation ceases to be good when any idea is carried too far, as it usually is. Let sags and humps be ever so gentle and not carried to the extremes of caricature. We have all seen the speculative "English" cottage whose roof ridge at the end peaks up suddenly in a way that is unnatural, and which distorts the lines of the gable end, which, under any circumstances, should be straight. A sag should be gradual, and accomplished by varying the pitches of the rafters themselves. The ridge piece may be built up a trifle higher at the end and, further in, cut away where the tops of rafters drop down below its own top. Tile should not project beyond the gable ends, and eave projections should be slight. The charm of the French farmhouse lies in its simplicity of masses formed by the intersection of planes. Overhangs confuse the spelling and so detract from the naïveté of the style.

CAT HOLES

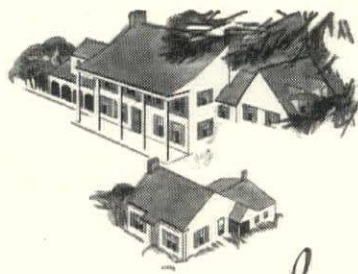
By way of carrying out the illusion of the French roof, as well as of ventilating it, I once had some round metal scoops, so common in French roofs, built into the roof of a stable and garage, only to be told later by a Frenchman that these are called *châtieres* because of the cats, for which they are provided as a means of letting these animals into the roof space.

Slate for the roof covering is appropriate on the Colonial or Georgian house, on the Early English, and on the French château. On the last of these the roofs are sadly wanting for texture. The pieces are small and thin and of a monotone. Strangely enough, in this country the poor man has the roof of greater richness. The slates of the formal buildings, however, are sometimes enriched in coloring by the blending in of green moss which has settled into their joints.

An agreeable color scheme for the Colonial or Georgian house, and especially when walls are of brick, may be obtained by mixing purple and green slates—sometimes both colors appear in the same slate—and by grouping many dark purple ones near the bottom and more of the lighter green ones near the top, but in keeping the gradation a smooth one. The variation from larger to smaller pieces, as they get further away from the eye, is supposed to carry out an illusion of distance, making the roof seem more expansive than it is. This is defeated if the gradation is made too extreme. For example, a gradation from a nine- or ten-inch exposure to one of five inches is more effective, in my opinion, than one from thirteen inches to four inches or three.

It is generally desirable to attain the texture that can be furnished with thick slate. In England I have seen slate and stone as thick as two inches on the roof of a small house. Sometimes the

(Continued on page 84)



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The architect discusses roofs

(CONTINUED FROM PAGE 83)

substructure for these is made up of giant timbers taken from old Spanish battleships.

The Early English slate roof can stand a greater range of color with more tans thrown in than the preceding style of roof. The effect from afar should be one of a stony gray, and the texture can well be heavier than on the Georgian house. The many points already made may apply as well to this type.

Would that we might be blessed with more roofs of stone! I doubt whether any other kind is as beautiful. The porosity of stone enables it to gather in more foreign growth than does slate. This tendency, however, causes some concern among owners of stone roofs in England. Through the English Speaking Union, I was fortunate in getting introductions to the owners of several private estates. One, the Earl of Suffolk, tall, bronzed, and in workaday attire, met me at his door and invited me in to luncheon. Afterwards he took me through the house and the gardens and then through his farm buildings, each covered with a stone roof. He told me of having scraped off the moss the day before. We would cherish such an effect but there the stone roofs become so heavy that each year the moss must be removed. He gave me a few discarded stone slates, all beautifully tinted with age. They had been removed from an old barn built more than two hundred years before. The wood pegs that had held them in place showed not the slightest sign of decomposition, although made of larchwood.

He explained to me the method of

building these roofs. First, large stone blocks are set on edge in the open yard. In time the frost splits them into pieces that can be picked off and used for tiles. He showed me a curious hammer with a long tapered iron point. With a quick blow of this two holes are struck through each piece near its edge. The stone is soft enough not to crack. Small pegs of wood a quarter-inch thick and two inches long are slipped through these holes and their projected portions are hung over the strips of the roof construction.

There is no finale to roof discussion. It deals with a vast field of endeavor which I make no pretense to have covered. I have omitted a thousand technical phases of the craft. It is one which becomes more and more fascinating the more one has to do with it. Each architect has his own ideas and mine are offered only as a collection of personal opinions. Let the reader, however, who heretofore has thought of a roof as just a covering, realize, when he sees one that to him is a thing of beauty, that perhaps many heartaches and headaches have gone into its making. And may it not be supposed that the architect considers himself the only artist on the job. I have seen a rough and ready roofer go through all the agonizing throes of despair because of a minor failure in the attainment of some effect. He becomes as imbued as a sensitive artist with the spirit of the work. For that matter he is the sensitive artist, and if it were not for the coöperation of him and his like, the architect would strive in vain.

House & Garden's bookshelf

LANDSCAPE ARCHITECTURE: a Classified Bibliography with an Author Index. By Katherine McNamara. Cambridge, Mass.: Harvard University School of Landscape Architecture.

To those persons who may think that perusing a bibliography is a bore, proceeding this book offers a challenge. Not only does it perform an invaluable service to the professional landscape architect for whom it is primarily intended but also it opens up innumerable avenues for a stimulating selection of books for all garden enthusiasts be they neophytes or otherwise.

This compilation which has been done by the librarian of The Schools of Landscape Architecture and City Planning of Harvard University represents a stupendous amount of work and comprises over 200 pages containing about 4,000 references to books, chapters in books, articles in periodicals, state and federal bulletins, pamphlets, documents, reports and year books of societies and organizations and miscellaneous publications, including foreign material, in the field of landscape architecture and of its allied subjects.

Over a hundred periodicals are listed with pertinent information regarding each one as the following example illustrates:

House and Garden (monthly). Condé Nast Publications, Greenwich, Conn. Richardson Wright, ed. Vol. 1, No. 1, June 1901 to date.

A reference to an article occurring in a magazine appears in this form: Wheelwright, Robert. The cavalier style in landscape: the earlier plantations of Virginia. (*In American Magazine of Art*, June 1932; Vol. 24, p. 443-448. Illus., plans.)

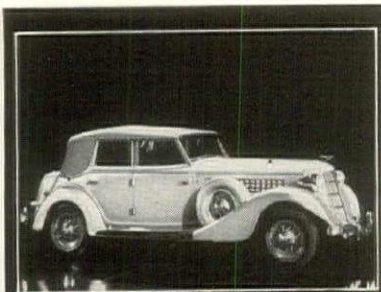
Under the subject of GARDENS IN LITERATURE the following title is picked at random to show how much helpful information is given as regards former editions:

Sieveling, Albert Forbes. Gardens ancient and modern: an epitome of the literature of the garden-art. With an historical epilogue. Lond., J. M. Dent & Co., 1899. 423 p. Illus.

Same also published, 1899, as "The praise of gardens". Both are second revised and enlarged editions of his "The praise of gardens", published 1885.

Miss McNamara states in her preface that "The bibliography is issued in this preliminary form with the hope and expectation of the coöperation of its users in supplying data for additions and revisions which may be incorporated in a later more permanent edition. The arrangement of the references follows the Landscape Architecture Classification Scheme of Henry Vincent Hubbard and Theodora Kimball, published by the Harvard University Press in 1920. It has been the aim of the compiler to make as comprehensive as possible the list of books on landscape

(Continued on page 85)

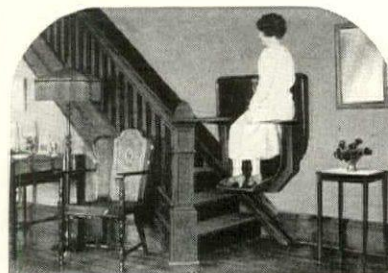
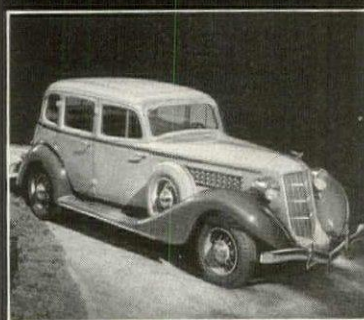


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House & Garden's bookshelf

(CONTINUED FROM PAGE 84)

architecture. The literature of many allied subjects is included only in so far as it would be of considerable interest historically or of considerable use in a library of landscape architecture. For references to further current periodical literature the reader is referred to the Bi-monthly Index to Current Publications, issued since July 15, 1926, by the American Society of Landscape Architects." In its present form the most serious defect is the lack of an alphabetical subject index which is so indispensable for quick reference service in any library. Although definitely a bibliography with the emphasis on landscape architecture, there are some inconsistencies in the selection of important plant monographs in the section on Horticulture, which might seriously impair its usefulness in a Garden Club library. However, a work of this kind that has so courageously embraced such a vast range of topics and subdivisions is bound to have certain limitations. It has been logically constructed with possibilities for expansion and it constitutes an inestimable contribution to a subject, esthetically and economically, of tremendous importance, that of landscape architecture.

E. C. H.

HOUSES AND GARDENS OF ENGLAND, by Harry Botsford and Charles Fry. New York: Charles Scribner's.

THIS is a new number in a series of which the *Cottages of England* and the *Villages of England* preceded. It displays from beginning to end a neat and carefully accurate scholarship. The subject is naturally, in a country as old as England, a fertile one of inexhaustible material. The 175 pictures are, of course, but representative of different styles of building. They and the text are illuminative of English history. The text is limited by the large amount of illustrations, but it includes brief directions for the benefit of persons who go in search of the houses mentioned. Chapter IV, about one-fourth of the text, is an interesting and a scholarly review of the history of gardening in England, and shows the development of the English style beautifully illustrated with cuts and pictures. It is, all in all, a most commendable effort, a book well worthy of a place upon the table.

F. B. M.

IMPERISHABLE EARTH, A BOOK OF POEMS, by Hugh Findlay. New York: The Davidson Press.

IN GENERAL, approval may be given to a portion of the publishers' notice: "One cannot read this volume of verses without coming away enriched as by actual contact with the intimate earth and strengthened as by the pressure of a manly and sensitive hand."

This is borne out by the following words taken from the poem entitled "Plowing in the Wind."

"Then listen to her (Earth's)
breathing in the wind
The little pain cries of the new
born seed
Are hushed by the sweet milk of
early Spring
When earth's glad heart begins to
sing

Tuned to the drying sun and heal-
ing wind,
Music shall be stored in every grain
Like the rhythm of the falling
rain."

At times there is real poetic fervor expressed in good verse as in:

"The amber gems of Pleiades were
dipped
In fiery wine made red by weaving
beams
Of oriental twilight flaked with
gold,"—

referring to the Rose Window in the cathedral of St. John the Divine.

There is fine movement in lines entitled *Wind Clouds* and refined delicacy in *I Know a Little Window*.

F. B. M.

THE STORY OF AMERICAN FURNITURE, by Thomas Hamilton Ormsbee. New York: The Macmillan Company.


THIS real book on American Furniture is written by a gentleman who not only knows his subject, but who knows how to write entertainingly and charmingly. Incidentally, the 31 line drawings by Robert Curry and the 117 well chosen illustrations add greatly to the more than excellent text.

The first chapter: "What To Collect And How To Do It" recalls our very recent conversation with an old friend who is one of the traffic policemen on lower Fifth Avenue. As we were chatting he directed a furniture van to an address on Washington Square, North, which we observed was a house in which we lived for many years. We idly commented that it was one of those hundred-year-old residences that have drawing rooms with 18-foot ceilings.

This led our friend to tell an anecdote that ran something like this: "When the old house on the southeast corner of Fifth Avenue and Eliventh Street was torn down, a junkman came along and asked the contractor wrecking the building what he would take for the contents of the old attic. He said: 'Well, if you want to pay money for it, you can give me a dollar and a half.' The old lady who lived in that house had died at the age of 97. I remember her name, but anyhow she was the first person to entertain the Prince of Wales upon his famous visit to New York. The attic was a great big space you could drive a carriage and team around in, and it was filled with old furniture and the like. As I came along on me beat, the junkman had the entire Eliventh Street sidewalk obstructed with the contents of that attic. 'Officer,' he says, 'Officer,' putting his hands into his pants' pocket and pulling out a roll of bills, he peeled off a tin and a five spot, 'go and git yourself a good lunch,' he says, handing me the two bills. 'I have here' he says, 'right before your eyes me everlasting fortune, and all it cost me was a dollar and a half.'"

This is a story that exemplifies Mr. Ormsbee's contention that for those who know where to look for treasures in the antique furniture line and know them when they see them, there are golden opportunities still bright before us, for this happened but a few short years ago, and just around the corner from us, and we passed that old house every day—but opportunity seems to

(Continued on page 86)



IVORY TIPS
Protect the Lips

Mild as May

MARLBORO
AMERICA'S FINEST CIGARETTE
Created by PHILIP MORRIS & CO. LTD. INC. NEW YORK



Beautify Your Home

They give so much of beauty for so little . . . these handsome hand-made flowers of charming hues and lasting loveliness . . . Chinese Iris, forsythia and hyacinth, with sedum vines. Ask your dealer for these flowers with the little blue-and-silver CALART seal, and for a free copy of the beautifully illustrated booklet, "How to Arrange Flowers in the Home." If your favorite shop is unable to supply these flowers, or if there is no dealer nearby, you may order direct from the factory by mail. Groups similar to the photograph can be had for \$2., \$3. and \$4. each (without bowl).



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Flower Company**
PROVIDENCE, R. I.

Learn to be Charming

"The Smart Point of View"

A BOOKLET—
WITHOUT COST



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HOW much Charm have you? Just what impression do you make? Grade yourself with Margery Wilson's "Charm-Test." This interesting self-analysis chart reveals your various personal qualities by which others judge you. The "Charm-Test," together with Miss Wilson's Booklet, "The Smart Point of View," will be sent to you without cost or obligation. This offer is made to acquaint you with the thorough, quick effectiveness of Margery Wilson's personalized training by correspondence.

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In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Margery Wilson makes tangible for you the elusive elements of Charm and gives you social ease, charming manners, finish and grace—the smart point of view.

DISTINGUISHED NEW GRAND RAPIDS CHAIR . . . "The Ambassador"

by Mueller

Smartly modern in its flowing lines. Aristocrat to the tip of its tapered feet. Good taste in any environment.

\$29.75

at quality stores



"THE AMBASSADOR"

New, original fabric pattern adapted from the fine Paris needle shops, with golden cord and shadow motif against a ground of exquisite silk damask. Solid mahogany arched arms and tapered legs. Star mountings on knees. A decorative gem. Scientifically postured for tireless bridge or reading. Faultlessly tailored. "The Ambassador" will animate your living room with fresh charm. Name of nearest store on request, also photographs of other recent Mueller chair productions. MUELLER FURNITURE CO., Grand Rapids, Mich. Grand Rapids' Oldest Upholstery Shop.

House & Garden's bookshelf

(CONTINUED FROM PAGE 85)

seek out fortune's favorites in some cases, even when the knowledge is present of the value of objects kicking around.

Chapter Three. "Our Cabinetmakers—Where And How They Worked," is particularly interesting. It is also particularly interesting to us because on page 39 Mr. Ormsbee quotes an item from the records of the New York shop "of the French *ébéniste* Lannuier who had a shop from about 1805 to 1819.

"Furniture sent to A. S. Bullock of Savannah, \$2,401.25."

Now it happens that Archibald Stobo Bulloch (with an h, not a k) was our honorable great-grandfather and the ancestor for whom "Archie" Roosevelt (Archibald Bulloch Roosevelt) is named. We have a picture of this customer of Lannuier seated upon his mother's lap wearing short dresses, while "The First President of Georgia"—as they called the Governor of the State in those days—the 1770's—stands severely by. To think that that baby should one day spend \$2,401.25 for furniture in one fell swoop!

There are seven other chapters, taking up special types of pieces of furniture, such as chests, tables, sofas, cupboards, highboys and lowboys. Not the least delightful touch is the dedication:

"To
Helen and Mary.
We shared peacefully
our family antiques."

G. G. G.

FIRST AID TO THE AILING HOUSE, by Roger B. Whitman. New York: Whitteley House.

IT is almost impossible for most people to realize that from the time a house is completed it becomes an ailing house: ailing in the sense that it begins to show wear and tear from usage and the battle with the elements. If a house is well put together, so much longer will it stand up than one poorly built. But no matter how well constructed it may be, paint will wear, joints will open, and the heating plant will require attention; not to mention the many other things that are bound to happen.

When trouble occurs, some of us house owners are not equipped to do more than telephone for help, and pay. Many people just let things go until something must be done to the house, which in the long run always is extrava-

gant. There are others, of course, who are able to do many things for themselves and have an understanding of what is to be done about keeping a house in proper repair.

In Mr. Whitman's book there is boundless information for those of the first group who wish to become enlightened and plenty of worth-while facts for those who are always trying to do the right thing and intelligently carry out proper maintenance. Here is a book that has something to say to all who live in houses. It is complete in its information, from foundation to roof, even from insulation to insects, and carries between its covers not alone simple explanations of the care of construction and finish, but takes up and shows how to do the endless small things about a house that will make it a more pleasant and comfortable place.

Realizing its importance, Mr. Whitman devotes almost one-fifth of his book to a description of present methods of heating and how to overcome heating problems. Likewise, every imaginable possibility of wear and breakdown in a house is covered in such a thorough way as to make one wonder where all the material came from. It is a veritable Bible of information, and a book that should be within reach of everyone who is the more or less proud possessor of a house. Certainly, every architect and every builder should have a copy available. It is a book that might well be recommended to the student of architecture, particularly because it may indicate to him that there is more in his work than merely designing a good-looking house.

J. G.

HOW TO ARRANGE FLOWERS, by Dorothy Biddle. New York: Doubleday, Doran and Co.

AS A handy and inexpensive treatment of a subject now deservedly popular this little volume seems to realize the ideal. It displays complete comprehension of the subject, and nice discrimination in presenting only the essentials. It makes inexcusable all future crudities such as too commonly prevail at flower shows, and will undoubtedly improve people's taste in selecting and using flowers both in the garden and in the home. A splendid index is one of the book's most valuable features.

F. B. M.

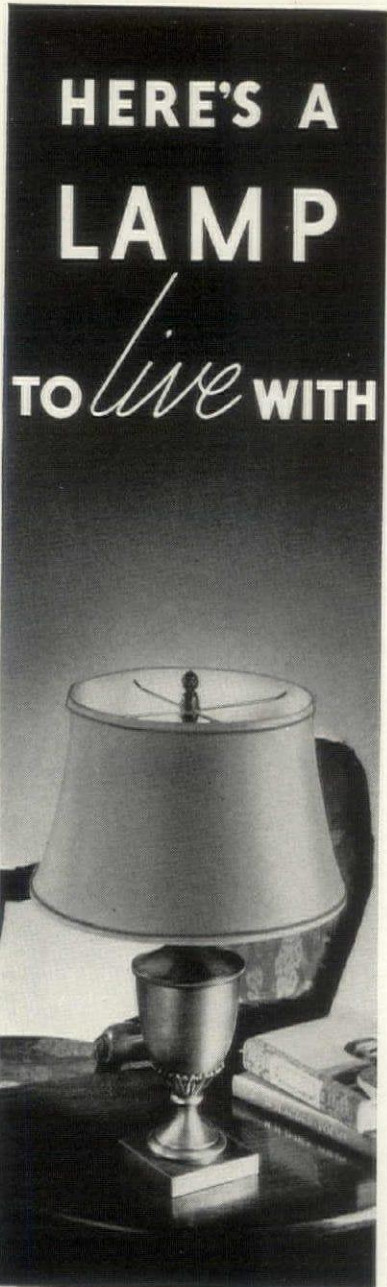


**BUILT WITH
BOLTS . . . AND
BUILT TO STAY!**

A FEW hours' effort that lasts for years! You receive a Hodgson Camp House in sections. Windows and doors already in place. Just set it up and bolt it. No sawing—no carpentering! Easily enlarged any time. One or more rooms with warm, attractive fiber

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lining. Snow, wind and rain can't get in! Exterior of oiled cedar to ward off weather and rot. Rust-proof hardware. No roofing material needed. With or without porch. Generations of use for only \$150 up. See these Camp Houses at our New York or Boston displays—also year-round homes, summer cottages, greenhouses, garages, garden equipment, playhouses, kennels, etc. Or write for Catalog MC-3.



A lamp of intimate and lasting charm. The finish is dull silver, with Georgian motif; the shade of heavy silk, with a choice of smart colors to complement your furnishings.

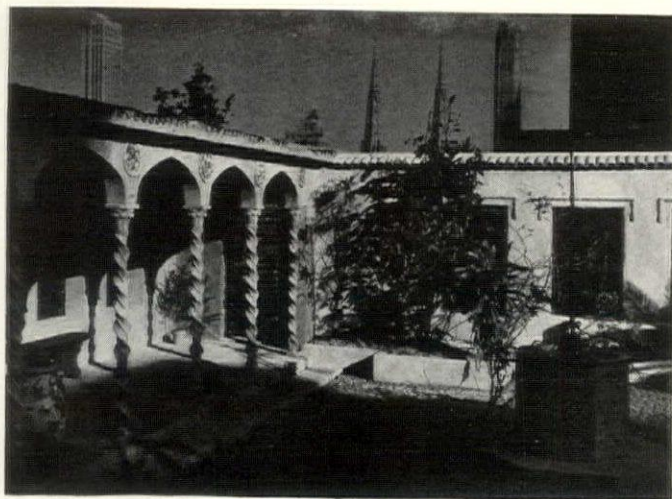
It is at home equally well with the modern trends in decoration and with the older, more traditional styles.

And the value is outstanding—wherever quality lamps are sold.

Price, complete with silk shade \$16⁵⁰

THE BRADLEY & HUBBARD MFG. CO.

Meriden, Connecticut



In each of the national gardens, the characteristics of plan and plant material have been carried out in detail, so the finished picture is the closest possible replica. An example is the Spanish garden

A triumph of rooftop planting in New York

(CONTINUED FROM PAGE 58)

from the fact that this garden is more than twenty times the size of his Grand Central Palace displays.

For the visitor interested in rock plants as well as in rock work, design and construction, this garden is indeed a Mecca, as it contains more than two thousand different varieties of Alpines and dwarf conifers—one of the finest collections of this group of plants ever assembled in a single planting. There are, for instance, a hundred varieties of Saxifrage, twenty different species of Primula, as many varieties of dwarf Iris, and a very complete collection of Tulip species.

Adjoining the rock garden there is the wild garden of American native plants—another splendid example of naturalistic design, and surely an inspiration to anyone who cares for this type of planting and who has even a few square yards, in a suitable location, that could be devoted to it. Here a small pool, fed by a bubbling spring, reflects an overhanging White Birch and the various small native plants clustered in the ledges and crevices of an outcropping of limestone rock—obtained, in this case, from near the Delaware

Water Gap. Hemlock and Pine, and such broad-leaved evergreens as Magnolia, Myrtle and Kalmia, form the background of this entrancing spot; while Trailing Arbutus, Ground-pine, Partridge-berry and other shy, low things are to be found in their shadows. A collection of wild Orchids, and another of Trillium species from the East, West and South, intrigue the student of American native plants.

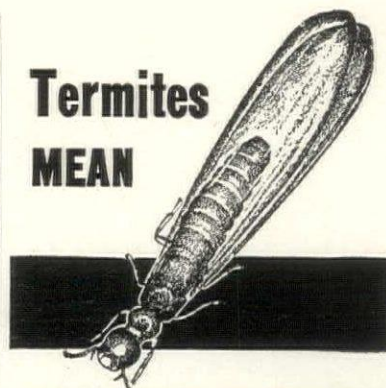
The English garden, with a central vista, through Tudor arches, more than a hundred and fifty feet long, makes a striking contrast to the two gardens described above. It is of formal design and of the sunken garden type, with a large mirror like rectangular pool, and paved paths of old brick. The sundial, over three hundred years old, is from Donnington Castle in England. The Boxwood hedges, enclosing one side, were imported to Virginia from England more than half a century ago. To the south, protecting this garden from the sweep of the wind, there is a ten-foot brick wall against which espalier Apple and Pear trees are silhouetted, and in front of which a Thyme-

(Continued on page 92)



THE international rock garden is the largest and in some ways the most interesting of the group. It contains an impressive collection of plant material

**Termites
MEAN**



**DANGER
to Your Home**

Today—termites are Insect Enemy Number One. Silently and unseen, these wood-eating insects undermine foundation timbers and wood-work in structures. They burrow in from the ground by thousands, and tunnel up to timbers, penetrating apparently solid foundations. Always, they work INSIDE of the wood, where their damage is hidden from sight.

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Termites swarm at intervals, giving definite warning of infestation within the structure. A Terminix Inspector can locate their hidden damage and with Terminix prevent further damage. Terminix is the one nationally recognized method of Termite Control, with more than 100 offices strategically located throughout the Nation. There is a Terminix Company near you, ready to inspect your property without cost or obligation. More than 14,000 buildings have been made termite-safe with Terminix.



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Anywhere—by courtesy of the
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Please send me free literature on Termites and include the details of your Free Inspection Service.

Rare Flowers for the Cutting Garden

See what \$3.00 will bring you! Armfuls of sweet-scented beauty to fill your home with gracious loveliness for months at a time—and remember, they are all SCHLING'S SEEDS—tried and tested—vitality and vigor bred into them!

Schling's New "Cut Flower" Collection



Sunshine Zinnia



Poppy, Sunlite



Tithonia

SUNSHINE ZINNIA—All that the name implies. A rich mixture of lovely pastel colors in the new and fascinating shape. Pkt. 35c
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SUNSHINE ASTERS—New color shades in this remarkable aster, unsurpassed for its exquisite contrasts and decorative value. Pkt. 30c

KING LUPINS—New giants, 3 to 4 ft. tall, with flower spikes and individual flowers much larger than the ordinary Hartweg type mixture. Pkt. 25c

SALPICLOSSIS, CANDELABRA FLOWERED—Trusses of lovely petunia-shaped flowers, borne on a central, many-branched stem, often 4 to 5 ft. tall. Pkt. 25c

SCHLING'S IMPROVED HYBRID SENECIOS—Grace of form and rich variations of color make this particularly desirable annual for cutting. Blooms all summer. Pkt. 40c

ANNUAL SUMMER CHRYSANTHEMUMS, DARK COPPER—Delightfully gay and decorative. Long stems. Pkt. 25c

ANNUAL BABY'S BREATH, CRIMSON RED (Really a deep coral)—Charming addition to a bouquet of other flowers. Pkt. 25c

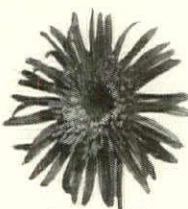
GIANT SCABIOSA, LOVELINESS—Glorious new color, a delicate salmon rose. On long stems and with a delightful fragrance. Pkt. 35c



Gaillardia, Indian Chief



Nicotiana, Crimson Bedder



Sunshine Aster

The Collection \$3.00
(\$3.65 Value)

Garden Carnations "GLORY OF THE RIVIERA"

This is the superb strain that adds so much to the color and sparkle of the famous "Côte d'Azur", now readily grown in your own garden if started early under glass. Colors range from pure white and yellow, through shades of rose and pink to deep crimson. Long stems and blossoms almost as large as hothouse varieties and, best of all, a perfectly marvelous fragrance.

The varieties: **SAN REMO**, pure yellow; **MONACO**, dark crimson; **MENTONE**, scarlet; **CANNES**, pearl pink; **BEAUTY OF NICE**, rose; **VILLA FRANCA**, pure white.

Pkt. 50c each, or 1 pkt. each, all 6 colors — \$2.50

Green Peas!

(and lots of 'em)

from June to August

HERE IS THE SIMPLE SECRET:

1. Buy Schling's famous "long season" collection;
2. Plant early—soon as frost is out;
3. Plant them all at the same time.

Late planted Peas are a failure—these varieties mature in succession and thus guarantee plenty of this toothsome delicacy for your table if planted early and together.

Schling's Pedigree Extra-Early—Height, 2½ ft.	½ lb. each of all 6 varieties.	\$1.75
Gradus, or Prosperity—Height, 3 ft.	3 lbs. in all	
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Madison Ave. at 59th St.

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*Send for the new BOOK FOR GARDEN LOVERS—35c per copy

Touching the gardener's seven blessings

(CONTINUED FROM PAGE 46)

flowers. I could never forego these, for they are the very soul and spirit of gardening.

I would not want to garden without enforced vacations from gardening. I cannot imagine gardening continuously. It would become a dreadful bore. Occasional absences from it make the pleasure all the greater.

First there are the enforced vacations which we do not choose—that of illness, for example. They are hard to bear. In mid-Summer last year I had to say goodbye to my garden, consign it to the weeds, and take to bed for an indefinite period. At first I could not bear to talk, think or read of gardens. But the love of a garden is a living thing. It cannot be submerged for long. Like Hope, it springs eternal. The flowers from my own and my friends' gardens brought to my bedside healed my sore spirit, and my garden lived again for me in my thoughts. Even enforced vacations make one love one's garden more.

Then there is the August slump. It has been much maligned as a dreadful gap in the season's bloom which must be filled at any cost. To me it is a blissful period of rest. A rest from the riot of brilliance of early Spring and Summer, a rest from labor for tired hands and muscles. It gives me time to take breath and catch up, to cool off on days

of great heat, to gather up my forces for the Autumn fray. No, I would not want to garden without the August slump.

Of all enforced vacations from gardening, I think I like best the long Winter evenings. Although they are not as long or as cold as they used to be, still we who live in the country appreciate them. After I put my garden carefully to bed in the Fall, I let it take care of itself for the Winter. But I do dream of it and enjoy it both in retrospect and in anticipation. The long Winter evenings furnish time to study the catalogs, make up your mind, send your orders. They furnish time to plan, to hope, to believe, to have faith as only the true gardener can have, in the future.

Some one said the other day that the greatest thing in life is to live each moment as it comes, to the fullest extent. The gardener lives not only in the present moment, but he is always living in anticipation of the next. His thought is always for the future. This bud will open next week; this shrub will reach to the second story window and send its fragrance into my bedroom next year; this tree will furnish abundant shade for my grandchildren to play in. No, I would not want to garden without the long Winter evenings in which to Hope.

The Dutch Elm disease

FACTS seem to be well established that healthy American Elm trees are not nearly as susceptible to the deadly Dutch Elm Disease as trees in a weakened or sickly condition. This disease has killed hundreds of trees and is spreading rapidly.

At the present time it is believed that the European Bark Beetle (*Scolytus multistriatus*) is the principle agent by which the fungus known as the Dutch Elm Disease is carried from one tree to another. As the spores are sticky, it is believed that they cannot be carried by the wind. The beetles prefer to live in weak, sickly trees and branches.

It is felt that the only known method of control at this time is to practice sanitation measures, by which Elm trees are kept just as healthy as possible, as this disease seems to threaten the extinction of the American Elm tree unless something is done to control it. The different State Departments, the Federal Government and the tree surgeons have recently been mailing out literature on the seriousness of the situation. If you happen to be the owner of any old American Elm trees, and think enough of them to try to save them, do not consider these pamphlets and literature just so much more unimportant mail. Read them carefully and do something about it, or some morning when you wake up you will see a truck in front of your door, bearing a sign which reads "Dutch Elm Disease Control."

You will know then that your tree or trees have been found to have the disease and will have to be cut down, taken away and burned. Nothing you can say or do will stop this procedure.

This disease may not affect your trees at all if you keep them in healthy condition. Therefore, before it develops call a reliable tree surgeon, have him inspect your Elms and advise you what should be done to keep them as healthy as possible. If the following recommendations are carried out, your trees are very apt to remain healthy:

Have them sprayed so that they will not be attacked and injured by leaf eating insects. Feed them with a good tree food or fertilizer; cut out all the dead, dying, and diseased branches. A few dollars spent in this way will probably save your trees.

The reliable tree surgeon is thoroughly familiar with this disease and its symptoms. He can keep the trees in healthy condition for you, and usually will charge you nothing for the inspection. Call him before it is too late, as the earlier you start in the spring, the better it will be for your trees. House & Garden feels that it is its duty, as a garden magazine, to impress on its readers the seriousness of this disease, and to do all in its power to help save our old American Elms. Once your trees get this disease, nothing can be done for them; they must be cut down and destroyed.



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BULBS

GLADIOLUS: 85 Super-excellent Varieties. Special: Albano (White), A. V. Buncie (Orange Yellow), Crimson Glow (Crimson), Yellow Wonder (Yellow), Orange Glory (Orange-Salmon), Mrs. F. H. Peters (Rose-Lilac), 50 Large, 100 Medium or 150 Small for \$1.00. Free—Six choice bulbs with every \$2.00 order. Write for price list "H". MILLS, WASHINGTON, CONNECTICUT.

GLADIOLUS FANCIER'S GUIDEBOOK FOR 1935. Copyrighted, authoritative, valuable information. Culture, Insecticides, Diseases, Societies, Importations. Prize-winners, which, when, where, etc. Copy on request. H. O. EVANS, R. 3, BEDFORD, OHIO.

BULBS: 100 varieties, Gladiolus, Narcissus, Tulips, Hyacinths, Iris, Commercial and novelty leaders. Price list on request. GIACOMELLI BROS., MAIN ROAD & C.R.R., VINELAND, N. J.

CHOICE BULBS and plants for conservatory and greenhouse. W. HAYWARD, WINTER PARK, FLA.

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25 HARDY COLORADO CACTUS for miniature gardens \$3.00. One packet of rare cactus seed \$1.00. PAUL RASCH, 524 COLUMBINE, DENVER, COLO.

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FORTY-FIVE YEARS AGO we sent out the first Chrysanthemum of our origination. Since then we have supplied the public with 615 others of our production. Our catalog for 1935 will describe 37 brand new ones being offered for the first time. Catalog free upon request. ELMER D. SMITH & CO., ADRIAN, MICHIGAN.

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GIANT EXHIBITION DAHLIAS—All the latest creations. 120 Certificate of Merit varieties. Free list. GREUBLER'S GARDENS, DERRY, PA.

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30 VARIETIES hardy young evergreens for ornamental & forestry use. Rare seed & plant material. Catalog free. RANSOM NURSERY, GENEVA, OHIO.

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A WINTER GARDEN OF FLOWERING SHRUBS with bright yellow, red and creamy-white blooms from January through till April—all perfectly hardy. Free Bklt. A. M. LEONARD & SON, PIQUA, OHIO.

RARE AZALEAS. Yours, Flowering Trees, Magnolias, 5 to 75 cents. ALANWOLD NURS., NESHAMINY, PA.

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RED SILVER CRAB—Most beautiful of all flowering crabs. Rich dark red blossoms. Silvered moon red foliage. The wonderful Splendid and Superior Plums. New Red Lake Currant largest and sweetest red currant. 10,000 beautiful large Peony roots in storage. Catalog full of new things. BRAND PEONY FARMS, 442 EAST DIVISION, FAIRBANKS, MINN.

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JAPANESE ROSE FLOWERING CHERRIES. Flowering Apples and Colored Magnolias. Send 1c for your copy of "Flowering Trees of the Orient". A. E. WOHLERT, 921 MONTG. AVE., NARBERTH, PA.

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BEARING APPLE & PEAR TREES—Standard and Dwarf in many sizes, \$2.50 each to \$10. Japanese Flowering Cherries and Flowering Apples, \$2 each up. French Lilacs, own roots, 40 kinds, \$2 each up. Evergreens, Shade trees, Shrubs, Grapes, etc. Catalog free. SAMUEL FRASER, GENESSE, N. Y.

ESPALIER TRAINED FRUIT TREES, distinctive, dwarf, practical, decorative. Ten styles, fourteen uses. Ask for Price list. A. E. WOHLERT, 921 MONTGOMERY AVE., NARBERTH, PA.

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SPECIAL DOLLAR COMBINATION OF 30 BULBS 30 assorted bulbs to make a beautiful garden spot. 5 large bulbs each of Betty Nuthall, Vellechenblau, Golden Dream, Morocco, Mrs. P. W. Sison, Mr. W. H. Phipps. Outstanding Gladiolus bargain of year. \$1.00. WENTWORTH GARDENS, BATTLE CREEK, MICH.

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Garden Questions

(CONTINUED FROM PAGE 64)

can be selected to spread the blooming season of this flower throughout the growing season. Bay State flowers in July and August, and is pure yellow. J. A. Crawford is a little later and is apricot and cadmium yellow. Margaret Perry is orange-scarlet and medium height. There is a new Geum, Double Orange Queen, that combines well with the older sorts, Mrs. Bradshaw and Lady Stratheden. The new Lupines, King Blue and King White, are really gorgeous. Among the newer Iceland Poppies, try Tangerine, Coonara Pink, or the Fakenham Hybrids. *Renunculus asiaticus* is a new Asiatic Buttercup which comes in a mixture of reds, yellows and oranges. A new Trollius, Golden Queen, grows four feet high and has flowers four inches in diameter. There are several good, new, hardy Scabiosas, among them Clive Greaves, lilac blue, Isaac House, violet blue, Miss Wilmott, white, and Mildred, reddish mauve.

Q. MY GARDEN tools are in a sad state of disrepair. Nor do they seem to be the right ones, as I find working with them laborious and not very full of accomplishment. What tools should I have to take care of a small suburban place properly?

B. S. O., Los Angeles, Cal.

A. THE TWO largest and perhaps most necessary tools for you are a lawn mower and a wheelbarrow. The lawn mower should be a good one (expensive), but not too heavy. The eighteen-inch size is easy to handle and still cuts a wide enough swath for you to feel you are accomplishing something. If you have a lot of edges to cut, perhaps one of the little edging machines that have only one wheel would be useful enough to justify its cost. If not, a good sharp sickle will do the work. The wheelbarrow should be of the new rubber-tired type because they push easier, and because they can be run over the lawn, even when it is quite soft, without harming it. It should be of the "Garden" sort, with removable sides.

You will need a small, three-tined weeder for the perennial beds, not the short-handled kind, but one with a regular hoe handle that allows you to stand up when cultivating. This is good for removing mulch and perennial weeds in the Spring, and for summer cultivating, for it does not cut the roots of your plants. With this tool in your possession it is doubtful whether you will need a hoe, but you may want a small, light one, especially if you have a vegetable or a cutting garden where there is open space between the rows of plants.

A stout, four-tined digging fork is essential, and a four-tined manure fork is handy for picking up refuse, spreading manure and so on. These may be either the long-handled variety, popular in New England, or the short-handled kind more frequently seen elsewhere. A square-edged spade is useful in transplanting large plants, and a round-pointed shovel comes in handy. You will need a steel rake of the conventional sort, and one of those newer Japanese bamboo rakes for leaves and grass clippings. Get a good, strong, steel trowel with a firmly attached wooden handle,

not the pressed-steel ones, which bend. For hand weeding there is nothing better than an asparagus knife. A strong, willow-basket, flat, with a handle, is useful for carrying small plants, cut flowers and the like. It may or may not have a bow of ribbon on the handle.

For combating pests you will need a hand dust-gun and a hand liquid-sprayer. The latter should be copper, for the tin-plated ones become corroded by the spray liquid. Good pruning shears are essential, and a long-handled pair for large limbs is a great convenience.

Q. WHAT is the best time to move trees, shrubs and evergreens in this section of the country?

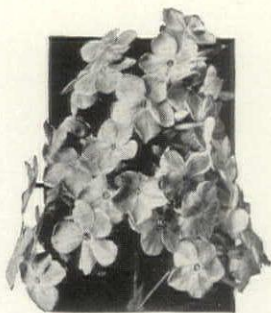
E. P. G., Hartford, Conn.

A. ALL THESE plants may be moved at any time except during May, June and early July, when the new growth is so soft that it wilts easily. But unless there is some compelling reason for it, you would be wiser to select certain seasons for the various plants which seems to suit them best. Ordinary shrubs and trees move easily from the time when the frost is sufficiently out of the ground in the Spring to make digging possible till the new growth is about an inch long. And again from about the fifteenth of September till the ground freezes. In the northern states this Fall period is quite short and gives the plants little time to acclimatize themselves to their new locations. If their roots do not get a chance to take hold, the plants may be heaved out of the ground by the frost and wind, and damaged. For this reason Fall planting is less favored the farther north one goes. Trees can be moved in the Winter, with a frozen ball of earth around their roots, but this method is rapidly losing favor with the better nurseries.

Evergreens move best in the late summer, between the time when first growth stops and second growth begins. This is usually the latter part of July and the first part of August. But they can be moved successfully later in the Fall if the soil is well packed around them in their new location, and a Winter mulch applied after the ground freezes, to prevent heaving. They also move well in early Spring, or in Winter with a frozen ball, but care has to be taken that the ball is really frozen all the way through.

Certain particular plants seem to move badly in certain seasons. Dogwoods and stone fruits should not be moved in the Fall, if it can be avoided. Nor should Magnolias, Tulip Tree and Sweet Gum. These last three, and the Beeches, should always be moved with a solid ball of earth well secured by burlap, canvas or planks.

All evergreens should be moved with a ball, also, but ordinary shrubs and trees move as well with bare roots. It is important, however, to get all the root. Concentrate on this rather than on taking along a lot of soil. Never dig a plant by cutting around it with a spade or shovel and prying it out of the hole. Dig the plant up and shake out all the roots, even though no soil is left on them. It is the little fibres that feed the plant, not the big coarse roots.



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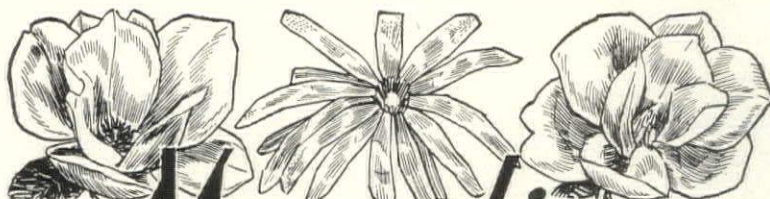
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BETTER TIMES
(Plant Pat. No. 23)



AMELIA EARHART
(Plant Pat. No. 63)



TOKEN
(Plant Pat. No. 95)

A triumph of rooftop planting in New York

(CONTINUED FROM PAGE 87)

edged wide border in the typical English manner, colorful with Delphiniums, Lilies, Lupines, Snapdragons and Rosemary, extends the entire length.

Want of space prevents anything like a detailed description of the many other "national" gardens, but all are marked by accuracy and authenticity of design, and any sense of confusion is prevented by the high walls and hedges, which serve the double purpose of separating the gardens and acting as effective wind protectors.

In the Spanish garden, for instance, an ancient wellhead from Granada, over two hundred years old, is one of the impressive features; while the colored tiling on the roof of the loggia, the glazed tiles set in the walls, and the beautiful hand-wrought iron grilles, were brought from Spain.

The Japanese garden was designed by Japanese landscape artists and built largely by Japanese workmen under their supervision. In this garden also there is a realistic stream, spanned by a bamboo bridge. The three huge stone lanterns come from Japan, as does also a fifty-year-old Azalea.

The Dutch garden (Holland garden, I suppose we should call it now) is of the strictly formal type, with four Yew-edged beds surrounding a sunken terrace with a sundial. Some exceptionally good examples of topiary work relieve the severity of the design and add a subtle touch of humor. Here again, too, the back wall of red brick is utilized for fruits—Apples and Pears. It is in this garden that most of the twenty thousand Tulips, Daffodils and other flowering bulbs will greet the spring.

The French and the Italian gardens also are of the formal type. In both

clipped hedges and trees form an important part of the design, and water is used most effectively.

In addition to the gardens which represent specific types, there are also a number of highly interesting educational plantings. Widest in appeal perhaps is the bird sanctuary, a fairly large area planted with a wide variety of berry bearing shrubs. In this thicket, pairs of a number of native birds, such as robins, wrens, nuthatches and orioles, will be sheltered. Squirrels, chipmunks and other small animals will have the run of the gardens.

In a sizable vegetable garden, equipped with modern electrically heated, automatically controlled hotbeds for the starting of plants, practically a full list of vegetables, in the best home garden varieties, will be grown.

Still another garden will be devoted to a constantly changing display of the newest in leading flowers, such as Irises, Roses, Delphiniums, Lilies, Phloxes and Chrysanthemums, each in its season. Here gardeners will be able to study and compare new aspirants for favor.

The general plan for this solidly achieved enterprise was conceived by Ralph Hancock, the internationally known rock garden designer. Mr. Hancock has executed the work and is in charge of it. In the task of selecting plant materials for the gardens, and in their planting, he has been assisted by A. M. Vandenhoeck, formerly manager of the Koster nurseries. In connection with the gardens, a number of permanent exhibits and trade displays are maintained. The entire eleventh floor of the huge building is eventually to be devoted to horticultural and allied interests.

Easy beauty in rock gardens

(CONTINUED FROM PAGE 80)

better. The Carpathian Harebell, *C. carpatica*, in both its blue and white forms is known in most gardens. It begins to bloom towards the end of June and is usually still flying a few daring blossoms when the hard frosts visit the garden. It is worth taking a little trouble to procure some of the newer improved varieties—Isabel, with very large, wide-open, blue flowers, Ditton Blue, or White Star, the latter a charming form with large flowers.

Veronica rupestris makes sheets of bright blue spiked flowers over stony ground in the early June sunshine, blossoming at the same time as the Maiden Pink, *Dianthus deltoides*, that is a ramper of like determination and comes in bright pink or white forms. They are good companions. Other Pinks that will give no trouble in sunny well-drained situations are *Dianthus caesius*, the Cheddar Pink, bearing masses of pale spice-scented blossoms, and *D. arenarius*, white and fringy, prolific and sweet. For later flowering the yellow Pink, *Dianthus knappi*, is not to be scorned, though it is a cluster head and the individual flowers rather small. It makes a nice companion for the blue Harebell, *Campanula rotundifolia*.

Still to be mentioned among the easy beauties are *Iberis sempervirens*, with its cold white flower heads; *Saponaria ocymoides*, making showers of pink blossoms down a rock face; *Doronicums*, materializing large yellow Daisies

in early spring; *Helianthemum* (Sun Roses), that deck themselves in the gayest colors from cream to yellow, flame and scarlet, pink, blush and salmon, some creeping, some growing bushily, some green-leaved, some with gray foliage; *Geranium grandiflorum* and *Geranium lanceolatum*; *Antemis montana* with spreads of gray lace foliage and myriads of creamy "Daisies", many forms of *Viola cornuta*, yellow, rose lavender and purple, and the good biennial Wallflower, *Cheiranthus al-lioni*. This last makes glowing orange color in the rock garden for a long time at about the time Tulips blossom, and self-sows so freely that once it is admitted there will always be striplings to move in the late Summer to points where vivid color will be a boon.

Surely no rock garden need appear skimpily arrayed with so much color readily procurable. As the season advances into late Summer and Autumn there are *Silene schafta*, with its bright pink flowers, *Sedum sieboldi*, with gray leaves and ashen-pink flowerheads to trail over the rocks, the bright blue Plumbago that blooms from August almost to the frost line, *Aster acris nanus*, bushy and about fourteen inches tall, with heads of lavender flowers, and later still the cold white rounds of *Chrysanthemum arcticum* above their thick aromatic foliage. These with Colchicums and Autumn Crocuses will make a gay Autumn rock garden.

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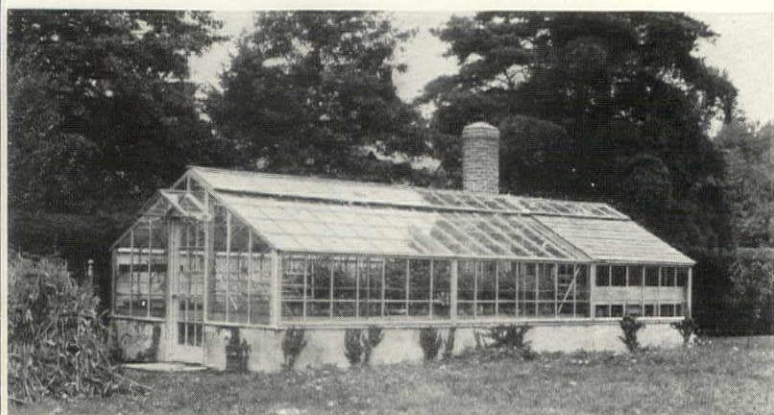
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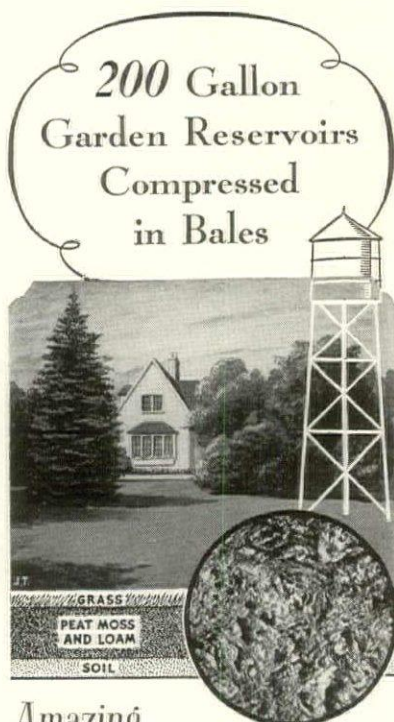
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Books that will give you better roses

(CONTINUED FROM PAGE 60)

and all such queer things, so he may save himself wasted effort along the old put-and-try way of depending upon bees and the winds of heaven for crossing his Roses. General Jacqueminot was an amateur's rose. Very many notable Hybrid Perpetuals and Hybrid Teas were grown from General Jacqueminot. Some still are procurable. Many more are lost to commerce, but no doubt are in old gardens unidentified. Both General Jacqueminot and Frau Kark Druschki have given a wealth of beauty and strength to Roses. The inspiration to take a shot at breeding Roses is tremendous and well worth while. Who knows but that an amateur, knowing his Rose science, may bring forth in another season the fragrant, large, full, ever-blooming, disease-resistant, weather proof and fool proof white Rose which the world has awaited more than a hundred years?

COLLECTING OLD ROSES

The individual whose inclination leads to that delightful hobby of collecting old Roses and studying to identify them for class and variety, thus hoping to place them in the historical progression of Rose development, will take his botany by the outside route of descriptive botany, rather than the inside route followed by the Rose breeder. The classification of Roses based upon their outward appearances has interested men ever since they have known them. It has been and still is a changing affair. Some of the arrangements of Rose families classified by Linnaeus as to males and females and their polygamous ratings are really too amusing. His system was thought to be beyond alteration, but Lindley threw it over with a classification built upon leaves, stipules, hips and pubescence.

Identification of Roses in the old books is according to Lindley and can be greatly assisted by following Bailey's tables. The charm of this pursuit of old Roses is that we must go to so many grand books, books of the flower painter's art—such books as *A Collection of Roses from Nature*, by Mary Lawrence, 1799, a large sized volume of colored plates of rare beauty and truth made from specimens at Kew; *Les Roses*, painted by Redouté, that highly artistic and truthful painter of flowers who made his three volume work of colored plates from the Roses of the Empress Josephine's garden at Malmaison (1817 to 1824); the *Rosarium Monographia* or *A Botanical History of Roses* by John Lindley, with a few most excellent plates, 1830; a beautiful French work with lovely color pictures, by Jamain and Forney; and a single volume, English, equally beautiful, called *Beauties of the Rose*, by Curtis. More and more come to mind, until we finally get to that immense modern labor, *The Genus Rosa*, by Miss Ellen Willmott, 1910 to 1914. This large two-volume work is generously illustrated with color prints from lovely flower paintings by Parsons. The descriptions are made especially lucid by many black and white drawings. This pilgrimage along the flowery path of pictorial beauty, supplemented by descriptions of hundreds and hundreds of lost Roses, of many lost Rose gardens once the pride and beauty of England

and France, will be vastly stimulated by finding some lost Rose in an old garden, and restoring it to its place in a garden of its fellows.

Incidentally, as one studies and collects old Roses, the complete story of the Rose is spread out. Epochs arise as new classes are created. One class rises to favor and then gradually passes into eclipse as another takes the peak. So by combinations of peak classes we finally arrive at the dominating prestige of the Hybrid Teas, a class which has held first place for more than fifty years, overcoming both the Hybrid Perpetual and the Tea, from the crossing of which the Hybrid Tea came. The current is still flowing, however, and the Hybrid Tea stream is suffering a fork of division, with the old pure Hybrid Tea falling away from the popular sun yellow, orange and multi-colored Roses of *Pernetiana* strain. Latest news from the front seems to indicate another break as imminent through crossing recently acquired species Roses with Hybrid Teas. The end of the rise and fall of Roses, as of other queens, is not yet. The whole story from Gerard and Parkinson to "Patents pending" is a pageant of the development of our most colorful and fragrant flower, *Rosa Regina*.

ROSE CULTURE

Garden making and Rose culture have had their peaks and valleys, too. Books about popular Roses of different periods are scaled to the highs and lows of their times. Moreover, cultural books fall into two groups, according to method of growing Roses. Earlier books, both English and American, follow the English technique. Later American books are somewhat increasingly heretical and bent on establishing a newer, less burdensome technique. We give credit to the Empress Josephine for making the world Rose minded. The early nurserymen, writing books about Roses, created the amateur Rose grower. The English clergy, especially Dean Reynolds Hole, may be considered the creators of Rose sentiment, a sentiment which spread enormously both in England and America as a consequence of their infectious enthusiasm. These clergymen of the last century were of many different types of minds. Dean Hole, who loved his Roses and wrote joyously about them, who loved anyone from king to peasant who loved the Rose, in his *Book of Roses* and his *Six of Spades* established through sentiment and humor an enormous Rose following, as well as the National Rose Society of England. Roses of today are different. Dean Hole's love and enthusiasm are as engaging as ever.

That primer of Rose growing, *Rivers' Rose Amateur's Guide*, came out first in 1837. It went through several editions. Rivers may be said to have made England a land of Rose gardens. Perhaps America, too, in a measure. The clergy of England followed Rivers and the public followed Rivers and the clergy. The Reverend Charles Kingsley built his famous Rose garden at Eversley Parish upon the *Rose Amateur's Guide*. His daughter, Rose G. Kingsley, grew up in this garden. She has written two delightful books. *Roses*

(Continued on page 97)

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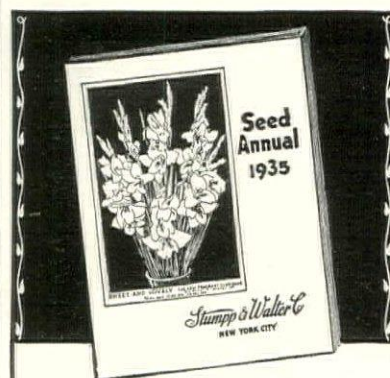
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Spire-like flowers

(CONTINUED FROM PAGE 32)

ty. A plain wall of Hemlock darkness, the quiet green of Euonymus, the soft rose red of a brick wall, the gleam of a white picket fence, or the peaceful blue of sky or sea are ideal backgrounds.

In selecting our primary spire flowers for the various seasons we must insist that each one meet certain requirements. Obviously the predominant characteristic must be height, not usually less than five feet, and the blossom should be of steepled form, preferably with the leaves growing in a low crown so that a long line of stem is visible. The plants must be moderately sturdy too, never even artistically floppy in the manner of the lovely *Salvia azurea* or the carefree hardy Asters. Their night value, for the garden, sought at twilight, must also be considered.

The spires of spring will be slow to appear for it takes a long stretch of growing weather to perfect a five-foot flower spike. Perhaps for the sake of an early show it is wise to lower the standard and admit for this season a four-foot beauty—*Digitalis Isabellina*, a pale moonlit yellow. This is the loveliest of the Foxgloves, and fine for our purpose because of its definite, sturdy form. Foxgloves give strength and dignity to any border planting and "consort well with nearly every other flower, and certainly with every other color." The Giant Shirley Hybrids, reaching a five-to seven-foot height, are particularly fine in their wide range of color from white and shell pink to deep rose. For *Isabellina* a foreground planting of the hardy Pinks *Dianthus allwoodi* is attractive with loose masses of Chinese Delphinium at the side. Use *Anchusa myosotidiflora* beside the taller Foxgloves with perennial Forget-me-nots and coral Heuchera in front.

SUMMER FLOWERS

Summer spires are more numerous than those of spring. In June and July the lovely Astilbe Salland reaches its peak of perfection. We see then also the Delphinium, that queen of towering flowers. The distinctive Yucca, too long disgraced by unskillful planting, shakes out its bells in June. The Foxtail Lily, *Eremurus*, appears in July when "haunts the flaring Hollyhock" as well.

Where the background is a white fence or brick wall, Hollyhocks are the inevitable choice. They are most effective, as Gertrude Jekyll has pointed out, if the wall is not too high and the spires shoot up "telling well against the distant tree masses above the wall." They are particularly effective if the garden slopes down a hill and their varying heights outline the declivity. I saw them thus, both singles and doubles, in all the pink shades with Dorothy Perkins Roses strewn over the wire fence behind them and Larkspur and Ragged Robins complementing their hues. A Mulberry tree in the background emphasized the cheerful uprightness of the Hollyhocks.

Most of the Astilbes, although perfect as to form, are too low except for use as secondary turrets. The crimson shaded Salland, however, one of the Arendsi Hybrids, grows from five to six feet tall. Mass near it for July beauty two shades of Phlox, the white Miss Lingard and the rose Verboom, and plant *Linum*

perenne alba in the foreground.

Wherever the beauty of the evening garden is considered, Delphinium, if it will grow in the locality, must be the chosen spire. The new Hollyhock, Wrexham Strain, is the best of the taller types for spires, the older Belladonna variety being useful for massing as a wave of blue particularly with yellow Daylilies. Delphinium, of all spires, needs most careful staking which should be done before the wind has bent the stalks in the way they should not be inclined. With the spire Delphinium, group the long-spurred Columbine and the yellow Evening primrose, *Oenothera missouriensis*.

YUCCA USES

Yucca has long had the unhappy fate of growing singly and centrally in front yards of unhappy visage. Used with some relation to its surroundings it displays an unusual and individual beauty, its "tall columns like shafts of marble against the hedge trees. In the daytime the Yucca's blossoms hang in scentless, greenish white bells, but at night these bells lift up their heads and expand with great stars of light and odor—a glorious plant. Around their spires of luminous bells circle pale night moths, lured by the rich fragrance." Beside the Yucca use clumps of giant watermelon-pink Zinnias interplanted with Sea Lavender (*Statice latifolia*) and cover the ground with single, white frilled Petunias.

Eremurus himalaicus, the Foxtail Lily, is not a spire for the small garden but in the extensive border it is a handsome, though expensive plant, with white Hyacinth turrets lighted with golden anthers. Early autumn is the only time to plant it, when shallow holes should be prepared for the spreading roots. The spire of *Eremurus* is like a mighty wand which is very effective if only dark shrubbery is used near it. If it is to be planted in the flower border, let it be accompanied by the rose Dictamnus, purple Hesperis, and the white *Achillea ptarmica*, Boule de Neige.

For midsummer *Cimicifuga racemosa*, Snakeroot, is a lovely spire suited to a shady place. Each spike is covered with feathery white blossoms which are sweet to look at but not to smell. Let the tall white *Clematis erecta*, the rosy white *Veronica spicata rosea*, and the low blue *Clematis integrifolia coerulea* stand near *Cimicifuga racemosa*.

The late Aconites also are shade loving and in that section of the border which passes under the trees they look like dark blue flames. Sparks' variety is a good deep blue but not always to be counted on for a full five feet, but *wilsoni*, blooming later in September and October at a height of six to seven feet, must always be the spire of fall, its hooded blue the perfect foil for Anemones and clouds of rose, lavender and white fall Asters.

Campanula pyramidalis is the steeple for the sunny autumn border. It is either blue or white with star-shaped blossoms. This Chimney Bellflower, although perennial, is not reliably hardy in many sections and is often, like most of the Foxgloves, best renewed every

(Continued on page 96)

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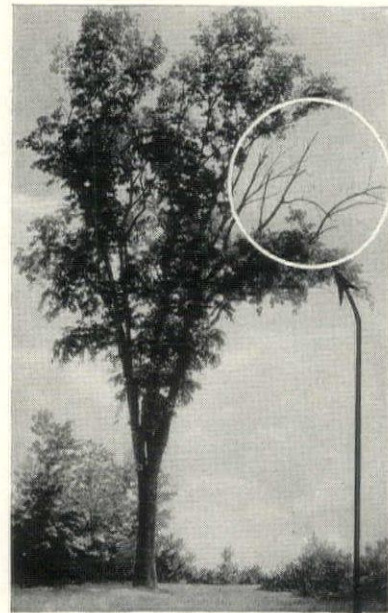
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Skyline
New Canaan, Conn.

Spire-like flowers

(CONTINUED FROM PAGE 95)

year. Blue and white Funkias and the tall heat-loving Betony contrast pleasantly with this Bellflower.

Besides these perennials of acknowledged spire-like form there are many Lilies which are most effective accents in the border and in the garden of any size, where two or more steeple plants may be used at a time, one at least should be a Lily. The dull apricot of the Testaceum Lilies is for the summer season. In June and July the colorful towers five feet high are particularly charming with purple Platycodon strewn at their feet and white clouds of Gypsophila Bristol Fairy beside them.

The new white Lily, *philippinense formosanum*, which flowers in six to eight months from seed, though not at its full height, is lovely for July. Good companions for it are the golden yellow *Helianthus multiflorus florepleno* which bears in July and August Dahlia-like blossoms at a height of nearly four feet, Chinese Delphinium, and the orange Globe Flower (*Trollius europaeus*). Although *Lilium philippinense formosanum* is listed as three to four feet I know that when well fed it easily reaches six feet.

Auratum platyphyllum is the finest of the auratums and excellent for our purpose because of its sturdy eight-foot turret. It is excellent for colder states, too, and withal beautiful in its individual blossom which is white, richly spotted

and banded with gold. Scatter the blue of the annual Larkspur near it and sow the canary yellow Tulip Poppy (*Hunnemannia Sunlight*) about as a ground cover.

Select the orange-yellow Henry for August and Sulphureum for September. All these are sturdy spires in white and yellow. The Madonna or Candidum Lilies are purposely not included because they are not tall enough for primary uses. They may be selected, however, if secondary spires are needed or chosen for mass effect, particularly when Delphiniums are the plants that supply the steeples.

To the garden initiate the artistic placement of spires is an intriguing game in which he will find as he experiments at least one infallible rule—keep the width of bed or border a little greater than the tallest possible height of the spire selected. Otherwise the spires may appear precariously placed and unbalanced. If that occurs the wanderer in the garden will be subject to the same sensation felt by the too close admirer of a steeple—it will seem to be toppling down upon him.

Despite difficulties with steepled flowers, delicate and subtle effects are possible and when these are achieved the designer knows the same satisfaction as does the master builder who so skilfully draws his church up toward its faultless spire.

The International flower show

FOR twenty-two years the International Flower Show has been an increasingly important spring event in New York City. One might think that after all that time the sponsors of the Show would begin to run out of fresh ideas, but such a condition never has arisen and, to judge by a preview of the plans for this year's event, it probably never will. We say this because of our firm conviction that when the doors of the Grand Central Palace are opened to the public at two o'clock on the afternoon of March 18th the throngs waiting in Lexington Avenue and the nearby side streets will enter to feast their eyes on effects quite different and still more gardenlike than any of the past shows have presented.

The principal changes, of course, will be on the main exhibition floor, for it

is here that the most space exists for the carrying out of extensive variations. Reaching the head of the entrance staircase from Lexington Avenue you will be at the start of a long central aisle. On either side of this, and facing on it, will be four spring border gardens backed by a continuous serpentine brick wall of the Jeffersonian type. At the end of this vista, which will have much of the effect of a continuous and entirely harmonious planting, a new stairway will lead up to the first balcony its base probably banked with Acacias in full bloom. On the other side of the walls, and facing on two parallel side aisles, will be additional border gardens in which trees up to thirty feet in height may be used. All of the gardens adjacent to the wall will have a display.

(Continued on page 99)

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GARDEN FLOWERS IN COLOR is a good book to have on hand when you indulge in a seed catalog spree (400 flowers pictured in full color), \$3.75; WILD FLOWERS by Homer House is the most comprehensive word-and-picture guide on the subject that is available in one volume and at moderate price, \$7.50 (364 color illustrations).

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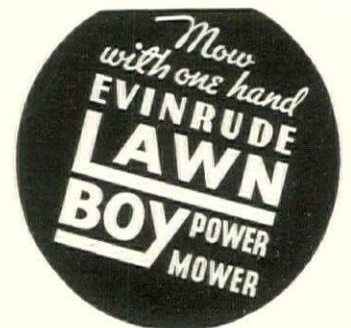
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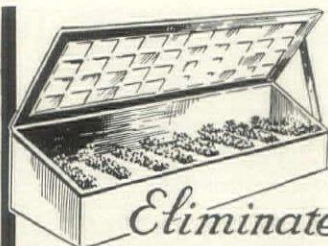
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Books that will give you better roses

(CONTINUED FROM PAGE 94)

and *Rose Growing* is a widely comprehensive book brought out in 1908, very pleasantly written and well illustrated with colored plates. It is in *Eversley Gardens and Others* that she writes about her bold heresy in breaking tradition by growing Tea Roses in garden beds, out-of-doors, instead of in a greenhouse.

The Reverend J. H. Pemberton, an outstanding Rose cleric of about the same time as Miss Kingsley, wrote *Roses, their History, Development and Cultivation*, a treatise based upon good scientific knowledge of soil, fertilizers, cultivation and the botany of classes. It is valuable to this day. Pemberton was the originator of a group of Musk Rose Hybrids called Pemberton's Roses in our present-day catalogs. Lovely Roses they are, too. Pemberton, on acquaintance, becomes a solid guide, counselor and friend who answers hard questions from the field of his vast experience. Canon Ellacombe, who grows upon one, was a quite academic clerical gardener. He wrote in a sane, quiet way about his vicarage garden at Bitton in Gloucestershire in two books, *In a Gloucestershire Garden* and *In My Vicarage Garden and Elsewhere*. Although both are about gardens in general, at home and abroad, in both much may be read about the Rose. An especially interesting elaboration on the York and Lancaster Roses, about which so many Rose lovers are inquiring today, begins in the *Gloucestershire* and carries over more fully into the *Vicarage*. Canon Ellacombe, with acquaintance, becomes most companionable. He traveled much, observed everything, thought seriously, and wrote about things in gardens, Roses in particular, with a delightful charm.

William Paul established a great family of English Rose men. His book of 1848, *The Rose Garden*, was epochal, coming just after the Hybrid Perpetual Rose had broken tradition and was rising to a peak. His history is sensible. His cultural guidance is good to this day. Reading his descriptions is like taking a walk with him through his nursery rows. The color plates are wisely chosen and well done. Through several editions Paul's *Rose Garden* covered the period of the height of the hybrid Perpetual.

Shirley Hibbard added a book in 1863 called *The Amateur's Rose Book*,

which also had later editions. The text is good, the illustrations less well done than Paul's, but the book has an unusual interest in a chapter in which he reviews all the yellow Roses of that time, many of which are as much loved today as they were then. Hibbard was a notable horticulturist, a prolific writer and an editor of horticultural magazines, bound volumes of which are much cherished.

Noteworthy among American books is *Prince's Manual of Roses*, authored by William Prince of the third generation of Princes who conducted the Linnean Gardens in Flushing, New York, famous nurseries for a hundred years. This came out in 1846. Prince bore heavily upon Rivers, although he grew up among notable Roses, the Prince collection having been extensive both in garden varieties and species.

Almost across the road from the Linnean Gardens was the Parsons' Commercial Garden and Nurseries. About 1847, S. B. Parsons published *The Rose, its History, Poetry, Culture and Classification*. In 1844 Robert Buist of Philadelphia had published his *Rose Manual*. Buist seems to have been equally as intelligent as Prince and Parsons but of perhaps a more independent mind. While Prince never speaks of Parsons and Parsons makes no mention of Prince, although they were fellow citizens of Flushing and such near neighbors, Buist was roundly abused by Prince for some of his statements. These three American books of nearby dates are valuable for their lists of Roses of their time, and most interesting to those who are curious to know what Roses Americans of that time bought and grew. They prove good friends to an old Rose lover who sits down before a bloom of a "lost" from an old American garden of the mid-19th Century.

Roses of these years and for another generation or longer were at least three-quarters French and one-quarter English. A small offset from those proportions was made by a few Roses bred in America, of which the climbers Baltimore Belle and Queen of the Prairies were the cream. These *setigera* hybrids were the Roses on great-grandmother's garden gate.

At the time when Hybrid Perpetual Roses and Tea Roses were beginning

(Continued on page 98)

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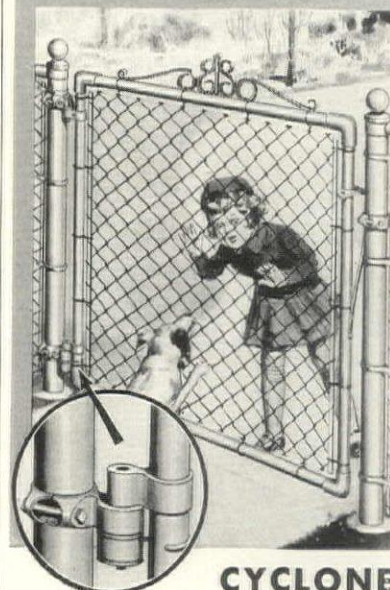
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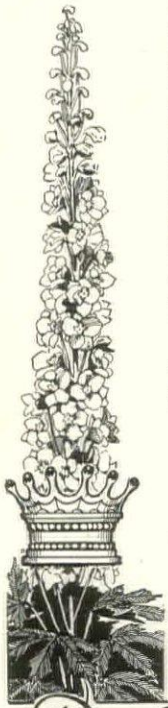
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Books that will give you better roses

(CONTINUED FROM PAGE 97)

to slide down on the wrong side of the peak, although perhaps nobody realized it, the greatest Rose man of America was Ellwanger of Rochester, New York, so spoken of by Dean Hole when he visited this country. Ellwanger's small book, prize package size, came out in 1882. It has had a number of reissues and is still going strong. As a text, it is carefully and lovingly written, its information based upon most intelligent experience combined with a deep admiration and honest love of the Rose. As a record of Roses of that period, the list in the back is of excellent value because of careful classification and precise description. Roses were still largely French and the method was English. Tea Roses still live, neglected as they are, and will come again, through Ellwanger's affectionate devotion to them.

Books between Ellwanger and 1914 leaned English and were only timidly reactionary in breaking away from the exacting method of preparing and planting beds. In 1914 Capt. George H. Thomas gave the world, and America locally, the first serious and extensive work on the Rose, following Ellwanger. Probably *Thomas's Practical Book of Out Door Rose Growing* has supplanted everything preceding it. This work was followed, in 1923, by his *Roses for All American Climates*, which spread over the map, in this country of disheartening diversity of climate, the practical idea that certain Roses are best in certain zones. By this time American Rose growers were liberated from the three foot deep bed. The later books by practical men like Mr. Pyle, Dr. McFarland, Mr. Stevens and Mr. Nicolas are splendid guides. They have given us the backbone cultural books of our time.

The Rose is so popular that everyone who writes a garden book writes about the Rose. The book-hunter, once on his way, will find a great wealth of books, French, German, English, American, and will get something from each. Everybody presents something. A book about Roses, no matter who wrote it or when it was written, no matter, either, how experienced the reader may be, provided it be a book by a real, honest-to-goodness Rose lover who has

had his ups and downs, will invariably present some idea, some fact, some experience which it will be good to know. Perfection in Rose gardening has never been attained in one garden, nor by one person, but, to the sum total which combined might approach perfection, each author adds his precious bit. Even in strictly cultural "how to do it" books, this is so. The modern writers have made such seven-leagued strides that the old writers might seem to be quite outmoded in their methods. But not so. Those practical oldsters sometimes tell just the necessary trick by which a Moss Rose, a Tea or a Hybrid Perpetual may be grown considerably better.

So far no mention has been made of the comprehensive work of the American Rose Society, whose whole labor of love is to make Rose growing better. The one important reason for joining any association is for benefits to be gained from membership. In the American Rose Society, the benefits far outmeasure the membership fee. That is possible only because so much service is given without compensation, and so much information is contributed gratuitously. Each member receives in the Spring a copy of the *Rose Annual*, a real book packed with closely edited, first-hand, up-to-date information about Roses from every angle by which Roses may be considered. The 1934 *Annual* will be the 19th number. The series of *Rose Annuals* comprises a unique library in itself which should be in the hands of every Rose lover.

Books can make the growing of one Rose or two a greater pleasure by making the choice of that Rose or two more careful, and the culture more intelligent. Books can make the great garden a well-considered example of incomparable beauty and superb health. The public will beat a path to it, as it did to the garden of the Reverend Pemberton. Garden visiting having become the outdoor sport of summer, the visiting public will ruin the garden lover's turf walks, as it does every summer for Dr. McFarland. What anticipation had the Empress Josephine of such ends, when she started the world on the way of being Rose-minded?

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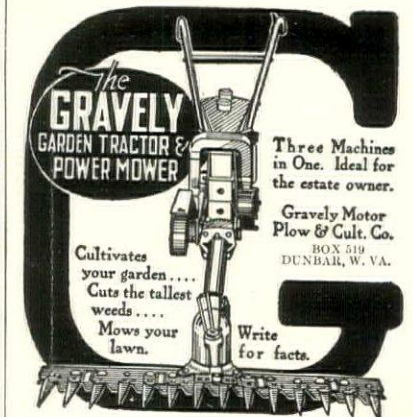
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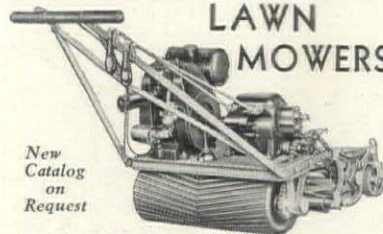
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The International flower show

(CONTINUED FROM PAGE 96)

tinctly Southern flavor and depict scenes such as may be seen in Virginia or the Carolinas in early Spring. One of the important results of this new main floor plan will be to "open up" the area and enhance its feeling of continuity. Also, the division of space is such as to permit a larger number of separate entries than in past shows—a decided advantage to those visitors who are seeking fresh ideas for their own gardens.

Another innovation will be a number of small rock gardens, as well as the usual large ones. This special class will be of particular interest and value because its entries will be on a scale no larger than that available to thousands of people at their own homes. Beyond a doubt these small arrangements will attract great attention, for they will be living demonstrations of what actual

rock garden design properly should be.

There is no space here to go into the other features of the International Show—they are far too many and diverse even for mention. You may rest assured, though, that the garden clubs and other exhibitors are doing their level best to make their parts of the show really "bigger and better", and that is tantamount to saying that they will succeed in the effort.

Altogether, March 18th to 23rd will be a red-letter week on the calendars of all flower-lovers who can buy, borrow or beat their way to the Grand Central Palace. The Horticultural Society of New York and the New York Florists' Club, who jointly conduct the Show, are really great public benefactors, for each year they bring to more thousands of winter-weary folk their first breath of the real Spring.

The flower show in Holland

SIXTEEN thousand acres of bulbs in full bloom may sound like a fairy tale, but it is only one of the many sights that will greet visitors to Holland's International Flower Show at Heemstede next May. Once every ten years Holland stages this event, and this is the year.

The beautiful old park of Groenendaal, a fifty-five-acre estate in Heemstede, will be the scene of this truly international exhibition. Here will be demonstrated the most effective arrangements of Spring flowers and shrubbery, with mass plantings of spectacular beauty in the main section. Countless flowers will grace the old Dutch gardens, rockeries, Heather gardens, informal plantings and borders, the duplication of which would be an all but impossible feat in any country except Holland, with her vast resources in plant materials and horticultural skill. Indoors, also, there will be many continuously changed exhibits.

The Horticultural Society of New York is co-operating with the American Committee and with the horticultural societies and garden clubs throughout the United States in bringing this International Flower Show to the attention of all flower lovers and in inviting them to join in a Flower Lovers' Pilgrimage to Heemstede. The S. S. Statendam has been selected as

the ship on which the party will sail on April 30th.

Arriving in Holland, the flower show itself will of course be the main magnet, but many other things of interest will be seen in the old Dutch towns. Historical and interesting trips to the most beautiful parts of Holland have been arranged; there will be a visit to the Frans Hals Museum in Haarlem, a reception by the Burgomaster at the City Hall, a specially arranged concert in the St. Bavo Church, with its renowned organ, and invitations to visit some of the outstanding private gardens in the castle district of Holland.

Those who wish may return at the conclusion of the stay in Holland, sailing on the Statendam from Rotterdam on May 18th. The Committee feels that many will prefer to extend their stay in Europe, and especially to visit the famous Chelsea Flower Show of the Royal Horticultural Society of London before returning.

Applications for reservations for the trip starting on the Statendam may be sent to your local garden club, to the Horticultural Society of New York (598 Madison Avenue), or to any office of the Holland America Line or of the American Express Company. Early reservations are recommended so as to be sure of obtaining the type of accommodations desired.

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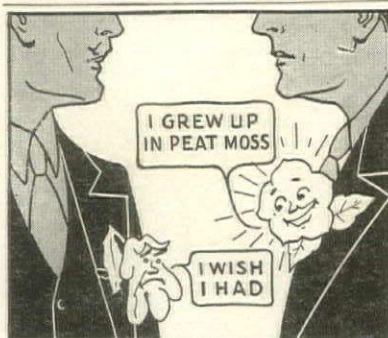
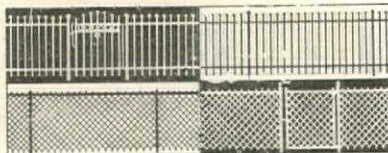
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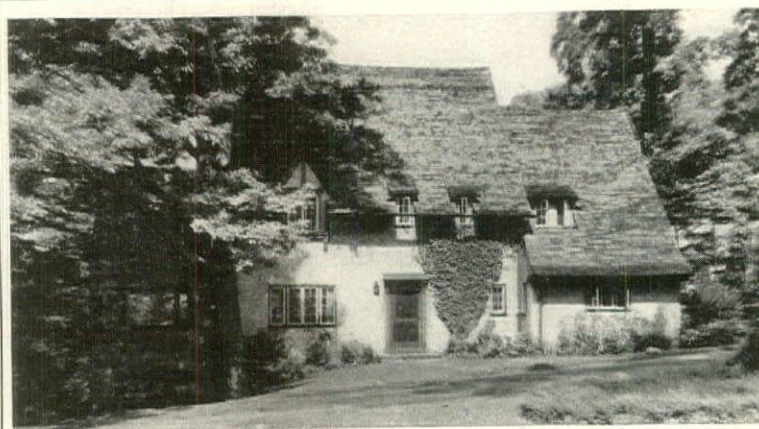
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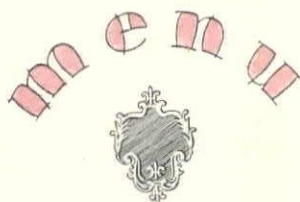
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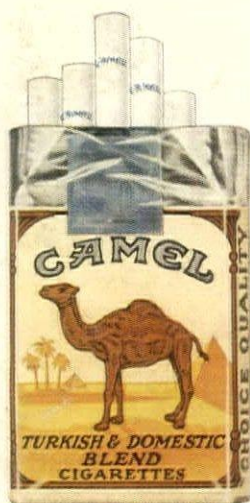
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