

HOUSE & GARDEN

July 1937

Condé Nast Publication

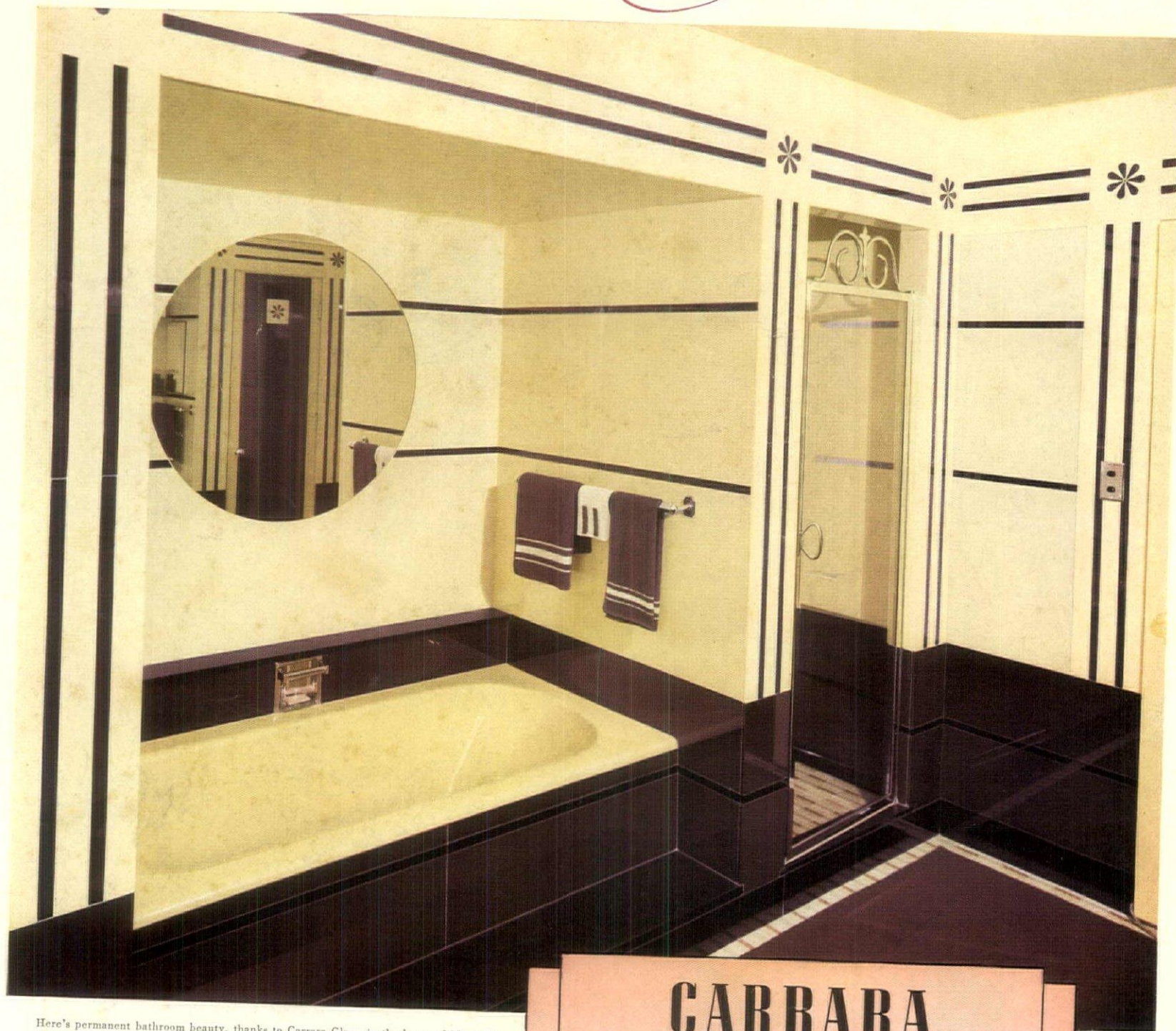
Swedish Houses
Summer Equipment

Price 35 cents

Bathroom beauty

COMES TO STAY

WITH WALLS OF CARRARA GLASS . . .



Here's permanent bathroom beauty, thanks to Carrara Glass, in the home of Mr. and Mrs. S. N. Amster, Shaker Heights, Ohio. The house was designed by Architect John Sherwood Kelly, built by Keyes-Treuhart Co. The Ivory and Wine Carrara walls and trim create a bathroom of which any home-owner could well be proud.

CARRARA THE MODERN STRUCTURAL GLASS

A BATHROOM with walls of Carrara Structural Glass is beautiful... beautiful with the sleek, gleaming beauty of polished surfaces, fascinating reflections and cheerful color tones.

And the nice thing is, that a Carrara room *stays* beautiful year after year. Wipe the walls easily with a damp cloth every month or so... and twenty years from now, your Carrara bathroom or kitchen

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Are you building a new home? Carrara Walls will give its bathrooms and kitchen personality and allure, combined with usefulness and permanence. Are you anxious to dress up the bathroom or kitchen in your present home? Carrara will give it a beauty treatment it will never forget. Meanwhile, send for our brochure, "Personality

Bathrooms and Character Kitchens." It's illustrated in full color, and supplies complete information. Write for your free copy to Pittsburgh Plate Glass Company, 2324 Grant Building, Pittsburgh, Pennsylvania.

Pittsburgh **PITTSBURGH** *Glass*
PLATE GLASS COMPANY

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New notions you must see in

Rev.
NA 7100
H6
V. 72

complete decoration and furnishing of the new 1937 House & Garden

IDEAL HOUSE!

IDEA

*Crystal and lacquer
dressing table—
make drawers
revolve*

IDEA

*"Reynoldstown and
Grand National"
prints for linens-
library windows.
Hard to do?
Sure—and
worth doing!*

IDEA

*Copy that old
Philadelphia
mohair document
for dining room
walls.*

IDEA

*Pink with
dark green—
Whee—what a
living room
wall! But
keep it sane...*

IDEA

*This little pigskin
went to Macy's
and became a
library
chair*

IDEA

*Magnificent white
silk bed in the
master bedroom
Magnificent
that's all!*

BEFORE many days, the doors of Ideal House will open and you'll explore a treasury of new decorating ideas. Not experimental sensations—but *ideas*. Not exhibition stunts, but livable ideas, interpreted by Macy decorators, with Macy thrift. We've jotted down a handful of them here. Let your visit to the house start ideas for *your* house fermenting in your imagination. Better yet, come to the ninth floor at 34th Street and B'way, and let our decorators plan ideas for and with you.



Here you see the original model of the House & Garden Ideal House. We had hoped to be able to show you the finished product, but alas! as we go to press, the outside is still in no state to pose.



*As Colonial as Williamsburg—
as up-to-date in construction
as your 1937 car*

★ *The home of Dr. George M. Small, professor at the College of William and Mary, Williamsburg, Va. Concrete walls, partitions and floors and a firesafe roof make it a thoroughly modern home in construction. Designed to harmonize with the world-famous colonial restoration of this historic community.*

Designed by Miller Mfg. Company, Richmond, Va.

ENDURING...FIRESAFE...THRIFTY

How to get a Concrete Home

1

Get the right builder. Ask a local concrete products manufacturer or a concrete contractor to name builders, realtors, and architects experienced in concrete.

2

Tell the architect you choose that you want concrete floors (any floor covering you wish), concrete walls and a firesafe roof.

3

Remember that concrete construction is as modern as your 1937 car. Concrete alone offers you at low cost a house that is storm-proof, sag-proof, termite-proof, rot-proof—and firesafe!

Concrete

IS THE MODERN WAY TO BUILD

YOU wouldn't buy a 1917 automobile because you can see that it is old-fashioned. But—beware when you buy or build your new home! It may look modern and still be outmoded construction. Be safe, be certain—buy concrete!

The owner of a concrete home can laugh at such troubles as cracked plaster, creaking floors, sagging doors and threat of loss by fire, storm, termites, untimely depreciation

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Concrete homes are snug and dry. Concrete lends itself to any architectural style—any color. Cost is only a few dollars a month more than for old-fashioned construction. Write for an interesting booklet of design ideas for concrete homes.

PORTLAND CEMENT ASSOCIATION

Department 7-20 • 33 West Grand Avenue • Chicago, Illinois

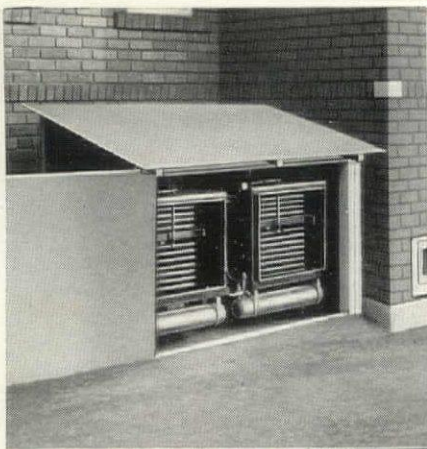
A national organization to improve and extend the uses of concrete, through scientific research and engineering field work.

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Modernizes your Present Home or your New Home



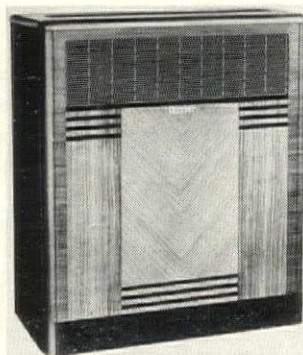
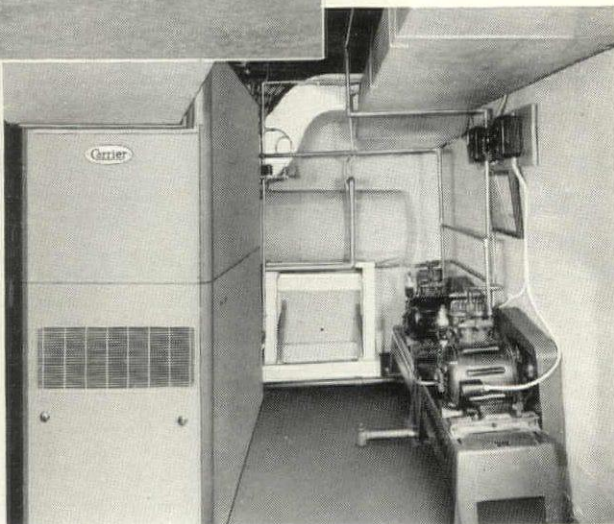
● Carrier Evaporative Condensers, used for summer cooling, reduce water consumption to a minimum.

● One simple unit combines winter heating and humidification with summer cooling and dehumidification.

LUXURIOUS indoor comfort is no innovation! For more than a decade Carrier equipment has kept homes cool and free from humidity in summer, and healthfully heated and humidified in winter. Thousands of these systems have been installed throughout the world.

The 1937 Carrier home equipment affords this same comfort—plus many new features. Today, for example one self-contained unit provides heating, humidification and clean air circulation. With Carrier cooling equipment, it provides summer air conditioning—dehumidification; circulation of cooled, clean air. Because of its flexibility, Carrier equipment can often be used with existing heating systems.

Like other Carrier achievements—the air conditioning of the U. S. Capitol, the "Queen Mary," the Waldorf-Astoria—this home equipment is based on 35 years' exclusive air conditioning experience. Call your Carrier representative today—or mail the coupon.



● New! The Carrier Portable Summer Air Conditioner for the single room or office. Can be installed in a few minutes, because it requires no pipe connections, no alterations. Plugs in like a radio.

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Please send, without obligating me in any way,
complete information on ☐ Carrier Winter Air
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.....oil); ☐ Carrier Oil Burner; ☐ Carrier Port-
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REAL ESTATE



A NATIONAL DIRECTORY
OF REAL ESTATE BROKERS

WHY USE A BROKER?—To answer this question, let's consider just what a real estate broker *is* and *does*. First of all, the broker must be a combination of business executive, salesman, manager, a trustee of the community's best interests, a respected member of the neighborhood, and somewhat of a philosopher. He must keep up a social position, good cars, and an excellent reputation. He must check and inspect every property he lists, and consult the owner frequently. It takes more than ordinary mental and physical balance to stand the strain of such continuous attention to clients, properties, and a thousand details in a highly competitive field.

"As a real estate broker, I have advised purchasers on every subject from schools to doctors, from clubs to ministers," says one real estate veteran. "I have been consulted on neighborhood quarrels and boundary disputes, and lived to tell the tale. Wives have called frantically for counsel when their husbands disappeared and parents have asked me to arrange wedding receptions for their daughters. Shop-keepers hopefully await word of a successful realty season, and bankers ask us for credit information."

"When a person drives through the finest sections of New Jersey, Long Island, and Westchester, the pleasure enjoyed results from a program of development, deed and zoning restriction, and protection of residential areas, in which the progressive real estate men and women of each community have taken the lead. A responsibility rests upon the broker to represent the best interests of both buyer and seller, which is a position not ordinarily found in business. When either or both of these parties tries to eliminate the broker, it reminds me of the people who eliminate the architect or the doctor—they pay for one anyhow, but do not get the benefit of his advice."

Up in Westchester the other day we heard a refreshing incident about Sterling Ridge, which has decided ideas about several things (including minimum land requirements of one acre with each house). There the true importance of the broker has been recognized, with 42 out of the last 48 sales made by brokers, and, while the management was looking up these records in April, six more houses with total values of over \$190,000 were sold, all through brokers.

The public and the property owners have a real obligation to the conscientious members of the real estate business. They are of great value in showing the places which you see advertised in this magazine when you wish to buy, and they are equally valuable when you wish to sell.

Are you looking for a house?

If you're looking for the perfect house—in the perfect location—let House & Garden help you. We can recommend to you as dependable any of the brokers listed in our Real Estate Directory. They may have the very property you want. If the locality you're interested in isn't listed, write direct to our Real Estate Information Service. We know the best brokers in every part of the country, and we'll be glad to put you in touch with one who will give you excellent cooperation, at no cost to you.

HOUSE & GARDEN'S INFORMATION SERVICE
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STANTON CO., 14 Church St. Tel. 2-6000. Specialists in residential real estate. Sales—Rentals—Lots, Montclair, Glen Ridge, Essex Fells.

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Westchester County

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OLIVENE ALLEN, "Old Red Barn Office". Quaker Street and Hardscrabble Road, Chappaqua 316-177W. Estates, Old Colonials, and home-sites.

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ADA F. WHITE, 29 South Broadway (Albany Post Road), Tel. D. F. 1119. Estates, modest homes, farms. Sales—Rentals—Along the Historic Hudson.

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JAMES F. GILKINSON, 324 Huguenot St. Tel. N. R. 6600. Specializing in Westchester Co. and Connecticut. Unusual estates, residences and acreage.

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Five to thirty rooms, New England, Georgian, Tudor, French styles.

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Lots of an acre or more

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SPONSORED BY HOUSE & GARDEN
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FOX MEADOW, SCARSDALE
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Beautiful

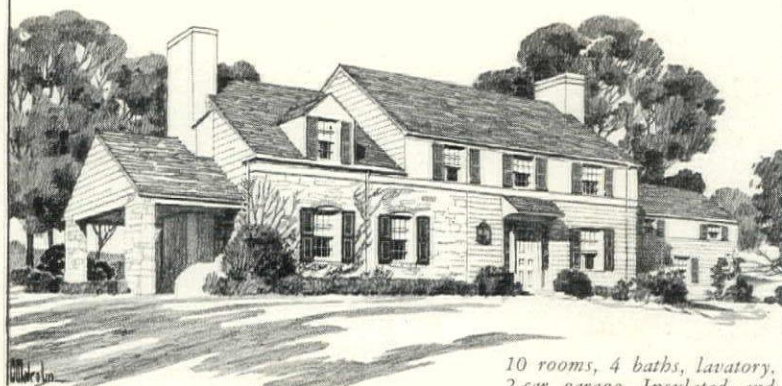
14-ROOM HOME IN RESTRICTED FOREST HILLS GARDENS LONG ISLAND



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Situated on more than a third acre of lovely landscaped gardens and shade trees. 6 Master bedrooms and 5 baths, 2 servants' rooms and bath, library with wood-burning fireplace, spacious living room, glass enclosed porches.

Owner will sell below cost to the right family. For complete details communicate with . . .



10 rooms, 4 baths, lavatory, 2-car garage. Insulated and air-conditioned. Gloriously situated on 2 1/4 acres. \$35,800.

ON A COMMANDING HILLTOP

The situation of this fine home is as rare as its spacious room arrangement and extensive grounds.

Lawrence Farms is planned and restricted to assure protected country life now and in the future.

The Lawrence Farms Club provides its members a championship golf course, tennis, riding, swimming pool and skeet shooting. There is also the Westchester Summer Playhouse.

Other new houses, of the same rambling farmhouse type, range from 8 rooms on 1 1/4 acres at \$23,900.



Office at entrance to Lawrence Farms Club, on Route 117 between Chappaqua and Mt. Kisco.

Lawrence FARMS

BRONXVILLE OFFICE: 4 Valley Rd. Phone Bronxville 0400

LAWRENCE FARMS OFFICE: Taylor Rd. Phone Mt. Kisco 5315



LIVE in Westchester's Hill and Lake Country

Truesdale Lake, South Salem, N. Y.

An established colony of selected Americans. Now 50 landscaped dwellings; restricted plots 1/3 acre or larger \$1500 to \$4200; excellent fishing; summer and winter sports; high elevation; nearby golf clubs; efficient water system; Colonial club house.

Separate select colony in nearby Truesdale Woods for cabins and lodges for artists and nature lovers; sites \$750.

Bronx River Pkwy to Kensico Reservoir; R. 22 to Bedford Village; right on R. 124 thru Poundridge to South Salem

Write **TRUESDALE LAKE CORPORATION**

120 Broadway, New York

or LEROY E. SCHEIDER, Resident Agent, Telephone, South Salem, 83

NATURE AT ITS GRANDEST
(formerly a Golf Course). Woodsy homesites or attractive homes from \$15,000. Seclusion of a Park. Entrance on Palmer Avenue and only a few minutes drive from Larchmont's railroad station and shopping center. Brides and Grooms! Learn about "the house that can grow." Drive out—Agent on property.



SPENCER PARK
New Rochelle, N. Y.

The Towers OF THE WALDORF-ASTORIA



The pleasure of living in a Towers apartment is due equally to the charming perfection of its appointments and to your complete escape from household cares through Waldorf service.

50TH STREET JUST OFF PARK AVENUE



THE FOURTH DIMENSION in HOTEL ROOMS

1, 2, 3... height, width, length... on a generous scale!
4... the fourth dimension... AIR-COOLING!... provided by only one fine hotel in New York.

YOU'LL FIND that Summer in New York can be as pleasant and cool as the seashore, when you reserve an air-cooled room at the St. Regis. Rates, by the day or by the month, are surprisingly low. Rooms with natural ventilation are also available if preferred.

JAMES O. STACK, General Manager

THE **ST. REGIS**
Fifth Avenue at 55th St., New York

UNDER THE ROOFS



OF MANHATTAN

SCENIC SYNOPSIS RE-VIEWED

FOR HARRIED HOUSE-HUNTERS



Just at the moment the Hotel Westbury up at 69th Street and Madison Avenue is so busy enlarging its lobby and re-doing much of the decoration that everything is head over ears in work. However, by the time you read this, all will be settled in peace and quiet and good working order. And by good working order we mean a lot of things. For instance, all of this redecoration means that each apartment is carefully and tastefully arranged in a thoroughly livable and homelike manner. Mostly of the 2, 3, and 4 room variety, they consist of handsome living and bedrooms plus regular serving pantries. Nearly all of these rooms are furnished and may be had by the day or by regular lease.

A nice feature of the hotel is the fact that all back rooms above the 8th floor have refreshing outlooks over

Central Park. Then, too, the second floor is enhanced by a very pleasant mezzanine and two private dining rooms for entertainment purposes. The main dining room, also on this floor, supplies many a tasty meal. Downstairs an air-conditioned bar faces Madison Avenue. Entitled the "Polo Bar", this appropriately decorated rendezvous constitutes a perfect spot for informal luncheon and refreshment. And it's a nice size—neither boxy nor too huge for comfort.

Just a block from Central Park, handy to the Metropolitan Museum, and within easy access of shopping and entertainment, the location of the Westbury should not be overlooked. And aside from convenience, the district is residential, and removed from the maelstrom of more lively centers. Milton C. Smith, Managing Director.



Combining the essence of news events with decoration, the Essex House, at 160 Central Park South, has developed three Coronation Apartments. They are very interesting ones, too. Definitely in keeping with the Coronation and its decorative background is a special layout worked around red, blue and gold, the Coronation colors. Occasional slip covers with a crown motif, a hall wallpaper of plume design, a few portraits of the English Royal family and such accessories as Buckingham guard lamps add to an already distinctive British atmosphere. This arrangement, as well as a Georgian and a Queen Anne apartment, executed by W. & J. Sloane, adds to the general atmosphere of luxury and refinement as typified by the recent royal event. Mr. Oscar Wintrab, the Managing Director, is responsible for the entire refreshing idea.

Another news item connected with the Essex House is the reopening of their Casino on the Park—a veritable miracle of rustic atmosphere. A tiny sidewalk café, bordered on the inside by a wooden picket fence and on the sidewalk side by a thick hedge, is situated right across the street from Central Park. Hence its outlook couldn't be more countrified. Just inside you find the Casino itself. Here are comfortable rattan chairs, a grass floor and a view of the Park that is enhanced by copious windows and planting. So superbly rural in feeling is this entire Casino that you may be inclined to break into a Virginia Reel, although the orchestra is under the smooth direction of one very popular Nat Brandwynne.

"Register" socially



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To find
any surroundings
more pleasant
than those at the
Delmonico.

Each suite has its
own distinctive
period motif.

Several suites now
available for
October.

HOTEL

Delmonico

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VOLunteer 5-2500

Here's Practical Automatic Winter Air Conditioning ...at the cost of Heating Alone!

A single simple installation—The Delco Conditionair—heats, filters, moistens and circulates a fresh supply of air through every room in your house... gives you finger-tip control over the air you breathe all winter long.



The Frigidaire Electric Room Cooler equals the cooling action of 1300 pounds of melting ice daily—wings gallons of oppressive moisture from the air—keeps you cool all summer long for only a few cents a day. Quiet, efficient, trouble-free. Looks like an attractive radio console, is quickly installed and is ideal for office or bedroom use. More in use than all other makes combined.

IT'S here—practical, low-cost winter air conditioning for your home today.

... "finger-tip" control over your own indoor weather.

... new comfort and health for you and your family.

... a revolutionary "Product of General Motors" that is changing property values overnight.

Consider this typical Delco-Frigidaire installation:

A Delco Conditionair (burning either oil or gas) is installed in your basement. Throughout the winter it circulates *warm, fresh, filtered and hu-*

midified air through every room in your house—changing the air completely every ten to fifteen minutes.

Yet, due to the amazing economy of Delco Automatic Heat, this simple, practical installation costs no more than ordinary automatic heating alone.

... And, cooling equipment can be added to your installation at any time you see fit.

Other "Products of General Motors"

The Delco Conditionair is just one of the many new Delco-Frigidaire automatic heating, cooling and

conditioning developments. They include the famous Delco Oil Burner with the sensational cost-cutting Thin-Mix Fuel Control, the Delco Automatic Furnace that cuts fuel costs even further by preventing "heat-loss" up the chimney, and the enormously popular Frigidaire Electric Room Cooler.

Whatever your interests—whatever your problems—it will pay you to talk to Delco-Frigidaire.

Write—wire—or mail the coupon today.

— It Pays to Talk to —
DELCO-FRIGIDAIRE
The Air Conditioning Division of General Motors
AUTOMATIC COOLING, HEATING AND CONDITIONING OF AIR

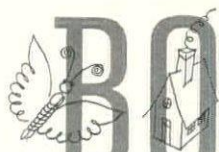
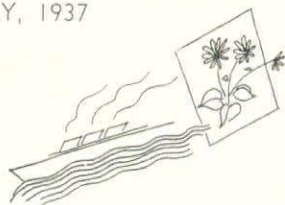
Delco-Frigidaire Conditioning Division
General Motors Sales Corporation
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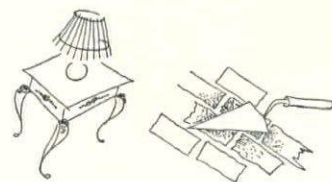
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Gardening

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ENJOY SUMMER NIGHTS OUT-DOORS. Here's news of an electric garden panel—hung on an ornamental iron bracket—to electrocute garden pests and mosquitoes, and double your enjoyment of porch, terrace, or swimming pool. NATIONAL ELECTRIC SCREEN CO., DEPT. G-7, 25 N. PEORIA ST., CHICAGO, ILL.

"JUNIOR" LAWN SPRAY HEADS is one of the booklets of the Skinner System of irrigation, showing equipment for concealed lawn or shrubbery watering, for modest installations—with photographs that explain how they shed their gentle rains. THE SKINNER IRRIGATION CO., DEPT. G-7, TROY, OHIO.

GALLOWAY POTTERY catalogs charming garden ornaments—bird baths and benches—flower pots and elaborate fountains—jars in Italian red or blue-green glaze—many fine examples of both modern and traditional design. Send 10c. GALLOWAY TERRA-COTTA CO., 3218 WALNUT ST., PHILA., PA.

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FIRST AID TO STARVING TREES tells how to recognize a tree's call for help—shows how the experienced Davey surgeon goes about rescuing it with proper feeding—how the tree responds. It's one of those fine booklets on the care of trees to be had from DAVEY TREE EXPERT CO., DEPT. G-7, KENT, OHIO.

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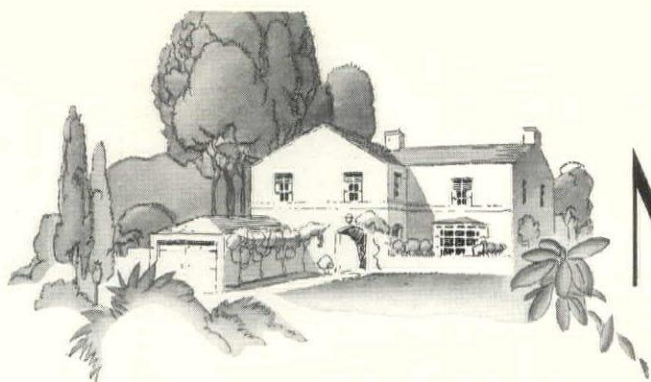
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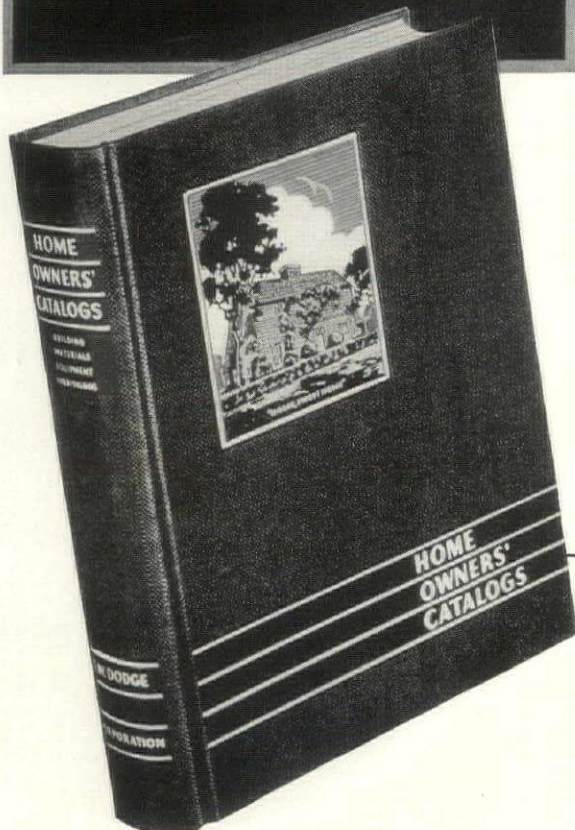
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... would mean, naturally, finding the one school of all schools whose location, curriculum, and general facilities were most perfectly adapted to the needs and personality of your child. And quite frankly, you can best perform this task by consulting House & Garden's school pages, where the finest boys' and girls' schools of every type are consistently represented. Whatever your particular problem may be, you can be sure of finding the right solution to it among THE SCHOOLS OF HOUSE & GARDEN. If you desire any assistance in your quest, just fill out the coupon below, and let our School Bureau staff put you in touch with the schools which we feel come closest to meeting your individual requirements.

Name _____

Address _____

Child's name _____ Age _____

Type of school desired _____

Size preferred _____

Religious affiliation _____

Locality _____

Approximate tuition _____

Academic work completed _____

Schools attended _____

General Remarks _____

Mail to . . .

HOUSE AND GARDEN'S SCHOOL BUREAU
420 Lexington Avenue • New York City

"LAWSY ME,
YOU-ALL'S GOT
AN ELEVATOR!"



YES, Beulah Johnson, that is an elevator. It saves your mistress a lot of steps and it will save you a lot of steps.

The Otis Personal-Service Elevator is built for the home (and for the pocketbooks of home owners). It is easy to install (even in the existing dwelling), takes up very little room, costs very little to operate. It is a modern convenience for a modern world. We'll be glad to tell you more about it. Address: Otis Elevator Company, 264 Eleventh Avenue, New York City—or any Otis office.

For
**Summer-Time
Fun...AND
YEAR-ROUND
HEALTH!**

**PUT THIS
WEISWAY
IN YOUR
HOME
Now!**

● The tingling pick-up of a refreshing shower is the perfect "top off" for any sport or activity. All year long a Weisway leakproof Cabinet Shower, with no-slip, vitreous porcelain floor, gives you the healthful stimulation of this better way to bathe. Easily, quickly installed in space three feet square or less. Weisways are *complete extra baths*. Models for basement, summer cottages and master baths. Send coupon for details.

MAIL TODAY

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MFG. CO., INC.
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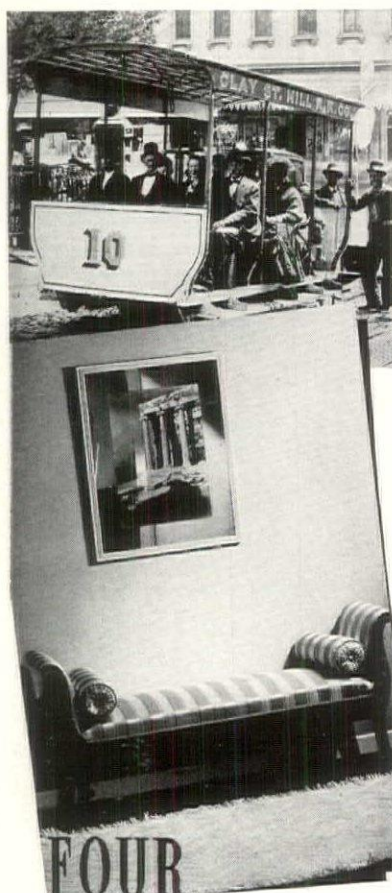
Without obligation send Free Book and detailed information about Weisway cabinet showers [] for summer cottage, [] present home, [] new home.

Name _____

Street _____

City _____ State _____

WEISWAY
Cabinet Showers

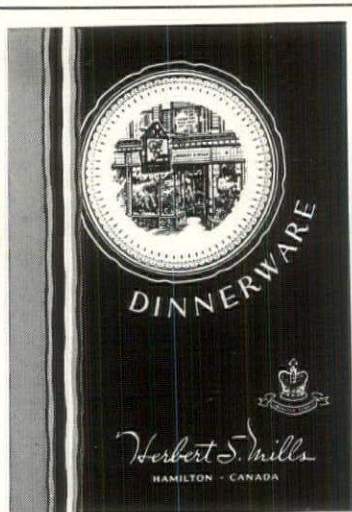
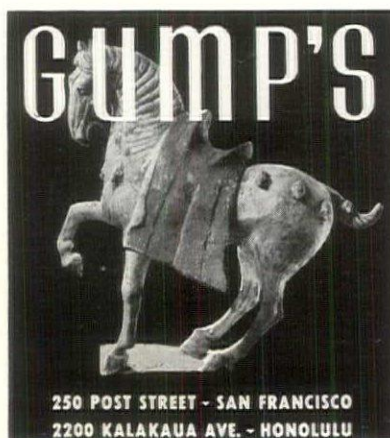


FOUR GENERATIONS *bring beauty* TO YOU

When California's rich soil was yielding its gold to western pioneers, elaborately framed paintings from Gump's were important assets in select San Francisco bars. As mansions rose on exclusive Nob Hill, newborn millionaires came to Gump's for treasures of beauty.

Today, not only San Franciscans, but connoisseurs the world over, come to Gump's to find treasures of amazing diversity... porcelains, silver, jades, bronzes.

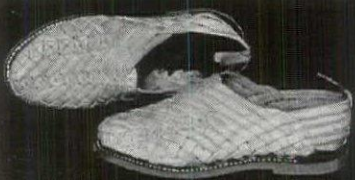
On visiting Gump's, in San Francisco or Honolulu, you too will find myriad reasons for enthusiasm... the diversity of these treasures is without equal.



America's largest retail selection at lowest prices of open stock English Bone China. *New dinnerware booklet will be sent on request.*

HERBERT S. MILLS
11 KING ST. E., HAMILTON, CANADA

These Are MEXICAN HUARACHES



The Perfect Vacation Sandal

Durable enough to hike in, yet soft enough to use as house slippers. Loaf in these comfortable air conditioned huaraches or wear them for the most strenuous sports. Ideal for travel. Woven by Mexico's Indians of natural unpolished steerhide and distinctive because no two pairs are ever the same design.

ALL SIZES FOR MEN AND WOMEN
PER PAIR POSTPAID—\$3.75

To order, send an outline of the foot and mention shoe size.

The OLD MEXICO SHOP
SANTA FÉ—NEW MEXICO

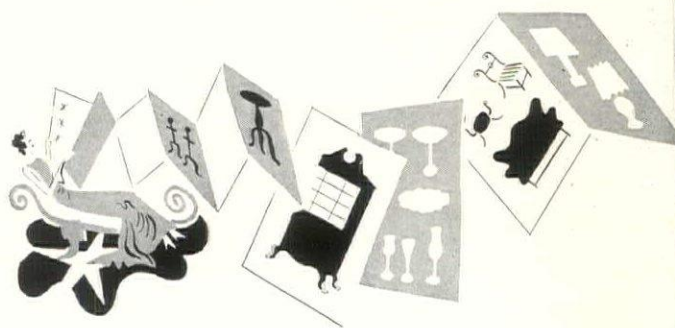
BELL & FLETCHER, LTD.

INTERIOR DECORATORS
CONSULTANT SERVICE

654 Madison Ave.
NEW YORK
Regent 4-5670

77 Newbury St.
BOSTON
Kenmore 6084

SHOPPING



ALTHOUGH this may cause you to melt in admiration, still it's an ice bucket, made for lasting service. The body of chromium is supported by a dark walnut handle. Tongs are also chromium. Stands about 8 inches high, is about 6 inches in diameter. Price complete, \$5.00. Ovington's, Fifth Avenue and 39th Street, New York



You can be foxy in more ways than one with this knocker on your front door. Heavy brass casting gives it a sturdy character, and the background for its heavy shine. An excellent piece for country homes that would make an unusually interesting wedding gift. 5 by 10 inches long. \$10.00. Todhunter, 119 East 57th Street, New York



SETTLE yourself and your outdoor decorating problems in this terrace chair. It is particularly comfortable, and has a nice weight balancing system. Blue green, orange, white or green water resistant canvas in the covering made to withstand all the elements. Folds neatly. \$8.50. Terrace and Garden Shop, 126 East 57th Street, New York



HEPPLEWHITE CELLARETTE (LIQUOR BOX ON FRAME)

Solid Mahogany Inlaid with Satinwood
SPECIAL PRICE **\$76.50** f.o.b. Richmond

Copied from a nice old box found near Richmond. Height overall 36", 15 1/2" deep, 20" wide. Made in two separate pieces, box and frame. Has 12 compartments, each 4" square, for bottles, and pull-out mixing board. Height of box 14".

From Maker Direct to You!

Write for our catalog of Colonial Re-Creations.
Sent postpaid on receipt of 10c in stamps or coin.

VIRGINIA ARTS & CRAFTS

"Re-Creators of the Old Virginia Furniture"

207 EAST FRANKLIN ST. RICHMOND, VIRGINIA



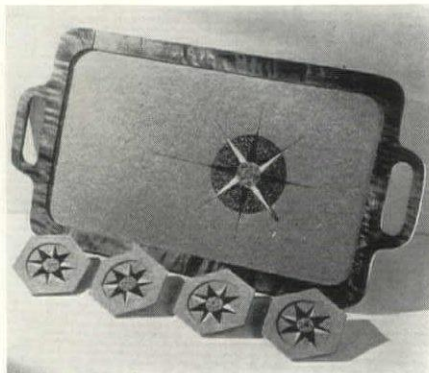
AROUND



If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



Time flies, they say, so this bird on the wing makes a pretty representative sun dial. It stands supported on a base of lotus bud motif which bears a pertinent inscription of Omar Khayyam. Of heavy bronze, 14 inches high with a base 8 inches in diameter. \$27.50, Galloway Terra-Cotta Company, Walnut and 32nd Streets, Philadelphia, Pa.



Here's a cork tray that undoubtedly reaches the tops. Discreetly fashioned of cork and lightweight wood, it is enhanced with a black and white design and a set of 12 accompanying coasters of convenient size. The combination complete sells for \$8.50, and it may be procured at Abercrombie & Fitch, Madison Avenue and 45th Street, New York



Any bird would take a long lease on one of these attractive houses. The little thatched roof cottage model, right, (\$2.25) is primarily for the blue bird. The high model (\$1.00) is a wren abode. Straw is a natural nesting material because of ability to shed water, and lack of draught. Max Schling Seedsmen, 618 Madison Avenue, New York

THE HEATH WING CHAIR

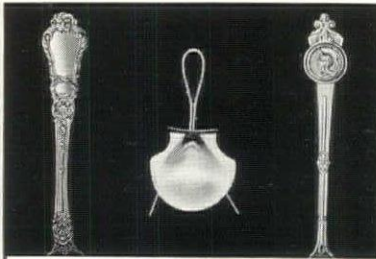
American Chippendale, circa 1780, named for Major-General William Heath, Revolutionary hero, who owned the original. The Danersk reproduction (all hand-joined in construction) preserves its beautiful proportions in all details. Upholstered in a crewel-embroidered natural linen, choice of colors, pattern especially designed for it. Offered a short while at \$120, FOB.

The DANERSK CRAFTSMEN, Inc.
Stamford, Conn. (Post Road at Noroton)



Baronial

Medallion



Brandy Burner
(Ideal for serving Café Brûlé)

Sterling Silver Brandy Burner, an unusual and attractive gift. Price \$2.50 each.

Unusual Opportunity

To match your obsolete, inactive and modern flat silver patterns. We have a stock of more than 220 patterns of silver flatware ranging from the Early American, made more than 100 years ago, to the present-day patterns. In most instances this silver is offered in practically the same condition as new and at attractive prices.

★ UNUSUAL SILVER ★

We have one of the largest stocks of unusual silver in the United States, comprising silver made in England, France, and other foreign countries; also pieces originally sold by America's most prominent jewelers and silversmiths, such as Tiffany, Black-Starr & Frost, Caldwell, Gorham, etc.

Correspondence Solicited
Silver sent on approval

JULIUS GOODMAN & SON, INC.
45 South Main Street
Memphis, Tennessee

THE NEW
and Musically Sensational

Spinet Grand
Exclusively by
MATHUSHEK
EST. 1863



This charming and distinctive piano has become "the vogue" in homes where taste and refinement prevail and ideal musical requirements are paramount.

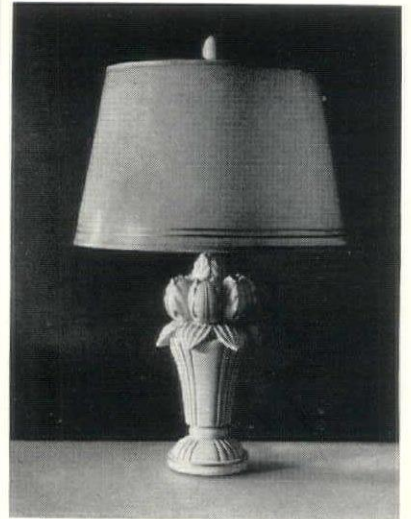
The SPINET GRAND, the grand piano of exclusive design, is ideal for today's homes and apartments. Compact in size, full 88-note keyboard.

Only MATHUSHEK makes the SPINET GRAND. Send for Illustrated Booklet H.

MATHUSHEK 43 WEST 57 ST.
NEAR FIFTH AVE., N.Y.

GARDEN VARIETY

Lamp



One species of Sloane's charming new flower lamps for an eye-catching accent to your terrace or sun porch. The base is of lotus-white pottery, moulded into a cluster of gold-tipped buds. White parchment shade, \$4.95 complete. Mail orders invited.

W & J

Sloane

FIFTH AVENUE AT 47TH • N. Y.

WASHINGTON, D. C., SAN FRANCISCO
AND BEVERLY HILLS, CALIFORNIA

"Let others tell of storms and showers,
I only mark your sunny hours."



QUAINT . . . purposeful . . . decorative . . . the sundial fulfills a three-fold mission to enhance a garden's loveliness.

The sphere illustrated, with its graceful, hand-carved column of enduring Osera stone, is but one of many designs in our large collection, any of which will add a charming note to your garden. Sundial prices are from \$7.50.

Special designs will be executed to order.

Send for our Folder—"SUNDIALS"

Wm. H. JACKSON COMPANY

"Everything for the Fireplace"

16 East 52nd Street New York

Established 1827



ROSEMONT RUGS AND CANOPIES

Authentic reproductions of historic pieces; many designs from Metropolitan Museum rugs.

Write for **free booklet** showing prices and histories of the old designs.

LAURA H. G. COPENHAVER

"Rosemont"

Marion, Virginia

Erkins Studios

Announce

A New Location

Do come and see! More space and plenty of room for browsing around. Unusual collection—some interesting imports. Pieces in Marble, time-toned Terra Cotta, Bronze, Pompeian Stone and weathered Lead. Also Galloway Pottery on display.

Special discount prices until June 30th—moving day



Dancing Girl and Boy

These cherub-like youngsters are great favorites. May be had in either Lead or Bronze. Size 21". Dancing girl only, 36".



Until July 1st
253 Lexington Ave., New York

After July 1st
123 East 24th St., New York



A wrought iron sign to welcome the week-end guest. It's from

TODHUNTER

119 East 57th Street
New York, N.Y.

Hardware: Weathervanes; Lanterns

NOT A MOSQUITO ALIVE!

The Electricide kills mosquitoes, moths and all sorts of summer pests. Hang it on the porch and enjoy comfortable hours outdoors. May be used with regular incandescent bulbs. Or, when equipped with translucent globe as shown, gives a diffused light for reading or card playing.

With globe,

\$13.50

Without globe,

\$10.75

Also in extra large size for estates

Send for Summer Housewares Booklet "G"

HAMMACHER SCHLEMMER

145 E. 57th St. • Since 1848 • NEW YORK

One block east of Park Avenue

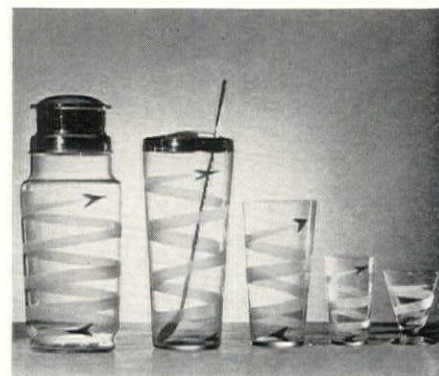


SHOPPING AROUND

MADE originally for a sewing table, this shining English yew wood design has graduated to a number of uses. Especially noteworthy is the fact that it makes such a good cigarette stand for an occasional chair, or that it serves its purpose as an end table. \$60.00. Can be made up in other woods also. Hampton Shops, 18 East 50th Street, New York



SUMMER specialty for thirsty throats. A refreshing set of drinking paraphernalia that includes a shaker and martini mixer (\$2.50 each); bitters bottle (\$2.00); old fashioned glasses (\$7.50 a dozen); and cocktail, whiskey sour, and highball glasses (all \$6.00 doz.). Red and blue arrows. W. & J. Sloane, Fifth Avenue at 47th St., N.Y.



NO MERE drop in the bucket is the coal that will fit into this model. The bucket, which is used for either coal or wood, surpasses the ordinary scuttle or wood basket, for the copper and brass of which it is made lend it unusual charm and distinction. 10" high, 12" diameter. \$38.00. Wm. H. Jackson & Co., 16 East 52nd Street, New York



OLD ENGLISH SILVER



• COLLECTIONS •
• INDIVIDUAL PIECES •
• PURCHASED •

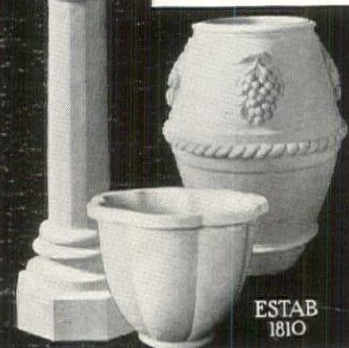
**ROBERT
ENSKO**
INCORPORATED

NEW YORK



YOUR GARDEN

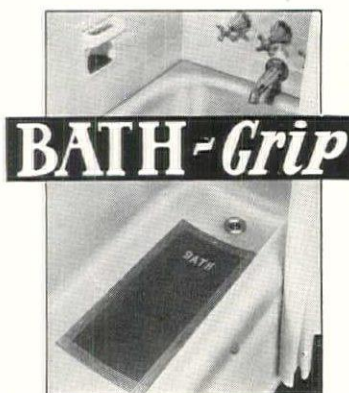
Enhance its natural beauty with shapely, colorful Terra Cotta. Sun Dials, Jars, Vases, Benches, Gazing Globes, Bird Baths, etc. Send 10 cents in stamps for illustrated brochure.



ESTAB
1810

GALLOWAY POTTERY

3218 Walnut Street, Philadelphia
On display, 255 Lexington Ave., N. Y. C.



The New Bath-Grip Prevents Slipping and Falling

Stops bathtub accidents. This attractive rubber mat scientifically designed to prevent slipping in the bathtub. Comes in Blue, Green, Orchid and White. Size 14 x 28 ins. **\$1.50 each**

Manufactured by

CHARLES B. BRINKWORTH

592 East First Street

Boston, Mass.

SHOP AROUND THE COUNTRY!

• No matter where you live, you can literally shop around the country in the Shopping Around pages of House & Garden. Fascinating wares from everywhere are spread before you each month.

• You'll come across "exciting finds" offered by famous shops in distant cities—by clever craftsmen in towns off the beaten track—or by great New York stores whose scouts girdle the globe in quest of beautiful things.

• You'll find it a thrilling experience to browse through the Shopping Around Department, knowing that invariably your efforts will be richly rewarded.

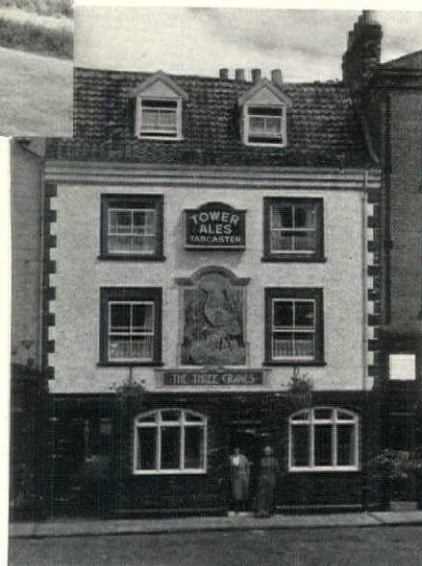


DEVONSHIRE HIGH ROAD

GENDREAU

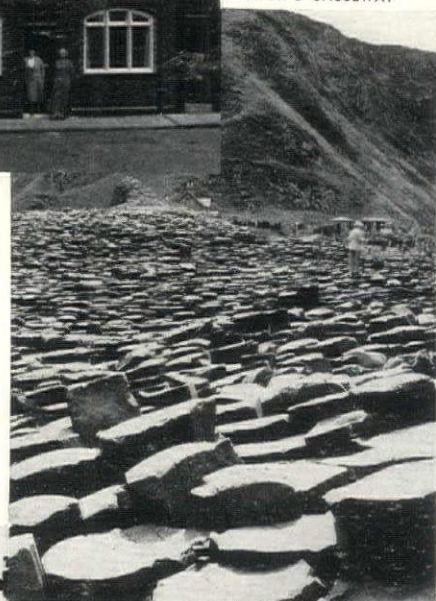


ABBOTSFORD, SCOTLAND

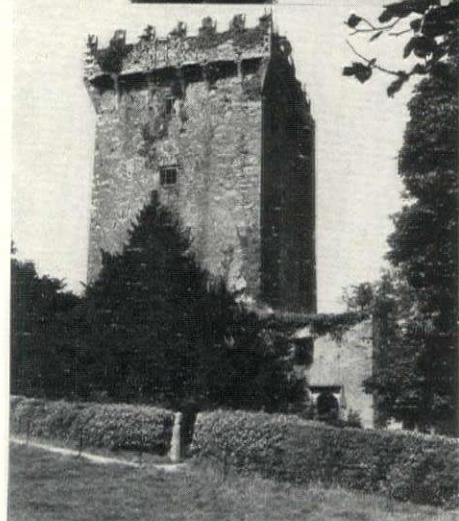


INN AT YORK

GIANT'S CAUSEWAY



GENDREAU



BLARNEY CASTLE, IRELAND

PACK THE BAGS FOR THE

British Isles

LONDON, shorn of its fanfare and glitter, is itself once more. If you're smart, you'll get away from the London let-down. There is still excitement in England, excitement for the traveller who can match stories with the rural tavern-keeper, and enjoy the homespun scenes of the countryside. Do this by car.

Take the Great North Road for Northampton, Penrith, and the lake district. The charm of scenery, country inns, and old castles will make you linger on the road. Eventually you'll come to the Crown and Mitre in Carlisle. Here convince yourself that time is unimportant, with all of Scotland in front of you. Drive on to Edinburgh—"Auld Reekie", dominated by the Castle whose walls surround some of the best legends in Europe. Then, unless golf calls you to St. Andrews, branch off to Glasgow. Make this your headquarters for jaunts to Ayr, Sterling, and the Trossachs. Don't miss the boat trip down Loch Lomond, and the ride over heathered hills in a red coach and four to Loch Katrine. And remember, your pot of ale in the Tam o' Shanter will taste much better after conning your book of Burns.

Save at least a week-end for Ireland. It's a land of lakes and legends, where strong men believe in ghosts and stronger whiskies. Don't miss it, for there's no place like it.

AUTUMN CALENDAR OF EVENTS

- | | |
|---------------------------------------|---|
| Aug. 2 Searchlight Tattoo, Tidworth | Sept. 1 Partridge season opens |
| 2 Royal Regatta, Cowes, Isle of Wight | 1 Russian Ballet opens, London |
| 3 Royal Dublin Horse Show, Dublin | 7 National Dahlia Society Show, London |
| 12 Grouse shooting begins | 26 Gaelic Football (finals), Dublin |
| 17 Gladiolus Society Show, London | 29-Oct. 1 Royal Horticultural Society's Show, Olympia |

CALIFORNIA

Arrowhead Springs

Arrowhead Springs Hotel. Beautiful 1800-acre spa. Hotel, bungalows, Mineral water pool, steam caves, sports. 1½ hours from Los Angeles. H. S. Ward, Mgr.

COLORADO

Brook Forest

Brook Forest Inn. A Swiss Chalet at 8,000 feet altitude. Saddle horses and tennis. Excellent food. Write for folder. Edwin F. Welz, owner.

Estes Park

Stanley Hotel. Nestled in the foothills of the Rockies, the vacationist's Paradise—all outdoor sports—Modern. Excellent food and sensible rates.

CONNECTICUT

New London



THE GRISWOLD HOTEL

And world-famous Shenecossett Country Club. Finest Golf. Ideal location midway between New York and Boston, overlooking Long Island Sound. New outdoor swimming-pool. 400 rooms and baths, ballroom, grill, dancing, yachting, fishing, riding, tennis. Rates from \$8 daily with meals. Jean G. Venetos, Pres., N. Y. Office, St. Moritz Hotel, Wick, 2-5800.

Old Lyme

Boxwood Manor Inn. The delight of flower lovers. Quiet comfort. Golf, saddle horses, ocean bathing. A long pleasant Summer, May 15th to October 15th.

MAINE

Bar Harbor

The Malvern Hotel and Cottages. Personality, charm and homelike atmosphere at Maine's Famous Coast Resort. The best of accommodations at Moderate Prices.

Moosehead Lake—Greenville Junction

Squaw Mountain Inn. Private, sporty golf course. Fishing, swimming, boating. Tennis, archery, hiking. Select clientele. No Hay Fever. Phil Sheridan, Mgr.

Northeast Harbor

Rock End Hotel. Exclusive resort hotel at seashore. On beautiful Mt. Desert Island. Golf, tennis, swimming, boating, riding, hiking. June 28 to Sept. 15.

Ogunquit

The Lookout. Southern Maine Coast. U. S. #1. Golf, riding, tennis, beaches. Modern, elevator, steam heat. Trio. 200 guests. Am. Plan. \$6-10. H. Merrill.

Sparhawk Hall & Cottages. At salt water's edge. Surf bathing. Golf, tennis, fishing, riding. Orchestra. Sprinkler system. Elevator. Ogunquit Playhouse.

Proust's Neck

The Willows. Distinctive seashore resort. Friendly hospitality, splendid meals. Rates reasonable. Climate ideal. Golf, tennis, yachting, bathing.

Winter Harbor

Grindstone Inn. Overlooking beautiful Frenchman's Bay. Atmosphere of a fine Club. June to September. Moderate rates. Booklet. W. O. Christian, Mgr.

MASSACHUSETTS

The Berkshires—Lenox

Curtis Hotel. A resort hotel of brick and stone. American and European Plans. All forms of outdoor recreation. Elevation 1300 feet.

Boston

Hotel Puritan. An urban hotel—of distinction and New England good cheer. Ocean-fresh sea foods. 390 Commonwealth Ave. Rates, \$3.50 up.

Cape Cod—Falmouth

Column Terrace. Charming, quiet, home-like Inn. Delicious meals; comfortable accommodations. Private beach; bathhouses. Fishing, sailing, golf, tennis.

Cape Cod—Osterville

East Bay Lodge. The family will all enjoy a vacation in the most beautiful section of Cape Cod. Golf, tennis, bathing, boating, fishing, good roads.

Cape Cod—Woods Hole

Breakwater Hotel. Sea on both sides, yachting harbor, charming view, restful beach, all summer sports. Known 30 years to conservative clientele. Booklet.

East Gloucester

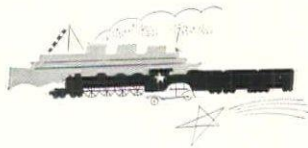
The Delphine and Cottages. A comfortable, home-like hotel catering to a select clientele. Good home cooking. Moderate rates. Golf, tennis, boating, etc.

East Northfield

The Northfield & Chateau. In Northfield Hills. Golf on estate. Tennis, Riding, Trails. Indoor Game Room. Delicious New England Meals. A Treadway Inn.

TRAVELOG

A directory of fine hotels and resorts



MACKINAC YACHT RACES. The time for the year's biggest race for fresh-water sailors is fast approaching. On Saturday, July 17, two fleets of boats ranging from thirty-five to eighty feet in length will sail from Chicago and Detroit and converge upon Mackinac Island, Michigan. Each fleet sails its own race.

The Chicago contingent, under the sponsorship of the Chicago Yacht Club, will sail a 331-mile course up Lake Michigan and through the Mackinac Straits to Mackinac Island, where elaborate preparations are being made to greet the host of yachtsmen during the week of July 18.

WHITE MOUNTAIN TENNIS. Tennis enthusiasts in the White Mountains will have plenty of excitement in the latter part of July. During the week beginning Monday, July 19, the annual Open Lawn Tennis Tournament for the New Hampshire State and White Mountain Championship takes place at Crawford Notch, New Hampshire. This competition, which is the thirty-second annual one of its kind, is conducted under the authority of the United States Lawn Tennis Association.

TO PUT ON YOUR CALENDAR:

July 3-5—Hampton Regatta, sponsored by the Hampton Yacht Club, Old Point Comfort, Virginia.

July 11-13—Northeastern Pro-Amateur Golf Tournament, Poland Spring, Maine.

July 12-16—Annual Griswold Cup Tournament for women golfers, Shenecossett Country Club, New London, Connecticut.

MASSACHUSETTS

Magnolia

The Oceanside. Coolest, most beautiful spot on North Atlantic. Private beach. All outdoor sports. Summer theatre. Select clientele. Geo. C. Krewson, Jr.

Martha's Vineyard—Edgartown

The Harbor View Hotel, as its name implies, where the New York Yacht Club ends its cruise. Send for booklet.

Mohawk Trail—Greenfield

Hotel Weldon. A delightful stopping place. Noted for quality of service. Low tariff. Fireproof. Rooms \$2. up. Golf. Illustrated Booklet. J. T. Seller, Mgr.

Nantucket Island—Nantucket

Sea Cliff Inn. All-summer attractions. Modern American accommodations for 150. Unexcelled view. Cottages. Music. Select Clientele. Eltinge Bros., Mgrs.

Ships Inn. Built in 1820. Modern annex. Attractive rooms with private bath or running water. Restful atmosphere. American plan. Rates on application.

Nantucket Island—Siasconset

Beach House. In picturesque Siasconset. Modernly equipped 100 room hotel. Direct ocean view. Wide stretch of moors. All outdoor sports. Private Beach.

Northampton

Wiggins Old Tavern and Hotel Northampton. An Inn of Colonial Charm. Springfield. Hotel Stonehaven. Glastonbury, Connecticut. Hale House. Excellent food.

Swampscott

New Ocean House. Where the New England Coast is most picturesque. Private bathing beach. Best clientele. Booklet. Clement Kennedy, President.

MICHIGAN

Mackinac Island

Grand Hotel. A quaint, historic retreat, with the world's largest summer hotel offering every diversion and entertainment. Write for interesting booklet.

NEW HAMPSHIRE

Lake Sunapee

Granliden Hotel. Private beach and golf course. Riding stables, all outdoor sports, orchestra. American Plan \$6.00 up per day. Restricted Clientele.

Squam Lake—Holderness

The Asquam Hotel. High over lake, wide view of mountains, established 1880, restricted clientele \$5 up per day. Illustrated leaflet.

White Mountains—Crawford Notch

Crawford House. Famous for its location, its atmosphere and its service. Discriminating people return each summer. All sports. Write for rates.

White Mountains—Franconia

Forest Hills Hotel. 200-acre estate overlooking Franconia Notch. Golf, tennis, riding, fishing, children's playground. Norman Pancoast, Pres. and Mgr.

Peckett's-on-Sugar Hill. A resort appealing to discriminating people desiring a cuisine, service and clientele which is internationally renowned.

White Mountains—Jackson

Eagle Mountain House. Overlooks Wildcat Valley rimmed with mountains. 600 acre estate. Golf, tennis, riding, swimming. Cottages. June 12—Oct. 15.

White Mountains—Jefferson

The Waumbek Hotel. In the White Mountain American Plan. 2,000-acre estate. 18-hole golf course. Booklet. Soren Lund, Jr., Manager.

White Mountains—Kearsarge

Russells. Long established. Beautiful location. Pine groves. 200 ft. Swimming Pool. Golf, Tennis, Riding, Hiking. Orchestra. June 16—Oct. 18.

White Mountains—North Woodstock

Hotel Franconia. Mt. climbing, fishing, golf, tennis, pool, no hay fever. Select clientele. Mgr. A. W. Goddard, or N. Y. Office, L. P. Brickett, 535 5th Ave.

White Mountains—Sugar Hill

Sunset Hill House. Social and Scenic Center of the White Mountains. Golf on grounds free to guests. Tennis, riding, orchestra. Private cottages. Booklet.

White Mountains—Waterville Valley

Waterville Inn and Cottages. Old established Inn. Beautiful White Mt. location. Golf, tennis, brook fishing, swimming. Fifty miles of trails. Open all year.

White Mountains—Whitefield



THE MOUNTAIN VIEW HOUSE

In an unusual location on a private estate, serving for many years a distinguished clientele, where Hospitality is a tradition and the cuisine and service are outstanding features. Offers all outdoor sports and an interesting social life. Booklet and rate schedule upon request. W. F. Dodge & Son, Season June 19-October 18.

MISSISSIPPI

Pass Christian

Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Near New Orleans.

NEVADA

Lake Tahoe

Glenbrook Inn and Ranch. On most famous lake in West. Excellent golf, motoring, lake and mountain sports. One hour from Reno. Elevation 6225 feet.

NEW HAMPSHIRE

Hanover

Hanover Inn. on Campus of Dartmouth College. Offers intellectual & recreational opportunities. Golf, tennis, riding, canoeing. Discriminating service.

Portsmouth



THE WENTWORTH BY-THE-SEA

A delightful summer home late June to early September. Old in its hospitable charm; modern in its appointments. Privately owned facilities for entertaining relaxation. Golf, tennis, ocean swimming pool, etc. Write for illustrated folder containing complete information and map. Farragut Hotel, Rye Beach, New Hampshire under same management.

NEW JERSEY

Asbury Park

Benjamin Franklin Inn. Come enjoy 50th Anniversary Festivities. Amer. Plan. Delicious meals. Fireproof addition. Selected clientele. Carrie E. Stroud.

Atlantic City

Marlborough-Blenheim. Maintaining the standards of 35 years' continuous ownership management. American and European plans. Josiah White & Sons Co.

Ocean City

The Breakers. Spend your vacation by the water's edge. Bath houses. Garage. Free parking for guests' cars, other attractive features. Booklet. K. A. Young.

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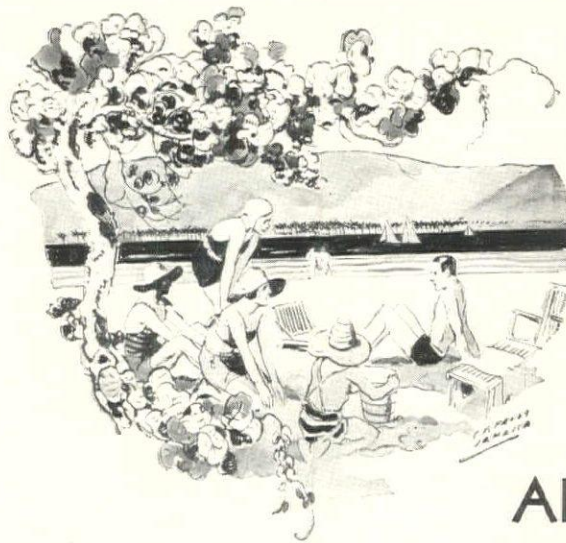
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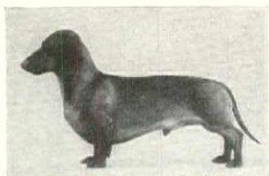
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And the only way to get a dog into condition is to provide him with regular, non-fatiguing exercise, the proper food and the proper quarters. A dog which is badly infested with worms, fleas or other vermin cannot possibly look well. The overfed, non-exercised dog will not be healthy; and the starved, tangle-coated or dirt-begrimed dog will be a living testimony of the neglect of its owner. Proper conditioning is a process which involves the close observance of all the questions connected with the general care of a dog.

First of all, we should consider bathing and cleanliness. Most people think that the only way to keep a dog clean, especially in the summer, is to wash him frequently. An occasional bath is necessary, of course, but there is no need of making it such a frequent occasion except in the case of the very ex-

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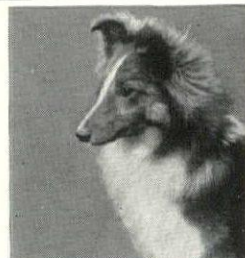
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A Boy With His Guard

MART



Definite suggestions on caring for your dog so that he will feel top-notch and thereby be a credit to you and a pleasure to himself

ceptional animal. Much better will be a thorough daily grooming with a stiff brush and, in the case of the dense-coated breeds, perhaps a suitable comb. This will go far toward cleansing both hair and skin and tend to promote the all-around health of the coat.

The selection of a soap to be used in bathing a dog is extremely important because a dog's skin very readily absorbs chemicals. The ideal kind of soap for dogs should contain the following properties: 1. The production of a profuse and lasting lather. 2. Incapability of harming hair or skin. 3. Power of absorbing grease and removing every kind of dirt. 4. Destructiveness to fleas, lice and their eggs.

GROOMING. Grooming and the proper selection of combs and brushes to be used depend on whether or not the dog is a long-coated or a short-coated breed. There are styles of combs and brushes suitable (and unsuitable!) for each class. It is important to use the right kind of brush, as the different textures of coats require totally different brushes. If used correctly they promote the growth of hair. Used incorrectly they cause the dog a great deal of damage. Judicious grooming makes the dog happy and comfortable. A certain hour of the day that

(Continued on page 16)



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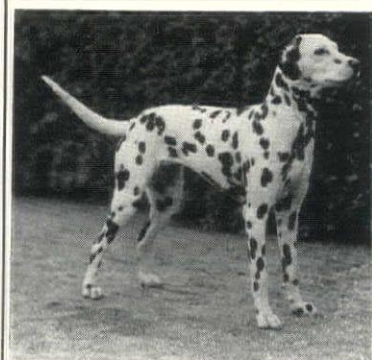
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DOG MART

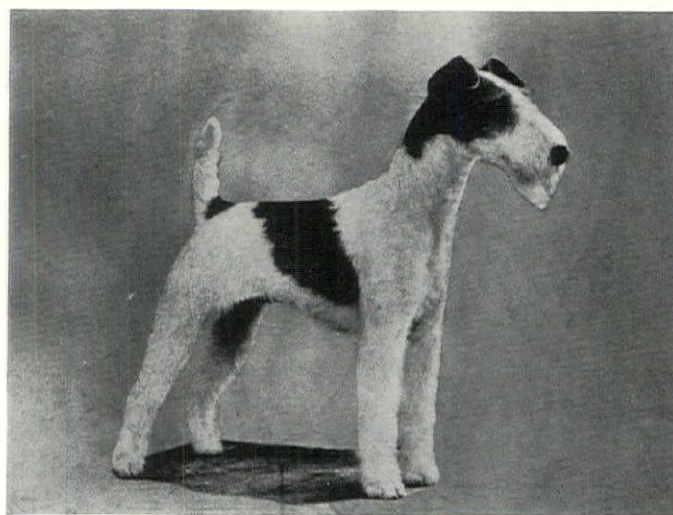
(Continued from page 15)

fits with other household duties should be selected for the daily grooming. Meal times are not the best times. Select a table, or a box, for the dog to stand on, so that the operation may be performed with little exertion.

Combs should be selected with care. There is a comb for almost every kind of coat. With an ill-suited comb the undercoat can be pulled out and the poor animal bereft of proper coat protection during cold weather. Daily grooming, good food and clean sleeping quarters will keep a dog's skin and coat clean and sweet.

COAT CLIPPING A FOLLY. Contrary to popular belief, clipping the coat, instead of giving the dog comfort, increases his discomforts. Nature takes care of the removal of the undercoat but leaves enough hair for protection from gnats, flies and hot sun. Nature not only removes the coat that should come out at the proper time of the year but, assisted by careful grooming and good food, hastens the growth of the new coat, so that when climatic conditions require a heavier coat it is there. When the coat is clipped close to the hide in spring, the dog lacks proper covering at a time when it is needed most. Artificial means such as a blanket are then required to provide what Nature would supply. Clipping also destroys the coat for a long time, whereas a coat that is plucked or stripped will grow and afford protection to the dog at all times and under all conditions.

Letters from our readers seem to indicate that clipping, plucking, trimming and stripping, as applied to grooming a dog's coat, are synonymous. However, on the question of



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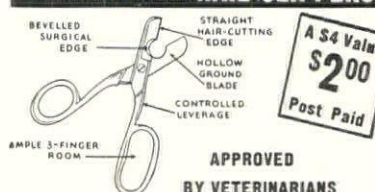


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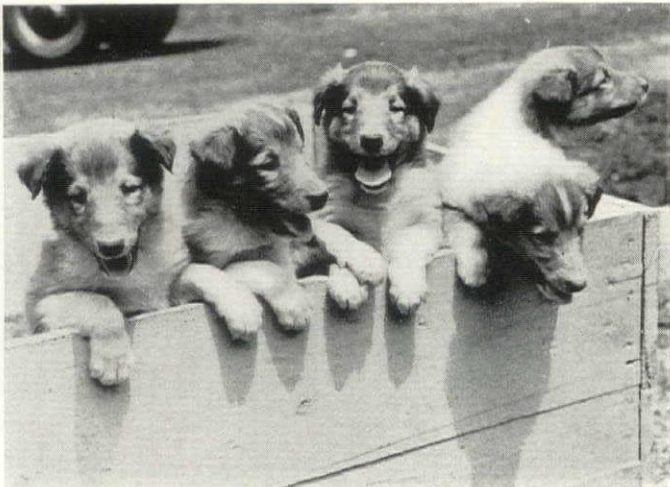
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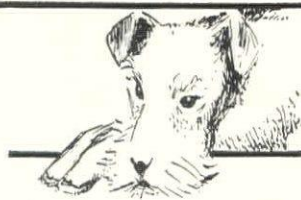
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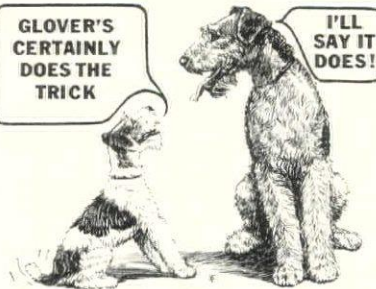


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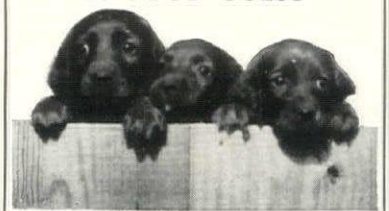
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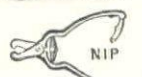


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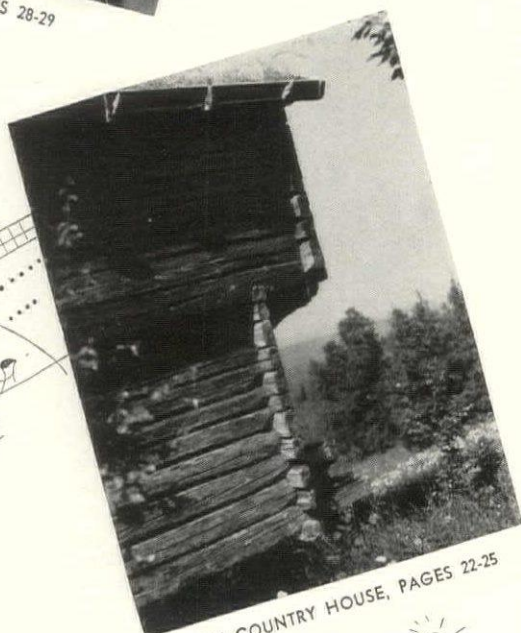
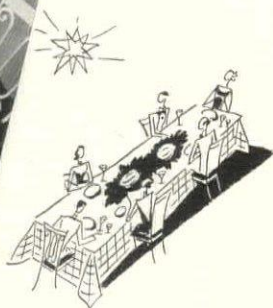
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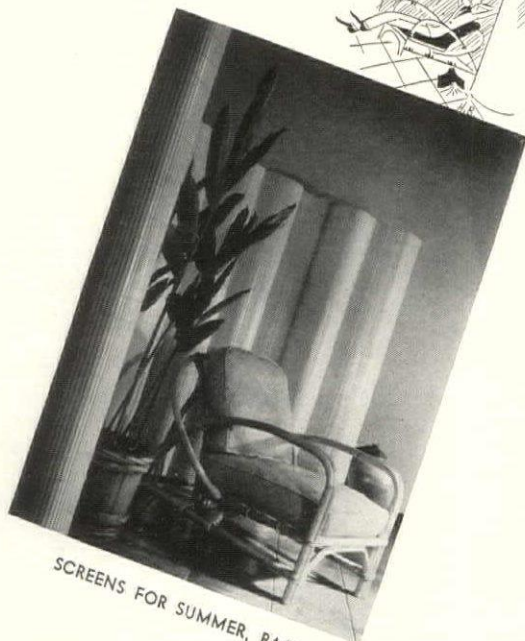
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VOLUME LXXII, NUMBER ONE. TITLE HOUSE & GARDEN REGISTERED IN U. S. PATENT OFFICE, PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. 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, CANADA, PORTO RICO, HAWAII AND THE PHILIPPINES; \$4.50 IN ALL OTHER FOREIGN COUNTRIES. SINGLE COPIES COST 35 CENTS



SCREENS FOR SUMMER, PAGES 40-41

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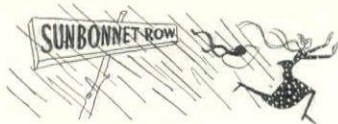
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STREET NAMES. Thanks to contributions by Loving Readers, our collection of pleasant and amusing street names grows apace. Grand Rapids has a Wealthy Street, which doubtless once described the purses of those who lived on it. . . . In Burlington County, N. J., is a "Lane to the Farm of Peace and Plenty", a name probably bestowed on it by a Friend, since many of that sect lived thereabout. . . . Boston supplies us with Bread Street, Milk Street, Summer Street and Winter Street, all derived from London, we believe. . . . Out in Washington, Pa., the old college for boys, Washington & Jefferson, is on Bean Street, and the girls' school, Washington Seminary, is on Maiden Street. . . . Sisterville, W. Va., sends us Brown Betty Street, and in another is a Sunbonnet Row. . . . Charleston has a Longitude Lane—and off High Street by University College, Oxford, is Logic Lane.



FRENCH WORDS. We are glad to get this straightened out. For a long time the *ruelle du lit* was the narrow passage on either side of the bed, left for the accommodation of those who slept in it and made it up. Then under Louis XIV it came to signify the bedrooms of fashionable ladies, where visitors dropped in of mornings for a chat.

THE GOOD OLD DAYS. Once in a while some ardent contributor to these pages is distressed by our editorial compression of his text. Often this is done in the interest of clarity and readability. On the other hand, there were times when editors did not wield such drastic pencils. The Boston New Letter of January 1, 1761, contains the following apology: "The gentlemen whose Advertisements are omitted this Week will excuse us until our next, on Account of the important Articles we are obliged to insert."

PATRIOTIC GARDENER. We met up recently with a flaming patriot who was also a gardener. Nothing would satisfy him until he had planted, in a particularly conspicuous part of his lawn, an American flag in realistic colors. He was proud of it, only somehow it lacked vitality. The flag was too still. It looked just like a rug lying there. Trying to be helpful we suggested a little action—why not get some trained moles to burrow back and forth beneath it and make the old flag wave? He thought we were being irreverent, so we withdrew into a melancholy silence.

THE BULLETIN BOARD

OLDEST GARDEN CLUB. It's too bad the Northerners and Southerners can't bury the hatchet, that Massachusetts and Georgia can't come to terms on which formed the first garden club. Massachusetts had a garden study club a few months (so they claim) before the Athens, Ga., Garden Club was founded, although the latter was more of a garden club as we know it today than the Yankee group. We don't know what became of this Massachusetts circle, but Athens is still going strong; it has recently opened a garden center and a garden visiting day.

GARDEN VISIT. Apropos of that Georgian garden visiting day, we heard a tale. It happened in one of the more fashionable towns in lower Connecticut. A certain lady, owner of lands, rented one of the houses on her estate to a colorful but eminently respectable man and wife. They had been living abroad, so the habit of dining and sunning *al fresco* was second nature to them. One day they received an abrupt note from the owner that ran something like this—"On Tuesday next will you please see that all wash is removed from your line and that you stay indoors. The Garden Club is coming to see my garden."



THE WALNUT BOWL. Among the many gastronomic amenities that make life worth living in this uncertain world, the munching of nuts is one that should not be overlooked. They belong to the dental foods—they are most enjoyed when well-chewed. They also belong to the casual foods—one picks them up *en passant*. Consequently they should be handy for those who are passing by. A bowl of walnuts, for instance, on a sideboard, is sure to stop some member of the family en route through the dining room, and if a similar bowl is on a living room table you will have to keep it well supplied. Only those men and miserable souls who are thinning can resist such a temptation.

THE COVER. This month's cover is a study of Clivias and Caladiums made at this year's International Flower Show in New York, by Anton Bruehl. It was from an exhibit staged by Mrs. H. G. Manville; John Watts, gardener. The rich orange of Clivias always catches the eye. Natives of South Africa, they are grown in greenhouses. The flowers break into clusters at the top of a thick, fleshy stalk. Some hybridizers have managed to grow this plant so well that individual flowers are four inches across. The Caladiums are an interesting and varied tribe, hailing from tropical South America. There are over 91 known kinds.



FLICKER DECORATION. For good or ill, the movies are an educational influence. What goes on interests more people than the backgrounds before which the action takes place. Yet we might suggest that movie fans study the decoration of sets. Some of them recently have been commendable examples of the best period styles and the sets decorated in the modern manner have often been of the top flight.

TREES AND FOOLS. It's all very nice to go humming Joyce Kilmer's "Trees" around your country place, but that sentimental gesture won't help the trees. God may make the trees, but fools like you and me, by our neglect, help to speed up their destruction. One of these days some enterprising realtor will calculate just what added value noble trees give to property; then owners may be willing to forego other expenditures and see that their trees are well cared for. It should be the first undertaking of those who buy a place in the country to see that their trees are put in a healthy state and, if the place needs trees, to plant them.



DANIELSON

Those who hewed wood and fashioned iron brought their skill to these old Swedish buildings

A holiday home

in the heart of Sweden



GUEST HOUSE

OFF the highway, not far from the picturesque lakeside village of Leksand in the central province of Dalecarlia, a winding road leads up through sparsely populated farmland, dwindles to a cowpath through a meadow and eventually ends before a somewhat forbidding log building having neither doors nor windows—the only opening being a passageway extending through the center.

The stranger, however, soon learns that this is quite a usual type of *portlader* or gatehouse. Once through the shadowy passage, the aspect of the building changes instantly. To the right there is a battened door of herringbone pattern, with graceful wrought iron strap hinges. Windows with leaden panes and red-painted shutters afford a glimpse of cheerful rooms within. Hollyhocks grow against the wall. Daisies, Bluebells and other wild flowers sprinkle the green sod roof, and red brick chimneys topped with amusing crowns complete the fairy-like picture, reminiscent of a Hans Andersen tale.

THE CHILDREN'S HOUSE

This is the Children's House of "Sveden", the country home of Mrs. Margareta Johnson. The little boy's room is entered through a door just within the open passage, and the girls' room by the door described above.

The girls' room is a charming example of a simple Dalecarlian interior characteristic of the central part of Sweden. Hand-hewn log walls are left their natural golden brown, while the doors and windows have dull blue and red trim; and the ceiling is the same shade of blue. The dressing table skirt, amply gathered window valance, bed curtains and spreads, all made by the girls themselves, are of soft red, blue and white hand-woven material. The color scheme is repeated in the furniture, some pieces being painted red and others blue. Brightly colored wooden birds and animals look down from the shelves above the windows, and wreaths worn at the last Midsummer Eve festivities adorn the walls. A wide brick fireplace takes up most of the wall opposite the dressing table. To the right of the built-in bunks, wash basins are concealed behind folding doors. On the

second floor, reached by a stairway off the girls' room, are two more bedrooms, furnished in gay Swedish peasant manner specially to please the young guests for whom they are intended.

The Main House, to the left of the Children's House, consists of a large living room, sun porch, kitchen and maid's quarters. The part of the house now the living room was originally a cow barn, built in the middle of the 18th Century. The sun porch, kitchen and maid's quarters were added after the old barn was moved to its present site. In the living room, everything from the original old wood of walls and ceiling down to the tiny rosebud and silver moss bouquets on the window sills seems to contribute equally to the beauty and charm of the room. Interesting unpainted pieces of furniture made by Dalecarlian craftsmen centuries ago glow as though of satinwood. Rows of wooden dishes and old wooden toys (still retaining their gay colors) line the shelves. Pewter tankards and copper kettles tell their story of many a gay feast and worthy cook. And a variety of fine Dalecarlian woven stuffs—a potpourri of muted colors—blend the room into a restful, mellow picture. The sun porch, used mostly for dining, adjoins the living room and commands a remarkable view of miles of woodland and, away in the distance, the glistening waters of beautiful Lake Siljan.

THE OWNER'S HOUSE

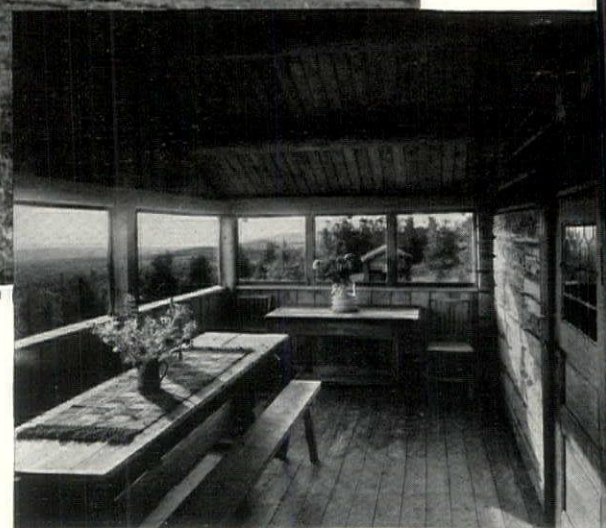
To the right of the Children's House is Mrs. Johnson's own house, to which has been added a smaller house, once a granary but now a delightful, self-contained one room guest house. The photograph shows how even these two adjoining houses are independent of each other, each retaining its original entrance, although an inside door connects the little entrance halls of each. Mrs. Johnson's own room, while as simple as the rest of Sveden, has a decidedly feminine quality which sets it apart. The hand-hewn plank ceiling, log walls, doors and simple trim are all painted a typical Dalarne blue, which is a few shades lighter than French blue. The bed curtains and spread, dressing table skirt and window curtains are all of white, Dalarne blue and pink cotton home-

By Harriet
von Schmidt



MAIN HOUSE

EMELIE DANIELSON



MAIN HOUSE PORCH

spun very typical of the region. Long strips of many-colored handwoven rugs partly cover the dark floor. Of the old pieces furnishing this room, one piece in particular intrigues the American visitor—it is a quaint rocker conveniently placed beside the spinning wheel. Like all the other rooms, this one has its wide fireplace. Besides her bedroom Mrs. Johnson also has a simple but adequate bath-dressing-room adjoining it.

Although small, the guest house adjoining Mrs. Johnson's own quarters has an individuality of its own. The 17th Century bed curtains are, surprisingly, still in the familiar pinks and violet blues, borrowed, it would seem, from the many wild flowers so beloved by the Dalecarlians. A small cupboard made and decorated with bright designs well over two hundred years ago, and a large iron-banded strongbox of wood aged a rich black-brown, are museum pieces still in use here. Pewter plates and a pair of old painted wooden cocks decorate the ledge above the windows. Copper containers hold bouquets of bright flowers gathered in the broad meadows surrounding "Sveden" and, if the day is chilly, a log fire burns cheerfully in the low corner fireplace.

GRANDMOTHER'S HOUSE

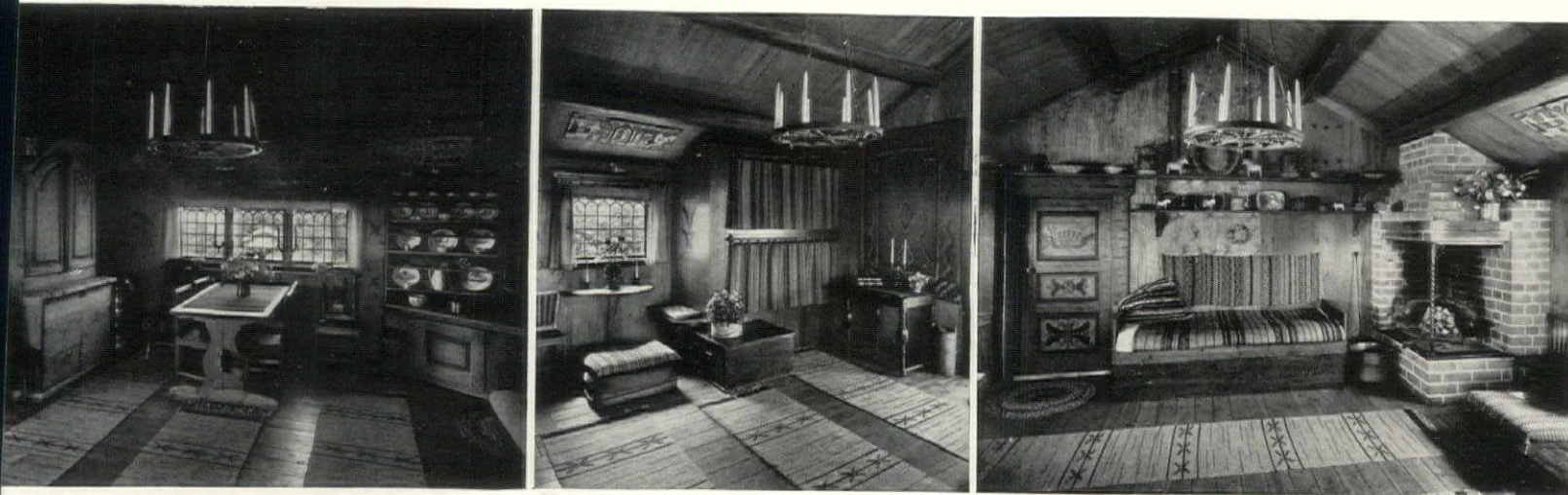
Besides the three houses forming the family group, there are several small guest houses, each seeming to enjoy a finer view than the other, and

situated so as to have privacy and yet be conveniently near the Main House. One of the most delightful of these guest houses is Grandmother's House, so called because it is reserved especially for these relatives. When the house is occupied the children make it their duty to see that it is kept in order, has fresh flowers every day, and that all other gestures of hospitality are fulfilled. This house, also once a *hårbre* or granary, has a most unusual wooden door with a graceful wrought iron decoration, both being in a perfect state of preservation although dating from before the 17th Century. The house has a typical overhung second story, designed to afford a shelter for the farm implements.

The architecture of the Dalecarlian *säter* *sloss* is quite as interesting as the interior furnishings. For the peasants for centuries have been past masters of the art of building with logs, developing this type of construction to a point of perfection impossible to surpass. Built with the floor several feet clear of the ground; with the reddish gray logs squared and placed unbelievably tight together; and the roof of firmly set thick sod, many of the houses at "Sveden", like Grandmother's House, are over two hundred years old. The details show the splendid manner in which the logs are cut and set and also the decorative and practical drainboard, with its birch supports cut so that the turn in the branch supports it.

The rooms of the main house are furnished and decorated in the colorful style of the district. Blue and red and weathered woods are the predominant colors and the fabrics are the hand-loomed materials of the countryside. To these are added the glow of burnished copper. Ceilings are of hand-hewn planks and the walls of logs. Most of these buildings date from the 18th Century.

The main house

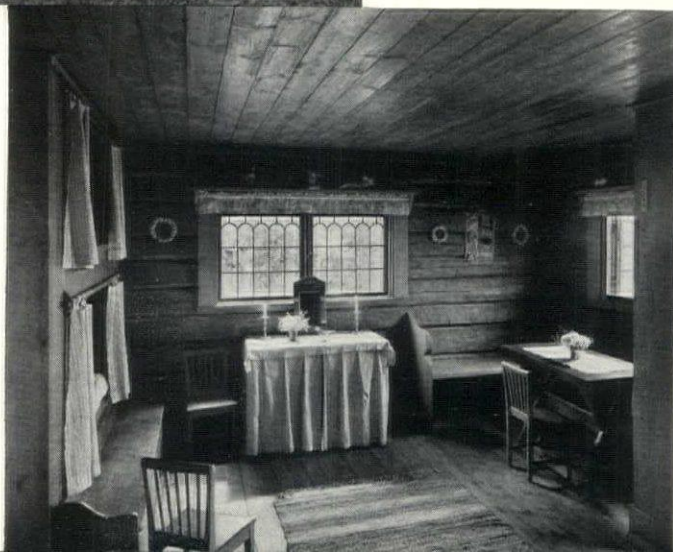


THREE VIEWS OF THE MAIN HOUSE DINING ROOM



In this country home Mrs. Margareta Johnson has gathered her family about her. The visitor enters the place through this sod-roofed gate house. It also is the children's house, one side being for the boy, the other for the girls. Below is the girls' room, with its bunk beds and draped dressing table made by the little misses themselves. Their room has also a wide brick fireplace. These Swedish youngsters are sturdy children; none of the wooden peasant chairs were made to loll in.

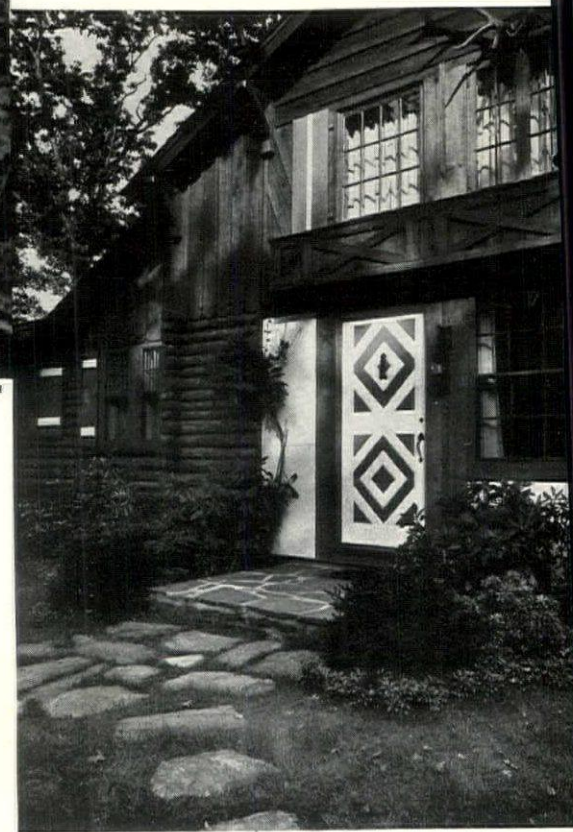
The children's house





(Left) A *stugg* (peasant house) of Sweden was the inspiration for the unusual Summer home of Mrs. Mengel Grew at the Longshore Country Club, Westport, Conn. The big living room is bright with peasant colors—strong blues and reds—and the furniture, draperies, even the rugs, have been adapted from authentic provincial pieces

(Below) Inside and out the walls of Mrs. Grew's house are stained a soft weathered gray. The interior paneling is Ponderosa knotty pine. Exterior walls, both log siding and vertical boarding, are pecky cypress. William F. Todé was associated with Charles Lee Nutt, architect, in designing this cabin. William Fry of W. & J. Sloane decorated it



HAROLD HALIDAY COSTAIN

SCANDINAVIA IN CONNECTICUT

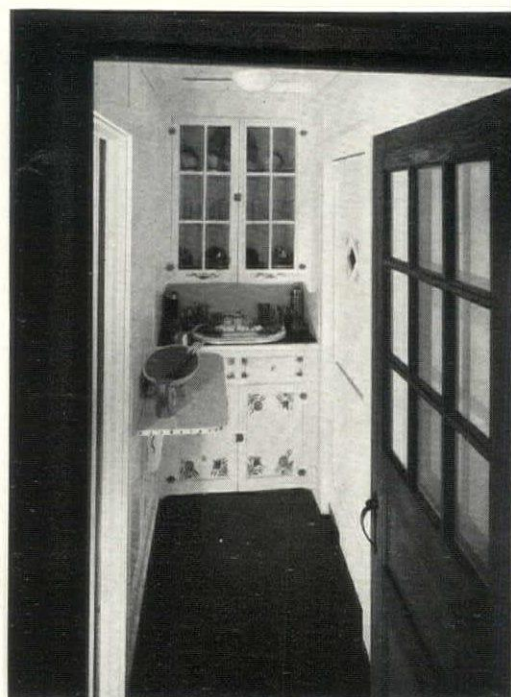
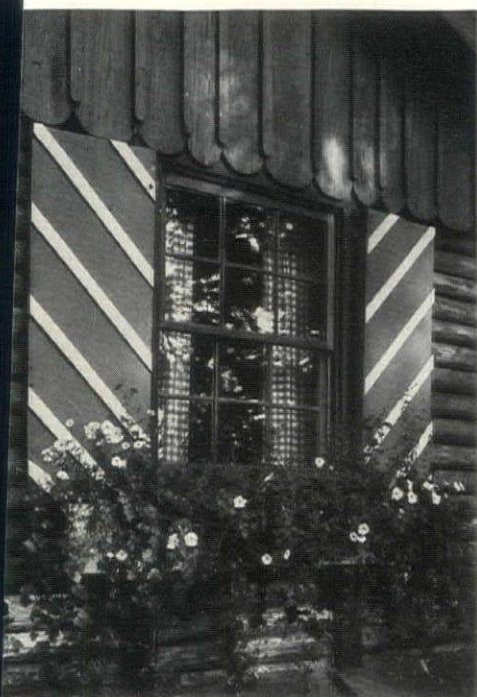
Inspired by Native Swedish Design

(Below) To appreciate fully the picturesque beauty of Mrs. Grew's Summer home it is necessary to see it in its setting of big trees overlooking the rolling Connecticut countryside. It is a long, low, log house of proper Swedish character and its weathered exterior is enlivened with window flower boxes and bright red and white shutters

(Below) The design of this cabin is based on suitability to its environment. Its plan provides modern efficiency in the service quarters while giving a maximum of space and comfort elsewhere. The pantry, below, is compact, serviceable and bright in color. Red, white and blue is the color scheme of the pantry, the floor being solid blue

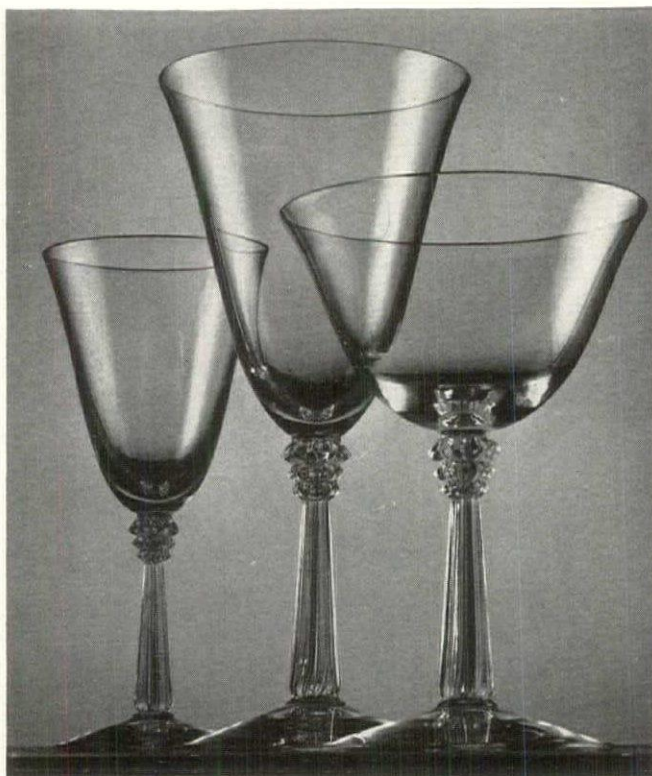


(Above) The screened porch opening off the living room looks out over the golf course of the Longshore Country Club. Cool blues and greens and pale yellows are used in the decoration of the porch. The Dutch door into the living room has a geometric pattern like the front door but it is painted blue and white while the front door is a brilliant red and white. The screen frames of the porch are blue

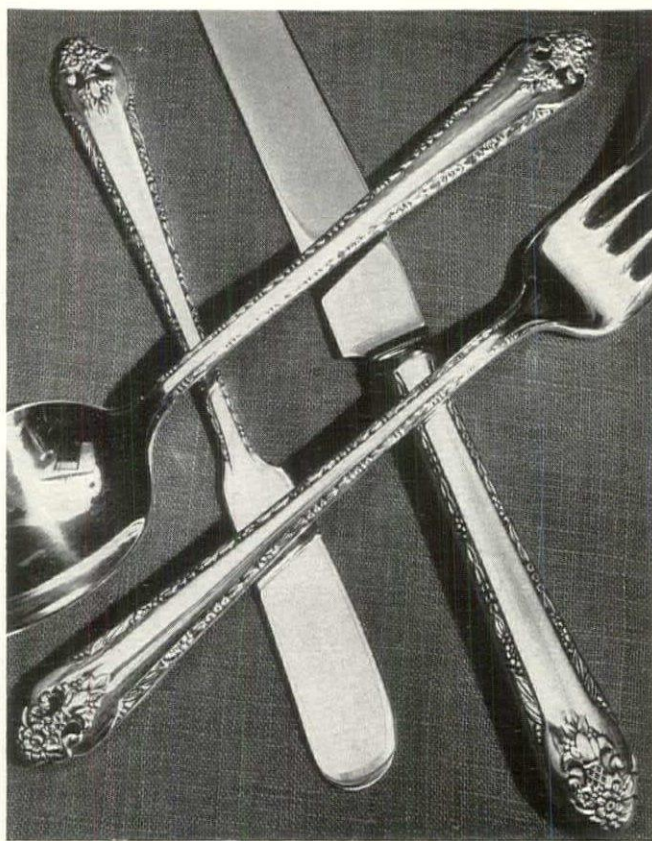


(Left) Mrs. Grew's own bedroom repeats the reds and blues and the gray walls of the other rooms of the house. The closet door is framed in a Copenhagen blue band, the floral decorations are a brilliant red and the bedspreads combine these colors, with a predominance of blue. The curtains are yellow with red flowers. Mrs. Dorothy MacKnight painted the charming Scandinavian decorations of the house





White luncheon



NYHOLM

As a welcome relief on hot Summer days (and a change from more colorful settings) choose white. As a start, pick a snow-white Imperial linen cloth with a geometric pattern (from Bloomingdale's). For center-piece, use two Pitt Petri bowls of dazzling white earthenware. Mass huge green leaves in the space between. Set the table with Onondaga's gleaming white "Shelledge" plates—they're full-faced plates with plenty of eating surface (Macy's). To hide a kitchen-door or serving table, use Mary Ryan's serpentine screen made of wooden slats painted chalk white (Carole Stupell). Seat your guests on Salterini's wrought iron chairs. They're called "Palm Beach", to be exact, and you'll find them at Sloane's.

FOSTORIA's "Sceptre", simple glassware with gracefully sculptured stems, will add sparkle to your water and wines. Macy's has the complete line-up, including water, wine and champagne glasses shown in the picture at the upper left.

To the distinguished simplicity of this cool white setting, Holmes & Edwards' "Lovely Lady" silver plated flatware contributes a dramatic note. Its elegant pattern provides a striking contrast to the simple background supplied by classic china and smart linens. (International Silver Company.)



HOW MUCH COOLING?

THE most successful homes, from the standpoint of the owners' satisfaction, often result from the realization that no amount of expert counsel can take the place of hard work and intelligent cooperation on the owner's part. The more accurately he can define his needs and preferences the more surely can architect and engineer meet those requirements and deliver to him a home which is neither insufficient, on the one hand, nor extravagant on the other.

This obligation on the part of the owner to think is nowhere more important than in the planning of summer air conditioning for the home. Very often, however, the layman becomes confused, in approaching the question of cooling, because he feels he lacks expert knowledge of the various types of installation and cannot therefore make an intelligent choice. He can avoid this confusion by confining his thoughts to those factors about which he knows more than anyone else.

For example, he should ask himself why he wants summer air-conditioning. Obviously, he wants more comfort in the warm weather; but comfort is a relative matter and one family may find that it requires, to be comfortable, only a slight change in the weather inside their home, while another family may need the full resources of a complete system of summer air conditioning. Again, the owner may feel that it is sufficient for his needs to cool only a part of the house, or a single room; or he may want to be able to cool the first floor rooms during the day and then switch to the upstairs rooms at night.

YOU KNOW WHAT YOU WANT

He need not, at first, concern himself too much with how these things are to be accomplished. That information is easy to get. But he should be in a position, when he asks for bids on equipment, to give the kind of factual information which will enable the bidders to make an accurate estimate without having to guess at what results their client expects. When the bidders have to guess, the result is often a wide discrepancy in the bids, which only increases the owner's confusion and uncertainty. Firms of equally high reputation may turn in bids ranging, for example, anywhere from \$350 to \$900—and in each case the equipment specified will be competent to do its job. The variation is in the type and degree of conditioning, resulting from the variations in the bidders' guesses as to what the owner wants.

What facts can the owner give? First, why does he want summer air-conditioning? Perhaps the real reason is because it is difficult to get a good night's sleep when the house is oppressively warm. Or it may be that entertaining becomes impossible on warm days and nights. It may be a matter of the comfort of young children, of an invalid, or of older people who are acutely affected by abnormal temperatures. In any case, the answer to this question is often an important lead to the kind of installation required.

How much cooling do you need? Is the climate in which you live, or your own reaction to warm weather, such that you would like to feel a pretty radical difference between the outdoor climate and the climate in your house? That can be accomplished. Or perhaps you want simply to get rid of a certain quality of lifelessness and humidity in the air. Maybe you will find that thoughts of summer cooling are most often inspired in the morning when you come downstairs to find the rooms still charged with the heat of the previous day. In each case the correct solution might require a different type of installation, with consequent differences in cost. These, therefore, are important questions for the family to answer.

YOU GET WHAT YOU PAY FOR

The matter of cost is always an important consideration. But it should be related to value received. If a \$350 installation satisfies your requirements then a \$900 one is no better for you and is needlessly extravagant. But if you really require the complete conditioning offered by the more expensive equipment, then the cheaper one will fall short of your needs. Specifically, you may need a central cooling system—which can be easily installed in any central winter air-conditioning system—comprising, together with air circulation and filtering, the elements of dehumidification and refrigeration. That is the most complete type. Or you may omit refrigeration, which can be added later.

If your cooling problem is confined to certain rooms, or to one room, you will want to investigate the room cooler type of conditioner, which consists of a cabinet not much larger than a radio and which can supply all the elements of summer conditioning, needing only to be plugged into an electric outlet and, in most models, connected with the water supply. One of these coolers involves, of course, considerably less expense than the installation of a central system.

Still further down the cost scale we find the attic fan, a fan of proper capacity installed in the attic where it may be used to exhaust superheated air from the attic during the day (thus lowering the temperature of second floor ceilings) and to draw the hot air out of the house at night, thereby drawing in the cooler air. Circulating this naturally-cooled air through the house at night carries away the heat stored in walls and furniture and gives the house a running start, so to speak, on the warm day to come. Even where positive cooling equipment—some form of refrigeration—is employed, the attic fan is a wise investment since it materially reduces the burden on the cooling plant, with consequent economies in operation.

In connection with summer cooling, as with any form of air-conditioning, we cannot too often stress the importance of proper insulation of walls and attic, or second floor ceiling, and of adequate weather stripping on windows and exterior doors. This is the essential first step in any system of weather control.



ELEGANCE IN BEIGE AND BLUE

That you do not need many colors in one room is apparent in this effective scheme which relies on only two hues—gray-beige and blue. Walls, curtains and rug are beige. Blues of the various silk fabrics range from palest lake blue through turquoise to gray-blue. Only contrast is found in the softly-toned Coromandel screen. Mrs. Walter Radcliffe Kirk's Chicago drawing room. Elizabeth Hoffin, decorator



The Group of Blended Sweets.

For its Fourteenth and Fifteenth Flower Prints House & Garden chooses a pair of Victorian studies from *Gems for the Drawing Room*, published in London in 1852. Many of our readers have asked for prints in pairs, and since Victorian decoration is very much in favor we selected these highly colored lithographs from that period. In the original the titles were printed in gold, followed by sentimental poetic captions.



The Group of the Serpent Vase.

These Victorian drawings were made by P. Jerrard, who published several books of this type, usually containing twelve color plates of fruits, flowers and birds, accompanied by poetry or rather florid text. They were designed to lie on the drawing room table. As a presentation to ladies, such pretty books of chaste floral and ornithological sentiments were in great favor during the reign of Our Gracious Queen.



A TULIP DINING ROOM IN YELLOW AND WHITE

THIS delightful dining room owes its fresh, Spring-like air to the Tulip wallpaper and its bright color scheme inspired by this gay flower. The paper has a silver ground and bunches of Tulips in white, pale yellow and green. The yellow is repeated in the carpet and in the velvet curtains which hang from crystal poles. Chair seats are covered in green leather. The furniture is all antique, original Hepplewhite pieces in mellow mahogany. In the New York apartment of Mr. and Mrs. A. Varick Stout, Jr. Louise Edey was the decorator



ROOMS FROM FLOWERS

By basing your color scheme on a favorite flower you can work out many new and refreshing effects



LOOK to your garden for fresh color ideas for Summer rooms. Much of the beauty of outdoors can be brought into the house if the hues of certain flowers are reproduced in the furnishings. Here is a nosegay of flower rooms, with decorating suggestions for wall colors, fabrics, floors and accessories.

Delphinium Living Room with Wine and Pink Accents

Walls: Painted the medium blue of Delphinium. Ceiling, very pale blue.

Woodwork: Oyster white. Recessed bookcases on either side of fireplace painted deep bright blue inside.

Curtains: Two shades of Delphinium blue satin. These hang straight from crystal rods, the dark tone on the outside, the lighter shade next to the window. Glass curtains of oyster white Celanese bound with the darker blue satin.

Furniture: A small sofa on one side of the fireplace covered in a textured blue and oyster-white stripe, the blues shading from the pale tones of Delphinium to the deep, bright blue of this flower. Opposite this, an overstuffed chair in dark, bright blue quilted fabric, and a barrel chair in oyster-white leather welted in blue. Opposite the fireplace, a sofa in wine red quilted satin; two arm chairs slip-covered in flowered chintz in Delphinium blues, reddish pinks and whites. A Georgian mahogany secretary painted blue inside, and two side chairs with seats in the stripe. A drum table with blue leather top; several small occasional tables.

Floor: Carpeted to the baseboard in textured wine colored broadloom.

Accessories: White lamps with white chiffon shades bound in blue. An overmantel painting in which the predominating color is blue. White and pink bowls of Delphinium.

Regency Dining Room from a Crimson Peony

Walls: Painted pale gray. Ceiling, lighter gray. On each side of the mantel a gray marbleized pilaster with capital picked out in bottle green. These architectural details are available in wall paper.

Woodwork: Bottle green. Doors bottle green with gray moldings.

Curtains: Red and gray striped satin, the red of the crimson Peony. Glass curtains, pale gray Celanese over gray Venetian blinds with crimson tapes.

Furniture: Regency table and sideboard of walnut. Chairs of the same period painted gray and covered in crimson satin. Regency sofa in bottle green satin. Wood mantel in simple Classic design painted bottle green and gray.

Floor: Bottle green linoleum with inlaid border in gray.

Accessories: Crystal side lights strung with green glass drops. Green tôle plant stands. Mirror framed in green glass.

Modern Library in Claret and Yellow Pansy Tones

Walls: Painted the reddish purple of Pansies.

Woodwork: Painted gray-beige.

Curtains: Yellow diagonal-weave satin. Glass curtains of Cellophane gauze in lighter yellow.

Furniture: Of simple modern design, made of blond pine. Two overstuffed chairs at the fireplace covered in gray-beige damask quilted in a pattern of large leaves. Between these a coffee table of pine with glass top. Opposite the fireplace, a pine bookcase covering this side wall—or recessed book shelves. At right angles to the bookcase, a pine desk with (Continued on page 75)



AN ARTIST'S APARTMENT

EXCEPT for a few miscellaneous accessories, everything in this unusual apartment was designed by its owner, Mr. Tommi Parzinger. Not only the furniture but such individual objects as decorative wall lights in the living room, glasses, decanters, and vases are products of Mr. Parzinger's vivid imagination. He has also painted the picture in the living room, and the mural in the foyer shown opposite. Much of the furniture, with its delicate tapering lines and unusual woods, reflects the Viennese training of this artist-designer.



Above are two views of the combination living and dining room. In the top picture a rich henna velvet couch stands against an ivory wall. A henna carpet matches the couch, and curtains of beige-pink linen form a subtle contrast. The lower photograph shows a sideboard group with three pink linen chairs used separately for dining

To the left is a view of the studio-bedroom. Perky blue and white bed-ticking forms a charming curtain arrangement against chalk walls. Plain blue denim covers the studio couch and various upholstered chair cushions. A sand-colored hooked rug blends with the firwood furniture, a combination of modern and Tyrolean peasant style



NYHOLM

A gay mural, Viennese in character, adds space and verve to this entrance foyer, in green, grays and yellow. Covering the white linoleum floor is a moss green carpet. Green and white hurricane lamps serve for lighting, and the candles in the hand-wrought candlestick for decoration. These designs may be obtained from Rena Rosenthal

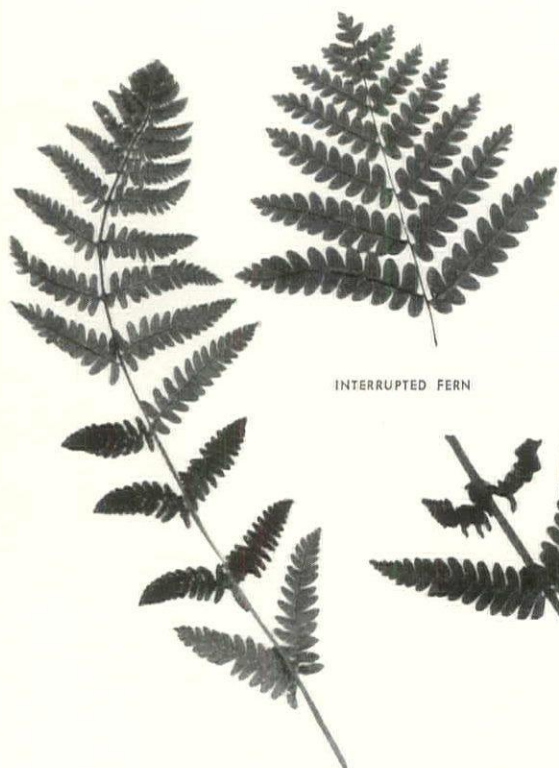
VARIATION OF THE MODERN THEME IN

TOMMI PARZINGER'S NEW YORK HOME

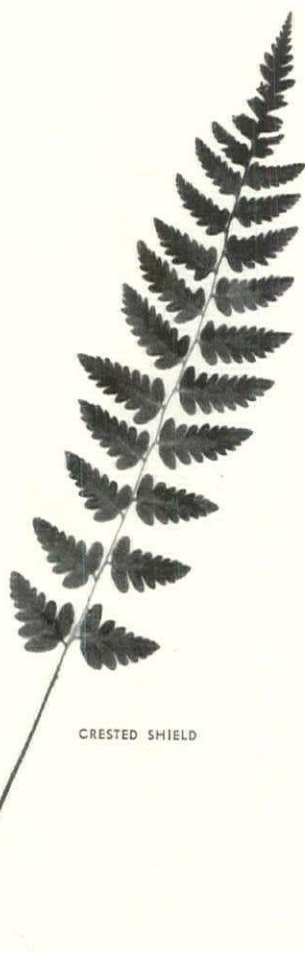
Gardening



ROYAL FERN



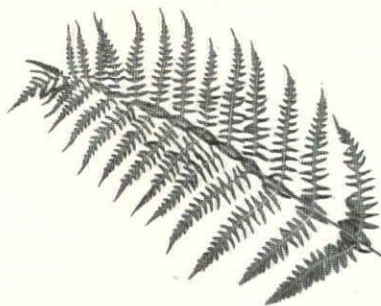
INTERRUPTED FERN



CRESTED SHIELD



SENSITIVE FERN



MARSH FERN



HOUSE & GARDEN

MAN owes much to the lower forms of life, as has been pointed out before this. Without bacteria, without fungi, unless Nature had invented a substitute, there could have been no human or other animal life. Without the Fern, comforts and conveniences which we take for granted every day of our lives would be denied us. For as we so well know, the forests of the pre-coal age were made up very largely of enormous Ferns and they were almost wholly responsible for the coal which plays so large a part in our modern civilization.

The Fern, as we know it today, may have lost much of its economic value, but in the woods and fields, and in our gardens, it adds greatly to the beauty of our surroundings. Thoreau says that "Nature made Ferns for pure leaves to show what she could do in that line." Truly they play an important part in the clothing of the earth. Most of us have places in our gardens where Ferns are especially appropriate, whether a dark, damp angle in the corner of the house foundation, or in woodlands and at streamsides if we are fortunate enough to include such assets in our home surroundings.

The Fern, to the botanist, is a Cryptogam—a flowerless plant, reproducing by means of spores rather than by seeds. These spores are literally dust-like and are borne in tremendous profusion in the "fruit dots" or sori which appear on the underside of fertile fronds of some of our common varieties and on special fruiting bodies on others. The profligacy of Nature when it comes to insuring the perpetuation of the race is well exemplified in the Fern, for with it, as with other forms of life, enough living cells are produced to cover the earth completely and in short order if all survived and grew. The Hart's Tongue Fern is reputed to produce as many as 18,000,000 spores on a single frond, and the Rattlesnake and Cinnamon Ferns are even more prolific. On a single frond of the Marginal Shield Fern 2100 fruit dots were

with native ferns

ADVICE ON HOW

TO GROW

THE BEST KINDS

BY W. F. OLIVER

counted by one authority, who estimated the entire plant to bear 52,000,000 spores!

The process of Fern reproduction, once an insoluble mystery, has been revealed by the microscope. As a matter of fact, one may grow one's own Ferns by following the simple directions as outlined in Edith Robert's excellent book, *American Ferns, How to Know and Grow Them*, in which the process, briefly outlined here, is as follows:

When the spores are ripe (from May to October, according to variety) place the fronds in envelopes of smooth paper, and in due course the spores will be released and can be taken from the envelope on a sterilized knife tip.

These spores are scattered either on the surface of a nutrient liquid or on the surface of a small flower pot that has been previously sterilized and which is filled with sphagnum moss soaked in a weak solution of potassium permanganate. The pot is set in a dish of water and covered with a glass.

The first stage of the young plant is a flat green body (thalli or gametophyte) on which are formed the sperm and egg. After fertilization, the plant develops an erect, fernlike form (sporophyte) with visible roots, which when well established indicate that the sporophyte is ready for transplanting into a pot of woods earth or other good humus-bearing soil.

All varieties do well under similar conditions during their early stages, but when developed should be finally planted into soils and exposures in which they are indigenous.

If, however, one wishes to take a short cut to Fern ownership, plants in sizes for prompt effect can be procured from most nurserymen and florists. Also—and with much enjoyment in the doing—many varieties can be collected. By virtue of the clump of fibrous roots from which the fronds grow, their transplanting can be accomplished at any season, even in midsummer. This is an aid

in the selection of varieties and of fine specimens, for they can be taken when they show themselves at their very best.

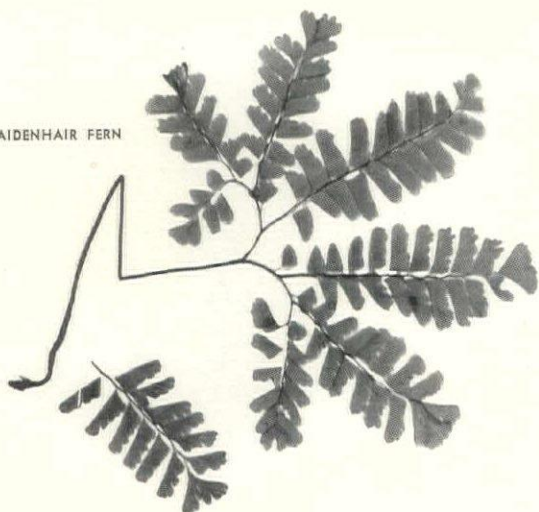
One word of warning: In the interest of conservation, only the common varieties that grow in profusion in a given locality should be collected. Isolated specimens and rare sorts—the Walking Fern and the Hart's Tongue, for example—should never be molested. Local restrictions relative to plant collecting should be respected, and it should be remembered that even the Fern is the property of the person upon whose land it grows and should not be removed without permission.

For a full appreciation of Fern varieties growing under the conditions prevalent in one's garden, as well as to plant them intelligently in spots most favorable for their best development, it is helpful to visit them in their own homes in the fields and woods. As a matter of fact, Fern hunting is an intriguing pastime for anyone who enjoys the out-of-doors. But before we turn to a study of Fern varieties in their native haunts, let us consider how they can be used to advantage in our landscape schemes.

The usual requisite for most Ferns is a cool, moist soil, containing an abundance of humus, preferably the rich, black topsoil of the woods. The situation may be in complete shade, in partial shade, or even in open sunshine if the selection of varieties is carefully made.

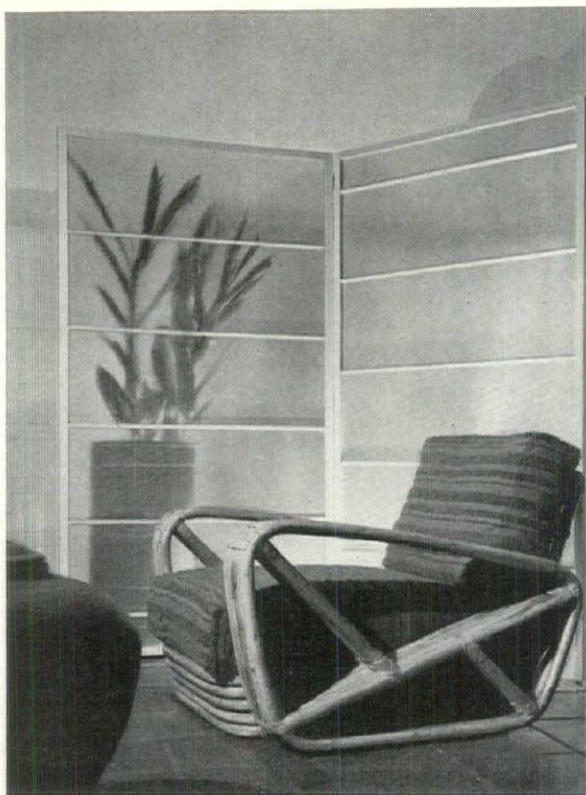
Most Nature-lovers enjoy their "wild gardens" where they can intimately observe their favorites of wood and field. It is in such a garden, rather than for formal, gardenesque effects, that Ferns are especially appropriate. If the shady nook by the house is the only available space, a few rounded, weathered stones, informally placed, will give somewhat the natural setting desired. Should the shady corner not be available, perhaps a few Dogwood, Serviceberry (*Amelanchier*), or clumps of Birch (*Continued on page 85*)

MAIDENHAIR FERN



OSTRICH FERN





CELO-GLASS: At left is a cool-looking screen of celo-glass—a light, translucent preparation that looks like glass. Paul T. Frankl, designer

BAMBOO: Natural bamboo makes the screen below. Smart for outdoor use, or in country rooms with provincial furniture. Dunphy & Hutchins



SUMMER SCREENS

PLENTY of spots around a house need a screen. Whether for pure decoration, or to cut off light, draughts, or a dull corner, a screen is invaluable in furnishing a room. Here are seven new Summer versions, carried out in seven widely different materials. Each is summery looking and particularly appropriate for country rooms or for use on a terrace.

PAINTED CANVAS: Right. This gay screen is decorated with vegetables in bright colors on a black ground. Painted by Alison Mason Kingsbury



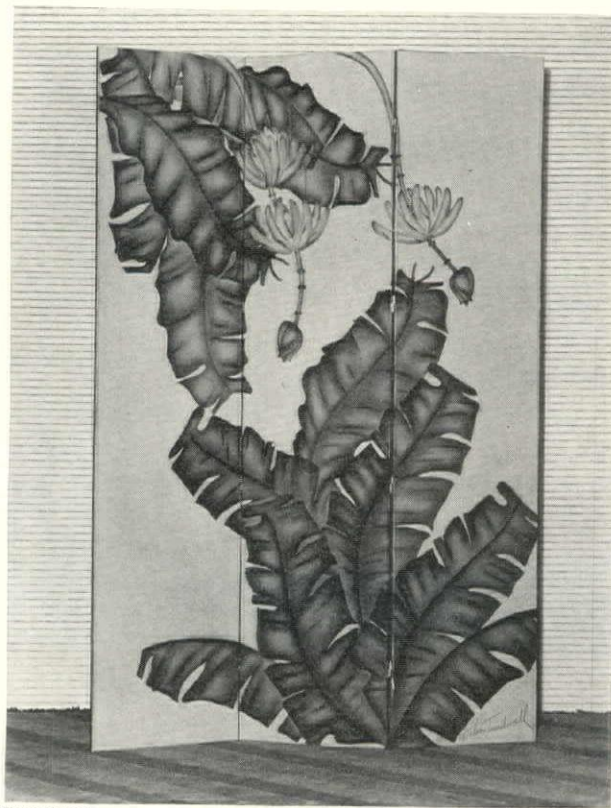
NYHOLM



NYHOLM

MIRROR: Left. Glittering screen of antique mirrored glass with plain mirror panels. Designed by William Pahlmann for Lord & Taylor's

FABRIC: Below is a striking modern design painted by Helen Treadwell. The decorative banana leaves are in deep greens on chartreuse rep



FRANK RANDT



PHOTO-MURAL: Above. The garden comes into the house in a big way in this screen made of an enlarged photograph. By Evelyn A. Pitshke

WOODWEB: Ideal with rattan furniture is the graceful serpentine screen shown at the right made of flexible woodweb. From Paul T. Frankl



STUART O'BRIEN

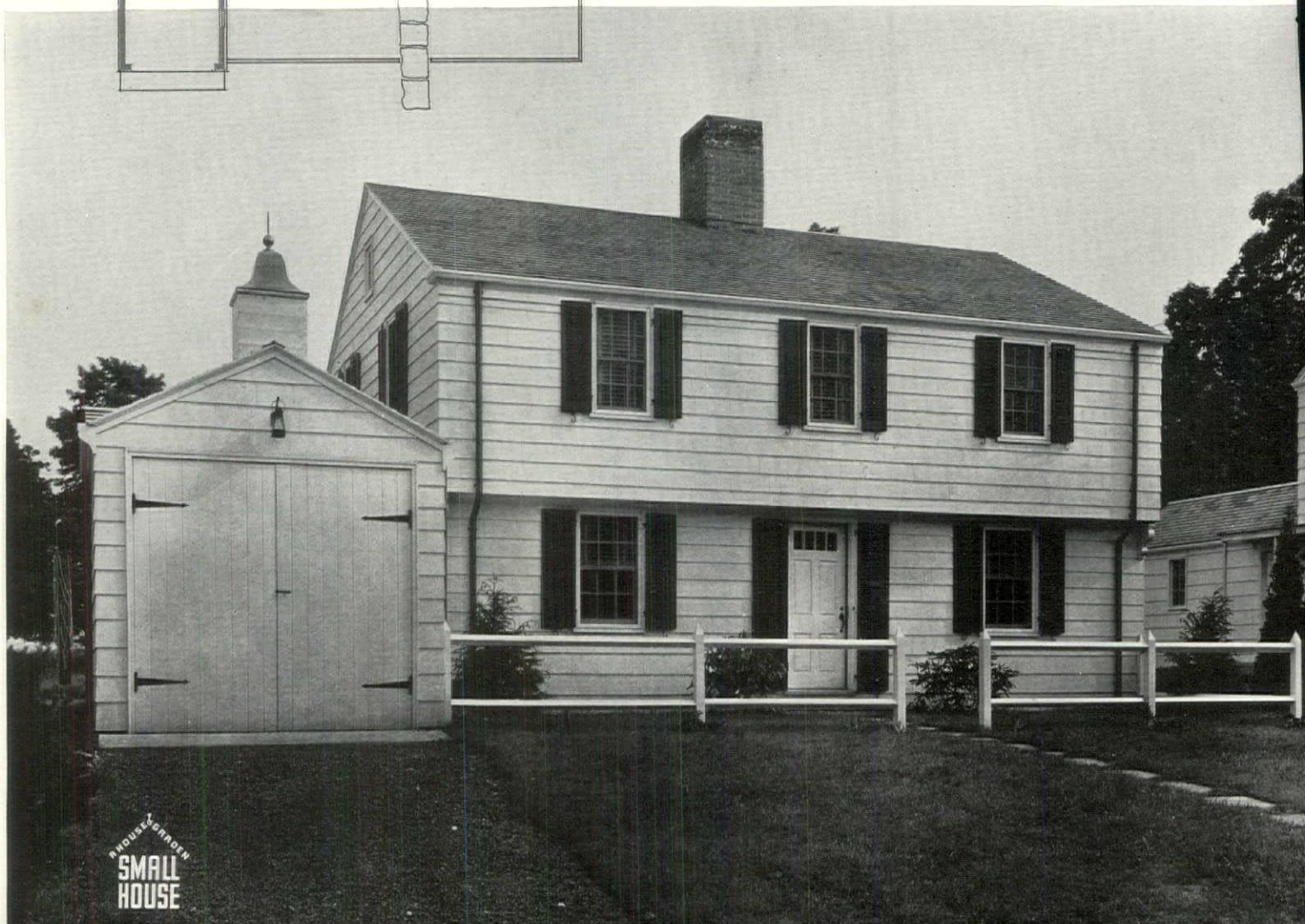
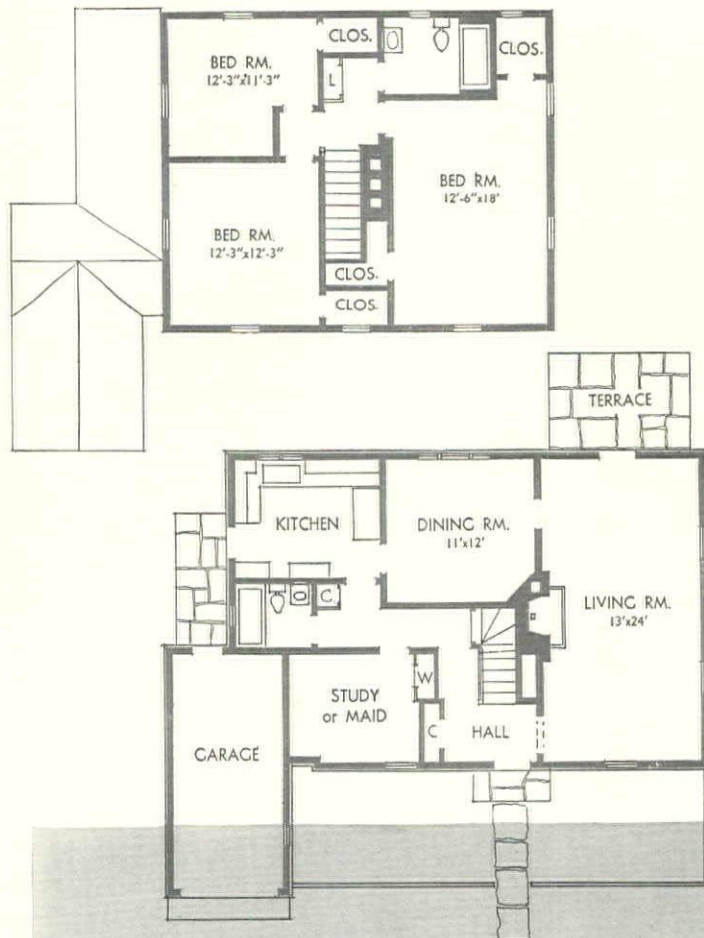
MUCH IN LITTLE

MODERN COLONIAL. This little house in West Hartford, Conn., designed by Walter P. Crabtree, Jr., for Mr. E. T. Andrews, Jr., combines in its pleasing exterior design the simplicity of much of our modern architecture and the harmonious proportions and details of Early American work. The emphasis on the horizontal lines of the façade seems distinctly modern. The overhang of the second story, while perfectly true to tradition, is at the same time "functional": it increases the size of the bedrooms on the second floor.

THE PLANS offer a typically Colonial arrangement with the addition of a modern kitchen and bathrooms. The stair hall is of the small Early American type but a passage through to the kitchen makes a convenient connection and gives access to the downstairs bathroom, the study or maid's room and the cellar stairs.

MATERIALS AND EQUIPMENT. Weathered gray cedar shingles cover the roof of Mr. Andrews' house; white painted shingles are used on the side walls; the trim is white and the shutters are painted maroon. Mineral wool, four inches thick, is used for insulation. A vacuum steam system, fired by oil, heats the house. The total cost of building, in January, 1936, was approximately \$6,900 and the house contains 27,015 cubic feet.

SKILLFUL PLANNING



HOUSE & GARDEN
**SMALL
HOUSE**



CHARACTERIZES THESE SMALL HOUSES

MODIFIED REGENCY. The home of Mr. and Mrs. J. Linerd Conarroe, in Chestnut Hill, Pennsylvania, was designed by Mr. Conarroe in the spirit of the little manor houses of early Eighteenth Century France. The Regency style, which has received fresh impetus in recent years, probably enjoys its popularity because it adapts itself so well to contemporary needs and tastes as admirably demonstrated in this attractive home.

THE PLANS have been developed within a square, a highly practical and economical arrangement, and we find the kitchen and garage located on the street side, giving the principal rooms the benefit of an attractive garden at the rear of the lot. The architect-owner has provided his compact study with space-saving built-in furniture designed to meet his professional needs.

MATERIALS AND EQUIPMENT. The walls are of solid brick with a half-inch of insulating wall board on inside surfaces. Second floor ceiling is insulated with 4 inches of mineral wool. Roofing is Washington red cedar. Walls are painted a soft pink; trim and blinds are white. The cast iron entrance porch is antique. A gas-fired heating system and water heater are employed. This home cost \$10,000 in 1936, and is 27,800 cubic feet in size.



THE INN AT WILLIAMSBURG, VA.

AN IMPORTANT event of the Virginia season was the opening of the Williamsburg Inn. Architecturally the imposing building recalls the southern style of the early 19th Century—later than the periods represented by the well-known structures of the restoration of the colonial city. The spacious public rooms and guest rooms have been designed and furnished in the Regency manner. Perry, Shaw and Hepburn were the architects. The interior decorations were by James McCutcheon & Company



(Above) The library scheme implies rest and quiet. Walls are hung in marbled paper in soft beige tones, trim and architectural details have been painted a light chocolate brown; other colors are terra cotta and green. Overstuffed furniture from the Upholsterers Guild is grouped with polished mahogany

(Right) The upper stairway lobby is distinguished for Audubon prints on gray walls, bright green trim and striking wallpaper border. Chocolate, green and yellow appear in the upholstery of the sofa. The furniture, executed by Kittinger, is reproduced from pieces of a fine privately owned collection





(Left) This bedroom, typical of all guest rooms at the Williamsburg Inn, has the charm and comfort of a country house. Here an Early American portrait hangs as an over-mantel on gray-blue walls, topped with a border of doves and feathers printed in grisaille on a light salmon background

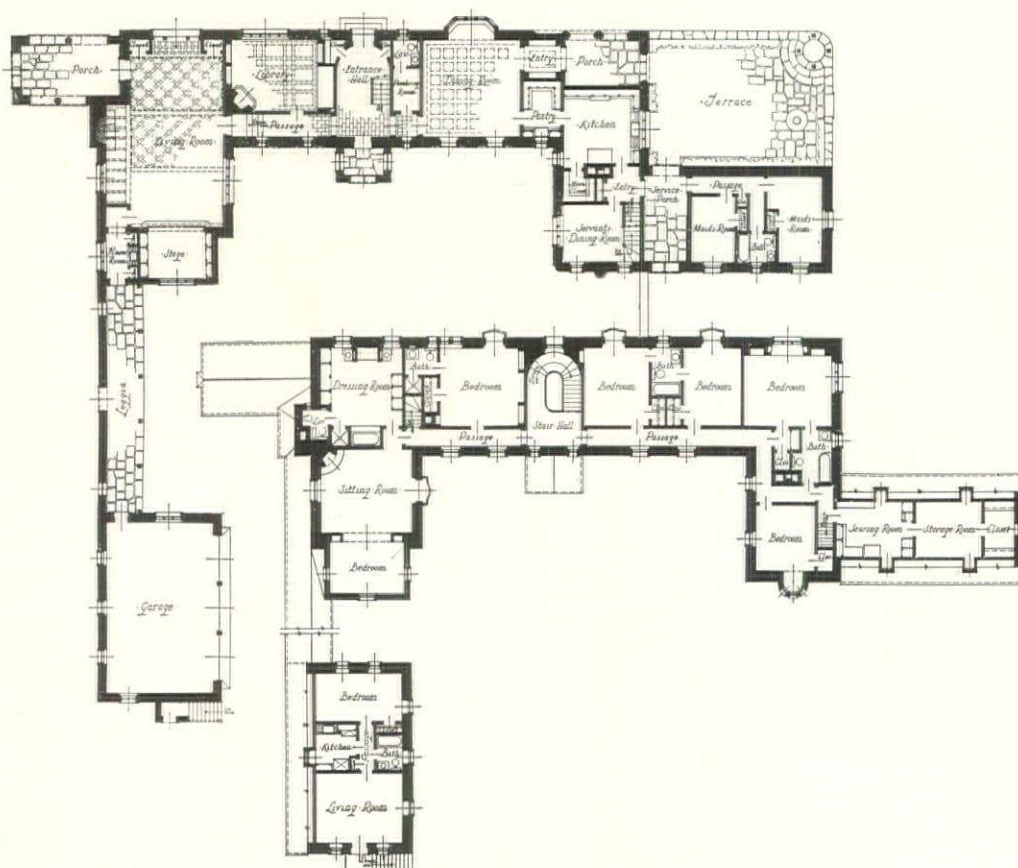
(Below) Soft green and white is a light background for the main lobby with furniture of polished mahogany, and miscellaneous pieces in green and gold and black and gold. Marble mantels, crystal chandeliers, old prints and correct period accessories add to the residential atmosphere



(Left) This pink and white room has its walls hung in a drapery design paper specially made by Nancy McClelland. The trim is the palest of pink. Curtains are of embroidered white mull. Bedspreads in pale blue and silver and upholstered chairs in deepest rose are interesting as color notes



SOPHISTICATED PROVINCIAL



(Above) Frank Forster, well-known for his able handling of materials and traditional details in the Norman style, designed this interesting house for Mr. Ralph E. Clifford at Greenwich, Conn. Its design is a refinement of French Provincial architecture, a more sophisticated version

(Left) The plans offer many features worthy of study. Although this is a large house, the connection of the garage with the living room by means of a loggia and a flower room could be adapted to a much smaller residence. The big living room and the master's bedroom suite are well-planned



(Left) The entrance to the forecourt is at the left; the servants' rooms are in the wing which projects from the main body of the house. The arched opening gives access to the service porch and the kitchen. Beyond the service porch is the flagstoned terrace and well shown in the picture below. The typically Norman bay on the gable end at the left lights one of the bedrooms which is over the servants' dining room

ROBERT MAC LEAN GLASGOW

Three pages portraying the fine stonework and brick detail in the Norman home of Mr. Ralph E. Clifford

(Right) Looking toward the north along the west wall of the house we see the balconies of the guests' bedrooms, the bay window which lights the big dining room and, beyond, the arched openings of the porch and the well which terminates the flagstoned terrace. The chalk-colored whitewash of the walls contrasts effectively with the weathered red shades of the shingle tiles





ROBERT MAC LEAN GLASGOW

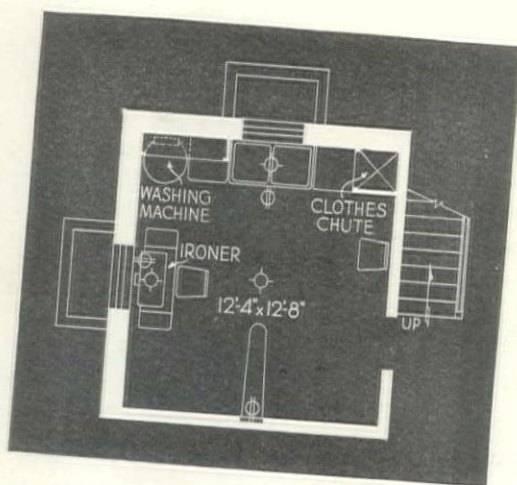
DETAIL OF THE CLIFFORD HOUSE

THE southwest corner of Mr. Clifford's house, shown in detail on the two preceding pages, has this large covered porch opening out from the living room. At the other end of the living room, as shown in the plans on page 46, is a raised stage for amateur theatricals. The dormer window in this picture is in the sitting room of the master's suite, which also includes a dressing room and two bedrooms. Notice the Norman chimney

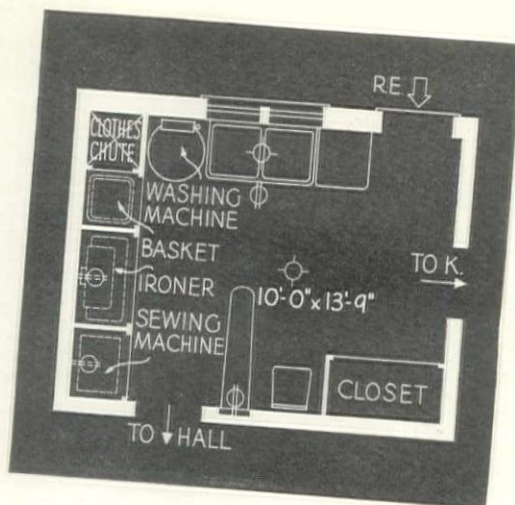
PLANNING THE LAUNDRY

No. 6 in a series showing typical layouts of the various units comprising a house plan

THE home laundry has once more become an important item in the domestic scheme. Next to proper equipment, the most important consideration is a convenient, compact plan. Assisted by Ruby G. Littlefield, Director of Home Laundry Service of the General Electric Company, we developed these typical laundry layouts for homes of various sizes.

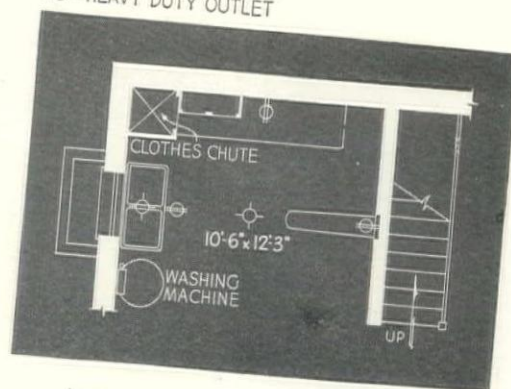


This basement laundry is adequately equipped to accommodate the needs of an average size home. The washing machine may be moved in front of the trays and plugged in to the outlet conveniently located there. Good light and ventilation are important.

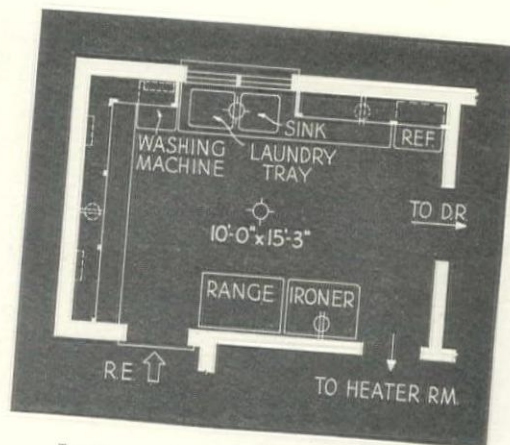


This laundry is on the first floor, adjoining the kitchen. Cupboard storage space accommodates all equipment and adapts this room to attractive decoration and wide usefulness. On other than wash days it might become a sewing room, a servants' dining room, etc.

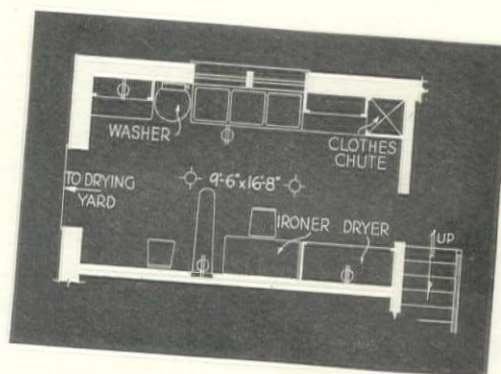
⊙ = CEILING OUTLET
⊕ = CONVENIENCE OUTLET
⊗ = HEAVY DUTY OUTLET



Appropriate to the very small home is this laundry, planned for the basement. Trays, as always, are under the window; a sorting table adjoins the clothes chute, with a convenient wall cabinet above. Symbols indicating position of electric outlets are explained above.



In the small home, the laundry may well be combined with the kitchen, as shown above. Modern equipment is so dimensioned that it fits in perfectly with kitchen fixtures. The ironer, with its cover in place, forms a convenient work surface next the range.



A house on a sloping site affords splendid opportunities for a bright, attractive laundry, inasmuch as an exterior door and a window above ground level are often possible. The very complete layout shown here would suffice for a large home and an extensive household.

Mr. Kurtz & Mr. Keen

*Two old gardeners
from out of America's past*

WHENEVER any one holds forth (as sometimes wives do) on what the well-dressed male gardener should wear, and what kinds of gardening companions he should entertain, my thoughts go back tenderly to Mr. Kurtz and Mr. Keen. To be sure, they were not of our time or place, yet I have held them in great affection these many years as the ideal David and Jonathan of old American gardening days.

Mr. Kurtz (what other names he had I have never been able to find out) lived in Germantown, Pa. The span of his years can be calculated by the fact that he finally went where all good gardeners should go in the Year of Grace 1816. He had a large place at Germantown, and he was constantly working to improve it—improve the soil and increase the variety of interesting plants. Horticulture and botany were his two passions. It is said that he never sold a plant but gave them away freely to those he was sure would take care of them. Although he apparently was a man of means, he always dressed poorly and was quite indifferent to public opinion.

It was natural that a man so absorbed in green-growing loveliness would eventually gather to his circle of gardening friends at least one man with whom he could be intimate. Sure enough, that friend appeared—Matthias Keen. These were the days when John Bartram was making a name for himself as a plant explorer and collector of American flora. In the bright light that shone about Bartram's accomplishments, Matthias Keen was overshadowed and completely forgotten. He, too, was a plant hunter. German horticulturists employed him to collect seed for them. For many years trees grown from seeds collected by Mr. Keen would be pointed out to visitors at Germantown, among them Magnolias, Pecans and an American Yew.

Like his friend Mr. Kurtz, Mr. Keen had little regard for what he wore, although I must say that his costume befitted his work and the places into which his calling caused him to go. Broad-shouldered, thin as a rail, six feet in his socks, Mr. Keen dressed in Indian costume. He had no home except the wilds and so small boys and people who didn't know him dubbed him "the Wild Man". I daresay he never shaved or had his hair cut. He never came to Philadelphia except to ship off his seeds and plants to Europe. He would stop off in Germantown to see his old friend Mr. Kurtz, always bringing a present of some rare plant or seed difficult to come by.

What times they must have had together! Kurtz in his shabby old clothes, poking excitedly around his garden showing the luck he had with this plant and that. Discours-

ing far into the night on botany. Asking questions of Mr. Keen as to what situation plants grew in the wild, and how much sunlight they had and was the spot wet or dry. And Mr. Keen would tell how and where he found them and into what category of Linnaeus' botany they should be placed.

Then there came that day in 1816 when Mr. Keen in his Indian clothes pushed back the gate of Mr. Kurtz' garden and found he was no longer there. It is sad to part with friends, especially such a good friend as Mr. Kurtz had been. Mr. Keen gathered up his bundle of plants and seeds and turned his face towards the woods again. He was to live nine more years, wandering about the wilderness. When he finally went to sleep in the woods, they discovered that the Wild Man, who apparently owned nothing, had left his meager savings to the local almshouse.

For Mr. Kurtz and Mr. Keen I would like to pronounce the blessing that all good gardeners may labor and wish for: "He shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither."

As gardening by men grows in this country (as surely it will increase), there will doubtless be many a Mr. Kurtz and not a few Mr. Keens. The camaraderie between gardeners is proverbial. To such as know and understand, they open their hearts and their hands. To those who also appreciate the things they prize, they give generously. They will talk long hours on end and go grubbing together in wood and meadow and by placid brook. They will fetch home their baskets of growing treasures. They will grunt and chatter over them in botanical jargon. They will nurse and pamper them until, from over-pampering, they disappear, or gain strength and grow lustily.

Some of these Mr. Kurtzes may be rich and some of the Mr. Keens very poor and obscure. Gardening has a way of breaking down the false barriers between those who have money and dwell in fine houses, and those who have very little of this world's goods. All gardeners are the same before a tree.

And yet I am not so sure that good gardeners are ever poor. It was kind of Mr. Keen to leave his little savings to the almshouse, but he had been giving all the time, sharing what he had. For all his Indian shirt and long hair, this gaunt figure out of the past of American gardening stands forth as one of America's richest men. And so, for that matter, was Mr. Kurtz, who never sold a plant but gave freely to all.

—RICHARDSON WRIGHT



BRUEHL-BOURGES PHOTO • CONDÉ NAST ENGRAVINGS

SUMMER INDOORS

That the rock garden can be a design of great beauty as well as a suitable home for mountain plants was ably demonstrated by Frederic Leubuscher in his Gold Medal winner at the 1937 International Flower Show. Mr. Leubuscher used Heathers, Primulas, Dwarf Iris, Kalmias and others on the background slope. Violas and Maidenhair Ferns are along the stream, and Kabschia Saxifrages flower freely on the foreground rocks



WINTER—LICHENED OAK AND RED IVY



SUMMER—CHARLES II PANSIES

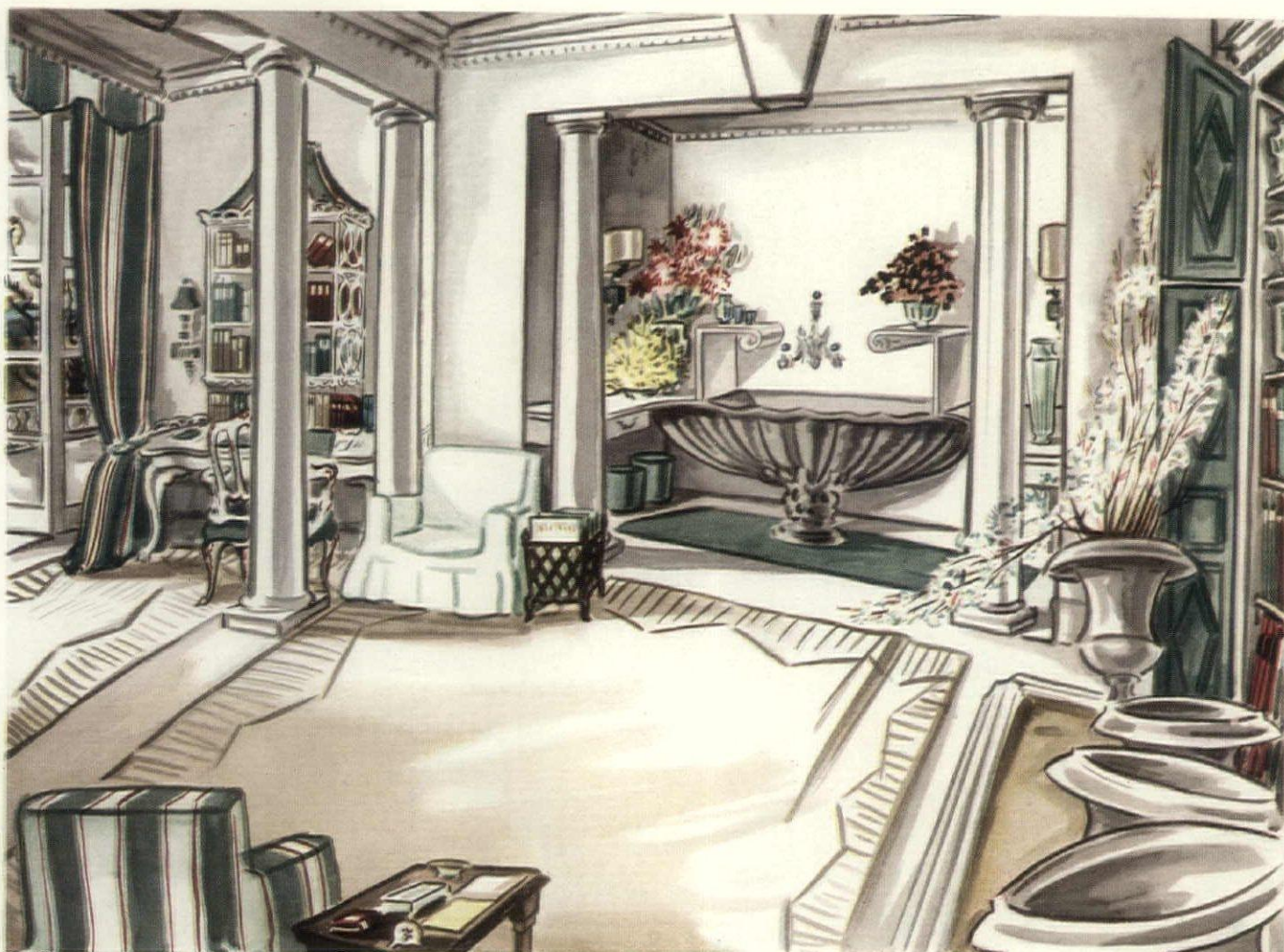
Flower arrangements made
for Winter, Spring and Summer
in an Irish country house



SUMMER—LADY CASTLEMAINE PANSIES



SPRING—ROSA HUGONIS BRANCHES



A house for flowers

ON THE country place of Mrs. Michael Deerford at Ballinasloe, Athlone, Ireland, stands a grand old Regency residence which, now modernized, is called Flower House. Gardens surround it on three sides. The owner is both an enthusiastic gardener and well-known for her flower arrangements.

One room is set aside for her gardening books and equipment. These include an old iron horse-trough, painted and set in an alcove, to supply water. Garden books fill the shelves on one side. The rug is two thicknesses of sail cloth with rope edging, painted in a design of heavy fringe. James Reynolds, who made these drawings, also redecorated the house.

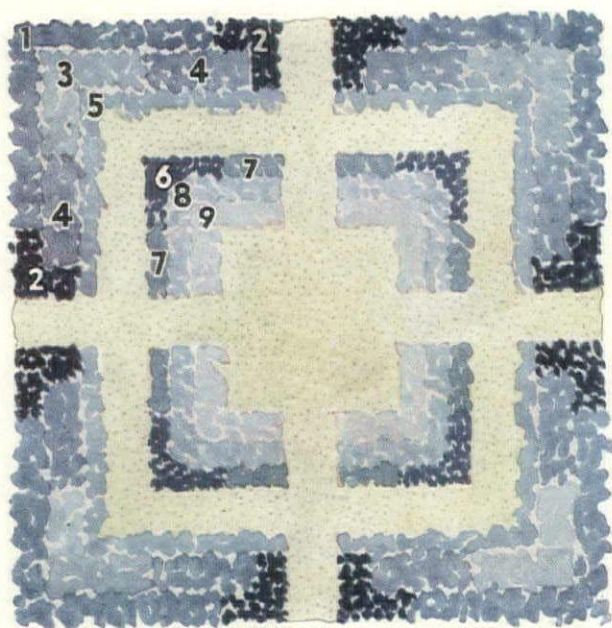
Flowers are gathered in tin urns, which are brought into the flower room and set in a box of sand. From these Mrs. Deerford makes her decorative arrangements.

Four are illustrated opposite. A Winter group consists of lichen and gnarly, bare branches of Oak, twined with dark red Ivy. A Spring group consists of great sheaves of *Rosa hugonis* or *Rosa Ecae* in a *capo di monte* vase. The colors of the two Pansy groups furnished the color scheme for an upstairs sitting room.

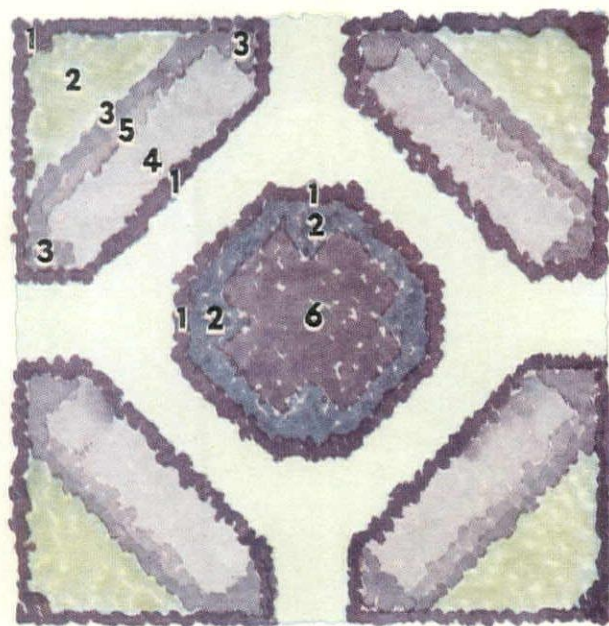
An enthusiastic gardener, the owner furnished a large room for making her floral groups



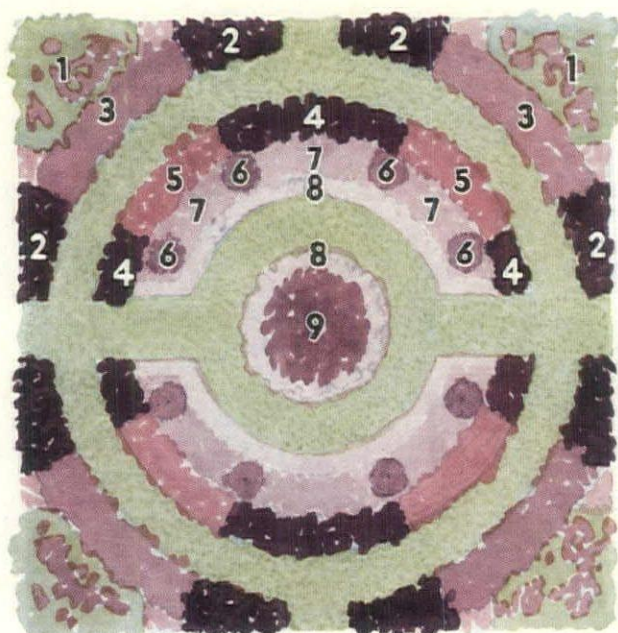
DOOR TO THE GARDEN



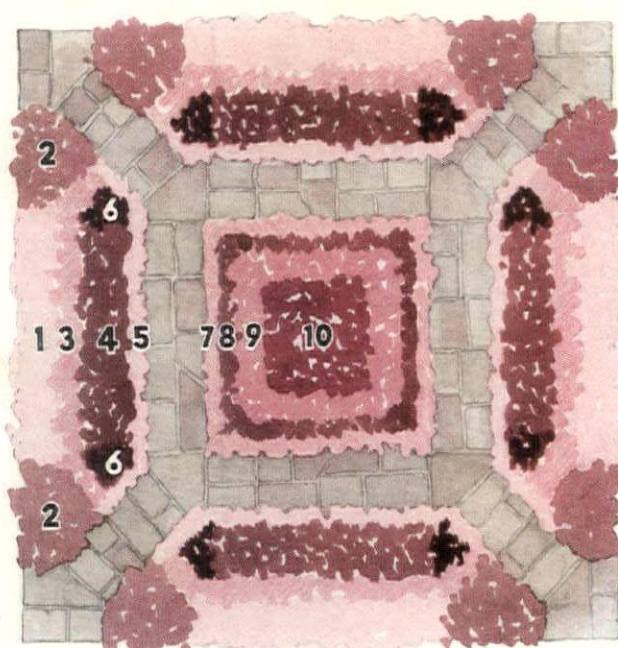
BLUE GARDEN—A



BLUE-VIOLET GARDEN—B



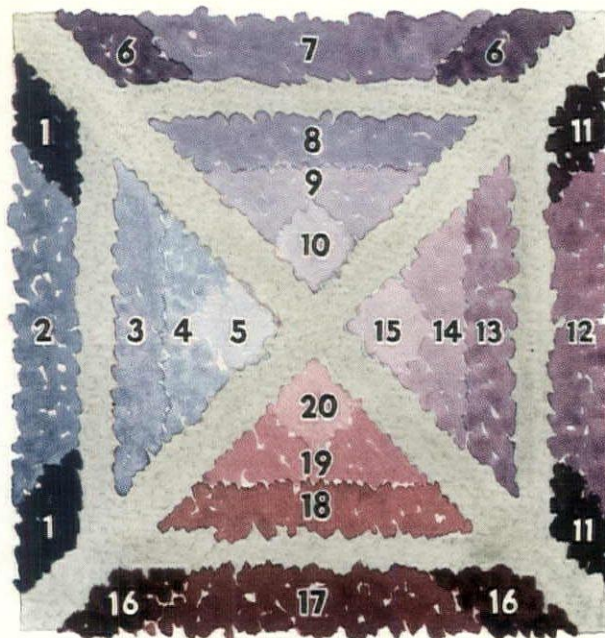
VIOLET GARDEN—C



RED-VIOLET GARDEN—D



BRILLIANT BLUE AND VIOLET GARDEN—E



RESTFUL BLUE AND VIOLET GARDEN—F

PLANT LIST A

1, *Delphinium bellamosum*. 2, *Delphinium barlowi*. 3, *Delphinium belladonna*. 4, *Campanula persicifolia*. 5, *Anchusa myosotidiflora*. 6, *Delphinium chinense*. 7, *Rhazia orientalis*. 8, *Salvia pitcheri*. 9, *Nigella Miss Jekyll*. **Paths**, yellow sand

B

1, *Veronica incana*. 2 (outer beds), *Eleagnus angustifolia*. 2 (center bed), *Centaurea cyanus*. 3, *Platycodon grandiflorum*. 4, *Campanula pyramidalis*, *Scabiosa caucasica*. 5, *Iris Ballerine*, I. Sensation. 6, *Salvia patens*. **Paths**, *Thymus argenteus*

C

1, *Buddleia davidiana*. 2, *Aconitum napellus*. 3, *Phlox Blue Hills* and *Aster Feltham Blue*. 4, *Petunia Violet Queen*. 5, *Verbena villosa*. 6, *Standard Heliotrope*. 7, *Dwarf Heliotrope*. 8, *Nepeta mussini*. 9, *Viola odorata*. **Paths**, grass

D

1, *Syringa Princess Marie*. 2, *Syringa Mrs. E. Harding*. 3, *Azalea poukhanensis*. 4, *Darwin Tulips*, *Queen of Hearts* and *Anton Mauve*. 5, *Darwin Tulip*, *King Mauve*. 6, *Iris spuria Mikkate*. 7, *Dianthus caesius*. 8, *Darwin Tulips*, *Queen of Hearts* and *Anton Mauve*. 9, *Phlox subulata rosea*. 10, *Viola Purple Glory*. **Paths**, pink and gray flagstones

E

1, *Delphinium chinense*. 2, *Veronica incana*. 3, *Verbena villosa*. 4, *Petunia Violet Queen*. 5, *Petunia Violet Blue*. 6, *Phlox Lord Raleigh*. 7, *Phlox drummondii*, *Dreer's Soft Lilac*. 8, *Cynoglossum amabile*. 9, *Centaurea cyanus*. **Paths**, concrete

F

1, *Delphinium barlowi*. 2, *Delphinium bellamosum*. 3, *Campanula persicifolia*. 4, *Anchusa barrelieri*. 5, *Nigella Miss Jekyll*. 6, *Centaurea montana*. 7, *Platycodon grandiflorum*. 8, *Clematis davidiana*. 9, *Didiscus caerulea*. 10, *Scabiosa caucasica*. 11, *Gladiolus pelegria*. 12, *Phlox Blue Hills*. 13, *Veronica longipes*. 14, *Heliotrope*. 15, *Verbena villosa*. 16, *Jap. Iris Patrocle*. 17, *Epilobium angustifolium*. 18, *Common Hardy Phlox*. 19, *Phlox drummondii*, *Dreer's Soft Lilac*. 20, *Aster Constance*, *Dreer's Light Pink*. **Paths**, gravel

BORDER COLORS

Mrs. Marjorie S. Cautley,

landscape architect, plans six garden plantings

with blues and violets

THE successful development of a garden color scheme depends upon familiarity with color harmonies and the flowers which display the desired hues. The text which follows discusses these matters in some detail and should be considered in conjunction with the adjacent color charts and their respective plant lists. In the case of the symmetrical charts, all sections are planted to correspond with the numbered ones which serve as keys.

GARDEN A: The nearest approach to sky blue or cerulean in flower colors is the azure cobalt of the *Forget-me-nots*, *Myosotis sempervirens* and *Anchusa myosotidiflora*. They appear to be almost a greenish blue because of their yellow green foliage, and in comparison with the purplish blues of most flowers.

The largest and showiest flower in this azure cobalt group is the old-fashioned *Delphinium belladonna* with dark, dull green leaves. The dominant color of the *Heavenly Blue Morning Glory* is also azure cobalt, accentuated by lavender veins and a throat of contrasting sulphur yellow. The result is a clear singing note which can be used freely for accent with any combination of flower blues.

For darker tones, such as jay blue, lapis lazuli and indigo, there seem to be no flowers available in this group, hence the garden artist must turn to the closely related ultramarines or deep sapphires. A typical flower is *Delphinium chinense*, although the rarer variety *Delphinium Blue Grotto* is even more intense in color.

A light bright sapphire is found in *Anchusa italica* Dropmore, and a paler softer sapphire in *Anchusa barrelieri*. *Delphinium Clivedon Beauty* is also a clear light sapphire, while *Salvia pitcheri* is somewhat duller.

In a garden of blue flowers, it is well to eliminate foliage greens in so far as possible, and to feature the blues against a white background for the most striking effect. For instance, against a white clapboard house with royal blue blinds, plant masses of deep sapphire blue *Delphinium chinense* and *Blue Grotto*. This creates a brilliant silhouette of deep blues on white.

However, a far subtler and more exquisite combination can be obtained by using soft pale shades of contrasting yellow for a background such as ivory white or old ivory. This was a trick employed by the Persians which produced such singing effects in their tiles. And it can be repeated today in patio gardens with limestone walls or putty colored stucco.

Against these pale dull yellow backgrounds, feature a wall fountain in contrasting cobalt blue and indigo tiles. Use Mexican glass jars and paint iron furniture royal blue. Repeat the same dark ultramarine in cushions and awnings. And against these, plant masses of sapphire and azure cobalt flowers as listed above.

In the spring, it is possible to increase the range of pale azure blues by adding borders (*Continued on page 82*)

By Louise B. Wilder

Double Daffodils

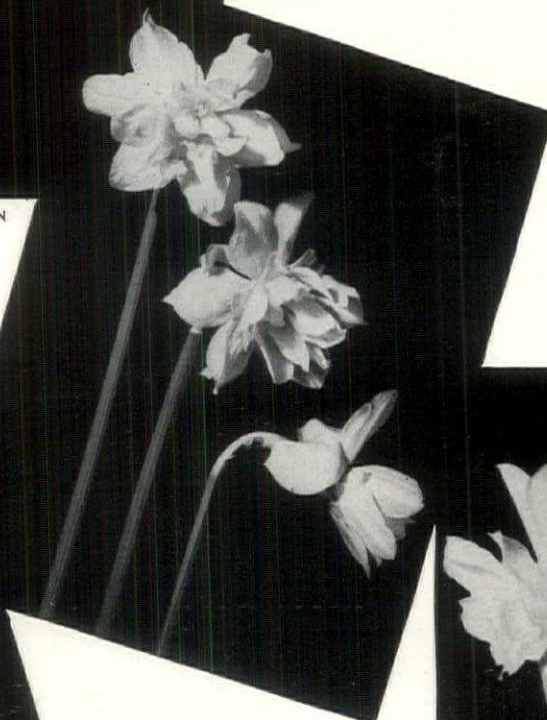
Charming kinds that
are still available today



VAN SION



CAMPERNELLE



TWINK



THE PEARL

WALTER B. WILDER

ALAS for the winds of fashion! Their itinerant blowing sweeps many a good thing beyond our grasp before we sense its going. Whether etiquette or ornament, furniture or garb, it disappears before the errant breeze.

So in the world of flowers. We have horticultural *couturières* who continually tamper with the cut of our flowers in answer to an assumed demand for newness, change. And while we undoubtedly gain by their industry we also lose many an old friend. Thus we have lost, or almost lost, the double-flowered Daffodils. Of a certainty they are no longer the mode. It has taken me a number of years and much searching to assemble a modest collection of them.

In the rough grass beneath the gnarled fruit trees of my old Maryland home double Daffodils grew in clotted luxuriance. They bore pleasantly gustatory names and I knew meadows where the shock-headed van Sion, one of the earliest of its kind to bloom, had gone native and rioted more freely than did the later flowering Buttercups. When I was a child Queen Victoria sat solidly upon the throne of England and ornate and rather opulent ornaments were favored. My mother loved the massive double Daffodils and during their season various cherished pieces of old glass, pitchers, bowls, ale glasses, as well as a fragile Belleek teapot, were brought from their cabinets to hold them, and the dim old library and the damask draped best parlor shone with their soft radiance.

My mother had no knowledge of the intricacies of flower arrangement as painfully practiced today, but a deep love of flowers guided her hand to their happy and appropriate assemblage. She used to say that there was nothing like old glass to display the beauties of Daffodils, especially the double ones, and where these were concerned no crowding was permitted. The receptacles were scantily filled so that each individual flower was allowed space to show its natural grace and special type of petal multiplication. Instead of their own foliage she liked to use with them twigs of Birch or Willow, with their delicate tentative green leaves, and these twigs served also to uphold the heavy heads. Just so I like still to arrange these old-fashioned flowers, without regard to line or rule but with unflinching delight

in their sweetness and their soft effulgence. And I use the same old bits of glass and the squat Belleek teapot that happily still survive.

Those of you who do not know double Daffodils would do well to make their acquaintance. Start with a few hundred, planting them in clumps in the sunny shrubbery borders, or under fruit trees where the grass is not too coarse. They will be fruitful and multiply and your pleasure in them is bound also to increase as the recurring springs return their yellow bounty. Not at all do I place them in competition with the single kinds. They have their own character, their own usefulness, even their own scents, which place them in a separate category, and their value for bouquets is unexcelled among spring flowers. For this alone they should be planted in quantity. Gather together your bits of old glass and a collection of double Daffodils and let them light your rooms in April.

The majority of double Daffodils belong to the group of *Narcissi* we know as *Incomparabilis*, but there are a few in the *Leedsii* section, the deliciously sweet double forms of the Jonquil and the *Campernelle* Jonquil, a few dwarfs, almost impossible to come by in this country at the present time, the lovely *Gardenia*-flowered *Narcissus* and the old *van Sion* already mentioned. There are numerous others but they are not yet for us, and some, we realize as we turn the pages of old garden books, have slipped through our grasp for all time. It has been said, however, that Daffodils do not readily produce double flowers; indeed, that no double form has ever been produced by the ingenuity of man. Most of them are believed to be sports for they are frequently found among wild single forms. If this is fact some of the old types of which we read so enviously may reappear and if they are cherished may remain.

I have noticed that weather, rainfall, drought, whatever, influences these flowers. In some seasons they are fuller, more richly scented than in others. Again, normally double flowers will be semi-double or almost single. I have not tried artificially influencing them by enriching the soil because I like them just as well when they are not so full. I take what the gods provide and am content.

(Continued on page 80)



A VAN SION ARRANGEMENT



EXHIBITION SILVER

AT THE
METROPOLITAN MUSEUM



2



1. Plate by Harold Tishler. Pitcher by George Gebelein. Pitcher by Peer Smed. Dish by Laurits Eichner. 2. Compote by Porter Blanchard. Bowl by Towle Mfg. Co. Bowl by Tuttle Silver Co. 3. Flatware by John Petterson for Black, Starr & Frost-Gorham, Flatware by William S. Warren for R. Wallace & Sons. 4. Flatware by George Gebelein. Flatware by Porter Blanchard. 5. Tea service by Lunt Silversmiths.

DURING May, the Metropolitan Museum accorded our contemporary silversmiths the honor of a special gallery devoted to the display of their work. Some of the selected pieces were from manufacturers, some from individual craftsmen. Beauty and character marked both the hand-fashioned silver and that created with the aid of the machine. The exhibit notably achieved its purpose of demonstrating the steady improvement of art in industry and illustrating the consistent formulation of a contemporary style. Throughout the exhibit, the traditional dignity of silver design was maintained in even the most modern interpretations.



3



4

5



NYHOLM

TUZZY MUZZY'S RETURN



The

old-fashioned

flower bouquet

is back again

in style

THE smart shopper is tucking a boutonnière in the lapel of her trotteur suit; the street vendor is selling Gardenias with ease in the hour before the matinée; the collegian is sending a stiff bouquet bordered by paper lace to his lady love; the lady love is fastening flowers in her curls; the department stores are breaking down the sales resistance of the matron by gay window displays featuring "Bouquet Bonnets", Primavera prints, and slogans linking artificial nosegays with the magic of "le printemps". The tuzzy-muzzy is in vogue again!

What, pray, is a tuzzy-muzzy? And when was it ever in fashion? And what is its appeal to stylized 1937 minds?

The person to ask for the definition is one of those middle-aged folk who can dimly remember a flower-loving grandmother who used the word with considerable frequency. Failing such a friend one should turn for enlightenment to a member of one of the ultra-modern garden clubs concerned with the latest trends in flower arrangement. Tuzzy, or variously tussy or tutty, is a good old English word for a cluster, posy, knot of flowers or leaves, to cite the historically-minded Oxford Dictionary. There is a record, dated 1585, of a tuzzy-muzzy defined as "a sweete posie". Through the three centuries and a half since, there have been infinite variations in tuzzy-muzzy design until the tuzzy-muzzysts have finally divided into two schools, the informal and the formal. Both types of tuzzy may in turn be divided into nosegays to be carried in the hand and those to be worn on the corsage. However, in the products of each school the fundamental idea of a "sweete" posy persists. Either the central flower yields a perfume which stands out above those of the smaller ones which encircle it, or else a border is made of leaves akin in pungent quality to pleasant herbs.

One of the sprightly paintings by Madame Le Brun of the lovely Marie Antoinette illustrates the charms—and the construction—of the informal type of tuzzy-muzzy. Here the queen is gaily holding in her outstretched hand four exquisite flowers tied with a flowing ribbon. In the widely published photograph of Mrs. Mary Todd Lincoln in her gown for the Inaugural Ball of 1861 may be seen in its perfection the very formal round bouquet, following a fixed design and intended to be held constantly in the hand.

When florists and bridesmaids and hos-

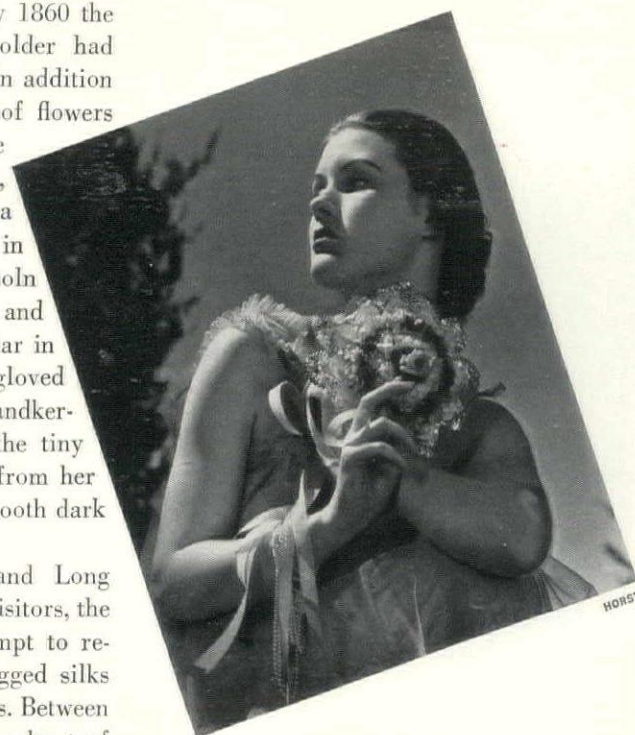
esses of very special luncheons and donors of Valentine flowers speak of these glorified nosegays as "old-time bunches of flowers" or as "those Colonial bouquets", their descriptions imply that the formal tuzzy-muzzy is a flower arrangement native to our country and probably dates back to the American Revolution or thereabouts. As a matter of fact this type of tuzzy was immensely popular on both sides of the Atlantic, but it is distinctly Victorian, speaking both historically and psychologically.

As the Victorian era progressed the techniques of making the round tuzzy-muzzy became more and more intricate and rigid. Certain flowers came into vogue and went out again. In the 1840's, for example, the Lily-of-the-valley was in the ascendant. By 1860 the hand bouquet with its filigree holder had stolen the show from the fan, and in addition a corsage bouquet and a coronet of flowers for the hair, both repeating the flower notes of the hand bouquet, were essential requirements for a perfect ensemble. Again and again in the happy photographs of Mrs. Lincoln we see the Rose, Forget-me-not, and Maiden Fern combination so popular in the 60's. It appears in her white gloved hand and rests upon an elaborate handkerchief; it may be seen pinned to the tiny white ruffles which fall by design from her shapely shoulders. It crowns her smooth dark coiffure.

In the days when Saratoga and Long Branch were crowded with elegant visitors, the tuzzy-muzzy would sometimes attempt to repeat the floral designs on the sprigged silks and other Dolly Varden dress fabrics. Between the Lincoln period and the shoulder knot of the turn of the century, one flower after another succeeded in the title of *très à la mode*. First came the Parma Violet, whose name by the way is once more being mentioned in the society column. Kate Greenaway, for instance, put stiff violet and white bouquets in the hands of her curtsying young maidens. In turn the Geranium, Lily-of-the-valley, Gardenia, Tuberoses, and Carnation upheld the basic principle of the scented center. The paper doily and tinfoil or green metal-paper to wind the stem gradually were substituted for the filigree holder and the costly lace handkerchief, as prices went up and as a longer period of service was expected from the nosegay.

Interest in things (Continued on page 76)

by Margery Quigley



AN INTERIOR DECORATOR'S



F. M. DEMAREST

LEFT. The bedroom also serves as a second sitting room. Walls, terra cotta with gray trim. Green satin curtains, green and gold satin on day bed, brown and cream chintz on chair. The paper panel above bed is in grays.

BELOW is one side of the living room showing a fine Sheraton sofa table holding a pair of Regency lustres and a black Directoire lamp with black shade. The Empire chair in front of the painted screen is in gold satin.



LEFT. Another view of the living room, which has a modern color scheme of Empire green walls, white trim, mulberry carpet and curtains of eggshell silk trimmed with red and white galloon. Sofa is in eggshell velour.

OWN HOME

**How Ross Stewart combines old
furniture with modern colors**

MR. ROSS STEWART'S apartment in New York, illustrated on this and the opposite page, is in no sense a model home. He designed and furnished his own rooms to provide livable and satisfying surroundings for himself, and to house a collection of antiques which began when he was at school in France. He believed in spending what available money there was on fine old furniture and accessories rather than on elaborate backgrounds which, in a city apartment, must be left behind when the owner moves. So each piece was selected to fill some definite place in a future house.

The rooms shown on these pages combine 18th Century English and French pieces, the former acquired for their livable qualities, the latter for a certain style and elegance which only French furniture can give.

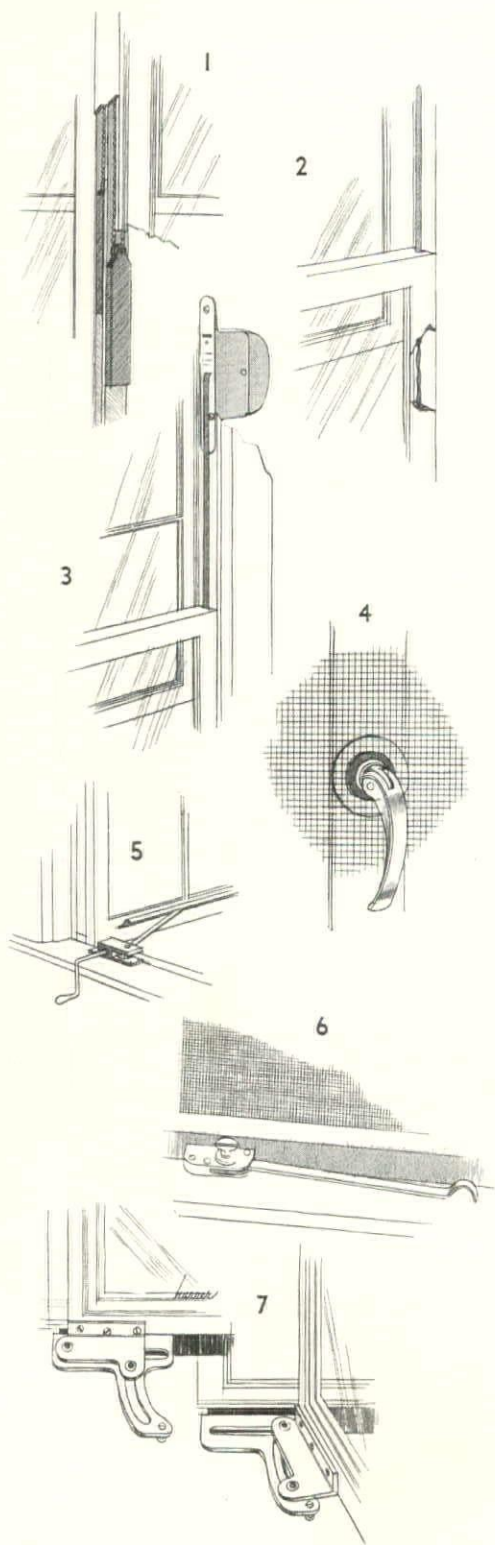


ABOVE. The gray Cupid and Psyche wallpaper panel inspired the dramatic scheme of the foyer. Walls, slate with lighter gray trim. Floor, black linoleum with a real zebra rug. Directoire chairs have seats in gold satin.



AT LEFT is the comfortable desk group in the living room showing a Chippendale pedestal desk in mahogany, a Chippendale wing chair covered in red damask and an Empire armchair upholstered in gold satin.

SUMMER OPENINGS



1. One narrow weight on either side suffices for each window. A more slender casing results
2. A spring concealed inside the slender metal sheathing takes the place of sash weights
3. A hidden coil spring attached to a ribbon of metal makes an efficient sash balance
4. A locking device which draws the casement shut and secures it. Operates through the screen
5. A turn of the crank swings the casement in or out without interfering with the screen
6. This bar-type casement operator adjusts the window, securing it in any position
7. Most casement hinges swing away from the frame when open, as at right, facilitating cleaning

A CHAIN is no stronger than its weakest link; and a wall is no better than the windows in it. Actually, the windows are part of the wall, but they must function in a variety of ways not required of the rest of the wall. When closed, they must effectively keep out the wind and rain yet permit clear vision and admit the light. They must open or close easily, yet fit so snugly when closed that there will be no space around their edges for the passage of air. And they must maintain these characteristics through years of hard service.

Thanks to constant mechanical improvement, and the application of modern methods and materials, the ills which beset the old-fashioned window, whether casement or double-hung, are gratifyingly absent in the new types. Modern windows are composed, not merely of a sash, but of sash and frame, designed as a unit to insure easy installation, perfect fit and smooth, effortless operation. Supplementary to these basic parts, but as carefully designed, are insect screens for Summer and storm sash for Winter use. Weatherstripping is an integral part of most modern window construction.

The prospective purchaser may properly take his architect's word for the sound construction which characterizes all the leading makes of modern windows, whether casement or double-hung, wood or metal. But he will find much to interest him in their various methods of operation. The double-hung types, he will discover, may be raised or lowered with a fraction of the effort formerly required and will neither stick in damp weather nor rattle in dry. Better materials and a better fit are part of the answer, but he will find that the sash weights and cords have also been improved and, at the same time, made more compact, so that a much narrower weight-box is possible, an especial advantage in the multiple use of windows, as in a bay. Some types employ rustless chain instead of sash cord, while some dispense with weights altogether and use a metal tape attached to a strong concealed spring at the top of the window, where the pulleys would ordinarily be.

Casement windows, formerly a problem because screens had to be opened in order to operate the windows in Summer, are now generally equipped with operators which serve to open or close the window without disturbing the screen. These operators consist of a small

crank, or a bar, at the sill, which opens the window and holds it securely in any position. There is also a sash lock half-way up the window which draws the sash tight against the frame, insuring a completely weatherproof window. Weatherstripping is an important item in the modern window, and the careful design of these inconspicuous metal strips is not only largely responsible for the rainproof and windproof character of the window, but also contributes much to its ease of operation. Weatherstripping of all windows and doors, important in any home, is an essential where air conditioning is involved, as the infiltration of outside air destroys the balance of temperature, moisture content and circulation of air which the conditioner is designed to maintain. Proper weatherstripping can reduce this air leakage by as much as eighty or ninety per cent.

During the Summer season, however, the problem is often one of admitting as much air as possible—which brings us to the important matter of screens. Obviously, there was plenty of room for improvement in the old-fashioned screen. Its heavy wood frame fitted the opening poorly, at best, and the mesh bulged and tore easily. In appearance it was no asset to an otherwise attractive home.

Modern screens are manufactured as units, comprising both frame and mesh. They are available in types, shapes, and sizes to fit any window, as well as any door or porch opening. Frames are generally made of aluminum, steel or bronze, narrow and light, but strong, perfect-fitting and extremely durable. Inconspicuous but attractive, they need no painting or other maintenance. The fine-gauge mesh is made of non-rusting metal, such as bronze or aluminum, and, securely held by the metal frame, is remarkably strong and durable. When necessary the frames can readily be fitted with new mesh.

The roller type screens, for use with either casement or double-hung windows, stay in place the year around. In Winter they remain rolled up in a weatherproof housing at the top of the window casing. They may be raised or lowered as easily as a window shade, and lock firmly at the sill when in use. The installation is entirely inconspicuous and does not alter the appearance of the window in any way. A sharp blow against the mesh will not tear it, but merely pull the edge loose from the channel in which it runs. A simple mechanical

A review of modern windows and window screens

operation instantly returns it to its proper position.

There are various methods of screening both double-hung and casement types of windows, each method having certain advantages or applications peculiar to itself. We list, first, those applicable to double-hung windows.

The single vertical sliding half screen is installed outside the window. It permits full or partial opening of the lower sash. Full length guides make it possible to slide the screen to the top of the casing so that the upper sash may be lowered; but in this case the sash must be lowered all the way in order to make the opening insect-proof. Screens may be installed from inside, are the most economical type, and require minimum storage space.

Twin sliding half screens cover the entire outer window surface, permitting simultaneous opening of top and bottom sash to any desired extent. Full length guides for each screen permit both to slide either up or down to facilitate window washing. Installed from inside.

Top hung full screens are pivoted, or hooked, at the top, and set securely into the outside of the frame. Useful where it is desired to minimize the screen frame to the greatest degree; may be installed from inside.

For interior installation on double-hung windows, the rolling full screen is very satisfactory. This type, as we have mentioned, rolls up or down and remains in place throughout the year.

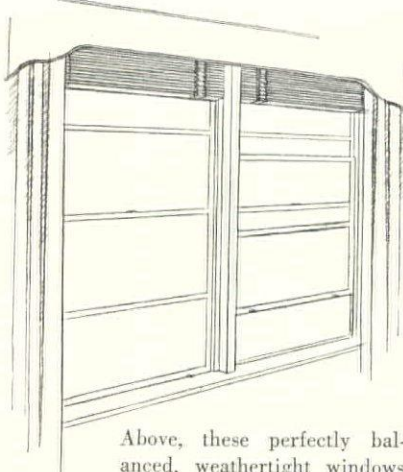
Most casement windows swing out, and are therefore screened on the inside. However, if in-opening casements are used, it is a simple matter to install the screens outside.

Inside screens for single casements may be pivoted at top or sides, or may be fixed. For double casements, where interior drapery will not interfere, a single pivoted screen for each casement may be used, or both casements may be screened by a full pivoted screen extending over the entire opening.

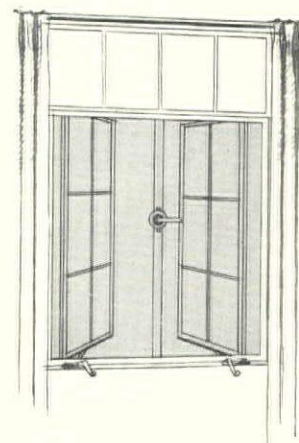
Where drapery treatment would interfere with in-swinging pivoted screens, twin vertical sliding half screens, similar to those used on double-hung windows, may be used.

The rolling full screen is, of course, perfectly adapted to out-opening casements and does not interfere with any arrangement of drapery.

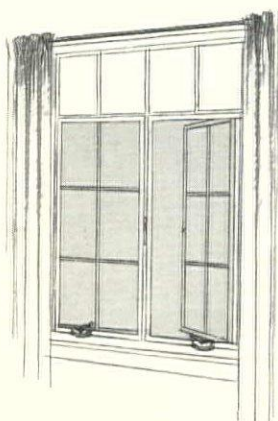
For further information on these items, see page 82.



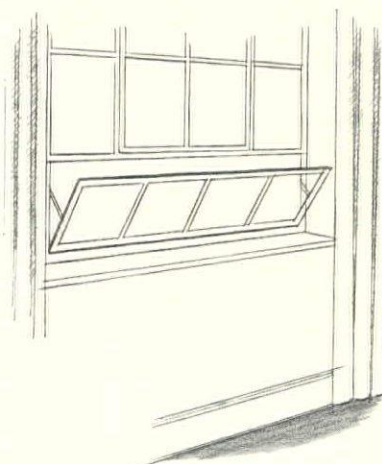
Above, these perfectly balanced, weathertight windows are metal framed



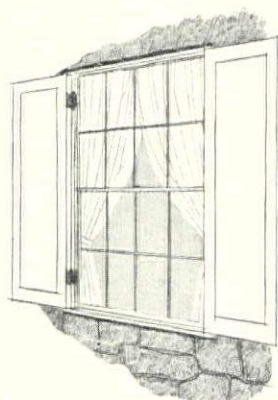
The double casement, below, is equipped with casement openers and locking device



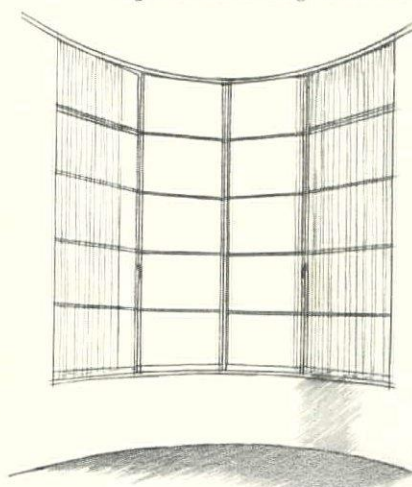
The window above is fitted with twin screens. Note trim appearance of narrow sash



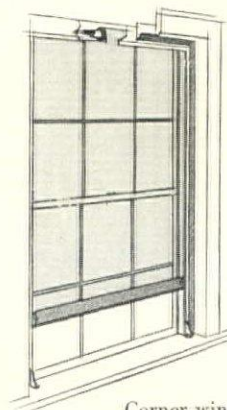
For no-draught ventilation, the window above has a convenient hinged bottom panel



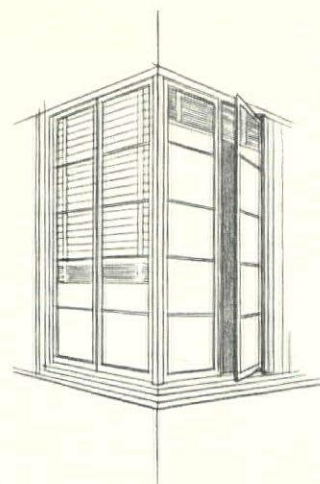
Above, more light, better vision and a neater appearance result from slender muntins



The rolling screen, below, locks securely at the sill when in use, works like a shade



Corner windows, as below, are easily assembled from standard modern window sections



OLD

and

NEW

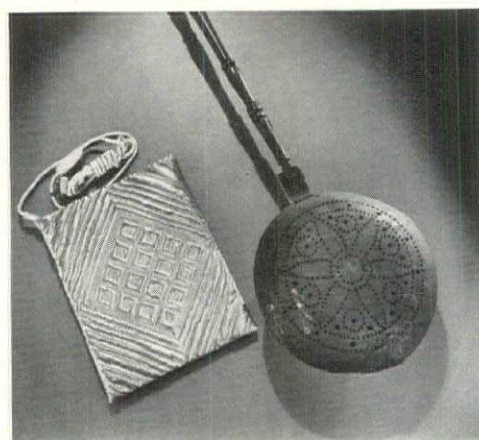
CONVENIENCES



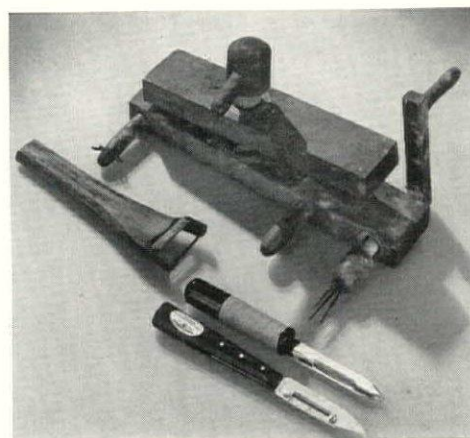
Who wielded this long-handled waffle-iron must have had fingers burned by the fire's proximity, or even gone hungry when the food fell into the flames. No such catastrophe is possible with the new Toast-master waffle-baker. It automatically creates crisp, golden waffles, flashing a light when they are done.



We must admire the patient hand that turned an ancient scythe into a useful kitchen knife. But today's swift and shining steel puts a clumsy look upon its antique predecessor. Then housewives had to hack at sides of beef. Now, with a minimum of effort, meat can be sliced compactly thick or paper thin.

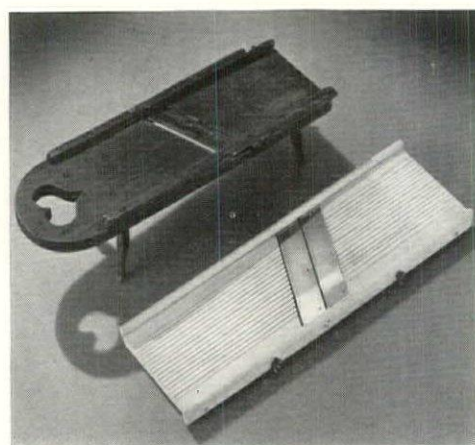


You heated coals, you thrust the warming pan between the sheets, and by the time you had jumped into bed, the warmth was nearly gone. Now you take with you the quilted satin electric heating pad, turn a switch, and relax in utter luxury. The satin cover zips off for cleaning.



The quaint charm of the hand-carved wooden apple parer and the complicated corer call for a bow to our forefathers' inventiveness. We will find, however, that our own apples shed their skins and cores more quickly and with far less waste under the modern implements designed for these services.

**Ingenuity of the
18th Century yields
to efficiency
of the Twentieth**



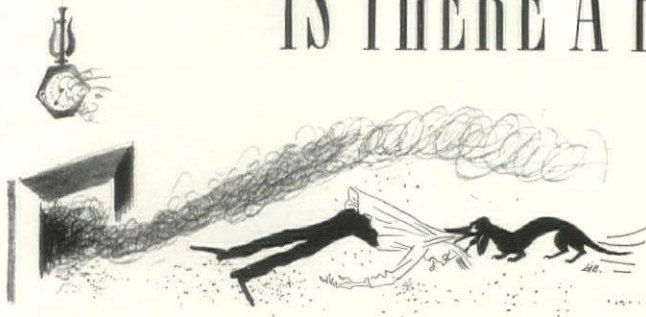
Perhaps it was a young bridegroom who thought to save his lady's fingers with this cabbage slicer, for the handle is carved in the shape of a heart. Less sentimental, yet surely better suited to the purpose, is the present-day cutter with its tempered knife that adjusts to slice the vegetable to varied thicknesses.



The 18th Century brass door knocker, though distinguished in design, gave forth no such musical summons as does the modern door chime. This Twin-tone chime strikes two successive harmonizing notes for the front door, a single note for the back. Easily installed, it operates on batteries or transformers.

FOR FURTHER DETAILS,
SEE PAGE 82

IS THERE A FLUE DOCTOR IN THE HOUSE?



Or how to avoid galloping consumption and ultimate suffocation by and in your fireplace

MUCH has been written—some of it good and some extremely bad—about the romance of an open fire. From the first brilliant flare of the match in the kindling to the eager leap of the flame on the pine and oak logs, followed by the peaceful, complacent purr and glow of dying coals—there is something lyric about a fireplace. It has spurred on youthful match-making, added to the contentment of felt-slipped middle life, and brought its comforting glow to the corn-cob pipe of old age. Fires and fireplaces have always been with us; and, indulging in a little pardonable whimsy, one can picture the satisfaction of the hearth itself with making its important contribution to the well-being of its owners.

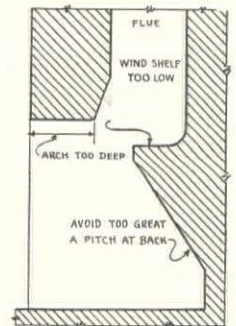
But what of the poor fireplace which, through either some temporary ailment or congenital disability, finds itself unable to evoke words of praise? Fireplaces which bring “in their stead, curses, not loud but deep”; curses for the ineptitude of the architect, curses for the fuel-man, and curses at last for the fireplace itself because it dares to misbehave in such a draughty, sooty and choking manner. Like the time-honored, well-mannered creation that it is, it cannot cry out to defend itself—but if it could its mortified appeal would be this: “Is there a flue doctor in the house?”

A flue doctor, for your information, is one who has made a life-study not only of designing the lovely exteriors and smooth-working interiors of fireplaces and chimneys, but also of the diagnosis and cure of their various aches and pains and other organic disturbances. He holds a doctor's degree of fine arts in this college, while a chimney sweep is a mere sub-freshman. A flue doctor is a specialist, devoting half his time to poking up chimneys and the other half to poring tirelessly over blue-prints and a draughting-board in the interest of fireplaces that work, that do not smoke, that really do draw and delight their owners.

In order that you may perhaps be able to recognize any incipient malady of your fireplace, and possibly forestall it, House & Garden interviewed flue doctors here and there and, with their help, compiled the following primer of fireplace construction, with a few do's and don'ts about care and upkeep. The sketches, which illustrate clearly both right and wrong flue and fireplace construction, were drawn for House & Garden by William H. Jackson & Company.

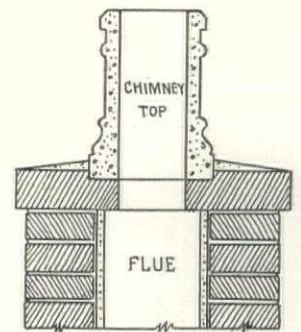
Sketch 1 shows a properly constructed, smoke-proof fireplace. It divides itself into three very definite sections: fire-opening, smoke-chamber and flue. The path of the smoke is from the fire-opening into the smoke-chamber and thence up the flue. The smoke-chamber serves to harbor the smoke for a few minutes if a sudden gust of wind over the top of the chimney stops progress. In the smoke-chamber are a damper, to regulate the up-flow, and a wind-shelf, to stop cold drafts of air from running all the way down and impeding the straight upward passage of smoke. The flue explains itself—a means of conveying smoke upward to the roof, where it goes out by the chimney. These are the various parts of a fireplace; they haven't been changed during the whole history of architecture, and each of them has been proved by years of experience to be necessary.

A fireplace usually smokes because one of its parts is badly constructed. Sometimes you can tell what the trouble (*Continued on page 70*)



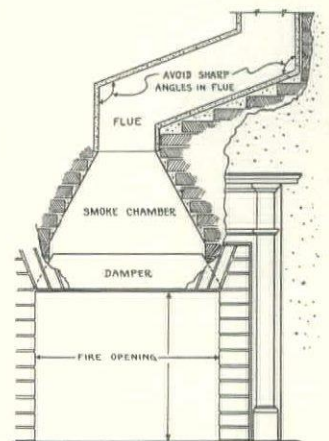
2

Here are some faults which cause smoke



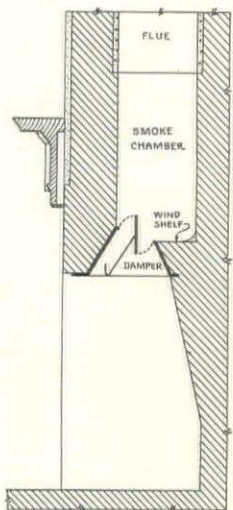
3

A flue is only as wide as its narrowest point



4

A sharp-angled flue is both smoky and dangerous



1

Cross-section of a good fireplace and flue

The Gardener's Calendar



FLOWERS in pots or tubs, which were used indoors during the Winter, may be set out for the Summer in good, well watered soil until time for repotting them in the Fall... Various injurious caterpillars, beetles and other insect pests, when not too numerous, are most easily destroyed by hand-picking or jarring into a pan of kerosene... Flowers for the house are best cut in the early morning while they are still fresh from the night's coolness. Take a pail of water with you and immerse the ends of their stems immediately... Seeds of nearly all kinds of perennial flowers may be sown now in a protected frame where ventilation and watering can be carefully watched... The withered heads of flowers should be snipped off, to prolong the blossoming season.



TREES in more or less rough surroundings, where the appearance of the ground is not very important, will benefit by the feeding provided by a permanent mulch of grass clippings, hay or other easy-rotting vegetable matter... "Tanglefoot" bands around tree trunks are good caterpillar insurance, but they should not be tied so tightly as to bind the tree as it grows... Summer is a poor time to prune most kinds of trees, but if branches are broken by a storm be sure to cut back the stubs properly and cover the raw surface with good tree paint... When trees are watered be very sure that the liquid goes deep into the ground, else it will induce the formation of too shallow roots... Tree bark injury should always be guarded against, for it is a frequent cause of disease or insect infestation.



SHRUBS of nearly all kinds, except shallow rooters like Azaleas and Rhododendrons, are benefited by occasional light cultivation during Summer... If you have to do any transplanting at this season do it quickly and only after the shrubs in question have been very thoroughly watered. Move them in pails of water if possible... The old flower heads of late blossoming Rhododendrons should be broken out cleanly to permit free growth of new wood... Keep removing the Lilac shoots which spring up from the roots, cutting them off below the ground level... Too many people neglect the control of insect enemies on their shrubs. Keep these pests down at all times.



GENERALLY speaking, successful Summer gardens depend upon moisture supply, whether natural or artificially provided. And when you have to water, do it really thoroughly... Strong fertilizing of garden plants that do not die down in Winter should not be done after July, lest it produce new wood that will be too soft to survive the Winter... Midsummer, when garden work is comparatively light, is an excellent time to visit nurseries and look up plants you have heard of but not seen in the flesh, so to speak... Orders for Fall-delivered plants of all kinds should be placed at once, as the supply may be limited... Weeds should be kept under control in all parts of the grounds. They extract much good from the soil, return little, and, if they get a chance, will seed themselves widely in adjacent areas.

JULY

IDUNNO if ye know Joe Cunningham's leetle old dog Whitey—yep, the one thet hangs around the team gate to Joe's grain, coal, lumber an' ce-ment yard, lookin' for shade on a hot day and sun on a cold one. Not so long on beauty, Whitey ain't, seein' as how his maw was a kind o' tarrier an' his Old Man mebbe a cross 'tween a span'l an' a hound-dog. But he's a reg'lar neighborhood character, partly on account of he's been around so many year an' partly 'cause he's got two natures, in a manner o' speakin'.

"'Cept from July to the fust sharp frost, Whitey's just a leetle coal-yard purp. But soon's Summer comes an' the coons start a-runnin' back on the mounting, he gits big ideas an' takes out after 'em with murder in his eye. Guess he figgers he's a mighty hunter before the Lord, so he goes yippin' through the woods night after night, seekin' whut he may devour. Like enough a half-grown coon could lick him one-handed, but Whitey ain't never got close enough to one to l'arn thet, an' so he goes on b'lievin' he's a big, bold dog an' forgittin' all the months when he's just Joe Cunningham's leetle old mutt, lazyin' 'round the yard."

—OLD DOC LEMMON

Consommé

WHO WANTS IT JELLIED ?



WHO WANTS IT HOT ?

SUMMER MOODS blow hot or cold—shifting as the weather itself. When days are warm, and cool refreshment beckons, succumb to the utter contentment of consommé, served arctic style. That would be jellied, of course. Delectable luxury! Blissful contrast on torrid days! Yet it's really quite easy to have. Provided you know this happy trait of Campbell's Consommé—*four hours cooling in your refrigerator jells it right in the can.* Then spooned instant into chilled cups and whisked before your enchanted gaze, it sparkles with amber allurements. Who could resist such shimmering coolness, such grand beef flavor?

COME THE DAYS in every summer when a damp chill's in the air—the leaden or foggy or downright rainy days, when nothing tastes quite so good as a bracing hot soup. Consommé is a "natural"—Campbell's Consommé, to be sure, with its rich invigoration of choice beef simmered down to the very essence and clarified to limpid beauty. The delicate flavors of carrots and celery and parsley are in it, too, together with gentle seasonings ever so deftly applied. Treat yourself to *this* of a coolish day and feel its heart-warming exhilaration! For formal or informal service—a "must" for the resourceful pantry.



Campbell's
Consommé

This step-saving Crane Kitchen in the home of Mr. W. Gale, 2424 Elm Street, Evanston, Ill., cost only \$860. The "axis" of the kitchen is the Crane Sunnyday Sink—with its generous storage space, depressed drainboards, vegetable spray and other labor-saving features.



*Are you planning that
longed-for Modern Kitchen?*

THIS NEW CRANE GUIDE SHOWS YOU THE EASY WAY TO HAVE ONE!

•Picture this in your home—a lovely, scientifically planned Crane kitchen! No wasted steps—no kitchen fatigue. Plenty of storage space for everything from cutlery to vegetables. And, at the heart of the ensemble, a gleaming Crane Sink with marvelous, modern conveniences that simplify food preparation and dishwashing.

Wouldn't you like to possess such a kitchen? It's *easy*—if you use the new Crane Kitchen Guide. Here's a book filled with plans and ideas for the modern

kitchen . . . ideas that you and your architect will welcome. This Guide tells you how to arrange units for your own size of space—how to measure kitchen values—how to achieve kitchen color harmonies. It tells how to finance your new kitchen with a payment plan easy on your budget!

Take the first step—now—towards having a CranEfficient kitchen that you will enjoy for years to come. Send today for the Crane Kitchen Guide!

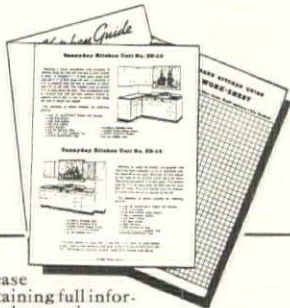
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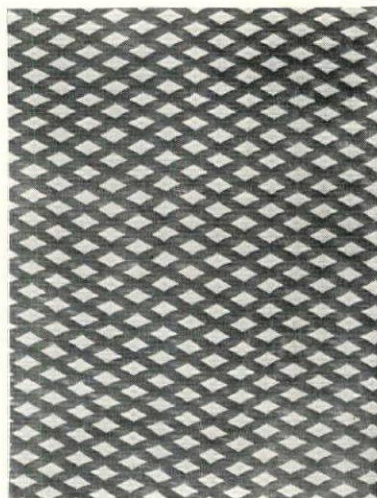
Address.....

City..... State.....

My plumbing contractor's name is.....

H. & G. 7-37

SUMMER FROTH



THE indescribable crinkle in this fascinating new organdie tends to give it a crisp, bouffant feeling especially pleasing for Summer curtains. Comes in this diamond design in blue and white, and different shades of reddish pink and white. This is a Kent Bragaline fabric which you will find at Dunphy and Hutchins

SCATTERED leaves fashioned of tiny chenille dots form the airy motif of this white mousseline de soie material. Though especially Summery it will serve as a glass curtain throughout the year. Lehman-Connor fabric: From Dunphy and Hutchins



BRILLIANTLY colored Swiss voile in a bowknot and flower design. Bright reds, blue, chartreuse are some colors in this particular scheme, though other combinations are available. Imported by F. Schumacher: Louise T. Taylor

A SHEER organdy striped in chenille in a perfectly simple and tailored, yet definitely Summery, fabric. Such a design can be used throughout the house. Lehman-Connor design, may be purchased at Louise T. Taylor



THIS new Celanese design comes in a peach colored ninon with the checked arrangement formed by lines of fine thread. Excellent material for tailored glass curtains, bathroom and occasional over-curtains. Other colors in this same motif may be procured. Celanese Corp. material, comes from Thedlow, Inc.

DANA B. MERRILL

Baby's milk is Pasteurized and Certified
should AIR be taken as it comes?



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We have Pure Drug Laws... and Pure Food Laws. Why not have a "Pure Air" Law for *your* home? For five times as much Air is consumed as food and drink! And you can have Pure Air with SUNBEAM Air Conditioning.

The Pure Air which the SUNBEAM System provides, has the dust, bacteria and pollen removed by filters... has necessary moisture added by the humidifier... has the air healthfully circulated by the blower-fan... has the proper temperature automatically maintained by the thermostat.

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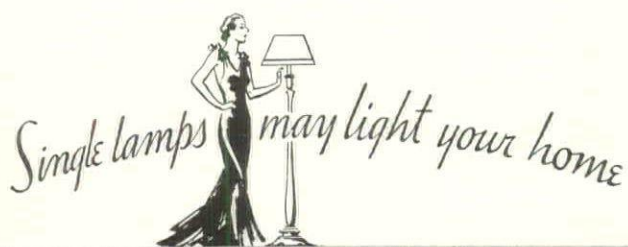
Send me your new free booklet on
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☐ my present home ☐ my new home.

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HG-7-37



GROUPS OF LAMPS *will make it live!*



The news in lamps is *groups of lamps!*
And Lumarith lampshades form natural groups... combinations that enhance the charm of any scheme of decoration!

Buy your lamps, and your lampshades too, with the group effect in mind. Think of your lamps together. You'll create a lovelier, more livable atmosphere in every room in the house!

Lumarith lampshades make it easy to "ensemble". Magnificent colors: dreamy pastels, new cosmetic colors—and vivid tones, too—give exact expression to your thinking. Shapes and sizes to suit the mood of every type of base. Lumarith shades are reasonably priced, too. You'd think they cost much more than they do. And Lumarith is always fresh and clean and beautiful. Just dust it with a damp cloth—and it's new again!

Next time you're in a place where lamps are sold, see for yourself the superb effects of Lumarith lampshade combinations. Each shade bears the "Lumarith" tag. Write Celluloid Corporation, Plastics Division, 10 E. 40th Street, New York City, for the new booklet "Lampshades of Lumarith". It is full of new, practical ideas on decorative lighting.

FOR BEAUTY · FOR SMARTNESS · FOR SERVICE
Lampshades of
LUMARITH
REG. U.S. PAT. OFF.

IS THERE A FLUE DOCTOR IN THE HOUSE?

(CONTINUED FROM PAGE 65)

is yourself. No two fireplaces, however, are exactly alike, and you may have to give up in despair and call in a flue doctor.

You don't have to worry very much about the part of a fireplace that you can see. If your fireplace smokes it can scarcely be blamed on the fact that the mantel is Louis XV instead of Early Italian. There is, however, one important thing about the room opening, and that is its size. There is a definite relation between size of opening and size of flue. The area of a cross-section of the flue should not be less than one-twelfth the area of the fireplace opening. This relation is so standardized and has been for so many years that no architect in his right mind would try to alter it.

THE "WORKS"

Once you get inside, however, taking a Santa-Claus-eye view, there are many things that may be wrong. Beginning at the bottom, in the fire-opening, the pitch of the back may be too far from vertical (Sketch 2). This has a quite obvious result. The smoke, instead of going straight up into the smoke-chamber where it belongs, is diverted out into the room. This same thing happens if the arch is too deep. Compare Sketches 1 and 2. In Sketch 1, with a correct, narrow arch, smoke goes straight up. In Sketch 2, the wide arch has the apparent effect of shifting the whole flue and smoke-chamber too far back, so that smoke from the front part of the fire never gets into the flue at all—it just comes out and ruins an otherwise pleasant evening.

The position of the wind-shelf is also important. If it is rightly located, the cold down-draft meets the swift, hot up-draft and goes up with it. If the wind-shelf is too low (Sketch 2), the cold air beats the hot air to the draw and comes, as usual, out. (The same thing can happen if the fire-opening is too large for the size of the flue, as mentioned above.) You can sometimes fix the last two faults by placing a fireproof glass panel across the top of the opening.

Going on upward, we come to the smoke-chamber and flue. The smoke-chamber and flue are, ideally, almost the same size. The smoke-chamber is usually a little larger, and tapers gradually upward into the flue. If this taper is too abrupt, there is a kind of traffic jam and some smoke is deflected down and out.

ABOUT CHIMNEY POTS

Flue doctors make one broad generality: a flue is only as large as its smallest point. And remember that this applies all the way up—even to the chimney pot. You may have a straight, wide flue right up to the roof and then ruin it all with a tiny chimney pot which undoes all the good work by providing too small a space for the smoke to issue forth (Sketch 3).

An ideal flue should go straight up. In most cases, because of various elements in the house plan, this is impossible. A slight deviation from the perpendicular is usually all right, but where you have the kind of flue shown

in Sketch 4, full of sharp angles and flat spots, the smoke obviously cannot follow its true course upward and outward.

Chimney pots are the bane of a flue doctor's existence. They may be beautiful examples of superb brickwork, accurate reproductions of Norman or Spanish originals, but if they produce choking clouds at the other end you will find yourself slowly losing interest in their picturesque charm. An architect usually knows what kind of chimney pot will work. If you must have one (and flue doctors wish they had never been invented), do pay attention to your architect's ideas; subdue your yearnings for elaborate, impractical sky-pieces.

In country districts, things entirely away from the house itself may cause a fireplace to smoke. You may think that some well-meaning squirrel has decided to make a storehouse out of your chimney, or that birds have left last year's nest where it will do the fireplace the least good; but on the other hand it may be that grove of tall trees where you picnic, or that little rise of land from which you sit and survey your estate. If any such obstruction lies in the path of the prevailing wind and is high enough to deflect the breeze to any extent, you may find yourself with a perfectly constructed fireplace which still smokes to an annoying degree.

THE CLEANING RACKET

Apartment-house chimneys also have their problems. To save room, seven or eight flues may taper into the same space and be bunched together into a bouquet in one large chimney. In this connection, be careful who you get to clean your chimney. We heard of one man who had original ideas about increasing the volume of his flue-cleaning business. When he had finished cleaning one flue, working on the roof of a large apartment house, he would carefully drop three or four ancient bricks and some crumbling mortar down the adjoining flue. The people who owned it, finding a great pile of debris in the fireplace, would immediately put in a frantic call for the cleaner to come and save them from having the chimney cave in on their heads. He repeated this process at calculated intervals, and business boomed; until one man finally called in a flue doctor, who solved the mystery of the sudden epidemic of decomposition.

Cleaning, done by a reliable man, is important. It should be done once a year, in the Fall or Spring, when the fireplace is not being used. You may not realize what a strain the construction material undergoes during a cold Winter. You come in from an afternoon of strenuous skiing and coasting, build up a roaring fire and enjoy hot rum punch and supper in front of it. Later, when the household retires for the night, the fire dies and the temperature drops down to arctic degrees. The sudden high heat and subsequent rapid cooling causes great expansion and contraction, and cracks may develop. These are dangerous if allowed to become very large—a spark may fly in

(Continued on page 72)

*Whether it's
land of
Palm or Pine*



HOMES ARE KNOWN BY THEIR WINDOWS



Residence of L. Murray Dixon, Miami Beach, Fla., L. Murray Dixon, Architect. Photo, Gottscho, N.Y.

Regardless of where you build your home, you can add to its attractiveness and utility by providing large and ample window areas. . . The home illustrated here is delightfully simple in design, yet charming and distinctive in the impression it creates. The manner in which glass is used in this home adds greatly to its livability. The living room sparkles with large mirrors and the beauty and

brightness of large window areas. The exterior facade is a subtle example of patterned charm. Because of its very nature, Glass adds something that no other material can give, and where large areas of glass are used, quality is extremely important. In recognition of this, many architects and decorators specify L.O.F. Quality Glass. Libbey-Owens-Ford Glass Company, Toledo, Ohio

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The reason for such moderate costs is plain. It is simply because the Gar Wood is highly efficient. It wastes the least heat up the chimney. No other has an Economizer like the Gar Wood. And the Gar Wood counter-flow principle of heat extraction gets more heat from less fuel. Hundreds upon hundreds of Gar Wood owners will freely tell of their satisfaction. Ask any that you know or, better still, send the coupon for the interesting, new brochure illustrating scores of Gar Wood equipped homes and giving many actual owner experiences. It's just off the press!



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IS THERE A FLUE DOCTOR IN THE HOUSE?

(CONTINUED FROM PAGE 70)

and smolder for days and then suddenly burst into flame at a very inconvenient spot. Certain types of wood also leave excessive tar and creosote deposits which clog a chimney and eventually cause trouble.

Through all this discussion of why fireplaces do or do not draw, we have been trying not to tell you the sad tale of two young men from one of our New England colleges. Driving homeward from a football game in the icy darkness of a Fall evening, they stopped for sleep at a small inn. Thinking better to fortify themselves against the cold, they consumed more than enough of very good rye, lit a fire in the in-

viting open fireplace and dropped off to sleep. To their great chagrin they awoke, gasping and choking, to find that the fireplace was unfortunately not as real as it appeared. Merely serving to show you that even with an artificial fireplace your troubles are not always over.

At the same time, even a smoky fireplace seems to be better than none, and with a little careful diagnosis by a good flue doctor a cure can usually be effected. And we never yet have seen a prospective home-owner who omitted to include an open fireplace in his new house on the grounds that it was too much trouble to look after!

HOUSE & GARDEN'S BOOKSHELF

TOLL HOUSE TRIED AND TRUE RECIPES.
By Ruth Graves Wakefield. New
York: M. Barrows & Co.

Toll House Tried and True Recipes, by Ruth Graves Wakefield, formerly a dietitian and food lecturer, now mistress of the Toll House Inn, on the outskirts of Whitman, Massachusetts, has just gone into its fifth printing. I think you can certainly count on the recipes as being "tried and true." The book is the quintessence of American tea-room fare. It contains plenty of useful information consisting of a list of equivalents—such as that (16 tbsp.=1 cup; and a 2½-lb. lobster can be counted on—sometimes—to yield about two cups of meat); a few helpful hints (peeled bananas can be persuaded not to turn black if dipped immediately in lemon-juice), and some proportions you might like to know about (two cups of liquid requires one tablespoon of gelatin to make it jell).

If you are about to open a tea-room of your own—or manage a strawberry-festival—the list of quantities for 100 people will be a great help.

The book contains chapters on beverages, appetizers, soups, breads, meat substitutes, fish dishes, meats, vegetables, salads (22 out of 37 of them having gelatine or Jello foundations), desserts, frozen desserts, sauces, cakes, frostings and fillings, cookies, pastries (with every known kind of the most chifony of chiffon pies), candies, sandwiches, jams, jellies and preserves, relishes and a chart for oven canning. It also gives time tables for baking, broiling, roasting; and sugar temperatures. You are told how to place food in your refrigerator—how to set your table, laundering information, how to remove stains, and a chapter on first aid, and last but not least how to make puffed crackers—I've been wanting to know that a long time.

JUNE PLATT

WINE GRAPES. By Philip M. Wagner.
New York: Harcourt, Brace & Com-
pany.

If you have no intention of dabbling in vineyards as a hobby, perhaps you will do better not to read *Wine Grapes*. Given an open mind and a little leisure time—that is, time not cluttered up with postage stamps, Chinese bronzes or little glass hats—it is guaranteed

to make you dash to the nearest nursery for vines, stakes, trellis, serpettes, and all the rest of the traditional equipment of Grape growers.

Wine Grapes is a masterpiece of negative suggestion. The labor of planting and running a small vineyard is not minimized, nor is Mr. Wagner interested in Making America Wine-Conscious. He admits that Americans have never indulged in wines to any great extent, our tradition lying rather in "five hundred gallons of New England rum." Also that as a commercial proposition Grape-growing has little to recommend it. He merely suggests that "the trouble with a vineyard . . . is that the owner is likely to become unreasonably attached to it, and to continue stubbornly to cultivate it and make wine from its grapes long after the ineluctable laws of economics have bade him uproot it."

By thus placing the vineyard in the category of more or less dangerous playthings, Mr. Wagner throws down the gage. Granted that you will not be able to resist taking it up, *Wine Grapes* then becomes your guide and comforter; helping you discover what varieties to plant, how to plant them, what care they will need and what you may expect of them. In addition there is a complete list and description of species, varieties and hybrids, followed by a discussion of the Grape-growing districts of the United States and their differences in soil, climate and general character.

While it would scarcely be tactful for us to advise against your reading *Wine Grapes*, we cannot accept responsibility for the subsequent pre-empting of your leisure time, and much that isn't, in the fascinating hobby of cultivating a domestic vineyard.

O. E. H.

OPEN HOUSE IN NEW ENGLAND. By Samuel Chamberlain. Pictured with 209 photographs by the author. Brattleboro, Vermont: Stephen Daye Press.

From more than a thousand photographs, made with supreme taste and skill, Mr. Chamberlain has selected for his highly original book two hundred and nine heretofore unpublished views in and about one hundred and eighty-five illustrious New England houses. He has arranged them in the order of

(Continued on page 73)

HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 72)

their appearance upon the historical scene, thus exhibiting the development of the architectural sense among the early New Englanders, and at the same time reminding his readers of the happenings of those days. He prefaces his pictures with a generous introduction, which is itself an absorbing survey of the times when these houses were in all their glory—from the building of the first fireplace with an attached room, by the Pilgrims, to the Trask house in Manchester, Mass., erected in 1830. All the way along this running chain of history, the writer has tied his pictures into their progressive places with bits of interesting and studious anecdote and comment.

A feature of additional consideration attaching to the houses illustrated is that each one is in the possession of an association formed for its preservation; and, in most cases, they have been made museums of the times they monument, with the furnishings and decorations of their own periods. Of even deeper import to those interested is the fact that all of these houses are open to visitors at regular seasons—some of them the year round.

Each of the exterior and interior views of these old-time homes of old-time Americans has an artistic appeal of its own as an exquisite study of light and shade, quite aside from the allure of its life story. They are presented in retouched half-tone prints of surpassing excellence, and with a keen appreciation on the part of the author of the beauties of New England "weather", in all its famed variety.

A substantial addition to the larger body of the book is a detailed check list covering the geographical location by states and towns of the houses pictured, with their routes of approach, and the periods when they are open to visitors. These paragraphs in most cases give also the date when built, the name of the builder, and often a number of items of interest in connection. The volume is closed with an alphabetical index.

A word may well be said in praise of the unusual perfection of this book as an achievement of the delicate art of the printer, in both typography and engravings.

GARDENING. By Montague Free. *New York: Harcourt, Brace & Company.*

Out of Mr. Free's transcendent experience of many years in answering thousands of questions as to garden plants and garden technique, from his citadel at the Brooklyn Botanic Garden, he has put together an encyclopedic volume of more than five hundred pages. It is not too much to say for this book that its author has anticipated all the inquiries that a gardener, beginner or expert, may wish to ask, and has answered them in advance in their categorical order. A most valuable adjunct to the text is the comprehensive reference index embracing more than four thousand titles; and in addition to this aid to the inquirer, there are distributed throughout the book extensive lists of plants available for distinctive purposes: trees and shrubs for particular soils; hedge plants; perennials; rock garden plants; and extended tables of bien-

nials and annuals, giving many facts about each where space did not permit of indexing them under separate titles. Roof gardens, window boxes, and porch boxes receive special attention, with both general directions and specific advice as to choosing among the varieties of suitable plants.

Notwithstanding the prodigious quantity of material contained in this book, it does not appear crowded, for the author has arranged it in methodical fashion and in well-planned progression, from the first mental picture of the desired garden through the problems of selection of the site on which the garden is to be laid out, and its natural adaptation to the purpose; and the avoidance of errors not apparent in advance of encountering them. The probable questions as to layout, grading, walks, drainage, and preliminary planting of trees, are brought to light, and answered with the acumen of that qualified knowledge that comes from long experience.

The very important subject of fertilizers, in which is often hidden the difference between complete success and partial failure, has a lucid chapter to itself.

With the making of a lawn—its grades, levels and fertilizers—we have but the chart on which to build that work of art called familiarly "the garden". It has a degree of personality equal to that of handwriting for those who plan it themselves, however much of the actual labor they plan. And Mr. Free's book is a hand-to-hand adviser from Spring to frost again. And the advice cannot be misinterpreted—each point is made clear as one reads—pictures where they are needed to encourage the persistent workers as to coming results. Even the trees must have a different sort of place and staking to do their best. Selection as to the kind of tree and shrub leaves nothing to guesswork.

The delight of a productive vegetable garden is not omitted. Indeed, the science is largely identical, and Mr. Free has laid it out to the dot for all his studious readers. Even this is not all—a substantial addition is made in taking one's garden under glass when the frost comes too soon for complete pleasure; and rules are given for coldframes, and shelves for the kitchen window.

Quite at the close of his book, Mr. Free reminds one that it isn't necessary to cease gardening in the Winter because he has no greenhouse, and points out that many things will be found full of interest for the persistent gardener.

DINE AT HOME WITH RECTOR. By George Rector. *New York: E. P. Dutton & Co.*

"Dine at Home with Rector" is a delightful, amusingly written cook-book written by George Rector of the famous "Rector's Restaurant." It answers many of the questions you have always wanted to ask but haven't dared ask because you know you shouldn't have to ask about the preparation of such dishes as poached eggs, boiled ham, fried chicken, waffles, pancakes and so forth. And yet it also

(Continued on page 74)

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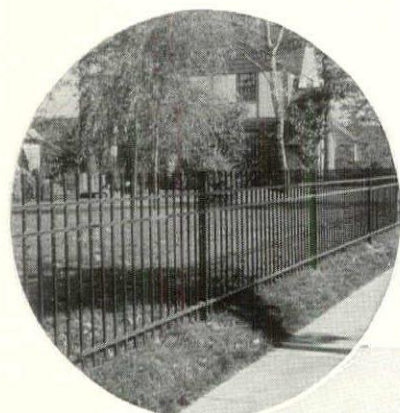
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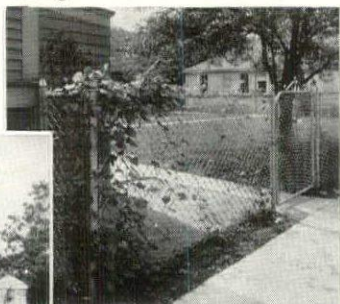
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HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 73)

includes an insight into the mysteries of a few, not many, of the fancier delicacies we clamor for in restaurants and try to imitate at home, with not too much success; such as pancakes stuffed with cottage cheese, lobster thermidor, borsch, veal marsala, and so forth.

George Rector received his first instructions in the groundwork of cooking from the late Chef of the Café de Paris, Hippolyte Arnion, and yet the recipes in this book are almost guaranteed not to call for fancy "Fond de Cuisines", so dear to the heart of French chefs and such a bother to make. The recipes given are explicit and simply described, but watch out or you will get fat just reading about baking powder biscuits dripping with butter, and cobbler drowned in thick cream. He tells you all about coffee and tea, and what to do with the old family samovar (if you haven't worked that out yet), and his recipe for dishwashing is one I heartily approve of—"Just get someone else to do them for you."

He tells you that Paul Bunyan's lumberjacks ate cakes made on a griddle so wide that you couldn't see across it when it smoked, and that it was greased by little colored boys skating over it with bacon rind strapped to their feet.

We agree with him that cream should not be beaten for strawberry shortcake, and that it is a mean trick to have actual bits of garlic in the salad, but we wish he didn't like Thousand Island dressing in any shape or form.

JUNE PLATT

ADVENTURES IN GARDENING FOR BOYS AND GIRLS. By M. G. Kains. New York: Greenberg.

This is a commendable work. Though written by an authority, it is easy to read and of a style adapted to boys and girls. It should be found in every home where there is any interest in gardening or study of nature. A parent might direct his child to make certain experiments at various times of the year, while he himself conducts the more difficult experiments of the same kind. All are set forth clearly and in an interesting style. One serious fault seems to be the lack of appreciation of seasons in gardening. There is no treatment of hardiness of vegetables.

F. B. M.

THE PLANT DOCTOR. By Cynthia Westcott, Ph. D. Frederick A. Stokes Company, New York.

This is a wonderfully attractive little work, unequalled for conciseness and accuracy. The author is not a doctor of medicine and it is perhaps for that reason that the book is in no way stilted. It is a practical book for the smallest garden as well as for a large estate. The gardener is urged to practice prevention by seeing to it that his plants are well grown. Among subjects discussed are the various advertised sprays, with each one of the more expensive carefully detailed.

It really does give "habits of mind

and work" in addition to a satisfactory treatment of the more common diseases and injuries of ornamental plants. A person entirely inexperienced can easily follow the treatment which is chronological for 173 pages. Then there follows a 54-page alphabetical miscellany which often in itself contains a satisfactory treatment of the matter discussed. Next are recommended 10 books and 4 pamphlets dealing with plant diseases. The index is complete and accurate.

F. B. M.

GARDENING ON NOTHING A YEAR. By Mary S. Griffith. Boston: Hale, Cushman & Flint.

In this book Mrs. Griffith offers her readers a personally conducted retrospect of the gradual transformation of an old quarry field, with its sweep of bare rock and heaps of broken boulders, into a great garden of perennials, which is now carried along on the outlay of "Nothing a Year". However, one must count in, as a very substantial part of this "nothing", the boundless enthusiasm of the author and her unceasing ministrations to her charges. Interspersed throughout her lively chat along the way are graphic examples of a constant attention which by most gardeners would be bragged of as hard work for both brain and brawn. Pauses are frequent and eloquent of experience as Mrs. Griffith turns aside to insist upon starving the Wistaria, if one would have great cascades of bloom; the saving of the salty water from the ice-cream freezer to sprinkle the paths against the inroads of wandering weeds; the instant uprooting of a cherished plant stricken with rust and its unhesitant doom to the bonfire; or the serving of a "sip" of nitrate of soda solution in the watering at sundown—in imitation of the evening shower.

Naturally in such a rocky area the dominating impulse has been toward the rock-garden—as is abundantly evident in the many full-page reproductions from fine photographs which are in themselves speaking lessons in arrangement of the informal garden. Even the wall of the old quarry has become a rugged terrace, draped with luxuriant vines; and a longish slab of heavy flagstone is lifted upon boulders to form a seat, the cushions for which are housed in an old straw-thatched beehive near-by. Stretches of wide pathway are paved with broken flags as skilfully as patches in a crazy quilt, the crevices between being filled with lowly rock-loving plants whose appeal halts the loiterer.

A considerable section of the book is devoted to a miscellany pertinent to garden work: as with the *Pin Money* chapter, with its secrets for keeping buoyant the fund for new plants and seeds; the *Homely Hints* chapter, which reminds you not to forget your rubbers on dewy mornings; and the adaptation to the gardener of the *Proverbs*, hoary with the lapse of ages. The lack of a comprehensive index will be regretted by interested readers who seek again spe-

(Continued on page 75)

HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 74)

ific facts among the great mass of material which Mrs. Griffith has so freely provided.

THE GARDEN OF GOURDS. By L. H. Bailey. New York: The Macmillan Company.

In presenting his book on the culture of gourds, Dr. Bailey remarks upon the recent renewal of interest in these fantastic types of Nature's fertility after a lapse of many years. He gives the key to this loss of popularity in the explanation that these plants are lovers of hot weather, and, started too early by the ardent gardener, are often cut down by a late Spring frost. At the other end of the season they succumb to the first suggestion of frost, and the highly artistic and frolicsome vines, then covered with flowers, are a wreck. The odd and handsome fruits are only partly a solace for a disappointment which is savagely aggravated by its infliction just at the moment when admiration has reached its highest pitch.

As with all of Dr. Bailey's works,

this truly new book—reaching to the first frost of the Fall of 1936—is exhaustive as to the nine families of gourds and gourd-like plants treated, though he warns that there are many more which may prove of interest under cultivation. And along with his running scientific description, which he says cannot be comprehended without the aid of pictures, he provides a profusion of full-page drawings of great exactness of detail, with, at the same time, suggestions as to the remarkable possibilities of these truly ornamental plants in decorative design.

From these pictures even the novice in their culture gains a clear idea of the peculiar habits of life exhibited by the gourds, especially in their stems, which seem to be made up of bundles of contending fibres, each determined to get there first. This curious propensity will no doubt explain the kinks and twists of the larger growths, occasionally extending to the infliction of these shapes upon the otherwise shapely fruits, and the

(Continued on page 80)

ROOMS FROM FLOWERS

(CONTINUED FROM PAGE 35)

wine colored leather top. A desk chair and another side chair with seats covered in wine-colored serge flecked in beige. At one end of the room a big reading chair covered in a yellow textured cotton corded in wine color. At the other end, a comfortable sofa covered in a dull-finish reddish-purple quilted fabric. This stands in front of the window with the yellow curtains as background. Simple modern mantel lacquered gray-beige.

Floor Covering: A gray-beige deeply textured carpet to the baseboard.

Accessories: Natural wood lamps with beige shades bound in wine red. Yellow flowers in yellow bowls. A bowl of purple and yellow Pansies on the coffee table. Modern paintings with reds in the design.

This reddish-purple color of the background is new in decoration. Dark walls give dignity and fresh interest and provide a dramatic background for colorful textiles and accessories.

French Provincial Bedroom from a Pink Lily

Walls: Painted the palest pink of the pink spotted Lily.



A country bedroom with French Provincial furniture took its color scheme from this pink Lily with rose-red spots

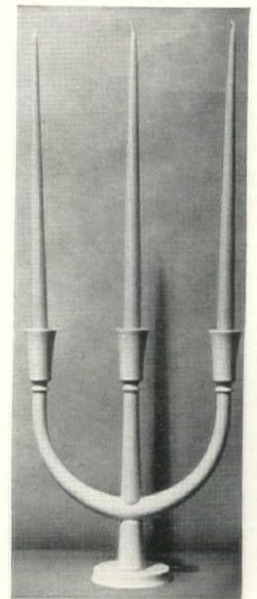
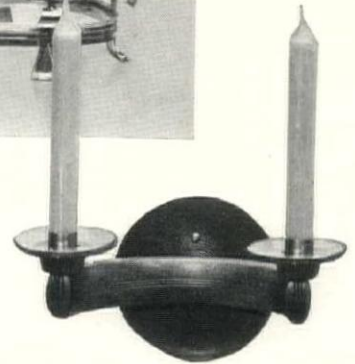
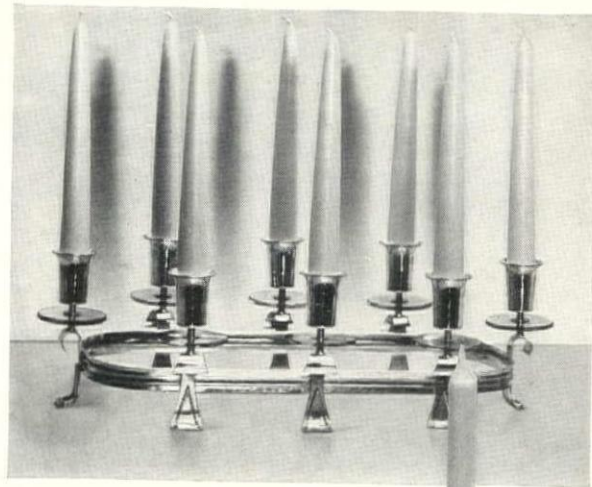
Woodwork: Painted the rose-red of the spots.

Curtains: Pale pink diamond-crinkled organdie with shaped valances of rose-red quilted cotton. Wood-web shades painted light pink with red cords.

Furniture: Twin beds upholstered in pink and white striped ticking, with bedspreads of the same material. Dressing table hung in the same quilted rose-red cotton as the window valances, the skirt made without any fullness and topped by a shaped valance. Over-stuffed chair slip-covered in flowered glazed chintz in a design of pink spotted Lilies and green leaves on a beige ground. Dressing table stool in this flowered chintz. Slipper chair in a rose-red narrow self-stripe. Chaise longue in the rose-red quilting. Other furniture might consist of a chest of drawers, night table and low table by chaise longue of fruit wood in the French Provincial style.

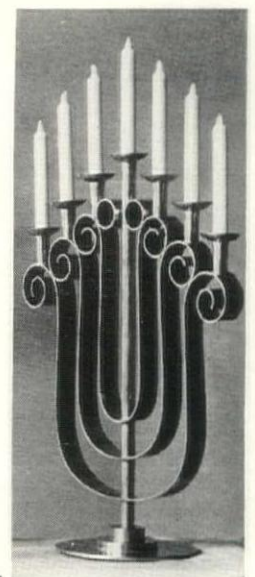
Floor Covering: Pinky red carpet.

Accessories: Crystal lamps with pale pink chiffon shades corded in red. Pink and red flower prints framed in natural wood frames. Clear crystal bowls filled with pink spotted Lilies.



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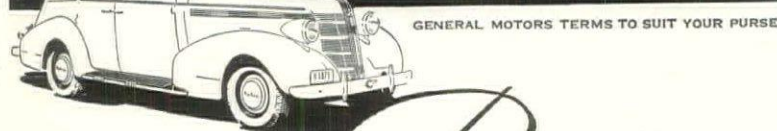
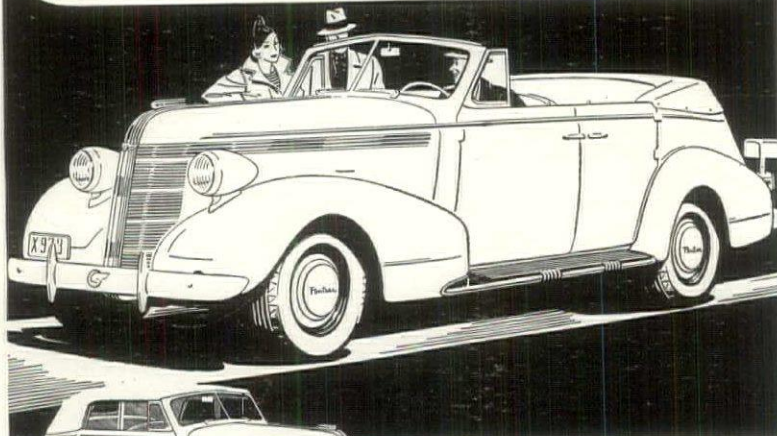
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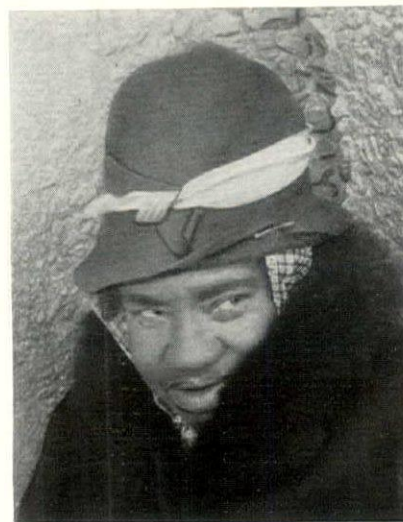
Look it over. Note that gleaming Silver Streak. See how hood, fenders and luggage compartment blend into one streamlined whole. Study the interior—another masterpiece of contemporary design. And, remember—beneath the smart hood pulses an engine without a counterpart for smoothness, quietness, alertness. Beauty, performance, comfort, *everything* points to Pontiac's four-door convertible sedan as the perfect sport car. You are invited to prove it with a ride.

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THE "YARB" WOMAN

by Dorothy Romine

It's a far cry from the old-fashioned "yarbs" to the modern herb garden with its neat beds of Tarragon, Thyme, Lavender and Caraway, all properly labeled and having each a definite place. But the old "Yarb" woman still clings to her beliefs bordering on black magic and the supernatural.

Huddling in a corner of the City Market Square sits old Aunt Lena Saunders, the "yarb" woman. On a long bench in front of her is spread a heterogeneous mass of roots, leaves, barks and berries. Silvery grey leaves against vivid yellow roots; deep red bark chips next to chalk-white stalks and shiny black berries; a battered tin box full of roots and leaves looking as though they had been shuffled in a small boy's pocket for months.

Aunt Lena guesses she's about seventy and she has been coming to town "ivry Sat'dy fo fo'ty ye'rs, healin' de sick, de ailin' and de po'ly." She knows the ancient and honorable craft of healing with herbs.

"We don't put up no stuff in bottles. We jest sell de stuff and tell 'em how to fix it. We larn't it frum de old folks, back when hit wuzn't no doctuh. Most de stuff yuh boil in water and drink hit.

"Dis hyar Red Chink, dat's fo' rheumatiz and dis Yallow Root, dat's fo' jaundice. Some of dese niggers ain't got no sense. De ober day one comes wid a buckeye in her pocket fo' de rheumatiz. Anyone got sense knows dat's rank superstition. She shoulda carried a white potato. Dat's what cures de rheumatiz, along wid dis hyar Red Chink. Some folks think red onions carried in der pockets good fo'

de fever but dat's mo' superstition. No sense in dat."

Lena has Boneset, Pennyroyal, Rabbit-tobacco (dat's fo' asthma) and Sassafras root, which is a great favorite. There's Red Dogwood root which is made into bitters for blood tonic. Sampson is mighty good "fo' de colic" and nothing is better than May-apple root if your stomach and kidneys need attention. "Pokeberry root is good fuh de itch—eff'n yuh got hit—and eff'n yuh kin stand hit", for Pokeberry is powerful, burning stuff.

Many of Lena's "yarbs" are remedies used since the dawn of history, old Roman and English recipes. Some of them came down from Indian lore. Many of them find their way into the more polite *materia medica*, refined and boasting Latin names. One of these is Mandrake root, which is good for that run down feeling; it is really calomel, and one chewing inch is equal to about ten grains.

Lena believes that man's best medicine is found in his own habitat. Every day her children and relatives scurry over the fields hunting for the roots, leaves and barks that Aunt Lena has taught them about. Digging down in the rich, red soil they find the vivid yellow root; against dark green leaves are the hard black berries; near the bank of a muddy stream are the slim, silvery grey stalks to make old-time mixtures to cure "all dat's ailin' yuh".

The modern herb gardener, puttering in her early Chevril and Sweet Basil beds is a long way from withered Aunt Lena, in a billowing black coat, squatting in some field digging "fo' roots fo' de ailin'".

TUZZY MUZZY'S RETURN

(CONTINUED FROM PAGE 59)

Victorian has been piling up since the publication date of Strachey's "Queen Victoria". Dress design and period furnishings have reflected this growing popularity, with the crest of the wave of popularity coincident with Helen Hayes' lovely portrayal of the queen herself.

In Europe the tuzzy-muzzy has never gone out, especially among the more ordinary folk. To wear and carry and present bunches of flowers bears no implication of sentimentality. On the platform of any incoming train or boat in Germany, friends line up to greet arriving passengers with big stiff

bunches of red Roses surrounded by Fern. It is part of the every-day leisure-time program of a European to buy a bunch, say, of Gentians from a peasant boy in Salzburg, or of Edelweiss from an old man in the Alps, or a tiny bouquet of magenta Polygala from a girl on the streets of Copenhagen.

ACCESSORIES OF TODAY

Renewed interest in herbs and the desire to conquer new worlds in flower arrangement must account in large measure for the return of the tuzzy to fashion. The owner of a picking
(Continued on page 77)

The WESTERN PINES* make a mellow setting

for treasured antique pieces in this pleasant dining-room. Notice the color and warmth of this wood. As the hearth leaps to life, walls like these of the Western Pines deepen in friendly response to the wandering flame-shadows.

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Western Pine Association, Dept. J-27, Yeon Bldg., Portland, Oregon.

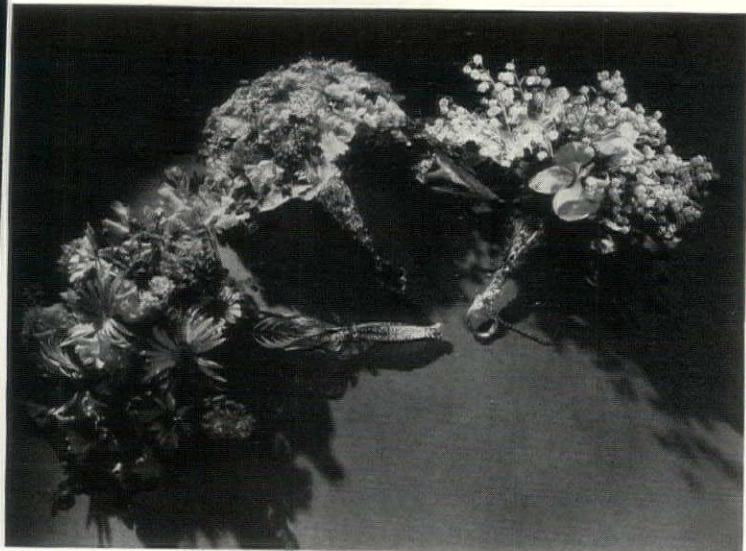
- *IDAHO WHITE PINE
- *PONDEROSA PINE
- *SUGAR PINE

These Are the Western Pines



TUZZY MUZZY'S RETURN

(CONTINUED FROM PAGE 76)



Intricately designed tuzzy-muzzy holders of silver, with delicate little carrying chains and rings, are shown by courtesy of Max Schling

garden who obtains additional pleasure from the study of flower arrangement will find that she can now utilize quite a different group of flowers and turn to sources of inspiration quite different from the Japanese and Persian schools lately so widely studied. Instead of confining her flower arrangements to harmonies with wall spaces, tables and mirrors, she may work toward combinations effective with her own costumes and hats, her coiffure, and certain of her accessories such as distinguished pins, scarfs and sashes. For example, the tiny striped Tulips which are grown in rock gardens are lovely when four or five are grouped informally and worn against a coral dress. The amateur in floral arrangements may now try to express herself through flowers rather than by seeking floral perfection in line, balance and mass. She may study portraits of women of earlier days, by artists as widely apart as Winterhalter and Vanderlyn, for source materials from which to draw fresh ideas.

Tuzzies of today have advantages over those of an earlier generation in the accessories now so readily available. Among them are the ready-made bouquet holder of lace paper or the lace-edged doily of paper or Cellophane, of every size and diameter at the local stationer and ribbon of great variety with tinsel and tulle combinations woven in, at any "Five-and-Ten". Charming boxes, particularly those of plastacele, a transparent, heavy cousin of Cellophane, are perfect for enclosing a tuzzy-muzzy gift. Add to these the modern jeweler's simple and lovely version of the corsage pin, and the vases in the shape of hand or cornucopia which are ideal for displaying the tuzzy in a boudoir.

HOW TO CONSTRUCT TUZZIES

In constructing tuzzies essential supplies are:

- One conspicuous central flower
- Smaller flowers to surround the above
- A sweet scent, either in central flower or in the border
- A border of paper lace or a sub-

stitute such as maline, more Cellophane or preferably ready-made bouquet space holders of paper

Thin spool wire to hold the group securely near the heads of the flowers

Wire to wrap the stems in the formal bouquet

Tinfoil to cover the stems, in the formal type.

In the formal round tuzzy use wire again *after* inserting the tightly wound bunch in bouquet holder or doily. Leave four inches of wire on each end, to wind around the stems. Ribbon is not necessary with the formal tuzzy but is acceptable especially if used with a place card.

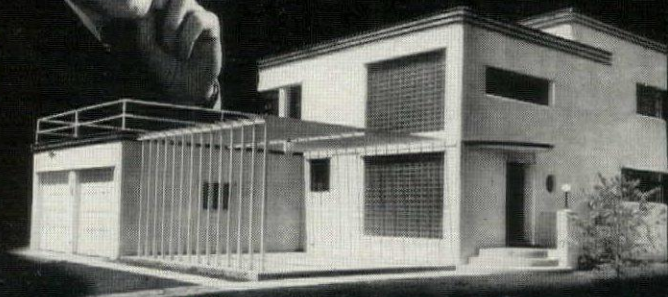
In the informal type affected by Marie Antoinette the emphasis is on the beauty of the individual flowers and then upon the ribbon with which they are tied. Many of Copley's portraits of aristocratic American wives show tuzzies constructed on the same principle. Durand, too, shows tuzzies in his portraits. In one of his best, purple Honeysuckles, combined informally with one deep red Rose, occupy a prominent position.

Flowers for this type of bouquet should be plunged loosely in water up to their necks for at least an hour. To keep a central bud from opening out too quickly, wrap the bouquet in wet paper and keep it on ice or in the coldest part of the refrigerator for two hours. Cut the stems under water just before the final wrapping in tin foil.

Ready made bouquet holders of folded heavy-weight cardboard combined with lace paper are far easier to use than doilies. Their cost is, on an average, fifty cents a dozen. The most satisfactory ribbon is a taffeta fairly light in weight, one inch wide, woven if possible in two or three colors or tones, in order to carry out a note in the dress as well as to repeat one found in the flowers. If maline or tulle is used instead of a border of scalloped lace paper, it should be doubled at least once to give it body. Its width should be reduced so that it does not extend more than an inch beyond the border of leaves or the outer row of flowers.

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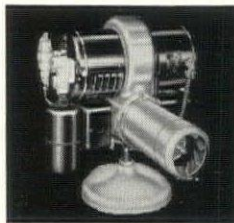
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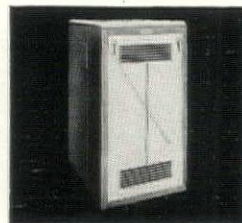
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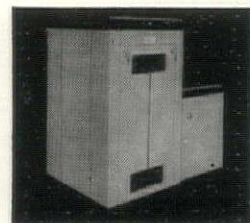
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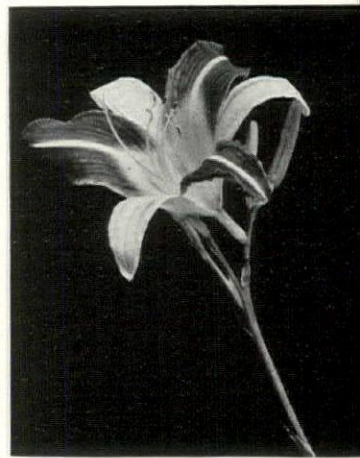
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FIVE FLOWER PORTRAITS



Left, above. *Primula saxatilis*, often called *P. cortusoides*, is one of that choice group of Primroses which come from China and eastern Siberia. It is hardy in this country and opens its rosy-violet flowers in May.

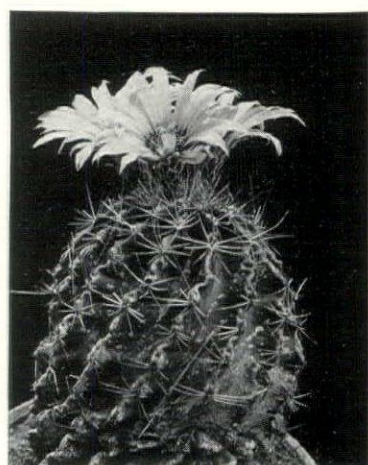


Right, above. Recent years have brought much improvement in Daylilies, both as to blossom forms and colors and in habits of growth. Even the season of bloom has been greatly extended, lasting now until Autumn.

Right. Considering that they have been known and grown for many years, Tree Peonies have been sadly neglected by most gardeners. They are true little woody trees or shrubs which do not die down in Winter and are lovely when in leaf and blossom. In general, they like the same conditions as the herbaceous sorts.

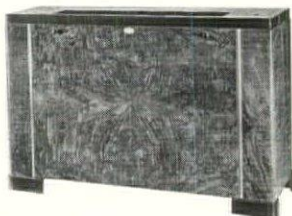


Above, left. *Oenothera glauca*, a native species of Evening Primrose from Virginia, Kentucky and southward, grows two to three feet high and, like most of its tribe, bears large yellow flowers. It is perennial, likes sun, and blossoms during the daytime.



Above, right. The Cactus family is an immensely varied one, and generally speaking is not hardy outdoors in the North. This is one of the *Echinocereus* group, whose flowers range from purplish red to pinks and yellows.

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MORE FLOWER CLOSE-UPS



Above, left. Among the newer Shasta Daisies, which are really Chrysanthemums, is Esther Reed, a large, showy, double-flowering white. All in all, an excellent hardy border plant of medium to tall height, adapted to a wide variety of soils.



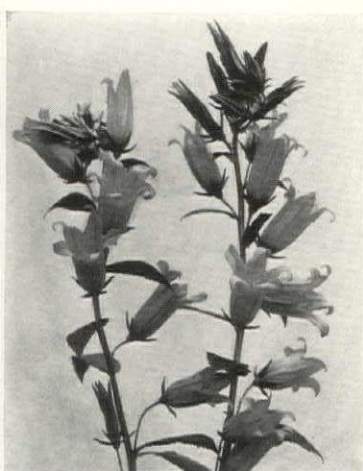
Above, right. The Wheel or Spotted Lily, *L. medeoloides*, comes from Korea and northern Japan and is very, very rare. Its bright orange-red blossoms, with red anthers, are lightly dotted with purple. For real Lily specialists.



Left. Speaking of Iris, Jan Weenix is an outstanding variety, a subtle blend of pale violet, pallid grayish blue and orange. Like most others of its group it is best adapted to under-glass culture, where it can be forced for pre-season bloom.



Above, left. Another of the more recent Daylilies, distinctly bi-colored—in this case, deep brownish red and gold. Many of these improved varieties are now available in the trade and are well worth looking up while in bloom.



Above, right. *Campanula macrantha*, a form of the Peach-leaf Bellflower, has large blossoms well distributed all along its stems. A first-class border perennial which should be much more generally used.



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HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 75)

whimsical knots into which the tendrils tangle themselves when they have failed to find a supporting structure. The lifting power of these tendrils, when once they secure a hold, is nothing short of amazing. The marvels of the "sculptured" seeds of some of the gourds are hardly touched upon in Dr. Bailey's treatise; but the successful grower will have this much more of unexpected reward for any effort expended.

THE GARDENER'S COMPANION. By Miles Hadfield, E. A. Bunyard, Jason Hill, R. V. Giffard Woolley and Eric Fitch Daglish. Edited and Illustrated by Miles Hadfield. London: J. M. Dent & Sons, Ltd. New York: E. P. Dutton and Company.

With this galaxy of names eminent in the garden world as authors, we may expect a great deal from the book upon whose title page they have all hung their shields—and we are not disappointed. A subtitle on the book's jacket calls it: "The Week-End Book of Garden History, Literature, Botany, Humours, Tasks and Enjoyments", and it is all of this. Despite its generous size of 640 pages, the interested reader will unblushingly wish there was more of it. Its abounding stores of information and advice cover the kind of personal gardening one does around his home over week-ends; and although it is written especially for the use of garden enthusiasts in the climate of England, this book contains so much of the knowledge on which all garden success is founded that the American gardener will decide that it must go on his indispensable list of aids.

GARDENING FOR PLEASURE

In thus appealing particularly to the man who follows gardening as a pleasure (in which one must necessarily achieve success to a degree, or he fails of the pleasure) the authors do not hesitate to disclose many long-cherished secrets as to how to do things in a way to secure satisfaction; each

writer presenting his chosen branch of the pursuit with the captivating ardor of the inspired specialist. The book must, however, be held a reference volume, to be used largely for the answering of questions which the amateur is prone to ask when uncertain as to what comes first, or what to do next—depending upon the place whence he started—whether at the beginning of the road, or from a good bit along. In either case, the book is ready to answer his queries in the hundred-odd pages of the Work Calendar, compiled for the week-ends of a whole year by Mr. Giffard Woolley. It is in this section that the amateur is likely to begin his intimate knowledge as to what a real "gardener's companion" may possibly be. And with this map of endeavor to hold the garden progress to its concept, the section on botany may well go hand-in-hand. Written by Mr. Daglish, all that is necessary of botanical lore for a beginner is admirably simple and compact—from the offices of the soil into which the seed sends its first root throughout the entire life of the plant to its perfected bloom. This text is accompanied by clear and abundant illustration by Mr. Hadfield. Mr. Daglish also contributes interesting chapters on the birds to be expected, and what arrangements to feed and house them will be gracious; and hints as to a garden pool which may afford a shallow for the birds and a deep for the Water-Lilies.

VEGETABLES ALSO

Mr. Bunyard reminds us that we eat, and that we should have the best of everything, and upon this proposition advises as to the kitchen garden and the fruit plot, with wholesome wisdom shored up by long and varied experience in this field.

Very appropriately for a week-end comrade, Mr. Hadfield has included in his book a plenitude of choice quotation from many a gardener's writings—a solace for weather which precludes any other kind of gardening, but is not less fruitful of delight.

DOUBLE DAFFODILS

(CONTINUED FROM PAGE 57)

The following varieties, save *capex plenus*, a gorgeous bit of luck that came my way through a generous gardener, are all to be had in this country. Here are their descriptions and their dates of flowering:

Narcissus van Sion (this is the *telemonius plenus* of English books and catalogs), April 2. There seem to be two types of this old favorite that was well known in Parkinson's time, and before. The true old type, the one I have here and which I had from a very old garden, has a well-defined trumpet rather solidly packed with petals and widely flaring perianth segments. In the other form there is no distinct division between the trumpet "petals" and those of the perianth segments. The color is full pure yellow—perhaps lemon chrome (Ridgeway) describes it, but in some seasons there is a

definite admixture of green. To my nose van Sion carries one of the sweetest scents of the spring, though much less heavy than those of the Jonquils or *Poeticus* varieties. It is a delightful flower for naturalizing in borders, meadows or light woodland.

About the tenth of April (here) blooms the double *Campernelle Jonquil* (*N. odoratus plenus*). On scapes fifteen inches high it carries from two to several rich yellow blossoms. My *Campernelles* have never given me more than three flowers to a scape but I believe there may be as many as six. They are very much doubled and have almost the effect of a cluster of small bright yellow Tea Roses, the individual flowers being no more than two inches across, if that. They are true nosegay flowers, each cluster being a nosegay

(Continued on page 81)



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DOUBLE DAFFODILS

(CONTINUED FROM PAGE 80)

in itself, and with a fragrance that may seem to some noses excessive, especially in a warm room. These pretty things are not common in gardens, nor, indeed, in catalogs, but they are worth cherishing if you find them and deserve, as do all the Jonquils, a warm and sheltered situation in sunshine. They will submit to gentle forcing and are a pleasant change from the single varieties in the window or conservatory.

As mild breezes sweep the garden and the sun presses urgently on the fat buds of the double Daffodils there is a veritable epidemic of flowering. Twink, a de Graff introduction, is one of the first, a handsome flower borne on a strong stem. It is what might be called a full semi-double, soft creamy white with some of the short inner petals stained with hot orange. It is an effective flower seen against the oncoming greenery, and has a decidedly pleasant scent. The Pearl (Zeestraten) is well named. It is a pale flower with an indescribable luster. Though definitely semi-double its form is lovely, open and starlike, the color palest primrose with a delicate glow at the heart, and its scent is delicious. It is the perfect flower for small clear glass vases. Its price is modest.

As would be guessed from its huge round buds, Indian Chief (Backhouse) is a massive flower, very large and very double. The outer petals are very broad and rounded, full yellow in color with the inner ones shorter and twisted, many of them warm orange in hue. Royal Sovereign (Copeland) belongs to the Twink group and while it is still expensive its graceful pose and primrose coloring will make an instant appeal.

Moulin Rouge (Backhouse) and Livia (Backhouse) are also in the expensive class but very nice. The first is very double with long pale petals of a delicate primrose color paling down the center and short orange-colored inner petals. It is a little tawdry in effect. But Livia is lovely, a rather small flower of a good yellow hue interspersed with ruddy orange. Still among the expensive ones we find Texas (Backhouse), a little like Indian Chief but with more refinement.

PLEASINGLY SCENTED

I am enchanted with Doubloon (Engleheart). It is a medium-sized bloom with layers of perianth petals of varying lengths and a closely-packed small trumpet, the flower showing two tones of soft canary yellow and giving forth a pleasing scent. Argent is another of Mr. Engleheart's introductions, said to be a cross between van Sion and *poeticus ornatus*. It has narrow buds and opens into a medium-sized flower of two tones of full yellow. It has very little scent.

Orange Phoenix, the old Eggs and Bacon, has large double rose-shaped flowers pure primrose in color with some patches of deeper color at the heart. Its stems grow seventeen inches tall. Sulphur Phoenix (Coddins and Cream) grows taller and its Rose-shaped flowers are very pale with only a hint of sulphur at the heart. Primrose Phoenix is another Rose-shaped flower on still taller stems (20 inches). The

color is lemon-yellow rather than what we know as primrose. Apricot Phoenix, of which I have only two bulbs, flowers later and its crown petals are described as apricot yellow while its perianth is creamy white. These are all sweet scented and sturdy and well worth having. I've not been able to find the old Butter and Eggs of my childhood in modern catalogs, but it must be running wild in many a southern garden.

Cheerfulness is said to be a double form of the Poetaz Elvira. On a long firm scape it bears from two to five creamy flowers with delicate lemon-colored lights in the doubled center. It is a delightful flower and has the rich scent common to all the Poets and Poetaz Narcissi. It makes lovely groups in the borders towards the front with a foreground of Arabis and Aubrietia and is perfect for cutting. It should not be planted with the other doubles as it is much smaller as to the flowers and quite different in type.

A TRI-COLOR TYPE

With Mary Copeland we are back in the Incomparabilis group. It is a Copeland introduction and a distinct success. It is a graceful flower, not fully double, which gives it an attractive open effect; the petals are broad and rounded and creamy white and down the center of each petal is a flash of yellow, while the short inner petals are brilliant orange. Despite its tri-color scheme this is a splendid flower and not too gaudy. It has a very pleasing fragrance.

Mary Copeland blooms late as does the lovely double Leedsii, Snow Sprite, a Barr introduction. It has narrow pointed buds that open out into a swirl of snowy petals with just a hint of yellow at the very base. It has the delicate and delicious fragrance for which the Leedsii Daffodils are famous and it is carried on a tall gray stem. The flower is on the small side, which adds to its attraction.

The two latest to bloom (too late to have their portraits taken this year) are *Narcissus poeticus plenus*, called the Gardenia-flowered Narcissus, and well named, and the little double true Jonquil, known in England as Queen Ann's Jonquil. This, towards the middle of May, produces on rushlike stems amidst its very narrow dark leaves little heads of Rose-shaped rich yellow flowers, two or three to a head, and of the most intense fragrance. It is better in a warm situation and may sometimes be grown in light grass. It flowers well in pots if forced very slowly. A choice treasure.

The Gardenia Narcissus with its large round double flowers, not unlike those of its namesake, should be given cool conditions, a soil not too dry and fairly rich. And above all it should be planted early—the first of the Daffodils to be put into the ground. If set in a dry position, blasted buds will be the result and if planted late, in October or November, it may not appear at all.

There is no space here to speak of *N. capex plenus* (Syn. *Eysettensis*), Queen Ann's Double Daffodil, or any of the other dwarf doubles, but they are all worth collecting and cherishing if you can get them.

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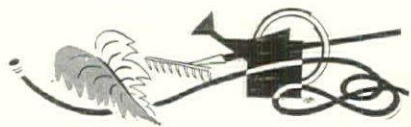
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BORDER COLORS

(CONTINUED FROM PAGE 55)

or solid beds of clear azure *Muscari plumosa* and the pale ash blue Hyacinth Czar Peter. *Crocus thomasiensis*, which is a soft azure, is particularly useful because it thrives in shade, although its center is almost too bright a yellow to fit into this particular color scheme.

For a small garden of harmonious azure cobalt and ultramarine blue flowers, the accompanying color sketch (Plan A) shows the generous use of a few varieties, arranged in light and dark masses to produce a definite pattern against sand paths or warm stucco walls.

The contrasting color for this group is a bright canary yellow, which could be introduced for accent in the form of the stately *Thermopsis caroliniana*. This is particularly effective in a large border. But for a small blue garden, a more restrained color scheme is desirable, in which case, contrast the blue flowers with nothing brighter than sand paths.

GARDEN B. The majority of blue flowers prove to be blue violet or violet blue, which vary so slightly in hue that they may well be considered as a single color group, corresponding with De Voe's violet water color paint.

One of the brightest blue violets is *Salvia patens*, a flower whose dominant color is happily supported by the silver gray sheen of its twigs and buds. When grown in large masses, it produces an exquisite effect.

The brightest violet blue is *Centaurea cyanus*, Jubilee Gem, a shade

bluer than the *Salvia patens*, but harmonious with it. This well loved Bachelor's Button is also fortunate in the soft silvery green of its slender stems and leaves.

With these two flowers in mind, we may follow nature's lead and surround our violet-blue garden with the silvery green foliage of the Russian Olive, *Eleagnus angustifolia*. Or it may be used only to accent the corners, as in Plan B. Under favorable conditions, it will grow to a height of fifteen feet. Carry this background color into the paths by covering them with the soft, silvery green *Thymus argenteus*, and your frame is ready for weaving a pattern of violet blue flowers.

For garden furniture, arbor or house walls, the most harmonious color is the silver gray of wood which has weathered near the sea shore. This may be reproduced by shingle stains or by rubbing salt mud on the unfinished wood. For a more sophisticated effect, use silvery gray aluminum garden furniture.

Next to *Salvia patens*, *Veronica incana* is one of the most important flowers in this group, ranging from dark Wedgwood to bright periwinkle. It fits into this garden picture as an excellent edging because of its glaucous green foliage.

Muscari Heavenly Blue has almost the same range of flower color, while Hyacinth King of the Blues strikes the deepest and richest note in this blue violet group.

(Continued on page 83)

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BORDER COLORS

(CONTINUED FROM PAGE 82)

The clear periwinkle blue of *Vinca minor* is also found in *Hyacinth Dr. Lieber*, in *Campanula rotundifolia*, and in *Pulmonaria angustifolia azurea*. *Iris germanica* Ballerine is a shade duller, while *Iris Sensation* and *Platycodon grandiflorum* are a little deeper.

For soft lavender blue the garden artist may depend on *Campanula pyramidalis coerulea*, *Scabiosa caucasica*, and also *Syringas lemoinei* and President Grevy.

Silvery lavender is found in *Syringa Michael Buchner* in the spring and *Aster Victor* in the fall.

To these should be added the soft violet blue of *Didiscus coeruleus*, the clearer *Linum perenne* and the deeper *Clematis davidiana*.

When designing such a garden, do not hesitate to use a single flower in broad sweeping masses, for blue violet is one of the most restful of colors.

THE VIOLET GARDEN

GARDEN C. Spectrum violet is a deep rich purple, which seems to be a mixed paint in the artist's palette. In the gardener's palette, however, it is a constant color, occurring in its deepest tone in *Petunia Violet Queen*. *Petunia Balcony Blue* is a shade lighter and *Viola Jersey Gem* a bit duller. Then comes the bright *Viola odorata*, which may be repeated in the taller flowers of *Phlox Blue Hills* and *Campanula latifolia macrantha*. The most brilliant of all is *Verbena villosa*. When dulled, violet turns to the many lovely shades of heliotrope, found in the flowers of that name and also in *Iris germanica* Pioneer and in *Veronica longipes*.

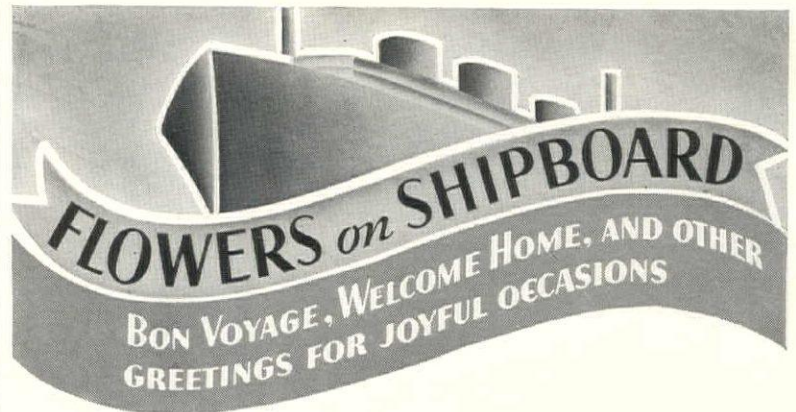
Ridgway's lilac is found in the hybrid lilac *Syringa Jean Bart*, and in *Aster Feltham Blue*. A deeper lilac occurs in *Syringa coerulea superba* and Marceau, and a duller lilac in *Syringa Madame Kreuter* and *Aster Lilac Time*.

For clear lavender, the garden artist may depend on *Syringa Hugo Koster* and *Dr. Von Regel*, *Iberis gibraltarica* and *Verbena venosa lilacina*. And for silvery lavender, there are *Syringas* President Carnot, Dr. Nobbe, and Croix de Brah.

So much for the gardener's palette in violet, lilac and lavender. In the case of *Petunias* and *Phlox*, the brilliance of these flower colors is intensified by the fact that most of their foliage is a bright yellow green, which happens to be the contrasting color for violet. If used in equal quantity and equal intensity, two complementary colors become tiresome. Hence it is better to accentuate one by dulling or graying the other. Fortunately grass green varies through comparatively dull shades of yellow green, and so makes an excellent ground color for violet. A still grayer green is found in the foliage of *Buddleia davidiana* which, with its soft Heliotrope flowers, forms a harmonious background for late summer violets, just as do the lilacs in the spring.

Another plant which should not be forgotten when planning a garden of violet flowers is *Nepeta mussini*. Its warm gray-green foliage studded with small dull violet to silvery lavender flowers may be used as an edging to

(Continued on page 84)



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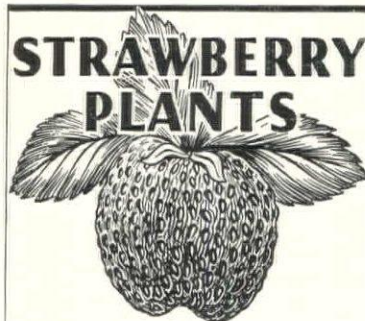
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BORDER COLORS

(CONTINUED FROM PAGE 83)

soften the brilliance of the *Verbena villosa* or the deep violet *Petunias*. Or it may be used alone and in large masses since the delicate contrasting colors of the *Nepeta* flowers and foliage have the quality of producing the effect of a soft mist and so create a sense of space and distance unusual within the confines of a garden.

GARDEN D. Red violet, which has been known as Pansy violet, is found in *Viola Purple Glory*. A lighter, richer tone occurs in the old-fashioned *Phlox Éclairer*. This is somewhat brighter than Ridgways's *Aster Purple*, while *Aster Mulberry* is a shade duller. A clear *Phlox pink* occurs in *Phlox subulata rosea*, followed by the bright common hardy *Phlox*, a color toward which most of the *Phloxes* tend to revert. *Amaranth pink* is found in *Dianthus caesius*, and the lovely blossoms of *Azalea poukhanensis*, which might be described as *Orchid*, although nursery catalogs use the term rosy lilac. The pink *Rosa rugosa* and pink *Cosmos* echo this tint later in the season. *Boltonia latissquama* is a much softer shade. Pale *Phlox pink* is found in the tall *Physostegia virginica*.

The most satisfactory background for bright red violet is a wall of neutral gray stone, with walks of gray, pink and purple slate. Or the garden could be hedged with flowering shrubs in harmonious shades, such as the amethyst blossoms of *Syringa Ludwig Spaeth* and the lighter *Syringa Mrs. E. Harding*, along with the palest *Phlox pink* of *Syringa Princess Marie*.

To eliminate the green foliage of the Lilac hedge in the Spring, face it down with the clear *Orchid Azalea poukhanensis* or the deeper *Azalea hortensia*. In front of these plant a bed of dull red violet *Darwin Tulips Queen of Hearts* and *Anton Mauve* or the lighter *Fraulein Van Emburgh*. For accent use the rich pansy purple *Iris japonica Patrocle* and the dark *Mulberry Iris spuria Mikatte*, with an edging of bright *Dianthus caesius*.

LATER IN THE SEASON

To continue this red violet monochrome into the Summer, use the rich tones of *Phlox Éclairer* or *Lord Raleigh*, backed by the deep red violet sprays of *Buddleia magnifica Ile de France*. A bright *Phlox pink* is found in Dreer's *Phlox drummondii Soft Lilac*, and a deep pansy violet in Dreer's *Phlox drummondii Violet*. For a late border try the clear *Phlox pink* of the dwarf *Aster Constance* and the deep red violet *Aster Mulberry*. Then lighten the whole garden with quantities of the delicate *Phlox pink Boltonia latissquama nana*.

If, instead of a Lilac hedge, the garden is surrounded by a gray stone wall, train the brilliant red violet *Imperial Japanese Morning Glory Intoxication* over it, or espalier against it the graceful branches of the rosy lilac *Cercis canadensis*.

For anyone who enjoys soft shades of amethyst contrasted with dull green, there is nothing more satisfactory than a meadow of *Crimson Clover* backed by a tall planting of native *Fireweed*. In both these plants, the foliage green is an exact complement of the flower color, and at a distance the flowers and

leaves tend to neutralize each other in a soft harmony.

GARDENS E. AND F. As is shown by the sketch plans A, B, C and D, each one of these color groups creates a pleasing garden composition in monochrome. Since they are closely related in the spectrum, any or all of them may be used in harmony.

The most brilliant effects, though, are produced by placing intense colors next each other as has been illustrated by Plan E for a modernistic garden, and silhouetting them against a white concrete pavement. Notice through half closed eyes that red violet next to blue produces a vibrating purple. This is a trick used by modern artists to create brilliance.

TWO-TONED FLOWERS

There are certain flowers which contain two closely related colors in a single blossom, and are therefore most useful when designing a color scheme for a garden. *Iris germanica Eleanor Blossom* has bright violet standards and deep red violet falls which, at a distance, suggest laying on clear patches of color with a palette knife.

In other types of flowers the colors seem to be blended as if water color washes had run together. This is true of *Azaleas Fujimoyo* and *Macrantha*, running from lilac to rosy lilac, and also of *Lupinus polyphyllus* which blends violet with red violet.

Such distinctions allow the garden artist a choice of technique comparable to that of the landscape painter. Softer effects result from blended colors as in the case of the *Lupines*, while a stippled treatment is found in the amethyst buds and lilac flowers of *Syringas Charles X* and *Glory of Horstenstein*. Vibrant effects are discovered in the close juxtaposition of pure colors in many of the new hybrid *Delphiniums*. This can also be produced by placing single flowers of bright, closely related hues, side by side, as is illustrated in Plan E for the modernistic garden.

In light and soft shades these same colors create a totally different effect, as may be seen in Plan F. Cover the dark colors in the corners of Plan F and you will find that the garden pattern lacks character. It is therefore necessary to accent pale or dull colors with bright or dark tones. Or one may be silhouetted against the other. This is chiefly a matter of proportion. Too much dark color becomes depressing, whereas a happy balance of light and dark tones is most restful, without becoming monotonous.

Plans A, B, D and F are arranged with tall flowers for the outer borders. Plan C provides for height and accent in a symmetrical pattern of standard *Heliotrope* about the center of a circular garden. Plan E is designed asymmetrically to contrast flat masses of flowers in varying heights with tall vertical spikes located off center.

Hence we discover that within a limited range of flower colors, it is possible to produce a decided variety of effect, provided that one is willing to take great pains in carefully matching each flower for color as well as for height and time of bloom, before deciding upon its proper use in a given pattern.



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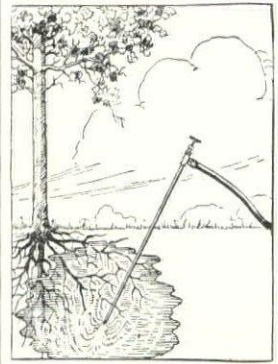


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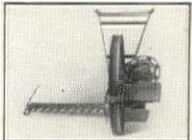
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GARDENING WITH NATIVE FERNS

(CONTINUED FROM PAGE 39)

could be so planted as to cast a flickering shade on the chosen spot. In any case, the shade-producers should be of native, naturalistic character.

Occasionally one sees groups of closely planted Pines, Hemlocks, Spruces or Oak trees, their lower branches gone and the ground quite bare beneath them. In such a place a fernery might well be placed, with shade loving woodland wild flowers intermixed. Means for artificial watering should be handy, otherwise the trees will usurp most of the natural moisture in dry times. Ferns also are excellent for underplanting beds of Rhododendrons and native Azaleas.

Those are fortunate who boast a woodland and a stream, with, perhaps, a spring house in a low, damp spot and with boulders or outcroppings of ledge to provide the rugged terrain that sets Ferns off so well and provides a spot for species like the Polypody which are particularly at home in such situations. If rocks are introduced, they should be well weathered and, if possible, of the type found in the locality. Splendid work can be done on slopes with stratified sedimentary rock to create artificially the appearance of outcroppings.

The writer had a splendid opportunity to study Ferns in their native habitat this past Summer, and also to prove the merits of the "objective" walk. It was the first visit to the mountains in several years, and in the interim interest in botany had developed to a major avocation. Every path and woodland road now led through a treasure-trove, whose wealth of flowers and Ferns and Fungi provided ample specimens for pleasurable evening research.

Prominent denizens of the mountain byways were "the great Osmundas", the Royal, Interrupted and Cinnamon. To wade a stream in the lower reaches of its course, through an almost tropical luxuriance of Royal Ferns, is to be impressed with this species for massing in wet, partially shaded meadows and in thin woods in swampy ground where its red, unfurling fronds provide a pleasing note of Springtime color.

FOR DRY PLACES

The Cinnamon and the Interrupted Ferns, while they kept the Royal company in the swamps, also were very much in evidence in drier situations, as along roadsides and pasture walls, in moist, not wet, locations. Interrupted appeared to throw more of its interesting fertile fronds along the roads and elsewhere in partial sun than in the deep woods, and one of the most striking specimens we saw was one which had obtained a foothold in a little soil at the base of a loose boulder in the center of a tumbling mountain river.

In sunny meadows and brooksides, and along pasture walls on high ground, we found the Marsh Fern (*Dryopteris thelypteris*). It is characteristic of the lower pinnæ of this Fern to set high up on the long and slender stalk, and it has the peculiar faculty of twisting in such a way as partially to box the compass in the di-

rection the pinnæ point as they ascend the rachis. The margin of the fertile pinnæ is revolute, narrowing their outline.

Companion to the Marsh Fern, where it cast reflections in the brook, the rich green luxuriance of the Crested Shield Fern (*Aspidium cristatum*) stood out in pleasing contrast. Here was a Fern of which it could be said especially that it had beauty to its very tips. It is particularly appreciated under the hand lens because of the deep set valleys of its branching veins. Each of the rich brown fruit dots, a double row on each pinnule, is surrounded by an effervescent ring of wee, shiny brown bublets, a dainty decorative addition.

UNUSUAL RELATIVES

Botany, like politics, makes strange bedfellows! Would the unversed in Fern-lore recognize from casual observation the relationship between the dainty Maidenhair and the bold, coarse Bracken? Yet cousins they are, for if you will look, you will find that on the fertile fronds of both, the edge of the pinnæ is recurved and in this recurved portion the spores are borne. The Maidenhair (*Adiantum pedatum*) finds itself at home in the cool rich humus of moist woods, while the Bracken (*Pteris aquilina*) is found most everywhere from swamps to sandy barrens in the blazing sun. It is useful as a cover in waste places, but its potential beauty in more favored locations should not be overlooked. We found it in moist sandy hollows with stalks four feet in length, the fronds broad in proportion, the foliage a deep rich green. On many specimens the deep set veins gave a crinkled appearance to the pinnæ which was decorative in the extreme. Yes, we hold a brief for the beauty of the Bracken, but plant it in colonies by itself or it will quickly overrun less aggressive neighbors.

Upland pastures, the neighborhood of cellar holes of old abandoned farmsteads, and open woodlands generally, as well as at streamsides, were locations in which the Lady Fern (*Asplenium filixfemina*), the Hay-scented Fern (*Dicksonia pilosiuscula*), the Sensitive Fern (*Onoclea sensibilis*), and the New York Fern (*Aspidium noveboracense*) lived together in contentment and neighborly harmony. If some of their locations would seem to be out of place, this quartette (with the Bracken) suggest that they are also varieties for sunny, more or less dry situations. All four form dense colonies, often merging together into an unbroken mass, and they can be used effectively in confluent groupings.

The Lady Fern is quite variable, in shady locations often showing red or pinkish stalks which contrast with the bright green of the pinnæ, while in sunny places the stalks are green. The appearance of the frond itself sometimes forces one to seek out the characteristic curved sori to make sure of identification.

Imagine the tropical luxuriance of the Ostrich Fern (*Onoclea Struth-*
(Continued on page 86)

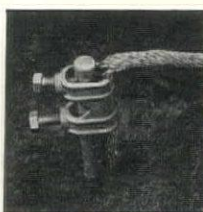
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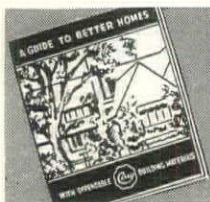


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GARDENING WITH NATIVE FERNS

(CONTINUED FROM PAGE 35)

iopteris) when its ostrich-plume-like fronds wave overhead, arching the woodland path. In low river bottom subject to annual overflow this Fern is at its best. In ordinary garden conditions it grows well, dwarfed to two or three feet, and is a traveller, envious of the ground and nourishment of its neighbors.

THE CLIMBING TYPE

Along the sandy banks of the tea-running streams of the pine barren country, clambering up the stems of the Staggerbush, the Sassafras and the Black Haw, one occasionally finds the all too rare Climbing Fern (*Lygodium palmatum*). In some places where it once was plentiful destructive collecting has rendered it extinct. Its dainty palmate leaves and stems of tendril delicacy should never be disturbed; the demand created by its acquaintance should be satisfied from a commercial grower.

Familiarity, it is said, is a sponsor of contempt, and the Sensitive Fern, like the Dandelion, suffers because of its abundance. But, like the Brake, it can achieve outstanding beauty—as for instance, the two foot high, rich green dandy which we found occupying its own little islet in the middle of a brook.

Mountain climbing was fruitful of new Ferns, especially on the "springy mountain sides", for it was there that we found that dainty rival of the Maidenhair, the Oakfern (*Phegopteris dryopteris*), its bolder cousins the Beech Ferns—the Long (*Phegopteris polypodioides*) and the Broad (*P. hexagonoptera*), the latter also thriving on dry hill sides—and the beautiful Spinulose Wood Fern (*Aspidium spinulosum*). The latter, because of its deep cut pinnules and serrated margins, is particularly lacey and charming, and the broad arching fronds, each set of pinnae standing off at a tilt from the rachis like the treads on a closed step ladder, are very appealing, and make one yearn for a colony at home where they could develop with like thrifty vigor.

Chief among the cliff dwellers we found the Polypody (*Polypodium vulgare*) starting from a few plants in a crevice and gradually accumulating their own soil until the cliffs are covered. They and the lichens are the sole

possessors of many an inaccessible crag, unspoiled by foot or hand of man. The Polypody is a Fern which if we use it, ought to be definitely associated with rocks. The *Cliff Brake (*Pellaea gracilis* and *P. atropurpurea*); the Hairy Lip Fern (*Cheilanthes vestita*); the Spleenworts—*Ruta (*Asplenium ruta-muraria*), Mountain (*A. montanum*), Ebony (*A. ebeneum*), Maidenhair Spleenwort (*A. trichomanes*) and the Green (*A. viride*)—also inhabit the cracks in ledges and big boulders, as do like wise the odd and interesting *Walking Fern (*Camptosorus rhizophyllus*) the *Hart's Tongue (*Scolopendrium vulgare*), the Bladder Fern (*Cystopteris fragilis*) and the Woodsias. Those marked with an asterisk show a preference to limestone.

Then there are the Christmas Fern (*Aspidium acrostichoides*), the Evergreen Wood Fern (*Aspidium marginale*), and the Spinulose Woodfern (*Aspidium spinulosum*), which, with the Polypody, retain their greenery despite the onslaught of the winter's frosts. All are associated with rocky woodlands, and the fronds against a boulder background are in their proper setting. The Christmas Fern persists along roadsides and in cut over areas where the protection of shade has gone with the removal of the trees, indicating a wide adaptability to the conditions it may find in your Fern garden and in mine.

EASY OF SUCCESS

Ferns, as a class, are the most adaptable of plants, and even under conditions very foreign to their native habitat one can achieve a fair measure of success in planting most of them. But they are happiest, and grow with greatest luxuriance, in the soil and surroundings in which Nature has placed them. And if we plant them in such favored spots, we will enjoy them to the full.

EDITOR'S NOTE: The illustrations of the foregoing article were made from decorative mounts of actual Ferns, prepared by Mr. G. Russell Fessenden. Mr. Fessenden has perfected a most interesting method of preserving these and other plants in their natural colors, with a unique combination of artistic effect and botanical accuracy.

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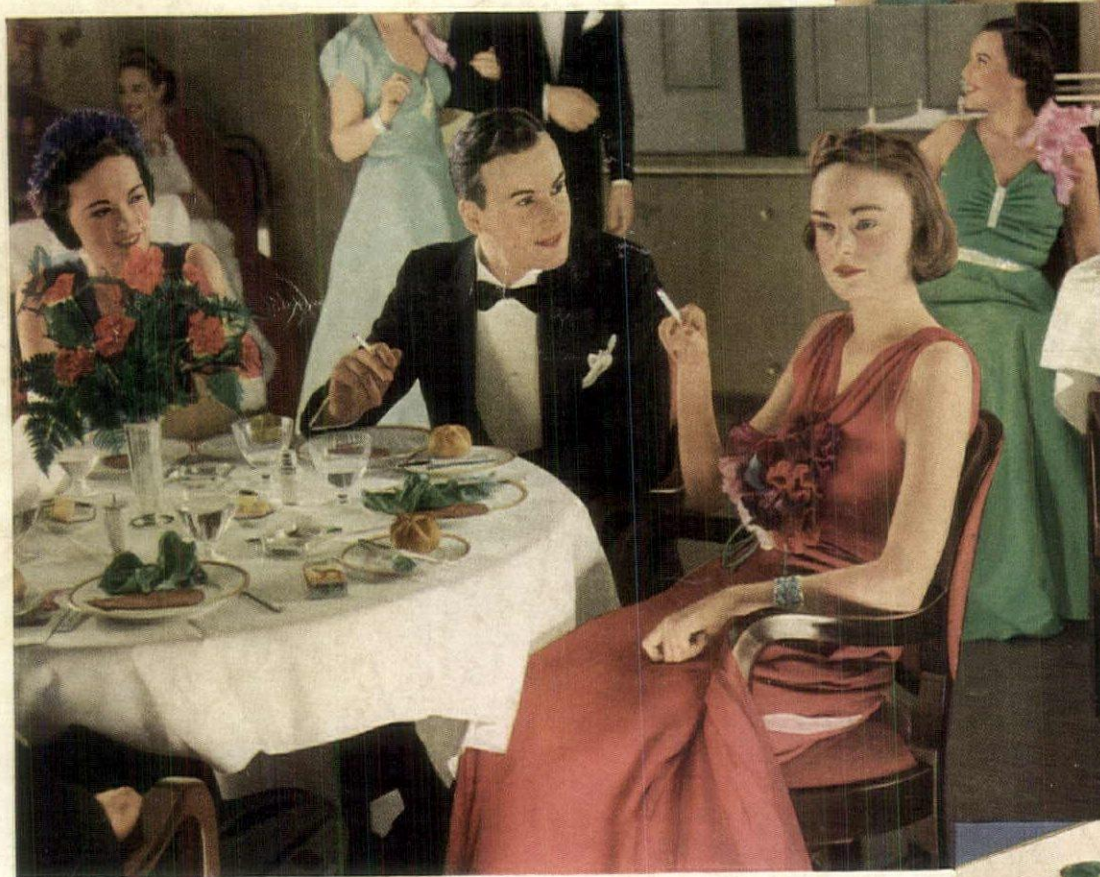
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