

HOUSE & GARDEN

AUGUST 1940 SECTION I

Double Number
Section I
Fall Planting Guide
Homes along the Mohawk
Section II
30 HOUSES & PLANS
costing under \$10,000
Price 35 cents



SEPTEMBER *House & Garden* **brings you**

New Color Schemes ★ New Homefurnishings

In the REGENCY MANNER

FOR months House & Garden has emphasized the growing importance of Regency. Now, in its September Double Number, House & Garden shows you how to use Regency in your own home. Section II of this issue brings you page after page of refreshing new color schemes and furnishings, keyed to this charming decorative style . . . together with architect's plans and construction data for a new Regency house.

16 pages of homefurnishings in full color

September House & Garden introduces the season's leading decorator colors and shows you how to use them in interesting combinations. You'll see scores of new furnishings available in these same colors—furniture, rugs, wallpapers and fabrics; linens, china, glassware; even mattresses, towel racks, and soap which are Regency in inspiration. These furnishings are available in the stores today, and September House & Garden tells you where to buy them.

A Regency house that you can build

In this same section, House & Garden gives you sketches, architect's plans, and construction data for a Regency house, designed especially for this issue. It's not a large house—\$12,000 to \$15,000 will build it—but it combines the grace and elegance of this early 19th Century style with the best developments in construction and equipment which the 20th Century has brought us.

Rooms for the younger generation

As a special feature of Section II, House & Garden presents a series of rooms for young people. For your daughter at college, House & Garden shows four delightful bedrooms and living rooms and tells how each may be furnished. And for the children at home, there are sixteen other rooms, planned for every age and taste.

In Section I—the Ohio Valley

Continuing its series of Introductions to America, September House & Garden takes you to the Ohio Valley. To the mountains of Pennsylvania and West Virginia, the blue-grass country of Kentucky, the sleepy river towns of Ohio and Indiana. Almost unknown to outsiders, the architecture of this region possesses a unique flavor due to the mingling of Northern and Southern influences. You'll see dozens of new aspects of the American scene when you travel through this country with House & Garden as your guide.

More news of home-planning and improvement

Section I of the September issue also brings House & Garden's usual complete coverage of features for your home. It brings pictures and plans for new houses, fresh ideas in decoration and entertaining, and important news about vegetable gardens and their place in the scheme of things, by Richardson Wright, Editor of House & Garden.

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Illustrated — Fluted Vase, Catalog No. 9752

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INTERIOR DECORATION

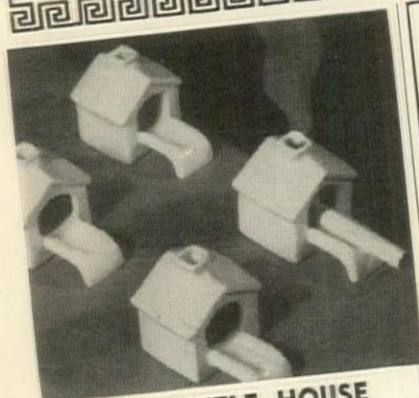
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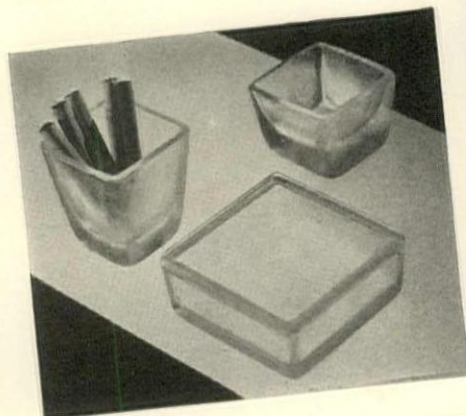
THE GARDEN GATE
Noroton, Conn.
Post Road (at Beach Drive)



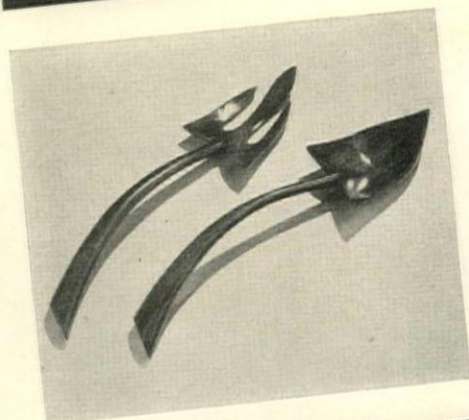
SHOPPING

If you are interested in any of the merchandise shown on these pages, kindly address your checks or money orders directly to the shops mentioned in each case

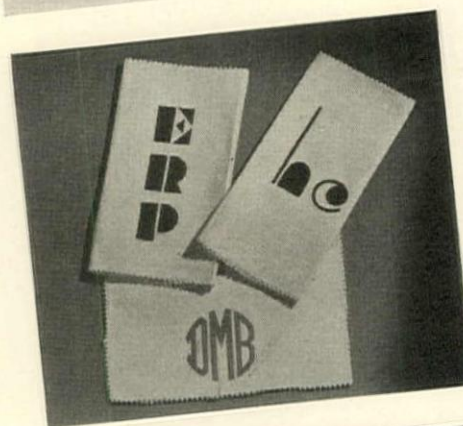
FROM the Orrefors Galleries (no further recommendation needed) we give you three pieces of fine frosted glass: a covered cigarette box, ashtray, holder for cigarettes. This ensemble, so suggestive of a cooler clime, will blend with any Summer décor. Respectively: \$3, \$1.75, \$2.25. Plus postage. The address is 5 E. 57th Street, New York City



A BARGAIN in Beauty: a mahogany salad fork and spoon, hand carved and smoothly polished. Tough as G-Men (nothing can hurt them for they're warp-proof and resistant to food acids) and much more decorative! The finish is natural, they are 12" long, and the set is only \$1.50. Discovered at Agnewstrong, Ltd., 128 W. 57th St., New York City



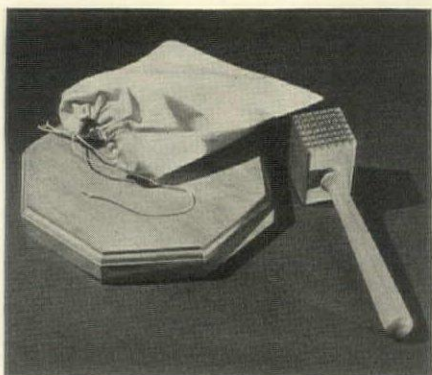
New monograms, new napkins, to give your cocktail party a personal air. Hand-blocked monograms on oversized napkins. They come in pure Irish linen, in either white or natural, with monograms in dubonnet, green, black, navy, brown or red. They are 8 1/2" by 6 1/4" and cost only \$5.00 a dozen. The Yale Barn, Canaan, Connecticut



STOP wishing for heirloom candelabra! Here's a show piece beautiful enough for your grandest dinners—four gleaming crystal shells to be filled with fruit-in-season or flowers. The shells with candlesticks are 5" across, the others, 8". This iridescent set is \$27.50, express collect. Tatman, 625 North Michigan Avenue, Chicago, Ill.



AROUND



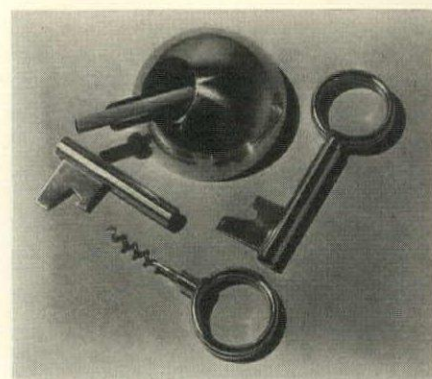
THREE Pieces, Three Uses, Three Cheers! Officially it's an ice-cracking set, but the corrugated side of the mallet may be used for tenderizing steaks, and the sturdy board is a perfect chopping base. The board is 10" x 10"; mallet, 11". The set, \$1.75 postpaid 100 miles of New York. From The Bar Mart, 56 West 45th Street, New York City



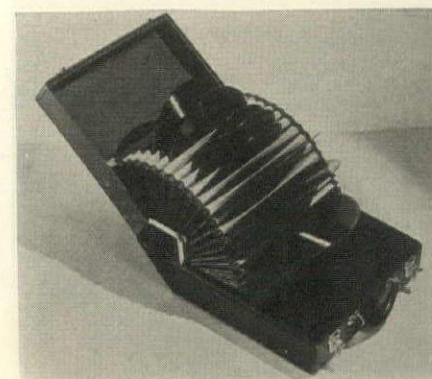
A LITTLE mahogany table endlessly useful. First it holds your morning coffee and mail. Later it is used for sewing. And at the cocktail or tea hour it is convenient for passing refreshments. Between times it makes itself useful by a chair. 9" high, 10" x 12" top. \$17.50, express collect. Mr. Mortimer, 864 Madison Ave., N. Y. C.



THIS striking cocktail set will give flair to the simplest party. A walnut tray with chrome handles holds eight crystal cocktail glasses, 3 1/4" high, and two pint cocktail shakers. \$21.00. Individual shakers, \$2.75; glasses, \$1.00 each. Express prepaid within 50-mile radius of New York City. Davis Collamore, 7 East 52nd Street, New York City



FOR the birthday of your favorite Summer beau! You can surprise him with the 5 1/2" bottle-and-cork gadget for \$2.00, \$1.00 takes the garden ash tray (even a hurricane can't dislodge its contents) 3 1/2" in diameter. Both silver plate, lacquered to keep them shining. Malcolm's House & Garden Store, 524 North Charles Street in Baltimore, Maryland



THIS attractive, easy-to-carry case holds twenty-five records, either 10" or 12" size. In it records may be carried any distance with absolute safety. The case shown is covered in airplane cloth and costs \$10.75. Various other finishes also available. It can be ordered from the Liberty Music Shops, 450 Madison Ave., N. Y. C.

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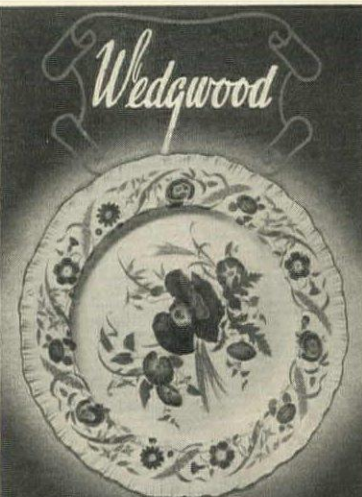
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Made of selected poplar. Price at factory unfinished, sanded ready for finishing \$10.00. Finished imitation walnut, maple or mahogany \$12.00. Weight 65 pounds.

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measured to the man

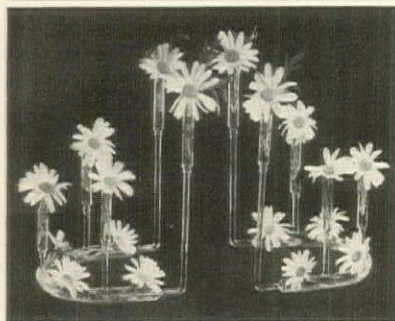


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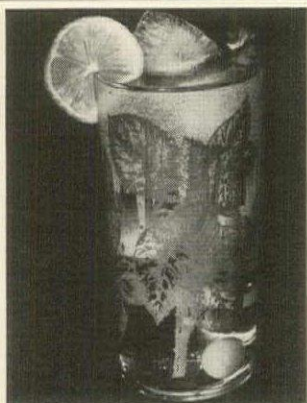


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Your short stemmed garden flowers will bow and smile from this charming oval crystal centrepiece, with tubes rising at graduated heights. And what a brave showing from a mere handful! It holds water, so they last and last. Mr. Tatman designed it—no one else has it. Express collect, \$6.50.

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Cool Summer Drinks**

In these attractive glasses especially made for us. They have a frosted effect and colored mint design to add a cool and cheering note to summer entertaining . . . an ideal gift for week-end hostesses and mid-summer brides.

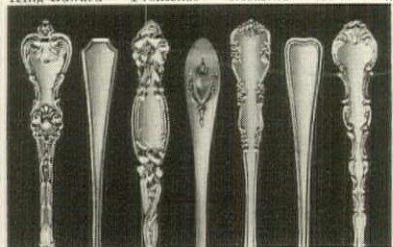
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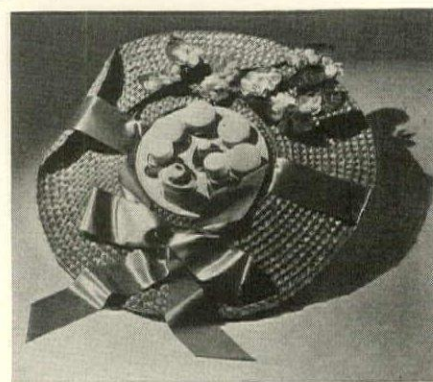
Memphis

Tennessee

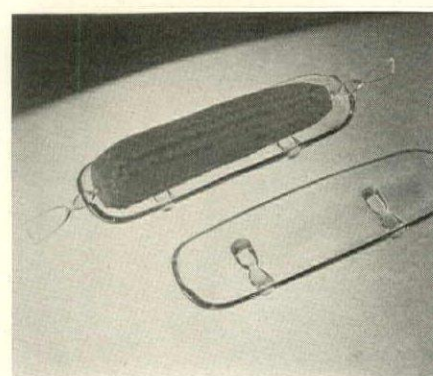


SHOPPING

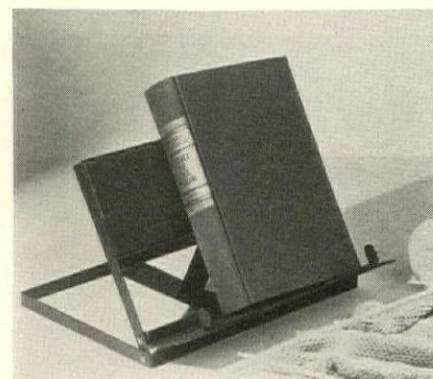
COUNTRY lassies beware! Gardening is fine exercise but the sun of August can make you look like Rip Van Winkle. Don't regret, just indulge in this honest-to-goodness Garden Hat. Eight preparations to take out and put on to keep you sweet and lovely. Hat and all, \$7.50. Order it from Helena Rubinstein, 715 Fifth Avenue, New York City



HERE's a crystal dish just the right size for an ear of corn or asparagus. It is 9½" long and stands on crystal feet. Only \$6.00 doz. The spiral Lucite corn holders are practically unbreakable, in spite of their fragile appearance. \$7.25 a dozen pairs. Both prices plus postage. From Evelyn Reed, 524 Madison Avenue, New York City



BOOKWORM's delight—a simple support to add solid comfort to reading. This E-Z book rest holds a thin digest or a bulky volume and may be adjusted to any angle you desire. When folded it is as flat as a notebook. Of sturdy metal, finished mahogany color. \$1.50. From Lewis & Conger, 45th Street at 6th Avenue, New York City



A BEAN BAG ash tray that "stays put" whether perched precariously on your knee or on the arm of a chair. The suede bag is loaded with buckshot to insure equilibrium. In wine, rust, dark green or royal blue with tray section of burn-proof alchemist gold or light bronze. \$1.00. McDonald Products Corp., 277 Military Rd., Buffalo, N. Y.



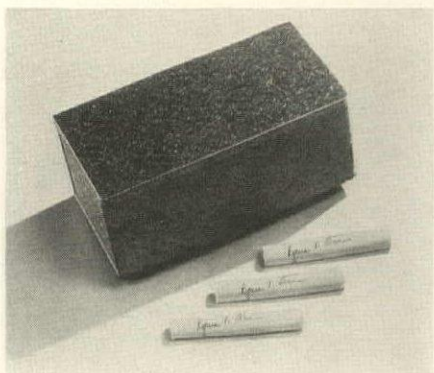
GRACEFUL finale for a successful dinner party. An after-dinner coffee set of the famous Ginori china in newest shades of pink, blue, yellow or green, trimmed with gold. Set of coffee pot, sugar bowl, creamer and six cups and saucers, all for only \$10.00. You may obtain this ware from Ovington's, located at Fifth Avenue at 39th Street, N. Y. C.



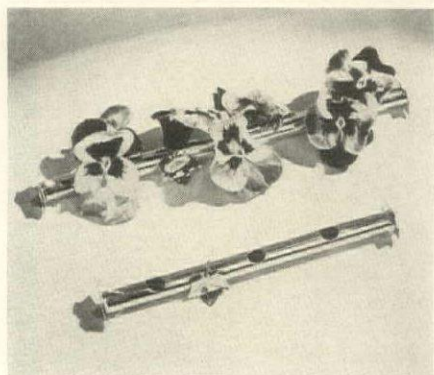
AROUND



WHEN you go gathering, whether for Spring's first tulips or the last giant dahlias, you'll have a basket to fit the flower. The nest of three Chinese flower baskets is \$7. One by one: the 27" x 15" is \$3.50; the 24" x 13", \$2.50; the 20½" x 11", \$1.50. All are sent express collect. Gunn & Latchford has them, 323 Fifth Avenue, New York City



Tops in gifts—popular types of cigarettes decorated with a signature, initials or house or boat name. The price is absurdly low; just \$5.00, plus 15c postage, for 200 of your favorite smokes, packed in an attractive special humidor box. Signature cut is included. You will find these at Chelton, Inc., 106 East 57th Street, in N. Y. C.



FLOWERS low and flowers few seems to be the most popular trend in table decoration this season. This flute-like container is hand-wrought in sterling silver and is a signed Leonore Doskow design. 6" size, \$6.00; 9" size, \$7.50; 12" size, \$10.00. We discovered these at The House & Garden Shop, 122 Millington Road, in Schenectady, New York

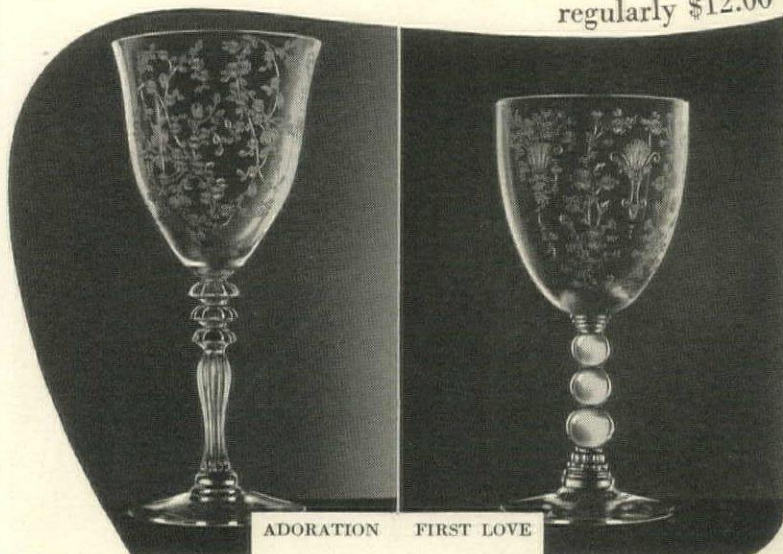


OPEN this "Dinner de Luxe" box and you have a meal fit for a king, with appetizer, soup, pièce de résistance and dessert. There is an 8-oz. jar of olives stuffed with caviar; a 10-oz. tin of green turtle soup with sherry; a 10-oz. tin of terrapin Maryland and an 8-oz. jar of crêpes suzettes. \$6.00, express collect. Maison Glass, 15 E. 47th St., N. Y. C.



THERE'S many a shine in each nickel you'll spend for these polishes. The two generous jars of English wax polish, one for dark furniture, one for light, and the Reviva spot remover and tonic, come through the mail in this special kit to delight your weekend hostess. Just \$3.50. Mrs. Mark Jackson's Studio at 25 West 51st Street, New York City

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Your Name

Address

HG-840



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A DISTINCTIVE, decorative outside lamp for lawns, paddocks, driveways, or any place a lamp is needed. Hand-made of best weather-proof material. Eagle genuine cast bronze. Electrified, ready for use. No experience necessary to install. Run lead cable down post and bury in a shallow trench to outlet. If no electricity is available, can furnish with old-fashioned oil lamp at same price. Color is a pleasing shade of light green baked enamel. Cone 10" x 10", over all size 23"

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CANADA

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"Boy With Frog"

This charming child with beautifully modeled body has such an alive personality he wins friends wherever he goes. He's so alive we forget he's made of lead or bronze.

Size 21"—Lead \$50

Bronze \$95

Our Booklet

You are welcome to our fully illustrated booklet of interesting bronze, lead, marble, terra cotta, stone and Pompeian stone pieces. A number are imports of distinction which at this time will be recognized as rare finds.



Galloway Pottery on Display

Erkins Studio

Established 1900

123 East 24th St., New York

HOUSE & GARDEN

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IN THE NEXT ISSUE



Fall Color Schemes

In September we jump headlong into the exciting business of fall decorating with sixteen pages in full color devoted to new color schemes in the Regency style. One of the most complete features of this kind ever published in HOUSE & GARDEN, these pages will bring you color charts, furniture and accessories together with many rooms showing this material in use.

All of the colors are correlated to insure harmonious and effective combination in any one room. The merchandise itself, available in more than fifty stores from coast to coast, will be within easy reach of those of you who contemplate building or redecorating this Autumn.



The Beautiful Ohio

Continuing our popular series of regional studies, portraying the development of American architecture and decoration, we bring you in September the Ohio River Valley.

We follow the westward tide of the Greek Revival which spread from New England across the Mohawk Valley and down the Ohio. From the hundreds of pictures taken by our photographers our editors have picked a select group of outstanding homes. Among this exciting collection are the historic houses once occupied by Henry Clay and William Howard Taft—the latter being furnished with original Duncan Phyfe pieces.



Rooms for Students

HOUSE & GARDEN joins the back to school parade with a special section devoted to the practical problems of the younger generation. We have planned room schemes for all ages from late 'teens to little toddlers and supplement this with a collection of useful accessories for the student—away or at home. In addition there will be a feature on pianos—especially appropriate for young music lovers.



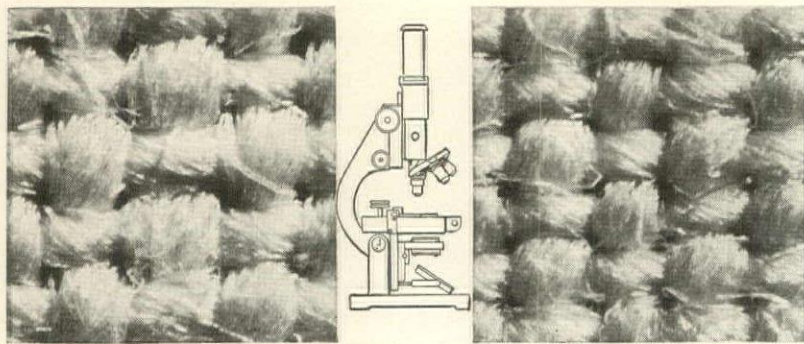
Fall Planting Guide

In September, Section I, we continue our Fall gardening series written by well-known experts and edited by Richardson Wright. This will include articles on small pools, vegetable gardens, greenhouses and asters. There will also be one of Donald Wyman's articles—this one on shrubs—and Mr. Wright himself is preparing a practical feature on daffodils which will list all of the outstanding varieties for Fall buying.



"I've never slept
between such Silk-Like
Percalé Sheets before"

*Yes—there is as much
difference between Utica Percalé
and ordinary Percalé Sheets
as between day and night*



The Microscope Proves That Utica Percalé Sheets Are Finer . . . Smoother...Stronger... Here is how a Utica Percalé sheet (right) and an ordinary percalé sheet (left) appear under a microscope. Notice that Utica Percalé has more threads to the inch. Also—thanks to the combing process—the texture is so fine and even that it has the feel of silk—the strength of linen.

It may be while visiting a friend . . . or while shopping in a fine store . . . but sooner or later you are bound to discover how much more luxurious Utica Percalé sheets are than sheets which are labeled "percalé" but are made to lower standards.

If you are a "consumer-who-wants-to-know," it is well to tuck away these facts in your memory. Utica Percalé sheets feel silkier, are more lustrous and wear longer because they contain over 200 threads to the inch and are made exclusively from combed yarns. Combing cotton yarns is an important extra process that removes short fibres and straightens out the remaining longer fibres, producing a fabric that is lovelier, smoother and stronger.

In ordinary percalé sheets, on the other hand, the yarns are usually not combed and there are fewer threads to the inch.

Reliable department stores will gladly point out these differences and tell you that "regardless of price, you can buy nothing finer than Utica Percalé sheets." Utica and Mohawk Cotton Mills Inc., Utica, N.Y.

UTICA

Percalé Sheets

THE FEEL OF SILK · THE STRENGTH OF LINEN

REGARDLESS OF PRICE . . . YOU CAN BUY

NOTHING FINER THAN UTICA PERCALÉ SHEETS



THE BULLETIN BOARD

N. Tate Felt the Same. We are not quite sure what was going on in 1677 to make people want to retire into the country and live obscurely, but on every hand today you hear people speak of that little piece of land and that little house somewhere to which they can escape when the panic of self-preservation overwhelms them. Nahum Tate, English rhymester, felt the same. He put his desires into a poem called—

THE CHOICE

Grant me, indulgent Heaven, a rural seat,
Rather contemptible than great,
Where, though I taste life's sweats, still I
may be
A thirst for immortality.
I would have business, but exempt from
strife;
A private, but an active life.
A conscience bold, as punctual to his charge;
My stock of health, or patience, large.
Some books I'd have, and some acquaint-
ance too,
But very good and very few.
Then—if one mortal two such grants may
crave—
From silent life I'd steal into my grave.



Breakfast in Bed. There may be earlier dates, but our delvings into the past so far have uncovered the year 1591 as the first record of breakfasting in bed. In that year William Stepney, professor of the Spanish tongue in the city of London, produced a book called *The Spanish Schoolmaster*. Among other great variety of information, he noted, as a new custom, "that divers dames in London do break their fast in their beds, and when they have broken it, they will lie down again, and sleep on it."

Garden Canopy. Hollywood would seem to exhaust all the possibilities of outdoor grandeur when it gives a garden party, but the Earl of Hertford could show 'em a thing or two. When Queen Elizabeth came to make him a royal visit, he strove to amuse her with, among other diversions, a pageant in the garden. And lest her royal and ruddy head should suffer from exposure to the elements, he caused to be held over her, by four of His Lordship's chief gentlemen, a magnificent canopy.

It was of "green satin, lined with green taffeta, every seam covered with broad silver

lace; valanced about and fringed with green silk and silver more than a hand's-breadth in depth; it was supported by four silver pillars, and decked above with four white plumes spangled with silver."

Disappearing Roses. When Walter de la Mare, years ago, wrote his lines about the rose, he didn't know how truly he spoke. They run this way—

Ah! No man knows
Through what wild centuries
Roves back the Rose.

We thought of them when there recently arrived from England the new *Select List of Roses*, which is published at 5-year intervals, setting forth both the newer varieties and the discards. One hundred and fifty varieties have been removed, a third of them being roses that were proclaimed as the world's best in 1935. Among those we are sad to see go (but will continue growing) are Ulrich Brunner, Gruss an Teplitz and Irish Fireflame. The old La France, after being on the lists since 1867, finally departed and Marie van Houtte, in the running since 1871, joins her.

Those Romantic Southerners. Let nation rise against nation and the world be torn up by the roots, still it may fortify your soul to discover that Georgia has towns named Flowery Branch, Rising Fawn and Social Circle, that the short cut into Augusta from Savannah is over the Kissing Bower Road, that Savannah can boast a Thunderbolt Road, a Skidaway Road (slippery when wet?), a Price Street and a Purse Street—but never do the twain meet.



Apicians. Scarcely a week goes by without the presses gushing forth a new cook book. Some we don't even bother to catch; others are landed like great fish amid shouts of gustatory joy. Our two favorite Apicians—Jeanne Owen and June Platt—both have new books on the way. Their arrival will make life gastronomically richer.

But why call these cookery writers Apicians? Ancient times knew three notorious gluttons who bore this name. One of them, M. Gabius Apicius, who flourished under Tiberius, hanged himself after he had squandered his fortune on the pleasures of the table. Another, a contemporary of Trajan, discovered a way of keeping oysters

fresh and used to send them to that emperor when he was in Parthia. A cook book is ascribed to him, but it is believed to have been a compilation of recipes published under Apicius's name to attract attention, since it appeared long after the alleged author had died. Some of our modern cook books are no more authentic or original than this.

Aftermath. Among the dozens of appeals that come to this desk as the result of the war, none is so moving as that from Finnish gardeners. Orchards wiped out—less than 20% of the fruit trees can be saved. The address is The Association of Finnish Horticulturists, Mikonkatu, 7A9 Helsinki.



Toe-bones and Spiritualism. In this number *HOUSE & GARDEN* continues its presentation of the architecture of historic regions. This time it is the Mohawk Valley. As we contemplate these houses we are aware that their walls could tell many a tale of strange doings. Tales of odd religious outbursts, of eerie beliefs and passionate reforms. The one we like the best was that game the little Fox sisters of Rochester used to play in bed—when they discovered they could "crack" their toe bones—and sent spinning around the world a wave of spiritualism.

Its hey-day was in the 50s, when over a million followers of spiritualism were listed. New York City alone could count 40,000 of them. One New York cabinet-maker did a tidy trade in constructing special rapping tables, with concealed machinery for producing the raps for those who, lacking the agility of Margaret and Kate Fox, couldn't snap their *os pisciformum*.

Light in Darkness. Grim days become a bit lighter when we receive a letter from the heart of war-torn China asking us about something that appeared in *HOUSE & GARDEN*; when a woman's club resolved that saccharine messes of fruit and marshmallows dished up on a couple of limp lettuce leaves can no longer be called a salad; when the famous Aztec Herbal of 1581 finally appeared in full color and beautifully presented; when we hear that there is to be no let-up in the campaign to destroy ragweed, which causes so much discomfort to sufferers from hay fever; and when we received Hollis Baker's *Guide to English and French Furniture of the Eighteenth Century*.



QUAINT ACRES, A GEM OF MOHAWK VALLEY ARCHITECTURE

Fitting introduction to our group of Mohawk Valley homes is Quaint Acres, one of Rensselaerville's loveliest houses. It was built in the early 1800's by Ephraim Russ, architect of all the houses in this sleepy, elm-shaded village in the

Helderberg Mountains of New York State; and makes a shining example for homes of today. Russ combined here the graceful arches of Georgian design with classic details foreshadowing Greek Revival. See also pages 18 and 22

THE MOHAWK VALLEY

By WALTER D. EDMONDS

The author of "Drums along the Mohawk" and "Chad Hanna"
writes of this fertile pathway of empire which linked
old New England with the new West

TODAY, you who travel the New York Central, rolling the swift smooth levels, know the Mohawk Valley by the cities you pass: Schenectady, Amsterdam, Little Falls, Utica, and Rome. The river close at hand unrolls beyond the windows—gate-dams, locks, and barges—edged by the green fields, the pastures, the willow-shadowed cattle. The hills define it in the long westward sweep; you have a glimpse of farms, silos, great barns, the houses, some of stone, some clapboarded, with white Greek porticos—and villages caught in the deep elms—Fonda, Sprakers, Canajoharie, St. Johnsville, Herkimer, Ilion, Oriskany. You get your first stretched feeling of the western sky; but what most impresses you is the great artery of traffic. First the four-track roadbed you are travelling over. Then the canalized river. On the far side, the south shore railroad. And on either bank a highway. All following the water-level trade route, the pathway of empire.

It was so from the beginning when the first Durham boats poled up the river for the carry at Wood Creek, the Oswego, and the Finger Lakes. It was so when the turnpike first heard the sprinkling silver sound of Pennsylvania bells, and the Conestoga wagons with their solid six-horse hitch dragged the four tons of wheat eastward from the backwoods farms. It was so when the *Chief Engineer of Rome* behind four dappled grays headed the opening procession of boats along the Erie Canal. From the Indian canoe flashing downstream past the calf-pastures for the landing at Schenectady, to the mile-long thundering freights or the gray-striped eighty miles an hour of the Twentieth Century Limited today, the Mohawk has felt the growing pulse-beat of a nation's commerce.

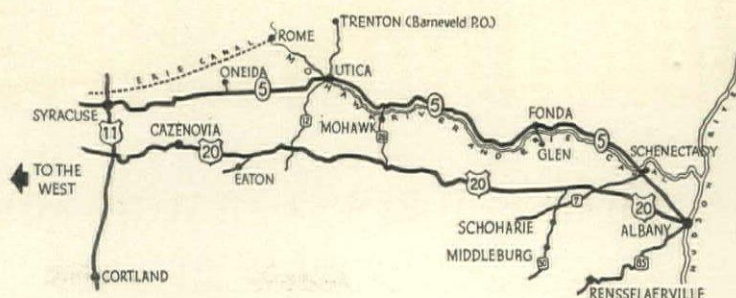
YET it has its own life and its own history and its own people. The Indians are gone; the Germans from the Palatinate, the English and Scotch-Irish, and the Dutch have fused; but their names mark the river from its rising on the shoulder of Tug Hill where it joins its fingers north of Westernville and the white house of General Floyd, who signed the Declaration, stands, through its southward flow to Rome, then turning eastward to begin the long straight valley, past the bloody waters of Oriskany, past Deerfield, and Schuyler, and Herkimer, and German Flats, West Canada Creek, into the constricted gorge of Little Falls, and so on down below Nose Hill and Tribe's Hill and Schoharie Creek; thence past the brick and stone of the old Schenectady houses, the riverside gardens, the gray walls of Union College, designed by the Frenchman Ramée, to the white mist of Cohoes Falls, and swiftly to Watervliet and the Hudson at Troy. There is no greener land in all America, I think, than the Mohawk in Spring and Summer.

The Palatines saw that when they came into the valley, built their cabins, planted their corn. It took their blood to hold those small early acres of theirs, first against the French,

then the land-speculating Hudson aristocracy, then the British and the Indians. They saw it made their own and then saw the first influx of immigrants, first from New England, later from across the ocean. They saw the small factories appear and watched them grow as they themselves were absorbed and whole nations poured through the gateway into the west, spilling over first into the central portion of the state, then to the Genesee, then to the Great Lakes and the Northwest Territory, to the Mississippi, the plains, the Rockies, the Pacific slope. Irish, Scandinavian, German, Italian, Pole; one after another they rode through the valley on their way to land, as the first settlers had come to the valley itself; and always there was a spilling off, and a new fusion.

NOW there are cities where there were Indian posts and blockhouses; and wires cross the land, General Electric, Niagara Hudson, the chaste white power houses of the state. But the old names and the old memories remain. You can feel them there, in the midst of America, in the echo of the long pulse-beat of transcontinental traffic. You can hear the ruffle of the drum outside, if you stand a moment in the close gray walls of Herkimer Church; or if, early after sunrise, you walk in the old streets of Schenectady, you may hear the high loon cries of the Indians bearing in with the Spring furs. Stop on a rainy day in the attic with its in-curved massive chimneys of old Fort Johnson, then come down and look out at the close green lawn at the back and see if you can't see Mollie Brant and her ladylike, dark-skinned, passionate and cruel face, or hear Sir William shouting home.

Go to the low Van Alstyne house in Canajoharie a little before twilight. It's easy to feel again the silent gathering of the Committee of Safety, the sweating horses outside the door, the men sitting round the table, a moment's hushed wonder at their own temerity, hearing the news that Guy Johnson, the Indian agent, has fled upriver with the Mohawks. Here is the first threat of war, the first concise evidence of fear, the first growing consciousness of their own power when they stand together. But back of (Continued on page 50)



In the next 16 pages, homes of the Mohawk pioneers

In Cazenovia, two aristocratic Dutch homes

"THE situation is superb, and the lands are beautiful . . . Here I pitch my tent, here I build my village." These were the words of Colonel Jan Lincklaen as he stood, one Spring day in 1792, on the shores of a wooded lake and surveyed the land on which he was to build Cazenovia.

Col. Lincklaen had been an officer in the Royal Dutch Navy and at twenty-five came to Cazenovia as agent for the Holland Land Company. He named the town after his superior, Theophilus Cazenove; and the first lots were sold—some to Dutchmen, many to New Englanders—at a price of five dollars "on condition to build and improve." He was an excellent community leader as well as a traveled gentleman

of great discrimination; and the houses which he and his townspeople built are among the finest in America.

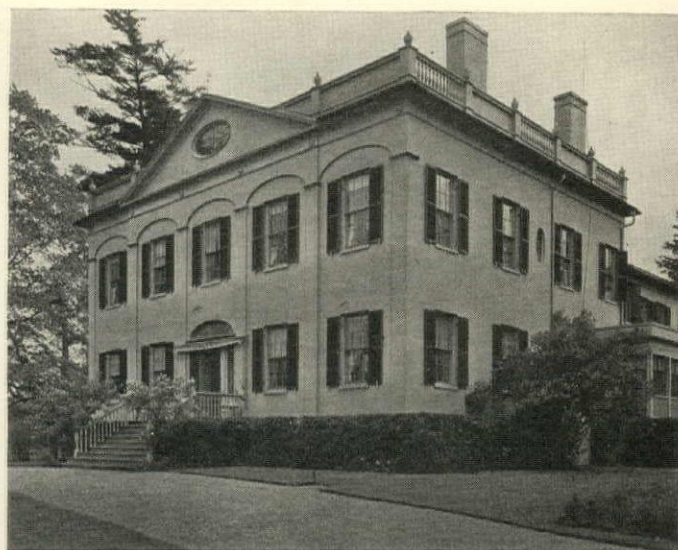
We show here his own home, Lorenzo, and a neighboring contemporary mansion, The Meadows, now owned respectively by Mrs. E. Remington and Miss Helen Hubbard. Timothy Dwight, a president of Yale College, traveling through Cazenovia in 1807 remarks that "Colonel Lincklaen . . . has built on the eastern border of the lake a handsome seat with pretty appendages." It is more than that. Built of small, dull yellow bricks burned on the estate, commanding a wide view of lake and forest, it is a memorial to the taste and genius of 19th Century Yorkers.

DANIELSON



The drawing room at Lorenzo was designed by Col. Lincklaen himself who, like many another 19th Century gentleman, was his own architect. The walls are light gray-green; the doors, ornamental cornice, mantelpiece, etc., are *café au lait*

with exquisite detail in white. Mrs. Remington still has the bill for the beautiful French moquette carpet in shades of dull pink—dated 1857! American Classic furniture, upholstered either in blue or beige, has been supplemented by European pieces



The exterior of Lorenzo (above) shows that Col. Lincklaen, in his travels, was familiar with the best of European 18th Century design. Its flat, elliptical arches over slender pilasters, and its top balustrade and attic fanlight, are perfectly scaled and show clearly the influence of the Brothers Adam

A magnificent Dutch chandelier in the library (left) is of crystal prisms set in plume shapes, terminated by gilt stag heads. The rest of the room is kept very quiet in color: walls are green damask paper, chairs in deep green velvet

Interiors at The Meadows recall the distinguished grace of American Empire



In The Meadows dining room a mahogany Empire table holds a tall silver decanter and bowl of fruit and this beautiful Victorian brass and crystal lamp. Over the table is a group of old family portraits



Like Lorenzo, the drawing room at The Meadows is distinguished by a soft, very livable color scheme. The deep yellow walls have a damask pattern in beige. The slipcovers are chintz in beige, blue-green and cinnamon rose, which is the color of the carpet. Draperies, over lace curtains, are made of the same chintz. A black marble fireplace and a tall pier glass (at left) carry classic lozenge motifs

Mappa Hall, landmark of the Dutch town of Barneveld



BEFORE MAPPA HALL, A WELCOMING HEART IN GREEN SOD



The living room at Mappa Hall (above) glories in a floral carpet over eighty years old—crimson, pink, lavender, white and moss green. Crimson, too, are the damask draperies, and the upholstery on American-Classic furniture, setting off the dove gray walls and the carved white woodwork

The broad hallway (right) which runs the full length of the house and passes under the five-foot-wide stair is broken by this graceful arch. Tribute to the discrimination of those 19th Century Yorkers is the delicate Adam detail of slender colonnettes and well-designed reeded carving

To a group of 19th Century Dutch humanitarians Mappa Hall, in the village of Barneveld (now Trenton) credits its existence. In 1793 a number of enterprising Dutchmen purchased 23,000 acres of land in Oneida County, with the idea of manufacturing sugar from the maple trees which covered it. This sugar, sold at a lower price, was to replace West Indian sugar, and thus suppress that thriving and nefarious three-cornered trade in sugar, slaves and rum.

Gerrit Boon, a Holland Land Company agent, arrived in Barneveld and began his home, which you see here. A sugar refiner by trade, he was nevertheless unfamiliar with its manufacture from tree-sap, and entertained the quaint notion that sap flowed—not dripped—from trees, and all the year 'round, at that!

The house remained to be completed in 1809 by Col. Abram Mappa, Boon's successor, who occupied it for many years. Built solidly of Trenton limestone, it stands today as one of America's fine Georgian houses. Mappa Hall is now the home of Mr. and Mrs. George A. Palmros; its 19th Century spirit of hospitality, as they have recreated it, is typified by the welcoming heart of green sod before the entrance, kept in cultivation for over a century.





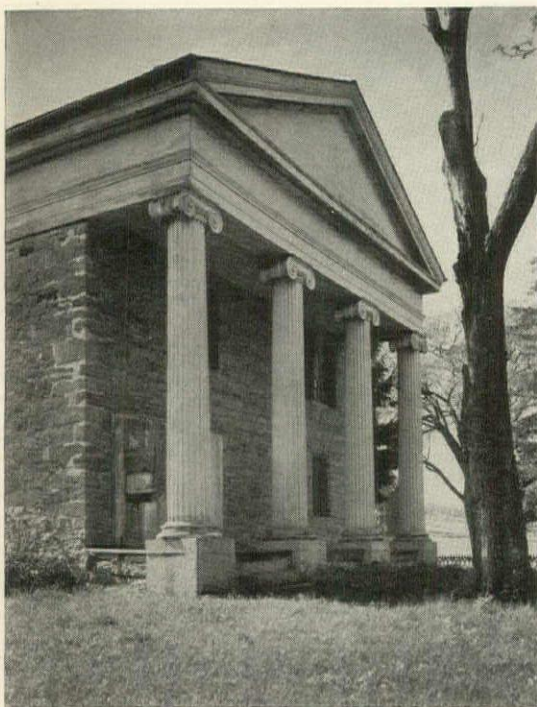
DANIELSON

OLD LACE, OLD MARBLE IN A MAPPA HALL BEDROOM

Mappa Hall's warmth and hospitality were aided by fireplaces like this one—there is one in every room. The gray marble facings were taken from York State quarries; the delicate carvings were done by Yorkers' hands. An-

other floral carpet in pink, mauve, and blue-green on a black ground contrasts with apple blossom pink walls. The draperies are floral chintz. Over the carved bed is a canopy finished with a valance of very old handmade lace

In the Mohawk Valley 19th Century architecture progressed



1. Old walls of hand-cut stone

Earliest Mohawk Valley architecture was hand-cut stone, like the Morse house, Eaton. Entrance was on far side; roof was later lifted almost five feet and house brought "up-to-date" in the 1830s with this Ionic porch and pediment!



2. Late Georgian

Another charming early 19th Century type is the Rider house, Rensselaerville, with its tall attached pilasters and flat arches. Its unassuming grace makes it a good prototype for modern houses. Note, too, the "peacock" gate



3. Early Greek Revival—1815

Greek Revival reached the Mohawk about 1815—in a surprisingly pure form. Witness the Syracuse home of Virginia Gregory, with nicely proportioned, baseless Doric columns and carved bowknots



6. Of Southern inspiration

Still later, Greek Revival took on the slender fineness which is typical of the Southern interpretation. Brabant, at Cazenovia (interior shown on page 27), was built by a Southern banker who recreated in the North the spirit of his childhood home. Notable are the tall fluted Ionic columns placed on square bases, the entrance detail and delicate top balustrade



7. An Egyptian variation

James Street, Syracuse, presents various styles, one of the most unusual of which is the Dey house, an "Egyptian" interpretation of the classic Revival. The architect's free adaptation of his classic precedent can be seen in the fat, sturdy columns with their lotus tops, and the unusual curving pediment centered by a palmetto carving

through Dutch, Georgian, Greek Revival and Victorian



4. Brick and wood combine

Early Yorkers combined brick and wood successfully—as in the General Spinner house, Mohawk, on the banks of the old Canal. The forms of the Doric order are kept, but the architect omitted a pediment, substituted the pre-Victorian cupola. The plan of the interior, too, is not the usual four-square type; the entrance is off-center



5. Peak of purity, Greek Revival—1835

At the height of its glory—about 1835—the Greek Revival style in New York State was as brilliantly interpreted as anywhere in the country. The Doric columns of the Beekman house, Middleburg, are finely proportioned, correctly placed under the cornice, and a Classic band above them is an unusual inclusion. Extremely lovely, too, is the Ionic doorway



8. Mid-century geometry

The widespread vogue for well-designed Greek Revival houses had an inevitable effect: about 1840 the question was raised, "What next?" One answer, the octagon house, had a brief popularity; this example, in Barneveld, was built by Jacob Wicks in 1852. From this curious, impractical style it was a short step to Victorian



9. Finally, romantic Victorian

The violent Victorian which swept over York State during the latter half of the 19th Century produced more horrible than shining examples. But the Everson house, James Street, Syracuse, shows that this style could, if well handled, be quite charming. Its gray walls are a fine foil for the playful yet discriminating porch, moldings and two second-story balconies

Early pioneer's home

In Fonda, home of a Dutch settler and Indian fighter, Major Jelles Fonda

DUTCH settlers were solidly established along the eastern Mohawk by the middle of the 18th Century. West of Amsterdam a thriving settlement was Fonda, named after Douw Fonda, its founder.

Douw was scalped in an Indian raid, and his son, Major Jelles Fonda, became an Indian fighter of wide reputation. Young Jelles' powder horn, dated 1746, is still in the village, quaintly carved with maps of the Mohawk and the Hudson; and his house (1791) is still occupied by his descendants.

It was originally a typical Dutch plan, its length divided equally into three parts—hall, parlor and living room. In 1835 the house was "re-modeled" and a row of six Greek columns set up along the front. The remodelers made an easy job of it—a new roof was simply put on over the old one, making the eaves line three feet higher at the front of the house than at the back!

The present owners, Mr. and Mrs. A. Howard Burtch, restored the house to its original state.



Major Jelles Fonda's house was at first a simple gabled Dutch type. The deeply fluted columns were added about 1835—oddly enough, along the front instead of on the gable end. The old roof still exists beneath the new front part



The very wide hall runs the full depth of the house; there are a corridor and a Dutch door beyond. Notice that the builder miscalculated on the stairway—the top step is much wider than the others. Clock is an old Seth Thomas



Aesop's fables decorate two blue and white Dutch tiles of the hearth before the dining room fireplace. All the rugs were woven by Mrs. Burtch's grandmother



Washington Irving's chair stands before the old Mason & Hamlin melodeon in the living room. Over the desk is a portrait of Polly Benedict Hall from Massachusetts, ancestor of Mr. Burtch and an original Fonda settler

Cherry Valley house

Elisha Morgan's Georgian home, rebuilt in Cortland by the Jere Wickwires



Before restoration: The Elisha Morgan house, badly dilapidated, still showed traces of its fine late 18th Century detail. The roof had fallen in and the beams rotted, but the Palladian window over the door had not lost its dignity



After restoration: The Morgan house as it was restored by Mr. and Mrs. Jere R. Wickwire. A similarly designed ell was added at the rear of the main block, and even the picket fence is patterned after 18th Century precedent



The interior architecture has been restored as a setting for the Wickwires' collection of antiques. The dining room, in the ell, opens onto the terrace and garden, and contains this maple table and simple rush-seated chairs

BETWEEN Albany and Ithaca ran the second main route taken by the westward pioneers—the Cherry Valley Turnpike. It was completed in 1810 and by its side Elisha Morgan built his house, in conformity with the best 18th Century tradition. How or why such a lovely house should later have fallen into decay and ruin is hard to understand—but when Mr. and Mrs. Jere Wickwire acquired it the house looked as it does at top of this page.

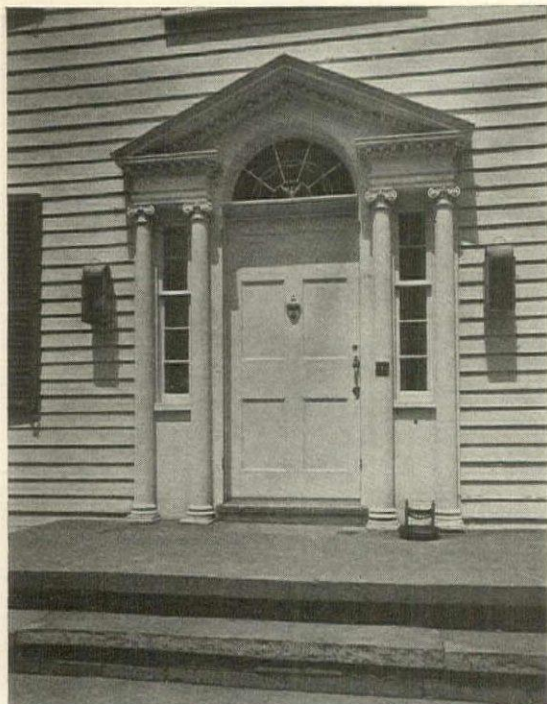
The Wickwires removed the Morgan house to Cortland and there rebuilt it, using the design and scale of the original part to build a long ell at the back. Since Mr. Wickwire is a well-known painter and Mrs. Wickwire is also extremely artistic, they have been able to create in the house a background for an unusual collection of antiques.

Worthy of note is the exquisite little garden house in the rear. It was salvaged from the grounds of the Randall mansion, one of Cortland's fine old houses which was falling into ruin.



Of Classic design, the garden house suggests a French original. It and the white urns were originally on the grounds of the Randall mansion, Cortland

Rensselaerville, green setting for a Georgian house



THE GEORGIAN DOORWAY, A REAL PICTURE OF WELCOME

DEEP in the Helderberg Mountains, approached only by country roads cutting through thick green woods, lies the jewel-like little town of Rensselaerville. It has had a checkered history. Kiliaen Van Rensselaer, an Amsterdam pearl merchant, was its first patroon; but so inaccessible was the spot that it was not until about 1787 that the town was settled—mainly by Revolutionary ex-soldiers.

One architect, Ephraim Russ, designed Rensselaerville's score of beautiful houses. For Daniel Conkling, in 1806, he built the house shown here (two others are on pages 12 and 18). His descendant, Francis Conkling Huyck, founded there in the 1870's what is today the Kenwood Mills, then devoted to making papermakers' felts, now to world-famous Kenwood blankets. Huyck's genius made the enterprise so successful that the mill was soon moved to Albany, leaving Rensselaerville the sleepy, lovely town it is today. The Conkling house is now the home of Mrs. L. A. Eldridge, daughter of Francis Conkling Huyck.

In Mrs. Eldridge's dining room (below) most of the furniture is Georgian, like the lovely highboy, corner cupboard and dining chairs. Eggshell and blue *toile de Jouy* draperies hang from elaborate gilt cornices. The black and beige marble mantel is set off by a brass fender, andirons and ornaments





The Eldridge drawing room has pinky cream walls with a stencil-like pattern in cinnamon color. Draperies are pale blue-green, repeating the color in the flowered chintz upholstery. Fireplaces throughout the house are ornamented with carving and the applied plaster motifs typical of New York



Deep golden pine panels one end of the library, a later addition in an early style. The upholstery suggests the printed cottons brought from the East during the 19th Century. Much of the pine and maple furniture has long been in the family; some was collected around Rensselaerville



The curious curving design of this fireplace, in the master bedroom, is indigenous to New York State. The old Seth Thomas clock has brass finials and a colored glass lower panel depicting Mount Vernon

THE ONEIDA COMMUNITY

By CONSTANCE ROBERTSON

The grand-daughter of John Humphrey Noyes
describes his 19th Century experiment
in Communism

A MAN's house is part of a man; he tells something about himself when he makes it. He states his case. When a down-east Yankee took a notion to pike out west, when he packed up a few pieces of the old folks' fixings and as much household chattel as he could get on an ox-cart and made tracks for the new land in York state, he had a house in mind. And when he built it, that house was left as a part of his biography. Equally, when a congregation of Yankees took a notion to follow a new prophet into the wilderness, they had a house in mind, too, and when they built it—even when they built it in sections and their children and grandchildren added to it as they went along—that house stands as the continued story of those men and their idea.

In 1849 a hundred-odd men and women followed John Humphrey Noyes from the Vermont hills into gentler land, deep in the Mohawk Valley, and settled near the village of Oneida. These people were religious gentry, fanatics if you like, who thought they were ordained to found a new Dispensation of Heaven upon Earth. Their doctrine was Perfectionism and they carried the idea of perfection into their everyday living as well as into the realm of theology. They called themselves the Oneida Community. It might, perhaps, be well to explain that communism in those days was a social and not a political motif. Also, it was a popular contemporary movement; communities of every shade and color were springing up all over the country. America was feeling experimental and the variety of social experiments it tried testifies to the inventiveness as well as the power of belief of the young nation.

BEING logical and literal, these Perfectionists proceeded to substitute for the small unit of home and family and individual possession the larger unit of group-family and group-family life, and the sharing in common of all material possession. As a natural result of this unorthodox behavior, they were rebuked heartily by all the orthodox of this world, excepting only their own neighbors in the vicinity of their new home. These neighbors said publicly that the Community folks were honest and kind and decent and refused to condemn them. The Communists, being the sort of people they were, ignored the rebukes, made friends with their neighbors, and got on with the business of perfection by finding out how to make a living by their own effort.

They were smart enough Yankees to figure out that farming made a poor living; people were getting interested

in business in the 1850s. The Oneida Communists, therefore, turned inventive and began to make things. As they progressed, it was a pleasure to find that they could sell what they made and thus keep solvent—a neat trick which many of their contemporary communes never managed to learn. The Oneida Community canned fruit and vegetables; they made traps and chains; they made travelling-bags and straw hats and mop-sticks and sewing silk and, last of all, they found out how to make silver knives and forks and spoons. They did this at first laboriously, by rule of thumb, by trial and error, by guess and by God, but ultimately they learned to do their jobs in a fashion that mated with their strict ideas of Perfection.

THEY lived together in great harmony, working and playing, through hard sledding to a gratifying prosperity, for thirty years. At the end of that time they agreed that their religious and social experiment had come to an end with the old age of its leader, and they quietly dissolved their community and formed themselves into a joint stock company, now known as Oneida, Limited, to continue their flourishing businesses. One of the most extraordinary features of an extraordinary experiment was the fact that this transition was made by a unanimous vote, without rancor, almost without a pause in the conduct of their enterprises, and was so organized that the redivision of property made secure not only every adult member but every child of the community. If those Yankees did not arrive at perfection, at least they did make some remarkable discoveries in the matters of adaptability, mutual tolerance, and the art of living together.

But, to get back to the house they built, that structure remains to this day as a brick-and-mortar account of their adventure. The old house, the Mansion House, still stands (it is illustrated in color on page 26). It is not, actually, the first house they ever built; that one was outgrown within the first ten years of the Community's life. In 1860 the Oneida Communists were beginning to prosper. They tore down the old wooden dwelling and built the first wing of a new brick house. They were their own architects as well as their own builders and they followed their own ideas freely, one might almost say willfully, in the matter of design.

The first section was more or less restrained; squarish, three-storied, with a white-pillared portico under a low gable, with a long northward wing (Continued on page 45)

Our cover, the Album Quilt, was made in 1874 for the wife of John Humphrey Noyes, leader of the Oneida Community. Album quilts were very popular during the seventies as wedding presents or, like this one, as testimonials.

Each lady worked a square, of her own design, in patchwork, embroidery and pen-and-ink, and signed it. This quilt is therefore a colorful record of all the Community activities. For a story of the squares and their meanings, turn to page 51.



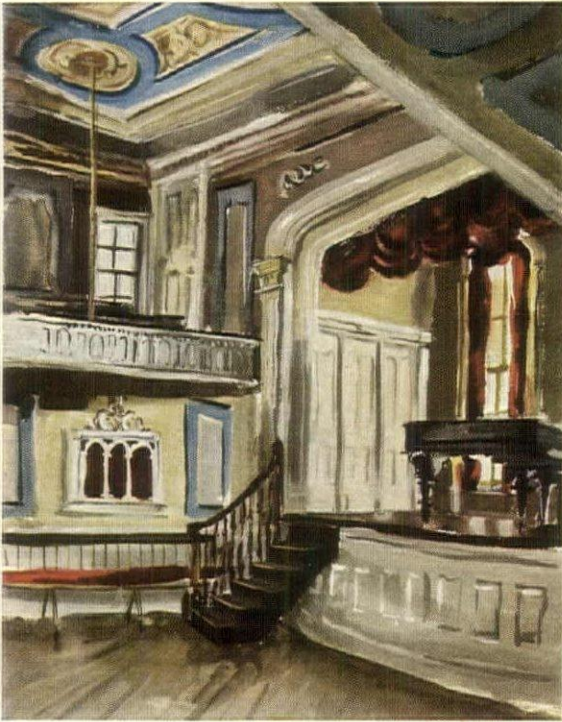
ANTON BRUEHL • CONDÉ NAST ENGRAVING

Mohawk Tradition

The fine plated silver that was the special art of the Oneida Community has become an American tradition, as ideally suited to gracious tables now as it was some fifty years ago. We show here a new pattern—"Forever"—simply decorated with beading and tiny flower motif. As perfect an achievement is the accompanying Libbey crystal, "American Prestige", a delicate thin-blown design with tall square stem. In cool supporting rôles are "Primrose" china; a fringed primrose yellow linen luncheon set

SHOWN ON THE TABLE: "Forever" flatware in Community Plate. "Primrose" Community China; Wanamaker. "American Prestige" goblets, bubble-stem bowl by Libbey; Jensen. Luncheon set, Mosse. Furniture, R. L. Sandfort. Rug, Ficks Reed. See also page 46

West from the Mohawk



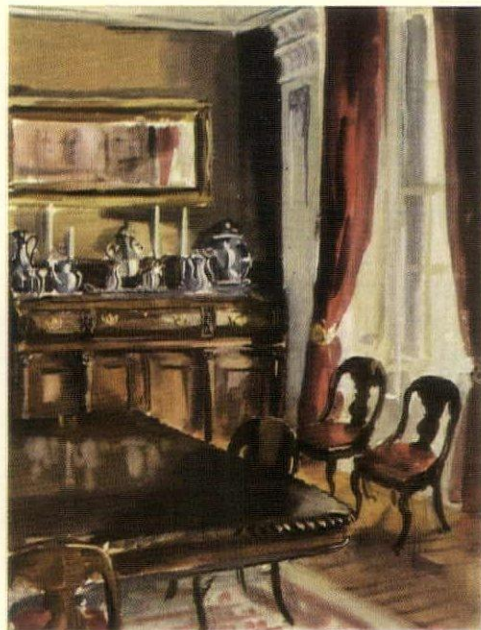
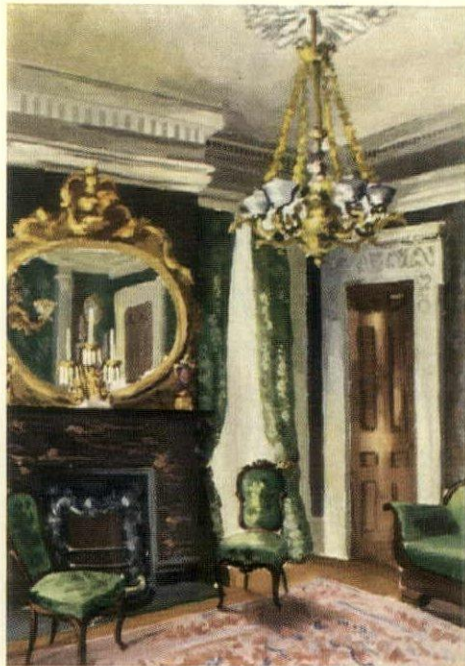
Oneida: Three views of the Mansion House, 1860-1870

Communal home of John Humphrey Noyes' Perfectionists (see page 24) was the Mansion House. On the broad lawns around this rambling Victorian building the Community children played—and still do. In the Meeting Hall, left, with its frescoes and red-cushioned benches, the assemblies were held and Gilbert and Sullivan operettas presented. Guests were received in the charming Victorian Lower Sitting Room shown below, bright with cabbage-rose wallpaper



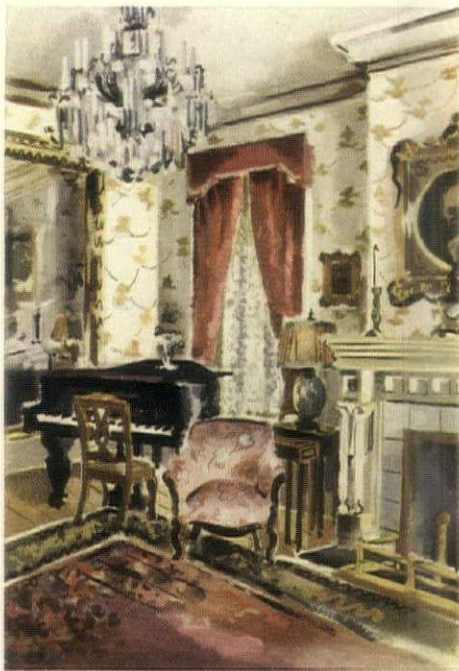
PAINTINGS BY STUDENTS OF THE NEW YORK SCHOOL OF FINE AND APPLIED ART (SEE PAGE 47)

Syracuse, Oneida and Cazenovia
houses mirror 19th Century culture
brought west via the Erie Canal



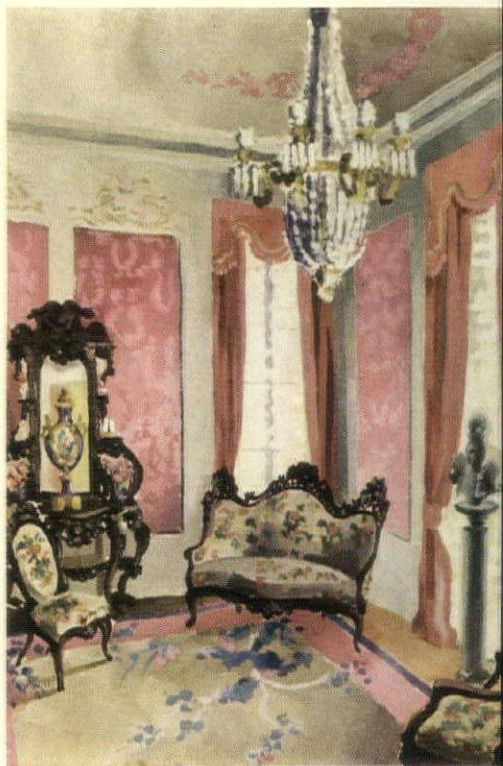
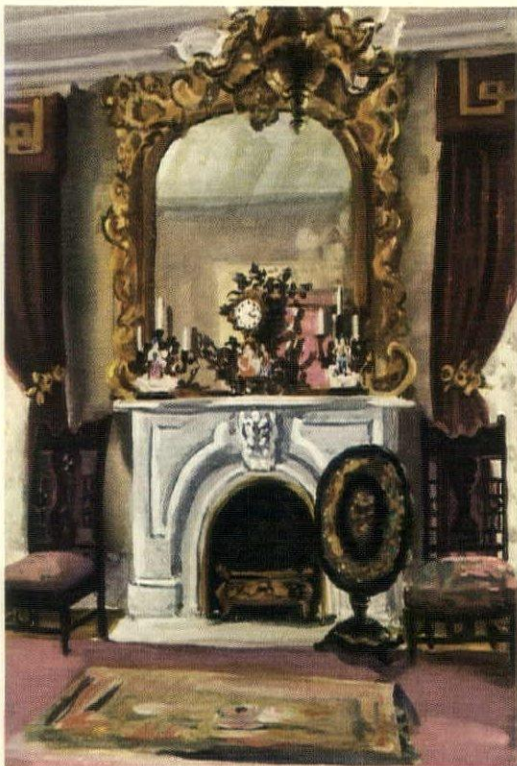
Syracuse: Leavenworth House, 1839—pure Greek Revival

On James Street, lined with stately 19th Century mansions, is the elaborate Greek Revival house built by General Leavenworth, second mayor of Syracuse. On each side of the broad central hall are the parlors (center and left), with identical gilt-rimmed mirrors. The velvet-damask draperies which separate these two parlors from the hall are the original ones. In the dining room (above right) is the original 18-place service of china carrying the Leavenworth crest



Cazenovia: Brabant—Southern style

One of Cazenovia's loveliest houses is romantically-titled Brabant (exterior on page 18), built by a Southern banker. Music room (above) glories in gold and white wallpaper, French furniture, chandelier from an old Philadelphia mansion



Syracuse: the Cooney house, a jewel-case for Victoriana

19th Century Victorian in York State was rather simple, less riotously curved. Opposing this austerity is the Cooney house, much of its furniture brought North from Louisville. In the drawing room (above left) is this cream marble fireplace, mantel topped by elaborate ormolu clock, gilt figurines. In the tiny front parlor (above right) are green brocade panels, velvet and Brussels lace curtains, a Chinese rug and a ceiling painted in sentimental flower wreaths

Here we end our visit to the Mohawk Valley

Two Schemes for one Room

It's easy to plan your room with correlated color and pattern groups

DECORATING a pleasant room, once a sort of obstacle race, has become a straight and enjoyable path. Thanks to today's teamwork among manufacturers, you can buy all your decorative essentials in one place, at one time, and be absolutely sure that they will harmonize perfectly in color, style and scale. Pendec is the newest of these correlated groups, assembled under the leadership of Robert W. Irwin Furniture Company. Choosing all material from this group, which includes furniture, rugs, wallpaper, fabrics, paint and accessories, we show you how two attractive, harmonious and utterly different rooms can be created against the same background.

18th Century room

Around 18th Century furniture we have created (top) a modernized traditional room in shades of beige, dubonnet and blue. Floral draperies cue the scheme and find echo in the pale, looped Chantilly carpet. Wallpaper is a deep mauve-beige with a silver lattice. Sofa and chairs wear plain brocatelle; accessories are brass column lamps, classic vases, pictures hung in pairs.

Victorian room

Here the same room is repapered in a light, unobtrusive stripe, and given a warm floral carpet. Add new upholstery and accessories suitable for the period and—presto-chango—it's Victorian!

For both rooms: Furniture by Robert W. Irwin; rugs, Bigelow-Sanford; draperies, Waverly; glass curtains, Bartmann & Bixer; wallpapers, Katzenbach & Warren; upholstery fabrics, Cohn-Hall-Marx; paint for woodwork, mantel, Sherwin-Williams; lamps, Paul Hanson; other accessories, Feika Imports.

The Pendec group, which includes all this merchandise, together with other suggested room schemes, will be on view soon at leading stores throughout the country.



18TH CENTURY ROOM—FLORAL DRAPERIES



VICTORIAN ROOM—FLORAL CARPET

N'ice and Cold

June Platt shows you how to put August
on ice with cool and delectable food

EACH season of the year has its own particular gastronomic charm. In the Summer we can afford to be divinely silly about food, because we really don't want to eat anyway. Of course we could be lured into it, if everything looked just too delectably good for words.

As a foundation for enticing Summer food, start with your table. Plan some new table settings. Why not work out an all pink, all blue or all green color scheme? I use the most heavenly pink oil cloth on my terrace table, with pink linen napkins to match, and I concentrate all my gardening talents on raising pink roses. Perhaps you would prefer a cool blue ensemble, in which case work on your bluets. Or, if you have a little brown shack in the woods, make use of the green leaves and ferns around you, and cover the entire surface of your table with a graceful pattern of greenery of different shades, the way they do in lovely Hawaii.

Probably one of the most important requisites for attractive Summer food is ice. Plan to be extravagant and lavish with it this Summer. Get yourself a supply of bowls within bowls, so that you can pack things attractively in crushed ice. Don't forget that in the Summer so much depends upon eye appeal. Be sure your ice-cream freezer is in order. Defrost your ice-freezing compartment occasionally and empty the trays frequently so that they will slide out easily and not have become permanent fixtures just when you are suddenly desperately in need of ice and plenty of it.

Next, locate your local ice company or ice man so that you can supplement your refrigerator ice cubes with buckets of extra ice by simply calling for it on the telephone. By the way, in case you are interested, the latest development in the ice industry is the sizing of ice. It may be ordered by the bucket, cubed, crushed fine like snow, rice, chestnut, nut or egg sized. Also did you know that punch bowls, made of crystal clear ice, are now available in most localities, to be ordered from your local ice company?

I am even told, but it seems too fancy to believe, that these bowls may be ordered in pink ice, or with a spray of your favorite flowers frozen into the bowl itself. If, however, you are thwarted in your particular locality by an unimaginative or uncooperative ice man, you can at least indulge your flights of fancy to the extent of making colored ice cubes right in your own refrigerator to be used for fancy packing. Or if you prefer, try freezing tiny sprays of forget-me-nots into your ice cubes, and of course you know by now that ice cubes may be made of coffee, ginger ale, tomato juice, orange juice, etc., to be added to matching Summer drinks, instead of plain ice.

And please, on these warm August and September days, don't forget that chilled plates and glasses are just as important in the Summer time as hot ones are in the Winter. I also highly recommend a goodly supply of strong ice bags and picks and wooden mallets, and do for goodness sakes wheedle somebody into giving you an electric beverage mixer. With all this equipment and the baker's dozen of recipes here I wish you a cool and delectable Summer. (Continued on page 46)

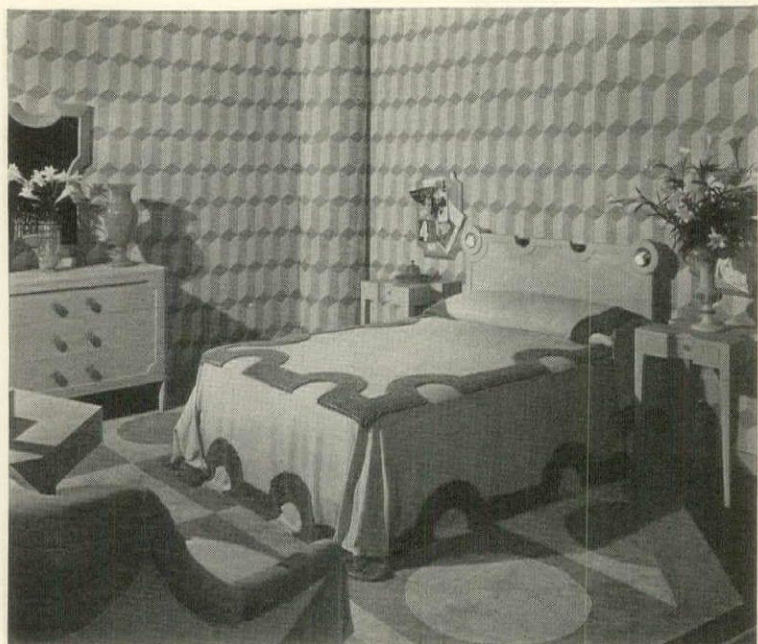
Lobster Mayonnaise comme à Paris. Pack a glass bowl in another bowl of chopped ice and arrange in it a goodly supply of cold, boiled, sliced lobster on a thick bed of mayonnaise mixed with lots of very finely chopped watercress and a little tarragon. Cover with a coating of plain mayonnaise and another layer of the most perfect slices of lobster. Garnish with quartered peeled tomatoes that have been previously well chilled. Serve with French or Italian bread and accompany it with a very well chilled white wine.

Richardson Wright's Recipe for Montego Bay Ice. Boil to a syrup 3 cups water and 3 cups sugar, and cool. Add $\frac{1}{2}$ cup of lime juice, $\frac{1}{2}$ cup rum and a little green coloring; freeze to a mush. Add the white of 1 egg, beaten stiff, and continue freezing until hard. Pack in a mold in ice and salt for four hours. Serves 8.

Cantaloupe Frappé. Scoop out the pulp from 4 ripe cantaloupes and rub as much as possible of it through a coarse sieve. This should give you about 2 cups of pulpy juice. Boil 1 cup of sugar moistened with $1\frac{1}{2}$ cups of water for five minutes and when it has cooled add it to the cantaloupe. Also add 4 tablespoons of lemon juice and $\frac{1}{2}$ cup of port. Freeze in the usual manner until stiff, remove dasher and pack. When ready to serve fill centers of 8 cantaloupe halves which have been previously well chilled. Just before serving trickle a few drops of Cognac over each and serve at once.

Green Crème de Menthe à l'Eau. For a long cooling drink to be sipped on your terrace in the moonlight, try filling tall glasses with crushed ice, add a measure of green Crème de Menthe to each glass and fill with cold water. Very cooling and refreshing.

Frozen Tomato Chutney. Chop 1 peeled onion and add it to 1 large can of tomatoes. Add 2 large red apples quartered and cored and sliced fine, skin and all. Add 2 or 3 cloves, the thin rind of $\frac{1}{2}$ lemon, 1 cup of sugar, $\frac{1}{2}$ teaspoon of powdered ginger, and simmer together fifteen minutes, at which time put it through a fine sieve. Add to the pulp and juice 2 tablespoons of chutney cut into fine pieces and the juice of 2 lemons. Also add 2 tablespoons of Maraschino liqueur and 2 tablespoons of red juice from Maraschino cherries. Freeze until stiff in the usual manner, pack and when ready to serve place in chilled champagne glasses as an accompaniment to cold duck in aspic.



"Blue Heaven", dramatic bedroom done completely in shades of blue. Amusing touches are the personal bulletin boards on the wall beside the beds. Furniture, Grosfeld House. Bed, rug, Cabin Crafts. All designed by Joseph B. Platt, HOUSE & GARDEN's Decorating Consultant



New housing standards require new furniture. And as a basis for creating it, Gilbert Rohde has taken the floor plan of a typical apartment in a New York City Housing Project. Here his inexpensive furniture for living-dining room gives most space and use. Made by Kroehler

NYHOLM



Crystal-clear plastic inlays decorate the classic furniture of this dining room whose oval form is repeated in the table. In contrast to the rough pink plaster walls, furniture is painted a gleaming licorice color. Tulips blossom on the hangings, are

repeated in the carved oval V'Soske rug and in the mural under the plastic-faced clock. On the chairs, licorice leather saddle-stitched in brilliant pink. Accents are mint green and white. Furniture, Grosfeld. Designers: Diane Tate and Marian Hall

Midseason in Manhattan

At the Fair and in town—three pages of decoration for New Yorkers and visitors

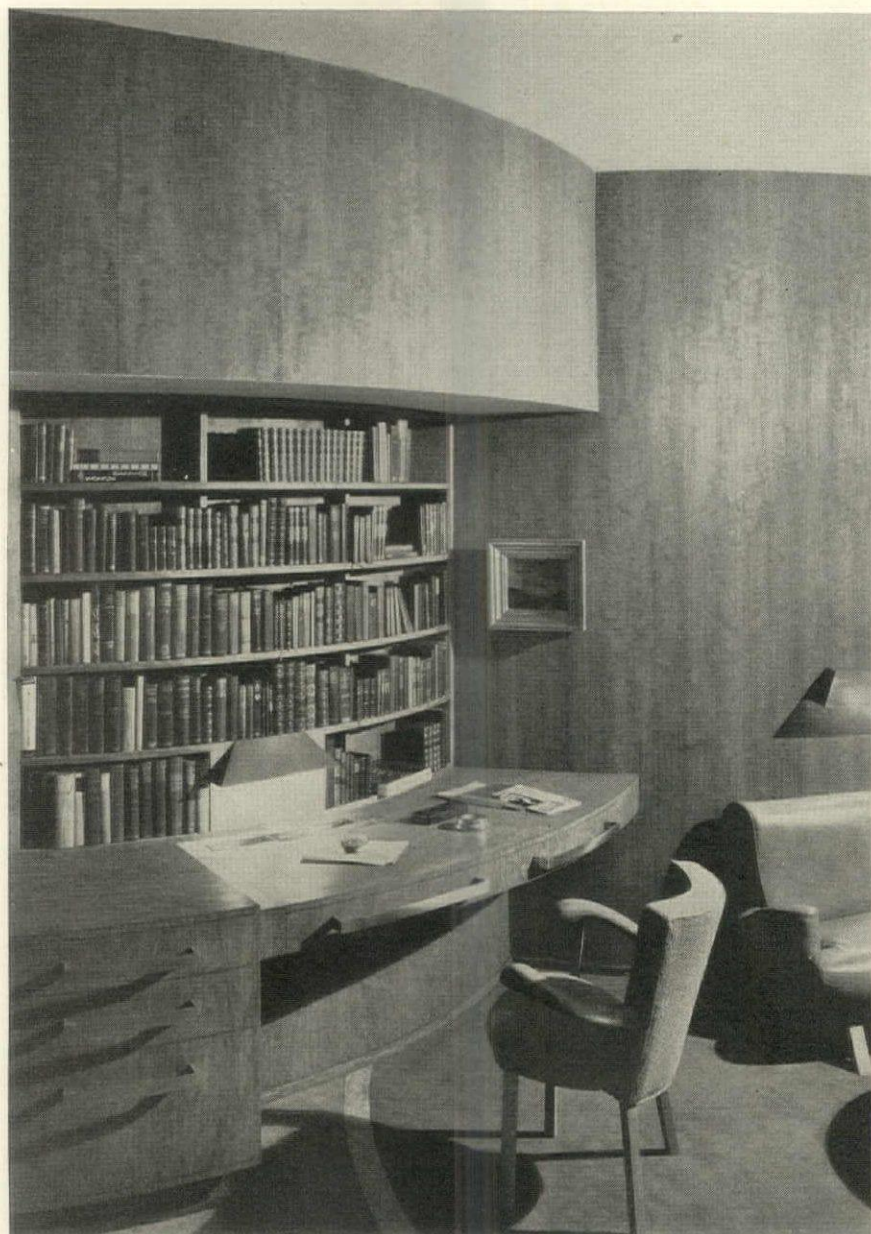
HALF the travel routes in America lead to and from New York. And if, on your holiday, you're planning to travel on one of them, be sure to list the decorating shows on these three pages as news not to miss.

At this year's World of Tomorrow is the splendid homefurnishings exhibit, "America at Home". Crammed with ideas, overflowing with variety, from its fifteen rooms by outstanding architects, designers and decorators we selected the four shown here.

This is the place to ferret out for yourself exciting materials that are opening up new possibilities all through the field of decoration. Flexwood, the laminated wood which looks like solid paneling but is actually paper-thin, is mounted on canvas, and therefore

can be applied like wallpaper. Plexiglas and Lucite, the transparent plastics, are crystal-hard and clear, yet practically weightless and unbreakable. It's the place to find such amusing ideas as the bedside bulletin boards in the bedroom shown opposite. And such practical ones as the space-saving drop-leaf table in the New York Housing Authority room.

But in Manhattan, one sight to see surely is the "House of Years", semi-annual display at W. & J. Sloane. In contrast to the streamlined, jostling tempo of the Fair, this is the place to find old woods and rare antiques, set as if to music in a lilting medley of modern materials. From its elegant Nineteenth Century interiors, we show two. To find them, turn the page.



Curving walls of Flexwood convert a conventional apartment living room into this unique bachelor study, providing not only variety for the eye but plenty of storage space beyond. Bookcase-desk and other furniture echo curved motifs



Curves of color woven into the study rug suggest a logical grouping of furniture. Appropriately masculine is the leather and tweed upholstery in lime, beige, brown. Walls, U. S. Plywood. Designers: Michael Hare, John B. Manzer

Midseason in Manhattan—fond memories



Nineteenth Century influences in the front parlor of W. & J. Sloane's House of Years. The backgrounds—scenic wallpaper and scrolled strip carpet—are Victorian; the furniture, antique Regency pieces; the coloring, Edwardian red, mint green, beige. At window bay, a card table in pettiskirts, ready for fantan or euchre



Bold patterns are intermingled throughout the Sloane house. In the parlor, note striped satin chairs, blackamoor lamp tables, scrolled rug. For contrast, the couch is done in plain green velvet



Swags keynote the decoration and appear not only in the window valance (shown at top) but also in the vermillion wallpaper border, and the mantel lambrequin accented in gold fringe



The tester bed, which inspired the mellow room above, is reproduced from one in the famed Colonial collection of Howard Reifsnyder. One wall is painted white, the others covered in lacy wallpaper, blue, coral and beige. Windows wear valances of blue taffeta over sheer white. All these rooms at W. & J. Sloane's House of Years

THE DEFENSE GARDEN

What you can do this Autumn to prepare gardens for added food stocks, more beauty and long-lasting morale

To gardeners this will be an Autumn of challenges, readjustments and opportunities. Not for two decades have the men and women of the spade been brought so abruptly face to face with their responsibilities.

In any well-ordered gardening life the practice of Fall planting and work is part of the customary routine. Some things have to be planted in the Fall, with others Fall planting is preferable. Beyond these two horticultural necessities lies the common-sense fact that what you do today you won't have to do tomorrow. Procrastination defeats many a garden, robs it of potential beauty and makes the gardener's life burdensome. Clear away as much work as possible between now and the time the soil freezes, and you have a straight road ahead in Spring.

There are lawns to be made and evergreens to be set out and roses planted, structural changes finished and bulbs to be laid in the ground against their early flowering.

BULBS? At the mention of bulbs the gardener meets his first challenge. With Holland submerged by invasion, where shall we find tulips, crocus and all those other Spring and early Summer flowering beauties that for years were so easily procured? Some sources of American-grown tulips are available, but their supplies cannot hope to be adequate for the entire nation. We must readjust ourselves to new opportunities.

Narcissus are being grown here successfully both in quantity and in a diversity of kinds. American gardeners should become more aware of this flower family—its contribution to the garden's beauty, its ease of growth, its simple requirements and its generous increase.

We should also grasp the opportunity offered by our own American bulbs—the brodiaeas, camassias, calochortus, erythroniums, fritillaries and the other little beauties with which Nature has decked our Far Western mountain slopes and valleys. Just as Americans are coming into a vivid appreciation of their own country, now that this country's way of life is threatened, so must they re-value, conserve and use for the garden those wild flowers of our own countryside.

It may seem out of place, when our civilization is facing stark realities, to speak of planting flowers. Once again we meet a challenge. In the opening days of the war English gardeners were willing to plow under their borders and lawns for potato fields. Wiser counsel prevailed. A great horticultural industry had been built up around ornamental gardening. To cut off patronage so abruptly would bring ruin. But even more cogent a reason lay behind England's resolution to continue a reasonable cultivation of her flower gardens: they helped sustain morale. Gradually more and more garden space has been turned over to needed food production, with women manning the farms. England, too, has been canning and preserving at a furious rate.

Its women have found potential balancers to diet in plants they hitherto neglected.

If and when this war ceases, whether civilization goes down to defeat or survives, one thing we can be sure of—famine will stalk the warring countries, grim, hideous famine and unremitting disease. These are the prices mankind pays for its follies.

THE certainty of famine abroad issues another challenge to American gardeners this Fall. How can we prepare to meet it? To do our share in alleviating it? Turn from the bridge tables into the kitchen. All garden surplus of vegetables, berries and other fruits should be canned and preserved this Autumn. There should be no waste, no letting fruit rot on the vine. Full cellar shelves are part of our line of defense and our life-line of help.

We, too, should plan what part of our gardens can be turned into vegetable patches next year. Each man should calculate how much space will be required to raise the vegetables essential for his family. An area 50' by 100', with careful succession planting, should be enough for a family of five. There will be a shortage of some kinds of vegetable seeds that come from abroad and crop adjustments must be made to meet this. Let this defense vegetable garden be planned now. Get the soil ready for it now. Have it in good tilth when Spring comes.

Our greatest arm of corporate horticultural effort is the garden club. It may be that these clubs will have to lay aside for the present many a desirable project they have undertaken so that more pressing education can come through. What about more vegetables in next year's flower shows? The vegetables possible to start and raise in an electrically-heated hotbed would amaze most amateurs. The variety of vegetables that can be produced in a home garden would fill even a gourmet's heart with delight. Raise and enjoy, preserve and can the surplus—and the extra foodstuffs which this country so abundantly grows can be used for famine relief abroad.

THE times that try men's souls bring opportunities along with their challenges. Responsibility gives us a chance. Here, then, are the challenges, opportunities and responsibilities that spread out before American gardeners this Autumn. Begin the work now. Save next Spring's time now.

Here are the two lines of the American defense garden: to maintain morale and health. Every rose you plant, every bulb you entomb in the brown earth, every shrub you set in place is a contribution to tomorrow's morale. They are the statement of your belief that the needs of the spirit are as essential as the needs of the flesh. Every clod of soil turned over for the Winter's elements to sweeten against the day of seeding is an essential tenet in your creed of right living. The closer we come to the earth, the nearer we come to peace.

RICHARDSON WRIGHT



From a host of Summer phlox an expert selects the best varieties and tells how to grow them

By ETHEL LAURENS CAMPAU

PHLOX are like people. For all the Colonel's lady and Judy O'Grady are sisters under the skin, they do not always look alike nor act alike. Blood sisters in the same family will show quite different characteristics. Out of a group of quint's in the border or a batch of youngsters developing in the nursery row, some will show finely shaped heads and normal development while others are sulky and lag behind under the same care and growing conditions. Much heralded, highly advertised newcomers will have a meteoric rise and, like meteors, burn themselves out. Others, with an untraceable origin—chance seedlings such as Lilian—often become stars of the first magnitude.

Salmon shades

E. I. FARRINGTON	soft salmon pink with white eye.
DAILY SKETCH	extra large flowers, light salmon pink.
LILIAN	cameo pink, pale blue eye.
CAMILLA	light salmon pink.
MARY M. DUNN	conch-shell pink, large flowers.
EVELYN	salmon pink, good grower.
EVANGELINE	rich salmon rose.
ATTRACTION	salmon rose, lighter than Annie Laurie.
ANNIE LAURIE	rich deep salmon.
RISING SUN	light salmon rose, white star. Tall.
GEORGE STIPP	deep glowing salmon, lighter eye.
MRS. EDWARD HARDING	deep salmon rose, large flower.
MRS. SCHOLTON	dark salmon rose. Still one of the best.
SALMON GLOW	salmon rose, white and lilac center.
MRS. W. VANBEUNINGEN	rich salmon rose, robust, large flower.
TIGRESS AND COLORADO	strong orange scarlet, difficult to place.

The white contingency

APOLLO	tall with indented petals. Late.
SNOWCAP	pyramid of pure white flowers. Early.
MIA RUYS	best dwarf white, large flower and truss.
MARIE LOUISE	large flowers of waxy white. Tall, late.
FLORA J. REIDY	tall, pure white. Medium-sized flowers.
DIPLOMAT	pure white, dark foliage. Midseason.
MARGARET GAVIN JONES	blush white with carmine eye. Large.

The reds, flowers of flame

MORCENROOD	new shade of red, unusual combination.
AFRICA	deep scarlet, compact truss. Tall.
BRILLIANT	large trusses of fiery scarlet, deeper eye.
SEPTEMBER GLOW	deep scarlet with maroon eye. Early.
NEW BIRD	deep crimson red, almost vermilion.
FEUERBRANDT	brilliant scarlet, tall. Splendid truss.
PAUL HOFFMAN	magenta carmine.
LEO SCHLAGETER	scarlet carmine with orange sheen. Brilliant. Medium height, midseason.

And the cost—think of it! No phlox has ever cost more than a dollar. Whenever I look at a plant of Ruth May, I feel like singing "I found a million dollar baby in a five and ten cent

store," with apologies to her breeders, Messrs. Gray and Cole, whose nursery is anything but a dime store. Ruth May is the exception that proves the rule—a pale pink, million dollar baby, an aristocrat with a fine heritage. It is a strong grower, quick to increase, easy to divide and an almost continuous bloomer, which makes it, for almost all gardens, one of the most desirable as well as one of the most economical plants in the world.

Rose shades

CAMERON	delicate cameo pink, dwarf. Large.
GIFFION	peach blossom pink, rose eye. Tall. Mids.
CINDERELLA	pale light warm pink, faint eye.
RUTH MAY	broad heads, light flesh pink with deeper eye, long bloom. Medium height.
PAINTED LADY	silver pink with red eye. Tall, early.
P. D. WILLIAMS	soft pink, dark center. Buds and back of petals red. Medium height.
MRS. W. F. SCHMEISKE	light pink, white center. Prolific bloomer. Medium-sized flower. Med. ht. Mids.
H. B. MAY	clear mauve pink, suffused eye, very large flower. Medium height, midseason.
ROSEA SUPERBA	light soft pink with deeper eye, enormous pyramidal heads. Tall. Mids.
MOUNTAIN LAUREL	resembles its namesake, delicate shell pink flowers.
JEAN BART	soft rose, cherry red center. Tall, late.
GUY MOORE	crushed strawberry with white lake. Tall, early.
BORDER QUEEN	(Imp. Jules Sandeau) rose pink, very large flower. Med. dwf. Early.
ROSENKAVALIER	very large, clear rose red flowers in enormous clusters. Robust stems.
ASA GRAY	crimson pink, deep crimson eye. Med. ht. Unusual.
NORDLICHT	large flat florets of warm lilac blush, violet red eye. Med. ht. Mids.
WILLIAM TELL	cherry rose, unlike any other color in phlox. Tall.
AUGUSTA	cherry red, darker than William Tell.

Phlox is the poor man's plant. He doesn't have to wait three years to get his money's worth. Planting in color groups, he can make a spectacular showing in three months—April to July. This is not the most approved time for planting; Fall is better and makes for stronger, more disease-resisting plants. But *Phlox paniculata* is as accommodating as an annual for speeding up mass bloom in the border when the midsummer garden goes into high. It is advisable to transplant large, well-established divisions to get this quick effect.

The purples are the diplomats of the phlox world. They are very good mixers. (Continued on page 39, Section II)

In 8 pages, House & Garden's Fall Planting Guide



Peonies

Selected lists according to cutting advantages, color, fragrance, simplify the gardener's choice

By J. B. BRISTOW

WHEREAS fashions in roses, dahlias, gladioli and daylilies seem to change yearly, the peony reaches towards perfection in flowering and growth with no such dizzy speed. True, new hybrids call for attention each year, but only a few of them seem to find widespread acceptance. Peony standards are high. They have been maintained. It is as though the many lovers of this brilliantly spectacular flower were determined that no mediocrity should enter the garden.

The peony's contribution to garden beauty comes in various guises. There are the early, the mid-season and the late-flowering kinds. There are singles and doubles and various forms between, species and specie hybrids and the noble tree peony. The beginner may be confused by this largess. Whether he is to grow them in masses or with other flowers, he will select his kinds so that the flowering season is extended and the types and colors of bloom highly diversified.

Beginner's choice. A safe selection would run as follows: Early: Festiva Maxima and Le Cygne for whites, Thérèse and Lady Alexander Duff for light pinks, and Edulis Superba for deep pink. Midseason flowering will be supplied by the white Madame Crousse, the light pink Milton Hill and the deeper pinks of M. Jules Elie, Sarah Bernhardt and Walter Faxon. The white Marie Lemoine and the light pink Grandiflora will give late bloom. The deep reds are found in Karl Rosenfeldt, Mary Brand, Longfellow and M. Martin-Cahuzac. Three dependable singles are The Moor, a Burgundy red, Defiance, a deep pink, and the white Albiflora. Among the yellow tinted are Duke of Wellington and Solfatare, and in the ranks of the vari-colored, Alexander Dumas and Jeanne d'Arc.

Another choice might fall in these—Avalanche, Festiva Maxima (without which no peony collection is complete) Grandiflora, Mme. Emile Lemoine, Marie Crousse, Mikado, M. Martin-Cahuzac, Moonbeam, Primevère, Thérèse, Gismonda, Mme. Auguste Dessert and La Rosière, the ivory white Mrs. Edward Harding, the cream Rose Shaylor.

For cutting. Among peonies for cutting are Eugénie Verdier, Frances Millard, La Lorraine, Le Cygne, Marie Crousse, Martha Bullock, Milton Hill, Mme. Calot, Mme. Jules Dessert, Mrs. C. S. Minot, Solange, Thérèse and Walter Faxon.

Fragrant kinds. Those remarkable for fragrance—and each has its own subtle perfume—include Albert Crousse, Asa Gray, Avalanche, Baroness Schroeder, Gismonda, Grandiflora, James Kelway, Kelway's Glorious, La France, Mme. de Verneville, Mme. Emile Lemoine, Octavie Demay, Philomèle, Primevère and Splendida.

Among the Japanese—another “must” for gardens—are the pink Ama-no-sode, the deep red Fuyajo, the white Toro-no-

maki. Singles to select from would be Black Magic, Le Jour, Marguerite Dessert, Wild Rose, Pride of Langport, The Moor and Helen.

Peony requirements. To succeed with peonies certain requirements must be met: they need sunlight, but not so much as to fade the blooms; they require drainage; they want a reasonably rich soil but the manure should be well rotted; and they should be set so that the “eyes” or sprouting tips on the roots are not more than $2\frac{1}{2}$ ” to 3” below the surface of the soil. Autumn, of course, is the time to plant. That first Winter they should be given a light covering, thereafter they need no mulch. All diseased and frost-killed foliage must be cut off and burned and the faded flowers should be removed as soon as possible after flowering. Keep the soil about them cultivated and in dry weather apply water on the soil.

With these requirements met and an annual feeding of a balanced fertilizer, plants will thrive in one position for years. Should the flowers appear to be smaller, then allow fewer shoots to grow next Spring and feed the plants generously. If increase is wanted for the next season, the plant is carefully lifted, the roots allowed to dry off thoroughly and then cut apart, allowing three eyes to each division.

Companion flowers. The most closely associated flower with the peony is tall bearded iris. A fascinating game can be played making color groups with these two plant families—the sheath-like iris foliage contrasting with the fountain growth of the peony and the colors blended or contrasted. Oriental poppies are another desirable companion, but here the choice of harmonious colors must be carefully made.

Some hypercritical gardeners do not share the enthusiasm of the peony fans on the ground that a sudden descent of hot weather brings a short rush of bloom, and then all the fireworks are over. Of course, cut buds will last a long time in a cool place, in fact, for the more delicate colors it is advisable to cut in bud and let the flowers develop in the house. Thus the flowering can be extended. It can also be extended by planting early, mid-season and late types and, further, by investing in some of the glorious tree peonies and species.

But the flowering of the peony is only one of its advantages: the other is its foliage. Until frost kills off all succulent growth the peony maintains a splendid shape and a robust greenery of leaves that serve as background for any smaller perennial or annual planted in front of it. In the mid-reaches of the herbaceous border the peony serves this two-fold purpose, giving a brilliant avalanche of various colors in late May and June and thereafter providing graceful foliage throughout the remainder of the Summer season.

lists the outstanding varieties, chosen by experts



The outstanding iris of 1940 are here listed following a nation-wide survey

By THURLOW WEED

EARLY in 1940, HOUSE & GARDEN conducted a poll of 160 accredited judges of the American Iris Society—men and women who grow iris solely for their own pleasure and enjoyment and not for commercial sale. The editors asked these impartial flower experts to name the finest and most beautiful varieties of iris now available in each color class.

For the benefit of HOUSE & GARDEN readers, the judges were requested to divide their choices into two groups—those varieties which retail for \$1 or more per rhizome, and those which may be purchased for less than \$1. The list below shows you how they rated.

EXPENSIVE

1. Snowking
2. Matterhorn
3. White Goddess

White Selfs

1. Gudrun
2. Venus de Milo
3. Crystal Beauty

White Plicatas

- | | |
|----------------------|------------------|
| 1. Mme. Louis Aureau | 1. Los Angeles |
| 2. Franklin B. Mead | 2. San Francisco |
| 3. Spring Cloud | 3. Claribel |

Amoenas

- | | |
|-----------|------------------|
| 1. Wabash | 1. Shah Jehan |
| | 2. Dorothy Dietz |
| | 3. Cantabile |

Yellow Plicatas

- | | |
|--------------|------------------------------------------------------------------|
| 1. Siegfried | No inexpensive ones because this color type is of recent origin. |
| 2. Tiffany | |
| 3. Orloff | |

Light and Medium Yellows

- | | |
|--------------------|-------------------|
| 1. Golden Treasure | 1. Lady Paramount |
| 2. Treasure Island | 2. Alice Harding |
| 3. Fair Elaine | 3. Desert Gold |

Deep Yellows

- | | |
|----------------|--------------------|
| 1. Jasmania | 1. California Gold |
| 2. Golden Hind | 2. Happy Days |
| 3. Ming Yellow | 3. Alta California |

Orange

1. Naranja

Yellow Bi-Colors

- | | |
|--------------------|-------------|
| 1. City of Lincoln | 1. Picador |
| 2. Frank Adams | 2. El Tovar |
| 3. Casque d'Or | 3. Vision |

Yellow Blends (buff and tan tones)

- | | |
|------------------|----------------|
| 1. Copper Lustre | 1. Jean Cayeux |
| 2. Midwest Gem | 2. Summer Tan |
| 3. Sandalwood | 3. K. V. Ayres |

Yellow Blends (apricot and salmon tones)

- | | |
|-------------------|-----------------|
| 1. Prairie Sunset | 1. Mary Geddes |
| 2. Fiesta | 2. Moonglo |
| 3. Far West | 3. Golden Light |

Light Blues and Lavender Blues

- | | |
|----------------|-------------------|
| 1. Exclusive | 1. Gloriole |
| 2. Great Lakes | 2. Shining Waters |
| 3. Blue Spire | 3. Blue Triumph |

EXPENSIVE

1. Missouri
2. Narain
3. Blue Danube

INEXPENSIVE

Medium Blues

1. Sierra Blue
2. Indigo Bunting
3. Eleanor Blue

Dark Blues and Violets

- | | |
|--------------|----------------|
| 1. Brunhilde | 1. Valor |
| 2. Amigo | 2. Black Wings |
| 3. Sable | 3. Meldoric |

Mauves and Mauve Blends

- | | |
|---------------|-------------------------|
| 1. Ormohr | 1. President Pilkington |
| 2. Ozone | 2. Baldwin |
| 3. Grace Mohr | 3. Mary Senni |

Blush and Orchid Pinks

- | | |
|------------------|-------------------|
| 1. Pink Imperial | 1. Imperial Blush |
| | 2. Dog Rose |
| | 3. Pink Satin |

Deep Pink to Rose Red

- | | |
|---------------|------------------|
| 1. Rosy Wings | 1. Frieda Mohr |
| 2. At Dawning | 2. Coralie |
| 3. Lighthouse | 3. Rose Dominion |

Pink Blends

- | | |
|-----------------|------------|
| 1. China Maid | 1. Rameses |
| 2. Morocco Rose | 2. Eros |
| 3. Angelus | 3. Noweta |

Dark Blends (tan, buff, or fawn with blue)

- | | |
|--------------------|--------------|
| 1. Valiant | 1. Persia |
| 2. Browngrey Blend | 2. Evolution |
| | 3. Serenite |

Red Purples

- | | |
|-----------------|----------------------|
| 1. Indian Hills | 1. Red Dominion |
| 2. The Bishop | 2. Legend |
| 3. Itaska | 3. Directeur Pinelle |

Bronze Purples

- | | |
|--------------|---------------------|
| 1. Rebellion | 1. Depute Nomblot |
| 2. Louvois | 2. Mrs. Valery West |
| 3. Beowulf | 3. Shirvan |

Red Bi-Colors

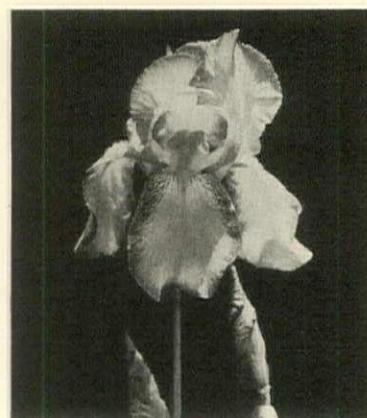
- | | |
|---------------|------------------|
| 1. Junaluska | 1. Cheerio |
| 2. Radiant | 2. Spokan |
| 3. Marco Polo | 3. Golden Helmet |

Purest Reds

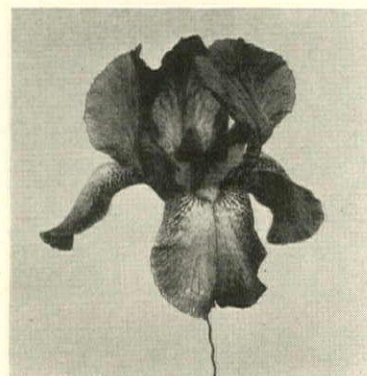
- | | |
|---------------------|-------------------|
| 1. The Red Douglas | 1. Dauntless |
| 2. Christabel | 2. Joycette |
| 3. E. B. Williamson | 3. Burning Bronze |

IRIS are hardy plants which grow vigorously, multiply rapidly and bloom prolifically from Maine to California. The roots—or rhizomes, as they are called—may be shipped long distances without loss or injury.

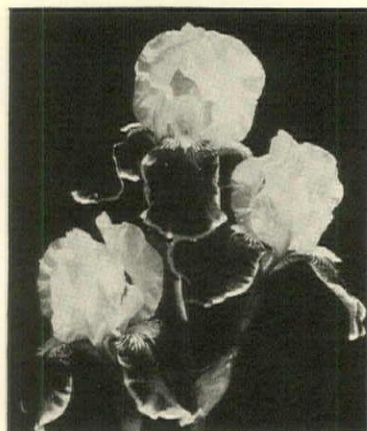
Because the majority of perennials do best when moved in Spring or Fall, many persons plant iris at the wrong time. The most satisfactory period to transplant is when they are semi-dormant during July and August.



SIEGFRIED



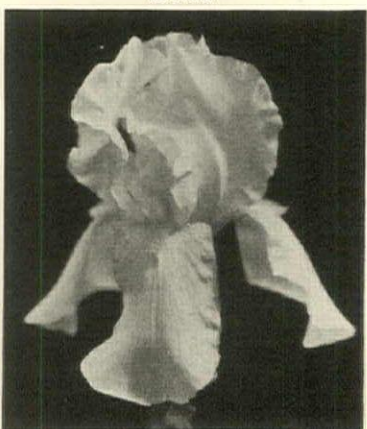
MME. LOUIS AUREAU



WABASH



LOUVOIS



WHITE GODDESS

Lawns

How to make a new lawn or rebuild an old one with grass seed or bent

By PAUL EDWARD CASE

THERE'S no mystery to making a lawn; it's just hard work," I recently heard an old gardener tell my neighbor. Since there is no mystery in making a lawn, let us look at this hard work part of it. Don't be frightened; it's not too bad, especially for us gardeners.

We had better start at the beginning. Since constructing a new lawn supplies us with all of the lawn-making operations, I think we'd best make one now—together. Let us assume the builders have left and you have moved into the new house. Amid paper, dust, new paint, oily-tasting water, and mud, you've heroically started residence at the new address.

The areas to be made into lawn you have well in mind or have actually staked out. If the ground is rough, grading is necessary. This operation is governed by three factors: drainage, beauty, and utility. Drainage will, of course, be away from the house and away from the immediate area. The decision of whether to have a gentle roll or slope or to have a flat lawn is entirely a matter of personal taste and utility. The use which the lawn area is to serve will often make the grading of the area definite.

A lawn is made up of individual plants, each plant being a grass of a predetermined variety. We are told by authorities that the ideal lawn has the plants placed about one-half inch apart. When we consider that even the smallest lawns are measured in hundreds of square feet, we realize that the number of plants in any lawn is enormous. It is also well to remember that very few crops grown on soil produce as heavy a harvest as does your lawn. Week after week you remove one to three inches of thick grass. You quickly patch up any spot which appears bare and which does not live up to the standards of the surrounding area. You ask the maximum of the soil and allow no second-rate performance.

While we still have our eyes so close to the picture, it is well to note that these heavily producing little plants are succulent things with the great majority of their roots in the top six inches of soil. Most of the lawn area will be out in the full, hot sunshine. Being of soft growth, comparatively shallow-rooted, and in the heat of the sun, we can readily understand the need to supply and retain water in the soil.

In the close-up of the lawn I spoke of the roots being mainly in the top six inches of soil. The lawn, once made, is expected by all of us to be as permanent as the house itself. We must take all precaution in building the lawn to have the foundation capable of long service, just as the architect did with the house. The top soil to a depth of at least six inches must be richly supplied with organic matter and must

(Continued on page 47)

Where grass refuses to grow, what plants can be used to make a lawn?

By ERNEST K. THOMAS

THE question is often asked, "Are there any plants other than the grasses that may be used as a covering for the lawn areas, or on dry banks where the soil is poor and sandy, or where it is difficult to maintain any green grass, especially in warm weather?"

There are such plants, and they have been used in English gardens for centuries. In some cases these plants have been used not because of the difficulty of maintaining good lawn grasses, but rather as an interesting substitute for grass. These are the plants used to make the "scented" lawns or paths, often referred to in old English books on gardening. Fashions change and history repeats itself in gardening vogue as in other things. Hence the current interest in old roses, herbs, and the culture of ornamental gourds. In his book on the history of gardening, Richardson Wright, in describing mediæval gardens, states that "close clipped and rolled lawns, as we know them, rarely found place in mediæval gardens; people apparently preferred to sit on the flower starred grass, such as you see in pictures by Sandro Botticelli."

We know at least one friend, a gardener, nature lover, sage and philosopher who loves to sit on his "flower starred grass." And what are the flowers in the grass that he delights to see? Dandelions. He claims they are beautiful and that they brighten up the home grounds in the Spring as no so-called cultivated flower can. All that is needed, he states, "is for some leader of fashion to start the vogue for more dandelions in the lawns and in a short time instead of a lot of headaches over weeds, we shall enjoy the beauties of nature which too few of us are intelligent enough to appreciate."

Well, it's an idea. The botanical name of the dandelion is *Taraxacum*, from the Greek, meaning for disquiet or disorder, in reference to the medicinal value of the plant, not to its appearance. It is still used for medicinal purposes. The leaves are enjoyed by many in the early Spring as greens.

Some of the plants mentioned below have been used as substitutes for grass in the lawn areas, and produce flowers during the Summer season as well as carpet the ground with evergreen foliage throughout the year. Here are some substitutes for grass:

Camomile, *Anthemis nobilis*. This is the plant that was used a great deal to make the scented lawns and paths in old English gardens. At Buckingham Palace there are large areas of camomile lawns. They have been in existence for hundreds of years. The plant grows about one foot high and has white daisy-like small flowers in Summer. The leaves are finely divided. It has been used for its supposed medicinal

(Continued on page 47)



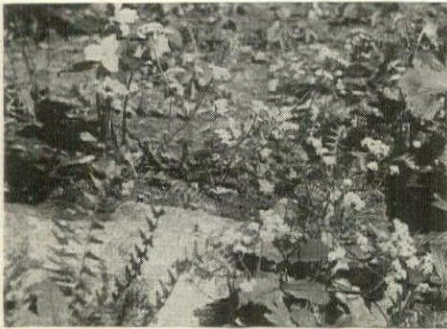
Wild Flowers

Directions for building and planting
a garden of American wildflowers

By HENRY DEARDEN

MY own wildflower garden was originally of the three-by-two variety. It started when a friend gave me a few plants of trillium and mertensia. These were planted in a corner not many feet from an overshadowing Norway maple. Bloodroot, hepaticas and ferns were added from time to time, and although the result exceeded my expectations, considering the poor site and lack of preparation, it was far from perfect and there were some failures. This hit-or-miss arrangement is exactly how many wildflower gardens come into being, instead of giving the site some consideration before planting is done, and preparing the soil and selecting with care the background plants.

I am now re-arranging the corner in the light of later experience. The original three yards by two yards has been extended. The lower limbs of the maple tree have been removed to admit more light and air, and a path arranged through the garden.



WHITE TRILLIUM AND EARLY SAXIFRAGE

Most wildflowers are not difficult to grow. Owners of suburban gardens of even moderate dimensions can derive much enjoyment from this phase of gardening. Of course there are wildflowers which are difficult to raise,

but this is true in any form of gardening. Some plants require more skill and patience than others. A beginner, therefore, should start with the more easily grown flowers and leave the miffy plants such as trailing arbutus, fringed gentian and most of the orchids until he has had more experience in dealing with the different likes and dislikes of wildflowers.

A good deal has been written about acid soil for wildflowers. While it is true that many native plants require an acid soil and others an alkaline one, the degree of acidity is not so important as it has been made to appear, providing other con-



LET SEDUM TERNATUM SCRAMBLE OVER A SHADY ROCK

ditions are right for plant growth. These conditions I would place in this order:

- 1—Good drainage.
- 2—At least nine inches of good loamy soil (more if possible).
- 3—Partial shade.

With such provisions anyone can grow successfully a large variety of beautiful wildflowers.

In considering the question of drainage the texture of the top soil and sub-soil is important. If these are both light and friable there will be no drainage problem; but many of us have gardens with a heavy clay sub-soil and a certain proportion of clay in the top soil. All soils are composed of fine particles. There are more than twenty times as many particles in a cubic inch of clay than in the same quantity of fine sand. Another characteristic of the soil is its structure. Some soils retain crumbly structure better than others. A soil with both a crumbly structure and a fairly coarse texture is the best for plant growth as it will admit air to the roots and at the same time allow the sub-surface water to seep gradually upward like a lampwick.

The provision of sub-soil drainage in heavy soils will help to bring about the desired soil condition. What is known as an agricultural tile drain is used for this purpose. Drain pipes with a three-inch internal diameter are the most useful size. Lay these in a trench made with a slight fall—about one inch to one hundred feet is sufficient. The drains should



SOLOMON'S PLUME OR FALSE SEAL

be laid about two to two and one half feet deep and spaced about ten feet apart. These drain pipes are quite inexpensive and may be procured from a builder's yard for about three or four cents a foot, nor is expert skill required to lay them. When laying, place the lengths of pipe touching and place a small piece of tar paper on the upper side of each joint so the soil will not wash into the drain. Over the drain pipe place a layer of stones the full length of the pipe. At the lower end of the pipe, the drains can be run together to drain into an underground soak-away made of a hole filled with stones.

Having corrected the drainage of the soil, the next important step is to see that the actual soil in which the plants are to be grown is in good condition, and if not to replace it with better. Any good loamy soil will do, but it will be improved with the addition of a quantity of leaf mold. Work a light dressing of well-rotted farmyard manure into the top soil and cover the whole area with a layer of about one inch of peat moss.

Many of the choicer varieties of our native flora are found growing in partial shade. If, therefore, we wish to grow woodland plants, some shade from the hot afternoon sun is necessary. Plant trees or shrubs spacing them to allow room for flowers.

Several varieties of viburnum are shade-resistant and look very well in the wildflower garden. The popular double variety of the Japanese snowball is somewhat "tame" for a wild garden; the single form or doublefile viburnum is much better. The linden viburnum with its lovely red berries in the Fall is one of the best varieties. Siebold's viburnum is very good, also the two natives of England, the single Guelder rose, *Viburnum opulus*, and the wayfaring tree, *Viburnum lantana*. Small trees like birch, dogwood, hawthorn and halesia could be used instead of shrubs or a combination of both could be effectively arranged.

After the initial preparation of the site, an occasional application of fertilizer will suffice. The most convenient forms of fertilizer for this purpose are cotton-seed meal and bonemeal, and these are high in fertilizing value. Chemical manure should be sparingly used by a novice.

A few rocks judiciously placed help the appearance of the wild garden, but the emphasis should be on the few. Lay these so that they appear to be natural outcrops of stone—and use large stones. A hollowed-out stone to serve as a bird bath is also a worth-while addition.

If space permits, plan the wildflower garden with a path

through it. This may be grass or stepping stones and made to simulate a trail through the woods. If it is too shady to grow grass, a tanbark walk is delightful. The area of the walk should be dug out about six inches deep and filled with five inches of cinders, thus allowing for a one-inch coat of old tanbark from a tannery. The use of cinders will ensure a walk which can be used immediately after rain. The color of tanbark is similar to old pine needles and blends with the foliage and it is as soft as a pile carpet to walk upon.

One of the advantages of a wildflower garden is that it has early blooms. Shakespeare wrote of the daffodil "that comes before the swallow dares, and takes the winds of March with beauty." But that was in England. In many parts of America we



MERTENSIA OR VIRGINIA BLUEBELLS, A NATIVE WILDLING

have to wait until April for the daffodils. Hepaticas, however, can usually be found in bloom in March as far north as Philadelphia. Soon after them in quick succession come blood-root and Spring beauties. Both of these are gems for the wild garden and in spite of the fact that they are easily grown, they are comparatively uncommon in our gardens. "Spring beauty" is an exception to the rule that the popular names of native American plants are uninteresting. The early settlers were generally too busy getting a living to invent pretty names. The white trillium is very beautiful and not at all difficult. It will even stand city conditions. The Virginia bluebell usually found wild in partial shade, somewhere near a stream, can quite easily be grown in the garden and makes an extremely lovely addition to it.

When Monsieur Correvon, the well-known Swiss Alpine gardener, was in America he was thrilled at the sight of the bluets or Quaker ladies growing in a meadow near Valley Forge. At first he thought they were a variety of gentian with which he was not familiar. They grow very easily either in sun or partial shade and can be raised by a beginner from seed.

Both Solomon's seal and Solomon's plume should be included. The latter, which used to be known as false Solomon's seal, is a beautiful plant. In the (Continued on page 52)

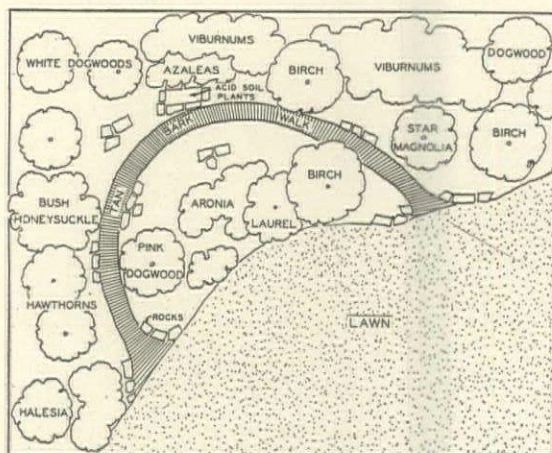


SPRING BEAUTY, OF DELICATE FLOWERING



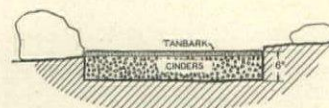
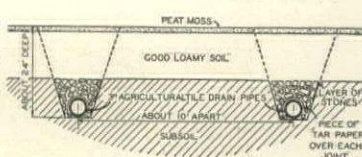
BLOODROOT, ESSENTIAL FOR WILD GARDENS

Plans and details for soil, paths and acid-loving plants



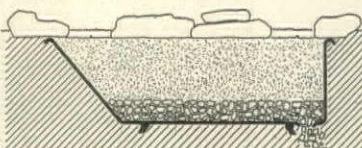
LEFT: If the site is not handy, it can be constructed at one side of a lawn, using trees and shrubs to give background and shade. It should copy nature as closely as possible. A tanbark or pine needle path will give access to its inner reaches. Such a garden need not be large to hold an assortment of grouped flowers from meadow and brookside

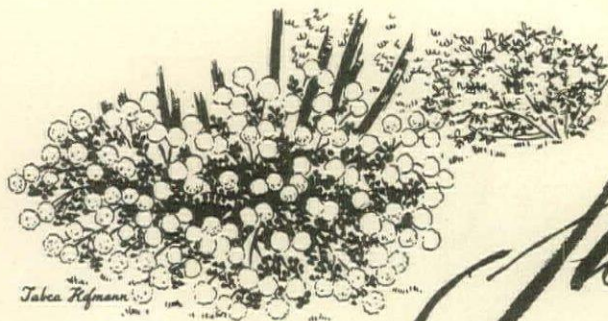
RIGHT: Drainage is the first essential and the second is loamy soil beneath a coating of peat moss



LEFT: On a 5" bed of cinders lay 1" of tanbark or pine needles for paths

RIGHT: Acid-soil plants can be set in an old sunken bath tub concealed and drained with stones





Shrubs

Upwards of a hundred flowering shrubs and vines will flourish in dense or semi-shade

By DONALD WYMAN

THE burning wastes of the desert and windswept stretches of prairie are about the only places where Nature has eliminated shade from the landscape. Even the rugged mountain tops above timber line may be partly shaded by rocks and in the dense forests shade is omnipresent to such an extent that it is the limiting factor in plant growth. Where man has erected his homes, his public buildings and his cities, shade is everywhere. And in the garden, shade is one of the devices used to make plantings more effective. In the heat of the mid-day Summer sun, what is more refreshing than to wander down the garden path to those nooks and corners where plant life itself has created shade—where one may sit and enjoy the glories of Nature in perfect comfort while beyond this charmed circle dazzling white heat waves quiver?



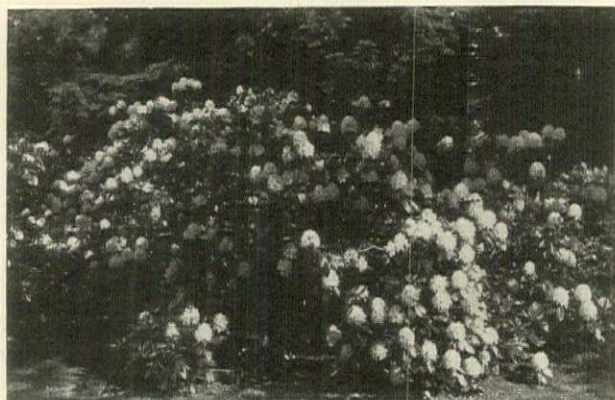
DOUBLEFILE OR VIBURNUM TOMENTOSUM



THE ROYAL AZALEA

Every house or tree or shrub creates some shade. Disconcerting though it may be, these shaded places must themselves be planted on occasion and it is here that many an enthusiastic gardener has come to grief. Although plants need a certain amount of light in order to manufacture the sugars so essential in their growth, there are many annuals and perennials and ferns which thrive in the shade, but there are comparatively few shrubs which do so. It is these that are frequently needed to make inviting shady nooks in the garden.

The next time you walk into the garden, study the shaded spots there. They will not all be alike. The overhanging branches of a Norway maple or beech may create a deep and continuous



ASSOCIATE RHODODENDRONS WITH PINES AND HEMLOCKS

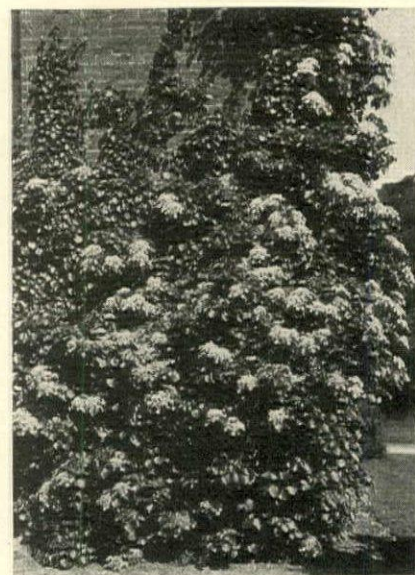
shade in the Summer, while the graceful, high-arching branches of the elm create small shadows on the ground that are constantly changing places. It is much simpler to find plants that will grow in the partially shaded areas near the elm than for growing under the maple where the Summer shade is so complete.

A far more subtle plant enemy presents itself under the maple or beech than the shade itself. Both these trees are notorious robbers. Their small feeding roots are very near the surface and they quickly rob the soil of added nourishment and moisture. The combined lack of sunlight, nourishment and soil moisture in such places may well result in consistent failures with all kinds of plant materials.

If such a place must be planted, the ever faithful Japanese spurge, *Pachysandra terminalis*, or myrtle or English ivy might be tried as a ground cover. If these stalwarts fail, nothing else will grow and the only remaining alternative is to cover the soil with pebbles or flagstones. In cases of very dense shade combined with robbing tree roots in the soil, it will save considerable disappointment if one admits there is no solution. But for every instance of this kind, there are hundreds of others where the right shrubs can easily be found to augment the shade which is so desirable in every garden.

A stroll through any woodland where shade is prevalent will show several interesting things. Most of the shrubs will be less vigorous than their relatives growing near by in the full sun. They will not have as many flowers, nor as many fruits. The terminal growth of their twigs is frequently longer, even though lateral growth may be reduced. Those evergreens which are shaded in the Winter are in much better condition in the early Spring than those exposed to the full light of the sun all Winter long even though they may be less dense. But such drawbacks (if they are really to be considered as such) are not serious and may not even be noticeable.

Acid Soil Shrubs. For instance, the large group of ericaceous plants, particularly the broad-leaved evergreens, are found in Nature in shaded places. Here the soil is moist and cool—just the type best suited to their peculiar needs. If the shade is not too dense, these shrubs bloom consistently and well, and



CLIMBING HYDRANGEA

where Winter shade lends its benevolent protection the plants make an excellent appearance in the Spring. In fact it is common practice in the North to give rhododendrons artificial shade during the Winter if they are grown in exposed situations.

Not only rhododendrons and laurels but a wealth of azaleas can be used. The dainty pinxterflower, the elusive fragrant swamp azalea or the gorgeously colored flame azalea of the Piedmont, all are garden assets wherever used, and can readily thrive in the shade providing the soil is acid. Some of the more tender azaleas from foreign lands do better in the shade than in the sun, for with such protection they prove more hardy and light shade is considerably kinder to their easily faded colors than direct sunlight.

In fact the glorious azalea gardens of the South have been created with the lights and shadows of partial shade as one of their chief attractions. The superb Kurume azaleas from Japan and the hundreds of so-called Indian azaleas glory in the shade which has been provided for them. In the North, flowers of

the fiery torch azalea, *Azalea kaempferi*, will fade in three or four days in full sunlight, but the kind protection of even partial shade allows them to retain their colorful beauty at least three times as long.

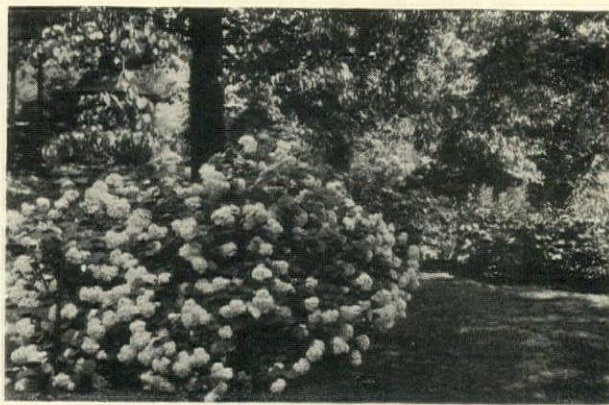
Other acid soil plants native in our woodlands would include the box huckleberry, *Gaylussacia brachycera*, and many of the blueberries, which can always be counted on for fruits and brilliant red Autumn color (if given a small amount of sunlight in early Fall) and make fairly dense growth even in the full shade.

The February daphne might

be mentioned here, too, for its purplish flowers and bright red Summer fruits are very ornamental. The rocky bank of a stream is usually beautiful enough if let alone, but with a few plants of drooping leucothoe along its edges, the arching branches of this small shrub add considerable grace and beauty. Its evergreen leaves turn a beautiful bronze in the Fall and even though this is a native southern plant, it is perfectly hardy as far north as Boston when grown in the shade.

The andromedas are worthy of particular mention. Of two species used considerably, the mountain andromeda, *Pieris floribunda*, is a native of the southeastern United States and is the hardier, though the Japanese andromeda, *P. japonica*, is the more graceful in appearance. Both are evergreen and are among the best evergreens for northern planting because they are not susceptible to any severe insect or disease pests. And not only that, but they have the peculiar quality of bearing their spikes of flower buds conspicuously all Winter.

Flower buds of most woody plants are tightly closed and fairly inconspicuous during the Winter, but the flower spikes of the andromedas—3 to 5 inches long—are conspicuously prominent and are living promises even in the frigid storms of deep Winter that Spring is just around the corner. The Japanese andromeda has graceful arching branches with very shiny leaves turning a beautiful bronze in the Fall and remaining this way



IN THE SHADE USE HYDRANGEA GRANDIFLORA

until Spring, sometimes growing to a height of eight feet. The native mountain andromeda is not so tall, the foliage is not nearly so glossy and the flower spikes are held stiffly upright and not drooping, but both are excellent shade plants and worthy of a place where they can be particularly appreciated during the Winter months.

Shrubs Enduring Dry Shade. Frequently the soil in the shade may be very dry and, when this is the case, a careful consideration of the situation before planting may save trouble later, especially if shallow tree roots are present. Added organic matter like peat moss, well rotted manure or compost may help the dry condition, but ditches and barriers may have to be placed in the soil to keep out the tree roots. However, there are some shrubs which are known to withstand dry shady conditions even though they will do much better if they are given the assistance of a good garden loam. At any rate if these shrubs will not grow, it is extremely doubtful whether any others will.

The first and foremost of these would include the Japanese barberry and the common privet. Then would come the na-

tive buckthorn, *Rhamnus cathartica*, which has little to recommend it for use in ornamental plantings except its ability to withstand well these very conditions. The common witch-hazel will bring Fall flowers and a bright yellow Autumn color to such a situation, while the common chokeberry, *Prunus virginiana*, might bring vigorous growth and Summer fruits but also (alas!) the tent caterpillar. Do not let this pest deter you from planting it. The gray dogwood, *Cornus panaculata*, would

be as vigorous as any, since it sprouts readily from the base and grows to a height of eight feet. This native has white fruits in Summer and a rather pleasing purplish Autumn color, though in the shade, Autumn color other than yellow is not pronounced. Last but not least would be the coralberry, *Symphoricarpos vulgaris*, which never grows over 3 feet tall but is usually covered with coral



DOGWOOD IN LIGHT SHADE

(Continued on page 41, Section II)

These pages conclude our annual Fall Planting Guide

Iris close to London

The garden at Walpole House, Chiswick contains a famous collection of irises

By MRS. LIVINGSTON FARRAND

IN these tragic days of a war-torn world, when only by blind and insistent faith can reason and courage prevail, the thought of gardens and green things growing comes sweetly to the mind. And particularly of gardens in England, mother country of gardening as we in America know the gentle art. It is the writer's privilege to present to the readers of *HOUSE & GARDEN* some photographs of the garden at Walpole House at Chiswick, only a few miles from London on the Thames.

This garden was created by its owner, Mrs. Robert Benson, who in happier days graciously welcomed her many friends each Spring, when Queen Mary always came as a yearly visitor to see the iris in bloom. It is primarily an iris garden, but Mrs. Benson is an experienced gardener and there are many other lovely things blooming at the same time to give color and variety to the iris planting.

The use of standard wisteria, dwarf Japanese maples, potted plants, lead ornaments, the charming little *temple d'amour*, and that quality of simplicity so essential to a really

good garden, all testify to Mrs. Benson's skill. The garden is comparatively new, as gardens go in England, but Walpole House itself is old and has a romantic history.

It was built in 1662 (the date is on the iron gates) by Charles II, for a frail but very lovely lady named Barbara Villiers. The King so greatly loved this charming creature that he made her Lady Castlemaine, and later bestowed the title of Duchess of Cleveland upon her. The Duchess lived there until her death, and the Merry Monarch, who, it may be remembered, "never said a foolish thing, and never did a wise one," used to visit her at Walpole House, proceeding up the Thames in the royal barge to land at Chiswick Mall, as it is still called, only about 20 yards from the house.

Sir Beerbohm Tree and his family lived here for some years, and bought up several of the gardens of the houses along the Mall, so Mrs. Benson's property includes a fair amount of land and enabled her to make the iris garden about an acre in extent.



Fringed with iris, the pool is the central feature of Mrs. Robert Benson's garden at Chiswick. Gracefully inhabited by old lead statues and surrounded by a broad

paved terrace, it offers the delight of blended color and form and slow movement. Around the edges low walls support beds of tall bearded iris and other perennials

Charles II built the house (right), which serves as background for part of this garden. It was finished in 1662, for the lovely Barbara Villiers, whom the King later made Duchess of Cleveland



Iris from all over the world, by the great hybridizers, are found at Walpole House—English, French and American. Note how lead vases and low soft planting mark steps leading to the paths



Simplicity is the keynote in the Walpole House iris garden. For all its temple of love, its standard wisterias, potted plants, its statuary and its drifts and drifts of irises

blending one into the other, the garden makes no pretensions at grandeur. It occupies an acre. Its owner planned and built it up from the remains of an old apple orchard

The August Gardener's Calendar



- 1** Since you won't want to produce soft wood, stop feeding roses now. Keep the soil cultivated to form a dust mulch. Water the ground well but avoid the foliage. Continue spraying or dusting.
- 2** Start rooting ivy cuttings now for house plants, by packing them in damp sand. Old plantings of Madonna lilies, if overcrowded, can be lifted and divided. Order new bulbs at this time.
- 3** What if you can't get tulips this Fall? Most of the American-grown kinds are for forcing. Feed your old tulip plantings with bone meal and keep those lifted this Spring in a cool place.
- 4** Or, lacking tulips, we might turn our attention to daffodils. These are being grown in large quantities here and some of the specialists are offering hybrids of their own. They should be ordered now.
- 5** Late Summer being the dormant season for Oriental poppies, they can be lifted and divided now. Pieces of root make new plants when started in shaded soil. You can also replant crown imperials.
- 6** Powdered sulphur or a named specific containing it will dispel mildew on phlox. Dust twice a week, early in the morning. Keep the faded flower heads cut off for looks and to prevent chance seedlings.
- 7** August is the season for planting new strawberry beds. Buy pot-grown plants or set out home-grown runners. Keep them shaded for a week and well-watered for a month until established.
- 8** Pansy and forget-me-not seed should be sown now. There's no saving in buying cheap seed. Sterilize soil before sowing. Keep flats and seed beds shaded until germination and shade seedlings.
- 9** Shall you move a peony that has been in one place a long time? If it flowers well, leave it alone. If the flowers were small this year, reduce the number of sprouts early next Spring.
- 10** This is the season to order peonies. See another page of this issue for suggested varieties. Include some of the singles and Japanese and try tree peonies and a few of the species.
- 11** At this time set out colchicums and Autumn crocuses. They will flower in a few weeks. Plant the bulbs 4" deep under shrubs and other spots where lawn mowers won't destroy their grassy foliage.
- 12** Thin late beets. Eggplants and peppers should be picked to make way for new fruits. Start blanching cauliflower by pulling the leaves over the top and tying with string. Prune old raspberry canes.
- 13** Late afternoons and early evenings are the best times to water the garden—except roses. These should never be watered later than noon, since evening sprays on muggy nights induce mildew.
- 14** By August the growing tips of evergreens have matured. The trees are now ready to be moved and planted. Water them thoroughly before and after moving. They should also be guyed against winds.
- 15** Even at this late season celery, potatoes and tomatoes will get blight. Spray them with Bordeaux mixture. Be sure and wash off all sprayed or dusted fruit and vegetables after picking.
- 16** A shingle placed under muskmelons and watermelons will prevent decay. Start digging potatoes when tops have died. Eat white onions first and save the yellows for Winter consumption.
- 17** To make Brussels sprouts grow sprouts instead of going to foliage, pack the soil tight around the stems. They should be sprayed with nicotine against aphids. Divide doricums.
- 18** If cabbage heads start splitting, bend the plant over so as to break the root on one side and thus check growth. Cut off and burn unsightly foliage of bleeding heart and other finished perennials.
- 19** Have you studied the bulb catalogs for Fall ordering? Also some of next year's novelties may be announced this Autumn and the time to get them in place is during the next two months.
- 20** There are two sound reasons for Fall planting: (1) some plants and many early-flowering bulbs must be planted then; (2) you save time and labor, thereby lightening next Spring's load.
- 21** From now on give chrysanthemums a little attention. For bigger terminal flowers, nip off the side buds. Give the plants a handful of sheep manure and keep them well watered and cultivated.
- 22** As Autumn is the ideal time for making lawns, the ground should be well dug and fertilized now. Before sowing the seed, work in superphosphate or a 4-12-4 fertilizer. Water thoroughly.
- 23** Aubrietias, arenarias, bugle, creeping phlox, most of the sedums and snow-in-Summer are rampant growers and should be cut back lest they crowd other plants. Burn diseased hollyhock foliage.
- 24** You can now lift the Virginia bluebell, mertensia. Also, to save the bother of growing them, pick up chance foxglove seedlings in the borders and give them the encouragement of rich soil and space.
- 25** You can now start picking the flowers to be dried and used for Winter bouquets. Bunch and hang them upside down in a cool place. When dried, wrap them in paper. Keep weeding.
- 26** Pot-washing may be a chore, but these dog days are ideal for such scrubbing. And scrub seed flats at the same time. Keep unused frames and greenhouse benches free from weeds these days.
- 27** Except in the very coldest sections of the country, it has been well established that Fall planting of roses is advisable. Prepare the ground now, digging at least 18" deep, and order bushes early.
- 28** As the seasons proceed, keep color notes of desirable shiftings in your borders. It may be an iris clump here or a baptisia there or a new floral ribbon to run along the edge next Spring.
- 29** If you haven't already done so, lift and divide overgrown narcissus clumps. The increase will amaze you. Replant the large bulbs after enriching the soil and naturalize the rest in the grass.
- 30** The dahlia fancier is busy thinning and feeding his pet blooms. They will need plenty of moisture now and an active hoe. Keep an eye open for stem borers and go at them with a hooked wire.
- 31** Christopher Smart was as mad as a hatter, but in a poem he wrote in Bedlam are gems gardeners may love. Lines such as "A Toad hath, by means of his eye, the most beautiful prospects of any other animal, to make amends for his Creator in Glory." Also he writes of "the blessing and virtue of the rain". Gardeners can agree with that especially in periods of drought.

THE ONEIDA COMMUNITY

(Continued from page 24)

and, in the name of aspiration, with a four-storied tower. This portion of the house was plain, unornamented for the most part and reticent in the matter of wooden gingerbread-work. The next section towards the south, built a few years later, comprised another wing and another tower with, unfortunately, a mansard roof and a certain playful use of iron lace. A continuation of this wing took the building back westward and made the general outline in the form of a long L. At the back of this L another building, then quite separate, made a three-sided figure of the design, and housed the kitchen and dining rooms.

The Community's final architectural burst came in 1870—an unfortunate year—when they added the wing still called locally, the New House, which attached itself to the original north tower and ran back west to make the fourth side of an almost enclosed quadrangle. Of this New House wing, the less said critically the better. It went in for mansard roofs, cupolas, and the most regrettable fancy brickwork.

Inside this medley of a house—and an immense, rambling old place it is, too—there is a uniform simplicity, and was, in the old days. Back seventy or eighty years, visitors to the Community used to come in droves on the old Midland Railway which ambled past its lawns and on up the valley to Norwich. Visitors came in hordes and swarms and excursions to see the place and the queer folks who lived together there—and, more specifically, to eat strawberry shortcake, the *specialité de la maison*, served on the lawns and in the Community dining room. After dinner, at noon, of course, the visitors were regaled with a concert given in form by the Communists who were eager musicians and adept at theatricals. They had at one time a special fondness for Gilbert and Sullivan, and it is probable that no Community grandchild will ever hear about "his sisters and his cousins and his aunts" without a private feeling that the lyric belongs particularly and personally to him.

Yankee notions

But the visitors did want to see how the Community lived and they used to stare at the communal Sitting Rooms, upper and lower, at the Library, at the large Meeting Hall with its stage and its polished dance floor and its handsome frescoed walls, with unabashed curiosity. The women visitors used to peek into cupboards in the kitchen and to marvel at its scrubbed cleanliness; the menfolks were fascinated by the homemade contrivances, labor-saving devices, potato washers and apple parers and washing machines. Yankee notions—but they worked. The mothers were amazed at the carefully organized Children's Department under the supervision of a group of men and women chosen for their particular talents for child-training and teaching.

The rooms, in every case, were simple, plainly furnished, immaculately neat. There was a great deal of light and air. The children were rosy and stout; they sounded extraordinarily happy at play on the old lawns. The

grown-ups worked together, dividing the labor and carrying on with a special kind of cheerfulness. Everyone was busy, everyone seemed to be happy; if there was any mystery about the place it lay in its faint, intangible atmosphere of living in its own, privately invented world, apart from the outside.

The past still lives

Today, when the old Mansion House is looking peacefully towards its eightieth birthday, it is still able to tell a fairly clear story of its past. The single living quarters of the old days have been rearranged into private suites and apartments, the necessary modern improvements have been added as unobtrusively as possible, but most of the old public rooms have been preserved very much as they were.

Downstairs, the Lower Sitting Room is not too much changed from its original dress when it was the first Community Library. Old leather-bound volumes of religious journals still live in alcoves at one end. Locked shelves—books were held in great esteem by the Community—line one wall, the furniture is the same mahogany that was so well thought of by the contemporaries of Queen Victoria.

The real Library is in another room, perhaps a bit more modern, but the books, largely, are old and very good. The dining room is enlarged from the old days and the old dishwashing room with its pink copper sink has vanished, except from certain memories which will always connect it with its second usefulness when obstreperous infants were whisked into the pleasant, sudsy-smelling place to be spanked for misbehaving in the dining room. The kitchens now have oil-burning stoves and the old potato washer and the apple parer are gone, but the apple pies and graham bread are exactly the same, and are the best in the world.

In its present incarnation as a privately owned apartment residence, the old Mansion House still keeps much of its unique character. Its inhabitants are all old friends, who know how to live together in amity. After dinner they still gather in the Lounge like a large amiable family. The little children still play together like a flock of bright birds on the lawns, under enormous trees. They still run through the vast, mysterious cellars to play Escape and hope that the watchman will chase them. And although communism is lost over the horizon of the Nineteenth Century, the men of the new Oneida, Limited, still work together with a sense of special bond, and still, although the canned peaches and the skeins of colored silk and the mopsticks are forgotten, they make silver knives and forks and spoons and find with pleasure that they can sell them. And somewhere in that strange old house a visitor, likely enough, could still find evidence to prove all of this.

Editor's note: An absorbing and readable book has been written about the Oneida Community by Mrs. Robertson's father, Pierrepont B. Noyes, now president of Oneida, Ltd., called "My Father's House."

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GARBAGE CAN TOO!**



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- Food wastes—peelings, pits, scraps, bones, etc.—are scraped into sink drain. Down they go into the Disposall, where they are reduced to a pulp and washed away like water. Disposall cleans itself. G-E Disposall available separately. \$99.50 f.o.b. factory. Terms.

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Glenwood

MAKES COOKING EASIER

N'ICE AND COLD

(Continued from page 29)

Frozen Eggnog Refrigerator Ice Cream

Beat 4 whole eggs until light and beat in gradually $\frac{1}{4}$ cup of granulated sugar. Add 1 teaspoon of vanilla and 4 tablespoons of good Cognac and fold in $1\frac{1}{2}$ cups of heavy cream whipped until just stiff. Pour into deep freezing tray of your refrigerator and do not disturb for one hour, at which time stir with a spoon right in the tray, and continue freezing for at least three hours. Run a knife around the edge and turn out onto a previously well-chilled platter and serve at once on chilled plates. If you have trouble getting the cream out of the tray, turn it upside down on the platter and lay a cloth wrung out in boiling water on the bottom of the pan and it will melt sufficiently to drop out. The Cognac may be omitted and a little grated nutmeg may be sprinkled over the top before serving. Meringues are good with this. For six.

Lime Ice With Sugared Currants or Red Raspberries

Squeeze and strain the juice of 6 small limes, 1 large orange and 1 lemon. Moisten 1 cup of sugar with $1\frac{1}{2}$ cups of water and boil for five minutes. When cold add the fruit juice. Add just enough green vegetable coloring dissolved in a few drops of water to color the syrup a very pale green. Freeze in the usual manner using one part salt to eight parts cracked ice. When stiff remove dasher and pack for several hours, using 1 cup of salt to 4 of ice.

When ready to serve, pile in one half of a well-chilled large honeydew melon. Fill the other half with stemmed red currants, washed and rolled in powdered sugar, or with red raspberries lightly powdered with sifted confectioner's sugar. Pack both halves firmly side by side in crushed ice on a large deep platter, preferably pink. Decorate with a beautiful pink rose and serve at once accompanied by macaroons or ladyfingers.

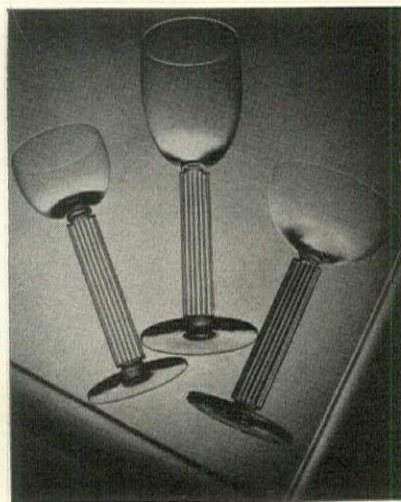
Jamaica Fruit Bowl

Pack a large bowl in a still larger bowl of crushed ice—pink, if you like. Place in the inner bowl any fruit available, peeled and ready to eat. For instance, remove the rind from navel oranges, using a sharp knife, leaving, however, about one inch of rind at the stem end. Insert firmly at this end a silver fork. The orange is eaten right from the fork. Peel a fresh pineapple, remove the eyes, and slice crosswise in half-inch slices. Slice red apples at the last minute in half-inch slices leaving the peel right on. Wash big strawberries but do not stem them. Add some well-washed plums or apricots. Peel pears at the last moment, but leave their stems on. Peel bananas half way, letting the skins roll back, or tuck them in if you prefer. Dip ripe peaches in boiling water for a second, then plunge them into cold water and pinch off their skins. Garnish the whole dish with large pieces of coconut from which you have removed the brown skin. Tuck plenty of ice here and there and serve accompanied by finger bowls and paper napkins.

(Continued on page 44, Section II)

MOHAWK TRADITION

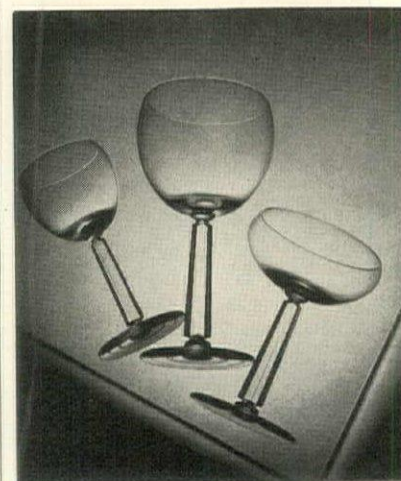
(Continued from page 25)



MARTIN BRUEHL

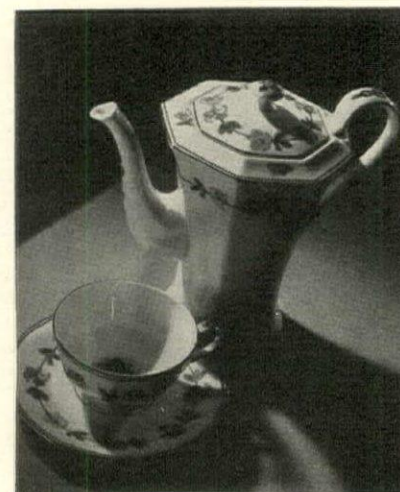
LEFT: Here is another pattern in the group of Modern American Glass designed by Libbey. This one is the "Embassy" design, which was chosen as the crystal to be used in the State dining room in the Federal Building at the New York World's Fair. Note the tall ridged stem and thin bowl. To be found at Georg Jensen

RIGHT: A close-up of the flatware shown on our table on page 25. This is "Forever", the latest pattern in plated flatware by Oneida, Ltd. The smooth, clean lines of the handles, the delicate detail of beading and of the flower motif at the end all are testimonials to the Oneida tradition. At Wanamaker



LEFT: "American Prestige" is the apt name of the crystal pattern shown on our table. It is one of the series of Modern American Glass designed by Libbey. It stems from no particular tradition, is modern in effect and yet possesses the sturdy grace which fine glass has always possessed. At Georg Jensen

RIGHT: The china sets the color scheme for the whole table. It is called "Primrose", and is Community China by Theodore Haviland. The center motif is a natural bouquet of primroses in typical colors—yellow, pink and eggplant, with green leaves, a green wreath on the border. These may be found at Wanamaker



LAWNS WITHOUT GRASS

(Continued from page 37)

value from very ancient times. A tea or infusion is still made from this plant in some places.

Camomile has a trailing habit of growth and will quickly carpet the grounds. When mowed and rolled it forms a dense green turf. When cut or walked on it fills the air with its invigorating fragrance.

Seed may be purchased and sown in flats, cold frames, or in the open ground like any perennial during July and August. When the seedlings are about three inches high, they are transplanted three to six inches apart, in the bank or lawn area, or along garden paths.

Should anyone wish to experiment with this plant, care should be taken to secure *Anthemis nobilis*, not *Anthemis tinctoria*, or its varieties.

Yarrow, *Achillea millefolium*. This is a native common weed frequently found growing in lawns. In waste places it grows to a height of two feet and bears numerous white flowers in clusters at the top of the stems. The leaves are finely divided, fern-like, and of a dark green color. The roots are strong-growing and creep extensively through the soil. The plant thrives in dry, hot weather and in poor, sandy or gravel soil. The foliage of this plant is really very attractive.

The thymes can also be used for lawn-making. *Thymus serpyllum albus* is a prostrate dwarf-growing plant that hugs the ground. It produces tiny white flowers in Summer. Its fragrance is delightful, especially when cut or walked on. The variety *coccineus* is similar in habit of growth but has crimson flowers in the summertime.

Finally there is *Mentha requienii*. This is known as Corsican mint. The foliage is strongly scented with peppermint. It is a tiny plant with stems like thread and small round green leaves. It has a creeping habit of growth. The flowers are produced in Summer and are of a pale purple color.

Acknowledgment

The watercolor paintings on pages 26 and 27 were executed for HOUSE & GARDEN by the following students of the New York School of Fine and Applied Art:

Oneida: exterior, Edna Eicke; assembly hall, Ruth Hanscom; parlor, Dorothy Milnes. Leavenworth house: parlor, Dorothy Milnes; dining room, Jayne Tuttle; drawing room, Marvin Monk. Cooney house: parlor, Marvin Monk; drawing room, Julianne Finklestein. Brabant music room: Edna Eicke.

For their assistance in preparing this survey of Mohawk Valley architecture and decoration we are indebted to the following institutions and individuals: James F. Curtin; Miss Helen E. Chittenden Gillespie; Mrs. John C. Andrews; Hamilton College Library; Union College Library; Moser & Cotins; the New York State Writers' Project of the Federal Work Projects Administration.



TRY THESE FOR COOLNESS...

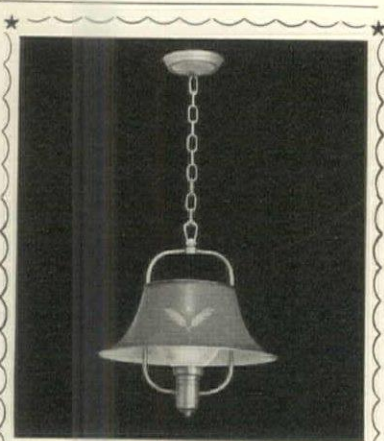
A Planters' Punch, Rum Collins, or frosted Rum Swizzle . . . To give them that truly tropical flavour—

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GRASS LAWNS

(Continued from page 37)

be well aerated so that this organic matter can become available to the plants. You never again expect to dig up this foundation of the lawn, so you must put it in to the best of your ability.

Grading

You are going to dump the top soil in desired amounts where needed, spread it, and rake it roughly to remove debris. You may have to go over it several times to get the rough grade in fair shape. Often raking it two ways helps—one at right angles to the other.

When a good approximate grade is attained, you had best roll the entire area. Some soft spots will settle deeper than others and you will have to wheel in a few bushels of soil here and there. Fertilizer should be applied after this.

Seeding

Rake the lawn area well after applying the fertilizer; then sow the seed with the spreader. There are many fine seed mixtures to be bought.

We, north of the really warm parts of our country, are the most fortunate of all people in having easy access to one of the finest grasses attainable—and one of the cheapest. This is Kentucky blue grass, *Poa pratensis*. No variety compares with blue grass for forming a tough, handsome sod under average conditions. Just plain blue grass and red top—proportions 4 parts to 1 part—is a splendid mixture.

Under shade where the soil dries out easily use about 60%, in weight, Chewing's fescue and the rest, 40%, of our 4 to 1 Kentucky blue-red top mixture. When the shade is over a damp or moist place use rough-stalked meadow grass to replace the Chewing's fescue. All seed must be the best grade obtainable and should be the heaviest per bushel possible. Many seedsmen have mixtures made and fitted to your soils.

Sow the seed with a seeding machine if at all possible. Get a combination fertilizer spreader and seeder. The two-foot size is a handy machine. If you sow fifty pounds of seed or more, the machine will almost save its cost in seed the first time you use it.

After sowing the seed rake it in thoroughly and roll the entire area two ways—again at right angles to each other. Now put some strings around the nearby edges of the seeded ground to keep out children and dogs.

An established lawn needs only feeding and water and loads of the latter. Feeding with the same fertilizer you use in the garden and starting about April first, you should give at least two or three applications before July first and one last about September first. Feed when the grass is dry and use a spreader. Water it in if you wish or let the rains do the job. When the frost is out of the soil and the surface water has soaked away in the Spring, a good rolling helps a lawn. Mow the first four or five cuttings with mower set to cut the grass high. Set it high again during the hot part of July and August and once more after late September. Try to cut the lawn at least weekly. If left to grow too long, the stalks lengthen and the mower cuts the hearts of the plants, often killing them.

HOUSE &

48 AUG

TUCS



JURY JUDGED

Cabin Crafts

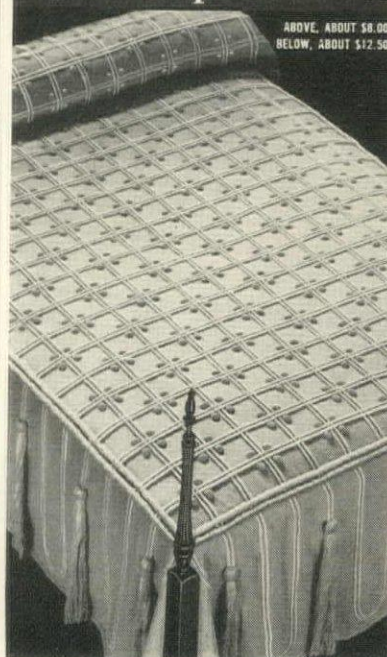
Needle-tuft Bedspreads bear the seal of approval of "America at Home," remarkable new exhibit in Contemporary Living at the World's Fair.

Already approved by American women are the beauty and practicality of Cabin Crafts Needle-tuft Bedspreads. The Fall collection, now on display in leading stores, includes moderately-priced, washable bedspreads for every decorative scheme. Designs and colorings are by Joseph Platt, noted American designer, whose "Blue Heaven" bedroom is a feature of "America at Home." . . . Cabin Crafts, Dalton, Ga.

Spreads shown are "Jury Judged" and on display at the "America at Home" Exhibit at the World's Fair.

Cabin Crafts Needle-tuft Bedspreads

ABOVE, ABOUT \$8.00
BELOW, ABOUT \$12.50



AUGUST, 1940

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Santa Rita Hotel: 250 rms. Tucson's social center; Western hospitality. Air conditioned. Excellent cuisine. Famous dance bands. Polo, golf. Nick Hall, Mgr.

ARKANSAS

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CALIFORNIA

ARROWHEAD SPRINGS



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BROOKDALE

Brookdale Lodge. "Known and loved all over the world"—so travelers say. Mountain brook runs through enclosed dining room. Big Tree Country.

LA JOLLA

Casa de Manana. Distinctive resort hotel on the shores of the Pacific, near San Diego and Old Mexico. All sports. Private beach. American and European plans.

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MARYLAND

BALTIMORE

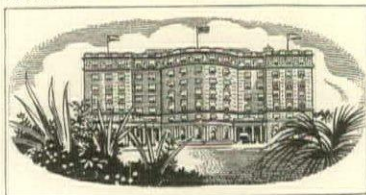
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A directory of

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The second show is scheduled for August 17th and the place Bolton Landing, Lake George, New York.

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THE MOHAWK VALLEY

(Continued from page 13)

it is the beginning of the long listening dread of Indian attack, the destructives to be loosed, the listening that hears no answer for so long, only the long unutterable singing of the robins. Why don't the damn birds hush? Eisenlord, he's clerk, has something to do, and writes the minutes in his neat hand.

Those were the early days, when America was burning. Eight long years of birth before the growth began. The first great influx from New England began to form the towns along the river. Go to Fort Plain and see some of the old roadside taverns. There are a few along Route 5, but Route 5S is the road to learn the valley from. In Fort Plain, also, you can see what the Erie Canal was like. There is no water now in Clinton's ditch; but the shape of it is there; you can see the dock and what the old canal stores must have looked like. All sorts of people travelled the canal; boatmen, drivers, missionaries; and there is the first American drummer with his samples; the man who knows America, who knows what people think, who goes everywhere, himself or his tribe, who is the modern Indian trader, whose trade is not his own. He is the man who can tell you how America will vote and vote the other way himself.

Life on "Clinton's Ditch"

But the boatmen were the people for me; the men who hired on to a trade line company, to drive one team, the term of the contract being good behavior, to steer the boat; the free-lancers who worked their own with their own horses and a cook or wife along to keep them comfortable; or the packet boat crew, hauling their barge at nearly four miles an hour, beds, lounge, dining room, and maybe a foot organ in the "library" with a female passenger playing "Oh, Lovely Rose", as fine a conveyance in its own heyday as the Empire State Express.

I have talked to some of the women who used to boat it in the season, and they liked the life. Of course the canal had ugly sides. It was dirty, crowded and profane. It had its own racketeers, the first spurious SPCA agents that demanded, and got, monthly payments of from one to five dollars from the poorer boatmen who had to drive their teams out to the bitter end of their hard lives. Or the Harmony Mills gang that sold pilot service through the last two locks into West Troy. It was astonishing how many boats were wrecked when the owners refused the service.

And Harmony Mills themselves. A fearful place. The management imported French girls and, I am told, "protected them from matrimony", and those girls became so man-hungry that it wasn't safe to let your man walk within arm's reach of the lower windows during the noon hour. In fact there is one fabulous tale. . . . But this is not the place to tell it. And then there was a third racket—the journey of the state pay wagon that for a period of years came down the towpath each October collecting a month's pay from lock-tenders for the party war-chest.

But the life was good, if a woman

knew how to put up in a small space. She had her Spring cuttings in pots in the windows, she didn't have to pump wash water, she hung a pail overside and pulled it up easy as easy, and the suds went back with no long carry to the woodshed door. If she needed a bit of sugar or flour or a handful of eggs, why she just stepped ashore and bought them at the next grocery. And there were people to talk to, mind you, women at every lock. You saw America, then. You saw a lot of life, and nothing to worry about unless rats invaded the pit of the boat or John decided he would have to carry hogs this trip.

Greek towns, Greek houses

Those were the days when you read the newspapers, and passed them on from hand to hand, from boat to boat, and house to house. In those days it was the Greeks against the Turks, and you put ten cents in the collections, and you learned new beautiful names and realized Utica, and Syracuse, and Athens were classic towns, and you knew what they stood for, because the country's struggle was too soon behind to let you forget. New houses were going up, chastely Doric, graciously Ionic, and they belonged in the free country, strangely, like the names. A poet could get into the papers; a poet could be great; you bought a book of Byron's or you read the "Bride of Abydos" on the second page of last week's Gazette or Courier; and when, after he had died for liberty, you went to a museum, you could see the beating heart of Byron under glass—as wonderful as the bones of the mastodon.

The Greek houses, built out of the profits of wheat growing, stood after the wheat fields had moved westward. The canal that had made possible the rise in price tapped other, wider land and shifted the market, and the Mohawk and its hills turned gradually to dairying. The black and white of Holstein herds did not spot the pastures then; they came later, and after them the Guernsey and the Jersey. But the landscape had found its present form. Only the growth of cities and the faster pulse of the great ribbon of travel in the bottom of the valley mark a change.

Voice of the land

All York State land has a curious quality that I have never found in any other. I think I would call it a sense of its own life, as though it had a power of speech that people might almost hear. I know people listen for it. Some of the people, that is. Mostly the lonely men; but sometimes whole congregations have been moved by what they heard, and they have come down through history, a curious troop, product in part of the backwash of the great flow of nationalities across the level trade route.

Think of them: Jemima Wilkinson, the Universal Friend, who died to be born again and found her New Jerusalem; the Millerites, who climbed a hill to watch the Destruction of the World. Poor mad Willie, with his violin, was a solitary, but he too climbed a hill, and

(Continued on page 51)

THE MOHAWK VALLEY

(Continued from page 50)

so did Joseph Smith, but he started a movement and a faith to carry a people through the continent. Anne Lee was another woman who heard a voice; and there were the Fox sisters who talked with the dead spirits of their own and foreign lands; and there was Noyes who planned and built a workable Utopia. They were only the leaders of the innumerable, the queer, restless, hungered tribe of land-clearers who fought the land with axes but could never abide, and so went west from state to state, carrying their lonely women with them, till the Pacific stopped their feet.

They have gone, but the voice is still in the land, and the people hear it today. Carl Carmer, listening for a lone-some drum, has heard it and written a book about his listening, which proves he is a Yorker, for he did not say exactly what he heard.

The little man in the rolling land, on the hill, in the valley, on the curve of the road, at the end of the furrow; the woman in the kitchen window, at the cool-house door, under the apple branch in the barnyard; the child hunting the cows through the sumac, the bells stilled, and the yap of the flanking dog silent in echo. They hear it in Spring and again in Fall: in the dawn, when the mist-flowing flank of the valley reminds man of his newness there; or in the twilight, when the rise of the hill's shoulder shows his tired eyes that the land has been alive, and lives, and will be living long after his humanity has come down like the leaves.

For those who cannot hear it, the evidence of its existence remains in the curious buildings men have raised seeking for a new expression, like the eight-sided houses, the strange, complicated churches, the queer massive stone seigniorial structures, the preoccupations with old civilizations that show in the Greek fronts, the Scotch castle, and the classic names of towns and villages.

There was a girl named Desire Brown who travelled the Mohawk Valley a hundred years ago. Her family was looking for a place to settle, and they found one in June across the Mo-

hawk Hills, down in the Unadilla. All Summer they worked, building, clearing, readying their home, all of them, the father, the mother, the two sons, and the six daughters, who, so the story goes, were all of them six feet tall. And in October, as the story goes, they held a house-warming and invited the neighbors. There weren't many of them, for the Browns were on the edge of the wilderness, but they came, and the house-warming was a day-long feast. But in the midst of it a restlessness came over Desire. She slipped away from the feasting board and climbed the hill that was over beyond the barn. When she reached the top it was twilight, and she was alone. For the first time since she had reached the Unadilla, she was herself and after a moment she raised her voice to listen for an echo. "Desire Brown," she called.

At first she thought there was no echo there, only the twilight. Then out of the slow rise of darkness, from the trees at her feet, she heard an answer. "Where are you?" She used to say afterwards, when she was old, that she was neither frightened nor surprised. She sat down with her hands in her lap, calling, until the man came up the hill and found her. He had been lost, you see, and so was she.

She was one of the people who listen. She is long dead now. But there were many more. Hunt them out, if you want to know the Valley, the little lost relics of their graves, the relics of the little men that fed the artery of steel and wire and macadam. Hunt them out, the vanished towns, Gilboa under the water, the witch moon in a strap-hung door, the armless signpost where no road leads, the German fairies in the Helderbergs, the old and bloody tales. These are the last words of the men, the women, and the early dead who found the valley to make it theirs, to paddle the canoe, to build the canal and road and railroad. This is the thumb on the hammer lock, the hand on the axe, the arm that swung the scythe, the eye that plumbd the stone, the sweat that laid the ballast—perhaps the touch upon the throttle, as you ride.

THE ALBUM QUILT

(Continued from page 24)

Each square in the Album Quilt depicts one activity in the Community life. Most are self-explanatory; here are a few whose meanings are less obvious. Near the upper left corner, the desk-like object is the type-box of the printing office, which published "The Circular" and various other pamphlets (initials of these make a square left center). The two bona-fide desks were stitched by the accountants. Silk-mak-

ing, another Community project, is illustrated by a pile of bright spools. The two Indians, left below center, were made by a man. Indians used to come to the door asking for food; the inscription—"Where's Margaret?" refers to the lady who was kind to them!

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WILDFLOWERS

(Continued from page 39)

Spring its white flowers are borne at the ends of the leaf-bearing stem. These are followed by a bunch of bright red berries which last till severe frost. Most of the sedums are sun worshippers, but the native *Sedum ternatum* is perfectly at home in semi-shade and makes a wonderful picture if allowed to scramble over a rock. The native blue phlox, *Phlox divaricata*, is one of the most charming of native plants and is often grown in garden flower beds. Although the white form is not quite so common, it too is very beautiful and adaptable.

No wildflower garden is complete without some ferns and there are a number of easily grown ferns to select for the purpose, some of which, like Christmas fern and maidenhair spleenwort, are evergreen.

There are a few plants which although not actually native may be included in our wildflower garden, as they have established themselves in many places; such, for instance, as the periwinkle, which is so useful as an evergreen ground cover. Lilies of the valley, woodruff, daylilies, foxglove and English bluebells, all of which come under this category, are nice additions.

A number of plants grown from bulbs should be included. When the ordinary grape hyacinth is given a little attention in the way of separating the bulbs and extra fertilization, they produce surprisingly fine flowers. The common star of Bethlehem and its pyramid form are well worth including. This is also true of the many varieties of dog-tooth violet. Many of the hybrid varieties of daffodil and both the English and Siberian scilla or bluebell accommodate themselves to the native plants to perfection. Snowdrops are particularly welcome as they often appear when the snow is still with us.

Nor can we omit consideration of the lilies, both the native forms and the imported varieties. Some of them like partial shade, while others need more sun, but all of them prefer a well-drained position. The colors vary from white to yellow through orange to red and many of them are fragrant. As they bloom when wildflowers are more scarce, they are doubly welcome.

The following varieties are included in the list of dwarf varieties which are best for the wild garden. The native wood lily, the Carolina lily, the Dahur-

ian lily and Kramer's lily; while the yellow and orange *speciosum* lily, tiger lily, swamp lily and Hanson's lily are among the desirable taller varieties.

No true lover of nature will be guilty of removing rare plants from their native habitat. Nearly all the plants mentioned in this article are offered for sale by reliable nurserymen, who propagate them in the proper way. Many wild plants may be grown from seed, though it is useless and wasteful to scatter seeds indiscriminately, without proper preparation of the soil. It is better in most cases to grow them in a separate seed bed and transplant them, though a few which are difficult to transplant are preferably grown in the final position.

Those who wish to try acid-loving plants should prepare a special corner for them. An easy way to do this is to bury an old bath tub, purchasable for a dollar or so at a junk yard. Place a layer of stones in the bottom of the bath tub and over these a mixture of leaf mold, peat moss and decayed oak leaves; with this incorporate about a pound of aluminum sulphate. The bath tub will keep the soil in an acid condition for a long time. Trailing arbutus, the pink lady's slipper and several other varieties of orchids, partridge berry, twin flower, bunchberry and a good many more interesting plants are at home in an acid soil and will grow successfully under these conditions. A few stones placed round the top of the bath tub will mark its position, at the same time hiding the porcelain.

In nature one finds the most striking results where large masses of one variety of flowers are growing together. We should remember this when planting our wildflowers. It will depend on the size of the available site to what extent we can do this. A group of one hundred blooms of the same variety is better than ten; five better than one.

If the site is properly prepared the wildflower garden requires little attention. A weed is a plant out of place, therefore there are few weeds in a wildflower garden. All that one has to do is to see that the choicer plants are not crowded out by the commoner ones, and be sure to keep it moist in dry weather, although the mulch of peat moss prevents drying out to a considerable extent.

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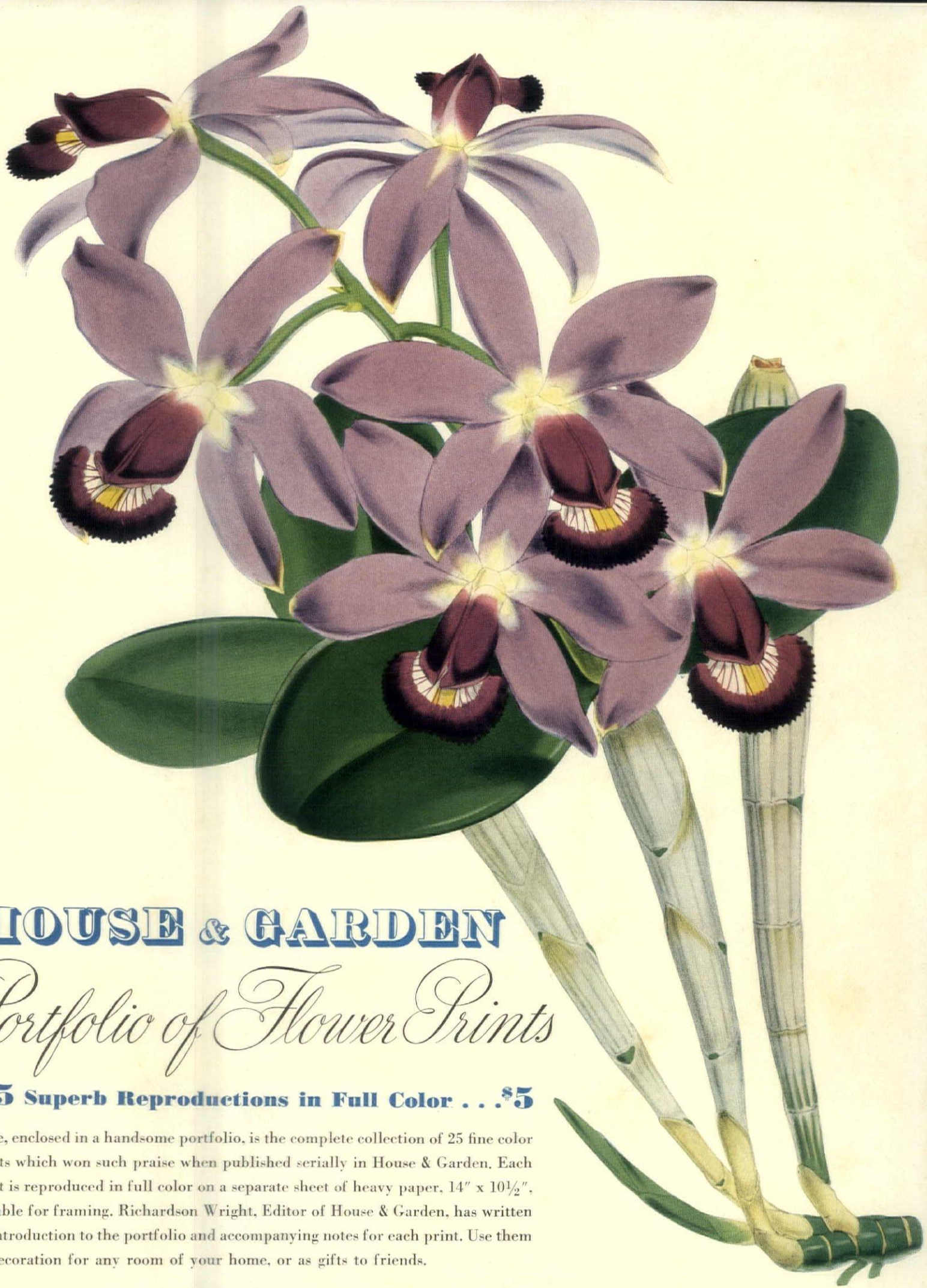
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Section II

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THE PROGRAM

Eligibility

- (a) All residential work as described under the two classes of awards, designed by architects practicing in the United States, and reproduced in any issue of House & Garden during 1940, shall automatically be eligible for House & Garden's Awards in Architecture.
- (b) Only architects are eligible to receive House & Garden's Awards in Architecture. However, houses submitted by others, with permission of the architect, are equally eligible for consideration for the awards.
- (c) There is no restriction on the number of houses an architect may submit.
- (d) To be eligible for publication during 1940, and hence for the Awards, all material must be received by House & Garden not later than September 23, 1940.

Submitting Material

- (a) Houses may be submitted in the customary manner of submitting photographs for publication. No special mounting is desired, but photographs should be of good quality on glossy paper.
- (b) It is preferable that black and white floor plans accompany such photographs, but plans may be prepared after material submitted has been definitely accepted for publication.
- (c) After such acceptance of material, architects may be asked to supply blueprints of the elevations for the information of the Jury.

Jury of Awards

- (a) The Jury will be composed of three or more practising architects.
- (b) Judging will take place during November, 1940, and announcement of the winners will be made in the issue of January, 1941.
- (c) The editors of House & Garden will function as a nominating committee, reviewing work submitted and making selections for publication. The editors will not serve on the Jury of Awards.

Address all material to Arthur McK. Stires, Architectural Editor, House & Garden, Graybar Building, New York City. Material which is not selected for publication will be returned postpaid to the sender.

Additional copies of this program will be supplied upon request to the Architectural Editor.



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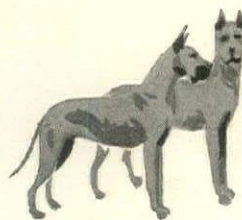
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THE DOG

House & Garden's gallery

The Great Dane

JUST as the descendants of those brave people who came over on the "Mayflower" talk with pride of their forefathers, so, too, do breeders and lovers of the Great Dane refer to the noble lineage of the Great Dane as passed down to us through history and legend. No one knows just where or when the breed originated, but some writers have placed his origin thousands of years back as the stately guardian and companion of many ancient rulers.

Certainly it requires no great stretch of the imagination to picture him as such. He is an impressive figure with his great size and beautiful powerful body offset by his gracefully arched neck and finely chiseled head. He presents a majestic appearance that cannot be matched by any other breed of dog. He is characteristically reserved and dignified in his attitude toward strange adults but he is friendly and indulgent with all children. He is the perfect house dog. He is easily house-broken and never destroys things about the house. He doesn't bark unless the occasion warrants it, but he is better protection than a burglar alarm.

While it is conceded that the Great Dane was fostered and developed to his present stage of perfection in European countries, practically all the Great Danes in America today are American-bred. This condition has come about primarily through the efforts of the Great Dane Club of America which has encouraged and helped breeders in their problems for the past fifty years.

This Club was organized in Chicago, May 3, 1889 with 33 members and was admitted to membership in the American Kennel Club, May 23, 1889. It was the fourth breed club to be admitted to membership in the American Kennel Club.

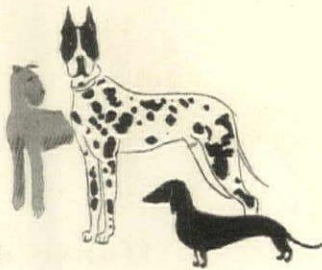
Throughout many years of its existence, the Club has protected and advanced the interests of the breed by adopting standards for breeders to follow, by endorsing and promoting shows in which the Great Dane was exhibited, by keeping its members advised of all matters of importance affecting the breed, by holding monthly meetings of the Club, etc., etc. The Great Dane Club is credited by dog people as being one of the most active and progressive dog breed clubs in the world. During recent years, the Club has been assisted in its efforts by its four subsidiary clubs—the Great Dane Club of California, the Midwest Great Dane Club, the Great Dane Club of



What a grand playfellow and pal a Great Dane can be. Ch. Duke of Roxdane, best Great Dane at Westminster, N. Y., 1940. Owner, Mrs. W. A. Ehmling

MART

of pure bred dogs



Ft. Wayne, and The Philadelphia Great Dane Club. About four hundred breeders and owners form the combined membership of these five clubs—a real testimonial to the fine qualities of this handsome breed.

The Great Dane's popularity in America is growing with astonishing rapidity. People are beginning to recognize his many desirable attributes and to realize what a grand play-fellow and pal the big fellow can be. They have shaken off the fear that his great size first caused them to feel and they now accept him for what he is—one of man's best animal friends, a little larger in physique than other dogs but in proportion to his size gifted with more than a measure of the most desirable qualities of them all.

As a puppy he is a clumsy, lovable little fellow who quickly wins your affection. He will grow to be a large, sturdy dog if common sense is used in raising him during his puppy days. There is no trick involved—no special procedure to go through. He grows faster and larger than other dogs, and therefore needs food that is nourishing and rich in the elements that build strong bone structure. The amount of food and the frequency of feedings may be determined by the puppy's growth. A number of excellent, well-balanced commercially prepared dog foods are now available at reasonable cost. Sunlight and exercise, however, are just as essential to his growth as good food.

The mature dog, despite his great size, is a home dog. He does not require a great amount of exercise and a couple of long walks each day will suffice. He eats a little more than the average dog, but the feeling of security and his unquestioning faith and devotion will more than repay for the little additional expense his upkeep entails.

At birth the Great Dane doesn't differ greatly in appearance from any other dog. He weighs from about one pound to a pound and a quarter at birth but grows very rapidly. At three months he may reach thirty pounds and by six months he will probably double that. The full grown Great Dane will weigh anywhere from one hundred and twenty-five pounds to one hundred and sixty pounds. To determine his height, he is measured from the withers or shoulders to the ground, and, at this point, the average full grown Great Dane male will meas-

(Continued on page 4)



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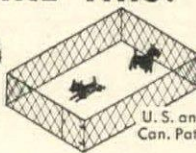
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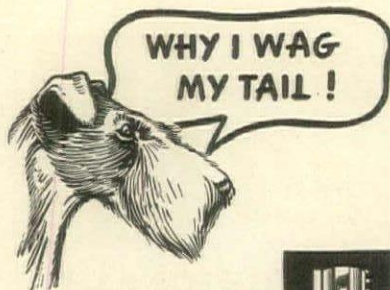
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THE DOG

House & Garden's gallery

The Great Dane (continued)

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There are five different color types: The *Brindle* has a base color ranging from light golden yellow to deep golden yellow and is brindled with strong black cross stripes; the *Fawn* has a solid light golden yellow color up to a deep golden yellow. The deep golden yellow is preferred and a black mask and nails are desirable; the *Black* should be pure glossy black although a white mark on the chest or paw is permitted; the *Blue* must be a pure steel blue; the *Harlequin* Dane has a pure white base color with black spots well distributed over the entire body excepting that a pure white neck is preferred.

The Great Dane's head is its most impressive feature. It is long and narrow but not pointed—it is finely chiseled and symbolical of intelligence, dignity and strength of character. His neck is long, muscular, well arched and slightly tapered from head to chest. With his beautifully developed symmetrical physique, his noble, dignified appearance and his friendly characteristics, the Great Dane will make any home a happier one. If the prospective Great Dane owner is interested in a dog for exhibition purposes he should get the advice



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If a dog is wanted for a pal and protection, the prospective owner should select the dog himself. He doesn't have to know anything about standards—let him select his dog for any reason that appeals to him. It might be because of the cute way the dog cocked his head, it might be because of the way he offered his paw, or any one of a dozen pleasant mannerisms. The reason doesn't matter. The main point is that the dog was selected for some particular reason that appealed to the master and he will be liked just so much more because of it, and the master's faith will never be destroyed by his newly acquired friend, the Great Dane.

—CHARLES W. CALDWELL, PRESIDENT
The Great Dane Club of America, Inc.



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HOUSE & GARDEN

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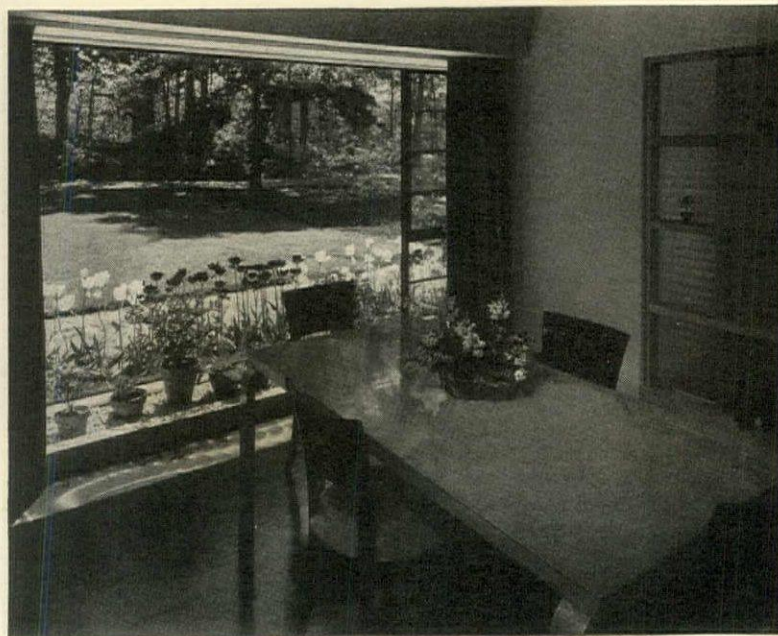
STOLLER

ABOVE: From the East, the dominant note is the very effective window of the dining room which is actually a glass wall (see picture below). Notice also the way in which the overhang of the roof shades the large living room window which is on the south side of the house overlooking the terrace. This effect is the result of careful calculation of the path taken by the sun

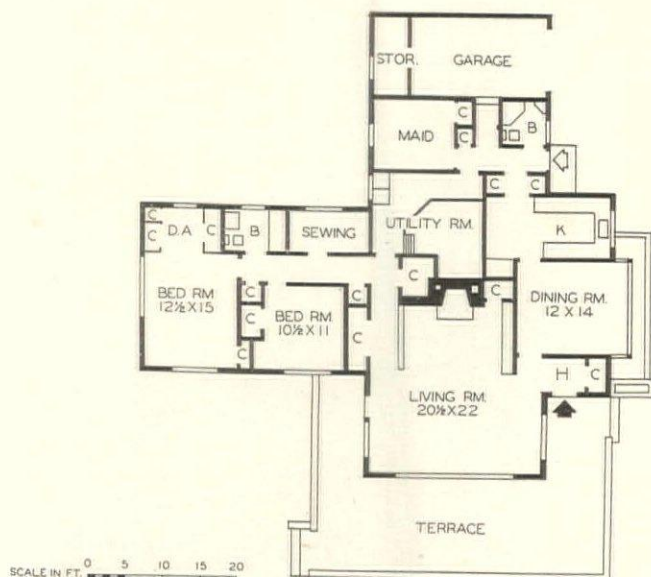


ABOVE: The fireplace in the living room is the center of a large alcove which shares in the spaciousness of the whole room, yet has a certain comfortable and inviting intimacy

RIGHT: The dining room has one wall composed almost entirely of a single sheet of plate glass which leads the eye to a colorful border of plants, and thence to the lawn and woods beyond



1 BARBARA ROGERS TICHY, OWNER; STAMFORD, CONN. LESTER C. TICHY, ARCHITECT



CONSTRUCTION DATA

WALLS: Clapboard
INSULATION: Walls and ceiling
ROOF: Wood shingle
WINDOWS: Metal casements
HEATING: Gas; Winter air-conditioning

COLOR SCHEME

WALLS: Off white
ROOF: Dark red
TRIM: Gray
BLINDS: None

HOLDING to no traditional style, yet containing none of the clichés of self-conscious “modernism”, this home is designed to give the owners the space they require, arranged in an orderly and convenient plan, and to lend itself as completely as possible to contemporary country life. The architect appears also to have been successful in achieving a very considerable amount of usable space within the confines of quite a small house. Allowance has been made for adequate storage space within the house itself; the cellar was eliminated to reduce cost.

The owner’s desire that the house and its immediate surroundings be interwoven as much as possible pointed to the desirability of a one-story house. About 2,100 sq. ft.; cost \$10,000.



This picture of the living room, taken from the door next the fireplace, gives some idea of the spaciousness of this room, unusual in a small home. The central section of the window is

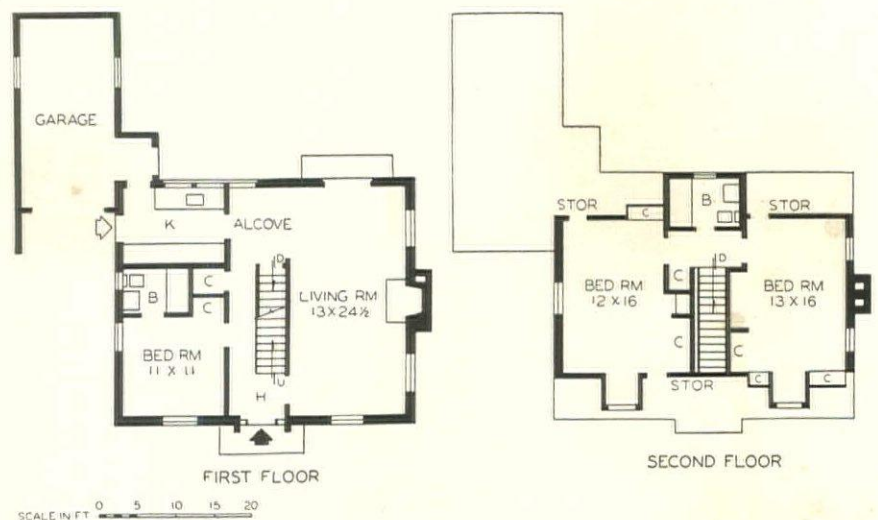
a solid sheet of plate glass with metal casements flanking it. The draperies, extending from ceiling to floor, pull across this entire wall from either side, running on a concealed trolley



2 MRS. FREDERICK G. SIKES, OWNER; PRINCETON, N. J. KENNETH KASSLER, ARCHITECT

MODIFIED classic detail distinguishes this attractive home, which is built of pre-cast, cement-cinder block. This material, handled with obvious recognition of its inherent possibilities, provides masonry walls which are crisp in line and interesting in texture. The design is distinguished by the simplicity, refinement and good proportion of its details.

The plan has been kept as compact as possible in order to meet the conditions imposed by a small lot. The alcove off the living room is at present used as a dining space, but the first-floor bedroom could be converted into a dining room if desired. The present bath would then become a pantry with a door into the kitchen. The building was completed in 1937 at a cost of about \$8,500 for approximately 1,500 square feet.



CONSTRUCTION DATA

WALLS: Cinder block
INSULATION: Walls and 2nd fl. ceilings
ROOF: Wood shingles
WINDOWS: Wood, double-hung
HEATING: Oil, Winter air conditioning

COLOR SCHEME

WALLS: White
ROOF: Dark brown
TRIM: White
BLINDS: Green

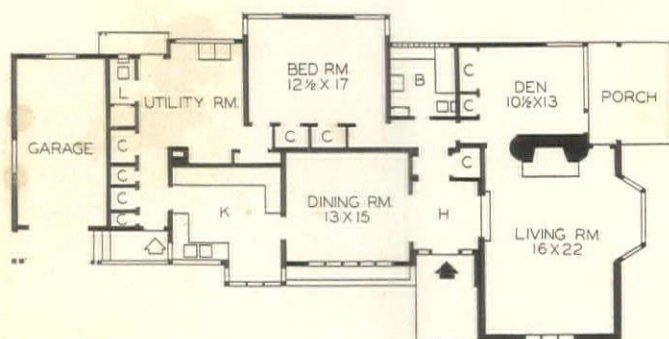
AUTUMN COLOR SCHEMES

In the Second Section of our September issue, we are bringing you new color schemes and new merchandise for Fall



WILDMAN

3 MR. CHARLES H. GORDON, OWNER; SEATTLE, WASH. WILLIAM J. BAIN, ARCHITECT



SCALE IN FT. 0 5 10 15 20

A narrow lot, 50 x 120 feet, sloping down to a lake, suggested that a long, narrow house would be best adapted to the site. This basic pattern also allowed the architect to give every room the benefit of an attractive view. Notice, on the plan, how this idea has been carried out. The garage occupies the only unfavored exposure, while every other part of the house has large windows which take excellent advantage of the location and afford an abundance of light and ventilation.

The style of the house is interesting in that it has a distinctly Colonial flavor yet is actually designed quite freely, without concern for precedent. Unquestionably this freedom has resulted in a better solution. This home contains 2266 square feet and cost \$8,810, or \$3.88 per square foot.

CONSTRUCTION DATA

WALLS: Wood and brick
INSULATION: Ceilings
ROOF: Wood shakes
WINDOWS: Wood casement
HEATING: Oil; Winter air conditioning

COLOR SCHEME

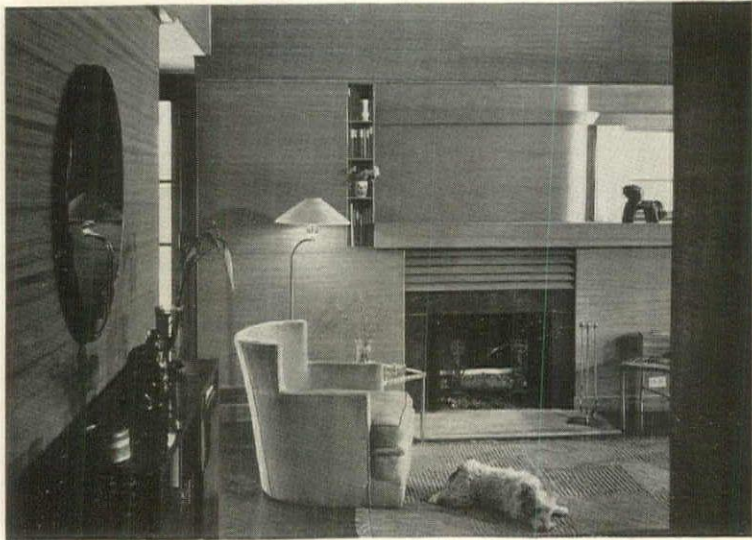
WALLS: Off white
ROOF: Natural
TRIM: Off white
BLINDS: None



THIS ROUGH TERRACE DOTTED WITH SAPLINGS IS IDEAL FOR SUMMER DAYS



A MULTICOLORED STONE WALL LENDS STURDY CHARACTER TO THE FRONT



SMOOTH WOOD PANELS MAKE A REAL 20TH CENTURY LIVING ROOM



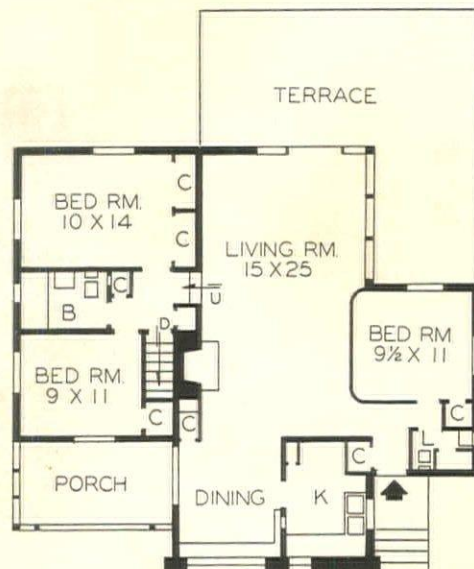
TALL WINDOWS AND GLEAMING LINOLEUM FLOORS CHASE DIRT, STUFFINESS

RODNEY MCCAY MORGAN

4 MR. SAUL POLIAK, OWNER; WEST REDDING, CONN. OSCAR FISHER, DESIGNER

THIS house is built of plywood. The sheets used on the exterior are waterproof, bonded with synthetic resin; those on the interior are in some rooms faced with fine veneers (cf. article on plywood in our April, 1939 issue). Construction with these large sheets of material makes for a saving in labor costs, and the elimination of wet plaster keeps the house dry.

On the cold north side there is a stone wall, pierced by a picture window with fixed sash framing a pleasant river view. There is also a small porch for a cool retreat on hot days. The main bedrooms have east windows to catch the morning sun; and the living room opens out with tall French doors and windows to a terrace on the south. The house was completed in August, 1939; 1251 sq. ft.; cost \$7,100 (\$4.44 per sq. ft.).



SCALE IN FT. 0 5 10 15 20

CONSTRUCTION DATA

WALLS: Plywood
INSULATION: Ceilings
ROOF: Composition shingles
WINDOWS: Wood, double-hung
HEATING: Oil; year-round air conditioning

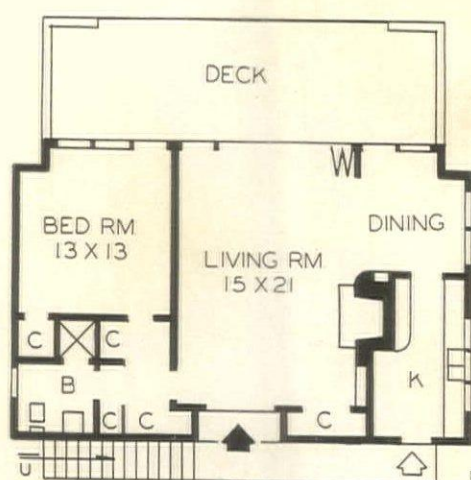
COLOR SCHEME

WALLS: White
ROOF: Gray
TRIM: White
BLINDS: None



NOSKOWIAK

5 MR. HILARY BELLOC, OWNER; DE SILVA ISLAND, CAL. MARIO CORBETT, ARCHITECT



SCALE IN FT. 0 5 10 15 20

THE site of this house, on the edge of the sand dunes, is surrounded by bushes high enough to cut off the view from a downstairs room. So the architect lifted the whole house up on a high basement, which is a useful storeroom for boats and tackle.

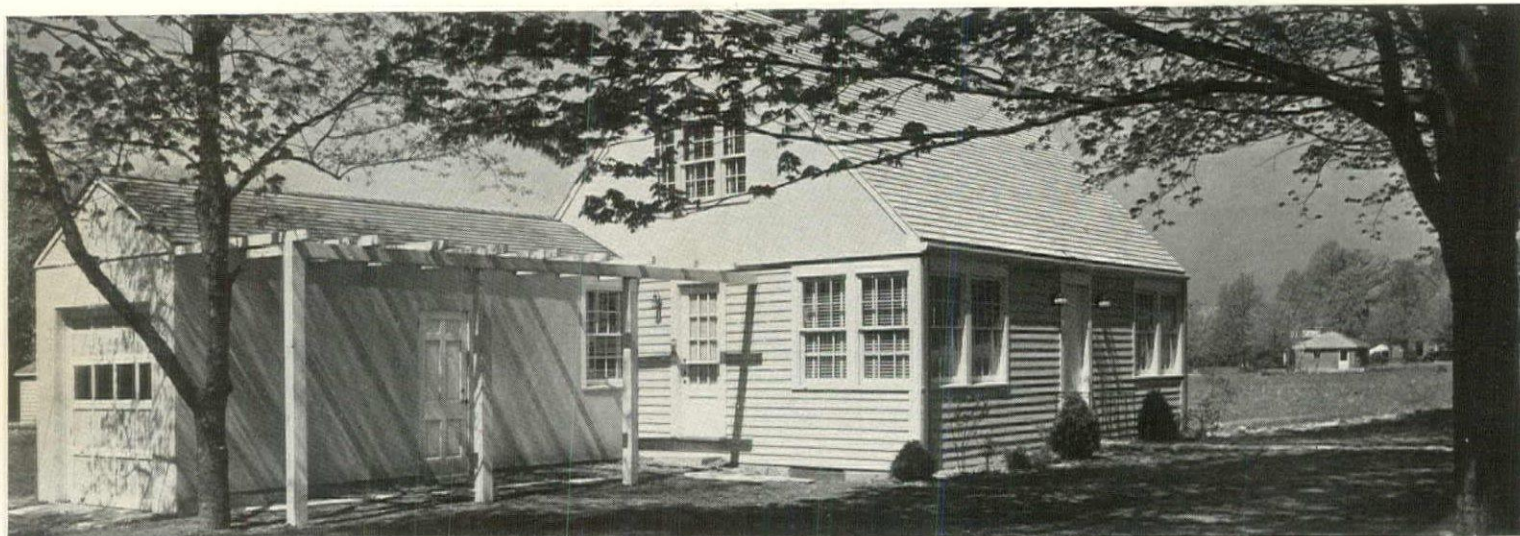
Moreover the deck, which extends all the way along one side of the house, doubles as the roof of a car shelter below, which makes an actual garage unnecessary. All the principal rooms in the house open toward the sea; only the entrance, service quarters and bathroom give on to the heavily wooded land at the rear. The living room window wall is of folding French doors which can be moved back to open up completely one side of the room, thus making the deck part of the living space. Completed 1938; 970 sq. ft.; cost \$4,600.

CONSTRUCTION DATA

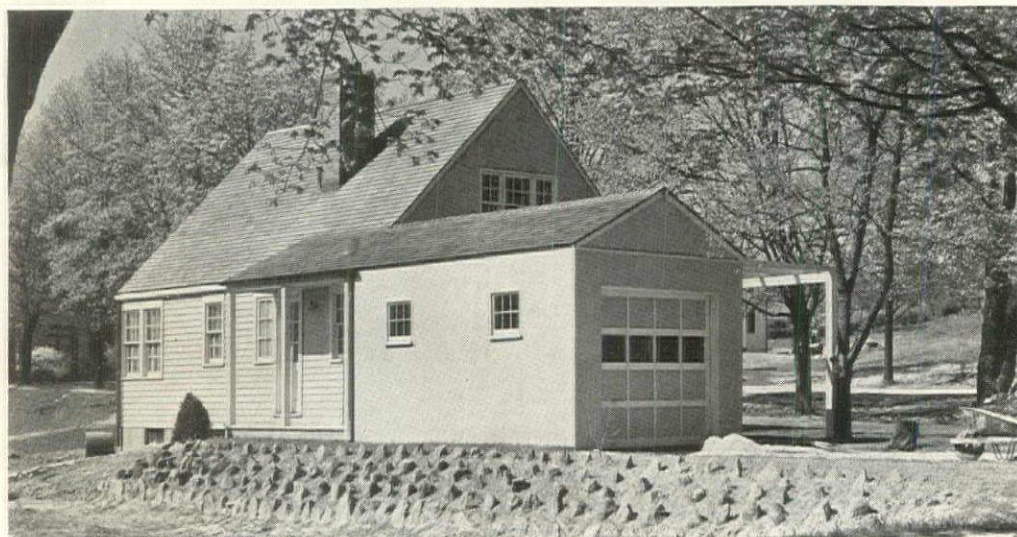
WALLS: Flush wood siding
INSULATION: Walls and ceilings
ROOF: Built-up composition
WINDOWS: Wood casements
HEATING: Oil; warm air

COLOR SCHEME

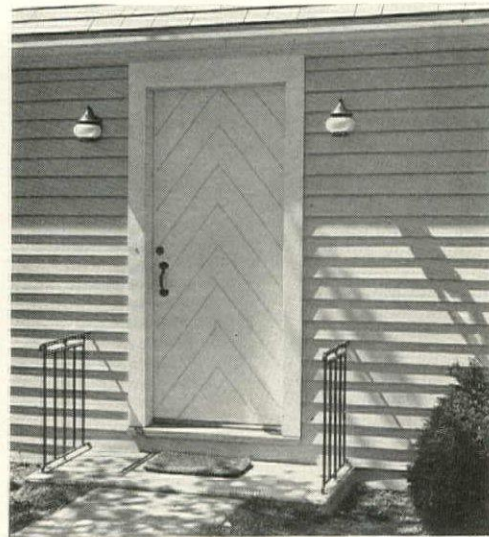
WALLS: Gray white
ROOF: Black
TRIM: White
BLINDS: None



THE GARAGE WING PROJECTS TO FORM A SHELTERED TERRACE. WHEN VINES COVER THE PERGOLA, THE TERRACE WILL BE IN COOL SHADE DURING SUMMER



THE PORCH SHELTERING THE BACK DOOR ALSO SERVES AS A COVERED WAY TO AND FROM THE GARAGE



THE FRONT DOOR HAS STYLE WITHOUT COMPLEXITY

6 ECONOMY PLANNERS, INC., OWNERS; HARMON-ON-HUDSON, N. Y. EVANS, MOORE & WOODBRIDGE, ARCHITECTS

ALL homebuilders must concern themselves with resale values; here is a reminder that to be comfortable and efficient a plan need not usually be given such a specialized personality as to appeal only to the family who built the house. For this house has been built to sell; it is well built, but the price has been kept enticingly low. And its plan is flexible enough to fit the needs of a multitude of different families.

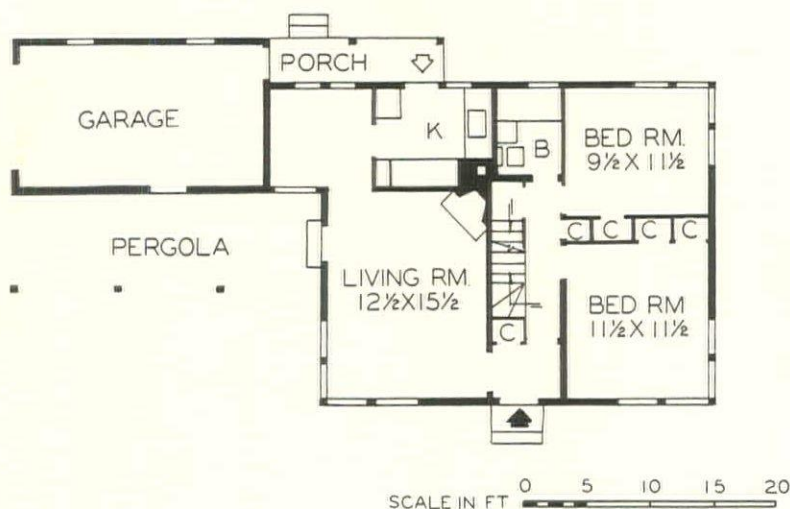
Notice that the second floor has here been left unfinished, so that two more rooms could be added quite cheaply. That line of closets between the two bedrooms gives sound insulation as well as storage space. Notice the little front hall, which avoids a front door opening directly into the living room. Completed in 1940; 1338 sq. ft.; cost \$5,000 (\$3.75 per sq. ft.).

CONSTRUCTION DATA

WALLS: Clapboard and flush siding
INSULATION: Walls and roof
ROOF: Wood shingles
WINDOWS: Wood, double-hung
HEATING: Oil; Winter air conditioning

COLOR SCHEME

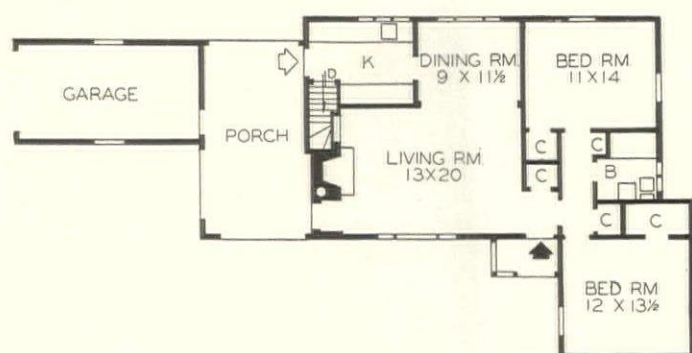
WALLS: Warm gray
ROOF: Brown-gray
TRIM: White
BLINDS: None





HEDRICH-BLESSING

7 MR. HARRY H. BROWN, OWNER; BARRINGTON, ILLINOIS BERTRAM A. WEBER, ARCHITECT



SCALE IN FT 0 5 10 15 20

THE BEAUTIFUL OHIO
Don't miss the feature in our
September First Section on the
fine old homes along the Ohio

A "SIMPLE American country house" is the way the architect describes this attractive small home, and there can hardly be a more apt description. The design has a certain quality which would be recognized as home-like by most Americans. It is simple, has something of the heritage of our early architecture in its lines.

The plan, likewise typically American, is arranged to function according to contemporary needs, and leans toward no precedent whatever. Highlights of the plan are the open wall between living and dining rooms and the screened porch which is also useful for Summer dining. This porch also serves as a covered way between the garage and the house and as an entrance to the kitchen. The cost of this home, completed in 1939, was under \$10,000.

CONSTRUCTION DATA

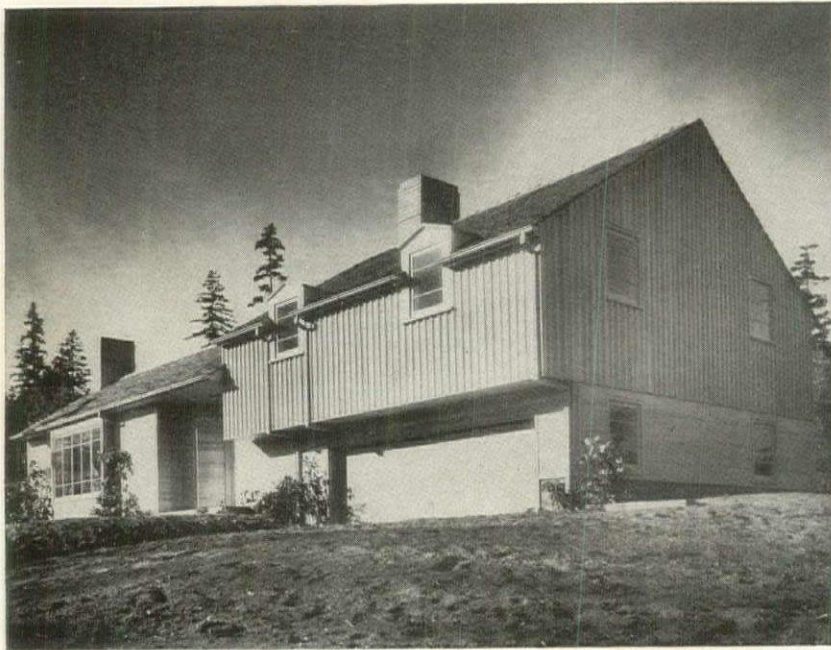
WALLS: Shingle
INSULATION: Walls and ceilings
ROOF: Wood shingle
WINDOWS: Wood, double-hung
HEATING: Oil; Winter air conditioning

COLOR SCHEME

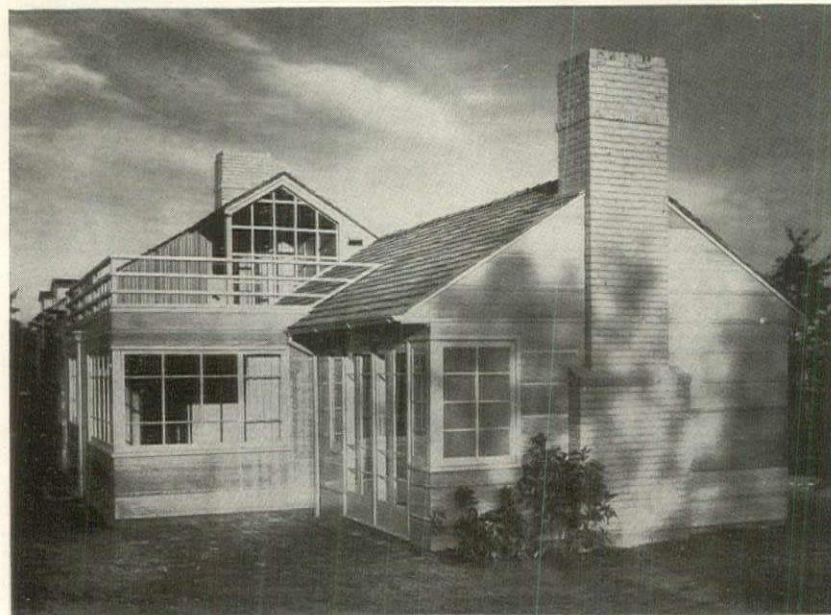
WALLS: Gray
ROOF: Weathered gray
TRIM: White
BLINDS: Dark green

0 WARREN O. BROWN, OWNER; SHERIDAN HEIGHTS, WASH.

0 J. LISTER HOLMES, ARCHITECT



A CONVENIENT OVERHANG SHELTERS THE WAY FROM GARAGE TO ENTRANCE VESTIBULE



WIDE WINDOWS AND A DECK FACE THE SUNNY SOUTHERN EXPOSURE



THE DINING ROOM IS A LARGE ALCOVE OFF THE LIVING ROOM

LIKE many contemporary homes which are designed without specific reference to any architectural style, the house shown here derives its plan and its form directly from the attainment of certain objectives set by the client, the climate and the site.

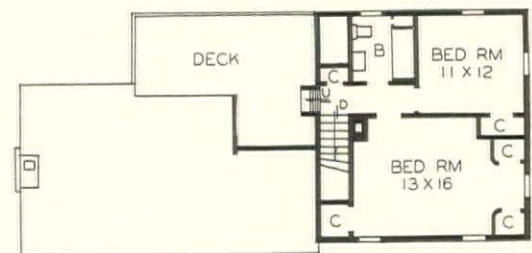
The client required a house suitable to and characteristic of the Puget Sound country. Elements to be considered were the materials at hand, influences of environment, and climatic conditions. The choice of wood as the structural material was natural enough in the great timber country of the Northwest. The site, a fairly spacious one, has the sun exposure towards the rear; hence the orientation of the major rooms that way. There is, however, a view towards the front and this suggested the large bay in the living room. Cost \$7,195, or \$3.20 per sq. ft. for 2,207 sq. ft.

CONSTRUCTION DATA

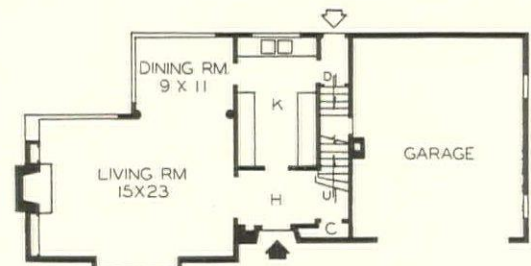
WALLS: Flush boarding
INSULATION: None
ROOF: Hand-split shakes
WINDOWS: Wood casements
HEATING: Oil, Winter air-conditioning

COLOR SCHEME

WALLS: Bleached wood
ROOF: Natural
TRIM: Gray-white
BLINDS: None



SECOND FLOOR



FIRST FLOOR

SCALE IN FT. 0 5 10 15 20

9 MR. DWIGHT H. THOMAS, OWNER; N. ATTLEBORO, MASS. ROYAL BARRY WILLS, ARCHITECT

FACED with the necessity for adapting his plan to a long, narrow lot, Mr. Wills selected a familiar New England prototype which is admirably accommodated to this condition. Note, however, that although the exterior aspect retains all the simple charm of the old homesteads, the plan has been entirely revamped to fit the house for modern living.

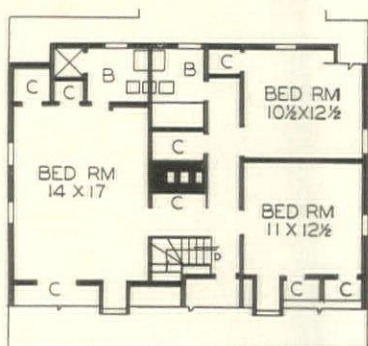
Thus the characteristic large chimney, in the center of the house, remains, but part of its apparent bulk is utilized for a coat closet. The present maid's room would probably have been a woodshed, in the old days; and certainly the garage would have been a barn. As planned, there is an easy and convenient relationship between the various rooms and utilities. Cost about \$10,000; area 2,759 sq. ft.

CONSTRUCTION DATA

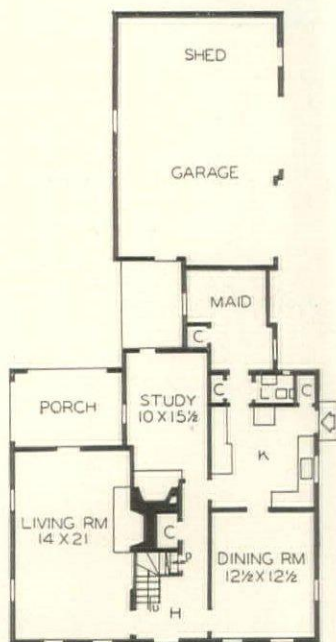
WALLS: Clapboard
INSULATION: Walls and ceilings
ROOF: Shingles
WINDOWS: Wood, double hung
HEATING: Oil, steam

COLOR SCHEME

WALLS: White
ROOF: Natural
TRIM: White
BLINDS: Dark green



SECOND FLOOR



FIRST FLOOR

SCALE IN FT 0 5 10 15 20



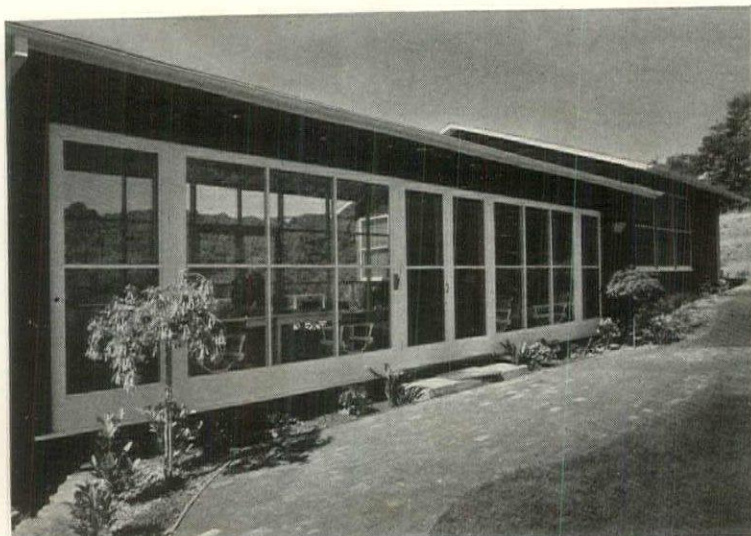
AUTHENTICITY IS IN EVERY LINE OF THIS CHARMING NEW ENGLAND HOME



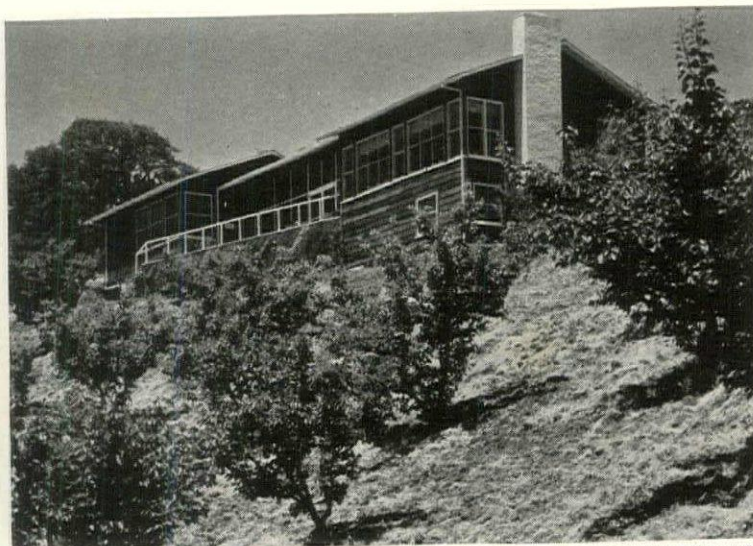
DETAILS OF THE INTERIOR ARE CARRIED OUT IN THE BEST NEW ENGLAND TRADITION



THE REAR WING ARTFULLY CONCEALS A TWO-CAR GARAGE



THE ENTRANCE CENTERS ON THE LUXURIOUS SCREENED PORCH



WINDOWS AND TERRACE TAKE FULL ADVANTAGE OF A DOMINATING SITE



THE LIVING ROOM IS COOL, COMFORTABLE AND INFORMAL



THE PORCH, HALF GLAZED, HALF SCREENED, IS 43 FEET IN LENGTH

10 MR. JERD SULLIVAN, OWNER; SARATOGA, CAL. WILLIAM WILSON WURSTER, ARCHITECT

THE house shown here is intended for Summer and weekend occupancy only and has a most interesting and original plan. Its outstanding feature is the unusually large porch, which measures 18 by 43 feet. The dual exposure of the porch was made mandatory by magnificent views in two directions. The wind is from the north, therefore the northern wall of the porch is of glass, while the southern exposure is screened.

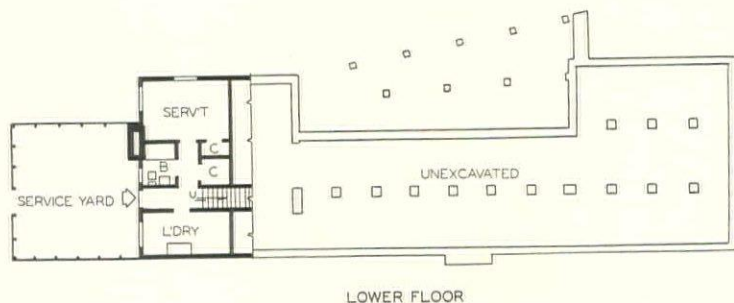
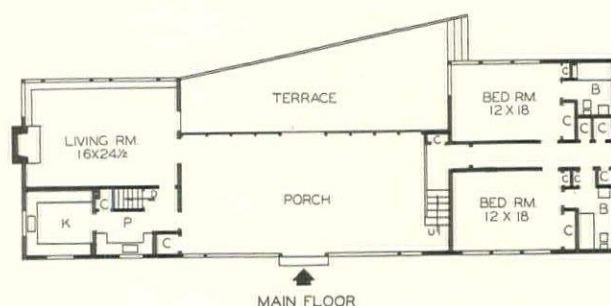
The porch connects the two other main sections of the house—the living and service area and the bedrooms. It also functions admirably as a compromise between the free but uncomfortable outdoors and the luxurious but confining indoors. The living room is heated by the fireplace, the bedrooms by electric heaters. The area is 2,605 sq. ft.; the cost was less than \$10,000.

CONSTRUCTION DATA

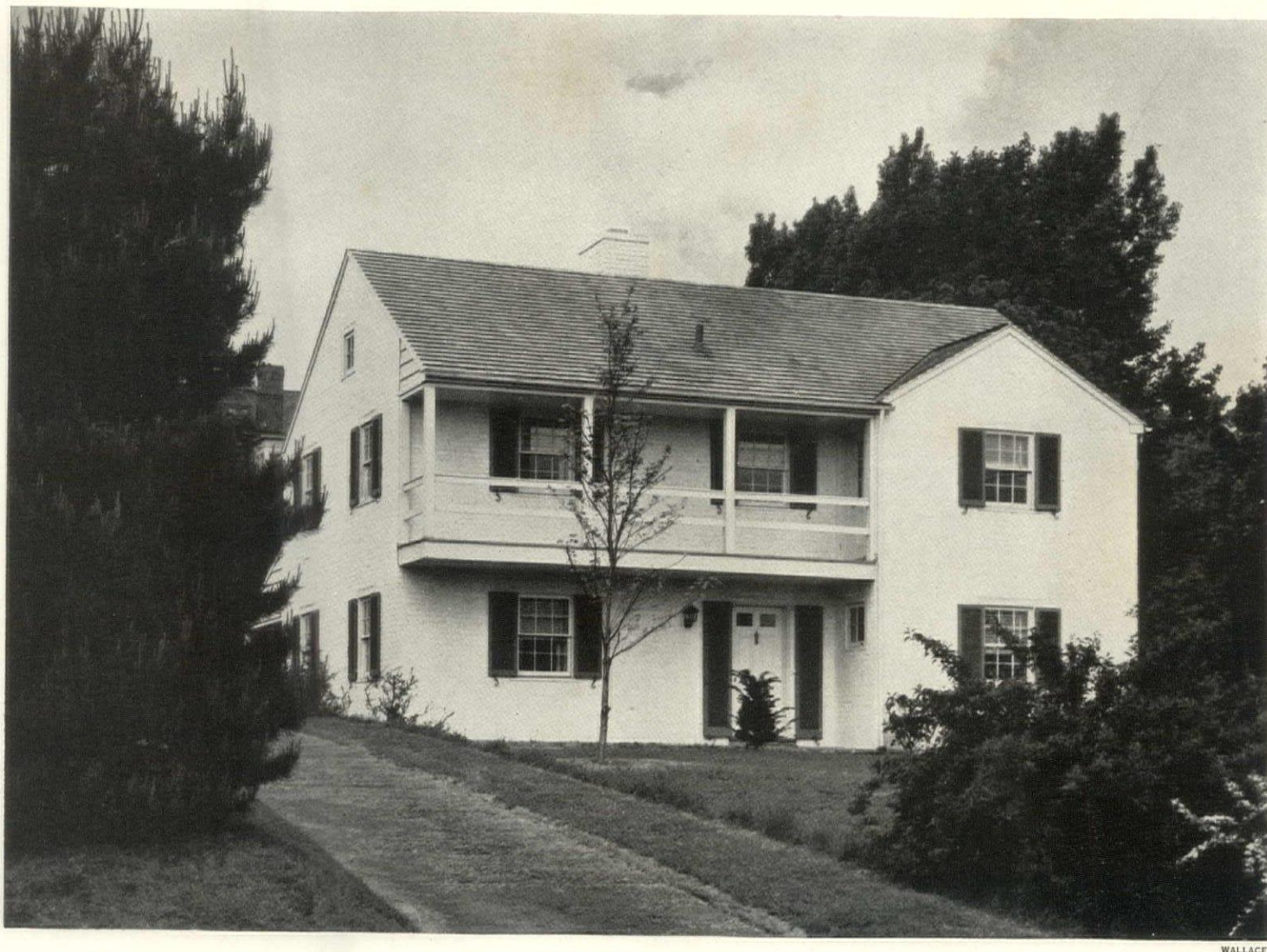
WALLS: Bevel siding
INSULATION: Ceilings
ROOF: Shingle
WINDOWS: Wood, double-hung
HEATING: None

COLOR SCHEME

WALLS: Oiled redwood
ROOF: Natural
TRIM: White
BLINDS: None

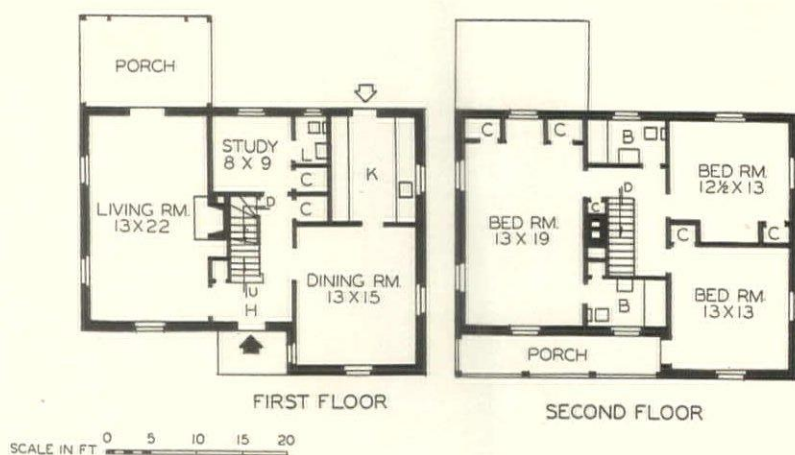


SCALE IN FT. 0 5 10 15 20



WALLACE

11 MR. JOHN S. McKENZIE, OWNER; PHILADELPHIA, PA. J. LINERD CONARROE, ARCHITECT



THE Monterey style, originating in the West, has so far been more commonly used there than in the East. This house, however, serves as a most conclusive demonstration that this style may be just as appropriately adapted to a less mild climate.

The rectangular shape of the house makes it economical to construct, and gives opportunity for a carefully arranged, straightforward plan. The balcony provides a more striking view of the countryside than could be obtained from ground level, and also serves to shelter the front door and living room window from rain and Summer sun. Notice the two-wall plan of the kitchen, especially convenient for those who do not employ a maid. There is a large game room in the basement. Completed 1938; 3125 sq. ft.; cost about \$9,500.

CONSTRUCTION DATA

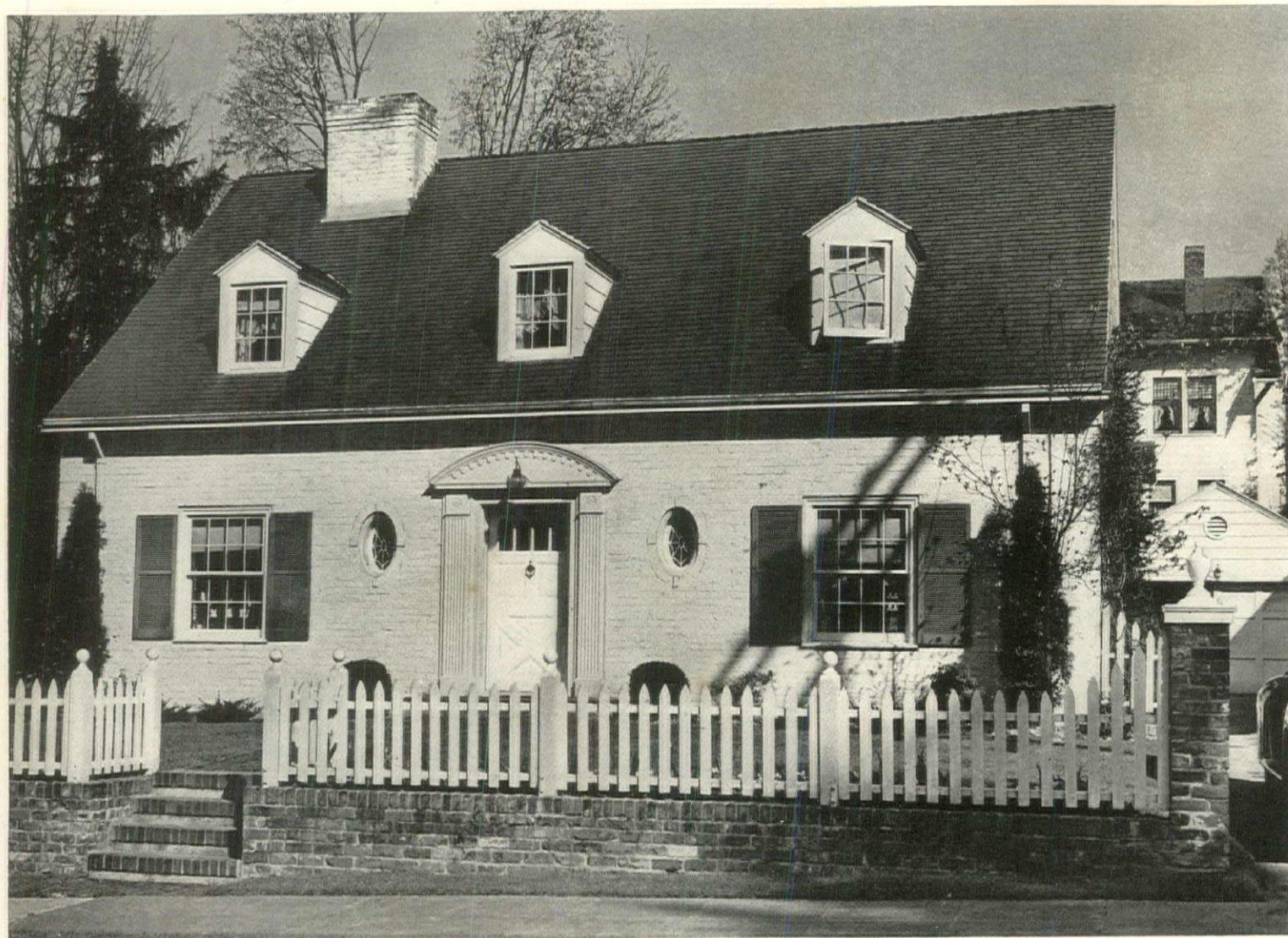
WALLS: Brick
INSULATION: Walls and 2nd fl. ceilings
ROOF: Wood shingles
WINDOWS: Wood, double-hung
HEATING: Oil; Winter air conditioning

COLOR SCHEME

WALLS: White
ROOF: Brown
TRIM: White
BLINDS: Blue

FALL PLANTING (Cont'd)

We continue our series of authoritative Fall gardening articles with ten more pages in our September First Section



12 MR. CARL P. MANN, OWNER; SEATTLE, WASH. EDWIN J. IVEY, ARCHITECT

ONLY in its façade does this house make obeisance to New England Colonial traditions. On account of the central entrance which this entails, the plan inevitably becomes related to the conventional central hall type. But in this particular case the architect has made some careful rearrangement of this pattern to make it conform to modern living needs, while retaining the decorative entrance so typical of New England.

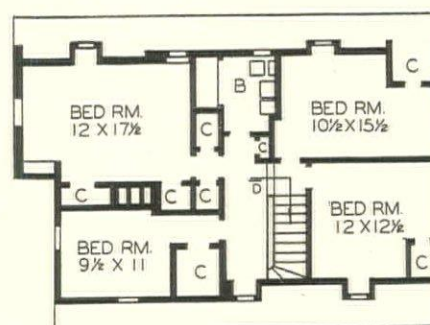
The most fundamental change, however, is the removal of the living and dining rooms to the rear. The front of the house, which automobile traffic has made the less desirable half, is given over to the kitchen and study, with the rear entrance moved up to the side of the house. There is a detached garage at the rear on this side. Cost \$8,000 (\$5.50 per sq. ft.).

CONSTRUCTION DATA

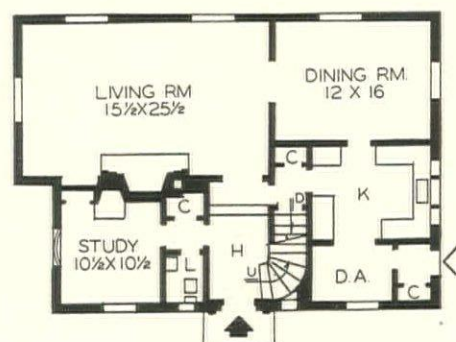
WALLS: Brick veneer, clapboard
INSULATION: None
ROOF: Wood shingles
WINDOWS: Wood, double-hung
HEATING: Gas; Winter air conditioning

COLOR SCHEME

WALLS: White
ROOF: Green
TRIM: White
BLINDS: Green

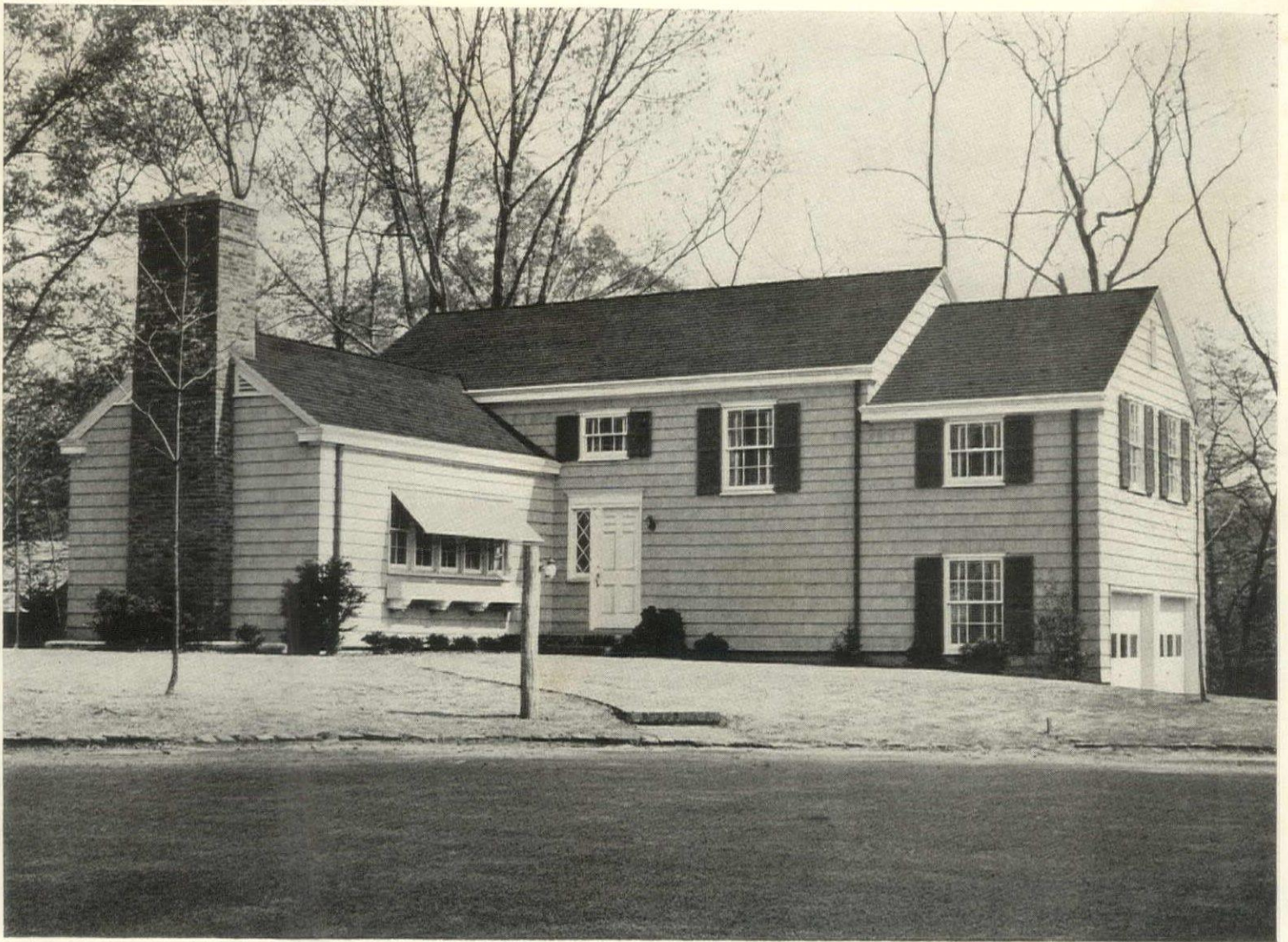


SECOND FLOOR

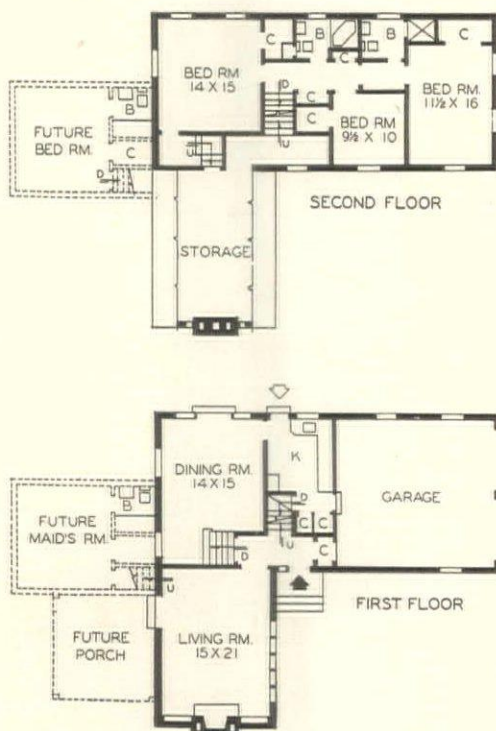


FIRST FLOOR

SCALE IN FT. 0 5 10 15 20



13 MR. PHILIP A. SALMON, OWNER; SHORT HILLS, N. J. DAVID LUDLOW, ARCHITECT



SCALE IN FT. 0 5 10 15 20

IN designing a house to be placed on a steep hill it is common practice to have an extra story on the downhill side. But where the site slopes less steeply it is usually more economical to make only half a story difference in height between the upper and the lower halves of the house. Here the living room is on a level half way between the second floor bedrooms and the dining room, kitchen and garage on the first floor.

Another useful idea is the provision made for adding an extra wing to contain a maid's room and a guest room; and a porch in the ell between this new wing and the living room. Notice the extensive and easily accessible storage space in the attic above the living room. Completed in November, 1939; 2491 sq. ft.; cost approximately \$9,500.

CONSTRUCTION DATA

WALLS: Wood shingles
INSULATION: Walls and 2nd fl. ceilings
ROOF: Wood shingles
WINDOWS: Wood, double-hung
HEATING: Gas; Winter air conditioning

COLOR SCHEME

WALLS: Weathered gray
ROOF: Dark brown
TRIM: White
BLINDS: Dark green



14 MR. HENRY I. HARRIMAN, OWNER; NEWTON, MASS. GILES SMITH, ARCHITECT

A MODERN material, cinder concrete block, has here been used in a traditional architectural form, Georgian. Even the corner quoins, originally a well-justified stone form, are reproduced in this new material, just as they were reproduced in wood 150 years ago.

The solid wall construction extends throughout the house, for the interior walls and floors are also of concrete. Precast joists and floor slabs provide a firm and quickly assembled platform which is highly fire-resistant. The plan is compact enough, although some home-owners might consider one bathroom insufficient to serve three bedrooms. But remember that this makes for a most important saving in cost, and there is room for another bathroom to be added later. The house contains 2738 sq. ft.; cost \$8,570 (\$2.90 per sq. ft.).

CONSTRUCTION DATA

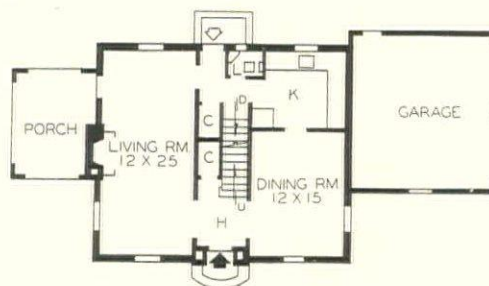
WALLS: Cinder concrete block
INSULATION: 2nd fl. ceilings
ROOF: Composition shingles
WINDOWS: Wood, double-hung
HEATING: Gas; Winter air conditioning

COLOR SCHEME

WALLS: Cream
ROOF: Black
TRIM: White
BLINDS: Green

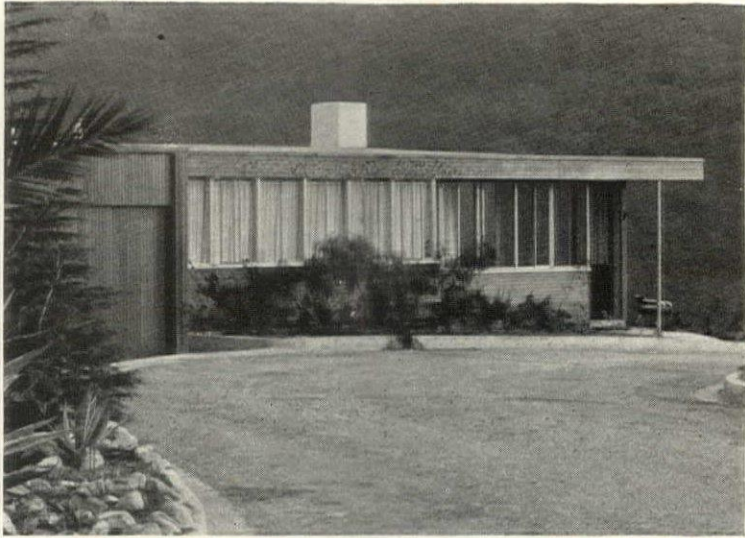


SECOND FLOOR

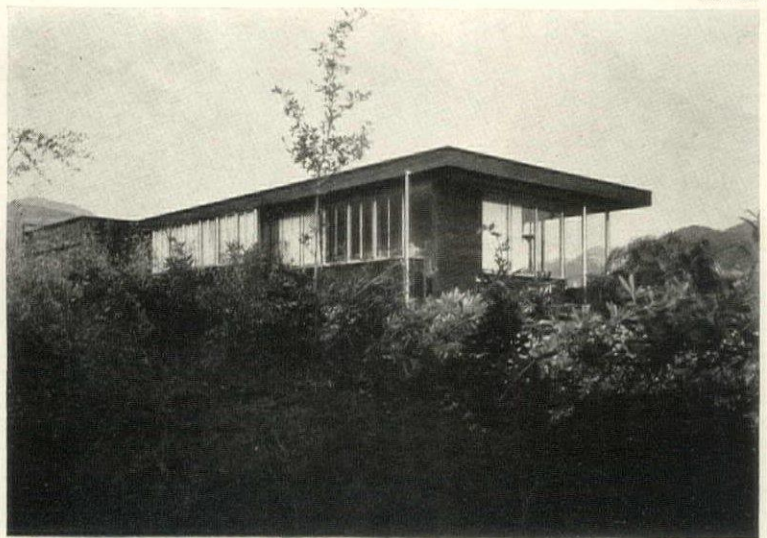


FIRST FLOOR

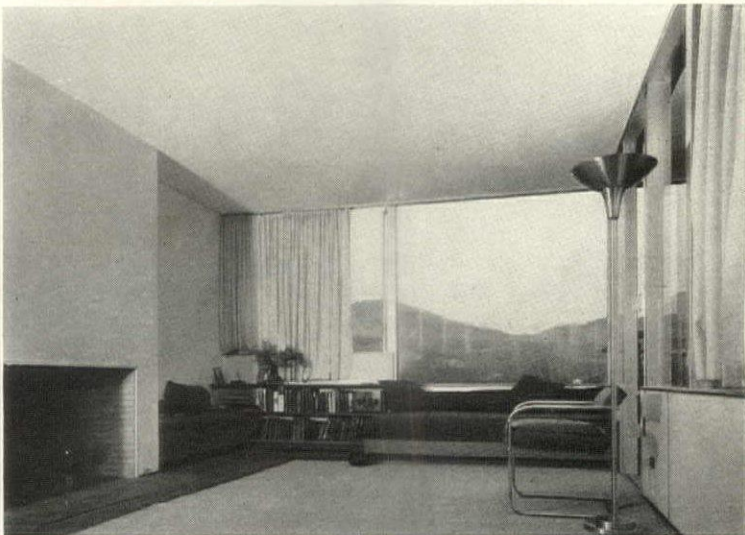
SCALE IN FT. 0 5 10 15 20



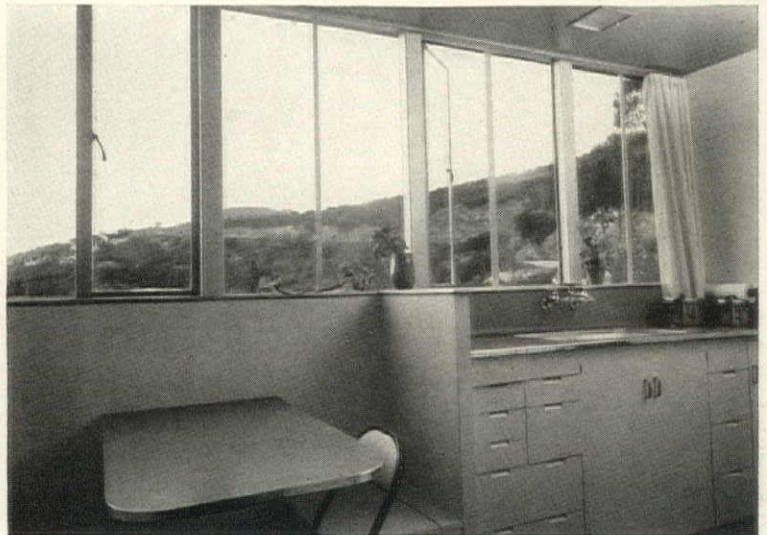
CASEMENT WINDOWS ARE THE PRINCIPAL WALL MATERIAL



PERCHED ON A HILLTOP, EVERY ROOM HAS A MAGNIFICENT VIEW



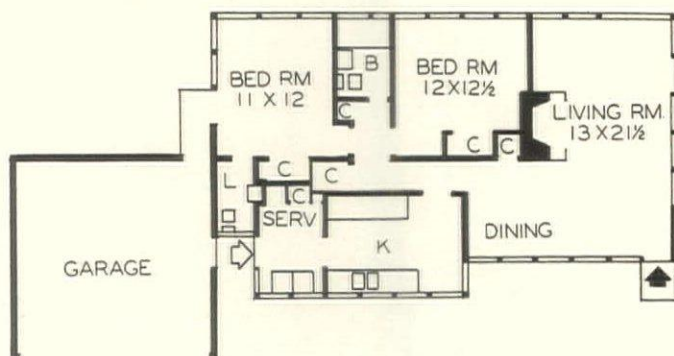
NATURE PROVIDES THE MURAL; THE PICTURE WINDOW FRAMES IT



THERE IS PLENTY OF LIGHT IN THE WELL-DESIGNED KITCHEN

15 MR. PHILIP GILL, OWNER; GLENDALE, CALIFORNIA

RICHARD J. NEUTRA, ARCHITECT



SCALE IN FT 0 5 10 15 20

THIS house stands on the top of a rocky hill in mountainous country. The views are superb in all directions. So it was decided to have walls of glass on all sides except the north, where the solid walls of the garage protect the house from cold winds.

The plan was devised to fit a quite small area of comparatively level ground. The house has no cellar; it stands on a reinforced concrete slab. The rooms have been carefully oriented to give the bedrooms an eastern exposure, which catches the morning sun. The living-dining room juts out toward the south. All the window walls are protected from the sun by a wide roof overhang, and the amount and direction of light admitted may be controlled by curtains within the house. Completed 1939; 1426 sq. ft.; cost \$4,800.

CONSTRUCTION DATA

WALLS: Wood siding
INSULATION: None
ROOF: Built-up composition
WINDOWS: Metal casements
HEATING: Gas; wall and portable units

COLOR SCHEME

WALLS: Red brown
ROOF: Black
TRIM: Aluminum
BLINDS: None

16 PAGES IN FULL COLOR
New and exclusive Fall decorating
features will be presented in full
color in our September Second Section



GOTTSCHO

16 MR. BERTRAM F. WILLCOX, OWNER; POUNDRIDGE, N. Y. MOORE & HUTCHINS, ARCHITECTS

HERE is a grand house for Spring and Fall, or even for occasional Winter weekends. It strings out along the top of a hill thick with woods. At first floor level the view is cut into by trees, but climb to the shade deck above the living room and you have a grandstand view of the countryside.

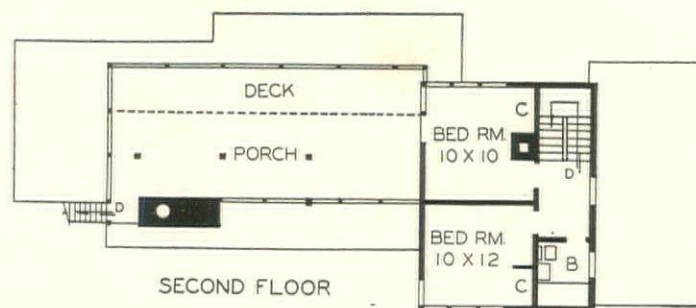
The house is normally empty during the Winter and Summer, so for economy's sake the walls have been made only one layer thick, the "skeleton" of the house being covered only on the outside (see opposite page). For cold snaps there is a first floor heating plant which will warm the house through at the turn of a switch. As the house is built on ledge rock a cellar would have been an unnecessary expense. Completed in 1939; 1865 sq. ft.; cost about \$8,000.

CONSTRUCTION DATA

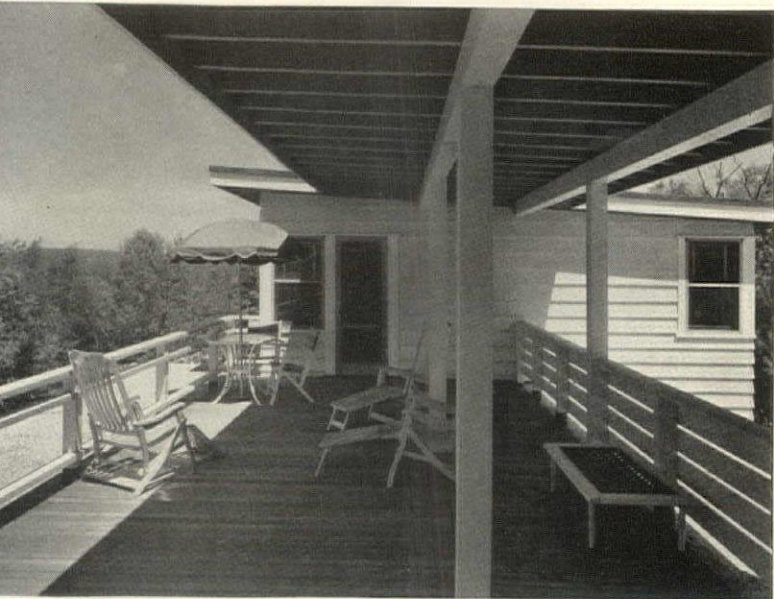
WALLS: Bevelled siding
INSULATION: All roofs
ROOF: Composition
WINDOWS: Wood, double-hung
HEATING: Oil; forced warm air

COLOR SCHEME

WALLS: White
ROOF: Black
TRIM: Gray
BLINDS: None



SCALE IN FT. 0 5 10 15 20



Above the second floor deck the roof, its leading edge raised toward the view, its underside painted gray, does not spread full width, so that here you can always take your choice of sun or shade for lazing



From the living room fireplace to the front hall the windows are set high in the wall above a line of bookcases. In this way they provide light and ventilation, but visitors are unable to see right into the room



The living room. In the background, next to the kitchen door, is the dining alcove. The window at the left does not open; here plate glass replaces wood sheathing as a covering for the house skeleton



The living room fireplace is notable for its two sidepieces, each a single stone, both brought from an old Connecticut farmhouse. By the green sofa beyond is the door leading to the large screened porch



The first floor bedroom. To maintain the rhythm of solids and voids, the architects arranged the rafters to coincide with the studs. The sheathing is Douglas fir, to match the other woodwork

THE INTERIORS OF MR. WILLCOX'S HOUSE ARE CAREFULLY INFORMAL



17 DR. REGINALD SOUTHWICK, OWNER; BROOKLINE, MASS. LELAND & LARSEN, ARCHITECTS

THIS is an adaptation of that Cape Cod Colonial tradition which forms such a characteristic part of the New England scene. But the regular four-square plan of the original, with the occasional quite symmetrical wing added at one end, has been altered to allow for a more workable modern plan.

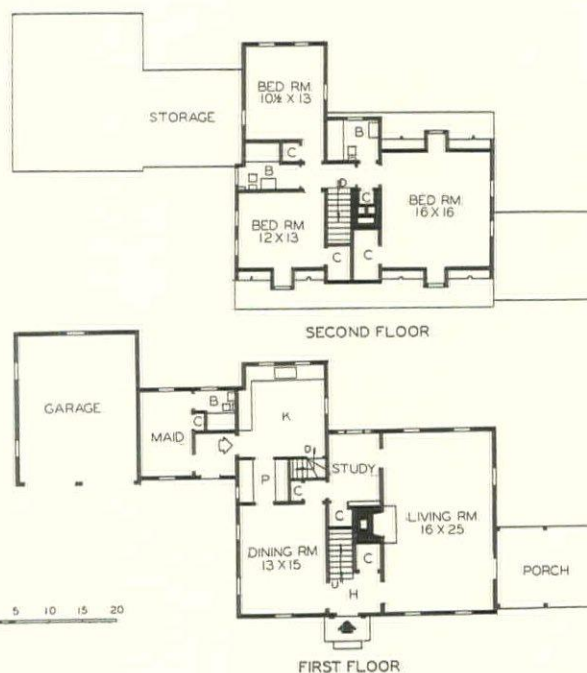
Good points in the plan: the little study tucked in at the back of the chimney (a study is no less useful for being small), the two-wall pantry forming a buffer between living room and kitchen, and the small vestibule just inside the back door. The hall space both upstairs and down is reduced to a minimum, but there is still room enough to avoid that cramped feeling which is all too common in small houses. With a usable floor area of 1630 sq. ft., the house cost approximately \$10,000.

CONSTRUCTION DATA

WALLS: Clapboard
INSULATION: Walls and roof
ROOF: Slate
WINDOWS: Wood, double-hung
HEATING: Oil; vapor

COLOR SCHEME

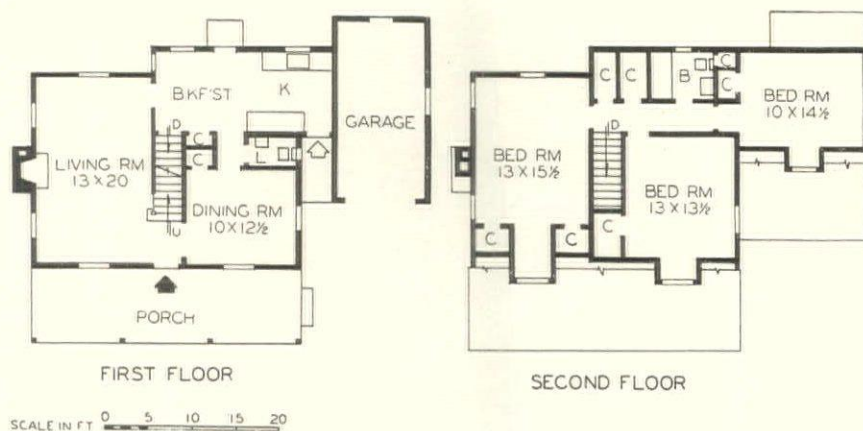
WALLS: White
ROOF: Black
TRIM: White
BLINDS: Green





TYNER & MURPHY

18 MR. RUSSELL E. DEVERELL, OWNER; JOHNSON CO., KANSAS EDWARD W. TANNER & ASSOCIATES, ARCHITECTS



HERE is the well-tried central hall type plan once again; but it has been drastically transformed by eliminating most of the normal hall space. There are some who might not like the front door opening into the living room, but most people would probably prefer the more spacious living area thus acquired.

The added space in the kitchen might be used as a breakfast nook, a utility room, a children's play space, or as a maid's sitting room. The downstairs lavatory is well placed for use by the maid or by guests, as circumstances may require. The shape of the two closets at the head of the stairs might be questioned on the score of accessibility, but it was doubtless felt that two closets would be more useful than one large one. Completed September, 1939; 2074 sq. ft.; cost \$7,200.

CONSTRUCTION DATA

WALLS: Wood shingles
INSULATION: Walls and 2nd fl. ceilings
ROOF: Wood shingles
WINDOWS: Wood, double-hung
HEATING: Gas; Winter air conditioning

COLOR SCHEME

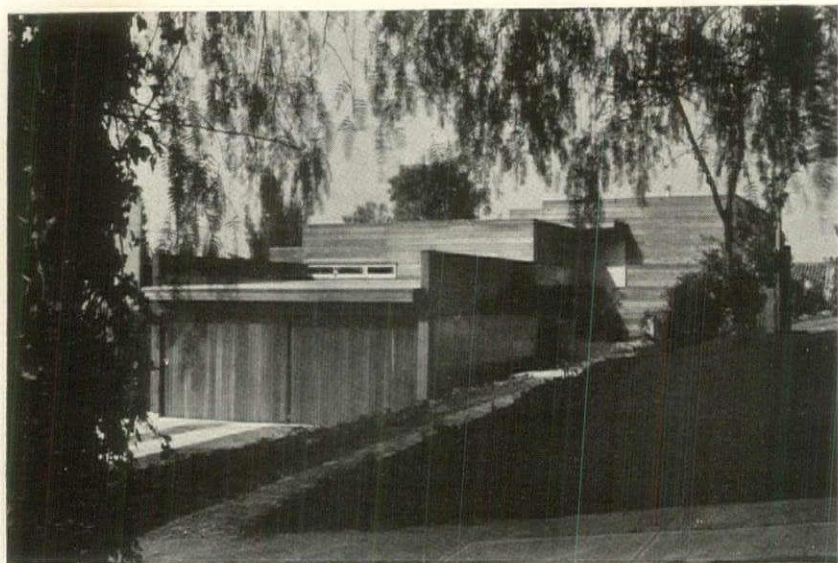
WALLS: White
ROOF: Bottle green
TRIM: White
BLINDS: Bottle green

HOLLYWOOD HOSPITALITY

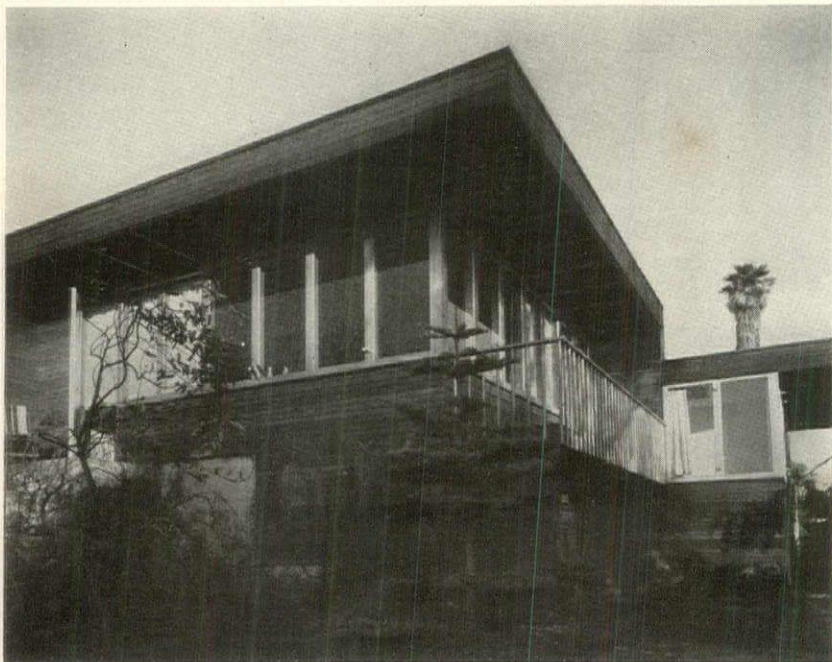
In the First Section of September we shall present a special feature on the home of a Hollywood star

19 MR. H. G. McINTOSH, OWNER; LOS ANGELES, CALIFORNIA

RICHARD J. NEUTRA, ARCHITECT



NO STREET NOISE IN HERE. ONLY THAT ONE WINDOW SLIT PIERCES THIS FRONT



AT THE REAR BIG WINDOWS JUT OUT TO CATCH THE BREEZE AND THE VIEW



THE LIVING ROOM LOOKS BIGGER FOR HAVING CONTINUOUS WINDOWS ON TWO SIDES

THIS house stands on a lot only 50 ft. wide which runs back 147 ft. to the west, in which direction lies the best view. And the prevailing breeze (an important factor in the design of hot-weather architecture) also comes out of the west.

The architect has therefore stepped the living room block back so that it does not blanket the bedrooms. The entrance, service quarters and bathroom are kept on the northeast side of the house. Due to the slope of the ground, the living quarters are on a higher level than the bedrooms, which in turn are on a higher level than the garage. The latter doubles as a studio for the owner's two sons, so it has been given a row of windows along the north side. Later this will serve just as a studio and workshop; a new garage will be added to the east nearer the street.

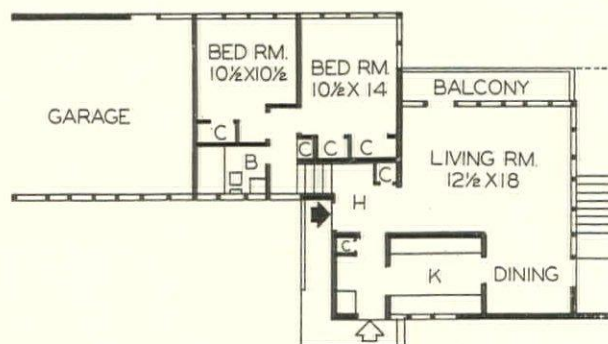
The windows throughout are of a specially designed frameless type fitting directly into the standard wood "chassis" of the house. Completed in 1939; 1276 sq. ft.; cost \$4,500 (\$3.53 per sq. ft.).

CONSTRUCTION DATA

WALLS: Wood siding
INSULATION: None
ROOF: Built-up composition
WINDOWS: Wood casements
HEATING: Gas; unit wall heater

COLOR SCHEME

WALLS: Red brown
ROOF: Black
TRIM: Red brown
BLINDS: None



SCALE IN FT. 0 5 10 15 20

20 MISS MARY BURNHAM, OWNER; YORKTOWN, N. Y. ELISABETH COIT, ARCHITECT

THIS cottage is most carefully designed to fit into the side of a certain hill in Westchester County. All the rooms are arranged to take full advantage of a wide view far to the southwest with the Buttermilk Range in the distance. The plan is designed to give space for simple entertaining with maximum ease and convenience in housekeeping.

At present the owner, a professional woman, uses the house only during the Summer and for weekends in Winter. For this reason there is in the attic a large closet, lined with galvanized iron, which is most useful for Winter storage. The present heating system is temporary; it is sufficient for Winter weekends, and a complete system could easily be put in if Miss Burnham should later decide to live here the year 'round.

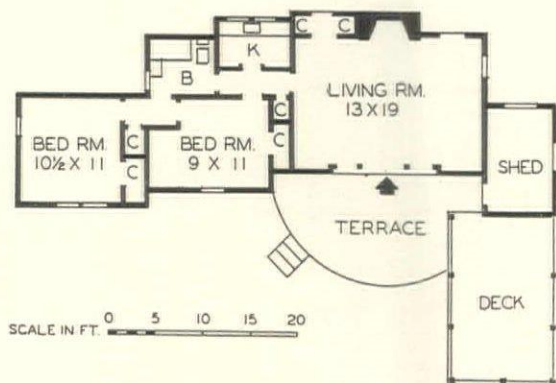
The interiors are carried out in striking color. In the living room, for example, are peach-colored walls and a linoleum floor of a dark rose color. The house was completed in December, 1939; 1439 sq. ft.; cost \$5,000 (\$3.47 per sq. ft.).

CONSTRUCTION DATA

WALLS: Wood shingles
INSULATION: Side walls
ROOF: Wood shingles
WINDOWS: Wood, double-hung, casement
HEATING: Oil; unit heater

COLOR SCHEME

WALLS: Gray
ROOF: Dark gray
TRIM: Gray
BLINDS: Azure



VAN ANDA



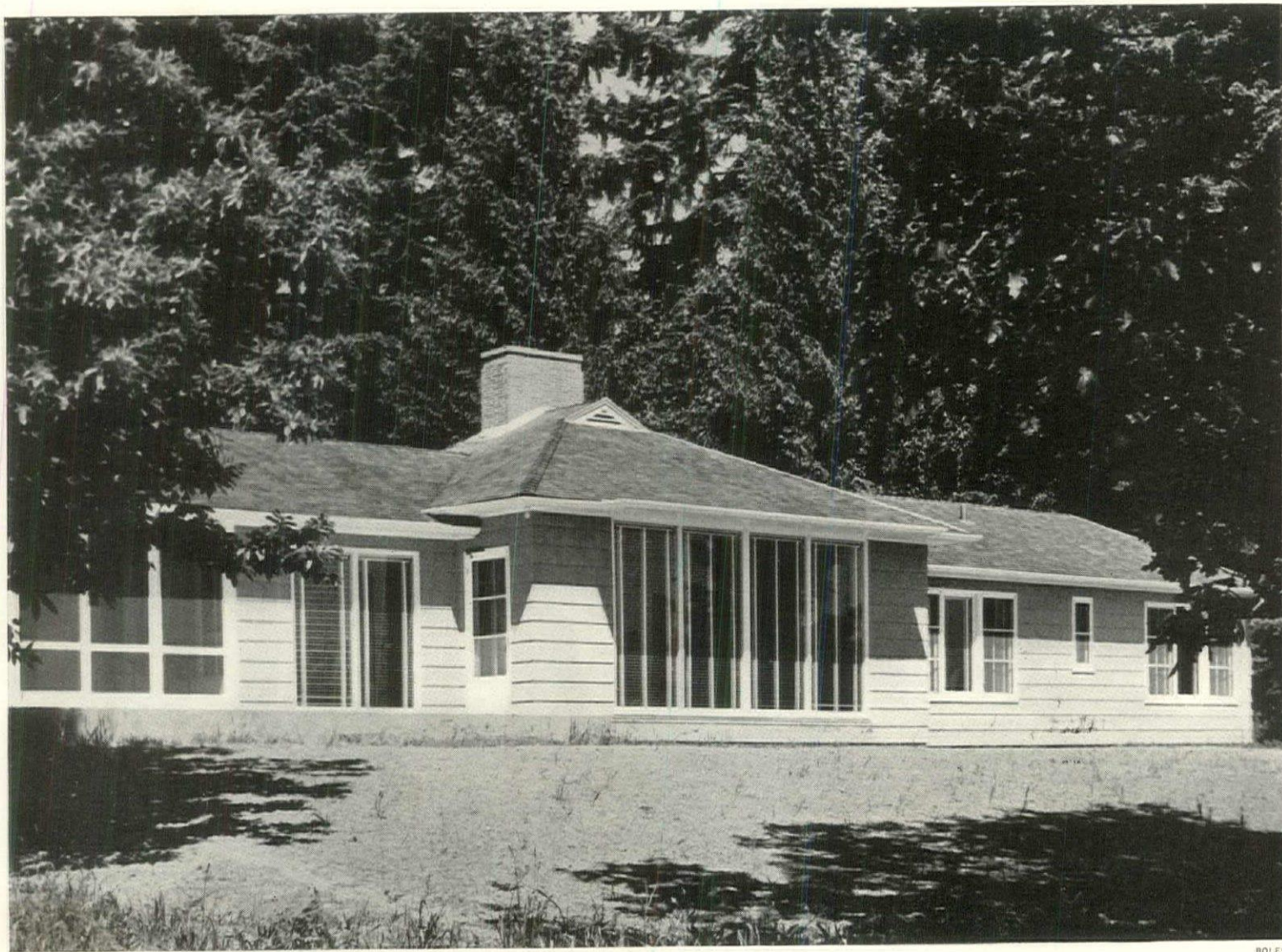
JUST A WEEKEND COTTAGE NOW, BUT EASILY CONVERTIBLE TO YEAR-'ROUND LIVING



THE STONE AND WOOD OF THE COTTAGE MERGE WITH FLOWERS AND WOODLAND



WIDE-OPENING FRENCH DOORS GIVE ON A RAISED TERRACE

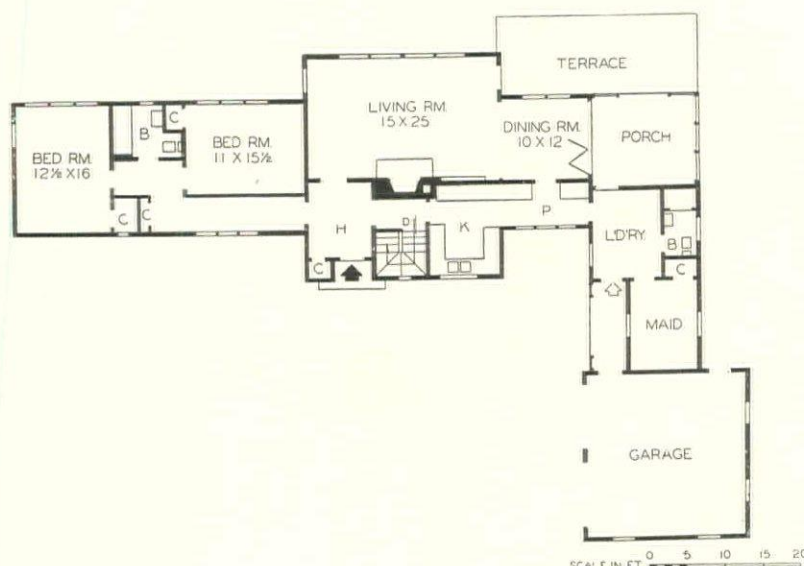


BOLES

21 MRS. W. T. PATTEN, OWNER; VANCOUVER, WASH. GLENN STANTON, ARCHITECT

THE nature of its site has made this a consciously one-sided house. For it is set in a commanding position above a broad river frontage on the south, with ancient trees for background on the north.

All the living rooms and both the master bedrooms face south over the river, the service quarters, entrance hall and garage being kept to the less desirable northern side of the house. The widely projecting eaves are good strategy in face of Winter rains and Summer sun. Notice that folding doors allow the screened porch to become an integral part of the living-dining area. And notice how groups of floor-to-ceiling windows by their vertical punctuation give a rhythm to the extended façade. The house was completed in December, 1939; 2726 sq. ft.; cost under \$10,000.



CONSTRUCTION DATA

WALLS: Wood shakes
INSULATION: Ceilings
ROOF: Wood shingles
WINDOWS: Wood, double-hung
HEATING: Oil; Winter air conditioning

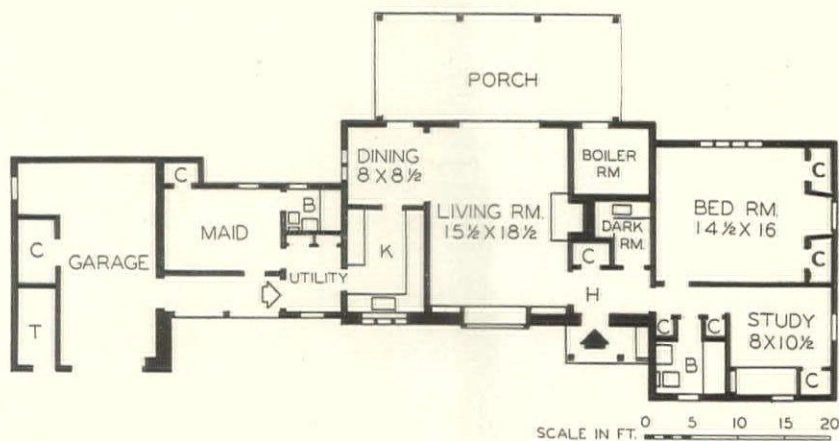
COLOR SCHEME

WALLS: Gray
ROOF: Gray brown
TRIM: White
BLINDS: None



LEPPERT

22 MR. WILLIAM M. STRONG, OWNER; SCARSDALE, N. Y. BENSON ESCHENBACH, ARCHITECT



CHARM in a house, like personality in an individual, is intangible, hard to define, but instantly recognizable. Perhaps this little home owes some of its charm to its home-like simplicity and its fidelity to the spirit characteristic of early American homes.

The excellent plan is clearly indicative of two important facts which have a bearing on the design of any home: first, the owners knew what they wanted, they had specific requirements; second, the architect was sympathetic to their ideas and able to organize them into a very livable and yet efficient plan. There is no cellar, and the air conditioner is located next the chimney with access from the porch. The house was completed in September and is 2,150 square feet in area. The cost was about \$9,500, or \$4.40 per square foot.

CONSTRUCTION DATA

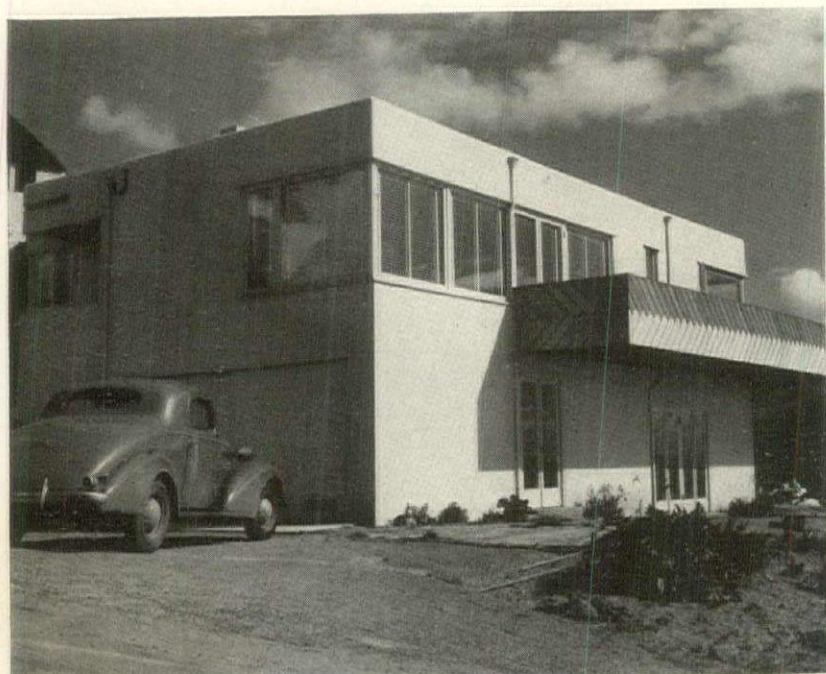
WALLS: Shingles and stone
INSULATION: In ceiling
ROOF: Slate
WINDOWS: Wood casement and d.h.
HEATING: Oil; Winter air conditioning

COLOR SCHEME

WALLS: White
ROOF: Black
TRIM: White
BLINDS: Blue-gray

25 MRS. EVA GILDEA, OWNER; OAKLAND, CALIFORNIA

QUIN HILL, DESIGNER



WIDE STRIP WINDOWS AND A BALCONY MAKE FOR PLEASANT OPEN AIR LIVING



FRENCH DOORS AND BROAD WINDOWS OPEN THE LIVING ROOM TOWARD THE VIEW



IN ONE WALL OF THE DINING ALCOVE IS A FITTED DRESSER FOR CHINA, GLASS AND SILVER

Most people who are building houses today do not know exactly how they will want to be living fifteen years from now, or even if they will want to be living in the same place. Most of them like to entertain quite large groups occasionally, but do not want a house which will be too large on all but one or two occasions. The answer to all this is, of course, the open plan.

Each section of the living area is complete in itself, and not so large as to lose intimacy. They are divided from each other not by fixed partitions but by the shape of the plan, so they may immediately be used as a single large room of irregular shape. In one respect at least this house falls short of the ideal: the location of the fireplace is such that it does not inevitably become a group center. And there are many who would object to the front door opening directly into the living room.

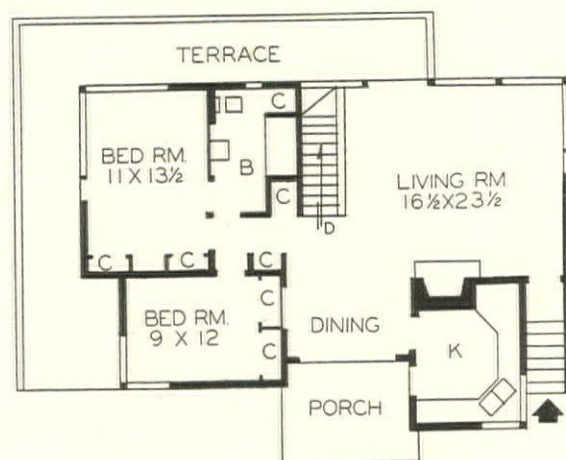
One part of the large basement area is used as a two-car garage. The house was completed in 1939; 1550 sq. ft.; cost \$5,500 or \$3.55 per sq. ft.

CONSTRUCTION DATA

WALLS: Stucco
INSULATION: None
ROOF: Built-up composition
WINDOWS: Wood casements
HEATING: Gas; warm air

COLOR SCHEME

WALLS: Pale green
ROOF: White
TRIM: Pale green
BLINDS: None



SCALE IN FT. 0 5 10 15 20

24 MR. A. B. CROMWELL, OWNER; RICHMOND, VIRGINIA

C. W. HUFF, JR., ARCHITECT

THE site of this little Williamsburg Colonial residence is on the slope of a knoll, overlooking a wooded ravine. This location suggested the desirability of placing the dining room, kitchen and garage at a lower level than the remainder of the house, thus affording very comfortable and attractive rooms in a house which appears much smaller than it is.

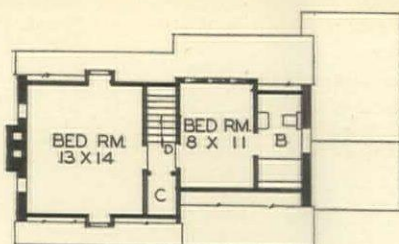
Features of the plan which might escape notice are a secluded little terrace, off the dining room, and a wine closet off the furnace room and directly under the entrance stoop. Flooring on the first floor is old heart pine, replaned; terrace and dining room are floored with soapstone flags. Cost about \$8,500 for 1645 sq. ft.

CONSTRUCTION DATA

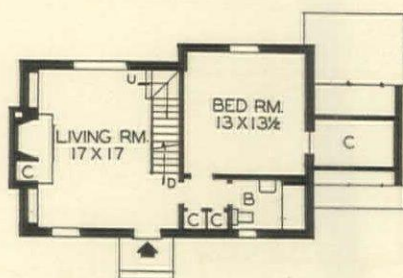
WALLS: Brick
INSULATION: Roof
ROOF: Slate
WINDOWS: Wood, double-hung
HEATING: Oil; hot water

COLOR SCHEME

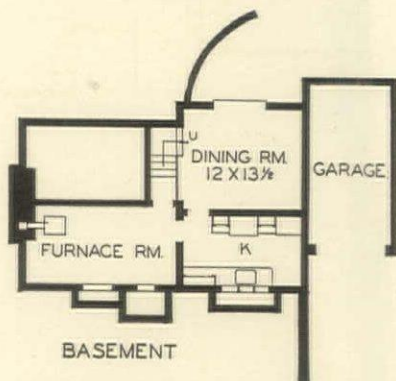
WALLS: Natural
ROOF: Blue black
TRIM: Oyster white
BLINDS: Green



SECOND FLOOR



FIRST FLOOR



BASEMENT

SCALE IN FT 0 5 10 15 20



A DELIGHTFUL MINIATURE ADAPTATION OF THE WILLIAMSBURG TRADITION



THE PANELED LIVING ROOM IS BRIGHT WITH COLONIAL CHINTZ AND A HOOKED RUG

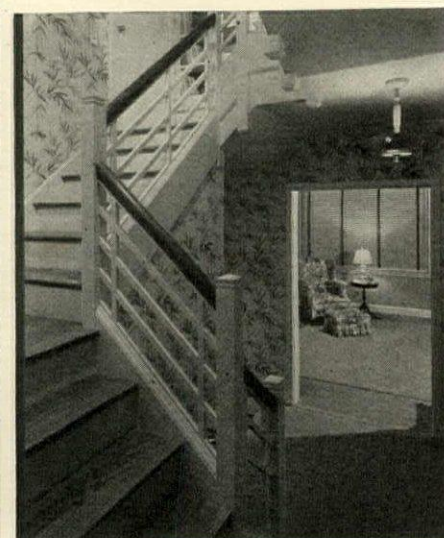
INTRODUCTIONS TO AMERICA
Next month we continue our regional series with a visit to the Ohio Valley from Pennsylvania down to Illinois



THIS HOME HAS A FRESH, MODERN FEELING WITHOUT DEPARTING RADICALLY FROM LOCAL TRADITION



BRICK STEPS DESCEND TO THE DRIVEWAY

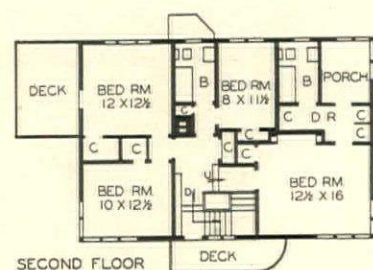
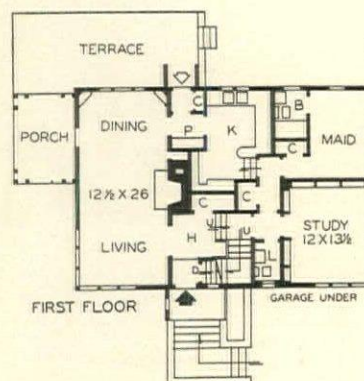


INTERIOR TRIM HAS STYLE AND ORIGINALITY

25 PROF. RICHARD H. FRAZIER, OWNER; WINCHESTER, MASS. DAVID J. ABRAHAMS, ARCHITECT

MANY people seem to be frightened unreasonably by the seeming complication of a house planned on different levels. But this complication appears only on the plan and only to the layman. In actual use such a house may be as comfortable and efficient as any other.

In this case the half of the house above the basement garage is slightly higher than the other half on each floor. The result is four levels on two floors. The house stands near the top of a hill, and corner windows are used to command the valley below. As the owner frequently has guests to stay, there is more than one guest room. In accordance with the owner's request, there is no plaster used; all the interiors are finished in a new type of wall-board. Completed June, 1939; contains 3443 sq. ft.; cost under \$10,000.



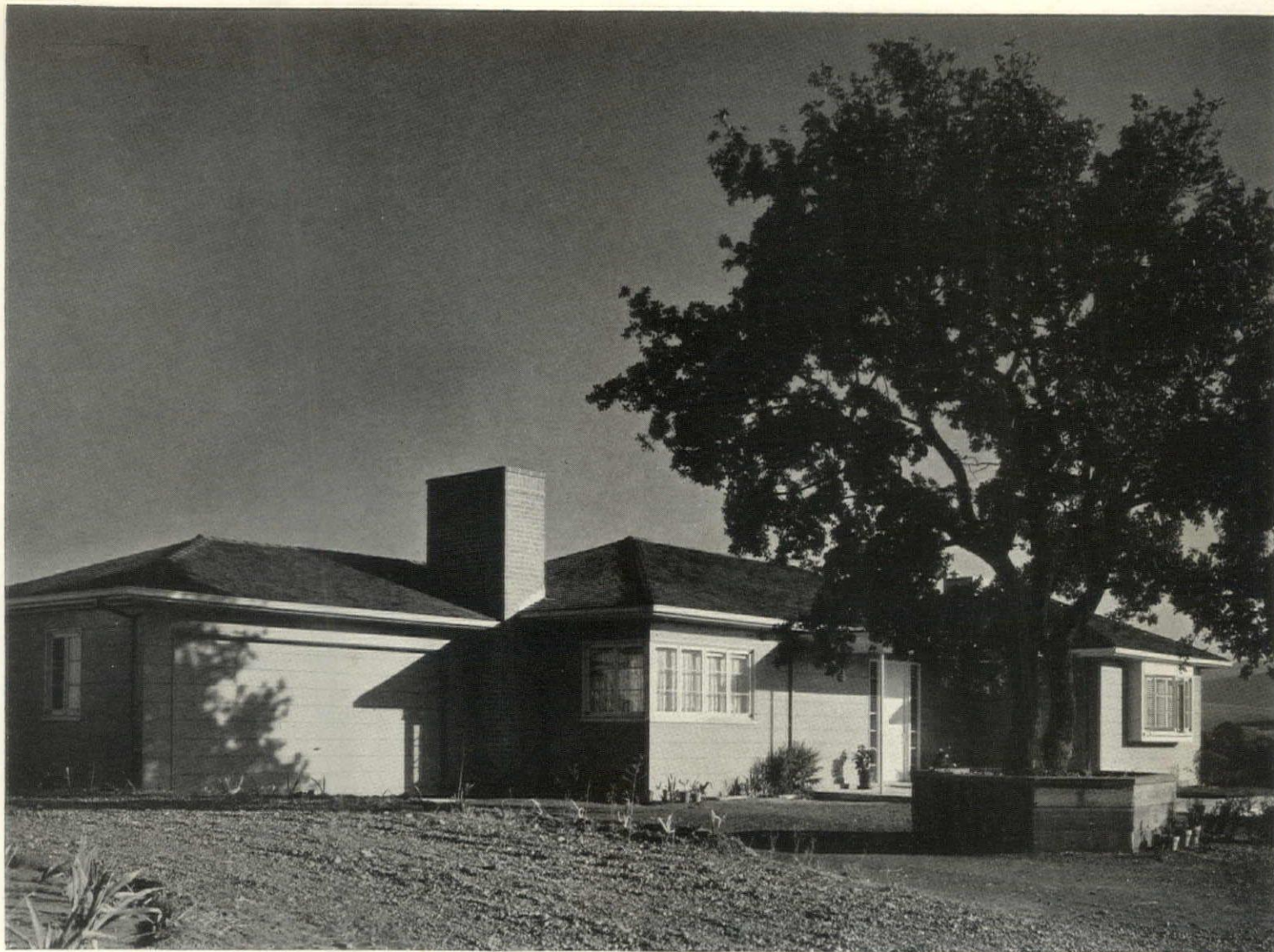
SCALE IN FT. 0 5 10 15 20

CONSTRUCTION DATA

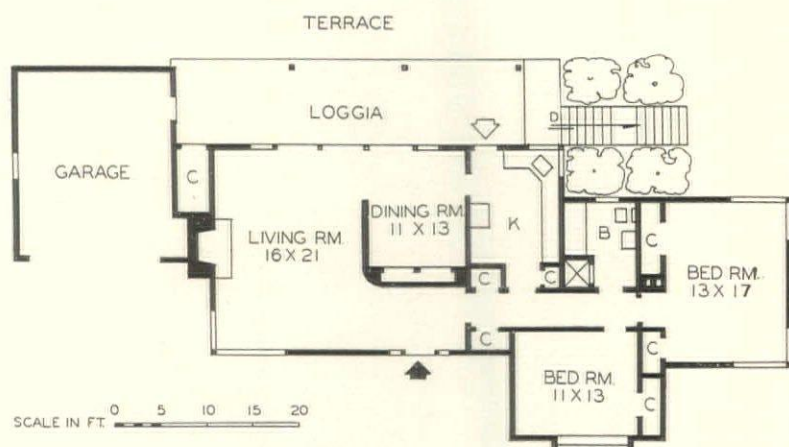
WALLS: Siding, board and battens
INSULATION: Walls and 2nd fl. ceilings
ROOF: Composition shingles
WINDOWS: Wood, double-hung
HEATING: Oil; Winter air conditioning

COLOR SCHEME

WALLS: Cream
ROOF: Black
TRIM: Cream
BLINDS: None



26 MRS. JAMES H. ANDERSON, OWNER; ORINDA, CAL. JAMES H. ANDERSON, ARCHITECT



THIS house is excellently planned for a mild climate where cool, airy space is so necessary, but so difficult to achieve in a small house. Modern planning, however, makes it possible.

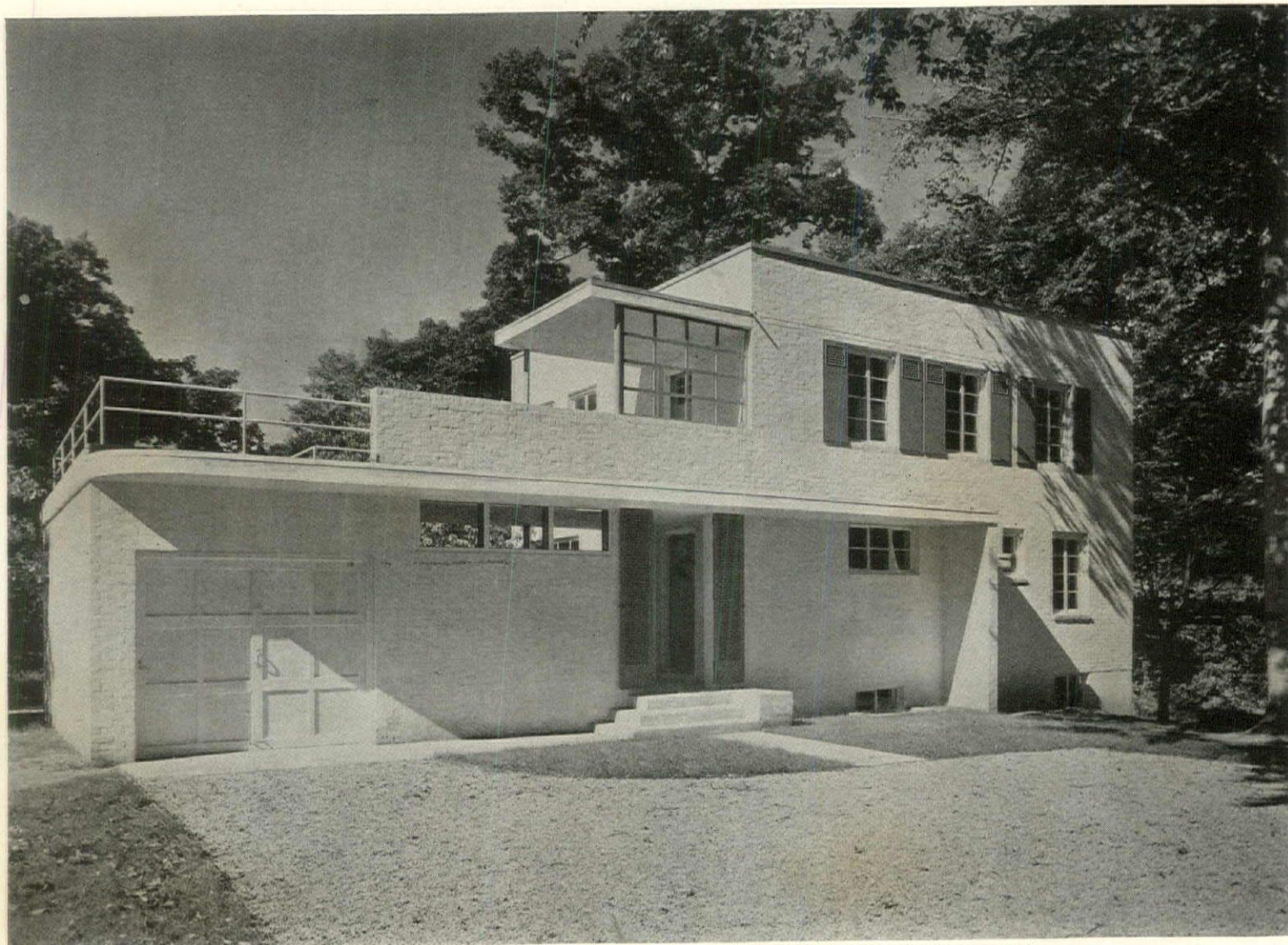
The open plan knits entrance hall, living room and dining room—in spite of their useful division and comparatively small size—into a single space. This opens out broadly onto a screened loggia with a terrace in front, overlooking Orinda Valley and Mt. Diablo in the distance. Even the dining room wall, required by the owners, is so arranged that it interferes very little with this movement of space, which is greatly helped by the color scheme of gray-green walls and rug with white ceiling and trim. Completed 1938; 2120 sq. ft.; cost \$7,950 (\$3.75 per sq. ft.).

CONSTRUCTION DATA

WALLS: Rustic wood siding
INSULATION: Walls
ROOF: Wood shingles
WINDOWS: Wood casement
HEATING: Gas; Winter air conditioning

COLOR SCHEME

WALLS: Gray-green
ROOF: Brown
TRIM: White
BLINDS: None



27 HOUSE IN PELHAM MANOR, NEW YORK

J. H. PHILLIPS, ARCHITECT

THIS house is one of several which have been designed as a group and which are of unusual interest, in this connection, because of the contemporary feeling which characterizes all of them. The house shown here is connected to the garage by means of a wall which screens the porch from the driveway. By this device the architect avoids the box-like effect which has been the failing of many small modern homes.

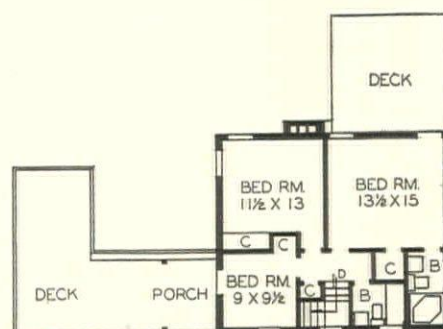
The entrance is developed in an interesting way to take advantage of the sheltering porch, access from the driveway being simply an opening in the porch wall. Unusually good provision is made for outdoor living, a porch and patio on the first floor and a porch and deck on the second. Completed October 1939; cost, not including architect's fee, under \$10,000.

CONSTRUCTION DATA

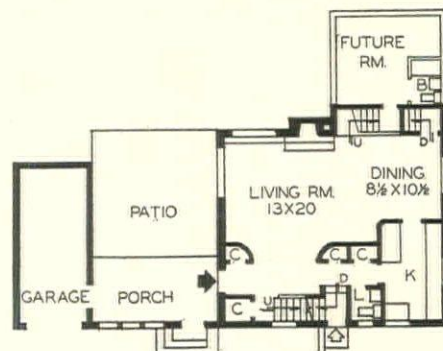
WALLS: Stucco and brick
INSULATION: Walls and ceilings
ROOF: Composition
WINDOWS: Metal casement
HEATING: Gas; warm air

COLOR SCHEME

WALLS: Light yellow
ROOF: Slate
TRIM: White
BLINDS: None

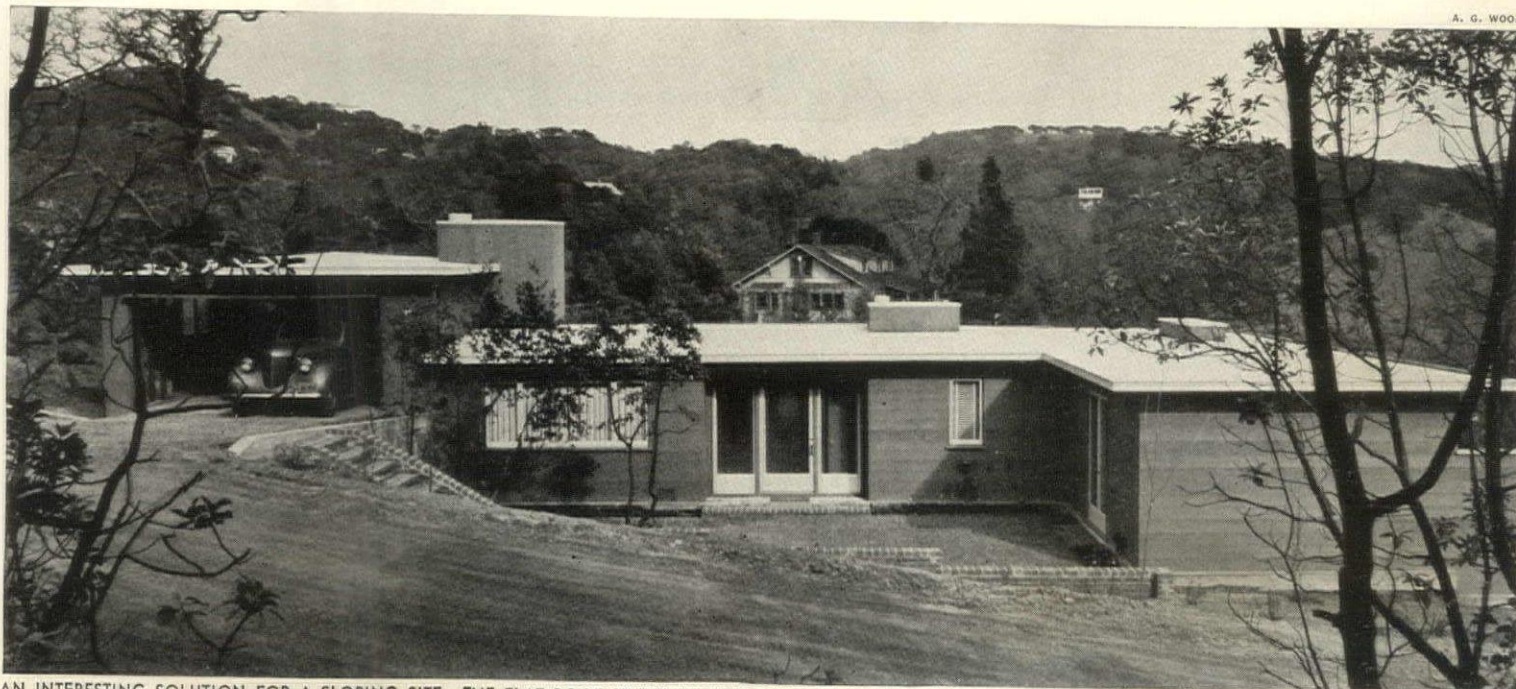


SECOND FLOOR

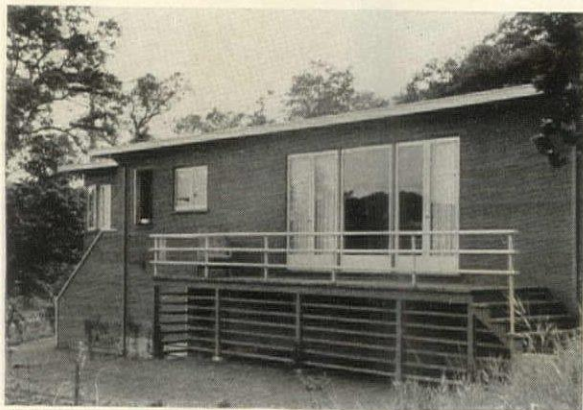


FIRST FLOOR

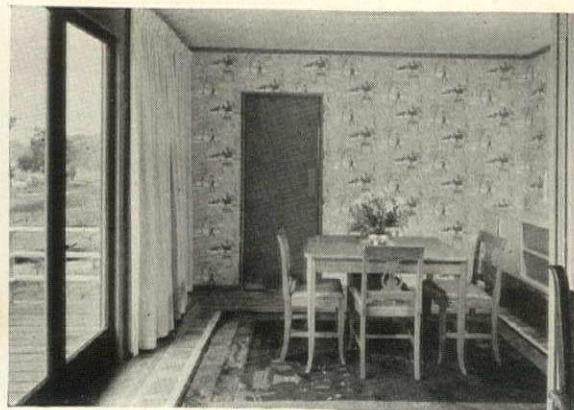
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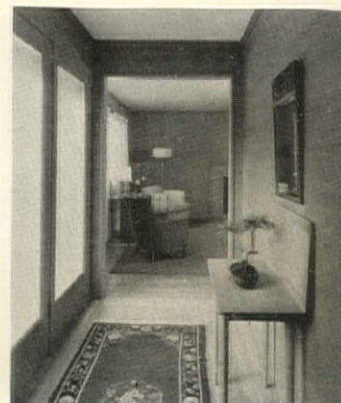
AN INTERESTING SOLUTION FOR A SLOPING SITE. THE FLAT ROOF SIMPLIFIES THE DESIGN PROBLEM



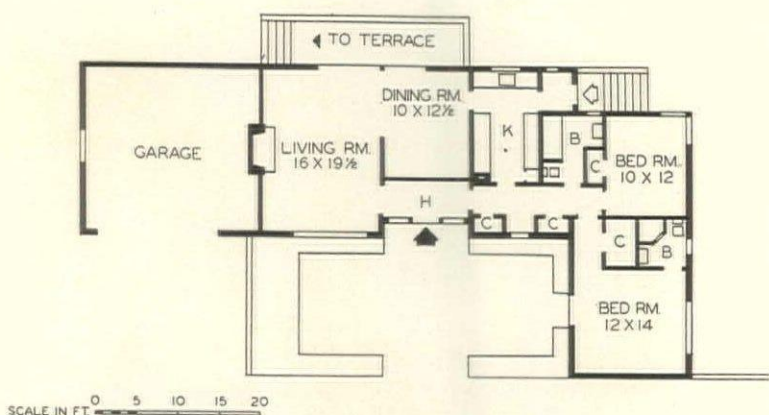
AT THE REAR IS A DECK WHENCE STEPS LEAD TO THE GARDEN



THE DINING SPACE MAY BE CLOSED OFF BY FOLDING DOORS EVEN THE HALL HAS BIG WINDOWS



28 MR. FRED A. DUSEL, OWNER; KENTFIELD, CALIFORNIA F. L. R. CONFER, ARCHITECT



A HOUSE should never be judged as an isolated piece of design. It should always be considered in relation to the owner's requirements, and to the complete development of the site upon which it is placed. The architect's problem is to satisfy these conditions.

In this case the lot is roughly triangular, sloping quite steeply toward the narrow end, which is beyond the bedroom wing. Ned S. Rucker, as landscape architect, has scooped out two little terrace gardens, one on each side of the living room. That at the rear is sheltered by rich planting on the upper side; that in front is more formal both in shape and plant material. Notice that the flat roof is painted white to provide some reflective insulation. Completed December, 1939; 1785 sq. ft.; cost \$6,500 (\$3.68 per sq. ft.).

CONSTRUCTION DATA

WALLS: Wood siding
INSULATION: None
ROOF: Tar and gravel
WINDOWS: Wood, casement
HEATING: Gas

COLOR SCHEME

WALLS: Oak bark green
ROOF: White
TRIM: White
BLINDS: None

YOUR DAUGHTER'S ROOM
In the September Second Section
we are presenting fourteen rooms
for 'teen age and college girls

29

MR. L. R. FREEBURG, OWNER; KANSAS CITY, MO.

E. W. TANNER AND ASSOCIATES, ARCHITECTS

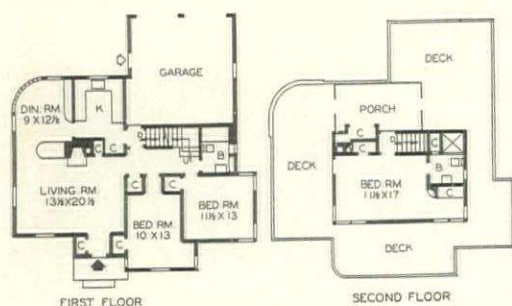
BECAUSE this home is located on a corner lot, it was possible to place the garage and service entrance at the back without having the driveway interfere with the appearance of the entrance façade. The master bedroom is an attractive private suite on the second floor and is surrounded by deck area and porch. Cost approximately \$8,950; square foot area: 2,016.

CONSTRUCTION DATA

WALLS: Stucco
INSULATION: Walls and 2nd fl. ceilings
ROOF: Wood shingle
WINDOWS: Metal double-hung
HEATING: Gas; forced warm air

COLOR SCHEME

WALLS: White
ROOF: Slate gray
TRIM: Aluminum
BLINDS: None



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30

MR. GORM PEDERSON, OWNER; PORT CHESTER, N. Y.

WERNER GOTTSCHALK, ARCHITECT

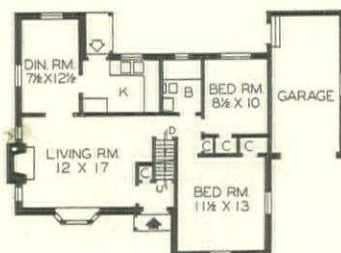
FEW extravagances are admissible in the design of a home as moderate in cost as the one shown here. Yet the architect has contrived to include most of the conveniences found in larger houses. Among these are the little front entry, the separate dining room, access to the garage from the rear entrance, and the attractive bay window in the living room. The plan is good and the simple, straight-forward design is in keeping with it. The cost was \$5,800, or about \$5.50 per sq. ft.

CONSTRUCTION DATA

WALLS: Cinder block
INSULATION: In ceilings
ROOF: Composition shingles
WINDOWS: Metal casements
HEATING: Gas; Winter air conditioning

COLOR SCHEME

WALLS: White
ROOF: Blue black
TRIM: White
BLINDS: Black



SCALE IN FT. 0 5 10 15 20



PHLOX

(Continued from page 34, Section I)

The purples

SILVERTON	large pale lavender flower, purple eye with halo. Medium height. Early.
No. 205	similar to Silver-ton with slightly darker eye.
MRS. PFITZER	orchid pink, medium dwarf, large flower.
WANADIS	white and light violet with purple eye. Popular.
ROYAL PURPLE	strong grower, vigorous stems, pyramidal heads and freely blooming laterals.
LE MAHDI	tall, late. Bluish in the shade.
CAROLINE VANDENBERG	dark violet, large individual flowers.
M. WISE	medium dwarf, dark bluish purple flowers. Mids.
MARIETTA	medium purple. Tall, vigorous. Fine heads.
AIDA	between a red and a blue purple. Fine head.
BORDER GEM	deep French purple, slightly bluer than B. Compte.
B. COMPTE	deep velvety shade of reddish plum.
DRAMA	bluish purple with deeper eye, mids.

NOW FOR THE LATE NEWS

Few horticultural advances have meant more to the Summer garden than the development of the new phlox. The greatest improvement has been in stabilizing the coloring which was formerly affected by the elements, also in the quality and texture of the foliage and flowers, the length of blooming season and the abundance of bloom. It is generally admitted now that phlox is the backbone of the midsummer perennial border.

Various attributes contribute to its successful rise in popularity. It is as

hardy as a weed, dependable in its dates and as sure to bloom as the sun to rise. With a color range unrivaled perhaps by that of any other hardy plant, its legions show an accommodating variation in height and are able to blend well in mass and to carry on the colors, through the hot Summer months, for the garden of continuous bloom.

From the confusing array of recruits, a few stand out who are destined to be promoted rapidly. Bulletins are just coming in with the names of the late arrivals. These are:

The phlox of tomorrow

PROGRESS	pleasing shade of deep lavender blue. Medium sized panicles, large flowers. Med. ht. Mids.
A. E. AMOS	brilliant scarlet, very large truss.
ELFENKÖNIC	enormous trusses, high and strong-growing. Ivory and pink.
ERNTFEUER	late flowering. Large panicles of bright salmon-orange flowers.
FIDELIO	white with large crimson center. Heat and rain resisting.
FEUERREITER	a very rare shade of strawberry red. Tall.
FRAU AL. VON MAUTHNER	very vigorous, many-branched panicles of large salmon-orange flowers, small crimson eye.
ROSENTELLER	dwarf, very large flowers in dense panicles of bright pink.
SAN ANTONIO	dark blood red, similar in color but better than B. Compte.

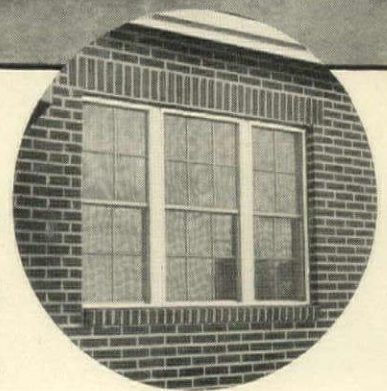
(Continued on page 41)

Priced to please your budget- ALUMINUM WINDOWS



Residence of Mr. Wilbur Detwiler, Columbiana, Ohio

Modest house or mansion
Aluminum Windows add
to the livability of a home



GET PRICES on windows, *completely installed*. Then compare the cost with that for less permanent windows. And consider that Aluminum Windows save you money year after year. They never need painting. There's no rusting or rotting to require expensive replacements of parts.

Aluminum Windows retain their youthful habit of opening and closing easily; there's no warping or swelling. The strong, narrow Alcoa extruded shapes of which these windows are made give maximum glass area; make them permanently weather-tight.

If you're planning a new home, send for the book, "Windows of Alcoa Aluminum." It lists the manufacturers from whom these windows may be purchased and gives window details. Aluminum Company of America, 1924 Gulf Building, Pittsburgh, Penna.

ALUMINUM WINDOWS

MADE OF ALCOA ALUMINUM



AVOID STAIRWAY HAZARDS



by installing a Shepard HomeLIFT. It will take you up and down at the touch of a button. No effort, fatigue, or strain—a boon to older folk and invalids.

The HomeLIFT is the patented, automatic home elevator that operates from electric lighting circuit at less than a cent a day. Simple—SAFE—moderate cost, easy terms. For new and old homes. Hundreds in use. Write for booklet.

THE SHEPARD ELEVATOR CO.
Builders of Finest Office and Hotel Elevators
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Representatives in Principal Cities

**SHEPARD
HomeLIFT**

The HomeLIFT is the original invalid Elevator, operating from the lighting circuit, and made by experts.



PRECISION-BUILT HOMES DESIGNED BY ENGINEERS STAY 'NEW' LONGER



READY FOR OCCUPANCY IN 30 DAYS

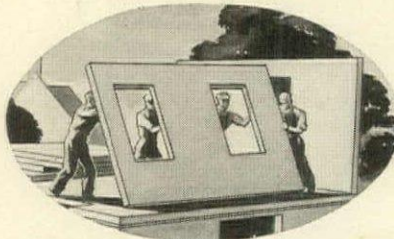
Your Precision-Built Home is *your* home—built to your specifications—any size, any type. You work with your own architect—or from our architect-designed plans. In appearance, your finished home looks just as it would if built by ordinary construction.

But all the way through, there are important and highly desirable *differences*. Every joint is a tight joint, machine-perfect. Your walls and ceilings are *permanently crackproof*. Your home is doubly insulated—cooler in Summer, warmer in Winter; your heating bills are reduced 25%. The use of Homasote means a



ANY STYLE OF ARCHITECTURE YOU CHOOSE

quiet house; the material has a strong sound-deadening effect. Homasote is the oldest and strongest insulating board on the market; weatherproof and permanently moistureproof. Walls and ceilings are built in large units—no unsightly batten strips. You enjoy the basic



WALLS AND CEILINGS IN LARGE UNITS

economies of pre-fabrication, yet your home is a completely individual home. You employ local labor and quality materials bought from your local lumber dealer. Your home is eligible for F.H.A. Insured Mortgage Loan.

\$3,000,000 of architect-designed Precision-Built Homes have already been erected. Mail in the coupon today; get the full facts about this new and finer, *engineered* way to build your own home.

Weatherproof
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HOMASOTE COMPANY, Trenton, N. J.

Send Free folders on ☐ Precision-Built Homes
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Name _____

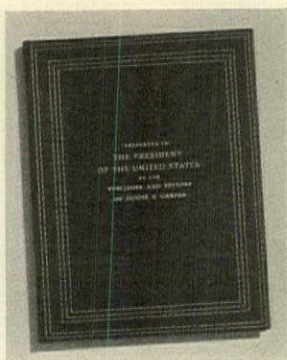
Address _____ 80

**WRITE FOR
MONEY-SAVING BOOKLETS**

TAKE A LETTER

President Roosevelt and many other readers comment on our Washington Double Number

• As we go to press, here are a few of the many letters which are pouring into our offices commenting on our Washington Double Number.—ED.



Dear Condé Nast:

How very kind of you to send me the specially bound copy of the July issue of HOUSE & GARDEN entirely devoted to the City of Washington.

I have long been interested in watching the development of Washington as one of the most beautiful Capitals in the world. The July issue of your magazine would be attractive in ordinary dress; but in the very beautiful binding which you have provided it is doubly fascinating and a joy to possess. Please accept my heartfelt thanks.

Very sincerely yours,
FRANKLIN DELANO ROOSEVELT,
The White House,
Washington, D. C.

Dear Sir:

I have looked the issue over carefully and feel that you have done a splendid thing.

Especially favorable comment has been heard regarding the White House section and most praise goes to the Green Room view. . . .

Sincerely yours,
HOWARD KER,
Captain, Corps of Engineers,
The White House,
Washington, D. C.

Dear Sir:

I think your special Washington number of HOUSE & GARDEN has come out very well indeed. Your selection of writers would be hard to beat and their articles are snappily presented. As for the photos of the White House, they are gorgeous.

Sincerely yours,
LEICESTER B. HOLLAND,
Chief, Division of Fine Arts,
Washington, D. C.

Dear Sir:

. . . I shall hold the Washington Number of HOUSE & GARDEN as one of my particular treasures. It makes such a beautiful presentation of the Capital City, that it is well worth preserving for future generations. . . .

HELEN J. P. STARR,
Washington, D. C.

Dear Sir:

. . . Congratulations. It's beautiful; it is fascinating; it is instructive; and it spells patriotism. . . . I am especially interested in telling our Arizona people about Washington and our government. . . .

MRS. JOHN R. MURDOCK,
Washington, D. C.

• The wife of the Representative from Arizona has caught the spirit we hoped the issue would convey.—ED.

Dear Sir:

. . . It was gratifying to have so much emphasis on the historical background for the Washington of today because this has been and still is a strong influence. . . .

JOHN NOLEN,
Director of Planning,
National Park and Planning
Commission,
Washington, D. C.

Dear Sir:

. . . I want not only to compliment you on a really beautiful job but to say that it is going into my research files as a piece of incredible good luck. . . .

CONSTANCE NOYES ROBERTSON,
Oneida, N. Y.

Dear Sir:

. . . I shall keep it forever. One appreciates it all the more when we know how much hard work it takes to turn out such an interesting and beautiful number.

MRS. SAMUEL L. THOMPSON,
Cliffside, N. C.

Dear Sir:

. . . a month is a long time to wait for the next issue. . . .

ERNEST L. GRAY
Wilmington, Del.

"Lizzie Lou"

Dear Sir:

In the June issue of House & Garden the article "Up to the Last Frontier" by Marion Patton Waldron with excellent pictures startled me. Why? Because I recognized the young girl although the caption said "Strong-faced type—the Alaskan Indian." I believe her to be a child here in the Grenfell orphanage. . . . The name of the young Labrador Eskimo girl is Elizabeth Lucy, commonly called "Lizzie Lou". . . . Sir Wilfred Grenfell rescued her from starvation and cold when she was eighteen months old. . . .

She put her "dickie" on which she had two years ago and I tried to get a shot as similar to the published one as I could.

LINWOOD L. BROWN,
Superintendent Grenfell Orphanage,
St. Anthony, N. F.

• Our apologies to "Lizzie Lou" and thanks to reader Brown for the interesting letter and photograph (see cut below).



BOOK REVIEWS

CHILDREN'S GARDENS, by Edwin L. Howard. Illustrated. 64 pages. The Studio Publications, Inc. N. Y. C.

Visitors to the 1940 International Flower Show will remember the series of children's gardens staged by the Federated Garden Clubs of New York on the Fourth Floor. Many enthusiasts may have taken notes on the arrangement, planting and accessories of these delightful gardens.

In *Children's Gardens* the man who designed the areas for the Flower Show exhibit gives us in his own words and with his own pen drawings as illustrations the descriptions of these young

people's play areas. In addition to the Circus Garden, The Bird Garden, The Games Garden and the Enchanted Flower Garden reproduced at the Show, there are a number of others, each more ingenious than the last.

Not only does this book contain directions for making and planting these areas, but both perspective sketches and scale drawings are presented for each. The Little Farm, with its rail fence, vegetable rows and miniature stable, is so amusing that even grown ups might be tempted to build the 10' x 12' shelter for goats or sheep and

to top it with the little square wooden cupola, shingled on top and with wooden louvers on its four sides to carry off exhausted and heated air.

Since Mr. Howard is a graduate architect who happens also to be a gardener, there is nothing amateurish about his plans for buildings or grounds. These may be counted on as practical and exact. The fanciful imagination which enables him to know what children love and want to live with may perhaps be credited—at least in part—to his own young daughter and his active share in her life of play.

(Continued on page 46)

PHLOX

(Continued from page 39)

The phlox of tomorrow

TROUBADOUR	a sensational new phlox, individual flowers are of enormous size and of a most unusual color, soft rose and white in regular rays.
CROISADE	a new French sort, enormous flowers, white and violet in rays.
ROSEA SUPERBA	light soft pink with deeper eye. Enormous pyramidal heads. Tall grower. Midseason.
LUCAS SCHWINGHEIMER	carmine red with blood red eye.
STARLIGHT	violet red shading to lilac with prominent white center. Something like Widar.
CHEVALIER	cerise with madder shade purple eye.
COMUS	clear cherry red, overspread bright scarlet.
ELECTRA	tall-growing variety producing large heads of satiny amaranth flowers. Very brilliant.
ENTRANCING	similar to Ethel Pritchard but stronger grower. Large flowers.
MOONLIGHT DREAM	an exceptionally large pure white flower, deep green foliage.
HARVEST FIRE	a brilliant salmon-orange which fades lighter with age. Clean disease-resistant foliage. Large heads on vigorous bush.
BLUE BOY	said to be the best blue. Free-flowering with leathery foliage. Low broad-flowering habit.
SALMON BEAUTY	rich salmon pink with white eye. Large spike, large individual flowers.
DR. KLEMM	light blue with darker center.
FLASH	bright carmine.

SHRUBS

(Continued from page 41, Section I)

red berries in the Fall and is used considerably for "facing" taller shrubs which may be loose and open at the base.

Wet shady spots are more easily controlled. Sometimes they may be drained properly, other times they may be featured. The azaleas, rhododendrons, and the mountain laurel do well in moist soil. The spicebush and summer-sweet, *Clethra alnifolia*, are excellent for this purpose. Shrubby dogwoods (Tatarian, silky, redosier and golden-twig) all are adaptable to just this type of soil. The evergreen inkberry, *Ilex glabra*, is an excellent shrub to use and does better in such environment than in any other. Scarlet elder with its bright red fruits in early Summer might be used together with such colorful fruited forms of

viburnums as the withe-rod, *Viburnum cassinoides*, and arrowwood, *V. dentatum*. Narrow-leaved evergreens for background or screen would include both the serviceable Canada hemlock and arborvitae. If ferns and native wild-flowers are also added, such a planting can readily become the beauty spot of the garden.

In the South hundreds of plants can be used for shade plantings. The versatile nandina, *Nandina domestica*, the exceptionally useful Yeddo-hawthorn, *Raphiolepis ovata*, with its uncompromising form, ornamental blue fruits and leathery leaves, the common pitosporum which can be pressed into service almost anywhere in the southern garden, the evergreen privets and honeysuckles. Camellias, those glorious

(Continued on page 43)



HAPPINESS FOR SALE

Even at much greater cost, it would be hard to provide a lovelier or more comfortable abode than this easily erected prefabricated Hodgson House. Staunch, weather-tight, it comes to you in completely finished-and-painted sections

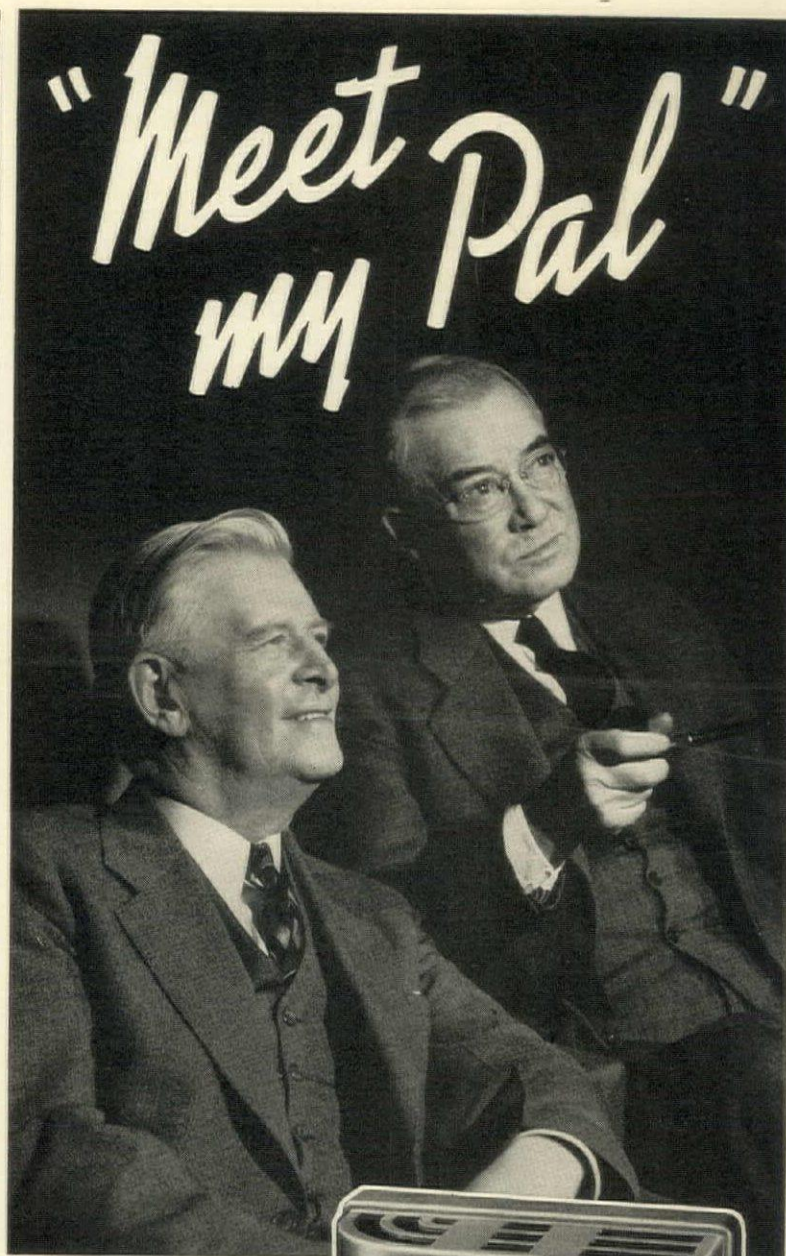
—ready to be bolted together; easy to add to. There are many other Hodgson plans. E. F. HODGSON CO., 730 Fifth Ave., New York; 1108 Commonwealth Ave., Boston. Send for FREE CATALOG HQ-8 of prefabricated



GREENHOUSES—various sizes. Made and delivered in sections. Easy to erect—easy to enlarge. Complete with full equipment and fixtures. \$225 up.

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Camp Cottages, Guest Houses, Greenhouses, Play Houses, Bird Houses, Kennels, Garages, Garden Furniture
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Only \$18 More Than
A Manual Thermostat
with new installation. For
modernizing your present
equipment . . . only \$29.00
(Installation extra in either case)



"This new Chronotherm keeps the temperature just the way we like it—never too hot and never too cold. What's more, it automatically shuts down the heating plant to a fuel-saving level when we go to bed, and automatically restores day comfort in the morning so that the house is warm as toast when we get up. The Chronotherm really makes automatic heating automatic. You'd better see your heating dealer and have him install one for you."

A Product of
Minneapolis-Honeywell
Controls and Control Systems
for Heating, Ventilating, Air-Conditioning, Industrial Processing

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The New 1940

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it is a modern STEEL boiler, designed specifically for use with automatic firing, with the valuable quality of QUICK STEAMING, which not only insures uniform warmth with "stop and start" burner operation, but also shortens the firing periods and SAVES FUEL DOLLARS... and

because

this boiler gives automatic domestic hot water, too, with no storage tank needed — another saving... and

because

you are sure of a successful installation, with the backing of the Fitzgibbons reputation which has withstood every test for well over a half century."

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STEEL BOILER

COSTS NO MORE TO OWN
AND LESS TO OPERATE

Learn
how to
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heating
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101 Park Ave., New York, N.Y.

Send me Catalog HOC describing Fitzgibbons Steel Heating Boilers and Air Conditioners for residences.

Name.....

Address..... 8-HG

TIME-SAVERS FOR GROUNDS-KEEPERS

PROBABLY ninety percent of the owners of suburban homes take care of the place themselves. With some of them it is an interesting and healthy hobby, with others a weekend chore that they look forward to with distinct dislike. One glance at the place is about sufficient to know under which heading the owner comes. The hobbyist needs neither instruction nor sympathy, but the others, who are performing a duty that interferes with their golf, or other real interest in life, need both.

There is a very definite procedure to follow, which enables anyone to make short work of the average grounds, and it does not involve the purchase of a motor-driven lawn-mower or an elaborate set of gardening implements. In fact the equipment needed to do a good-looking job is simple. It consists of a decent lawn-mower, an iron rake, a bamboo rake, and a square-edged spade. Aside from the mower, six dollars should cover the tools, and with fair treatment they will last five or six seasons. A fifteen-cent ball of heavy mason's cord might be added.

Mow once a week

The first essential, of course, is to cut the lawn at least every week, providing the rain-fall has been sufficient to make it grow normally. There is no sense in working with a machine that does not cut, and if the mower blades spin around without cutting, it needs adjustment. This is simple to do, as there are set-screws or bolts that regulate the stationary blade, so that it will come closer to the revolving blades, and make the machine cut. Most mowers are what are known as self-sharpening, and once adjusted properly are good for the Summer. Oil the bearings every month and you will not find pushing the machine hard work.

As regards the actual mowing. Always cut across the lawn parallel with the sidewalk or street. By doing this you secure a smooth-looking job, a hundred times better looking than if you cut the opposite way, from the street in to the house. Ridges are less noticeable, and viewed from the sidewalk the lawn looks well. Of course the hobbyist will cut both ways, ending with the across-front cut.

The second and, in fact, only other requirement for a decent looking place is edging. A well-cut lawn with well-edged paths or roadway will make a fairly good appearance anywhere, or at the very least will look well ordered. The square-edged spade makes an excellent edging tool. If the roadway or path are hard-packed bluestone or covered with screening (small pebbles), drive stakes into the ground at the edge of the road and stretch the mason's cord tightly between them. Do this so that the cord will make a line about an inch or so over the lawn. Now cut through the edges of the lawn that show on the path side of the cord. Rake down the path to gather the clods of dirt and grass. Repeat on the other side. Now rake across the path from new edge to new edge, not up and down the path. Roads or paths raked across look twice as smooth as those raked lengthwise.

(Continued on page 44)

PRACTICAL GARDEN AIDS



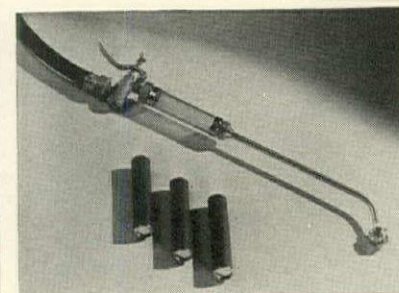
LEFT: "Awinc," a non-poisonous pyrethrum concentrate for greenhouse, vegetable garden or general outdoor use. Harmless to all plant life. About \$3.00 a qt. Max Schling. The Blizzard Continuous Sprayer with very little effort gives an uninterrupted spray. Copper tank, brass pump. About \$2.25, Stumpp & Walter

RIGHT: Especially recommended for roses. The Woodason Bellows will lighten the task of dusting. Complete ease in handling and unquestioned dependability. About \$5.50. "Pomo-Green", with nicotine for rose pests. About 75c a pound. Both Max Schling



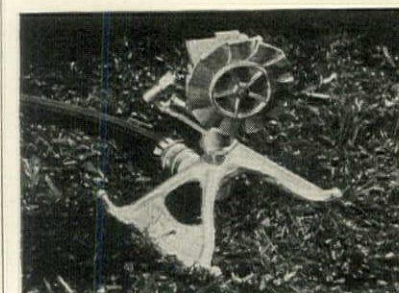
LEFT: A scientific spraying system for your rose and flower garden protection. Contains three elements, which control sucking and chewing insects as well as fungus. Comes packaged with a handy reference chart. About \$1.50. Acme White Lead and Color Works, Detroit Mich.

RIGHT: A perfect way to water or fertilize the roots of plants. This "Water Lance" with little effort inserts itself almost three feet below the surface to irrigate or fertilize plants. About \$2. Water Lance Mfg. Co., 1900 St. Louis Ave., St. Louis, Mo.



LEFT: The "Simplex" garden hose sprayer makes spraying rapid and convenient. Complete with unbreakable cartridge chamber and automatic valve. About \$5. Cartridges, about \$1.10. Garden Hose Insecticide Co., 1015 W. North St., Kalamazoo, Mich.

RIGHT: "Rotofume", double acting insecticide. About \$1.50 a qt. "Jap-Ro-Cide", for Japanese beetles, about \$1.25 a lb. "Insect-O-Soap", about 75c a qt. "Red Arrow" garden spray, 1 oz. about 35c. "Black Leaf 40", about 35c an oz. "Cyanogas" kills ants, 1 lb. about 75c. All Schling.



LEFT: A self-operating "Double Rotary" sprinkler intricately designed to water narrow strips of grass, hedges and trees. It will also throw water in a sixty foot diameter, in an even, rain-like coverage. Made of brass with an aluminum wheel. Junior size, about \$7.50. Senior size, \$12.50. Stumpp & Walter.

SHRUBS

(Continued from page 41)

exotic products of the South for which our southern gardens are famous the world over, do well in partial shade. Delicate flowering fuchsias can withstand full shade along with the boxwoods, Japanese aucuba, evergreen burningbush and the varicolored large flowering hydrangeas so conspicuous in full flower.

Shady situations

Chinese holly, *Ilex cornuta*, and the podocarpus with its yew-like foliage, though entirely dissimilar, do equally well in partial shade. Several of the beautiful but tender viburnums bloom at their best in the shaded fragrant nooks of southern gardens. One example, the sweet viburnum, *V. odoratissimum*, is justly a well-admired competitor of the rhododendron for its noble green foliage and large fragrant flower clusters. The laurel-leaved banana shrub, *Michelia fuscata*, would be another of a very long list adaptable for southern gardens.

Many a native American tree or shrub can be used where shade predominates, either in the South or in the North. The flowering dogwood is outstanding among all for its beauty under these conditions every season of the year. But the shadblows, honeysuckles, low maples, the American holly and the beautiful sorrel tree of the South, the Carolina hemlock and Canada yew and several of the viburnums all aid materially. But let us linger a few moments with some of the exotic shrubs which might add their beauty to an otherwise woodland scene, for all shaded areas need not necessarily be treated as native woodland.

For exotic beauty

The bright flowering forsythias and the Chinese witch-hazel would bring early bloom to any shaded spot, and one of the many varieties of Japanese quinces, *Cydonia japonica*, now available might be added for an early mass of white, pink or red flowers. The climbing hydrangea, *Hydrangea petiolaris*, would bring character to shaded wall or tree trunk, while the Japanese snowball and its close relative the doublefile viburnum could be used for Summer bloom. To these flowering

ornamentals could be added many a colorful exotic azalea, the Japanese andromeda and Japanese barberry—all of which have been mentioned.

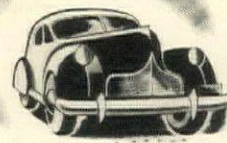
Some of our best ornamental vines could be included in this collection of plants from the far-off corners of the world. The wisterias, English ivy, Hall's honeysuckle, the various forms of *Euonymus radicans*, the sweet Autumn clematis, the Oriental bittersweet and that vigorously growing twiner, the five-leaved akebia. All these do very well in the shade and might easily lend a touch of exotic beauty on the shady side of building, trellis or garden wall.

Foliage plants

If foliage plants are needed, then there are a number of privets from which to choose, none of which are native to North America. The five-leaved aralia, *Acanthopanax pentaphyllum*, is an excellent shrub for shade and looks unusually well when grown with a gray stone background. It seldom grows over five feet tall and can be kept lower with judicious pruning.

The English holly, English yew and Japanese yew are well known in American gardens, particularly for their bright red fruits, and because of their outstanding shade endurance are prized assets in the shaded garden. The glorious firethorn is another possibility with vivid red fruits, and some of the evergreen barberries—*B. julianae*, *B. verruculosa*, *B. triacanthophora*—might well be used for their yellow flowers and unique evergreen foliage. Some of the bamboos, the cherry laurel, Hinoki cypress and Oriental arborvitae are only a few of many other worthwhile suggestions.

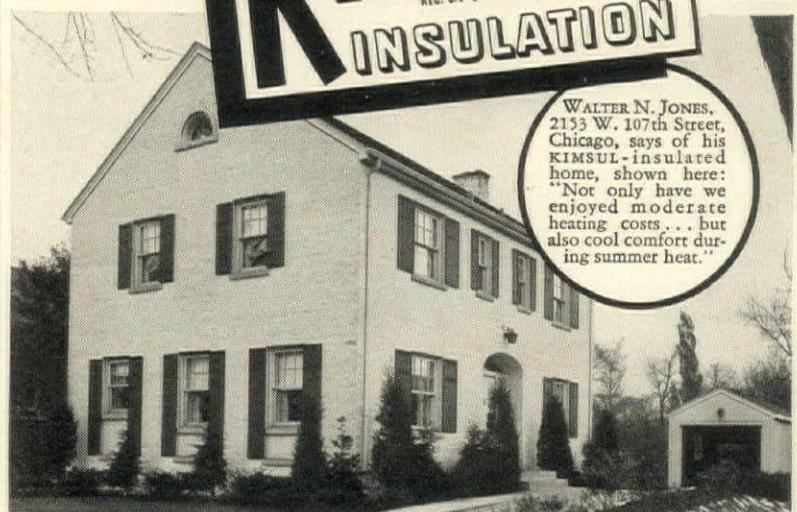
So it is obvious that shaded land need not necessarily be bare land. Nor need it be planted solely with native American plants. We are fortunate that the number of shrubs available for shade planting is sufficiently diverse to enable the interested gardener considerable leeway in making his selections. Indeed, the seemingly irremedial difficulty has developed into an opportunity for adding a multitude of new beauty in the garden.



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HG-8

N'ICE AND COLD

(Cont'd from page 46, Section I)

Roof Garden Party

The night before your party, peel 2 fine big pineapples, remove all eyes, cut in thin slices, then in half, carefully cutting out the core of each piece. Place in layers in a glass bowl, sprinkling copiously with powdered sugar as you go along. Cover with heavy waxed paper and a plate and place in refrigerator overnight. The next morning, pour over it a split of champagne, cover and chill again until eleven o'clock, at which time add about 4 cups of small ripe strawberries, preferably wild ones, carefully stemmed, washed, drained and rolled in powdered sugar.

Cover again and replace in refrigerator until about fifteen minutes to five, at which time transfer the whole into a punch bowl made of ice, set in a deep pan, hidden with green leaves or flowers. Around this place a supply of well-chilled champagne glasses. Have ready packed in buckets of ice several quarts of champagne. When ready to serve place a slice or two of pineapple in each glass, next a few strawberries, and fill the glasses halfway with juice from the fruit. Then fill the glasses with freshly opened champagne and serve at once with little bone two-prong forks, or silver ones if you prefer, so that the fruit may be eaten after the champagne has been sipped. Either champagne biscuits or ladyfingers or macaroons should be served with this expensive treat.

Bedded Cucumbers and Tomatoes

Season to taste with salt and pepper, vinegar and Worcestershire sauce, a 1-pt. 4 oz. can of tomato juice. Empty into an ice tray of the refrigerator and freeze until solid. Dip tray into hot water and empty out the cubes of frozen tomato juice into a clean ice bag, then pound with wooden mallet until crushed fine. Place in a large glass bowl, and arrange attractively on this bed either crisp cucumbers sliced very thin or luscious ripe tomatoes peeled and sliced, or a combination of the two. Garnish with quartered lemons. Sprinkle with chopped chervil or parsley and serve accompanied by a good tart French dressing, French bread, and whipped or sweet butter.

RECIPES FOR YOUR ELECTRIC BEVERAGE MIXER

Strawberry Pineapple Nectar

Chill six wineglasses by placing them in refrigerator for an hour or so. Put into your electric mixer 1 cup of washed, stemmed, ripe strawberries. Add 1 cup of unsweetened pineapple juice and 2 tablespoons of sugar. Add 1 cup of finely cracked ice. Put on the cover of the mixer and run until contents are thoroughly blended and have foamed way up in the mixer. Pour into glasses and serve immediately, as an innocent cocktail before lunch.

Apricot Pineapple Nectar

Proceed as above, using 1 cup of unsweetened pineapple juice, 12 cooked dried apricot halves, 2 tablespoons of honey and 1 cup of chopped ice.

Peach Pineapple Nectar

Proceed as for Strawberry Pineapple Nectar, using, instead of the strawberries, 1 cup of sliced fresh peaches.

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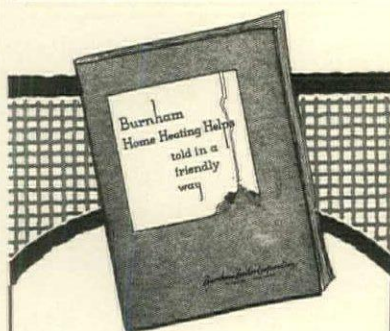
When lights go out, or service goes off... don't interrupt your busy day to hunt for fuses you never bought, stumble down cellar stairs, fumble gingerly in the old fuse-box wondering what to do. Instead, install the new and marvelous convenience of the modern Cutler-Hammer Multi-Breaker. Then when service fails, you simply step to the kitchen wall, reset a little lever that has snapped out of position... and, presto! your service is completely restored. It is just the same as snapping on a light switch. Nothing to buy... nothing to replace. The average new home can have this modern and safe protection for less than \$5.00 additional. Also easily installed in old homes. How can you get one? What are all the facts? Write today for our free booklet "Good-bye to Fuses." CUTLER-HAMMER, Inc., Pioneer Electrical Manufacturers, 1397 St. Paul Avenue, Milwaukee, Wisconsin.

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TIME-SAVERS FOR GROUNDS-KEEPERS

(Continued from page 42)

Managing curves

Where there are circles or curves in the road to be contended with even the rankest amateur can do nicely. Drive one stake where your eye tells you the centre of the curve should be, then stretch the cord from it to the lawn's edge at two or three points. You may have to change the stake a few times, but you will finally hit the right spot. Then, using the other stake, scratch deeply into the ground until you have a plain mark to cut along.

After cutting the lawn and edging the road in the manner suggested, step out to the street, or across the street, and look at it. You will hardly believe what a difference the direction of cutting and the direction of raking make. It is possible that it will look so well that you might begin to enjoy doing it.

There need be no fear that edging will eventually widen the road or path too much. It will only have to be done about twice a year, and the natural encroachment of the lawn on the path will compensate.

Where concrete walks have been laid, the job is easier than ever. Cutting down along the edge with the spade, chop off all overlapping blades of grass, and, if the back of the rake is used to tamp down along the concrete after you cut, the result is perfect.

Any fairly active person should be able to cut the grass on a place seventy-five feet wide by a hundred and fifty feet deep in an hour and a half. The house, garage, road and other grassless areas cover quite a bit of footage, and there is no reason why it should all have to be done at once. Spare half-hours will account for a great deal of grass.

When to rake

The bamboo rake makes easy work of thoroughly cleaning a lawn. This will only have to be done once or twice in a season. If used too often, it has a tendency to clean too well, and uncover the grass roots too much. Once the grass has been cut and raked in the Spring, it should not need weekly raking each time the mower is used. In fact the less the lawn is raked very closely the better.

On dirt paths or roads the bamboo makes an excellent tool, leaving an even surface and smooth look that it is impossible to get with an iron rake.

The shrubbery is something that the hobbyist knows all about and the other man knows nothing about. For the latter's information it might be said that whatever shrubs are on his place were probably put there by some one who knew something about planting; and just keeping them cut down so that they will not reach awkward proportions will suffice.

If one should arrive at a point where a real interest is taken in keeping the grounds looking nicely, there are a number of interesting things that can be gone into. Refinements, they might be called, that will add to the attrac-

(Continued on page 45)

TIME-SAVERS FOR GROUNDS-KEEPERS

(Continued from page 44)

tiveness of the place. They must, of course, be in keeping with the type of house.

Types of edging

Take for example an English type, small and compact, with half-timbered exterior and brick steps. The roadway and paths can be outlined with brick in a very attractive but inexpensive manner. Second-hand brick is only about fifty cents a hundred. The lawn is cut back just the width of a brick, four inches, and the bricks are laid along the edge in a line, using the cord for a straight-edge. The loose dirt from the cutting is used to fill the half-inch space between the bricks, and to pour in behind them.

Then, with the back of the rake, some of the loose surfacing of the road should be piled up against the front of the brick. After a week or two, particularly if there have been a few rains, the brick edge will be quite firm, and after a few months it will be hard to disturb it. When the grass has taken root between the bricks, this type of border is really good-looking. It has a solid and expensive look, but has not cost much, or been hard to do.

Colonial, Cape Cod, and other types of house have their distinctive outside adornments, plainly to be seen by reference to any of the books on the subject of landscaping, and most of them can be had reasonably with a little thought. However, for the amateur hired-man, burdened with the care of the lawn, the fewer flower-beds, hedges, and other labor-taking adornments, the better. A well-trimmed lawn and straight edges are the essentials.

QUESTIONS & ANSWERS

Bleaching Unplaned Pecky Cypress

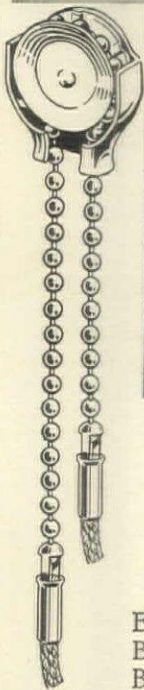
QUESTION: Please tell me how unplaned pecky cypress on walls and ceilings may be finished. I want it lighter and less yellow than the natural wood.

ANSWER: Pecky cypress may be bleached with ammonia or lye so that it will be less yellow. The proportion of ammonia should be about two table-spoonsful to a quart of water. If you use lye, you will have to experiment to get the wash right. Be careful of your hands. Unplaned surfaces are almost too rough to work on successfully for a bleaching job, as they are liable to produce an uneven color. Try bleaching a piece of the cypress before going over the entire area. Some beautiful effects may be obtained by staining pecky cypress a tan or light brown color. Any good oil stain can be used.

Cleaning Oil-Soaked Brick

QUESTION: When our new brick house was finished there were three bricks in the front which had a whitish cast. Washing with regular brick cleaning acid did not help—they still seemed chalky. I was told to rub linseed oil on

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with a cloth. The bricks are now so much darker than the others I am in greater distress. How can I restore them?

ANSWER: The original white color about which you complained is efflorescence and this may be treated by washing the surface with a 10% solution of tri-sodium phosphate. Benzine or naphtha will be helpful in removing the oil but, as both of these cleaning agents are highly explosive, they will require very careful handling. As the brick has probably absorbed plenty of linseed oil, you may have to repeat the treatment.

Cause of Water Leaving Boiler When Forced

QUESTION: I have a one-pipe steam system with a round steam boiler. The water keeps leaving the boiler when it is forced, sending all of the water to the radiators. Does the water leave the boiler through the riser pipes or does it back up through the two return pipes? I intended to put in a check valve on the return pipes. Would that keep the water in the boiler?

ANSWER: From your description of the manner in which the boiler works, the indication is that the water needs changing. When water in a steam boiler jumps in the gauge glass and seems to disappear, the cause is generally dirty water. Draining the boiler thoroughly and changing the water should help. If the old water looks very oily and dirty, it may be best to send for your local service man.

Ventilating Guard for Double-Hung Windows

QUESTION: When my husband and I return from business we find the house stuffy after being shut up all day. Is there any ventilating device which will admit air, keep the unpredictable Summer showers out, and yet afford some protection against possible intruders?

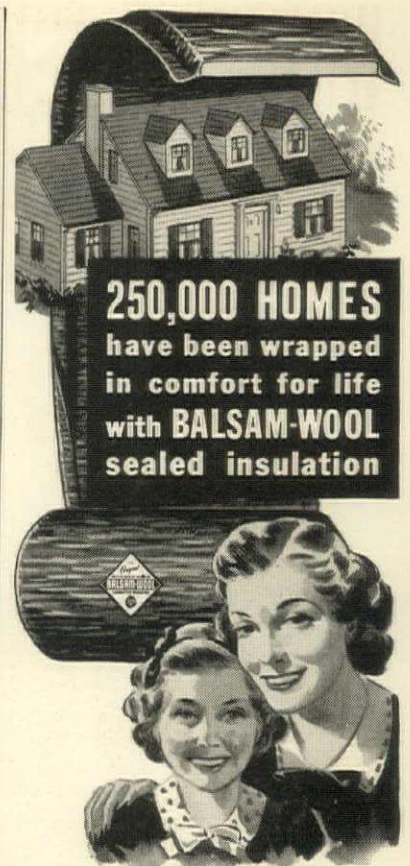
ANSWER: A new window ventilator has recently been introduced which will not only keep out sudden rains and permit circulation of air but will offer adequate protection against outsiders. This window guard, for double-hung windows, comes in three sizes to fit window openings, 14" to 22"; 22" to 34", and 34" to 54" in width. By means of a small locking handle, its steel louvers may be adjusted to at least seven positions for admitting air. This unit has a neutral ivory, baked enamel finish and will harmonize well with Venetian blinds. It won't interfere with screens.

Screen Frames Need Not Stick

QUESTION: Whenever we have occasion to move the window screens or storm windows we find that they are apt to stick. Is there any simple way to keep the frames from sticking?

ANSWER: When painting the frames of screens and storm windows a lighter coat of paint than is used on the rest of the house is recommended. Frames are often stored in the cellar too soon after they have been painted to allow them to dry thoroughly. Screen or storm window frames are not subjected to year-round exposure like the rest of the house and frequently don't have as much opportunity to harden. Paint may be thinned with turpentine or other thinner, or you can use a thin coat of spar varnish to which just enough coloring matter is added for good coverage.

(Continued on page 46)



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tells you everything you should know about the protection of your house from the dangers of misbehaving electricity. Described in detail is Multi-Breaker, a magnificent little box which ends forever the bother and possible danger of replacing fuses when you blow out one. Cutler-Hammer, Inc., Dept. HG-8, Milwaukee, Wis.

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equipment for the small home describes Crane's new line which has been especially designed to fill the special requirements of small homes. Of course, they incorporate the Crane standards of fine workmanship. Crane Co., Dept. HG-8-40, 836 So. Michigan Ave., Chicago, Ill.

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are described in a leaflet which illustrates the color and uses of Homasote, the versatile and beautiful composition building board. It's just like gorgeously grained wood except it hasn't any splinters. Homasote Co., Dept. HG-8, Trenton, N. J.

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will help you decide which type of heating system is best suited to your needs. It expresses an impartial view of the various types of heating systems and the burning of various types of fuel. Burnham Boiler Corp., Dept. HG-8, Irvington, New York.

INSULUX GLASS BLOCK

discusses the advantages of architectural glass that is adding new light and life to modern homes. It goes thoroughly into construction details, and suggests effective applications of glass bricks in a present-day home. Owens-Illinois Glass Co., Dept. HG-8, Toledo, Ohio.

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to Dependable Low-Cost Heating, Hot Water and Air Conditioning is a new edition of an informative booklet on Fitzgibbons boilers for oil, gas or automatic stoker. Special booklet for architects also available on request. Fitzgibbons Boiler Co., Dept. 8-HG, 101 Park Avenue, N. Y. C.

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makes clear the difference between a conventional thermostat and the more efficient heat-accelerating type. Minneapolis-Honeywell Regulator Co., Dept. HG-8, 2790 4th Ave. S., Minneapolis, Minn.

NU-WOOD INTERIORS.

Page after page of them, photographed from actual installations, suggests many ways to use this interestingly textured wall and ceiling board that takes the place of lath and plaster, or goes over old walls. It insulates, deadens sound, is fire-resistant. Wood Conversion Co., Rm. 113-5, 1st Natl. Bank Bldg., St. Paul, Minn.

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ALUMINUM PAINT

reviews the uses of that highly preservative paint made of tiny moisture-resistant metal flakes. See, especially, the study of the effect of aluminum priming in making the outside paint job on your house last longer. Aluminum Co. of America, Dept. HG-8, Pittsburgh, Pa.

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gives specific facts on the temperature resisting powers of Ru-ber-old Giant Krafted rock wool—pictures the comfort and saving of fuel you'll get from this all-year insulation. The Ruberold Co., Dept. HG-8-40, 500 Fifth Ave., N. Y. C.

BUILDING YOUR HOME WITH WESTERN PINES

tells a dramatic story of the beauty and practicality of fine wood (Idaho White Pine, Ponderosa Pine, Sugar Pine) for both outdoor and indoor building. Strong, strain proof woods for frames and beautiful grains for panelling and painted interiors are illustrated in lovely homes. Western Pine Ass'n., Dept. HG-8, Yeon Bldg., Portland, Oregon.

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if you haven't carefully considered the number and type of electric outlets you should have. There are special requirements for every room. This booklet describes the beauty, utility, and safety which you can buy in five electric outlets. Send 10¢. Pass and Seymour, Dept. HG-8, Syracuse, N. Y.

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This booklet tells how you can buy one unit which provides you with enduring beauty and lasting utility. Controlled temperature, easy fueling, good draft promise you none of the headaches and all of the healthful fun cooking and eating in the open provide. Hancock Iron Works, Dept. HG-8, Pontiac, Michigan.

GARDENING

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describes how—with light power equipment and a few portable attachments—you can care for planting, mowing, lawn-making, spraying, carting, and winter-cleaning. Gravely Motor Plow & Cultivator Co., Box 413, Dunbar, W. Va.

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for garden walks, terraces and floors is described and illustrated in natural full color in this interesting booklet. If you have a garden or a terrace, you will surely be tempted to ask further about this colorful flagging. Pattern suggestions are included with pictures of homes that have installed Ambastone. Write The Ambastone Co., Dept. HG-8, 1700 Sanson St., Philadelphia, Pa.

QUESTIONS AND ANSWERS

(Continued from page 45)

Re-Roofing—A Correction

In our April column we published part of a question concerning re-roofing over old shingles. Our answer recommended that new shingles should not be applied over the old ones. Actually the roof in question was in very bad condition although this fact was not clearly brought out in our necessarily condensed version of the reader's letter. Normally, we thoroughly endorse the practice of reshingling over old shingles and are glad to print the following comments received from the Red Cedar Shingle Bureau, of Seattle:

"Reshingling over old shingles, termed over-roofing, has been widely practiced for many years throughout the country and is very definitely satisfactory. Not one complaint have we had from the many thousands of roofs repaired in this manner—a record most commendable.

"In your column you state that 'best practice calls for a 5½" exposure on a 14" shingle.' Fourteen-inch red cedar shingles are not manufactured, the three standard lengths being 16", 18" and 24". The standard exposures for these lengths are 5", 5½" and 7½"."

BOOK REVIEWS

(Continued from page 40)

"TO MARKET, TO MARKET" by Margaret Turner Gamble and Margaret Chandler Porter. Illustrated. 279 pages. Bobbs-Merrill Co., Indianapolis, Ind.; New York City. \$2.00

A volume that should be tucked under every arm that swings a market basket—and one that deserves a place, as well, on every housewife's bedside table, and every kitchen shelf. For here, at last, is a commonsensical guide to getting both your money's and your menu's worth from every ounce of food you buy.

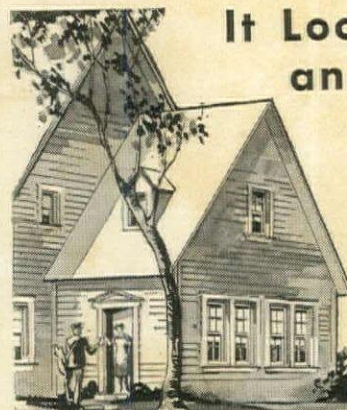
Not in any sense of the word a work on nutrition or meal-planning, this is rather a point by point discussion of buying food efficiently and economically. And it should prove as helpful to the cantaloupe-poker of twenty years standing as the most amateur bride.

General axioms for marketing with a discussion of the relative merits of the chain, independent, cash-and-carry and roadside stand are included in the introduction. Later chapters relay helpful facts on staples; meat; poultry, eggs, and fish; dairy products; vegetables and fruits; canned foods. With a conclusion which is at once a reason and philosophy for the book: "One of the chief expressions of individual difference is the way in which people spend their money. Those within the same income bracket 'afford' totally different expenditures. In food buying . . . it is safe to say that no one wants to be poisoned and . . . that everyone

wants to be nourished, but beyond that a difference of opinion persists as to how good 'good' food needs to be. One housekeeper who is a stickler for quality buys fresh country eggs for all purposes, whereas another saves enough by buying a less expensive grade of eggs for baking to pay for fresh lima beans now and then when the stickler for quality is eating turnips. Each is right. The person who is wrong is the one who pays the price of lima beans and gets turnips."

Authoritative and well-written, the book reads smoothly and quickly. And you'll find it easy to refer to because of the frequent bold subheadings. Especially helpful are the charts for the different kinds of meat, which not only show you what are likely to be inexpensive cuts of meat but in addition tell you why.

As to the authors, Mrs. Porter as Food Editor of the St. Louis Globe-Democrat is an authority in the field. And Mrs. Gamble, as "commissary-department" for her own family, which includes three children, is representative of the American housewife to whom the volume is addressed. As a sample of their combined editorial viewpoint, the authors consider the young lady who ordered "about 200 peas" to feed her four dinner guests as only slightly less tippitywitch than the experienced dowager who blithely commands "fresh eggs" without knowing exactly what to expect.

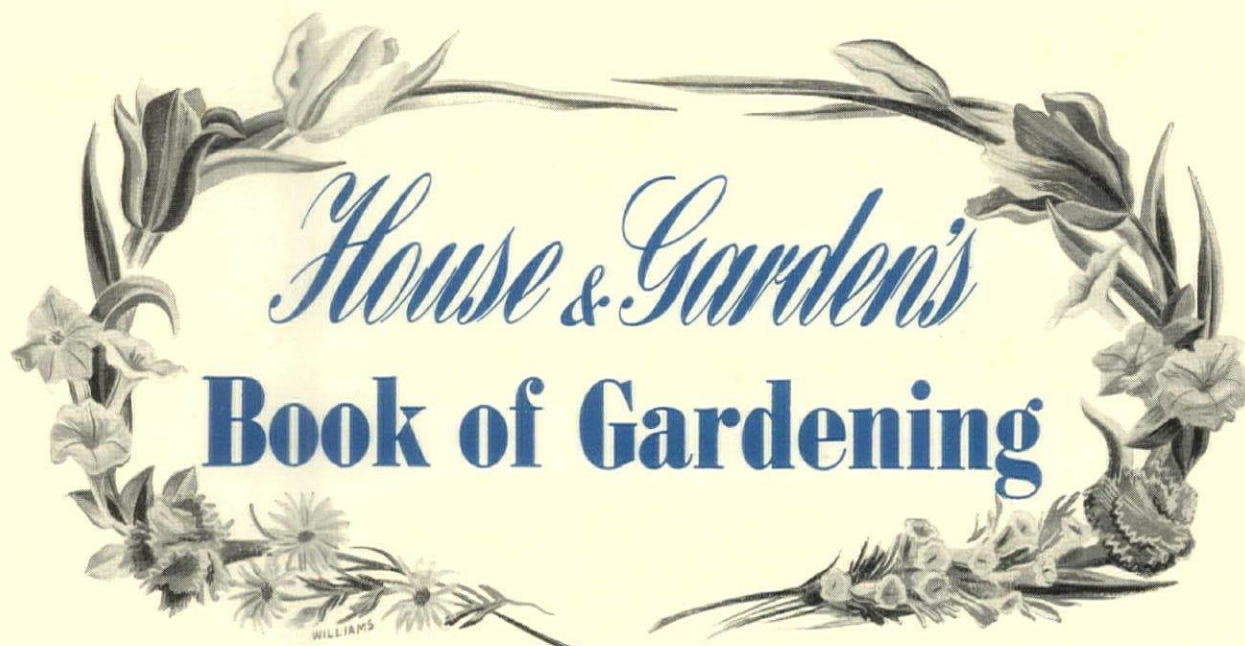


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