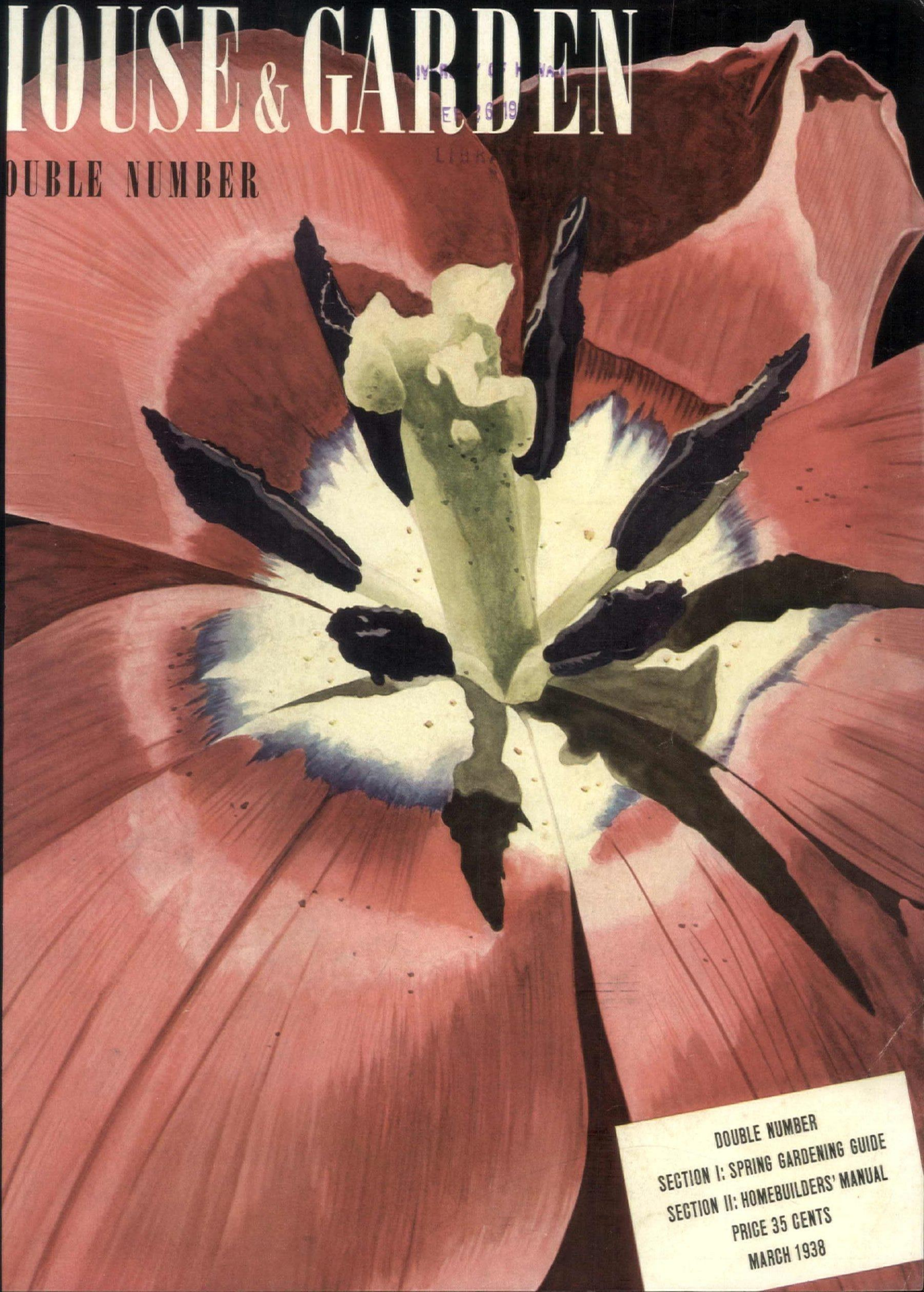


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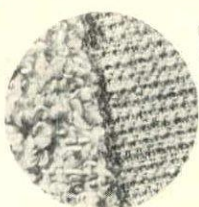
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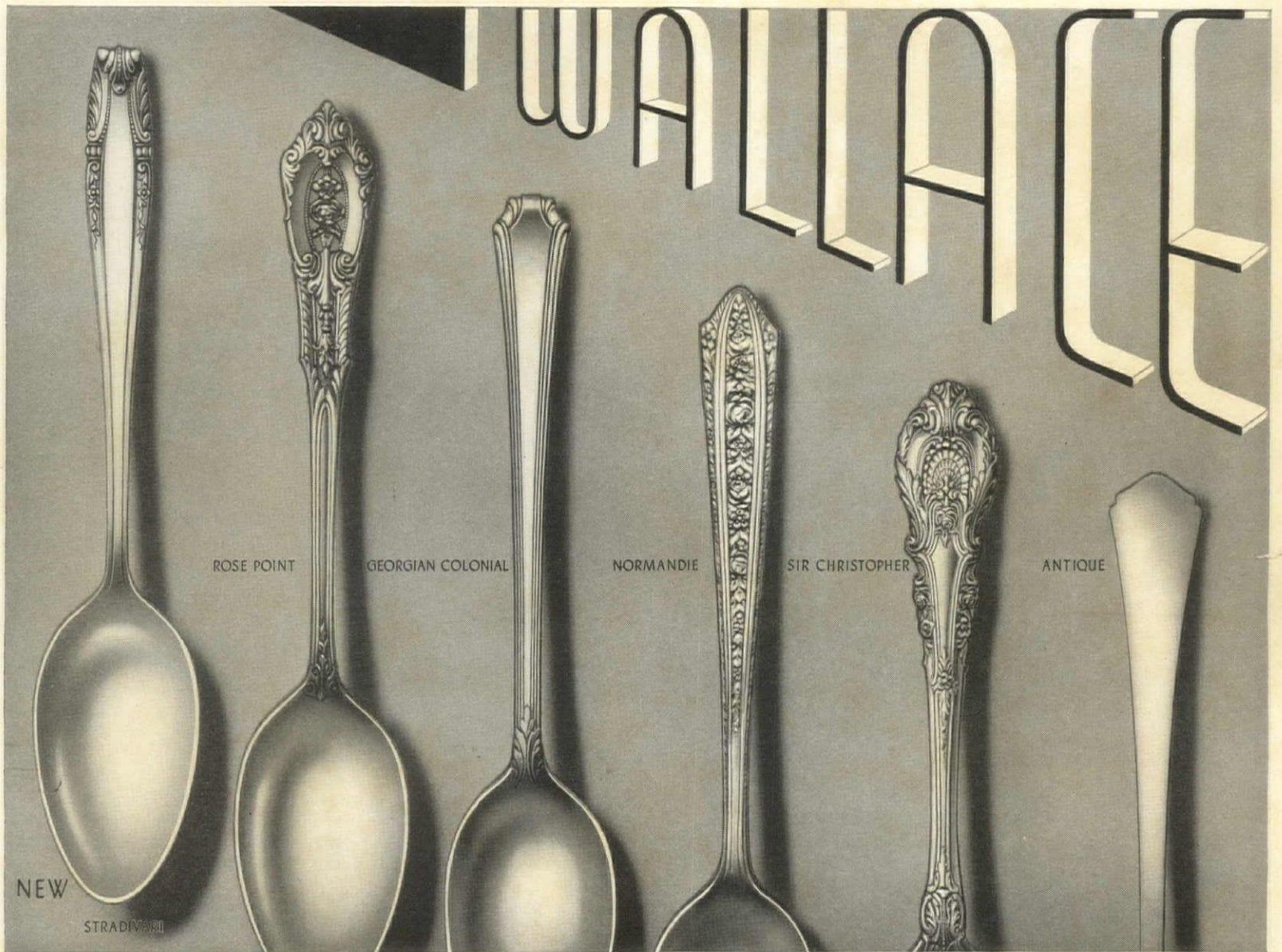
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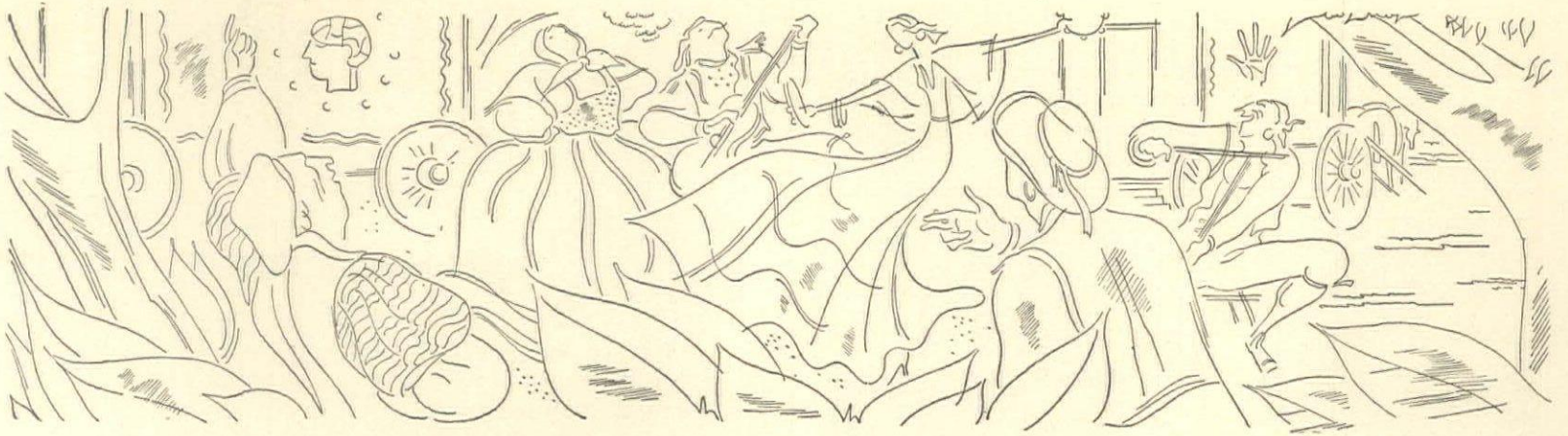
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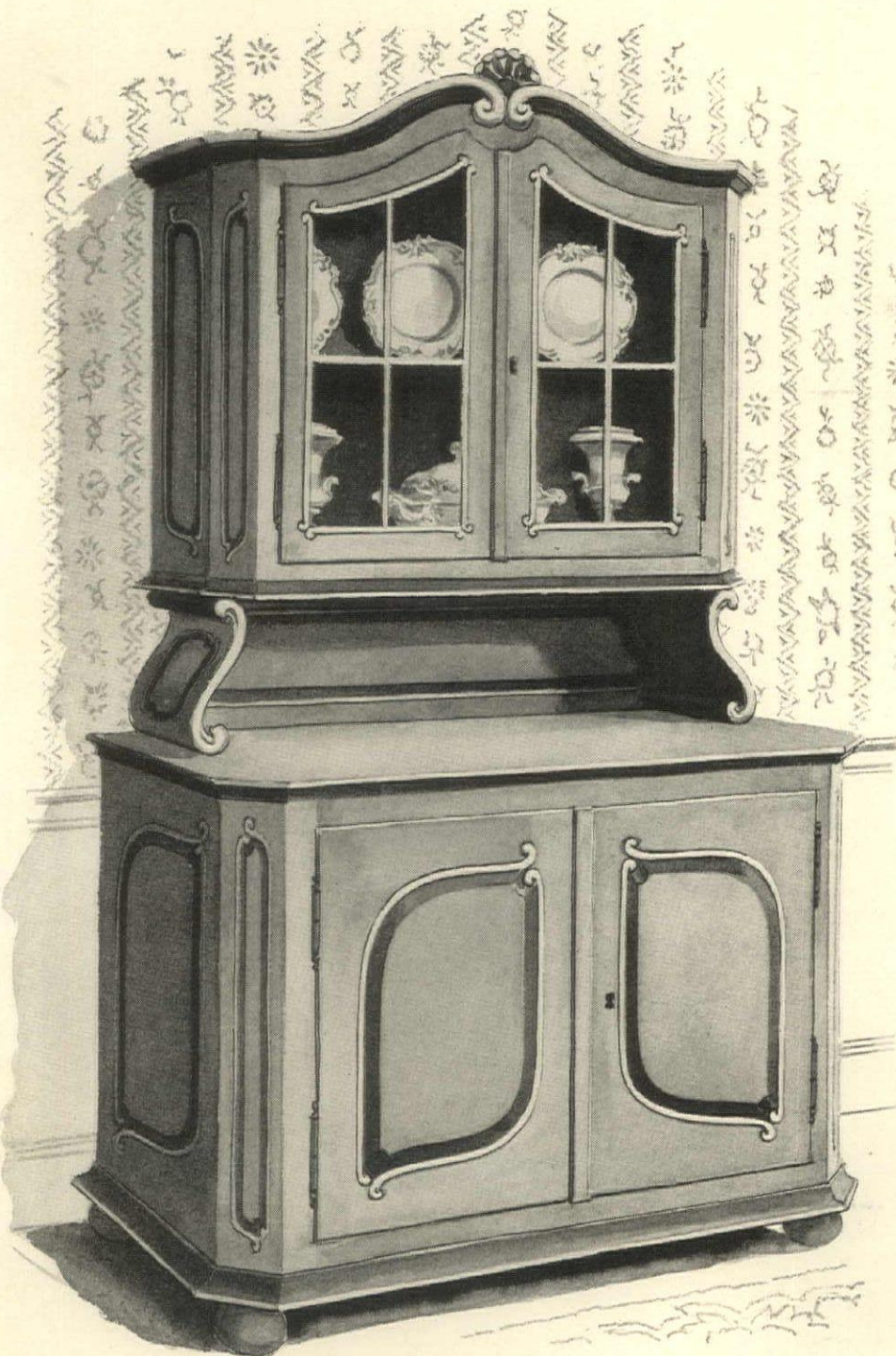
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THE new passion for color and curves in furniture awakens the gypsy in us. This radiantly uninhibited cupboard, for example, with its blue-green interior and canary yellow moldings on raspberry red, has an infectious abandon about it which suggests spring, and gaiety, and life. The price is only \$269 despite its Italo-Hungarian ancestry, and you'll find it brightening The Corner Shop on the 9th Floor at 34th St. & B'way . . . along with many other merry companions from France and Austria.

Like our most advanced cosmopolitan decorators, free spirits will respond to the imaginative and unconventional vogue which finds such engaging expression in the new and old pieces we have just collected. They will like the lively sophistication in the painted scenic facades of our two Venetian corner cupboards. (\$449 the pair). They will be ensnared by the UNstereotyped Swedish designs painted boldly in forthright reds, blues, and yellows, on a set of American furniture consisting of a sawbuck table with two benches and a cupboard. (\$398).

Believe it or not, there are other countries, colors, and curves in this enchantingly florid collection. Don't wait for the spring thaw. Come now and see.

**THE CORNER
SHOP *at* MACY'S**



KERRY PUPS

Anyone interested in breeding or buying Kerry Blue Terriers is invited to write to this club for advice and information. Address: Henry O. Pattison, Jr., Secretary, 420 Lexington Ave., N.Y.C.



DOG

MAKE MINE A KERRY

There's something about an Irishman. I don't know what it is—but man or beast, he has a way with him. And if you haven't met a Kerry Blue, you just don't know about Erin. And by the same token, you don't know one of the grandest dog breeds that ever set four firm feet on the ground and faced the world with head and spirits high.

Not, of course, that I think any Kerry ever kissed the Blarney Stone. Yet how do you account for that roguish face and those twinkling eyes? You don't think any dog can smile . . . laugh? Just watch a Kerry for a few minutes. He's more than a dog—he's got the Irish sense of humor that poets write about. But enough about his "human" side; let's get down to business and see what kind of a dog he is and how he will fit into your home and life.

Just how old a breed the Kerry is, no one knows exactly. Dr. Gerard Pierson of Tralee, I.F.S., may rightfully be called the founder of the present day Kerry. Some years ago he wrote, "I knew Kerry Blue fanciers nearly 50 years ago, some of them being then in advanced years, and those old fanciers remembered the dog as long as 50 years before that time and in their youth knew people who had previously kept Blues for over 50 years, thus taking the records of the dog back for 150 years." Background enough for any dog! Incidentally, a background to which the modern Kerry lives up perfectly, for the Blues of today are every bit as good as their early ancestors. Indeed, many of their admirers believe they are even better—more fixed in type, for instance.

Originally the Kerry was developed for that favorite old Irish sport, Pit Fighting. Pound for pound he could, and still can, lick any other dog that walks. You have but to run your hands over the muscles that flow beneath his smoky blue coat to know what a potential power house he is. Yet, warrior-like though his background may be, a Kerry is the most friendly dog in the world. You don't believe it? Then



Companionship and friendliness, two outstanding traits found in the Kerry Blue temperament, account for much of the breed's increasing popularity. Henry O. Pattison, Jr. with Ch. Killderry Peat Smoke.

KERRY BLUE TERRIERS



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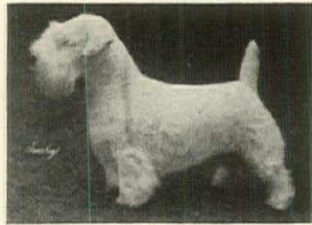
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Fee \$100.00 to Approved Bitches Only



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Ch. Edgerstoune Rastus at stud to a limited number of approved bitches. Fee \$50.00.

MART



follow that advertising adage—"Ask the man who owns one." Watch a Kerry with children. No other dog will take more mauling, give more to the fun, and woe to the intruder who raises a hand against the Kerry's playmates. Here is a combination of traits that is all but priceless in a family dog, for there is nothing that will contribute quite so much to your peace of mind when the grown-ups are not around and the dog is left in charge.

What do the Irish think of this "Blue" that they have developed? Well, he has been adopted as the official dog of Erin—certified by an act of the Dail Eireann. He embodies all that the Irish worship in a dog. First of all he is handsome. There are many breeds that you have to know to appreciate—that look like "most any other dog" to the public at large. But put a Kerry on the lead and stroll down the avenue—he'll get more attention than a Hollywood Starlet. A Kerry looks and walks like an aristocrat, an aristocrat whose claim to the word is based upon perfect physical ability as well as ancestry and outward looks. He knows what most of us humans never learn—how to make the most of himself. Nobody ever mistakes a Kerry for a mongrel or for anything except the upstanding, two-fisted gentleman that he is under that amazing overcoat of his.

The Kerry is not fundamentally a good apartment dog. Of course there are exceptions, and right now I can think of two or three that might make me look like a liar. However, unless you have plenty of time to walk him, it is really a shame to coop up his boundless energy. A dog like this deserves a fair share of the wide open spaces.

However, the Kerry makes an ideal house pet. He is not a bundle of nerves as are some terriers. He almost never barks (he's been so trained for generations in Field Trials); he doesn't shed hair all over your clothes, rugs or furniture, and he has no "doggy" odor. Believe it or not! So add these items to the credit side of his ledger.

For a Sunday walk there's nothing more fun than to
(Continued on page 6)



A head study of the typical Kerry Blue. The whole general impression should be one of strength and length with small, medium ears carried forward and close to the checks. Ch. Glounthane Herd. Mrs. W. L. Day.

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Exceptional Puppies for Sale

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SHETLAND SHEEPDOGS
 (Miniature Collies)



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They look like full-grown Collies but stand only 13 to 15 inches high at the shoulder. They are clean and dainty but also rugged and healthy. Being affectionate, intelligent and loyal as well as excellent watch dogs and guardians, they are ideal companions for children. They do not wander from home.

Please tell us in what age, sex and color you are interested (sable and white or tan, white and black) and for what purpose you want the dog.

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DOG MART

(Continued from page 5)

12th ANNUAL
MORRIS & ESSEX
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The Exhibitors Show

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 SATURDAY, MAY 28, 1938

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take your Kerry out in the fields. He's a natural hunter and born retriever. A sense of curiosity? Well, he has one! There isn't a rock pile, rabbit burrow or hole in the ground he won't investigate. Back at home he's just as curious. He wants to know what you are doing every minute—and why. I've seen a Kerry sit on a window seat by the hour, watching the people that passed by outside. You can't help wondering what's going on inside that shaggy head of his.

The Kerry is not an essentially large dog. He fits in midway between the Fox terrier and the Airedale. He should measure around 18 to 20 inches at the shoulder.

All Kerry puppies are born black, and at anywhere from six to eighteen months they start to turn blue. Their ultimate shade may run anywhere from a light, silver-blue to a dark gunmetal. Steel-blue is perfection. In buying a puppy care should be taken to get one that comes from bloodlines that always turn blue. Check the color of the sire and dam carefully if possible. According to the official standards any Kerry that remains black after eighteen months is disqualified for the show ring.

To many people, one of the most surprising parts of



No one could ever mistake the Kerry for a mongrel or a "sissy"—he has "aristocrat" stamped all over him. The Kerry Blue Terrier, Ch. Drumhead Brigadier, owned by William T. Hamilton.

Ch. Helm Flottenberg

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The Kerry Blue is an all-round working terrier, used in Ireland and England for hunting all manner of small game and birds. Ch. Rackety Packety Killmenskeg. Courtesy Mr. and Mrs. William F. Fox.

a Kerry is his coat. Viewed from a distance it appears to be harsh and wiry. Yet it is actually one of the softest and silkiest coverings in dogdom. And right at this point is where one of the great Kerry battles rages. The Irish believe that a Kerry should not be trimmed, that he should be left rough and shaggy. In England and in this country a great deal of trimming is done for the show ring. It makes for a sleeker, neater dog and I'm for it.

A coat like this is a grand protection against the weather—especially cold weather. Which just reminds me of something: as you love his self-respect, don't ever sentence a Kerry to wearing a coat, not even one from the smartest shop in town. After all, even a dog can be insulted by being held up to the world as a sissy!

Unlike any other dog, the Kerry is trimmed with a comb and scissors—just as a barber cuts your hair. Crowning it all he has a magnificent beard and whiskers—as though to give him the appearance of the ancient sage which his wisdom suggests.

One last point is worthy of note—the remarkably long, active life of the breed. A Kerry remains playful—a real companion—years longer than most breeds. Even in the show ring this is apparent. Only last year a nine year old Kerry won best of breed at an important show. Those who know from experience how attached one becomes to a good dog realize how important a characteristic this is.

(Continued on page 8)



The Kerry Blue Terrier was first shown in this country in 1922. Here are four of the first dogs shown. Mike and Jess owned by Henry T. Fleitmann with J. H. Burton's Sinn Fein and Kilkenny.

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DOG WELL,
FULL OF PEP**



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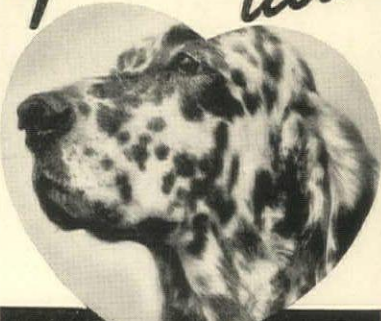
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Keep your Dog Perfectly Groomed with this Safe and Practical Duplex Dog Dresser Dept. H.G., Mystic, Conn. DIV. DURHAM DUPLEX RAZOR CO.

DOG MART

(Continued from page 7)



The Kerry should be any shade of blue from light to dark, uniform except for lighter or darker parts on ears, muzzle, head, tail and feet. Sallu O'Shea Oriskany, Mr. and Mrs. O. H. Baker.

Does all this seem to make me a Kerry enthusiast? Well, I am. And I have yet to see anyone get a Kerry for the first time, then switch to another breed. There's something about an Irishman . . . and it's one case where it's fun to have the blues.

HENRY O. PATTISON, JR.
Sec'y U. S. Kerry Blue Terrier Club

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YOU may choose, in Pinehurst, between horses and golf, tennis and skeet, and no one will question your selection. But if you're coming by car—and want to be in the spirit of things—the "must" tip is better buy Buick!

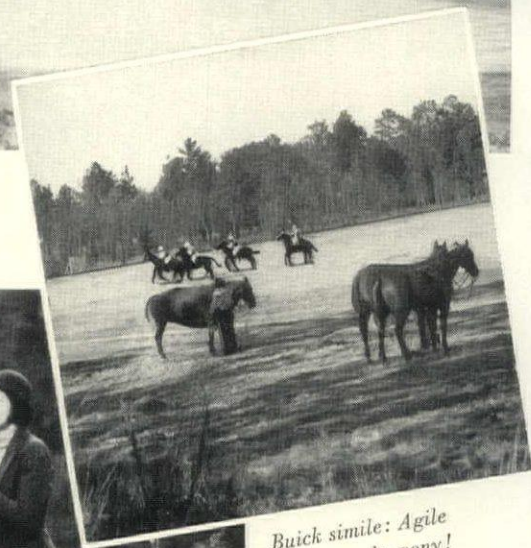
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D: Pull-up chair upholstered in Sanvale's *Gibson*, eggshell, with French Beauvais embroidery in Louis XV pastels. Approximately \$39.50.

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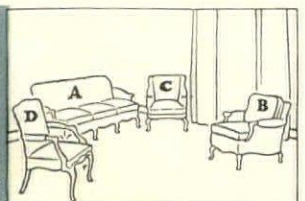
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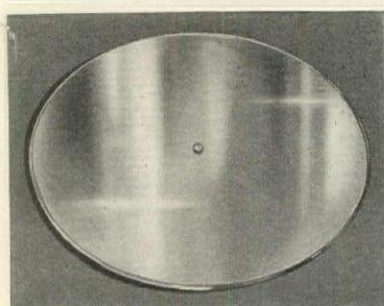
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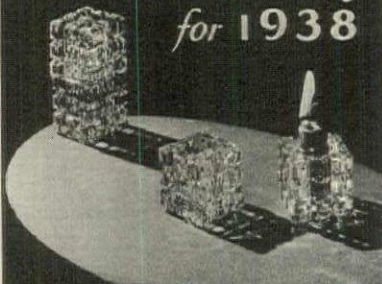
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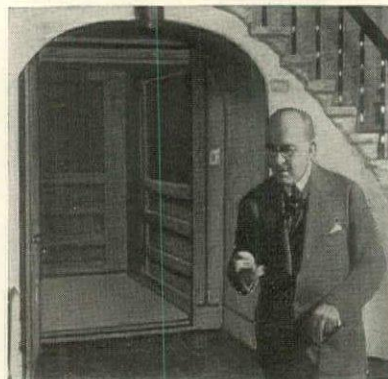
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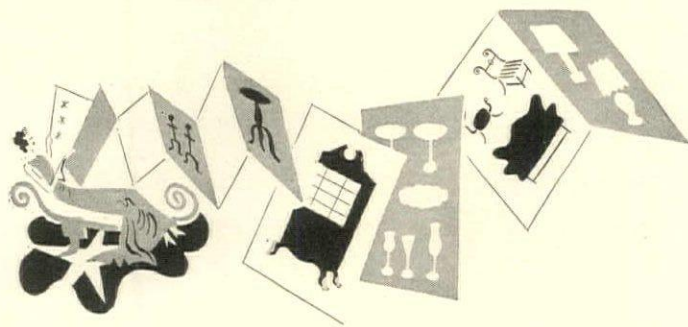


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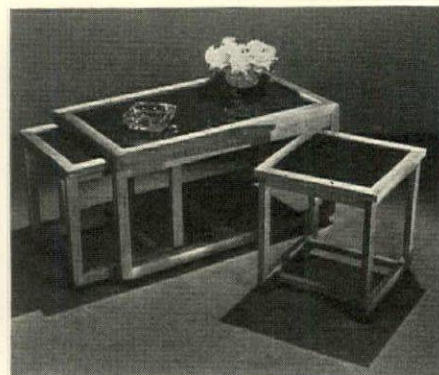
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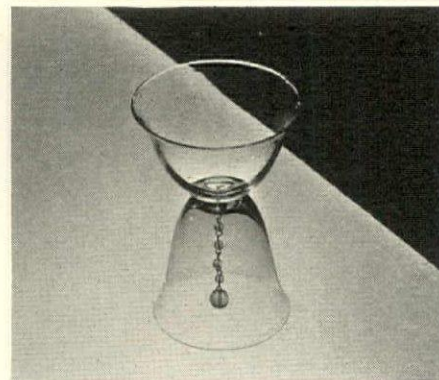
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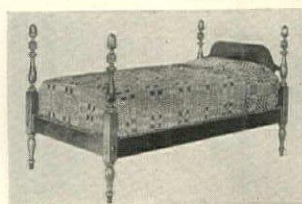


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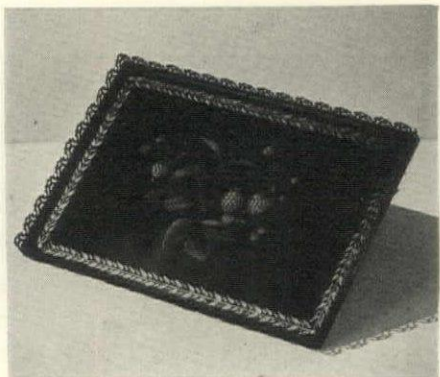
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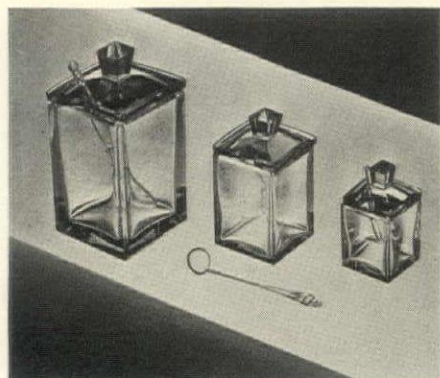
If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



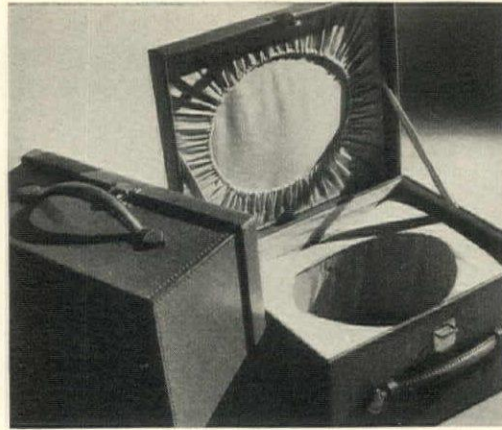
SYMBOLS of mad March days, this lion and lamb, but they'll be amusing all year around. The lamb, all-wool and washable, is about 10 inches long and costs \$4.00. The lion is a dignified and realistic version in soft velour. He measures 16 inches and is priced at \$12.00. Both are from Childhood, Inc., 32 East 65th St., New York



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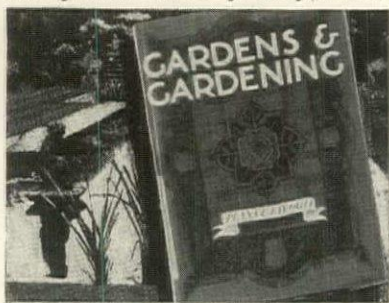
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If you haven't visited our new studios, we believe there's a real treat in store for you. Do come and browse around. See our collection of old world pieces—interesting rare antiques as well as newer choice selections in Marble, Bronze, Lead, Pompeian Stone and Galloway Pottery, ranging in price from \$5. to \$1500.

We will be happy to greet you too at our Exhibit at the

International Flower Show
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Dancing Girl
This finely modelled, popular Dancing Girl comes in either Lead or Bronze.

Prices
In Lead.....21" \$ 50
 30" 150
In Bronze.....21" 95
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Also, we have the *Dancing Boy* companion piece, which we had especially made. In Lead and Bronze. Prices same as *Dancing Girl*. Comes in 21" only.

Catalog on request

Erkins Studios

Garden Ornaments
123 East 24th St., New York

YOUR GARDEN

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



ESTAB 1810

GALLOWAY POTTERY

3218 Walnut Street, Philadelphia
On display, 123 East 24th St., N. Y. C.

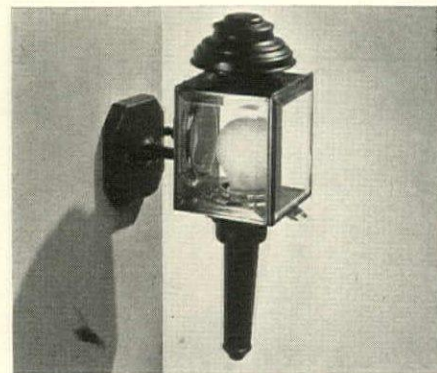


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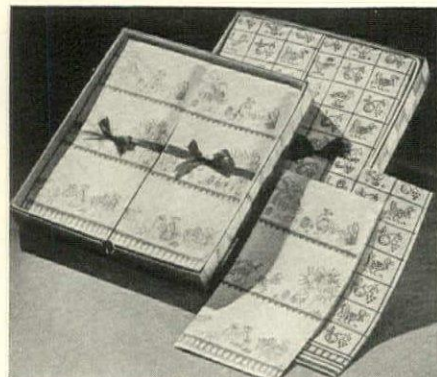
TOM THUMB vases. Small enough for the most infinitesimal flower arrangements, these tiny vases measure only 1 1/2 and 1 3/4 inches in height. Of finest Dresden porcelain, they come either with Meissen motifs, or in colored lustre. An assorted dozen, smallest size, \$7.50; larger, \$10.00. F. B. Ackermann, 50 Union Sq., New York



The old-fashioned carriage lantern sheds a new light on the subject of welcoming doorways. This one is a reproduction of one from an old carriage. Executed in solid copper, with bevelled glass, it comes fully wired for \$33.00. There are also two smaller sizes, \$26.00 and \$13.50. Kenneth Lynch, 8-14 37th Avenue, Long Island City, New York



For camp or lodge, or even at home, when a large and exuberant party threatens to wreak havoc on exquisite linens, a set of gay paper towels is indispensable. These have Aztec, or Mexican designs, in red, blue, or green, on white. A box of 36 can be purchased for 75c from Personality Decorating, Inc., 142 East 57th Street, New York City



VERY solid and comforting, this hand-made ottoman, an exact reproduction of a Colonial antique, made originally around 1800. It measures 20 inches long by 13 high, and may be obtained in mulberry, wine, green, or blue velour, or your own needlework for \$17.50. Biggs Antique Company, Inc., 318 East Franklin Street, Richmond, Va.



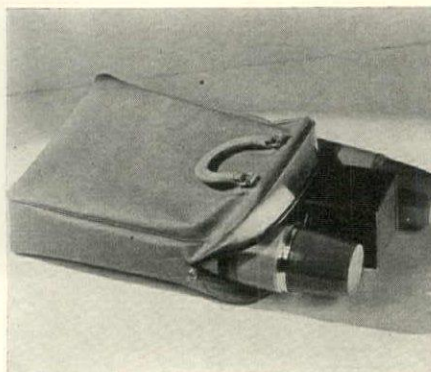
OUTING KIT

ARE YOU GOING AWAY?

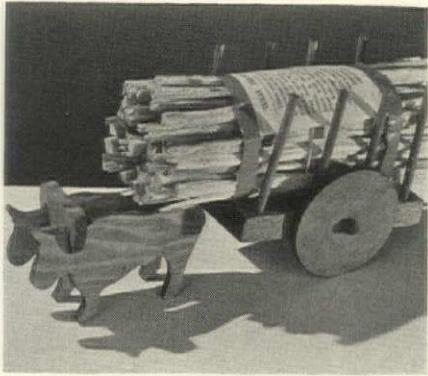
An outing kit that contains two quart sizes thermos bottles each with 4 cups and a sandwich box neatly fitted in a pigskinlike case. Complete \$6.85

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"The Smart Gift Shop of New York"
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at 60th Street
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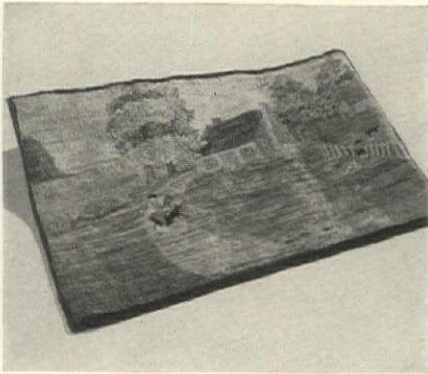
AROUND



INDIAN firebrands, warranted to start any fire with a minimum of effort. The method is to lay them at right angles between the logs, and light the ends. The draft of the fireplace will pull the flame back and ignite the wood. A bundle comes in a wooden oxcart complete for \$1.50 from Wm. H. Jackson, at 16 East 52nd Street, New York



PRETTY sitting. This is a decorated chair of the Hitchcock type. Painted with a floral decoration, it may have either a Williamsburg blue, or a black background. It stands 32½ inches high, and is made with a sturdy cane seat. Nicely priced at \$24.75, freight collect. Virginia Arts & Crafts, 207 East Franklin Street, Richmond, Virginia



WASHINGTON'S boyhood home—the old Pope's Creek Farm, from a Currier and Ives print—is reproduced in soft brown colors on a hooked rug of mercerized jersey. Its tight loops make a structure which may be safely cleaned. 24 by 30 inches, \$15.00. Can be also obtained in a larger size. Laura Copenhaver, "Rosemont", Marion, Va.



MUSIC for the eye rather than the ear. A tiny table in the shape of a grand piano, to serve as an end table or a plant stand. The keyboard side opens with a mirror to reflect flowers placed in the zinc-lined interior. The table, 25 inches high, has a veneer top, and mahogany legs. \$39.50. Lyman Huszagh, 57 East 56th Street, New York



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The ideal wedding gift and for many other occasions. Or, maybe, the piece necessary to make your room complete.

Chippendale mirror as shown

35" x 17" over-all
Solid Mahogany or Maple beautifully finished **\$15.00**

Send 6c in stamps for other sizes and designs.

Custom built furniture **DAVIS** The largest gift shop in Southern New England
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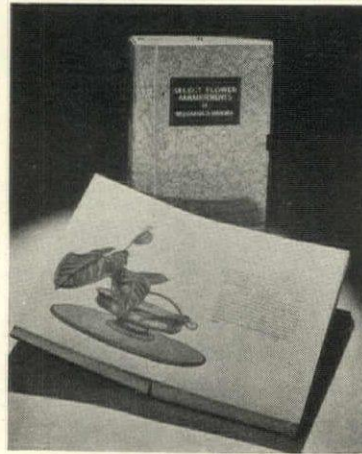
Walnut End Table

Executed by a Guild craftsman—made entirely by hand and superbly carved. Behind its carved double doors are 2 shelves for your needlepoint or his tobacco. Dimensions—24" high, 25½" wide and 16" deep.

Write for further information on this table or other fine pieces by our Guild craftsmen.



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BEAUTY WITH A DESTINY

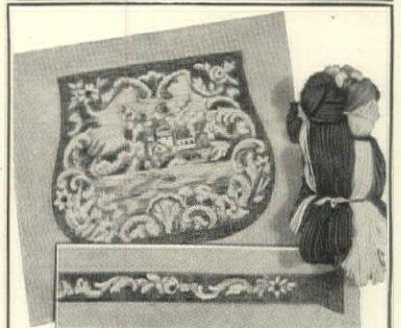


WHERE else but in Virginia would you expect to find antique reproductions such as Biggs' . . . with the time-mellowed heritage of pride in design and craftsmanship? Each rare Biggs masterpiece has a dual destiny . . . to enrich today's living, to become tomorrow's treasured heirlooms.

QUEEN ANNE CARD TABLE, from about 1730, pictured above. Made by Biggs for about 35 years. 29 by 29 inches open; 14½ by 29 inches closed; height 28½ inches. Midwinter Sale Price: \$52.50.

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Each side is 11¼" x 15", background in Renaissance blue, small house in design finished in petit point, balance for you to do in gros point. Pattern underlaid with colored wool and bundle of working material included. Commenced Design and All Materials—**\$22.00** (Postpaid in U. S. A.)

Our Mounting Service will furnish Frame and Mount your Finished Bag
Write for Catalogue of Needlepoint Tapestry

Sara Hadley
LACES-ART NEEDLEWORK
11 EAST 54TH ST., NEW YORK

Let COLOR Determine it

Whether you seek smart originality with a masculine or a feminine atmosphere, here is a new series of Mosse bed linens so direct in their modern simplicity as to partake of either gender, according to your choice of a rugged or a delicate color combination.



8 UNUSUAL SHADES

with unlimited choice of color combinations in the hand appliqué monograms.

MOSSE Linens

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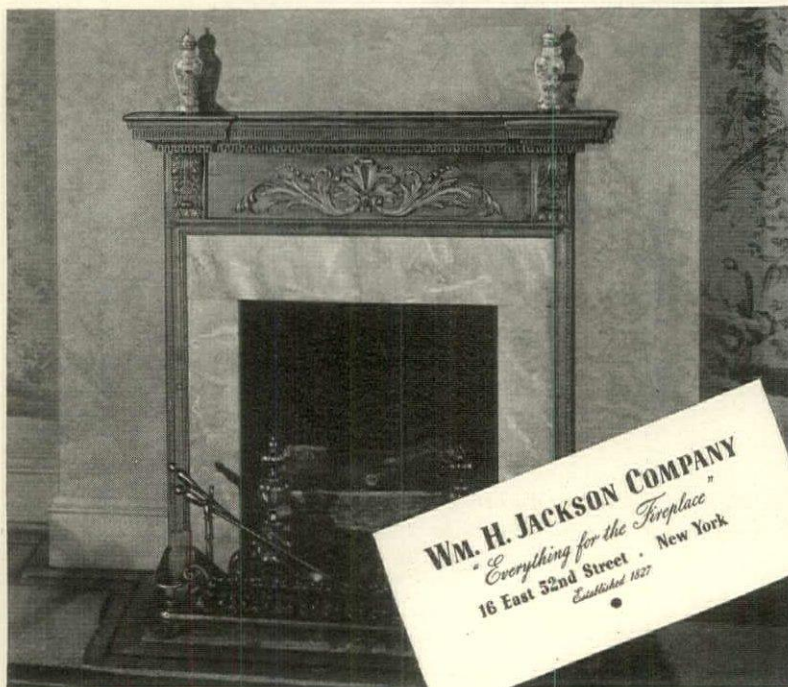
including individual monograms from \$19.25. Price list and color swatches upon request.

NEW YORK: 750 FIFTH AVENUE
SAN FRANCISCO: 478 POST STREET

Natural Wood Mantel

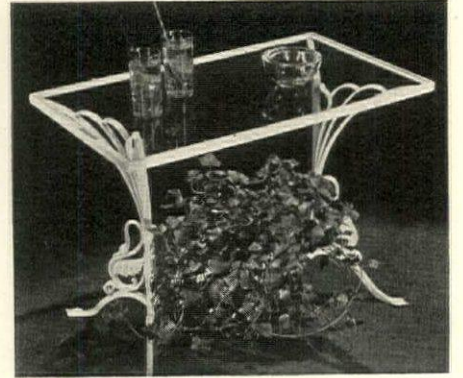
CARVED IN THE 18TH CENTURY MANNER

Warm beauty of natural wood in an elegant pine mantel brought from England. Handsomely carved in the great days of the 18th Century, time has richly mellowed the texture and coloring.

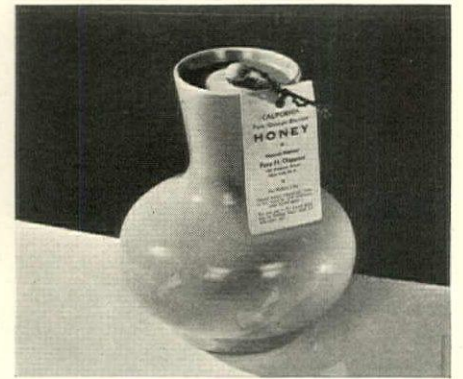


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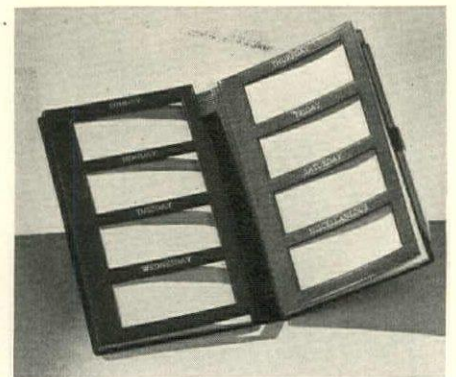
THESE sensible swans devote their grace and beauty to a life of decorative fulfillment. They form the motif for a new outdoor table, which has a glass top, and a ring below for a flower pot. Same design is also available in a complete set of summer furniture. This piece, \$40.00. Florentine Craftsmen, Inc., 540-1st Avenue, New York



SWEET inside and out. Two pounds of California Orange Blossom Honey, in a glazed pottery vase. The vase, about 12 inches high, comes in several colors, and may be used for various purposes after the honey is eaten. The vase, with honey, is \$1.90 (postage added outside the city). Maison E. H. Glass, 15 East 47th Street, New York



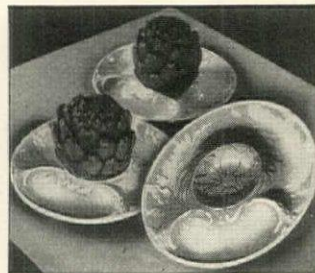
KEEP tab on your time. Here is an engagement pad that should be ample enough for the most strenuous social program. It's of pigskin, with spaces for every day and one extra for "Miscellaneous." The gilt edged pad is perforated so that each page is detachable. \$10 from Abercrombie & Fitch, Madison Avenue at 45th Street, New York



Finding The Unusual

IT TAKES unusual and beautiful pieces to give a home individuality and distinction. You'll find them in the studios of skilful craftsmen, in by-ways where fine old handiwork is reproduced, in shops that comb the markets of the world for lovely things.

But the search is an easy one, for you can discover all the charming and unusual accessories for your home in a comfortable tour of the Shopping Around pages of House & Garden.

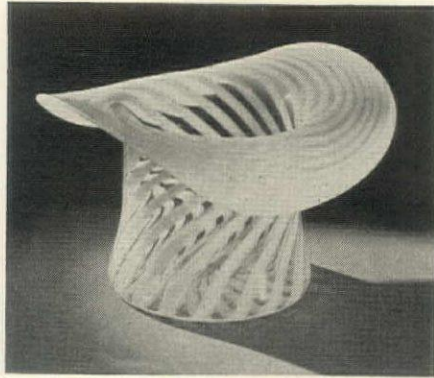


Artichoke Plates \$5 half doz.

Gleaming white pottery dishes that provide a glamorous setting for the delicate artichoke and simplify its enjoyment as well. The center depression holds the artichoke itself. There is a well for the sauce and the hollow rim holds the discarded leaves. A very smart gift. Shipped express collect.

LAMBERT BROTHERS
Jewelers
Lex. Ave. at 60th St., N. Y.

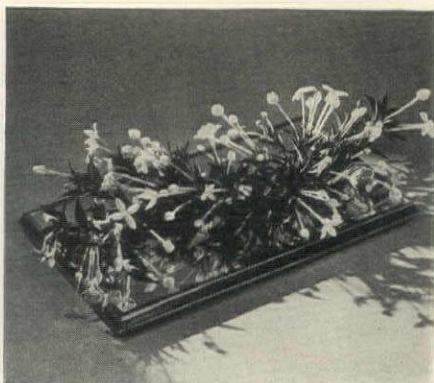
AROUND



NEWEST, largest, and highest of the ever-popular high hats. Standing 7 inches high, this one serves either as a decorative accessory or an excellent vase for flowers, greens, or colorful fruits. It is fashioned of hand-blown milky white glass in a swirl design, and costs \$3.98 from Reits Glassware Company, 613 Lexington Avenue, New York



SUN subtleties are easy to chart, with this unusual sundial. Signs of the Zodiac add a symbolic, decorative note, so that it serves both as a garden ornament and a toy for the amateur astronomer. The sundial shown is 16 inches in diameter, costs \$90.00. It comes, too, in 12- and 14-inch sizes. From Erkins Studios, 123 East 24th Street, New York



REFLECTIONS on table settings. Flowers on mirrors are in vogue again for formal tables. Here is a mirrored plaque built to keep flowers fresh by concealing a pan of water under the curving slot in which the flowers are arranged. The plaque measures 9½ by 6½ inches, and costs \$6.00. Heather Mathews, 411 Fifth Ave., New York

Spinet Grand

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Exclusively by
MATHUSHEK
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A triumph in the progressive development of the Grand Piano.

Tone, action and beauty of design are the requisites exemplified in the new SPINET GRAND. Compact in size. Full 88-note keyboard.

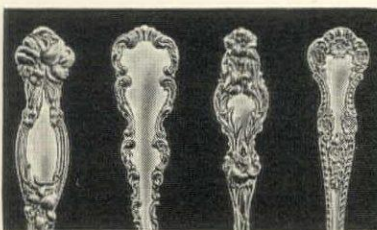
Do not confuse the SPINET GRAND, exclusively, by MATHUSHEK, with the many so called Spinets of vertical construction. Insist on the SPINET GRAND, made only by MATHUSHEK.

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The Grand Piano in Spinet Form. "Only Mathushek makes the 'SPINETGRAND'."

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Frontenac Louis XV Lily Cambridge

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Violet	Strasbourg
Canterbury	Orange Blossom
Old English	Versailles
Luxembourg	Chrysanthemum
Chantilly	Lily-of-the-Valley

We have accumulated a large stock of the above and over two hundred others of the older patterns. This silver has been used and refinished. We solicit your inquiries regarding anything in unusual silver.

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FROM TUB... This "Beaucoup deGlace" cube breaker does a rapid fire job. Crushes and holds 3 trays of ice cubes. Removable cast iron hopper. Pine wood tub may be used as service container. \$4.80

TO TABLE. These Iced Sea Food or Fruit Servers provide ample space for chipped or crushed ice. Clear crystal. . . . 6 for \$6.75 With one, two or three letter monograms . . . 6 for \$10.75

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145 EAST 57TH STREET • Since 1848 • NEW YORK

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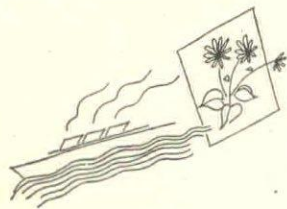
Modern mood perfectly interpreted. The porcelain is Royal Copenhagen's new Java design, rich canna and soft green on dead white. Dinner plates are \$48 a dozen. The silver, Jensen's Pyramid, is modern at its best. A sufficient set (64 pieces) is \$442. The hand embroidered linen is Marghab's imaginative Ponto Grega design—17 pieces are \$40. While the Orrefors crystal is one of Gate's perfect designs. Water goblets are \$16 a dozen.

GEORG JENSEN

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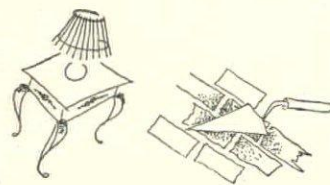


NEW YORK CITY



BOOKLETS

FOR THE ASKING



Furniture

OLD COLONY MAPLE FURNITURE poses some decorative problems—and solves them. Heywood-Wakefield pictures charming rooms and groupings of Colonial furniture to show how livable a home you can make with maple! Send 10c. HEYWOOD-WAKEFIELD, DEPT. D-3, GARDNER, MASS.

DECORATING THE HOME OF TODAY shows fine examples of 18th and 20th Century furniture, and the new transitional types—with a group of gracious interiors enlivened by a decorator's comment, to help you plan a beautiful home. DUNBAR FURNITURE Co., DEPT. HG-3, BERNE, INDIANA.

CARVED OAK is the theme of a handsome booklet picturing rooms entirely furnished in this wood so rich in historic background. It also shows individual pieces of oak furniture inspired by museum pieces—perfect as gifts. Send 10c. GRAND RAPIDS BOOKCASE & CHAIR Co., DEPT. HG-3, HASTINGS, MICH.

Decoration and Home Furnishings

LAMPSHADES of Lumarith "Clair de Lune" discusses new trends in lamp lamps—shows some shades of this new material that is washable, color-fast, spot-proof—that gives a flattering, easy-to-read-by light. CELLULOID CORP., DEPT. HG-3, 10 E. 40TH ST., N. Y. C.

BE YOUR OWN DECORATOR has ideas for every room—ways to get professional-looking effects in draperies, slipcovers and closet ensembles that you can make yourself with the Conso fringes and bindings that decorators use. CONSOLIDATED TRIMMING CORP., DEPT. HG-3, 27 W. 23RD ST., N. Y. C.

SPODE'S LOWESTOFT is a fascinating brochure, by an eminent authority, on the origins and history of this heirloom china of the past—and the future. It pictures many of the old patterns that are enjoying a revival today. COPELAND & THOMPSON, INC., DEPT. HG-3, 206 FIFTH AVE., N. Y. C.

TABLE ARCHITECTURE works out a clever idea in crystal, with lovely, simple bowls, flower-holders and candlesticks that can be arranged in an endless variety of tasteful settings. Other Cambridge folders show exquisite designs in stemware and crystal dinner services. THE CAMBRIDGE GLASS Co., DEPT. HG-3, CAMBRIDGE, OHIO.

THE TRU-TONE CARPET BOOK simplifies your floor covering problems by answering questions on the use and care of broadloom carpetings. It shows the 27 Tru-Tone colors, and gives you help in planning room schemes. ALEXANDER SMITH & SONS CARPET Co., DEPT. HG-3A, 295 FIFTH AVE., N. Y. C.

MORNING, NOON AND NIGHT is a little book on the etiquette of correct table setting, with pictures of smartly served meals—photographed course by course—at noted hotels. It includes close-ups of the fine Wallace flatware. Send 10c. WALLACE SILVERSMITHS, DEPT. HG-3, WALLINGFORD, CONN.

MATCH YOUR ROOMS to your Personality . . . shows how to design linoleum floors that incorporate your own decorative ideas—to get custom effects at ready-made prices, with insets, feature strips and borders. It also shows the decorative potentialities of wall linoleum. Send 10c. CONGOLEUM-NATRIN, INC., DEPT. HG-3, KEARNY, N. J.

Brisk March days usher in a host of important things to do.

Before you buy or build—before you decorate, plant a garden or take a trip—read these reviews (and those in Section II) and write to the addresses given, for the booklets you'd like.

CARE OF RUGS AND CARPETS. Do you know which weaves and colors wear best—what to do about shading, "fluffing" and missing tufts—about damages and stains? Here are some first-hand facts, a series of first-aid treatments—and information about Sloane's expert services in cleaning, repairing and reweaving. W. & J. SLOANE, DEPT. HG-3, 575 FIFTH AVE., N. Y. C.

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THE ROMANCE of Modern Decoration is a complete and delightful primer on one phase of interior decoration—your walls. It will help you to diagnose your house, to cater to the physical features of each room, select color and pattern and choose the right motif for period effects. Send 10c. Address JEAN McLAIN, DEPT. K-9, IMPERIAL PAPER & COLOR CORP., GLENS FALLS, N. Y.

Gardening

A BEAUTIFUL LAWN. Brief and interesting pointers on what you should know about soil, seed, watering and mowing to make your lawn really beautiful. ECLIPSE LAWN MOWER Co., DEPT. HG-3, PROPHETSTOWN, ILL.

WHAT CAN'T YOU RAISE WITH AN ELECTRIC HOTBED? describes and explains in detail what an electric hotbed is, how it works, and what it does to save time and eliminate worry for the gardener. LORD & BURNHAM Co., DEPT. HG-3, IRVINGTON, N. Y.

THE TALE OF A WANDERING ROOT is an interesting and enlightening short story about peat moss that can be used to winter or summer mulch, prevent weeds, grow seeds, store bulbs, condition soil. PEAT IMPORT CORP., DEPT. HG-3, 155 JOHN ST., N. Y. C.

JACOBSEN POWER MOWERS for moderate sized lawns and big acreage parks and estates are shown at work on a variety of jobs. This booklet gives full specifications, and close-ups of the working parts. JACOBSEN MFG. Co., DEPT. HG-3, RACINE, WIS.

HARDY PLANTS by Wayside Gardens is an exciting new catalog illustrated in faithful colors, with such "new fashions in flowers" as the Giant Columbine, Hardy Fuchsia, Phlox Augusta and new Yellow Day Lily . . . and a complete assortment of fine things old and new. WAYSIDE GARDENS, DEPT. HG-3, 30 MENTOR AVE., MENTOR, OHIO.

THE WAY to a Beautiful Home (through a beautiful garden) gets down to the fundamentals of correct soil condition, with helpful data on the kind and quality of peat moss to use (Swedish is recommended). An all-year chart tells where, when and how to use it. PREMIER PEAT MOSS CORP., DEPT. HG-3, 150 NASSAU ST., N. Y. C.

COLDWELL helps you to decide what kind and size of motor-powered lawn mower you need—showing details of several models, and the added equipment, such as hedge cutter, glider and sickle bar. COLDWELL LAWN MOWER Co., DEPT. G, NEWBURGH, N. Y.

STEARNS POWER LAWN MOWERS offer a range of five models and sizes, from \$72.50 to \$235—to cover as many different types of jobs. To know all the details of design, material and operation, send for the descriptive folder. E. C. STEARNS & Co., DEPT. HG-3, SYRACUSE, N. Y.

SCHLING'S 1938 Catalog adds 8 new color pages to its vivid showing of everything in seeds. It includes 30 new novelties, featuring the Maroon Gold Oxalis, the Golden Sunshine Marguerite, and 3 remarkable Rock Garden Strawberries, in white, yellow and red. Send 35c. MAX SCHLING SEEDSMEN, MADISON AVE. AT 59TH ST., N. Y. C.

HOW DOES YOUR GARDEN GROW? is an attractive folder of keen interest to amateur gardeners who take a professional interest in the tools they use. It shows the latest improvements in hedge trimmers, grass shears and pruners, to make it easier to do a better job. J. WISS & SONS Co., BOOKLET 1437, 31 LITTLETON AVE., NEWARK, N. J.

BOBBINK & ATKINS' new Fall catalog features the new Brownell Roses, which include the H. T. Break O'Day three varieties of the new Creeping Roses, and a new climber, Elegance. It also describes such interesting perennials as Tree Peonies and Japanese Peonies. Sent free East of the Mississippi; 50c in the West. BOBBINK & ATKINS, RUTHERFORD 23, N. J.

Travel

CANADA invites you to enjoy its cities, seashore, mountains, lakes and rivers. Here's a booklet containing a wealth of information on accommodations, transportation, maps, camps and sports. CANADIAN TRAVEL BUREAU, DEPT. HG-3, OTTAWA, CANADA.

17 DAY CRUISES to the Caribbean, South America, Nassau . . . is a lovely picture-booklet that describes fascinating ship and shore scenes. Also gives complete sailing and rate schedules as well as deck plans. GRACE LINE, DEPT. HG-3, 628 FIFTH AVE., N. Y. C.

WINTER CRUISES to the Caribbean and West Indies . . . is a leaflet brief and to the point, giving cruise fares and pertinent facts about weekly sailings from New York via the spotless white turbo-electric liners of the Great White Fleet. UNITED FRUIT Co., DEPT. HG-3, PIER 3, NORTH RIVER, N. Y. C.

ROMANTIC AUSTRIA invites you to active sports in the Alps—to quiet tours through peasant villages—to Salzburg, city of festivals—to Vienna, with its Old World sophistication. It gives details of tours through Austria. AUSTRIAN STATE TOURIST DEPT., HG-3, 630 FIFTH AVE., N. Y. C.

39% LESS OCEAN TO EUROPE. An interesting leaflet about a shorter route to Europe that can be started via the sheltered St. Lawrence Seaway, on board one of the spacious "Empress" or "Duchess" ships. CANADIAN PACIFIC, DEPT. HG-3, 344 MADISON AVE., NEW YORK CITY.

LANDS OF SUNLIT NIGHTS. A worthwhile booklet containing general information and delightful tours for those interested in Sweden, Norway, Denmark and Finland. SWEDISH TRAVEL INFORMATION BUREAU, DEPT. HG-3, 630 FIFTH AVE., N. Y. C.

VISIT JAPAN pictures the sports and theatres of Japan—its sights and scenery. It posts you on coming attractions—the proper clothes to wear—the currency of the country—its travel facilities. It includes specimen tours, with costs. JAPAN TOURIST BUREAU, DEPT. HG-3, 551 FIFTH AVE., N. Y. C.

GLIMPSES OF OUR NATIONAL PARKS. A splendid booklet of grand scenic photographs and interesting facts about the U. S. National Park System. U. S. DEPT. OF THE INTERIOR, NATIONAL PARK SERVICE, DEPT. HG-3, WASHINGTON, D. C.

Miscellaneous

SEEING IS BELIEVING, according to this leaflet, which gives illuminating facts about the I.E.S. Better Sight Lamps that safeguard eyes by combining proper lighting with good decoration. WESTINGHOUSE LAMP Co., DEPT. HG-3, 150 BROADWAY, N. Y. C.

KITCHEN-TESTED RECIPES offers suggestions for the gourmet—ways to use fine wines not only in drinks, but in the making of desserts, and in such delectable dishes as baked beans or tuna à la sherry. THE TAYLOR WINE Co., DEPT. HG-3, HAMMONDSPORT, N. Y.

200 THINGS TO DO with Plastic Wood is a handy guide to unexpected and money-saving ways of putting plastic wood to work to repair everything from broken furniture and cracks in the wall to sick trees and battered boats. And it's full of ideas for fun with toy-making and modeling. A. S. BOYLE & Co., DEPT. HG-3, CINCINNATI, OHIO.

SHADE IN INDIA gives a recipe for "Gin and Tonic" made with Billy Baxter's Quinine Soda—a combination of self-stirring Club Soda, with an old Indian therapeutic formula. Mixed with gin, it makes a highball famous in the tropics—now said to be skyrocketing to popularity in America. RED RAVEN CORP., DEPT. HG-3, CHESWICK, PA.

STEINWAY LOGIC, prepared as an aid in the selection of a fine piano, gives an inside story of piano making and piano action, to help you understand the points of quality that make a fine piano. STEINWAY & SONS, DEPT. HG-3, 109 W. 57TH ST., N. Y. C.

LET'S TALK ABOUT WINE. A sparkling little booklet, this, full of facts about the various types of wine—how to test them—when and at what temperature to serve them—with a comprehensive wine chart, and illuminating data on a fine old champagne. URBANA WINE Co., DEPT. HG-3, HAMMONDSPORT, N. Y.

HOW TO JUDGE QUALITY in Bath Towels tells you how to detect loosely woven under-texture—how to size up sleaziness at once by the simple slip and rumble tests! It gives some surprising facts about color—and adds notes on the quality points of closely woven Martex towels. WELLINGTON SEARS Co., DEPT. HG-3, 65 WORTH ST., N. Y. C.

HOUSE & GARDEN

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March

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EDITORS

Richardson Wright, *Editor-in-chief*

Henry Humphrey, *Managing Editor*; Robert Stell Lemmon, *Gardening*

Arthur McK. Stires, *Architecture*; Margaret Dargan, *Merchandise*

ASSOCIATE EDITORS

Elinor Hillyer, Diane Cummings, Harriet W. Burket,

Virginia Hart, Jo Barber

CONTRIBUTING EDITORS

Colonel and Mrs. Theodore Roosevelt, Jr., Virginia Conner

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In This Issue

With more than twenty pages devoted to gardening this issue becomes the gardening "extra" of the year. The outstanding feature is House & Garden's *Spring Gardening Guide*, a seven-page portfolio on the selection and care of trees, plants, vines, and shrubs. The many helpful hints on size, color and successful varieties will make this section a handbook for everyone who takes their spring gardening seriously.

Almost as indispensable is Richardson Wright's *Borders In the Making* which suggests colorful and interesting flower borders for all three seasons.

In addition there is a history of *Petunias* by Louise Beebe Wilder telling of the origin and ensuing adaptations of this garden favorite.

Good CLEAN DIRT by Sterling Patterson and *Tree Pest Control* by Paul Davey complete this imposing array of gardening material.

In the decorating field, the problem of arranging backgrounds for your rooms is simply described in *The Second Lesson in Decoration*. And more specifically, there are several rooms in other articles which are attractively arranged for those seeking novel ideas.

In *Nursery Rhymes and Reasons* the complete and efficient nursery is presented as one room or as a suite—with all the equipment necessary to make baby care a pleasure.

Last but not least is the Room of the Month called *Bedroom Biography*. In this story and in the accompanying illustrations can be found suggestions for an unusual and charming modern bedroom.

And just in case gardening and decoration do not cover all your interests, there are numerous recipes in June Platt's *Let's Just Have Chops* and exciting information in *Island of Enchantment* by Puerto Rico's former Governor, Colonel Theodore Roosevelt, Jr.

And Next Month

Everyone who has ever wanted to build, as well as those who have, will want to know what House & Garden's *Ideal House* is like. And that because the construction and the finishing combines all that is new in the building field today.

Trends. The April issue will present, in full-color photographs and descriptive text, a complete, authoritative analysis of its 1938 style trends in fabrics, furniture, floor and wall coverings. Our editors have made a tour of all the nationally-known centers where styles originate.

In our April *Shopping Tour* we take you to decorators' shops in New York, the furniture markets in Chicago, Grand Rapids, etc.—on the greatest shopping spree you could ever imagine!

SLOANE SALUTES SWEDISH MODERN



Swedish Modern furniture has come of age. Today, with its simple utilitarian beauty and lightness of feeling, it is good functionalism at its suavest. Sloane presents it here in two groups, one from The House of Years, the other from The Modern Furniture Department. Prices of all upholstered pieces are in muslin, including labor to cover. Large photograph: walnut-base day bed, \$165. Tub chair, \$68.50. Shown small: Sectional sofa including armed end, \$62; long center unit, \$69.50; chair-size unit, \$52.50. Bleached mahogany lamp table with shelves, \$42.50. Coffee table of bleached oak, \$40. Bleached mahogany desk, \$95. Matching cane-back chair, \$36.

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

W&J Sloane

FIFTH AVENUE AT 47TH • NEW YORK

THE BULLETIN BOARD



R. M. S. QUEEN MARY. Among the Roses that will be talked about this year is the Queen Mary. You will find it in many gardens and it should win a place among the top flight for outdoor growing. It has a quality that few Hybrid Teas possess; in addition to the purity of its coloring, the open flower seems to pulsate and glow as though its beauty was radiating from the petals. Try placing a Queen Mary in both a sunny window and in a shadowy corner of a room. Its glow is observable as well in the shade as in the sun.



TO THE HOSTESS. A nice custom, worthy of popular acceptance, is for dinner guests to send to their hostess flowers for her house. Even the best equipped establishment never can have too many flowers. A box of flowers arriving in the afternoon before the party, so that they can be unpacked and appropriately arranged without rush, puts even the most hectic hostess in a tranquil and hospitable frame of mind.

STREET NAMES. Add to your list of picturesque street names, the following three: In the neighborhood of Bethlehem, Pa., runs Applebutter Road, which is as it should be, for the Pennsylvania Dutch produce Applebutter that reaches sublime gastronomic heights. In Bermuda, if you search a little, you will come to Featherbed Alley. Another furniture street is found in Hartsdale, New York, and must have been named by the local hunting set, for it dropped its "g"—Rockin-chair Road.

What have you found that might be added to our interesting collection?

IMPROVING TECHNIQUE. Some men will go to distant and laborious ends to improve their technique and accuracy. We heard the other day of a manufacturer of artificial flowers in Rhode Island, who first raises in his private greenhouse the flowers he copies in his fac-

tory. Wanta bet he takes real flowers home now and then?

OBJETS D'ART. Letters from our readers have shown a particular interest in the unusual objets d'art which were photographed for the cover of our February issue. Be it known to the curious that these pieces are from the collection of Hobe Erwin of Jones & Erwin.

ANNIVERSARIES. This Year of Grace sees several interesting horticultural anniversaries coming around. There's the International Flower Show in New York, which is decking itself in silver because this is its twenty-fifth show. And there's Henry A. Dreer, Inc. of Philadelphia which is now rounding out a century of horticultural service.

The business was founded in 1838 by Henry A. Dreer who at the time was only 20 years old. He opened up a store opposite Independence Hall. From this small beginning, the nurseries extended to include the famous "Woodlands", the seat of Andrew Hamilton. It now is located at Riverton, N. J. where the test gardens for Roses and other plants attract thousands of interested gardeners. House & Garden, a mere 37 years old, extends its hand to congratulate these two excellent institutions.

PRIZE CHIMNEYS. If we were giving out prizes for chimneys, the first and best would go to those at the Battersea Power Station in London. They are simple in design, noble in proportion and eminently practical. Not alone do they appear beautiful, but they wash the smoke before puffing it out, which is a thoughtful contribution to London's Less-Smoke Campaign.



MIRRORS IN BED. There's a limit to all things and one of the limits is mirrors in beds. The Venetians were given to inserting bits of mirror glass in their highly-painted bed-heads and doubtless many a beauty of that

day would roll over on an elbow to contemplate herself. In London once we found a four-poster bed of which the entire roof was a sheet of mirror, which, in a manner of speaking, is carrying vanity a little too far.

FAR TRAVELED SWEET GUM. Eventually, when we understand all things, we shall learn the mystery of the Sweet Gum Tree, *Liquidambar styraciflua*. It is found in three sections of the world separated by thousands of miles: in Asia Minor, in China and Japan and along the eastern coast of the United States. One might conceive the seeds being carried along the old caravan routes from Asia Minor to the Orient or vice versa, but how did they get to this section of our country? California, rather than the Atlantic seaboard, would have been their natural stopping-off place.

This mystery always confronts me when I see a Sweet Gum. Some call it Alligator Tree, because the bark is deeply furrowed and cork-like, reminiscent of an alligator's hide. Others know it as Bilsted, although I've never been able to discover why. A symmetrical tree, growing in the form of a pyramid, it is one of the most beautiful of our ornamentals. In Spring and Summer the leaves, resembling those of Maple, show a true green; in the Fall they turn deep crimson and through the Winter their fruit is tossed by the wind.



STEWES AND POOLS. A word that has always intrigued me is "stew" as applied to a fish pond. The English refer to old monastic ponds as "fish stews". In mediæval times all well-equipped monasteries had a pond or pool—often rimmed with stone and quite formal—in which quantities of fish were kept. On Fridays they were scooped out to furnish the necessary diet of the day. Among the frescoes in the Palace of the Popes at Avignon is a picture of a fish stew showing the jolly religious hauling out their dinner.

This word "stew" came from an old French word, *esturi*, meaning to shut up and keep in reserve. Especially was it applied to a pond or tank in which fish were kept until needed for table use.

Having made this learned assertion, we turn over to other investigators the problem of tracing the evolution of the mediæval fish stew up to its latest Hollywood or Westchester manifestation as a swimming pool. Doubtless he will also be able to discover at just what period attendants ceased scooping out fish and began hauling out the stews!

MAGNOLIAS. Since they have spongy roots which are apt to rot in Winter thaws, Magnolias should be planted in the Spring.



BORDERS IN THE MAKING

Directions for planning and planting borders to furnish a succession of flowering

through the three seasons—by Richardson Wright

MORE than half a century has rolled around since William Robinson, publisher of a popular English gardening magazine, author of garden books and already a leading amateur gardener, proclaimed his support of the perennial border. Up to that time, English and American gardeners were content to grow tropical flowers in fancy beds. They were enslaved to the artificial style known as "bedding out", whereby patterns were made with low plants, so that the garden came to look like a green floor on which "scatter" rugs were laid at regular intervals. Against this style, Robinson waged a fierce war until, on both sides of the Atlantic as well, the perennial or herbaceous border has become the most significant and satisfactory arrangement for flowering plants.

In this country the perennial border has also become a challenge to the ingenuity of those who plan and maintain the garden. And it is not made with a flip of the hand. Since its purpose is to group plants so that some part or parts of the border will supply flowering color through three seasons of the year, it requires the consideration of many factors and presupposes an intimacy with the flowering habits and forms of many kinds of plants.

The factors first to consider are (1) the site, (2) the size, (3) the border's relation to the garden or the house, (4) the background, (5) the preparation of the soil. After these are solved, you finally arrive at the plants. Don't start with color schemes; begin with the five points.

If you are dealing with a rolling site, the border may follow the curve of the land. One of the easiest ways to get the proper curves is to lay down a hose and kick it around until the curves are gradual and pleasing. Avoid a scalloped edge. If you are dealing with a flat site and the shape of the garden is rectangular or square, you will naturally make a straight line border. The proximity of the house may also decide its shape. A third deciding factor may be such backgrounds as already exist—a wall or a hedge. The perennial border needs some sort of supporting backgrounds, otherwise much of the flower coloring is lost.

Another phase of the site to consider is the proximity of trees and shrubs. The border should be made at some distance from them, lest they rob the soil of its nourishment

and cast too deep a shadow. Most of the perennials going into the herbaceous border want sunlight.

While the depth of the border will be determined by the space available and its scale in relation to the rest of the garden, the irreducible minimum for depth is 3'-9' and the ideal, 12'. Without this width you cannot include enough different kinds of flowers to maintain a three-season display. There are exceptions, of course, such as special companionate plant borders, where this depth is not required.

The length will also depend on the area available and its relation to the garden as a whole. Certainly a border 12' deep should extend not less than 60'. In deciding the length, you must also calculate the time and labor required to maintain the border. To keep a border 12' x 100' in good flowering condition through Spring, Summer and Autumn will require at least two hours a day.

Finally there is the preparation of the soil. A border well prepared should last four years before it needs remaking. Or, after the third year, it can be gradually re-made by shifting and dividing plants. Consequently the soil must be well prepared. It should be trenched down to 3' and, if drainage is needed, stones covered by sods laid in the bottom. Above this comes a mingling of good loam, well-rotted manure, and leafmold. This depth of nourishing soil assures healthy growth to the plants by giving deep anchorage to their roots and a cool, moist root-run. If the soil tends to be acid, a dusting of lime goes into the top layer.

This mechanical preparation completed, let the soil settle for a couple of weeks before setting out the plants. It is about right when the soil is 3" above grade.

Another question that you must answer before embarking on an ambitious perennial border is, "Where are the plants coming from?" A border can swallow an appalling number of plants and, unless you are a Midas, their cost may run up into embarrassing figures. The answer is: raise those plants that you can and buy the others. Iris, Peonies, Gas Plant, Baby's Breath, Phlox, Day Lilies, Oriental Poppies and Fall Asters should be bought; the others you can raise from seed. The plants raised from seed should be started a year in advance and grown along until big enough to set out in their permanent places.

The first year any border made only of perennials alone is apt to appear skimpy. Fill in for the first two years with annuals. In fact, it is often necessary to use annuals to fill the empty spaces in even a well established border. Thus the expense can be distributed over a number of years. By the third year many perennials have to be lifted and divided, so

Left. June in the author's border, when Oriental Poppy, Watteau and Peony Le Cynge and groups of companionate Iris make a soft color scheme. Later come deep blue Delphinium and the gold of Day Lily Hyperion, with shoals of annuals to carry on the bloom until hardy Chrysanthemums and Fall-blooming Lilies renew the succession. The Spring flowers are Daffodils, Pansies and pink heads of *Virburnum Carlesi*.

that after that period, the question of where the plants are coming from ceases to be a problem.

Selecting the plants for a perennial border and determining their location is somewhat like reading a score of music. Both harmony and counterpoint must be kept in mind, and the floral orchestration must be full bodied and abundant. You are dealing with shifting scenes. Every week in the three seasons, the color combinations change. You also are free to use any kinds of plants, so that you have chances to be original, to experiment, to make color schemes and foliage contrasts to your heart's content.

You begin by listing plants according to their (1) flowering height, (2) type of foliage, (3) type and color of bloom and (4) season of bloom. These are necessarily at one's finger's-end if the symphony of the border is to be properly written. Tall plants go at the back, medium-size, down the middle and low, in front. Examples of these three heights are Delphiniums, Peonies and Creeping Phlox.

Having prepared this information, you then begin matching colors, contrasting foliage and seasons of bloom. Instead of reading this floral music bar after bar, you now begin reading it up and down to establish harmonies. Thus: at the back, say in June, are the rising tall Delphiniums with flat foliage and blue flowers; before them is the medium-size Daylily with fountain-like narrow foliage and lemon yellow flowers. In the foreground of the Daylilies is a clump of Iris with sword-like foliage and coppery flowers and before that, a rim of white Sweet Alyssum and mauve Ageratum. This simple group also offers a contrast in the types of flowers—the spires of the Delphiniums, the trumpets of the Daylilies, the standards and falls of the Iris, the lacy blooms of the Sweet Alyssum and the rounded mounds of the Ageratum.

The early Spring border is apt to be all of one height

except the front: when Tulips are blooming, the foliage of other plants is just reaching its height so that it furnishes a green foil for the cups of the Tulips. And in and through the Tulips run Pansies of contrasting or harmonious colors or a froth of blue Forget-me-nots or the pinks and white of Creeping Phlox.

The late Spring and early Summer combinations are infinite. Peonies and Iris and Gas Plant and Daylilies and Lupines in the middle range, with early Summer Phlox showing before the rising foliage of Hollyhocks and Helium in the rear. In the front either low annuals, such as the multi-colored Phlox Drummondii or Petunias or Marigolds or such small perennials as Pinks, Heuchera, Violas, Campanula and Foam Flower. By mid-Summer and early Autumn we depend on Phlox and annuals for color. Then come the Fall-blooming perennials—Chrysanthemums, Japanese Anemones, Physostegia, late Lilies, Michaelmas Daisies, Gladioli, and the gray foliage of Artemisia with edgings of the lower annuals.

Next you begin to name definite varieties. Thus:

Anchusa, *Italica Dropmore*, or Sutton's Royal Blue—blue clouds, May and June with a light bloom in Fall.

Peony, the Moor—gobby blobs of deep maroon, May and June. This is one of the darkest Peonies.

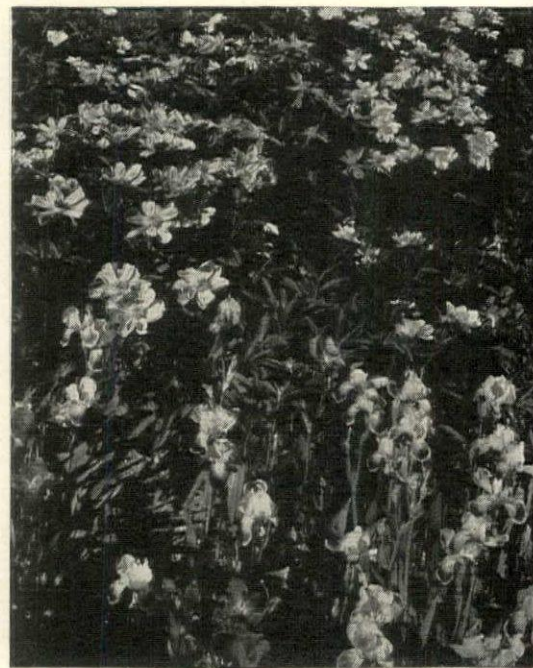
Orientalis Iris, Snow Crest, May and June flowers.

Instantly you have made a color combination—a blue cloud of Anchusa, a splash of maroon Peonies and, slightly below this or to either side, the white of the Oriental Iris.

But what will happen to this spot after May and June have passed? Well, you interplant with something else. Your May and June groups aren't slap bang up against each other; there should be room left to put other things in between them. For you really should look at a perennial border from a distance, get its general effect rather than its individual planting. This May and June group can have (*Continued on page 84*)



SIBERIAN IRIS, PEONIES AND ORIENTAL POPPIES IN THE AUTHOR'S BORDER



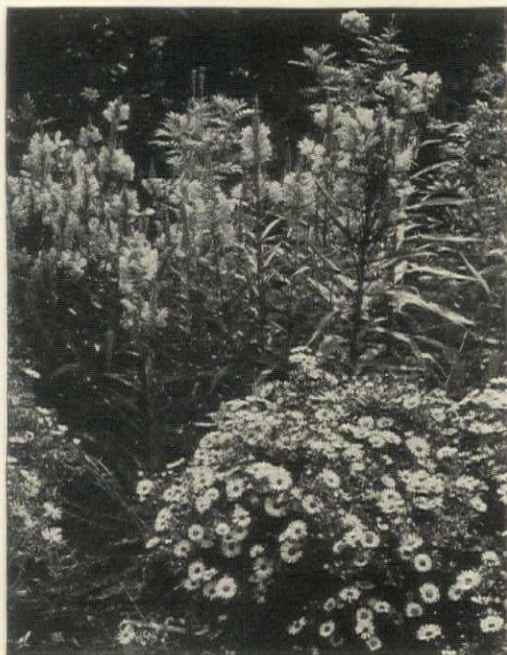
SINGLE JAPANESE PEONIES AND IRIS



THE GARDEN OF THE REV. ROLLO MEYER AT HERTFORD, ENGLAND, IN THE TIME OF PHLOX AND BERGAMOT

SILVIA SAUNDERS

Whether planned for one season or all three, borders are a school for gardeners, affording an intimacy with a wide range of plants



FALL ASTERS AND PHYSOSTEGIA IN AUTUMN

MCFARLAND



MEADOW RUE FOR REAR PLANTING

Midsummer brings Phlox, Bergamot, Hollyhocks and some of the Veronica into bloom, but the heaviest contributor of border color is Phlox. So it is pictured above in the garden of the Rev. Rollo Meyer at Stone Rectory, Hertford, England. By removing the spent flowers, Phlox can be made to continue its bloom till frost. Meantime Fall Asters or Michaelmas Daisies, Dahlias, Lilies, Korean Chrysanthemums, *Sedum Spectabilis*, and French Marigolds and Petunias along the edge will take up the flowery tale.

When the Clock Strikes Five

We arrange a very inviting table for afternoon tea

THERE is something about the drinking of tea that associates it with traditions of leisure, elegance, and wit. It seems always to have contributed to gracious living. Chinese poets praised it in learned metaphors. The Japanese built it into a cult of beauty. In England, tea made its appearance only to elbow the ale mug out of polite society, and, in America, to encourage the social graces as well as independence.

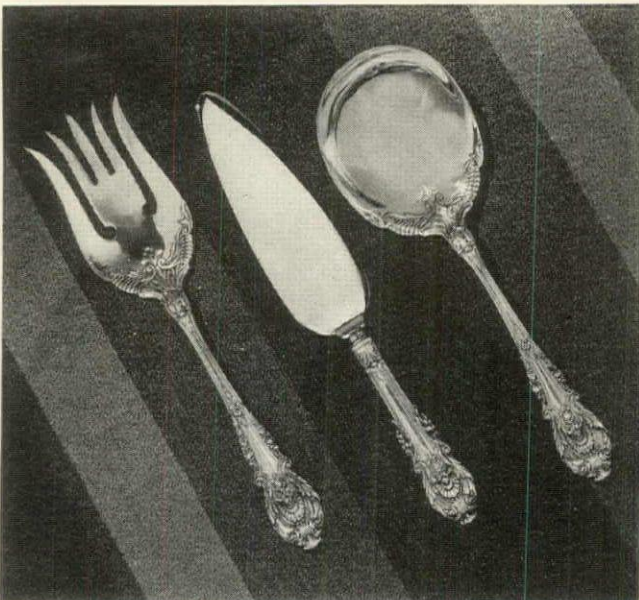
Everywhere the tea habit went it began straight-way to mold social customs. It set the potters of Europe to work imitating fragile Chinese ware. Silversmiths followed suit with designs for silver services. And cabinet makers invented the tea table.

In our time, still, the ceremony of tea inspires contemporary craftsmen to some of their most graceful products. For the tea table of today, R. Wallace & Sons have designed this new sterling service which they call "Sir Christopher" after the famous 18th century architect, Sir Christopher Wren.

With this stately tea set, we used Booth's "Kang Hsi" china on a delphinium cloth made by Gribbon—setting a tea for moderns against a background full of color and old-world suggestion. The late Empire sewing table is from Bruce Butfield, the crystal Venetian mirror from the Westport Antique Shop. Personality Decorating lent the crystal urn for flowers. The food is from Henri.

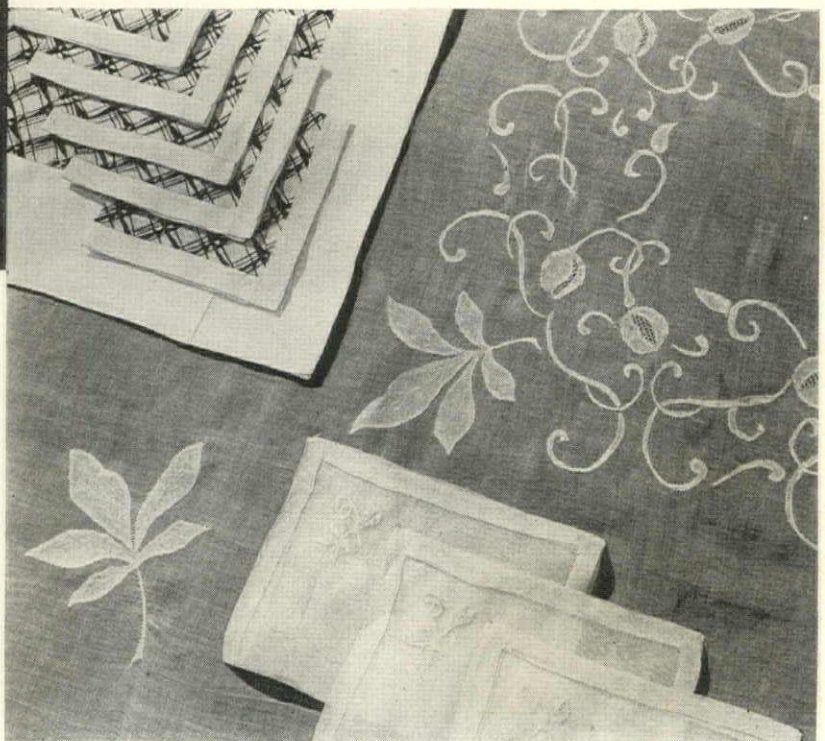


BOOTH CHINA, IMPORTED BY HAVILAND, WANAMAKER'S



"SIR CHRISTOPHER" FLAT SILVER FROM OVINGTON'S

ON THIS page are shown additional pieces in the china and silver patterns used on the tea table opposite, and also some suggestions for alternate choices in tea linens. At top are the dinner plate, serving platter, and tureen in "Kang Hsi" china; and some pieces of flat silver in "Sir Christopher". At right, three delicate cloths that might also be used for tea.



OTHER CHARMING TEA TABLE LINENS FROM LÉRON, INC.



ANTON BRUEHL • CONDÉ NAST ENGRAVING

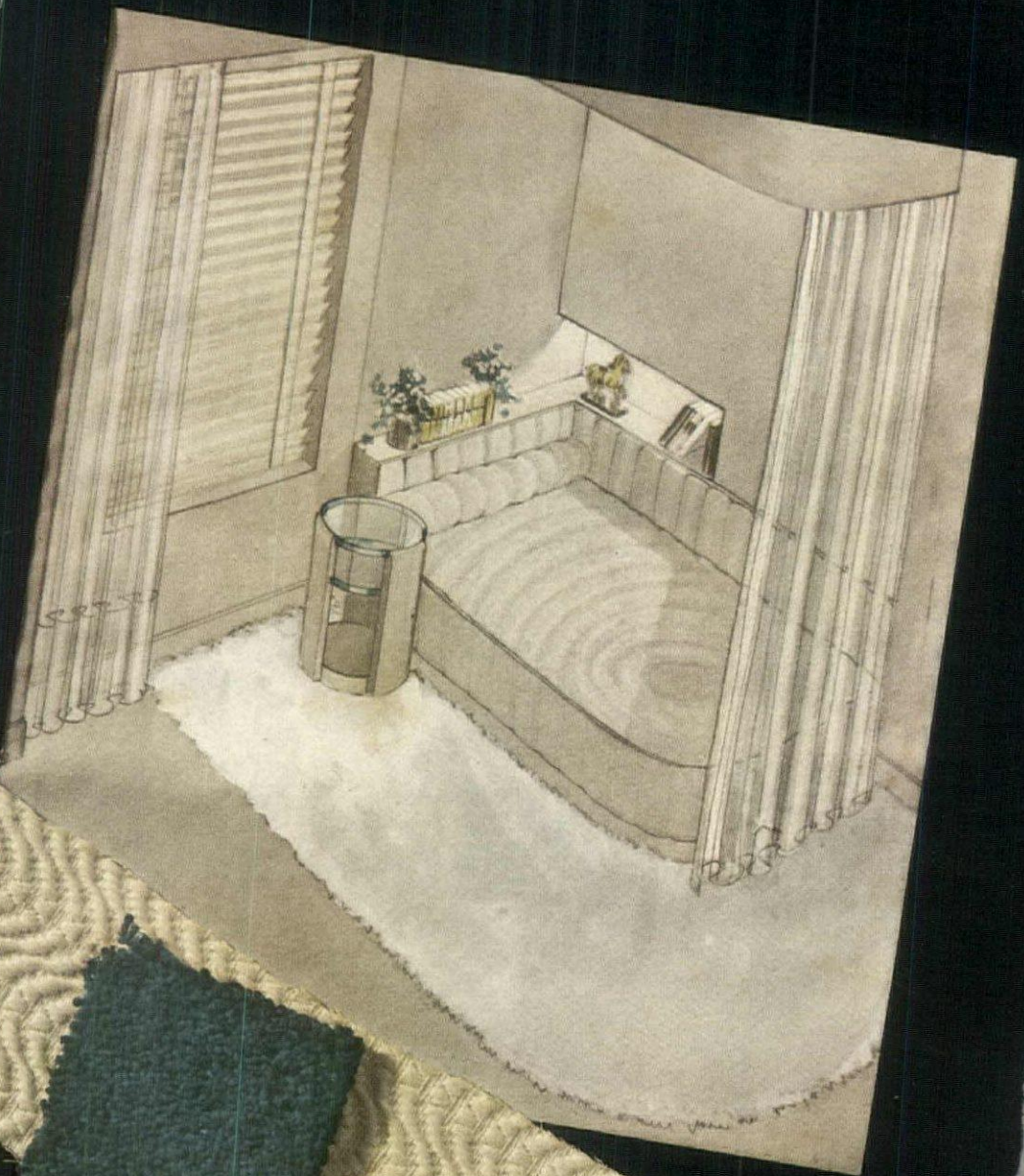
The gleam of silver, the charm of fine china—background for a gracious ceremony



A formal type Spring garden as brought to the 1937 International Flower Show by Stumpp & Walter



The effectiveness of Azaleas was demonstrated at last year's International Show by the Dauernheim Corp.



From these materials and the decorator's sketch above came the plan for the modern bedroom which is illustrated and completely described on the opposite page.

The upholstery fabrics and bedspread are from Louisville Textiles; net curtains from Quaker; wallpaper, Strahan; broadloom floor covering, Bigelow Weavers; bed-side rug, Waite; lamps, Lightolier; venetian blinds, Columbia; furniture, Dunbar; accessories, Pitt Petri and Carole Stupell

BEDROOM BIOGRAPHY

The story of a modern room that grew from a decorator's sketch to actuality without the loss of a single distinguishing feature

FROM the decorator's idea to the finished room, there is a long and winding road. Changes, second thoughts, adaptations appear along the way, so that sometimes the finished product is not entirely the thing it started out to be.

A room grows from various sources. Sometimes it is built about an old piece of furniture, sometimes about a painting, sometimes it is suggested by the hobby of the owner, sometimes it develops from a very real desire to create a feeling of freshness and distinction.

The bedroom you see on this page came into existence by the latter method. Originally it was an idea in the mind of the artist who drew the sketch you see on the opposite page. She imagined a modern bed in the corner of a room enhanced by curves and angles, by the striking materials which are available today, and by a beige and white color scheme.

This idea involved the treatment of opposite corners of a modern room—emphasizing the balanced corners rather than the traditional balance of opposite walls. The decorator conceived a modern room with typical corner windows. These window groups have become a new central focal point in decoration and to balance this feature she sketched, in the opposite corner, the bed shown on the facing page. This sketch was the one that she showed to her client who was anxious for a modern bedroom of charm and distinction and who fortunately had a corner window.

In general terms, the room of the client was ideal for just such a treatment as appeared in the sketch. But, the client had ideas of her own and some preconceived notions of what she would like to have. She had ideas about color schemes and fabrics and what pieces of furniture she wanted. Then, too, the architectural features of the room necessitated minor changes of arrangement and line.

If you will study the sketch on the opposite page in comparison with the drawing of the finished room below, you will easily see what had to be done. For instance, the placing of

These two pictures, the one on the opposite page which shows the room as it first came to the mind of the decorator and the one at the right, of the room as it was finally completed for a client, illustrate the progress from basic idea to finished room. From a smart but subdued monotone a color scheme was evolved with the fabrics illustrated. The background of soft beige gray is retained, accented by a deep white wool rug about the bed and a sheer cascade of white net curtains about both bed and windows.

the window made it necessary to turn the bed from the right-hand wall to the left-hand wall. This also improved the appearance of the room in that the outer curve of the bed followed and repeated the curve of the corner window opposite it. This line was further emphasized by the rounded dropped ceiling over the bed, the unusual pattern of the quilting in the bedspread and by the shape of the deep-pile wool rug beside the bed.

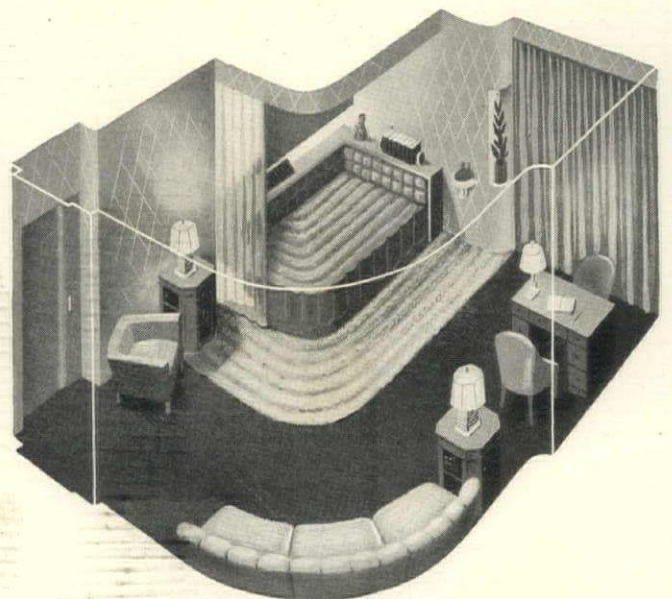
Changes were made in color too, in order to lift the room from the comparatively low key in which it was originally designed. The bed covering, quilted in a circular pattern, became aquamarine in color. The floor covering, a broadloom with a twisted weave—a deep blue green. The recessed shelf behind the bed, the sheer net curtains, and the wall-paper of pale beige remained the same as in the original sketch.

The remaining furniture of the room was chosen to keep the bedroom spacious and simple. Beside the window was placed a desk which would be welcome in almost any room. It has well-thought-out drawer space, bookshelves on the side toward the window and ample working space.

Then, for utility as well as decoration, twin tables which are the same on all sides were arranged on opposite walls. They had adjustable bookshelves and were large enough on top to support crystal lamps. Beside one of the tables, a comfortable armchair upholstered in rose-beige completed a reading niche.

In the rounded corner of the room, a unit sofa entirely upholstered (in the eggshell cotton and of the design which you see in the materials on the opposite page) was arranged. Each section is a modern adaptation of the barreled back chair and they may be added to or separated at will.

The modern appearance and the carefully chosen pieces of this unusual room make it worthy of attention and flexible enough to be adapted, in part or in whole, to any modern bedroom. It demonstrates the possibilities for interesting decorative schemes to be found in the new fabrics and wall coverings.



SPRING GARDENING GUIDE 1938

7 pages of practical information
on the selection, care and culture of trees, shrubs,
vines and flowers together with notes on
their colors, sizes and varieties

1. Vines and Ground Covers



The chief purpose of both vines and ground covers is to mask areas which, without them, might lack interest. It follows, then, that a comparatively dense growth is to be sought in almost every instance, and that it must have a marked degree of uniformity in character so as to avoid a tendency toward a patchwork effect. Consequently, for any one area, the use of only one species of vine

or ground cover is the best policy to adopt. Training in the direction vines are to grow should begin at an early stage.

All of the plants recommended on this page can be planted in early Spring as soon as the frost is out of the ground, with the exception of Cardinal Climber, Cobaea and Morning-glory, whose seeds should not be sown outdoors until the soil is warm.



VINES

NAME	HEIGHT	COMMENTS AND DIRECTIONS
Akebia, Fiveleaf	To 15'	Hardy climber, numerous clusters of violet-brown, cinnamon-scented flowers in early Spring. Makes good screen.
Bittersweet, Am.	To 15'	Native, woody, hardy twiner. Orange and red fruits. Needs support. Keep underground runners removed.
Cardinal Climber	To 30'	Annual with Fern-like foliage, cardinal-red flowers in late Summer. Sun, good soil. Needs support.
Clematis	10'-12'	Hardy when grown properly in alkaline soil. Various colored blossoms. Large-flowered kinds especially fine. Support.
Cobaea	To 40'	Fast-growing annual, clings to any rough surface. Large purple bell flowers. Sun, good soil.
Dutchman's Pipe	To 30'	Hardy, twining, very large leaves and odd, yellow-brown flowers. Provides dense shade. Needs support.
Hydrangea, Climbing	To 40'	Hardy, woody, clings to any rough surface. Large leaves and showy heads of creamy flowers. Outstanding.
Ivy, English	To 50'	Evergreen, clings to any rough surface. May kill back in very severe Winter. Fine ground cover, also.
Morning-glory	To 10'	Very showy annual, especially Heavenly Blue and other modern varieties. Various colors. Sun, moderate soil. Support.
Wintercreeper	To 40'	Evergreen woody climber. Clings to any rough surface. <i>Euonymus radicans vegetus</i> strongest species. Spray for scale.
Wistaria	To 40'	Unequaled among hardy vines for its May flower display. Buy only grafted plants. Needs support.

GROUND COVERS

NAME	HEIGHT	COMMENTS AND DIRECTIONS
Bearberry	4"-6"	Wide-spreading native evergreen, bronze in Winter. Red fruits. Good drainage, sun, poor soil. Buy pot-grown plants.
Cotoneaster	6"-15"	Evergreen, glossy small leaves. Sun and good drainage. Trailing and prostrate types best for purpose.
Epimedium	8"-12"	Unusually attractive foliage and white, red or yellow flowers. Generally evergreen. Part or full shade.
Ivy, English	4"-6"	Excellent evergreen trailer for foliage effect. Good soil, sun or shade.
Juniper, low	10"-24"	Needled evergreens, perfectly hardy. Especially good are Waukegan, Bar Harbor. Sun. Good drainage.
Pachysandra	6"-10"	Evergreen, upright growing. Plant 4"-6" apart. Any soil, sun or shade.
Phlox, Creeping	4"-6"	Evergreen; mass of Spring bloom. Apple Blossom and The Bride especially fine. Sun, drainage.
Rose, trailing types	To 18"	For large areas especially. Max Graf and <i>Rugosa repens alba</i> particularly good. Sun to part shade.
Sedum	2"-10"	Dense evergreen mat-formers, varied flower display. Many varieties. Any soil, sun to part shade.
Sempervivum	2"-12"	"Hen-and-chickens" type best for purpose. Numerous forms, varying leaf colors. Drainage. Any soil. Sun.
Thyme	2"-4"	Mat formers, numerous minute flowers. Several types, mostly evergreen. Good soil, sun to part shade.
Vinca	8"-12"	Dense evergreen, blue or white flowers. Forms superb carpets. Best in part shade.

2. Bulbs and Tubers



PLANTS that grow from bulbs and more or less bulb-like roots form a highly important group in any well planned garden. A great many of them, such as the Daffodils, Lilies and Snowdrops, are perfectly hardy and, once properly planted, will continue flowering for years. The majority of these should be set out in Autumn.

Others, like Gladiolus and Tritonia, cannot withstand severe freezing and, in the North, must be stored indoors for the Winter. Bulbs and the like, as a class, should

have moderately rich soil, perfect drainage and at least a fair amount of sunshine. As a rule, too, they should be planted in small groups rather than masses, except Tulips used for out-and-out bedding effects and some little ones like Grape Hyacinths.

You will not go far wrong, with the majority of them, if you plant them with their tops three times as far below the surface as their own height; thus, a bulb 2" high would be covered by 6" of soil. Lilies should be set on cushions of sand, for drainage.



NAME	HEIGHT	SEASON	COLOR	NOTES AND DIRECTIONS
Achimenes	12"-24"	July-Sept.	Blue, various	Related to Gloxinia and suggestive of it. Especially good for sheltered porch boxes or baskets in semi-shade. Blooms in ten weeks.
Agapanthus	36"	July-Sept.	Blue	Showy and highly ornamental, particularly desirable in porch pots or tubs, or beside pool.
Begonia, Tuberous	12"-15"	June-Oct.	Various	Large, very striking flowers in many forms and shades. Plant in May. Shade or semi-shade.
Buttercup, Tall	18"	June	Various	Both single and double blossoms, some of them 2" across. Not hardy north of Philadelphia.
Calla	18"-24"	Aug.-Sept.	Various	Plant in sun near the pool in April or May. Yellow form especially good; has white-spotted foliage. Pink is most uncommon.
Canna	36"-60"	July-Oct.	Various	For bold display effects, boundaries, etc. Plant outdoors in May. Modern varieties have lovely colors.
Crocus	4"-6"	March-April	Various	This, the old-fashioned "lawn" Crocus, is still unrivaled for naturalizing and informal plantings where grass is not mowed until Crocus leaves have withered. Plant in early Fall.
Dahlia	18"-72"	July-frost	Various	Wide variety available, from dwarf singles to huge doubles. Full sun, good soil and perfect drainage.
Eremurus	72"-96"	June-July	Various	Very striking spires. For rich, well drained soil. Disappears after flowering. Needs Winter protection.
Erythronium	8"-15"	April-May	Various	One of the loveliest of native flowers, especially the western species. Best in shaded or partly shaded places, in well drained, leafmoldy soil.
Gladiolus	24"-48"	Aug.-Oct.	Various	Handsome flower spikes of many sizes and colors, for display and cutting. Sun and good drainage.
Hyacinth, Cape	36"-60"	Aug.-Sept.	White	Graceful heads of large, fragrant, bell-shaped flowers. For well-drained, good soil in sun. Culture similar to Gladiolus. May need staking.
Hyacinth, Grape	4"-8"	April	Blue, white	Delightful little early bulb, for interplanting, massing and edging. Self-sows. Plant in early Fall.
Lilium auratum	36"-60"	July-Aug.	White	The Gold-Banded Lily of Japan, with very large, showy, fragrant blossoms dotted with crimson. It roots from the lower stem as well as the bulb and should be planted 8" deep.
L. Batemaniae	36"	July-Aug.	Apricot	Another stem-rooter; plant about 8" deep. All Lilies should have perfectly drained, good soil.
L. canadense	36"-48"	June-July	Orange	A native American species especially good in leafmold among Azaleas. Fall planting, 3" deep.
L. candidum	36"-48"	June	White	The widely popular Madonna Lily. Fragrant. Sun or part shade. When planting, barely cover bulb.
L. chalcedonicum	36"-48"	June-July	Red	Will do well even in heavy soil if well drained. Plant in Fall, 5" deep.
L. Hansonii	48"-60"	June	Orange	One of the easiest Lilies, in part shade. Plant in Fall, 10" deep.
L. Henryi	60"-80"	Aug.-Sept.	Orange	Very strong-growing and sure. Part shade. Early Spring or late Fall planting, 10" deep.
L. philippinense formosanum	36"-48"	Aug.-Oct.	White, tinted	Very free-flowering, somewhat resembles Regal Lily. Easily grown when set about 4" deep and given light Winter protection. Grows readily from seed.
L. regale	48"-60"	July	White, tinted	Large, fragrant, free-flowering and altogether one of the best and hardiest of Lilies. Good, rich, well-drained, leafmoldy soil in sun or part shade. Plant 9" deep.
L. speciosum	36"-48"	Aug.-Sept.	White	Does best in sun, with rich, lime-free, leafmoldy soil over sandy loam. Plant 12" deep.
L. superbum	60"	July-Aug.	Orange	This is commonly known as the American Turk's Cap Lily. Plant in Fall, 4" deep.
L. tenuifolium	18"-24"	June	Scarlet	A dainty little Lily often used in rock gardens and low borders. Part shade and cool loam. Fall planting, 7" deep.
L. testaceum	60"-72"	June-July	Apricot	Looks especially well with Delphiniums or Madonna Lilies. Fall planting, 2" deep.
L. tigrinum	48"	July-Aug.	Orange	The old favorite Tiger Lily. Early Spring or late Fall planting, 10" deep.
Narcissus	4"-18"	April-May	Various	Numerous types, forms and colors, suitable for variety of conditions. Do not cut down foliage until it starts to wither. Lift and separate bulbs when crowded. Good, well-drained soil, sun or light shade.
Oxalis	4"-6"	July-Sept.	Various	Fine for hanging baskets, boxes or mass bedding. Brilliant flowers above dark foliage.
Scilla	6"-10"	April-May	Blue	Several types, all of them good. Leafmoldy, well-drained soil in part shade. Plant in early Fall, 2" to 4" deep according to size of bulb.
Snowdrop	4"-6"	March-April	White	Generally the earliest of the Spring bulbs, wholly charming. Fall planting, 2" deep, part shade.
Spider-lily	18"-24"	July-Aug.	Pearly	Clusters of large, fragrant blossoms, each suggestive of Amaryllis. Sun or part shade.
Tigridia	15"-24"	July-Sept.	Various	Brilliantly colorful. Sun and good drainage; same treatment as Gladiolus.
Trillium	4"-18"	April-June	Various	Splendid natives for shade and woods loam, with good drainage. Especially good species are <i>nivale</i> (dwarf), <i>grandiflorum</i> , <i>stylosum</i> and <i>undulatum</i> . Last mentioned requires cool, very acid location.
Tulip	18"-30"	May	Various	Darwin and Cottage types especially lovely. Good, well-drained soil. Plant in Fall, 4"-6" deep.
Tritonia	24"-36"	Aug.-Sept.	Various	Also called Montbretia. Should be much better known. Culture as for Gladiolus. Sun or part shade.
Zephyr Lily	10"-13"	June-Sept.	White, pink	Plant in clumps in foreground of border. North of Washington, lift and store for Winter.

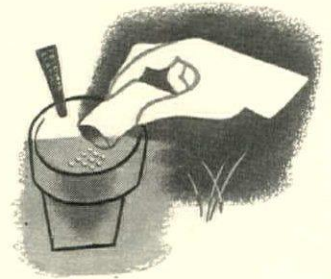
3. Flower Garden Annuals

SINCE annual flowers complete their life cycle—from seed to blossoming plant and back to seed again—in a single season, they are the things to use when the quickest of garden bloom is desired. Their disadvantage is that they will not come up a second year as the perennials will.

Most gardeners grow their own annuals from seed, sowing in early Spring in small containers indoors or in a hotbed, or outdoors after warmer weather arrives. In either case the soil should be light, fine and

moderately rich. If the seedlings come up so thickly that they crowd each other, either transplant them farther apart before they become spindly, or else pull out the weaker ones and discard them. Much of your success with annuals will depend upon the sturdiness which you enable them to develop while they are still small.

A succession of bloom all summer can be provided by several separate sowings a month or two apart. Thus, when one set of plants gives out, fresh ones will be ready.



NAME	HEIGHT	SEASON	COLOR	NOTES AND DIRECTIONS
African Daisy	12"-24"	June-Oct.	Various	Daisy-like flowers, good for cutting as well as garden effects. Second sowing for late bloom.
Ageratum	6"-18"	May-Oct.	Blue, various	Compact and effective for front of border. Long-flowering if old flowers are removed.
Alyssum	4"-10"	May-Oct.	White, lilac	For informal edging and interplanting tall flowers. Succession sowings will provide continuous bloom.
Anagallis	6"-12"	June-Oct.	Blue, various	Especially for edging in sunny places. Numerous showy flowers suggestive of annual Phlox.
Aster, China	18"-30"	July-Oct.	Various	Large, effective blossoms, fine for cutting and display. Not always easy, but should always be tried.
Babysbreath	12"-15"	June-Sept.	Blue	Showy, graceful and bushy. Seed should be sown under glass in March.
Balsam	10"-30"	June-Sept.	Pink, various	An old favorite now much improved. For display and cutting. Not too rich soil.
Begonia	6"-12"	June-Sept.	Various	Long display in hot, dry locations. Sow seeds under glass, or buy young plants.
Browallia	15"-30"	June-Sept.	Blue	Showy, graceful and bushy. Seed should be sown under glass in March.
Calendula	12"-18"	June-Oct.	Yellow, orange	Best in moist, rich soil. First sowing under glass; second, outdoors in May.
California Poppy	10"-12"	June-Aug.	Yellow, various	Makes fine masses. Sow seed where plants are to bloom. Withstands sun and dryness.
Calliopsis	18"-36"	June-Aug.	Yellow, various	Makes fine masses. Sow seed where plants are to bloom. Withstands sun and dryness.
Candytuft	10"-18"	June-Sept.	Various	Hyacinth-flowered strain especially good. Lower-growing varieties fine for edging.
Clarkia	24"-36"	June-Oct.	Rose, various	Shrub-like, flowers in a few weeks from seed. Especially good for cutting.
Cosmos	48"-72"	July-Oct.	Pink, various	Splendid tall-growing background plant. Sow seed early under glass.
Datura	24"-36"	July-Sept.	White	Bushy and vigorous. Trumpet-like, fragrant flowers. Grows almost anywhere.
Gaillardia	24"-30"	June-Oct.	Maroon, bronze	Brilliant and continuous bloom. Withstands drought and heat. Sow where to bloom.
Globe Amaranth	12"-18"	July-Oct.	Various	Well branched, free-flowering and attractive throughout the Summer.
Godetia	12"-24"	June-Sept.	Rose, various	Cup-shaped, very attractive flowers, single and double. Easily grown and fully satisfactory.
Hunnemannia	18"-24"	July-Sept.	Yellow	Lovely Tulip-like flowers. Sow in late April where plants are to bloom.
Larkspur	24"-40"	June-Oct.	Blue, various	Indispensable for back of border and cutting. Fine modern varieties.
Lobelia	4"-10"	June-Nov.	Blue, various	Good edging plant that flowers freely but should be replaced in late Summer.
Mallow	36"-48"	June-Sept.	Pink, rose	Foliage and flowers resemble Hollyhock. Looks especially well against fence or wall.
Marigold	12"-40"	July-Oct.	Yellow, gold	Wide variety in both African and French types. Indispensable in every garden.
Mignonette	12"	June-Oct.	Pinkish white	Chief value is its unexcelled fragrance. Sow where plants are to bloom.
Nasturtium	15"-72"	June-Oct.	Various	Both dwarf and tall climbing types, singles and doubles. Full sun and average soil.
Nicotiana	18"-36"	June-Oct.	Various	Fragrant, freely-borne flowers and good general appearance. Sow under glass in March.
Nierembergia	15"-18"	June-Sept.	Lavender	A graceful, pleasing plant with yellow-eyed, saucer shaped flowers. Very good.
Petunia	15"-24"	June-Oct.	Various	Both dwarf and Balcony (spreading) types. Fine new varieties. Sun or shade.
Phlox	6"-15"	June-Oct.	Various	Sow early and successionally where plants are to bloom. Withstands dry, sunny conditions.
Poppy	8"-24"	May-Oct.	Various	For brilliant color masses. Easy and quick from seed sown where plants are to bloom.
Portulaca	6"-10"	June-Sept.	Various	Low, brilliant color masses in hot, dry places. Sow in May where plants are to bloom.
Salpiglossis	20"-30"	June-Oct.	Various	Showy and valuable for many situations. Sow early under glass, or outdoors.
Salvia	24"-30"	July-Sept.	Blue	Not the Scarlet Sage (<i>S. splendens</i>). Sow under glass in March.
Scabiosa	24"-30"	June-Oct.	Various	Fragrant, delicately toned blossoms over a long period. Splendid for cutting.
Snapdragon	8"-30"	May-Oct.	Various	Especially for cutting and garden display. Many colors and heights. Pinch back for stocky plants.
Stocks	12"-20"	May-June	Various	Unexcelled for early Summer, but cannot withstand great heat. Sow in March under glass.
Strawflower	12"-24"	July-Sept.	Various	Useful especially as "Everlasting" for Winter bouquets. Sow under glass in March.
Sunflower	36"-72"	July-Sept.	Various	Many types more refined than the old barnyard kind. Easily grown.
Tassel Flower	12"-18"	June-Oct.	Yellow, orange	Also called Cacalia. Particularly good for arrangements. Sow, in succession, where plants are to bloom.
Tithonia	60"-80"	Aug.-Oct.	Orange-red	Vigorous, brilliant-flowered plants for rear of plantings. Sow under glass in early March.
Torenia	12"-18"	June-Sept.	Blue, pink	Effective and satisfactory in every way. Sow seed under glass about mid-March.
Verbena	8"-10"	July-Nov.	Various	Spreading ground-covers that withstand even difficult conditions. Sow under glass in February.
Vinca	8"-12"	July-Oct.	Rose, pink	Especially for bedding and edging. Very free-blooming. Sow under glass in February.
Zinnia	15"-36"	July-Oct.	Various	Splendid new colors, forms and sizes. One of the best of all annuals. Sun and good soil.

4. Flower Garden Perennials

PERENNIAL plants, since they come up fresh every year from the same roots, are ideal material for a well-planned, permanent flower garden. Even after they are established they can be moved and with little check in growth, should this become desirable.

There are two main ways of procuring perennials: growing them yourself from seed, and buying more or less mature plants from the numerous nurseries which specialize in them. The former plan is less expensive, but obviously involves more time and

effort. The latter is a quick-result proposition and also is especially advantageous in those cases where special expertness is required in the original work of propagation.

Early Spring and Fall are the seasons for perennial seed sowing and the buying or moving of larger plants, in the case of almost all species. For sowing, follow the directions given for Annuals on the preceding page. In handling mature plants, make certain that the soil is well prepared for them and that they are firmly set.



NAME	HEIGHT	SEASON	COLOR	NOTES AND DIRECTIONS
Alyssum, Hardy	12"	April-May	Golden yellow	Broad, solid masses of bloom. Excellent for edging sunny borders.
Anthemis	24"	June-Oct.	Golden yellow	Showy, Daisy-like flowers for display and cutting. Easy of culture and long-lived.
Arabis	10"	April-May	White	Low and spreading; combines well with Alyssum, as border edging plant.
Aster, Hardy	8"-48"	Sept.-Nov.	Various	Many fine types, including new dwarfs. Indispensable in the Autumn garden.
Bleeding-heart	18"-36"	April-June	Deep rose	Graceful and arching, especially when well established. Part shade. Appreciates good soil.
Bocconia	48"-60"	July-Aug.	Pinkish	Vigorous grower that needs plenty of room. Use in background, since it is rather coarse.
Butterfly-weed	24"-36"	July-Aug.	Orange	An outstanding native plant for brilliant effects in dry, sunny places. Excellent for cutting.
Campanula	24"-36"	June-July	Various	Several types, best treated as biennials. True perennial ones best for rock gardens.
Candytuft, Hardy	6"-10"	April-May	White	Evergreen, especially good for edging and low, broad masses. Best in full sun.
Chrysanthemums	18"-40"	Aug.-Nov.	Various	Many fine modern types and varieties, including Korean Hybrids. Good soil, full sun.
Columbine	18"-36"	May-June	Various	Exceptionally graceful and attractive, especially the hybrid strains. Display and cutting. Sun.
Coreopsis	24"-36"	June-July	Yellow	Very easily grown, excellent for garden display and cutting. Keep old flower heads removed.
Cynoglossom	18"	June-frost	Blue	Forget-me-not type flowers, especially fine during late Summer. Very good.
Daylily	24"-48"	June-Aug.	Various	Greatly improved modern varieties give long season of bloom. Good soil, full sun to part shade.
Delphinium	36"-60"	June-Sept.	Blue, various	Best of the tall blue flowers, especially the modern strains. Superb for cutting and display.
Dianthus (Pinks)	8"-18"	May-July	Pink, various	Several types, mostly fragrant. Excellent for cutting. Flower freely in sun and lime soil.
Doronicum	24"-30"	April-May	Orange	Daisy-like flowers in masses, good for display and cutting. Sun and well drained soil.
Evening Primrose	18"-24"	July-Sept.	Primrose	Continuous flowering in well drained soil and sunny situation.
Eupatorium	18"-24"	Sept.-Oct.	Blue, white	Ageratum-like flowers on long stems, for display and cutting. Full sun.
Flax	18"	May-June	Light blue	Graceful and airy, delightful clean color. Best in masses, sun or part shade.
Forget-me-not	8"-12"	May-Oct.	Light blue	As edging or masses, or as ground-cover for Spring bulbs. Sun or light shade.
Gaillardia	15"-24"	June-Nov.	Various	Continuous flowering, especially good for cutting. Modern named varieties much improved.
Geum	15"	May-Oct.	Various	Good for garden display and cutting. Very long-flowering. Singles and doubles.
Gypsophila	24"-36"	June-Sept.	White, pink	Clouds of wee, dainty flowers, indispensable for arranging with other flowers.
Heuchera	12"-18"	May-Sept.	Red, pink	Effective in masses and for cutting. Tall, airy stems. Sun or part shade.
Hollyhock	60"-80"	July-Sept.	Various	Tall and dominating, against walls, buildings or at back of border. Singles and doubles. Full sun.
Iris	6"-48"	April-Sept.	Various	Many types and varieties. Can be selected for moist or dry, sunny or shady conditions.
Liatris	36"-48"	July-Sept.	Purplish	Long, slender, picturesque wands of densely packed little blossoms of peculiar rosy purple color.
Lupine	15"-48"	May-June	Blue, various	Unsurpassed where conditions suit it. Full sun, fair amount of moisture. Russell Hybrids new this year.
Mallow	60"-80"	Aug.-Oct.	Pink, various	Enormous crêpe-paper blossoms. Superb for dominating masses. Sun or part shade. Moisture preferred.
Meadowrue	36"-48"	May-June	Creamy, pink	Feathery and fine for cutting. Moist, well drained soil in sun or part shade.
Monkshood	36"-48"	Aug.-Sept.	Blue, white	For display at back of border, and for cutting. Rich, not dry soil and partial shade.
Peony	30"-40"	May-June	Various	Indispensable in borders or in front of shrubbery. Some varieties fragrant. Sun and deep, rich soil.
Phlox, Garden	30"-40"	June-Oct.	Various	Unexcelled for masses of color. Good soil, fair moisture and full sun.
Platycodon	24"	July-Nov.	Blue, white	For garden display and cutting. Sandy, well drained soil, sun or shade.
Poppy, Iceland	12"	May-Oct.	Various	For edging, colorful ground cover and cutting. April sown seed blooms first season.
Poppy, Oriental	24"-36"	May-June	Various	Many new, subtle colors available in this old-time favorite. Sun and good soil.
Primrose, Hardy	8"-15"	April-May	Various	For edging and general early display in well drained, not too dry soil.
Scabiosa, Hardy	18"-24"	May-Oct.	Various	Excellent border plants for full sun and average soil. Large, showy flowers.
Shasta Daisy	18"-24"	June-Nov.	White	Showy, Daisy-like flowers, fine for display and cutting. Prefers cool, moist soil.
Spirea	15"-36"	June-July	Cream, pink	Fern-like foliage and spraying heads of small flowers. Sun or shade; moist, well drained soil.
Stokesia	18"	June-Oct.	Blue, white	Very free-flowering, for border and cutting. Sun and sandy soil preferred.
Sweet-william	12"-18"	May-June	Various	Always desirable for border and cutting, especially the newer varieties. Full sun.
Veronica	8"-18"	June-Sept.	Blue, white	Graceful, slender flower spires, some very long. Sun or part shade.
Viola	6"-8"	April-Nov.	Blue, various	For edging and ground cover in either sun or part shade. Numerous varieties.
Yarrow	36"-48"	July-Aug.	Yellow	Especially for broad clump effects at back of border. Full sun and well drained, dryish soil.

5. Ornamental Trees

PRACTICALLY all kinds of ornamental trees, evergreen as well as those which drop their leaves in Autumn, can be planted as successfully in early Spring as in the Fall. The ideal time is just as soon as possible after the frost is out of the ground.

It is advisable not to buy trees from any source except a reliable nursery. Good nursery-grown stock is definitely superior in root formation, shape and fulness of top growth, and general vigor. Also, it is dug and prepared for moving in the proper way and can be depended upon to do its best.

Trees need good soil and correct planting quite as much as any other type of plant. The holes for them should always be amply large to accommodate all the roots without any crowding or bending. All trees should be set at the same depth as that at which they were formerly growing; examination of the trunk will show where the old ground-line was.

When filling in around the roots of a new tree, work the soil in carefully so as not to leave air spaces. Tramp the earth down firmly and soak with water.



DECIDUOUS

NAME	HEIGHT	NOTES AND DIRECTIONS
Apple	15'-25'	Usually thought of as an orchard tree, but also first-class ornamental. Good, well drained soil and sun.
Beech	25'-80'	Excellent ornamental for lawn use. Purple and European most popular. American difficult to transplant.
Dogwood	To 30'	Superior smallish tree with white or pink flowers in Spring. <i>Cornus florida</i> , <i>C. kousa</i> and <i>C. florida rubra</i> chief ones.
Elm, American	To 90'	Best of all for framing vista, landscape view or house. Fairly rapid grower. For lawn or background.
Flowering Cherry	To 20'	Fine Spring display of pink to white flowers. Use as specimen, in border or for mixed planting. Sun.
Flowering Crab	To 25'	More substantial effect than preceding. Useful in many well drained situations. Ornamental fruit. Sun.
Ginkgo	To 60'	Spreading, picturesque tree with attractive foliage, for specimen or street use.
Hawthorn	15'-25'	Good form, white, pink or red flowers and colorful fruit. Specimen or hedge use.
Hickory, Shagbark	To 75'	Very hardy and picturesque, with rough bark. Best in background planting.
Horsechestnut	To 50'	Pyramidal, makes dense shade. Showy panicles of white flowers. Many species, varying heights.
Linden	To 80'	Fine, symmetrical form providing dense shade. Specimen or screen use. Am. and European species.
Locust, Honey	To 90'	Rapid grower in any soil. White or pinkish flowers. Best in groves or background.
Maple	50'-100'	Many species, mostly tall and spreading. Fine for shade, as specimens, or along boundaries.
Oak	60'-100'	Large, rugged, symmetrical form. Good for shade and as specimens. Many fine species.
Planetree	To 90'	Often called Sycamore. Very picturesque, with mottled trunk and branches. Likes moisture.
Redbud	To 25'	A native with deep pink flowers in early Spring. Use like Flowering Crab and Flowering Cherry.
Sweet-gum	To 40'	Native, not reliably hardy much north of New York. Symmetrical, spreading, superb Autumn color.
Tulip-tree	To 100'	Mast-like trunk, very symmetrical form. Imposing specimen or shade tree. Yellow flowers and Fall coloring.
Walnut, Black	To 90'	High-branching and handsome. Provides light shade. Bears crops of excellent nuts. Hardy.

EVERGREEN

NAME	HEIGHT	NOTES AND DIRECTIONS
Arborvitae, American	To 50'	Slender, columnar tree, with flat, fern-like foliage. Several types. For specimen accent, windbreak or hedge purposes.
Arborvitae, Oriental	To 50'	Dark, rich green, suggests Italian Cypress. Uses same as for the American form.
Cedar, Red	30'-50'	Botanically, <i>Juniperus virginiana</i> . Slender tree, tending to become round-headed. Very hardy. Dry soil, sun.
Cypress, Hinoki	2'-20'	Dense, dark green little trees, in many forms. Hardy and excellent for intimate plantings.
Cypress, Plume	20'-25'	Particularly desirable for mixed evergreen groups, because of its foliage form. Listed as <i>Chamaecyparis plumosa</i> .
Fir, Douglas	60'-75'	Handsome pyramidal tree, dark bluish green. For a dry location. Very hardy.
Fir, Fraser	40'-50'	Soft, dark green. Excellent as a specimen or in group plantings.
Fir, White	70'-90'	Pyramidal, silvery green of foliage. Specimen use, or as windbreak or background. Botanically, <i>Abies concolor</i> .
Hemlock, Canada	To 60'	Symmetrical, broad pyramid. Very graceful and perfectly hardy. Makes fine group or windbreak.
Hemlock, Carolina	To 50'	More dense, and even more handsome than the preceding. Superb specimen.
Holly, American	To 30'	Fine small tree of sturdy habit. Red berries. Hardy to New York or beyond.
Holly, Japanese	15'-20'	Botanically, <i>Ilex crenata</i> . Small leaves, but handsome effect. Black berries in some forms. Especially good hedge.
Spruce, Engelmann	75'-100'	Broad pyramid of soft gray green. Particularly recommended for single specimen use.
Spruce, Koster Blue	40'-50'	Silvery blue green. Distant accent, or in background mass plantings.
Spruce, Norway	To 60'	Dark green, rapid grower. Best for screens, windbreaks or tall hedges.
Pine, Austrian	50'-75'	Dark, glossy green, rugged habit. Does well near seashore.
Pine, Scotch	30'-40'	Not long-lived, but very picturesque. Withstands windy exposure and dryish locations.
Yew, Japanese	10'-20'	Best tree-like form is <i>Taxus capitata</i> . Deep, dark green, fine pyramidal form. Shears well.

6. A Selection of Shrubs



WELL chosen shrubs are essential in the planting of even very small properties, and their importance increases with the size of the place. They not only provide permanent backgrounds for lower plantings, but also are invaluable for border lines, house foundations, and individual specimens.

Most of the shrubs in the following lists offer a worthwhile display of blossoms or decorative fruits—sometimes of both. Nearly all of them, too, are at their best in a sunny location but will be practically as

satisfactory if shaded during half of the day. Except where otherwise noted they should be provided with moderately rich, well prepared soil.

Early Spring is an excellent time for planting evergreen shrubs as well as those which drop their leaves in Fall. Follow the same general rules laid down for tree planting—holes amply large, careful filling in and firm tamping down of the soil, and thorough watering. Also, do your buying from a nursery with a first-class reputation.



DECIDUOUS

NAME	HEIGHT	CHARACTER AND SUGGESTIONS
Azalea	2'-10'	Numerous species, foreign and native; not all hardy. Wide variety of blossom colors. Must have acid soil.
Barberry	To 5'	For borders, hedges, etc. Stands shearing well. Red winter berries. Hardy.
Blueberry, Highbush	6'-8'	Twiggy, clump-like shrub, best in backgrounds. Edible fruit, bright Autumn foliage. Acid soil.
Buddleia	6'-8'	Lilac-like spires of Summer flowers. Best in shrubbery border or at back of perennials.
Burning-bush	To 15'	Botanically, <i>Euonymus europaea</i> . For large shrubbery border. Showy Autumn fruit. Sun or part shade.
Deutzia	To 5'	Graceful smallish shrub, quantities of white flowers in Spring. Specimen or shrub border. Sun or part shade.
Forsythia	To 10'	Early masses of golden, loosely formed flowers. Upright and arching forms. Fast grower. Sun.
Honeysuckle	To 8'	Many fine bush forms, flowers and fruits of different colors. Sun or part shade.
Kerria	To 8'	Golden or white flowers early Summer to Fall. Makes good specimen or border shrub.
Kolkwitzia	To 8'	Slender twigs, fountain-like form. Clouds of pale pink blossoms in late Spring. Sun, good soil.
Lilac	To 20'	Fine hybrids as well as original species, giving broad color range. Specimen, hedge or border use.
Magnolia	To 25'	Spreading, semi-tree character, showy Spring blossoms of various colours. Sun or part shade.
Philadelphus	To 10'	Good form, for many locations and uses. Display of white flowers in May or June.
Quince, Flowering	6'-8'	Dense bush, pink to red flowers in May. Very hardy and long lived. Sun or shade.
Shadblow	To 25'	Tall, graceful native shrub; occasionally tree-like. White, very early flowers. For masses, border or woodland.
Spiraea	4'-6'	Spreading, rather neat shrub, flowers white or pink. Many forms for many places.
Summersweet	To 10'	Creamy, very fragrant flower spires in early summer. Acid soil, some shade, fair moisture.
Sweetshrub	6'-8'	Spicy, chocolate-brown flowers in early Summer. Any soil, sun or shade. Botanically, <i>Calcanthus floridus</i> .
Viburnum	5'-15'	Numerous good species, mostly with white or creamy flowers and ornamental fruit. For background or border.
Weigela	5'-7'	Pink or rose flowers in early Summer. Graceful, arching form. Many uses.

EVERGREENS

NAME	HEIGHT	CHARACTER AND SUGGESTIONS
Abelia	2'-4'	A small, graceful shrub with pinkish-white Summer and Fall flowers. Good for foundations. Sun, part shade.
Azalea	18"-48"	General character similar to other Azaleas, but evergreen. Especially Amoena, Hinamayo, Hinodegiri, Ledifolia.
Barberry	12"-24"	Unusual and very choice for low, spreading effects. Especially <i>Verruculosa</i> and <i>Triacanthophora</i> .
Box Sand Myrtle	12"-18"	Compact, upright, pinkish-white flower clusters. Part shade, acid soil, good drainage.
Boxwood	To 12'	Great variety of uses, from garden edging to large specimens. Sun or part shade. Winter protection in North.
Cotoneaster	12"-5'	Several practically evergreen species, ornamental fruits. Shrub borders, rock garden. Sun or part shade.
Daphne	8"-12"	Dense, spreading heads of very fragrant pink flowers in Spring and Fall. Sun or part shade.
Firethorn	5'-8'	Very showy, with trusses of white flowers followed by orange-scarlet berries.
Heather	12"-24"	Botanically, <i>Calluna vulgaris</i> . Dense, dwarf shrub, sprays of tiny rosy blossoms. Sun, drainage, acid soil.
Inkberry	5'-6'	Glossy, dark foliage, black berries. Botanically, <i>Ilex glabra</i> , a Holly. Sun or shade.
Juniper, Common	To 4'	Wide-spreading, many semi-upright branches. Several forms. Sun, good drainage.
Juniper, Pfitzer	To 5'	Feather, spray-like, dense. Splendid for masses and foundations. Sun or part shade.
Juniper, Sargent	2'-3'	Spreading, makes large masses. One of the best low evergreens. Sun or part shade.
Leucothoe	3'-5'	Arching, graceful native with small white, bell flowers. Foliage deep reddish in winter. Sun or shade. Acid soil.
Mahonia	18"-36"	Thick, Holly-like leaves, reddening in Autumn. Yellow flowers, Grape-like bluish fruits. Part shade.
Mountain Laurel	5'-15'	Superb flowering evergreen, perfectly hardy. Sun or shade, as specimen or massed. Acid soil.
Osmanthus	5'-8'	Strong-growing, Holly-like shrub, dark shiny, spiny-toothed leaves. As specimen or in shrubbery border.
Pieris	3'-5'	Upright growing, racemes of creamy flowers. <i>Japonica</i> and <i>floribunda</i> especially good. Sun or part shade, acid soil.
Rhododendron	4'-12'	Many fine species and hybrids. Showy red, pink, or white blooms. Acid soil, sun or shade.

7. Rock Gardens and Pools

VERY often rock gardens and pools go well together, especially on rather large places. Properly, though, each can stand entirely by itself, for each has a distinctive individuality and ornamental character.

A rock garden should be a place where plants of small stature, many of them alpine in origin, will look and feel at home. A slope with large rocks naturally placed and deeply set in the soil provides such a setting. Never let the rocks be either too numerous, nor placed hit-or-miss; remember that a restful, natural looking effect, well

clothed with plants, is the end to be achieved. Soil of only moderate richness, rather gravelly or sandy in character, is the best.

Pools, on the other hand, may be either naturalistic or formal. Whatever their size or type, they should contain from 1' to 2' of water if Waterlilies are to be grown. The soil for pool plants should be rich and mucky; often it may be advantageously contained in tubs or boxes placed directly on the bottom. As a rule, the location of a pool should provide plenty of sky light, with at least a few hours of direct sun.



ROCK GARDENS

NAME	COLOR	SEASON	COMMENTS AND DIRECTIONS
Alyssum	Yellow	April-May	Compact, spreading to 12" high. <i>A. saxatile compactum</i> especially easy. Sun, any soil.
Arabis	White	April-May	Free-flowering and effective, 5"-6" high. Easily grown, sun or shade.
Aster	Various	Aug.-Oct.	Several species and new hybrids, 8"-15" high. Fine display in Fall. Sun, good drainage.
Columbine, Am.	Red and yellow	May	The native Wild Columbine of the eastern states. Sun or shade, poor soil. 10"-15" high.
Cotoneaster (horizontalis)	Red fruits	Fall	Picturesque, procumbent shrub, especially good when overlapping large rocks. Sun or part shade.
Daphne cneorum	Pink	May & Sept.	Dense, low, spreading evergreen, deliciously fragrant flower heads. Invaluable. Sun or part shade.
Dianthus deltoides	Pink, white	May-June	Known as Maiden Pink. Compact and neat, fine display. Sun or shade. Alkaline soil.
Flax, Alpine	Blue	May-June	Delightful small fellow, true Flax-blue flowers. Sun or part shade.
Grape Hyacinth	Blue, white	April-May	Several color forms, some very intense. To 8" high. Plant bulbs in Fall. Sun, part shade.
Harebell	Blue	May-June	The dainty so-called Bluebell of Scotland (<i>Campanula rotundifolia</i>). To 12" high. Grows anywhere.
Heather	Various	April-May	Dense evergreen shrublets. Many species and hybrids, many perfectly hardy. Sun, drainage.
Heuchera	Pink	May-Sept.	Known as Coral-bells. Airy flower sprays from cushion of basal leaves. Sun or part shade.
Iberis	White	April-May	Hardy Candytuft. Evergreen, makes fine low carpet. Extremely fine, especially in sun.
Iris	Various	April-June	Numerous dwarf and variable species and varieties. <i>Cristata</i> makes broad mats. Sun or part shade.
Juniper	Various	Year-round	Many forms of these fine needle evergreens, ranging from carpets to spires. Sun, good drainage.
Pasqueflower	Lilac	April-May	Botanically, <i>Anemone pulsatilla</i> . Flowers before leaves appear. Sun or shade.
Phlox, Creeping	Various	April-May	Cushion-forming, practically evergreen. Many kinds with fine colors. Sun, good drainage.
Saxifrage	Various	April-June	Very large family with many showy members. Sun or part shade. Refer to growers' catalogs.
Scilla	Blue, white	April-May	Charming little early bulbs, for massing in shade or part sun. Plant in Fall.
Sedum	Various	May-June	Evergreen cushions, sometimes wide-spreading. Many species. Sun or part shade, any soil.
Sempervivum	Various	Year-round	Compact, evergreen leaf rosettes, various color tones. Odd flower stalks. Sun, good drainage.
Snow-in-summer	White	May-June	Botanically, <i>Cerastium tomentosum</i> . To 6" high. Bright, silvery foliage. Dry, sunny location.
Snowdrop	White	March	Another indispensable little bulb, very early. Newer varieties best. Sun or shade. Plant in Fall.
Thyme	White, yellow	June-July	Low, flat carpets, very small, practically evergreen leaves. Sun, good drainage.
Tunica	Pinkish	July-Sept.	Minute foliage and flowers, makes delicate low mass. Good in crevices. Sun, any soil.
Veronica, dwarf	Blue	May-July	For dry, sunny spots where there is room to spread. 4" to 12" high, depending on species.

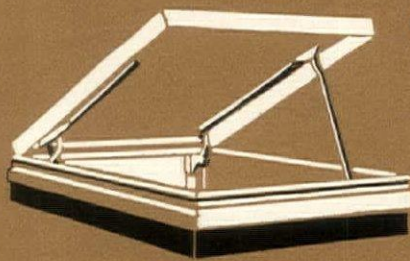
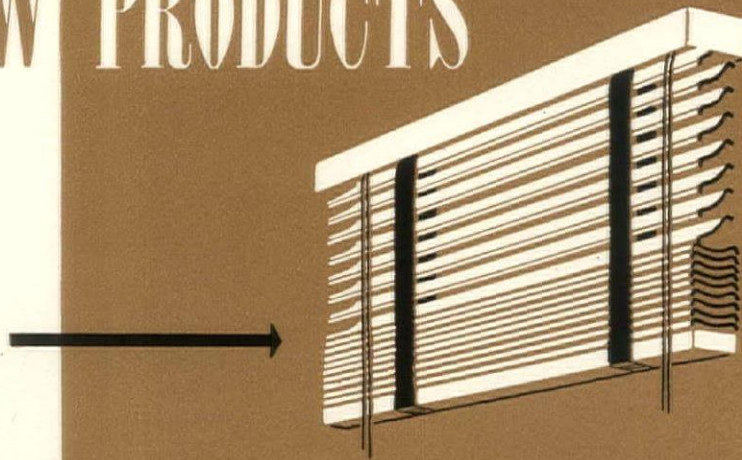
POOLS

NAME	COLOR	SEASON	COMMENTS AND DIRECTIONS
Arrowhead	White	June	Large arrow-head leaves and white flower spikes to 2' high. For shallow margins of informal pools.
Cardinal-flower	Scarlet	August	Brilliant accent for the bank of a pool. Sun or shade. Botanically, <i>Lobelia cardinalis</i> .
Cyperus	Foliage	All season	Slender, long, graceful leaves at stalk tops. Tropical effect. To 6'. For good sized pools. Not hardy.
Forget-me-not	Blue	May-June	For clusters, masses or edging around pool, or to underplant shrubbery.
Iris, Japanese	Various	July-Aug.	Splendid tall effects in sun or part shade, at margins where accents are needed.
Lotus	Various	June-July	Tall and strong-growing, for dominant effects. Spreads rapidly. Plant in 10" of water.
Marsh Marigold	Yellow	April-May	Beautiful low native plant, disappearing in Summer. For shallow water and margins. Sun or part shade.
Pitcherplant	Red	June	Another native plant, odd purplish-red flowers and pitcher-like leaves. 18" high. Wet margins.
Sweet Flag	Foliage	All season	Handsome Iris-like leaves, striped green and white. 1'-3'. For shallow water.
Waterlily	Various	June-Sept.	Very wide variety, gorgeous blooms and round, floating leaves. Consult catalogs for planting details.
Water Poppy	Yellow	June-July	Low, floating plant for shallow water. Clean, fresh effect. Not hardy in North.
Winterberry	Red berries	Autumn	A twiggy, well formed deciduous Holly, valuable as background shrub for naturalistic pools.

NEW PRODUCTS

Aluminum Venetian blinds

Costs 60c per sq. ft. installed; minimum \$7.20 per window. You will be delighted with the easy operation of this new version of Venetian blinds. They are made of aluminum and consequently very easily cleaned. Rain cannot discolor the slats. They will add to your comfort for on cold winter nights you can let the blinds down full-length and the heat of the room is reflected inward; in summer the sun's heat is reflected outward. (Chicago Venetian Blind Co.)



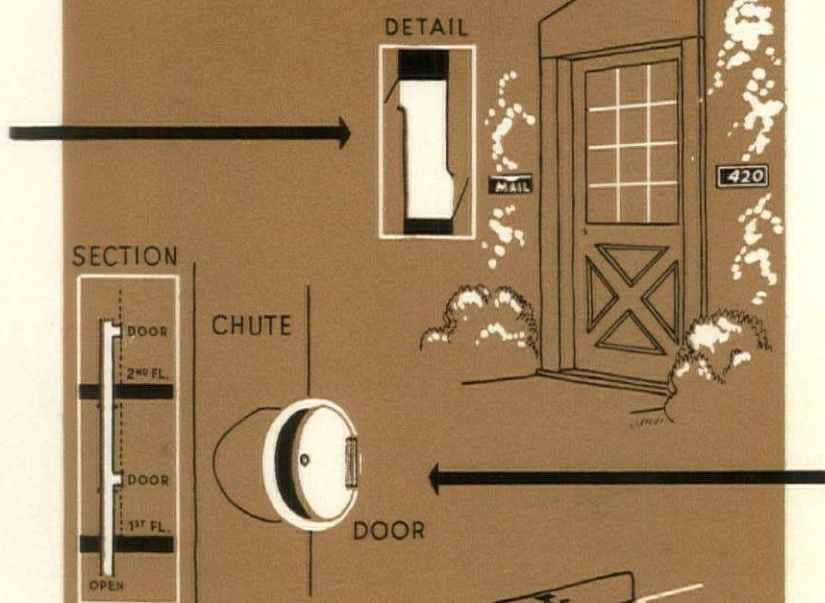
Handy Hatchway

Costs \$84 with aluminum cover and galvanized iron curb, plus installation. Almost every house has a scuttle somewhere—and almost always it must be built by the contractor at more expense and of greater weight than any owner anticipates. New on the market is this light, waterproof hatch with special "compensating hinges". The metal curb is nailed or bolted to the roof or floor. Covers are weatherstripped. The opening comes in one size: 2½' x 3'. (Babcock-Davis Corp.)

Mail Box and House Number

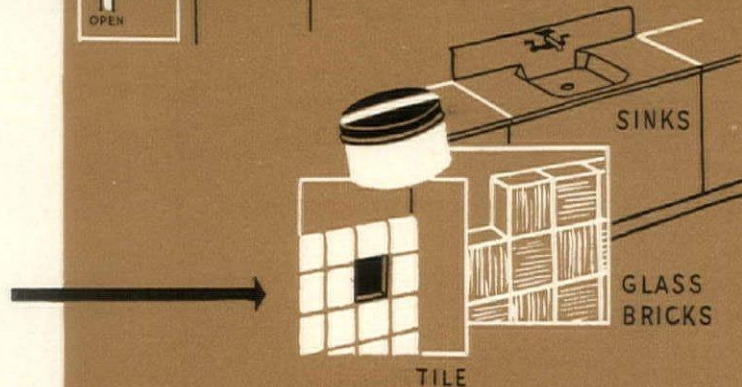
Built-in mail box. Aluminum \$4; brass \$6.40 (plus installation). Illuminated house number. Aluminum \$3.50; brass \$5 (plus installation). If you are interested in receiving your mail in a safe, dry condition here is *the* solution. There are four designs from which to choose, all of them flush with the wall. The detail shows how the mail is dropped into the top door from the outside, and taken from the inside. at the bottom.

Also, having a lighted house number is a good investment in case of a medical emergency or police call. Overall dimensions are 11" x 3½". (Both from Pryne & Co.)



Aluminum Clothes Chute

Costs \$50 f.o.b. Montgomery County, Pa.; plus installation. This 7-day-a-week convenience can be installed in a house-under-construction by a single man in half an hour. It is ingeniously made in three 6' lengths. The vertical tube is 12¾" in diameter. Doors are 12" in diameter, with a built-in spring catch and a polished piano hinge. Both door and frame extend only ⅛" beyond the finished wall surface. The detail shows a section through the house, with the chute white and the floors black. (Haslett Chute and Conveyor Co.)

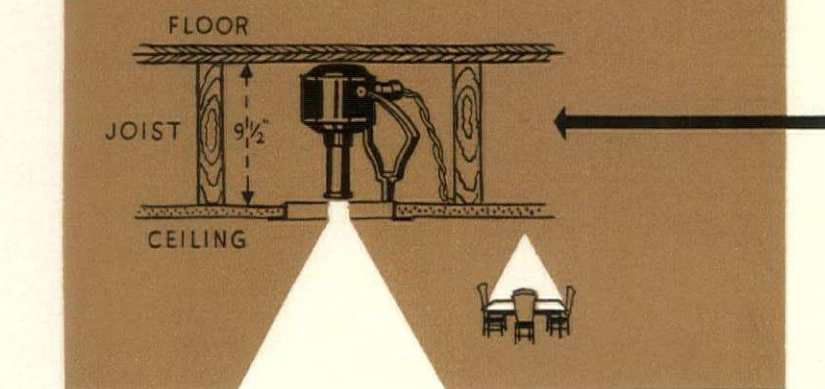


Ever-Plastic Compound

Costs 25c for 4 oz.; \$2.40 for 5 lbs. To date it has been practically impossible to fill a crack with any material which in time did not harden and subsequently crumble away. It has been equally impossible to obtain a material to make linoleum remain permanently in place where damp conditions prevailed. This new product does all that and more. If there is a crack along the sides of the kitchen sink, if a tile or glass brick refuses to stay in place, this is the most effective material to use. ("Tilon", Ever-Plastics Corp.)

Ceiling Spot Light

Costs \$26 to \$32 plus installation. The simple mechanism is out of sight between the ceiling and floor thickness, and all that shows in the ceiling is an aperture from ½" to 1½" in diameter directly over the table. The light can easily be controlled so that only the actual table surface is illuminated. In addition to using this type of spot light over a dining room table, it can be located over a piano with good effect. Concealed in a wall, it can illuminate a picture from across the room. (Kliegl Bros.)





FURNITURE FROM CHILDHOOD, INC.

Frills and facts

A combination of beauty and practicality, the bassinet above has ruffles of net edged with real lace and a luxurious pink satin underskirt. But it has simple lines which make it fitting for even the most modern nursery. No child would fail to enjoy the touch of its quilted satin coverlets or the downy pillows in which he nestles.



LEFT: The white line indicates the path of an invisible beam from an Electric Eye. If an intruder enters or the child goes wandering, an alarm will sound. Signaphone Corp.

For dressing the baby the cover of the rubber bathtub can be lowered by a foot pedal. The sides contain pockets for bath accessories. Bathinette from John Wanamaker.

Nursery Rhymes and Reasons

Today the perfect nursery includes a gay bedroom designed for baby care, a modern kitchen equipped for baby feeding, and a playroom.

THERE are few occasions so pleasurable and steeped in sentiment as the decorating and furnishing of a nursery. The opportunities it offers for creating again the scenes of your childhood, or for carrying out a long cherished plan for the things you always wanted, should not be passed over lightly. Nor should a lovely nursery be regarded simply as a parental indulgence. It can be justified as a necessity and considered as a solemn rite by those who take parenthood as a serious and responsible state.

The psychologists have long stressed the importance of a child's first years and now they have decided that the training and even the surroundings of very early infancy have a profound influence on his later development. An appalling thought, but it is seldom that such a pleasant business as furnishing a nursery receives such scholarly sanction.

Now whether your nursery plans run to the traditional trimmings of lace and pink ribbons or are based on the charming simplicity of modern furniture and decorations, there are certain fundamentals which must be included, for here your child will be bathed, cared for and fed. The perpetual physical care of a small baby can be simplified and actually made enjoyable if the nursery equipment is carefully selected and conveniently arranged.

If the nursery is to occupy one wing or a suite of rooms this planning is comparatively easy and the equipment for the baby's care can be kept together in one utility room. But furnishing the average nursery calls for a nice combination of sense and sentiment, rhyme and reason.

If your ideal nursery has always centered around a frothy, frilly bassinet with cascades of ruffles and lace—the fairy princess sort of thing—by all means let yourself go and have the loveliest bassinet that you can imagine. Admittedly a luxury, but definitely satisfying, such a bassinet can usually be used for about six months before changing over to a regular crib. Many of the grandest bassinets, particularly those with simple lines like the one in our picture, will be perfectly at home with modern (Continued on page 64)

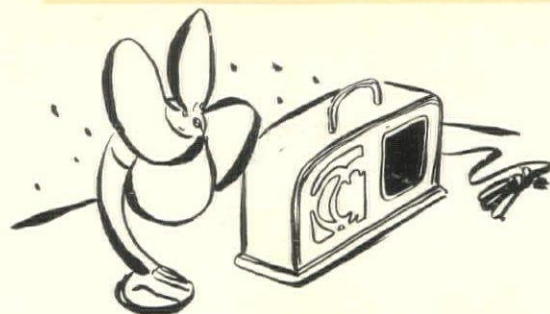


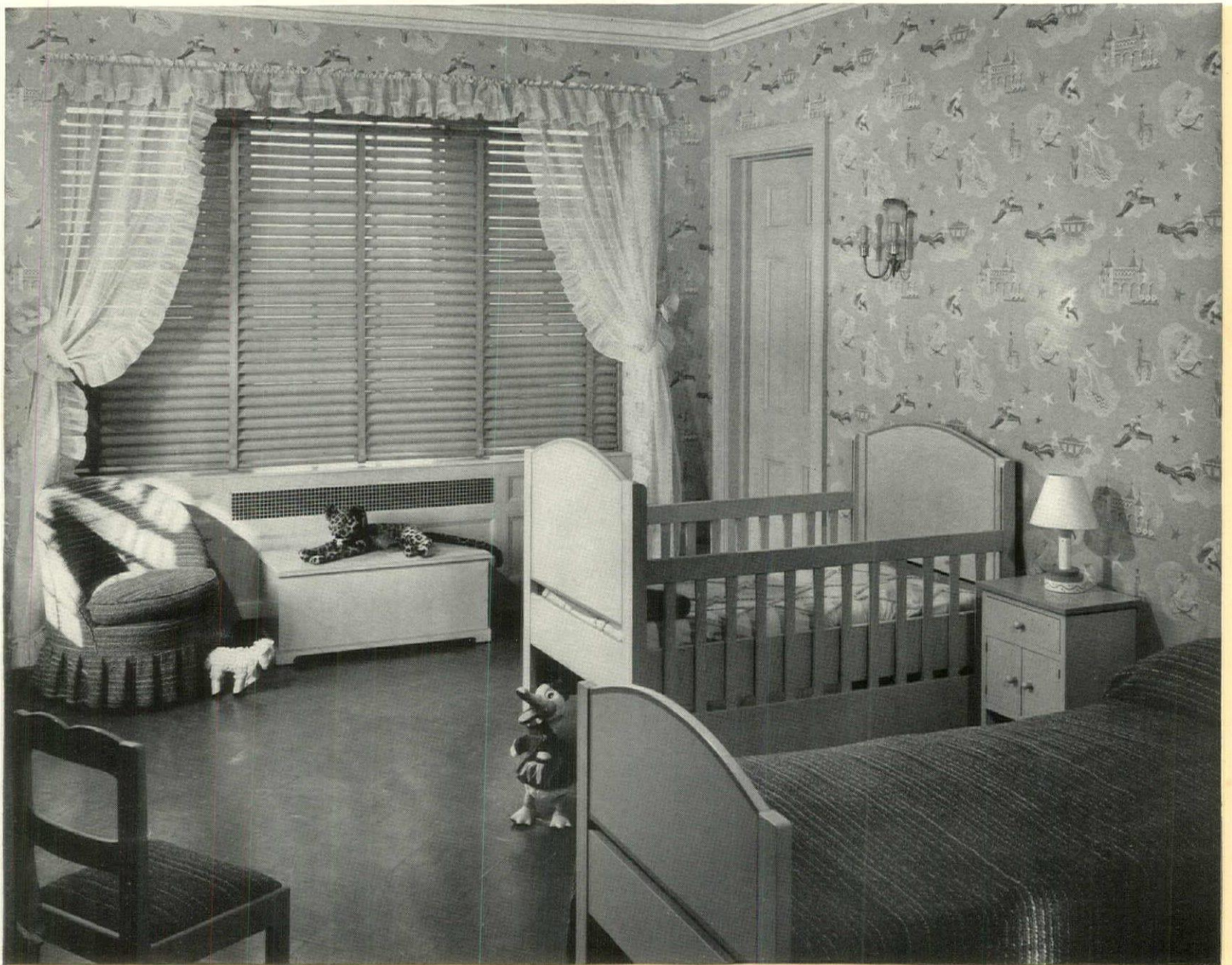
CHILDREN'S FURNITURE IN ROSE BEIGE BY CHILDHOOD, INC.



KITCHENETTE SUITABLE FOR CLOSET SPACE. WHITEHEAD METAL PRODUCTS CO.

RIGHT: Practical devices, such as these, add to the efficiency of the modern nursery. A new type electric fan with flexible rubber blades which operates as efficiently as the standard models. Samson Safeflex Fan. Just beyond is a two-way communicating set by which you can hear what goes on in a nursery. Carrier-Call, Lewis & Conger.



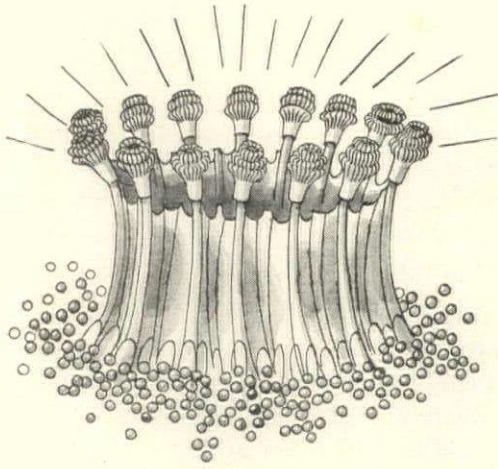


A complete nursery

ABOVE: This nursery bedroom has a child's and nurse's bed to match. By the window there is a comfortable chair especially designed for a nurse. It has no arms and gives perfect freedom of movement for holding and dressing a child. The gay wall paper adds light and color to the room. The kitchen of this charming nursery suite is shown at the right below.



RIGHT: The kitchen in this suite has been carefully designed to allow space for a play pen and a child's dining table. The recessed cooking equipment is compact and arranged so that the child is at no time out of reach while meals are being prepared. A ventilating fan carries off all the food odors.



Let's just have Chops.. June Platt

"OH, let's not bother, let's just have chops!"

How often do you find yourself in this mood, in your hasty endeavor to plan the ever coming meal? The "Let's just have chops" idea is a good one—but the "Let's not bother" part is all wrong. But you're so tired, you say? And you just can't be bothered? In that case, I recommend plain broiling your chops, and in case you are so weary you can't even remember how to broil chops, the following directions may be of some help.

If, on the other hand, you are just capricious or unimaginative, the following recipes should arouse your dormant aspirations as a cook, and lead you to produce chops worthy of all their frills and furbelows. A crown roast is capable of reaching heights sublime in culinary perfection—and what could be more intriguing than a veal chop en papillote? Yes, definitely—they all require a little bother—but it will be worth it, I'm sure.

BROILED LAMB CHOPS

Preheat the broiling unit until red hot. Rub the rack with a bit of fat before placing the chops on it. Place the rack so that the meat is about two inches below the gas flame, or one inch below if you have an electric stove. Broil rib lamb chops, one inch thick, eight minutes on one side, then salt and pepper them on the browned side—and turn the chops over without piercing them and cook them six minutes on the other side. Broil loin lamb chops two inches thick—in the same manner—fifteen minutes the first side—thirteen minutes the other side.

BROILED VEAL CHOPS

Preheat the broiler until red hot. Wipe the surface of the chops clean with a damp cloth. Rub each side with soft

butter. Place on greased rack—place rack so that chops are two inches below flame, or one inch below electric grill. Broil $\frac{3}{4}$ inch chops four minutes on one side, then salt and pepper that side. Turn chops over without piercing and broil three minutes longer on other side—then reduce heat and continue broiling slowly four minutes on each side—fifteen minutes of broiling in all. Serve on hot platter accompanied by a bowl of lemon butter—made by creaming $\frac{1}{4}$ of a pound of butter with the grated rind of half a lemon and two scant teaspoons of lemon juice—a little salt and freshly ground pepper.

BROILED PORK CHOPS

Preheat broiler until red hot. Wipe surface of one inch pork chops clean with a damp cloth. Place on greased rack—place rack so that chops are two inches below the flame or one inch below electric grill. Broil until lightly browned on one side—salt and pepper well—turn over without piercing—broil until lightly browned on other side—then turn the light way down to 325° . Continue cooking slowly, turning frequently, for eighteen minutes longer. Serve sauce Robert with these.

SAUCE ROBERT FOR GRILLED PORK CHOPS

Brown two onions, chopped very fine, slowly in one tablespoon of butter. Add one cup of stock and one teaspoon of chopped parsley. Simmer for about ten minutes or until reduced one half. Add salt and freshly ground pepper to taste, a teaspoon of vinegar and a teaspoon of dry mustard. Bring to boiling point and serve.

VEAL CHOPS WITH MUSTARD SAUCE

First cook slowly without browning—three or four tablespoons of finely chopped onions in one-eighth of a pound of butter. Wipe surface of $\frac{3}{4}$ inch veal chops clean with a damp cloth. Sprinkle both sides very lightly with flour. Heat a little less than a quarter of a pound of butter previously clarified if possible, in a heavy, not too large, frying pan, and when sizzling hot, add the chops and sauté quickly

to a golden brown on both sides. Then reduce the heat and continue cooking slowly about ten minutes. When the chops are cooked, salt and pepper them well, and place them in a hot small-covered earthenware or Pyrex baking dish and add to the butter in which they were cooked about half a cup of dry white wine. Stir while it reduces to a syrupy consistency, then pour this over the chops, and place around the chops the cooked onions. Cover the lid of the dish tightly with a well-buttered paper, and continue cooking slowly in a moderate oven for about twenty minutes or until the chops are very tender. Remove the chops temporarily while you add about four tablespoons of thick cream to the onions. Bring to a boil for a second, then add a heaping teaspoon of prepared mustard to the cream and stir well but do not let it boil. Replace the chops and serve at once, accompanied by mashed potatoes.

BRAISED VEAL CHOPS EN GELÉE

Brown neatly trimmed veal chops in a little sizzling hot clarified butter, so that they are a golden brown all over. Salt and pepper them and pour over them about three quarters of a cup of hot stock. Cover them tightly and let them simmer for about one hour. Put the chops on a platter and pour the juice left in bottom of pan over them through a fine strainer. Let them get cold. Make a pint of Royal Salad Gelatine Aspic as per directions on the box. Pour out some of it on a shallow Pyrex platter (*Continued on page 68*)



One of the most high hat of chop recipes—Grilled Lamb Chops stuffed with Pâté de Foie Gras.

Petunias

Louise Beebe Wilder discloses the origin of a favorite annual flower, describes some of its improved forms and suggests their uses



A MODERN RUFFLED VARIETY, CALIFORNIA GIANT

THE Petunia is a parvenu, in a manner of speaking. That is, it has not that long past of human relationships that lends to some of our best loved flowers a certain divine right to supremacy. The Petunia, in fact, is of yesterday, though it is one of the best known and popular annuals grown in our gardens at the present time.

Sometime early in the 19th Century there came fluttering northward a new flower. It came from South America and its name, Petunia, came from *Petun*, the native Brazilian name for tobacco, alluding to the affinity of this genus with *Nicotiana*. It cannot be said that the flower as first introduced was very prepossessing. It was a plant of no poise or carriage, and rather unpleasantly sticky, the flowers funnel-shaped, the color magenta-ish or, in one species at least, white.

The flower as first received was simple enough: calyx deeply five-parted, the tube long and nearly straight and set loosely in the calyx; the whole plant soft and lax. The Petunias we know today have had miracles worked upon them; they are quite unlike those early venturers though they retain some of the characteristics.

Most of the present-day Petunias, gorgeous as they are, are descended from two species, the violet-flowered one *P. violacea*, and *P. axillaris* (*P. nyctaginiflora*), and the large white Petunia, both from Argentina. This latter has a rather heavy fragrance, especially in the evening, and it is frequently found self-sown in old gardens or running wild along the roadsides adjacent to them.

"Plants of the New World," says a writer of the last century, when so many plants were being introduced from America to Europe, "often lack interest through sheer meagerness of association." The Petunia suffered from this cause. Nevertheless the new flowers quickly "caught on" and were soon to be seen in every garden assemblage, and this is the more strange since none seem to have claimed that they were very beautiful or striking. But they were novel, easily grown and available for many uses and situations.

Writing of *Petunia violacea* in *The Ladies' Flower Garden of Ornamental Annuals*, Mrs. Loudon says, "Perhaps no flower ever became a greater favorite in a short time than this. Scarcely ten years ago, in the Autumn of 1830, Mr. Tweedie, a botanical collector, discovered it in Buenos Ayres, growing on the banks of the river Uruguay, and sent seeds of it to the Botanic Garden at Glasgow. It flowered there in Great Britain in 1831 and it was soon after figured in the Botanical Magazine under the name of *Salpiglossis integrifolia*."

As it was found to propagate readily both by means of seeds and by cuttings it was spread quickly from hand to hand in all directions. Before the arrival of *P. violacea*, however, the large white Petunia, *axarillis*, was discovered growing near the mouth of the Rio de la Plata. This was in 1823, and this larger and stouter plant was first grown only as a greenhouse plant. But as it ripened seeds with great freedom and could be propagated easily from cuttings, it also was tried in the open air where it was found to make a most successful border plant.

These were the plants that were introduced to cultivation about a hundred years ago. Keen florists seized upon them regardless of their limp carriage and poor colors and began to improve them. For a time they enjoyed an immense popularity

and magenta or parti-colored Petunias, beloved of Victorian gardeners, flaunted themselves from every available patch of soil. If they suffered from a "meagerness of association" they rioted in novelty and the gardeners of the day found them good to look at. Somewhat later, however, when a greater degree of refinement became the order of the day, the Petunia fell out of fashion and neglect was its portion. It still fluttered about in little gardens in out-of-the-way corners but it no longer held its place of honor.

I can still find my way to rural neighborhoods where the weatherworn posts of little houses arise from a swirling mass of self-sown magenta Petunias, but this is a souvenir, so to speak, of an earlier day. Much water has flowed under the bridge since then. But a new day for the Petunia has dawned. Take up a catalog of any of the prominent seedsmen and see what has happened to the Petunia. Or grow a collection of these modern introductions and your astonishment will know no bounds.

There are Petunias now of every tint save pure red. So-called scarlet and red Petunias often are listed but it will be found that the old magenta sinfulness taints them all. Yellow was also missing until recently when several varieties of so deep a cream as to be called yellow by courtesy were introduced. For the rest there is every tint and tone of pink, rose, magenta, maroon, lavender, violet, blue, purple and so on, besides the beautiful pure white ones. Also they are of every size and form and marking, fringed, ruffled, streaked, splotched, tall, dwarf, medium. Petunias for every use and situation.

The Miniature Gem Petunias, sometimes called *nana compacta*, are very pretty. They grow no more than six inches tall and form perfect balls of soft foliage and fair sized flowers in tones of pink and rose. These are delightful for edging narrow beds of summer flowers. The new Royal Gem is the deepest in color and has a white throat. Pink Gem, the first of this type to be introduced, is the palest in color. I once grew it alternately with the dwarf blue Morning Glory, *Convolvulus tricolor*, along the edge of a bed, and the effect was enchanting.

Next in point of height and most useful for bedding, or for edging borders of taller summer flowers, is the type known as Dwarf Compact Bedding Petunia, some of which are also called Balcony Petunias. These are quite wildly floriferous and spread out into bushes of leaf and bloom a foot tall and considerably wider. They flower from early Summer until frost. What could be more satisfactory!

There are many varieties in this class. A new one that many persons admired at the Autumn shows was Salmon Supreme. The color is a lovely and unusual one in Petunias, a deep "coral salmon" on opening but becoming a more tender tone of soft salmon pink as it matures. It is one of the most engaging Petunias, neat in habit with flowers of satin texture and about 2" in diameter.

The Petunias of this class are frequently used for window or balcony boxes and garden pots as well as for bedding. Rosy Morn is well known and effective for this purpose. It bears prolifically clear rose-pink flowers with white throats. Other desirables of this type are the lovely Balcony Blue and the two other well named blue varieties, Silver Blue and Heavenly Blue. Twinkles is a gay beauty. It bears great numbers of the most brilliant small rose-carmine flowers (Continued on page 83)

WALTER B. WILDER



TWINKLES, ROSE-CARMINE AND WHITE



MARTHA WASHINGTON



SNOWBALL

ISLAND OF ENCHANTMENT



Ex-President Hoover visited Colonel Roosevelt at Puerto Rico while the latter was Governor of the Island, from 1929 to 1932.

Puerto Rico presents a varied and tropical mode of living to her former Governor, Colonel Theodore Roosevelt, Jr. —and gives to the passing traveller, a longed-for change

I WAS hunting big game in the jungles of Indo-China in the Spring of 1929, when a native runner brought a cable from President Hoover offering me the Governorship of Puerto Rico. I can see as if it were today the greasy bit of paper on which the message was written, and the steaming rain-drenched jungles in which I was camped.

I sent out a message of acceptance. It was four months, however, before I was able to get back to the United States and arrange to go down and take over. I had never been to Puerto Rico, but I knew something about the Island and made up my mind that I would study Spanish so I could speak to the Puerto Ricans in their own native tongue. That was a dreary job, as I am not good at languages. All the way back across the Pacific, I plugged at Spanish grammar, made long lists of words, and tried to remember irregular verbs.

The first time I saw Puerto Rico was early one autumn morning. The boat steamed into the lovely harbor of San Juan and we passed the frowning heights of El Morro. Behind lay the old city, flooded in tropical sunshine. The water was sapphire blue, the hills beyond, a brilliant green.

That day I took the oath of office and was inaugurated. James Beverley, the Attorney General who had been on the Island for a number of years, was my guide, philosopher, and friend. We paraded down the steps of the Capitol and mounted a grandstand where the dignitaries of the Island sat. In front was gathered a great crowd. I had made up my mind to go overboard all at once and try to deliver my inaugural address in Spanish. Of course I had to read it. Even reading the manuscript was tough going, but I never shall forget the applause of the crowd when they heard my opening sentence in Span-



This Romanesque church at Gurabo, a small town at one end of the Island, dominates the square on which it is located and borrows much of its beauty from the tropical flowering trees which surround it.



These children of a barber live in the interior and speak Spanish. The girls will probably learn needlework and the boy will practice the tonsorial art.



Tobacco fields such as these yield 15.5 per cent of Puerto Rico's exports, valued at \$15,407,184. The industry is locally owned and when the crop is covered with white gauze, the children talk of their "Puerto Rican snow."



REMIE LOHSE

Evangelists often preach in the hills before attentive audiences. The older women wear veils believing that this "church in the open" requires as much formality as the ritual performed in city edifices miles away.

ish. Whether I ever would have finished is problematical, for the weather-man came to my rescue with a violent tropical rain storm, and the ceremonies were closed.

In Puerto Rico we lived in one of the oldest inhabited buildings on the Western Hemisphere. La Fortaleza, so-named because it was the first fortification of the Island, was once an old-world castle. As greater fortifications were built, it was turned into the residence of the Governors-General, all of whom were Spanish.

Today La Fortaleza still stands on a cliff at the edge of the water and is one of the most delightful houses I have ever known. The sea wall is flanked with two of the original castle towers. One of these is known as the Treasure Tower because valuables were stored there in the old days. A huge iron-bound chest, quite empty, was all that remained when we arrived. The main stone building has a luxuriant tropical garden and a patio with a well. On the lower floor, the walls are seven feet thick and through the numerous great windows the warm trade winds blow ten months out of the year.

We enjoyed La Fortaleza tremendously, and my wife made it very attractive by hanging our Chinese embroideries and our flags on the walls. We knew well that this would be the only time in our lives when we would live in a real palace.

The Island of Puerto Rico itself is quite small, only 100 miles long by some 30 miles wide. It is very lovely. In the center is a range of rough hills surrounded by a rich coastal plain, and beyond, of course, the blue Caribbean.

(Continued on page 79)



Columbus Plaza on the main highway in the city of San Juan is lined with modern shops and movie theatres but offers as well, an opportunity to stroll and rest.



MAUGANS

ORTLOFF AND RAYMORE, LANDSCAPE ARCHITECTS

Varied evergreens make a dramatic background for the garden of Miss Jessie D. Munger in New Jersey

Tree Pest Control

*A discussion of harmful insects
and the most effective methods of
combatting them, by Paul Davey*

IT is entirely appropriate to say, without even a slight inclination toward flippancy, that any discussion of methods for the control of most insect tree pests as well as many of the common tree diseases should start with the injunction "Let us spray." In the intelligent and consistent application of various spray mixtures we have the most effective means of warding off injury and preserving tree health.

Spraying is not a cure-all or universal panacea for all the ills which trees are heir to. There are some diseases and some insect pests for which spraying cannot be regarded as effective. For example, it would do no good to spray an Elm for the Dutch Elm disease once the deadly virus had gotten into the veins of the tree. But even against this dread disease spraying may have a preventive value. A poison spray might kill some of the beetles which carry the infection on their bodies and feet. Spraying will certainly make attack less likely by destroying the chewing and sucking insects which lower the vitality of the tree. It is a characteristic of the Elm bark beetle that it prefers to attack trees which have been weakened from any cause—as, indeed, do many other insect pests.

There is an astonishing number of insect pests and tree diseases, however, for which spraying is a positive remedy, always providing that it is done intelligently and consistently. In spraying, as in many other human activities, you do a better job if you know what you are doing, how you should do it and when you should do it.

There are three kinds of insect spraying. One is dormant spraying, by



HIGH-PRESSURE SPRAYING IS NEEDED FOR LARGE TREES

which is meant the spraying of trees during their dormant stage when they are denuded of foliage (in the case of those which lose their foliage annually).

There is no such thing as leafless spraying for trees in the evergreen groups, because they always have their foliage, even if you do not ordinarily think of the little needles so many of them carry as leaves. However, they are practically dormant during the Winter months. Dormant spraying is done almost entirely for the destruction of scale insects, of which there are many varieties. The scale insect is a sucker, like the common aphid, and gets its name because when it settles down to its Summer's work of pumping sap, its body exudes a secretion which hardens into a bony tent or shell and thenceforth protects it from injury.

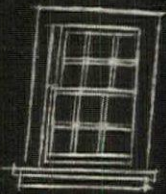
The spray which would kill an aphid runs off this shell like water off the back of a duck, and with no more effect. An oil spray, because of the ability of oil to spread widely and quickly on almost any kind of surface,

will creep under the edges of the scale and suffocate the insect. Often the oil emulsion has a corrosive element, too, which makes the destruction of insect and eggs more certain. The oil, however, is injurious to tree foliage and is therefore used in the dormant season. Sometimes what are known as Summer oils are used after the leaves come out, but it is apparent that weakening the emulsion to lessen the danger of foliage injury must at the same time reduce the power of the spray to destroy the insect or its eggs.

There is a very brief period when the scale insect can be destroyed with a contact spray. When the individual insect emerges from the egg, it crawls out from under the scale which was its incubator and starts to look for a permanent location. It does not take long for the creature to find a spot and start the erection of its own protective covering but if, in the few days when the insect is crawling about, it happens to be hit with a contact spray that is the end of that particular little bug.

The diff- (Continued on page 86)

WHEN YOU DECORATE A ROOM, YOU START WITH ARCHITECTURAL FEATURES WHICH ARE FIXED, BUT WHICH YOU CAN MODIFY, FOR INSTANCE:

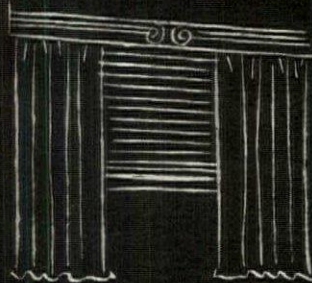


WINDOWS ARE FIXED BUT YOU CAN MAKE THEM LOOK



TALLER

OR



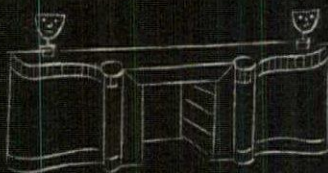
WIDER

OR SHORTER



CHIMNEYS ARE FIXED

BUT YOU CAN MAKE YOUR MANTEL



LONG AND LOW

OR



SMALL AND NARROW

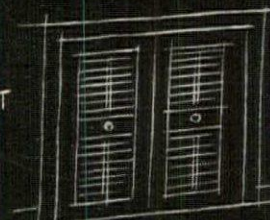


OR FLAT AND HIGH



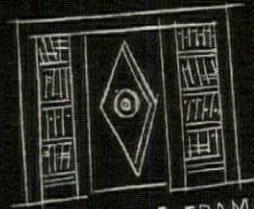
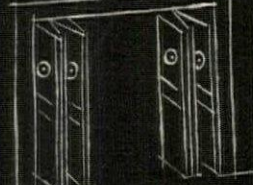
DOORWAYS ARE FIXED

BUT DIFFERENT DOORS CAN BE USED

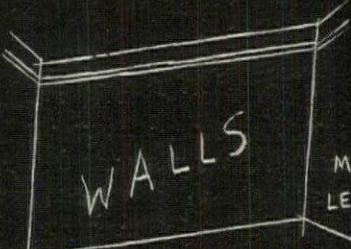


SHUTTERS

OR FOLDING SCREENS

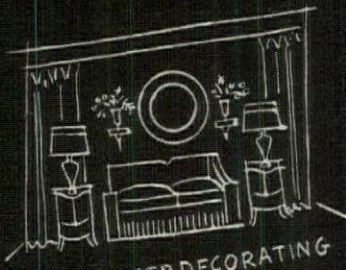


OR BOOKSHELF FRAMING



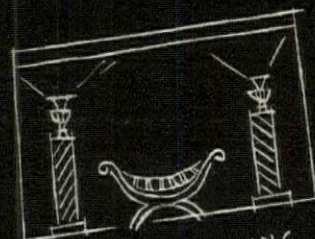
WALLS ARE FIXED

BUT YOU CAN MAKE THEM LESS SPACIOUS



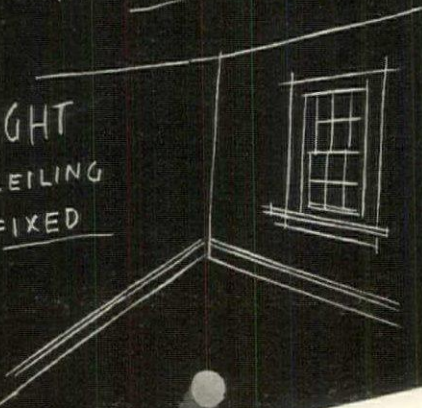
BY OVERDECORATING

OR MORE SPACIOUS

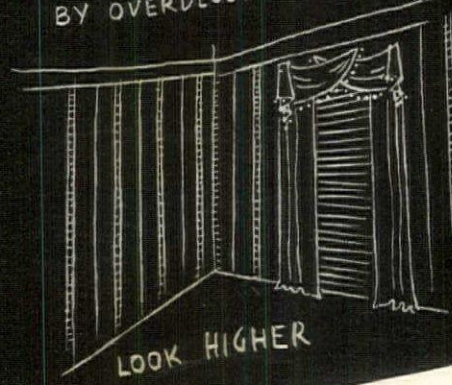


BY SIMPLIFYING

HEIGHT OF CEILING IS FIXED

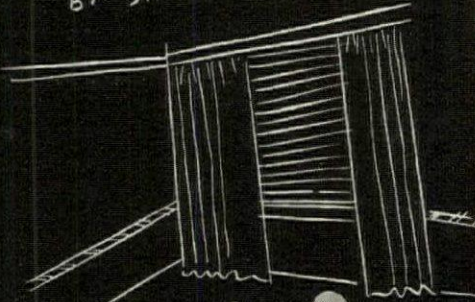


BUT YOU CAN MAKE IT



LOOK HIGHER

OR



LOOK LOWER

Lesson No 2 Practical Decoration

Backgrounds

Theoretically, all rooms are born equal because of the self-evident truth that they all have four walls, a ceiling and a floor. Equality, however, doesn't go much farther.

For rooms also have windows and doors which may be well or badly placed. They may have architectural and mechanical bulges or beams which add to or subtract from the quality of the room. Their proportions may be good or bad. And even if two rooms can be called equal in their emptiness, the minute painters, paper hangers, and carpet layers come in, equality takes flight. For what happens to the backgrounds--the walls, ceiling and floor--often predestines the room to success or failure.

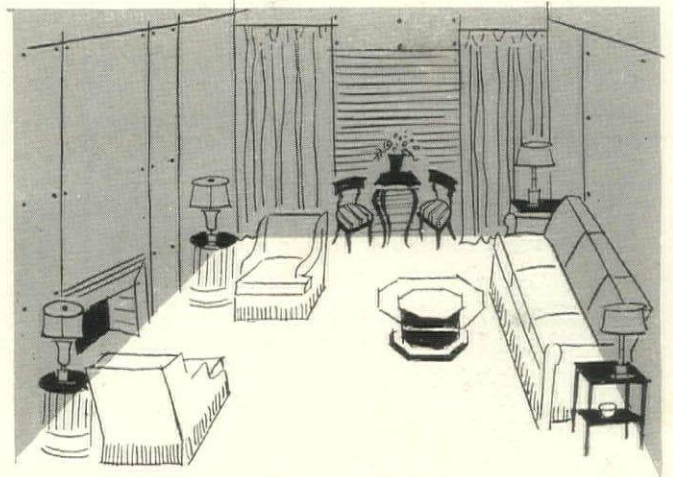
Last issue we discussed the arranging of furniture. But since no furniture is arranged in a vacuum, you must have been conscious of the implication that the background was a hidden factor. However, the background itself is really an integral part of the composition. And as we pointed out last month, doors, windows and other architectural features must be reckoned with in producing a balanced arrangement of furniture.

And so we take up first, these as-it-were fixed architectural features, and try to show a few of the ways they may be made more suitable to the room, or how defects may be disguised or corrected.

Then, on the following pages, the things which are not fixed are presented--those you may plan and change most thoroughly, such as color, pattern and ornament. With them you can make up for much the room lacks architecturally, or you can spoil the most perfect room. It is partly a matter of instinct, partly of artistic rules. Many persons compose charming rooms without knowing how they do it--just as others play the piano by ear. And some talented decorators can disregard an accepted rule successfully. But for most of us it is a short cut to know just what is likely to look well and why, so in the following pages are a few hints.

A. A Room looks larger when

1. You use small furniture in it
2. The walls are light and plain
3. The carpet is laid from wall to wall
4. You use mirror panels
5. Your draperies are the same color as your walls



B. A Room looks smaller when

1. Your furniture is too big
2. You go berserk with bold patterns
3. Your rug is too small
4. Your mantel bulges out into the room
5. You strew the room with assorted bibelots

In planning a background

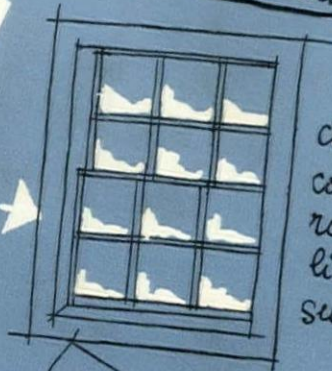
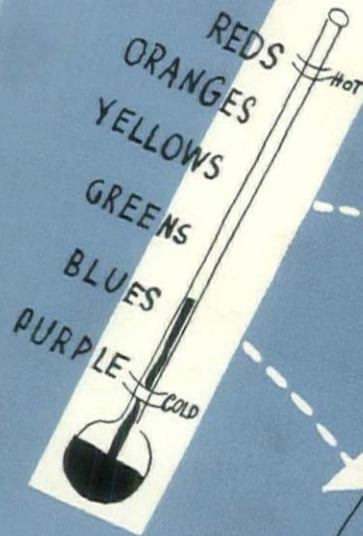
FOR COLOR

Study your room before choosing background colors. If it is to be used for long hours at a time, choose quiet, restful tones. More intense and restless colors may be selected if, like a dining room, it is to be used for short periods, or, like a foyer, simply for passing through. Light colors and soft colors make a room appear larger; dark and intense colors tend to close the walls in. So to emphasize coziness, as in a library or den, use dark walls, but choose restful wood tones -- greens or reds with considerable brown in them. If your rooms get very little sun, use warm colors, which include not only reds, yellows, and oranges, but all the shades produced when these are mixed with white or black -- for instance, peach (vermillion and white), brown (orange and black). The blues, greens and violets are cool tones, best for sunny rooms.

FOR LINE

The human eye has a way of fixing itself on a line and traveling along it to the end. It is only diverted by strong counter attractions, like other lines crossing, or by forms looming up nearby. Many lines in all directions are confusing, and that is why your room will be more restful if your rug runs parallel with the wall, and if your furniture is not set across corners, nor your pictures stair-stepped down the wall. Lines, of course, are the boundaries of surfaces and masses. Mass is an abstract term for the size of a room -- its total interior area. Furniture is mass within the total mass, and it is important that the size, shape, and total amount of furniture relate to the size, shape, and mass of the room. Even in a small room, a large heavy piece of furniture can be used if other pieces are eliminated to maintain the proper relation.

(A) Colors among other things are warm and

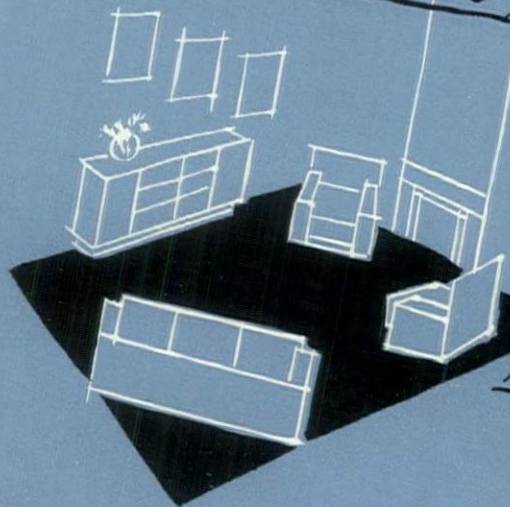


choose colors for rooms with little sunlight



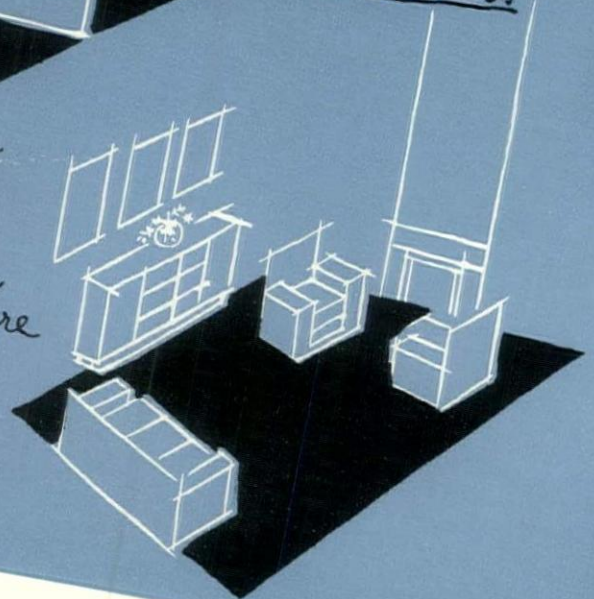
choose cool colors for rooms that are bright and sunny

(B) Confusion or restfulness



Many broken lines in a room keep the eye on the jumps and kitty-cornered furniture and stair-step pictures produce restlessness

Because the eye tends to travel along straight lines to the end, parallel lines are more restful



consider these rules

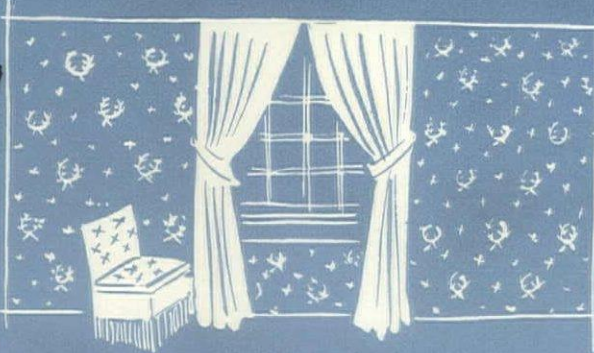
③ Too many patterns are busy and dizzy

WRONG →



Here one design runs into the other and each detracts from the other one

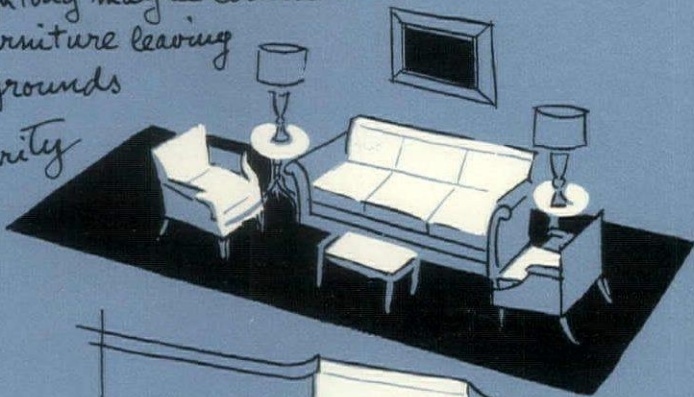
RIGHT →



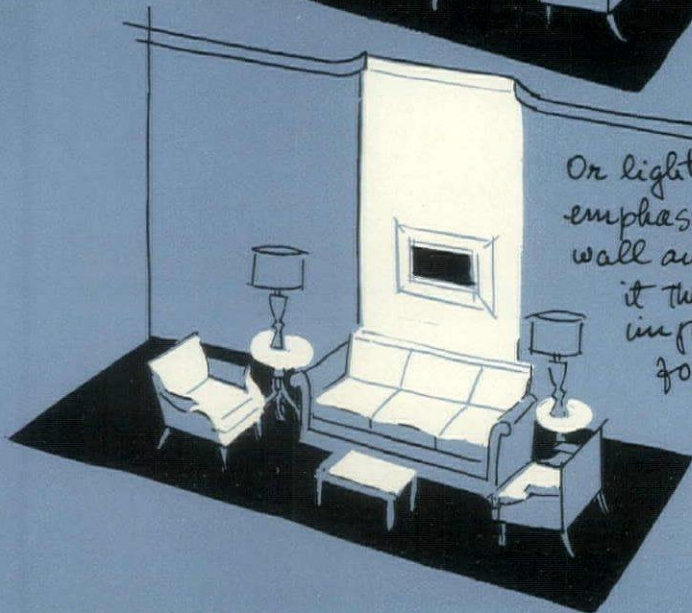
Contrast a patterned paper with plain draperies or vice versa

④ What light does to backgrounds

Lighting may be concentrated on furniture leaving backgrounds in obscurity



Or lighting may emphasize a wall and make it the important focal point



FOR CONTRAST

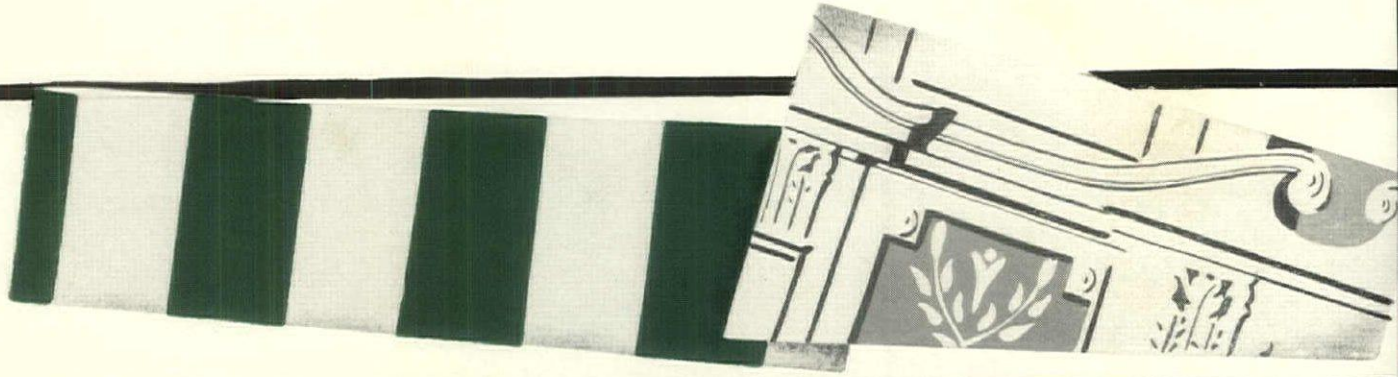
The eye seeks pattern as a relief from plain surfaces, and plain surfaces as a relief from pattern. Pattern is action, plain surfaces are repose. Such contrasts are extremely powerful. If, for example, your wall paper is patterned, its effectiveness will be heightened by plain draperies and floor. Entirely different patterns often effectively set off each other, as a stripe and a floral. Just as each period has its own shades and color combinations which are typical of it and pleasing, so the style of your room governs the size, type and amount of pattern. Besides this, the size of the room, the intensity of color, and the scale of the pattern itself are factors. Texture plays its part in adding interest to plain surfaces, and contrasts in texture often take the place of contrasts in pattern.

FOR LIGHTING

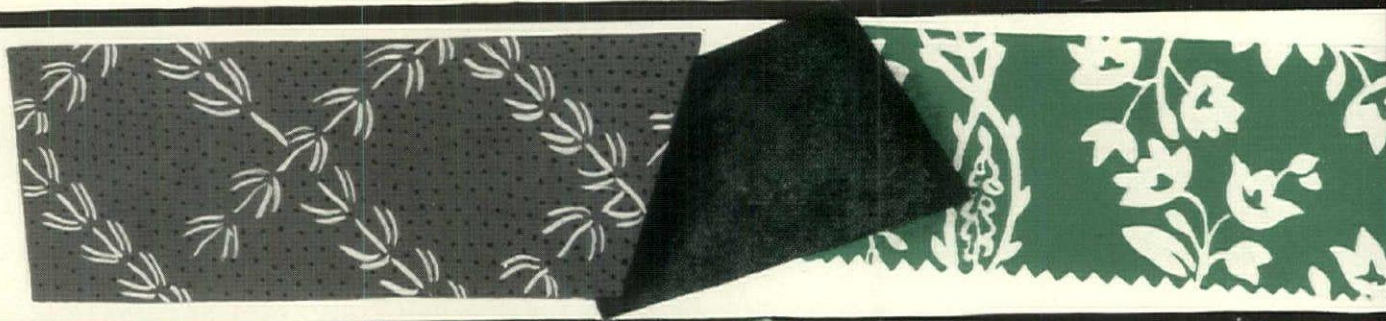
Only recently has lighting become one of the elements of decoration. In the old days, candelabra, chandeliers and lamps were often things of beauty and part of the decorative scheme of the room, but light itself was utilitarian--to see by, and not very well at that. Lighting is still primarily utilitarian, but it has a second function, born of electricity, that of dramatic appeal. A decorator paints with light as with color. Flood lighting and indirect lighting outline or emphasize architectural features, set off planes, model the curve of a wall. With hidden sources of light, effects can be produced which were impossible a generation ago. Light may be concentrated on the background or on the furniture. At the same time, it may also be diffused throughout the room, producing the condition best for the eyes.

How to assemble

REGENCY
HALL



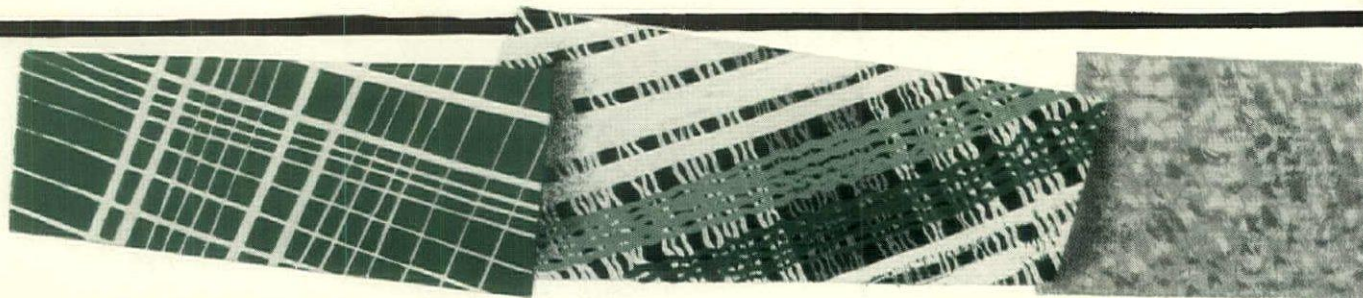
EARLY
AMERICAN
ROOM



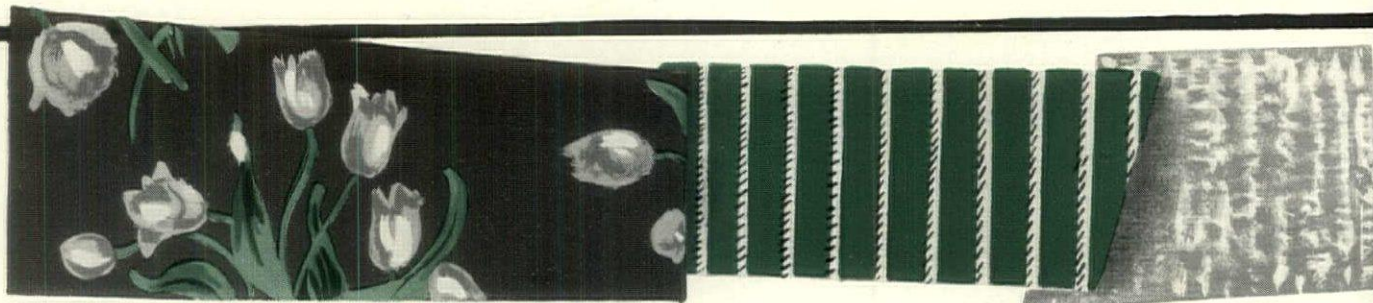
PROVINCIAL
BEDROOM



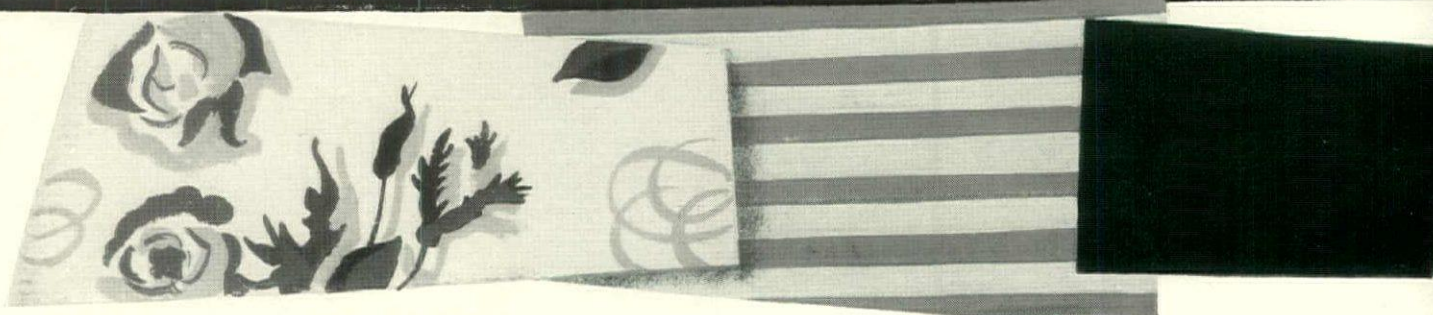
MODERN
LIVING
ROOM



INFORMAL
DINING
ROOM



ENGLISH
COUNTRY
LIVING
ROOM



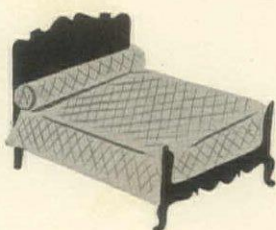
patterns for your home



Because a hall may be stylized and formal, you can use without qualms, large classic architectural motifs. The size will be less bold if the outline colors are pale as they are in the wall paper shown here (from Sigfrid K. Lonegren). For upholstery choose a strong stripe, such as this four-inch one in satin (from Kent-Bragaline) whose boldness prevents its being overpowered by the wall design



For rooms in the informal maple mood, you will want small precise designs and strong, bright colors. You might pick the wall paper called "Needlecraft" (M.H. Birge & Sons)-- a small leaf lattice on a ground of tiny dots. A plain dark floor of broadloom (from Mohawk) sets off furniture slip-covered in a crisp dust-proof crash with a climbing vine in striped effect, white on a dark ground (Marshall Field)



If your bedroom is French provincial, you might cover the wall with a soft gray-blue paper showing quaint Empire scenes of Paris balloon ascensions. (From Imperial) In contrast to this scenic effect, keep the carpet plain with a slight pebbled texture (from Bigelow-Sanford). The bedspread may be tailored from faille in a quilted effect in the same shade as the wall paper (from Kent-Bragaline)



Simple, informal modern calls for simple patterns with texture to the fore. The wall paper here gives the feeling of a textured material with its pale plaids (Frederic Blank). The drapery fabric produces a plaid with loose and tight weaves, emphasized by bands of color (Louisville Textiles). For upholstery you might use a rough-textured bouclé with a soft silky sheen (From Carrillo)



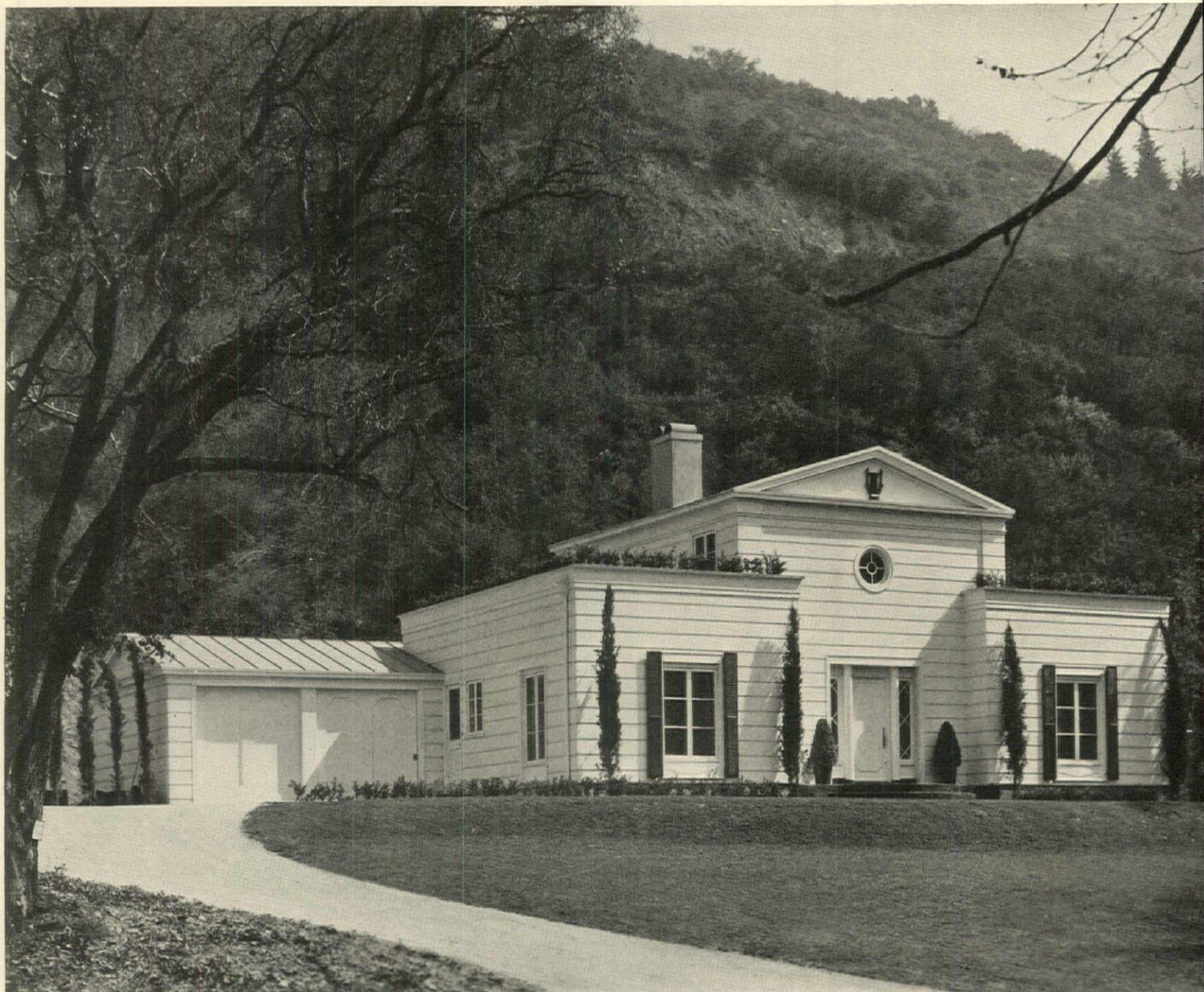
You might use in a simple Federal dining room over a dado a large floral such as the wall paper on the left with its graceful sprays of tulips (from Thomas Strahan). For the chair seats, pick a small rope satin stripe repeating the colors in the paper (from Carrillo) and a monotone textured carpeting for the floor. This faint textured pattern will add interest to the room (from Bigelow-Sanford)



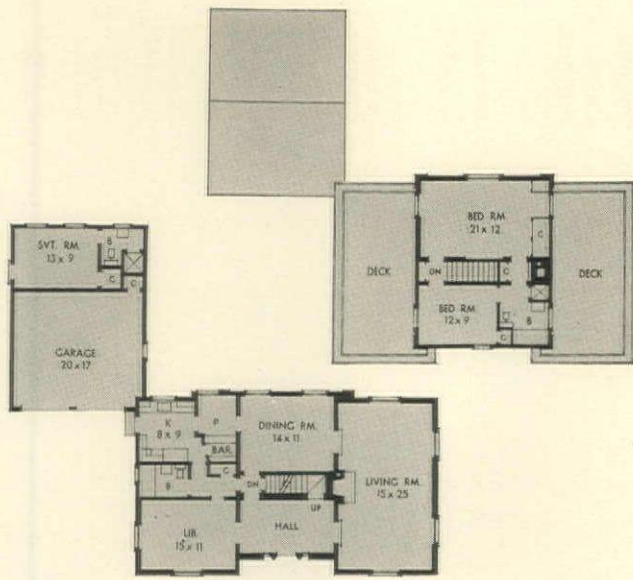
A country living room may be, and usually is, built around a colorful chintz. The one here is a modernized rose pattern showing the influence of the Paris Exposition in design (from Johnson & Faulkner). With this, a one-inch gray striped paper used vertically combines in a fresh way (from Imperial). A deep wine carpet repeating shades in the chintz may be used on the floor (Alexander Smith)

FORMAL IN HOLLYWOOD

The home of Stanley Rauh defies the Hollywood tradition of Monterey architecture and assumes an Empire formality as a background for French furniture



HOLLYWOOD is a place where the well-dressed woman throws an ermine wrap over her slacks when she sallies forth for an evening's glow. Stanley Rauh did better in his house: he made a traditional setting for his traditional furniture. It is formal all the way through. The balanced wings, the lyre-adorned pediment, and the modern flat roofs give this small house marked distinction. Douglas Honnold was the architect.



ABOVE: The house is planned for a bachelor or a couple. A front hall leads to a small library on one side and a house-depth living room on the other. Service and dining room at the rear are within easy reach of the garage. Each bedroom has the added accommodation of a deck.



ABOVE: A step down from the hall level is the living room. Here walls are slate blue, cornice slate gray, ceiling classic gray and the accents in dusty pink. Curtains and fireside chairs are gold satin, with side chairs in natural wood which are upholstered in gray and blue moiré.

BERNÉ



ABOVE: The master's bedroom is faithfully Empire in moss green and gray, with yellow satin curtains and gray accents. The furniture is of the period. A window seat takes advantage of the high ceiling in the living room below, which cuts across this end of the bedroom.

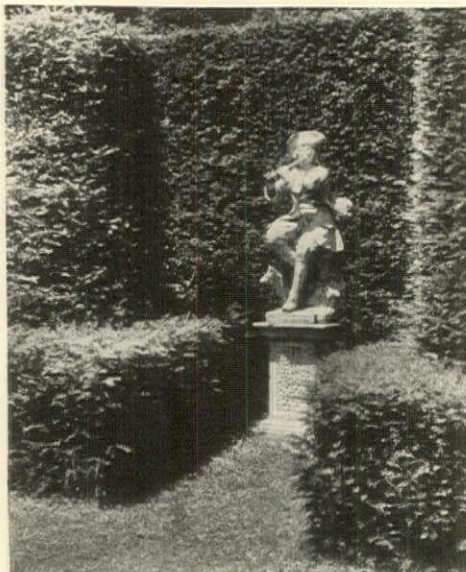
LEFT: In the entrance hall the color begins with a black linoleum floor relieved by a white Greek key design, passes to walls of Pompeian red and a cornice in white. The Louis XVI pieces are silver and gold. Two heads on architectural plinths complete the furnishing.



TONSILE EVERGREENS AND A TOPIARY BORDER IN ELSIE DE WOLFE'S GARDEN AT VERSAILLES, IN FRANCE

DANIELSON

Is Topiary coming in again?



SCULPTURE NICHE FOR STATUARY

BUSH-BARBERING or topiary work is one of the oldest practices known to gardening. It is first mentioned in the fragmentary records of Egyptian gardening. Later, on Roman estates it required such a fine technique that the care of growing sculpture was entrusted to a special *Topiarius*. The practice appeared again in the Renaissance and was carried from Italy to France, from France to Holland and, with the introduction of the Dutch garden into England, it became customary in English gardens. There it thrived until the end of the 18th Century when Naturalistic gardens banished formality and all such playful "toys". Box bushes clipped into peacocks and Yews into geometrical shapes disappeared. But today we can see a marked revival in topiary work.

The two examples shown here are in Elsie de Wolfe's garden at Versailles—a clipped niche for statuary and tonsile evergreens with a topiary border.

GOOD CLEAN DIRT

Sterling Patterson tackles the problem of soil culture from the practical point of view and analyzes the more common gardening difficulties

A LONG time ago, when I was a mere bud of a gardener instead of a gnarled old root, a nurseryman in Syosset, Long Island, presented me with a nugget of wisdom that I cherish to this day.

"If," said he, "you are spending \$100 on a border, put \$90 in the soil and \$10 in flowers."

Note the source of this advice. Offered by one whose income derives from the sale of plants, these were brave and honest words.

They influenced me considerably; and I am grateful for the direction they gave to my horticultural thinking. I would not belittle in any way the relation of design or seclusion or variety to garden-making. Yet nothing, I am convinced, has contributed more to my gardening peace of mind than realization of the importance of properly conditioning the good earth.

That is where the major emphasis belongs. To begin with, soil preparation—although usually requiring both time and money—insures healthier specimens and consequently fewer disappointments. It makes possible greater latitude in the choice of plant material. By improving physical properties, it saves hours in future cultivation and decreases the exertion necessary to maintain a high degree of fertility. Scurried, slip-shod methods are likely in the long run to prove costly. Taking one thing with another, while a 9 to 1 ratio between media and subjects may be a trifle steep, there is no doubt that thoroughness in soil treatment declares worth while dividends.

Moreover, contact with fundamentals tends to shape a sound philosophy. The good gardener learns to plan ahead; to make haste slowly; to do his work painstakingly; to coordinate his activities with natural cycles. He may look forward confidently to satisfaction in ultimate results. And, in the interim, he may gain by the intimacy of his association with the basic rhythm of life, a deep and lasting contentment. To toil with the dust, whence he sprang and to which he returns, comforts the soul of man.

Before we go off the deep end about our souls, however, let's plant our feet firmly on the ground and consider, for a moment, what we expect of the soil in the average perennial border.

Perennial Soil Requirements

Really, our demands are somewhat unreasonable. We count upon the dirt to sustain plants as diverse in structure as pinks and peonies. We rely upon it to have food in solution available to Iris and Fraxinella and Tulip and Aster and a whole host of species and varieties, which, in the normal course of events, would not be known to each other even by their family names. We insist that it be well aerated, without allowing roots to dry out; that it retain moisture, while draining perfectly; that it be

heavy and rich and friable and porous at one and the same time. In short, we require it to display so many characteristics not possessed by natural soils that we are compelled to manufacture it and to identify the product by means of a special name. We call this fabrication "good garden loam".

Now, how do we go about creating this desirable, synthetic substance? With what do we start? What do we add or subtract in order to bring into being ideal border soil?

What's in a Soil?

Basically, soils fall into two types: organic, or peat, soils; and mineral soils. From a garden standpoint, however, physical modifications in soils are of greater interest than their origins. It will suit our purpose to think of good garden dirt as consisting of fragments of rock (soil particles), organic matter, soil solution, soil atmosphere, and living organisms; and to judge its capacity for maturing the higher orders of plants primarily by its mechanical condition (the proportion of sand to clay) and its organic content.

What we aim to achieve is a sponge-like consistency, capable of retaining the maximum quantity of nutritive substances and water (the soil solution, which feeds plants) without excluding air; in other words, without becoming waterlogged. Soil atmosphere—very much like the air above ground, though it contains more carbon dioxide and nitrogen—is important to "breathing" of plant roots and to bacteria. These microscopic creatures, in turn, are of primary value in breaking down organic tissue into forms susceptible of assimilation by living plants. We do not have to worry, especially, about chemical constituents. Most soils contain more than enough of the elements needed for growth, with the exception of nitrogen, phosphorus and potash. Any lack of these, ordinarily, we correct by introduction of commercial fertilizers. Into the building up of a good garden loam enter many other processes, from weathering to watering; but there's no need, here, further to complicate the subject.

Horticulture is largely an empirical art. The greatest practical advantage arises from past experience. I recall learning a great deal, for example, from the fashioning of two particular flower beds. To retrace the steps taken to convert these unsuitable plots into successes, therefore, might be useful.

These two areas represented totally different problems. The first suggests a solution for overly heavy soil. The second indicates a cure for too much sand.

The existing soil in the first plot was so poor it couldn't have supported a crop of wooden nutmegs. Consequently, the bed was dug out one fall to a depth of two feet and the bank-run gravel thus secured was utilized in the repair of a driveway. Into the bottom of the cavity went six inches (*Continued on page 88*)

The Gardener's Calendar

And worthwhile suggestions for the month of March

Flowers All kinds of seedlings which have been sown early indoors or under glass should be carefully watched to prevent damping-off. Plenty of light, good ventilation and moderate watering will help as preventives. . . . Toward the end of the month, if the frost is out in exposed places, the Winter mulches can begin to come off. Be gradual about it, though, lest harm be done by too sudden and complete exposure. . . . As soon as the ground is clear of snow an inspection should be made of all young or Fall-set plants. If any have been heaved or have had soil washed away, firm them into place at once, top-dressing with fresh soil if necessary.

Rose pruning should be finished very early, before growth starts. Since the extent of cutting varies with the different types, better look it up in one of the standard books unless you are sure. . . . If you plan to make cuttings or divisions of hardy Chrysanthemums, lift the plants as soon as you can get them out of the ground and put them in a cold-frame or a cool greenhouse to start early growth.

Trees both large and small may be planted as soon as the ground can be prepared for them. Any thoroughly good nursery can do this work at the minimum of cost consistent with good results. . . . In the more northerly parts of the country early March is the time for "delayed dormant" spraying

of fruit and other trees to destroy scale and the wintering-over eggs of other insect pests. Do it before the buds swell. . . . If any pruning remains to be done, get at it immediately, for the sap will soon start to rise. Even now it is better not to attempt the removal of really large limbs; they should have come off a month or more ago.

In the enthusiasm for Spring cleaning-up do not burn the grass around evergreens, especially those with branches close to the ground. Even though the flames might not get into the trees, their heat is more than likely to injure the needles. . . . Before deciding on the kind of trees to plant, especially in important positions, careful consideration should be given to the ultimate effects desired and just what species will best provide them. Any good tree nursery is an excellent place to acquire familiarity with the characters of various types.

Shrubs of all kinds, like trees, can be perfectly well planted in early Spring if they have been properly nursery grown and dug. Remember, too, that many of the old standbys have been markedly improved in recent years, and that not a few superior species, hitherto little known, are now available. . . . Do not remove the leaf mulch from under Rhododendrons or Azaleas; on the contrary, better add more leaves to it—those from Oaks are by far the best. These shrubs not only require a constantly renewed supply of tannic acid from such leaves, but

also, being shallow rooters, welcome the protection against hardships incident upon hot, dry weather.

When it comes to Spring pruning, stop, look and listen! Unless you want to change the normal form of a shrub—as in formal hedges and edgings, for instance—do not cut it back from the ends of the branches. If you did this it would grow out extra-bushy. The right way to correct too great size or undesired shape is to take off at the ground line, or where they join the main branches, those branches which are causing the condition. . . . In planting new stock you cannot be too careful about guarding its roots from drying while out of the ground. It takes only a few minutes of exposure to sun or strong wind to do serious harm to the small, sensitive rootlet tips upon whose health the plant largely depends. So keep them covered with either soil or wet burlap at all times.

Miscellaneous tasks have a way of piling up appallingly on a gardener as soon as Spring gets under way. The only sure way to keep them moving along in orderly fashion is to plan each day's undertakings in advance, and then refuse to deviate from that plan. . . . Soil for seed sowing must be as nearly barren of weed seeds as the Lord will permit, thereby avoiding a multiplicity of annoyances such as can be appreciated only through experience. First-rate top soil from long-cultivated land is generally excellent, but if that is not available, try thoroughly screened leafmold or similar humus. In any case, mix in enough sharp sand to provide perfect drainage and aeration.

There is no more economy in poor garden tools than in poor clothes. The best ones are far from expensive, and they won't give out in the middle of an important job some Sunday when the stores are all closed and the neighbors are using their own tools themselves and won't lend them.



"COURSE, I ain't no scientist, an' I h'ain't got much l'arnin' only whut I've picked up by keepin' my eyes an' ears open for a right consid'able number o' years. But I can't help

feelin' thet us human bein's, when ye take an' skin the fancy trimmin's off'n us, are purty much like all the other livin' critters.

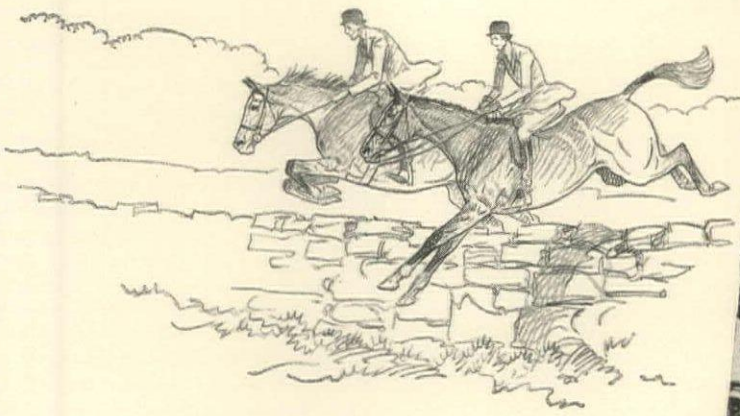
"Take me, for instance. Here I be, goin' on eighty-six an' beginnin' to look a mite stove up, yet ev'ry year, come the fust leetle sign o' Spring, I git to feelin' as oneasy an' spread-outish as a kid. Don't make no difference how rheumatically I've been all Winter; this time o' year I'm li'ble to do things thet, at my age, Elviry 'lows are plumb foolish.

"Yesterd'y mornin' was a good case in p'int. Clear as a whistle, she was, with a fresh, kind o' pleasant breeze out'n the west, an' when I was comin' back with the mail from our R. F. D. box 'bout 'leven

o'clock it struck me all of a sudden thet the one thing I wanted most to do was fly a kite. So I rounded up my leetle gran'son Walt an' him an' me sot to work whittlin' an' tyin' an' pastin' an' made us as fine a three-sticker as ye ever see. When she was finished I done the holdin' an' Walt done the runnin', an' after she got up good an' high we both went an' sot down ag'in the sunny side o' the barn, an' took turns a-holdin' the string, an' hed the best time I've knowed since I dunno when!

"Think I'm a-gittin' childish-like? Wal, mebbeso. But I'm wonderin' if it ain't just thet ev'rythin' in Nature takes a fresh holt on life when Spring comes back."

OLD DOC LEMMON



Lunch at one

A "WHISPER" of Spring in the air—a brisk canter 'cross country—then back to lunch with appetites that just *won't* be denied! . . . And what could satisfy a hungry man's—or woman's—appetite better than a plate of Campbell's Beef Soup? Tender meat pieces mingled with fine vegetables in a deep brown, rich broth that's "beef" all through . . . Or, how about that other fine meal-in-itself—Campbell's Vegetable Soup with its fifteen garden vegetables in a rich beef stock? "Ah, what a great soup", you'll say.

—or "Dinner at eight"

AND DINNER is off to the right start. Because, you see, the responsibility for the soup course has been left to Campbell's chefs, which is another way of saying that the soup is sure to be a great success . . . It may be Campbell's Asparagus Soup that leads the way—a smooth purée of fresh young asparagus garnished with tender asparagus tips . . . Or, Campbell's Ox Tail Soup—a tempting broth containing sliced ox tail joints, vegetables and herbs, and laced with a fine old sherry . . . Is your pantry shelf well stocked?

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tomato juice*

NURSERY RHYMES AND REASONS

(CONTINUED FROM PAGE 43)

nursery furniture so that a crib to match will be the only change necessary when the bassinet is outgrown.

The most interesting nursery furniture today would probably be classed as modern. The pieces are well proportioned for a child's use and the shapes are simple without knobs or moldings. The colors are delicate pastels with gay and charming painted designs. But for the child whose background decrees a strict adherence to traditional furniture and decoration, there is maple or mahogany faithfully copied from the best old pieces and adapted where necessary for modern use.

FOR BABY CARE AND MEALS

The most reasonable procedure in equipping a nursery is to provide a comfortable and convenient work center for each of the two main types of baby care—the bathing and dressing, and the food preparation. For the latter a small nursery kitchenette is the ideal solution. It need not be more than six feet long and could be cut down to four feet or a little less. Recessed in the wall or housed in a large closet, the smallest kitchenette will simplify nursery care and save trouble and confusion in the main kitchen.

Such a kitchenette is far more than an expensive convenience to see you through the trying period when the baby's bottles, formula, and sterilizing gear are all-important. It is actually a long-term investment in comfort serving through the years that a child has his meals prepared separately, and after that in the preparation of breakfast trays and afternoon tea.

A modern sink-top, small electric refrigerator, stove, and cabinet can be arranged to make the most of the available space. If the piping or wiring necessary for a regular gas or electric stove presents serious problems, use an electric plate. These plates can now be equipped for baking and broiling so that they are very satisfactory for this use. Be sure and have at least two other electric outlets because you will probably want to use an electric bottle-warmer and one of the new sterilizers. These, as shown in the picture, have been carefully designed by people who know what it takes to turn out a day's bottles. An exhaust fan, direct to the outside or connected to a vent, does away with all cooking odors.

The equipment for bathing, dressing, and caring for a baby is too often scattered all over the nursery, thereby complicating the actual work and spoiling the best-laid plans for a lovely room. And so one bright young mother took the end wall of her nursery and arranged there everything that was needed in the practical care of the baby.

She made a combination bath-dressing table the center of her composition. At each side of the table there were built-in cabinets seven feet high and about two feet deep so that the dressing space was recessed between them. On the wall in back of the dressing table there was a narrow shelf to hold the necessary bottles and jars. In the sides of the cabinets next to the dressing

table, and on a level with it, there were two shelves about twelve inches deep so that stacks of clean diapers and linen could be kept, literally, at hand. The bath dressing table recess was carefully lighted by a good indirect lighting fixture on the back wall.

She used the remaining cabinet space ingeniously by placing two doors in each side cabinet. The doors opened away from the dressing table and revealed a simple practical filing system for the nursery. One short cabinet door at the top covered shelves containing extra supplies. The larger, lower door closed over the main compartments. There were, of course, small clothes hangers and drawers for the baby's clothes, plenty of shelves for sheets, pads and blankets. In addition there were spaces planned to fit and hold every piece of nursery equipment. The electric heater, the sun lamp, electric fan, humidifier—all had a regular space for convenient storage.

To keep her efficient "baby-care center" from dominating the nursery's decorative scheme this mother curtained the entire end wall as though it were a very large window. Under a scalloped valance, full straight-hanging curtains of a heavy glass-curtain material were hung on a track from the top of the cabinets to the floor. These curtains, which could be opened easily by a draw-cord, completely covered the working end of the nursery when it was not in use and formed a decorative feature of the nursery.

PROTECTIVE DEVICES

There are several good devices which should be included in the nursery to keep the heir-apparent safe from harm. A new protection system based on the "electric eye" will sound an alarm if the invisible beam is broken either by an intruder or by the child when he gets out of bed and goes exploring. A simple installation of this type can be installed to throw a beam from wall to wall and the location of the beam can usually be planned to protect both the window and the crib.

A two-way communicating set which can be plugged into an electric outlet can also be used to advantage in the nursery. With one of these sets any noise in the nursery, from the slightest sneeze to out-and-out rebellion, can be relayed to the receiving box in the parents' or nurse's room.

The new electric fans with flexible rubber blades eliminate the obvious hazards of fans in the nursery. There are also electric heaters, substantially built to withstand tipping and carefully shielded from small and inquiring fingers. To keep street noises out of the nursery and provide a steady supply of clean filtered air, a silencer cabinet can be permanently installed in the window opening. For protection against drafts, rain and dirt there are several good types of removable window ventilators. The old nursery night-light has been adapted for modern use in a small shielded bulb which can be plugged into an outlet near the baseboard to throw a dim light across the nursery floor.

BOOKS FOR DECORATION

IT WAS a delightful apartment, just what he had been looking for. But the young architect who took it soon decided that it had one serious flaw—the door into the living room. It was just a door, not very wide, rather too near one wall. He did not wish to spend the money to have it enlarged into a more gracious entrance, but its appearance had to be improved.

So he decided to use his books. He had shelves built, from the door to the wall on one side, and of equal width on the other. They went from ceiling to floor, with one shelf across the top of the door. When his books were arranged, the effect was all that he had desired. The original bare, ugly lines were concealed, and the door seemed wider. The whole corner attained dignity and charm, and he found that it became the most important part of the room.

BOOKS AS DECORATION

That is but one example of the increasing realization that books can be an integral part of the decoration of your living quarters. No longer do you set forth to a furniture store to buy a bookcase for the mere purpose of housing your library in some convenient corner. The varied colors of the bindings can be used to too much advantage to be so summarily disposed of; and a careful arrangement of shelves can emphasize the good and disguise the bad points of your dwelling.

It is axiomatic that the contents of the bookcases reflect the character of the owners; the temptation to inspect the literary taste of a new acquaintance is almost too great to be withstood. Most people feel also that a room without books is like the waiting room of a railroad station; you have no sense of repose in it, merely one of passing the time. The decorative possibilities inherent in the arrangement of books, however, are always understood.

Perhaps the true bibliophile can be heard to snort with disgust at this point; nor am I one to suggest that you rush out to buy a set of green volumes to be placed in a particular spot. But there is no reason why the ones you already own and like should not be displayed to their own and their surroundings' best advantage.

In houses decorated in a rather formal style, the disposal of your books becomes largely a matter of custom. The paneled library, so familiar today, has honorable ancestors in the William and Mary, Queen Anne and Georgian periods, and faithful adherents to any of these styles of decoration will do well to cling to the conventions. The informal country house, the small city apartment—both of them frequently badly laid out—are your fields for imagination and ingenuity. Your own library can become a double asset—a satisfaction to the mind and a delight to the eye.

Of course, the most obvious decorative quality of books is their color,

which is not always pleasant, but is sometimes a necessity. For instance, the inhabitant of a garden apartment with a very dark living room decided to do the room in green and yellow. The materials she chose were charming, and the place did look much lighter. But the effect was rather insipid until she began to arrange her books. As far as possible, she put the brightest volumes in the darkest parts of the room, and she was careful to see that the colors were well mixed everywhere. The results were excellent; the books gave the room a solidity which it had lacked, and the richness of their bindings lent character to the yellow and green. She felt as if she had a home, and not a too-feminine boudoir.

PROBLEM IN BLACK AND WHITE

Another family wanted a black and white living room in their new apartment. They got it, and then discovered to their horror that their treasured oil paintings looked hideous with such a background. They had two sets of shelves built, after due thought, in prominent parts of the room; and when the family tomes were installed on these, it was found that the paintings could once more appear in a friendly light. The colors of the two complimented each other, and accented the black and white.

That is the joy of the built-in shelf: it is so adaptable, and you and your trusty carpenter can really do tricks with the coloring, size and shape of your home. Suppose that you have a fireplace with a light colored mantel at the end of a narrow room. Fill in the spaces between walls and fireplace with bookcases, the top shelf flush with the mantelpiece. At once, because of that light line across the wall, you have an impression of width, though the reason for it will not be obvious when the shelves are suitably filled.

Books around the fireplace have long been a recipe for giving a room a warm, hospitable, lived-in air; and that is as true of modern decoration as of any other period. Modern schemes, incidentally, suggest innumerable possibilities for their effective use. I have in mind an unusually handsome living room in a country house; it is very large, rectangular, with a fireplace at one end. The opposite end, where you enter, is all light and glass and view of the gardens. But about two-thirds of the way down the rooms two low bookcases jut out horizontally from the walls, one long, one short. The long one turns a corner to enclose an enormous couch, facing the fireplace.

As you pass between these two bookcases you enter what is virtually a separate library, though it is still a part of the big living room; the walls are lined solidly with books, from floor to ceiling. Only a very large room could stand such definite contrast between its two ends, but it shows what your reading matter can do to provide variety if you have the space.

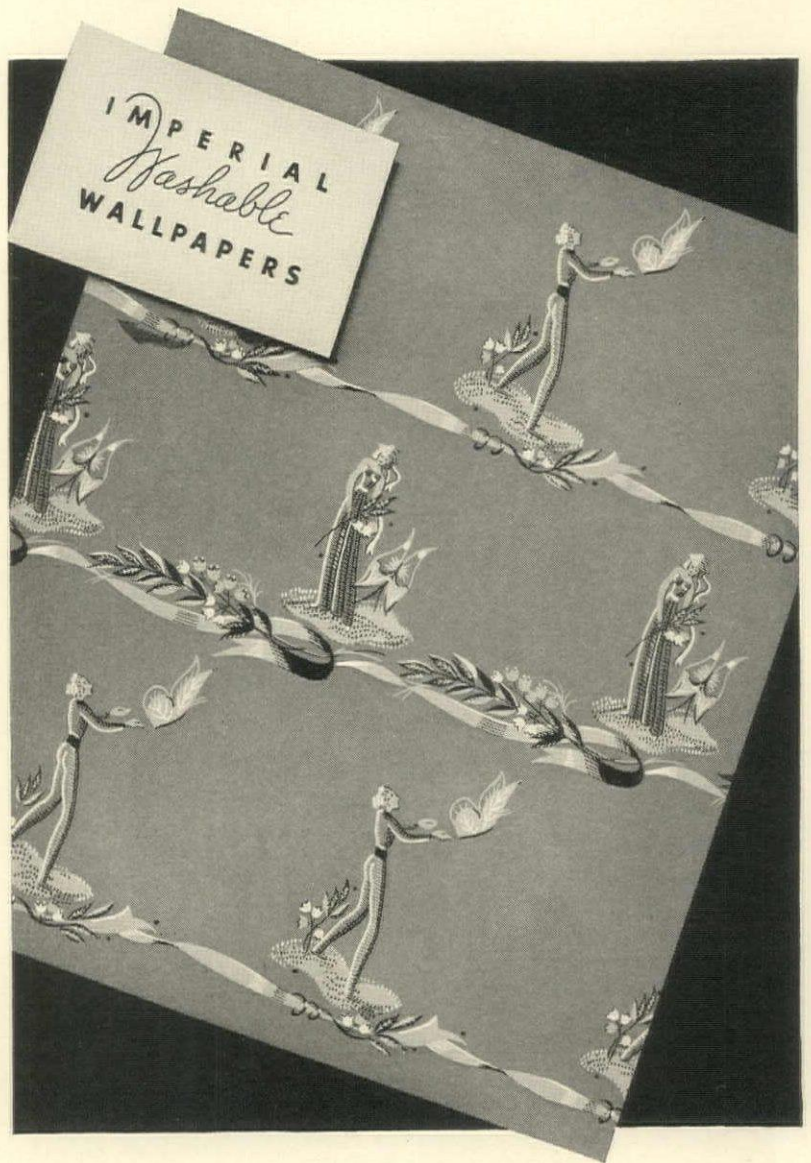
There are sundry decorating problems which it can help you to solve. (Continued on page 70)



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ADVENTURES IN BUYING FURNITURE

THREE points everyone should consider before buying a piece of furniture:

- (1) Does it serve the purposes for which you intend it?
- (2) Has its design lasting merit?
- (3) Does its construction show honest craftsmanship?

The first of these points deals with personality. Before buying a piece of furniture or a number of pieces, the requirements and habits of the family should be reviewed. Buying furniture with a view to the people concerned must inevitably result in satisfaction. Not merely the delight of the eye in the shape and color of a piece should be calculated, but bodily comfort as well. This has to do with the height and size of tables, size and strength of chairs, weight and size of pieces that must be moved in the course of daily living and cleaning. This first appeal, then, is the appeal of the body.

The second phase of the question, "Does it serve the purposes for which you intend it?" centers in the appeal of the eye. Furniture naturally groups itself into centers of use, and these centers, in turn, combine to form the whole scheme of a room. The successful living room, the library, the bedroom, the dining room are not conglomerations of furniture assembled willy-nilly; they are a coordination of separate groups; the arrangement of these pieces combines to make a tranquil and efficient whole, or else it simply doesn't. Some purchasers prefer to cut the Gordian knot by buying furniture in suites: apart from the bed-

room and dining room, this leaves little chance for the play of individuality. An assembly of related pieces may make the task more difficult but it does give the purchaser a wider choice.

Another answer to this first question depends on scale. Just as members of a family should live amicably together, so should furniture. A large piece may throw the entire room out of balance; it dominates all the other pieces. The size of the room is the deciding factor in this problem of scale. If your ceilings are low, keep the furniture low. If they are high, you can go in for highboys with impunity. If the wall space is broken by many windows, then you have very little space for wall pieces.

A third answer has to do with color schemes. Whether you are visualizing the latest type of color scheme for a room, or one that is unchanging, the color of the furniture—the color of its wood and the color of its upholstery—is also a deciding factor.

So the answer to the first question: "Does it serve the purpose for which you intend it?" comes down to people, purposes, scale and color.

Has its design lasting merit?

The tides of taste in furniture change slowly. Styles of widespread acceptance are not made overnight. Some that were discarded by a previous generation are taken up again by our own. Through these orderly progressions of changing taste, during the past few years, has run the current of Modernism. But even Modernism is changing from year to year. With the

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GRAND RAPIDS, MICHIGAN

ADVENTURES IN BUYING FURNITURE

exception of minor details, the mass and character of the classical periods are established and little change is expected of them or desired. Modernism has run speedily through so many changes that it is not an established style. In fact, Modernism isn't a style at all: it is a mood. The test of good Modern comes when you try to combine it with traditional styles of furniture. Either it will live amicably with them or not. Whatever is to be lasting in Modern design will be measured by this "good neighbor" rule.

Does its construction show honest craftsmanship?

The wise buyer makes personal investigations and asks point blank questions. Pull out drawers to see if they are doweled or nailed. Turn chairs upside down to see how they are made. Any reputable dealer will gladly answer your questions.

You will want to know about chairs, for instance, if the frames are made of hard woods such as maple, ash, oak or birch. If they are substantially doweled and glued together or merely nailed. If the supporting corner blocks are tightly screwed into the frame and further glued in place. If the webbing is wide enough—nothing less than 3" and stretched taut and well tacked down. If the springs are of good quality and sufficient in number—12 to 16 springs for the seat of an easy chair, for instance—and are they fastened together securely to prevent slipping. What is the filling?

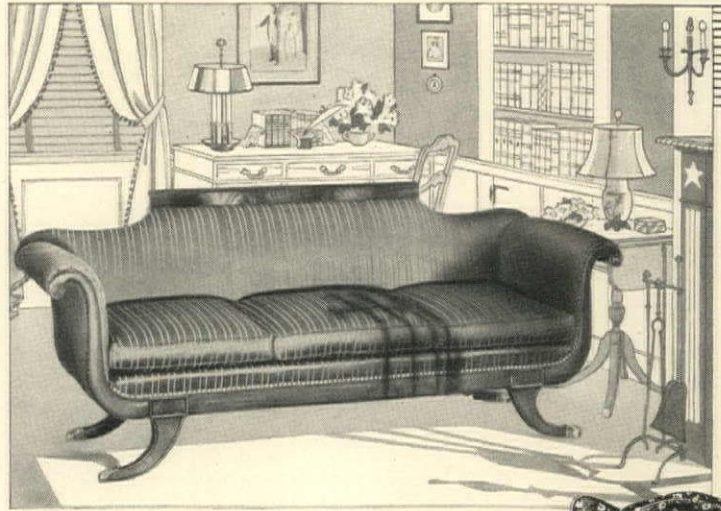
Of a sideboard, you see if the drawer

frames will keep the drawers dust-proof, if the drawers move easily, if the legs are an integral part of the corner post, not merely doweled on. Do the handles function without fumbling for them?

Questions should be asked, too, about the side and top panels—are they the desirable five-ply and the veneer laid so that it won't warp? Is the veneer pleasantly matched and joined with smooth edges? Is the finish real wood or merely an imitation? Have they been rubbed down to enhance the beauty of the grain? Are table and sideboard tops heat-resistant and proof against moisture? Is the hardware of good quality and suitable for the size and style of the piece? Does the piece follow the traditional lines or has too much liberty been taken with it?

These are some of the ideals in furniture craftsmanship. To attain them requires the labor of highly paid and highly trained men. The price of the piece will be determined by these factors. No amount of gew-gaws or fancy colors can cover up poor workmanship.

Since furniture is an investment—with many people a life investment—one should look into these matters. While the decision whether one should pay much or little for furniture is often guided by the purse, it may be advisable for those who require the highest craftsmanship to buy slowly, to buy the essential pieces first and add the others later. In any event, the buying of furniture can become an education in itself. It can also become the most memorable of adventures.



Heritage

A TRADITIONAL CHARM THAT WILL NEVER DIMINISH

Old forms, like old wine and old songs, are often most entrancing. While Mueller builds many creations of sophisticated modern design, Mueller interpretations of fine traditional styles were never more distinguished. Perhaps this is because the traditions of Mueller fine workmanship are so in keeping with the work of the old craftsmen. Perhaps, also, it is because Mueller Masterpieces are priced so moderately for furniture of such character.



You will find much to interest you in this brochure illustrating many smart new living room styles. Sent free on request. Please write Dept. 1-3.

It's Grand Rapids Furniture

MUELLER Living Room FURNITURE

MUELLER FURNITURE CO. • GRAND RAPIDS, MICH.



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AMERICAN GROUP



Pioneering in establishing the fine traditions for which Grand Rapids furniture has become world famous, for 65 years the makers of DEXTER fine furniture have been building a heritage of rich achievement.

DEXTER fine furniture is, as a name, new. But the heritage for all that this new name stands for is a heritage of the full 65 years of creating only the good... in design, in woods, in workmanship and finish.

And if you wisely select this furniture for your home, from among the many alluring available styles, it should be found in years to come, in its turn, a cherished heritage of your good taste and judgment.

DEXTER fine furniture for the bedroom and dining room is sold by leading furniture and department stores throughout America. Be guided by this mark of distinction.



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Makers of Dining and Bedroom Furniture — Established 1872



Quality Furniture priced for moderate budgets. Featured by stores of distinction throughout the continent.



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Spring-Fresh Fabrics

SANFORIZED-SHRUNK



"Marlborough"
a Snugtite cotton fabric,
Sanforized-Shrunk,
vat colors

BRIGHT new designs—flower beds of color bring spring to your living room. Make these Snugtite fabrics up in removable covers snug as upholstery—because they are Sanforized-Shrunk, as explained on the opposite page.

The love seat cover on this page is "Marlborough", on the opposite page is Wulrae* (spun rayon and cotton)—just two of the many Sanforized-Shrunk fabrics at your favorite store or interior decorator. If they cannot supply you, write for FREE samples.

WITCOMBE, McGEACHIN & CO., INC.
515 MADISON AVE. NEW YORK CITY

LET'S JUST HAVE CHOPS

(CONTINUED FROM PAGE 45)

and place in refrigerator to set. Lay the chops on this bed when perfectly cold and decorate them with plenty of fresh tarragon leaves and truffles if you like, dipping the leaves first in the cold Aspic. Place in refrigerator until the Aspic on the leaves has set. Then carefully pour the rest of the Aspic over the chops and place in refrigerator to set firm. Serve ice cold on cold plates—accompanied by a delicious green salad.

PORK CHOPS FOR FOUR THE WAY THEY COOK THEM IN AUVERGNE

First wash, quarter, core, and cut up fine a beautiful white cabbage. Soak awhile in salted water, drain and cover with salted boiling water, and cook until tender but do not overcook. Drain, rinse off in cold water, then put in an enamel pan with a bottle of thick cream, salt, and freshly ground pepper, and let it simmer gently for about half an hour. In the meantime fry to a golden brown, in butter, four choice pork chops, from which you have cut off some of the excess fat. Salt and pepper adequately and cook them thoroughly but do not let them burn. When cooked, remove from pan and keep warm while you add a good pinch of crumbled sage and about half a cup of dry white wine to the butter in which they were cooked. Stir well to dissolve all the nice brown part in the pan, then add this juice to the cabbage. Taste and add more salt and pepper if necessary (it must be highly seasoned) and mix well together. Now put a layer of the cabbage in a Pyrex or earthenware baking dish and lay the chops on this bed. Cover the chops completely with the rest of the cabbage and pour over all the cream from the cabbage. Sprinkle the top lightly with freshly grated parmesan cheese and pour over it a little melted butter. Put the dish in a moderate oven to cook slowly for about three-quarters of an hour—until a golden brown on top. Serve accompanied by French bread and a glass of red wine.

VEAL CHOPS EN PAPILOTES

These chops are first sautéed in butter, then garnished with bacon and a purée of mushrooms, and wrapped up securely in buttered paper and broiled under a slow fire. Allow one chop for each person, three-quarters of an inch thick, neatly trimmed, part of the bone left on. For each chop prepare in advance, keeping them separate, one teaspoon each of chopped parsley, chives and shallots. Also prepare for each chop four mushroom caps, peeled, chopped fine, then squeezed in a cloth to extract some of their juice. To prepare the papers destined to envelop the chops, while broiling, fold sheets of white typewriter paper in two, then cut them so as to form fat, heart-shaped pieces, making the hearts just as large as the sheet of paper will permit. Then proceed to butter the papers copiously on both sides. Sauté the chops quickly in sizzling hot clarified butter to a golden brown, five minutes on each side. At the same time, in a separate pan, cook the shallots slowly

in butter without browning them. When tender, add the mushrooms, salt, and pepper, and continue cooking five minutes. When the chops are cooked, salt and pepper them, remove and put them on a hot plate. Add about a cup of water to the pan in which they were cooked, stir to melt all the nice brown part, and cook until reduced about half. Add this juice to the mushrooms along with the parsley and chives and continue cooking until almost dry. Now open up the hearts of paper and lay on one-half of each a slice of lean bacon. Shape the lean part of the chops to the paper. Put on the bacon a spoonful of mushroom purée; lay the chops on this bed. Cover the top of chop with more mushrooms and top off with more bacon. Fold the paper over and double down the edges all around, twisting the paper tightly so as to secure the chop well. Put the chops into a buttered dish and place under a hot grill, but turn down the light a bit and let the chops broil slowly for about fifteen or twenty minutes until the paper is brown all over but not burned. Serve the chops in their papers, the paper being removed at the table by each person individually or, if you prefer, cut the papers away in the kitchen and serve immediately on a hot platter.

BROILED STUFFED LAMB CHOPS

Order loin lamb chops 1½ inches thick—one for each person. Make a fairly big incision in the side of the chop with a sharp knife, then insert a teaspoon or more of pâté or purée de foie gras. Press together well; then salt and pepper the chops and broil them as per directions for broiled chops above. Serve at once.

SAUTÉED VEAL CHOPS FOR FOUR

Order six or eight ¾-inch rib veal chops nicely frenched. Wipe clean with damp cloth. Flour them lightly on both sides. Heat ¼ lb. of clarified butter in a heavy frying pan until sizzling hot. Melt two scant tablespoons of beef extract or glasse de Viande in a little hot water. Brown the chops quickly about three minutes on each side. Then turn down the light; salt and pepper the chops and continue cooking slowly for eight or nine minutes. When cooked, remove the chops and place on a very hot platter. Add a small wine glass of Madeira to the butter in the pan and simmer until reduced one half. Then add gradually the melted beef extract. Cook until a syrupy consistency; then turn out the light and stir in gradually two or three tablespoons of thick cream. Pour over the chops. Sprinkle them with chopped parsley. Serve at once.

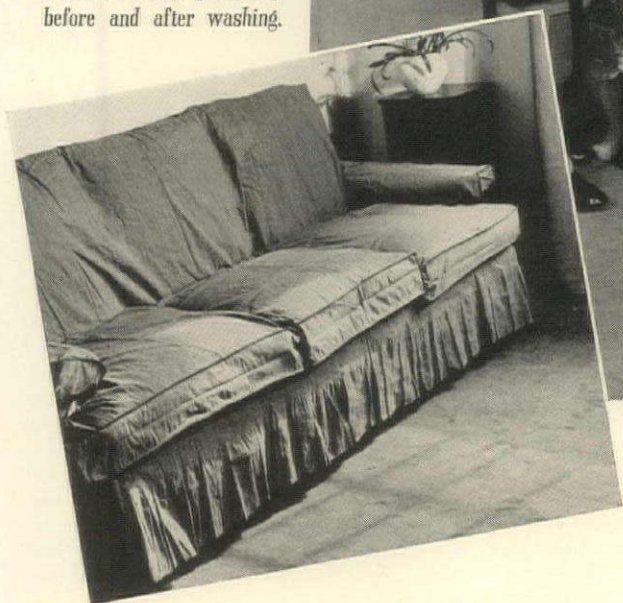
A CROWN ROAST OF PORK—COLD

Try serving a crown roast of pork—well-cooked—cold—accompanied by a big bowl of mayonnaise and a delicious string bean salad with French dressing. This makes an excellent after-the-theatre repast. Order ribs of a young pig, and have the butcher make a crown with no stuffing in the center
(Continued on page 70)

Gleek Silhouettes in New Slip Covers..

THANKS TO SANFORIZED-SHRUNK

Why put up with the drooping dust cover, always an eyesore, when you can have new slipcovers, fresh, decorative, fitting perfectly before and after washing.



GUEST: "What a stunning new love seat! How long have you had it?"

HOSTESS: "Oh! That's my new slipcover! I had it fitted like upholstery because the fabric is Sanforized-shrunk."

Slipcovers need never be baggy for shrinkage allowance; draperies need not have double hems, if you avoid so-called "pre-shrunk" partly shrunk material and insist on fabric that is fully and permanently shrunk in length and width by the Sanforizing process. They will not change shape or size in washing. You'll find a wealth of beau-

tiful prints, woven designs, plain color fabrics, trimmings, welts and bindings, Sanforized-shrunk at leading stores. Insist on seeing the words "Sanforized-shrunk" on boltboard end or selvage.

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AN UNDERGLAZE DESIGN ON SHELL EDGE SHAPE

THE beautiful coloring of this new Queensware design is typical of the vigorous methods of decoration of the early nineteenth century . . . sunshine and warmth reminiscent of the harvest field. The shell edge is one of the oldest shapes made by WEDGWOOD, and reminds one of those lovely antique pie crust tables which are so highly valued by collectors.

Send 10 cents to cover postage, and we will gladly forward to you our new booklet, showing many patterns in full and natural colors.

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Jasper, Basalt,
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WEDGWOOD

LET'S JUST HAVE CHOPS

(CONTINUED FROM PAGE 68)

CROWN ROAST OF LAMB

and remember how much it weighs. The tip of each bone should be covered with a square of salt pork. Ask the butcher to send the frills separately. Sprinkle the roast copiously with salt and pepper. Place on a rack in a roasting pan in a very hot oven 500° F. for twenty minutes to brown; then reduce the heat to 375° F. and continue roasting, basting frequently, twenty-five minutes to the pound. Remove from oven, let the roast get cold, then place in refrigerator. When ready to serve, put the frills on, and garnish with parsley and lemon. Serve with the string bean salad.

Order a twelve- to fourteen-rib crown roast of lamb, no stuffing in the center, and remember how much it weighs. Sprinkle with salt and pepper. Cover the tips of the ribs with strips of salt pork. Place roast on rack in roasting pan in a very hot oven, 500° F., and cook quickly until well-browned, about ½ hour, then reduce the heat to 325° and continue roasting 25 minutes to the pound, basting frequently. When cooked, remove salt pork, cover ribs with frills, place on hot platter, garnish with parsley, and serve at once.

BOOKS FOR DECORATION

(CONTINUED FROM PAGE 65)

Perhaps you wish your ceiling were higher. A narrow bookcase between two windows, extending to the ceiling, will do much to remove that shut-in feeling. Vertical lines automatically give the impression of height, and if that is what you need, you can probably find, or create, narrow wall-spaces to be filled with books. Not too many, of course; you don't want your room to look like a rampant zebra.

CONCEAL RADIATORS WITH BOOKSHELVES

Then there is the ever-present radiator, which even the best cover, unaided, only partially conceals. Book shelves on either side, of the same height or with one row above the offending object, will help. If it is feasible, they could extend the entire length of the wall. If the radiator is at one end, have a cupboard of the same size built in at the other, for balance; the door of the cupboard and the cover of the radiator should match as nearly as possible. This idea will be particularly effective if there are windows above.

I once rented for a season a house on a river in Connecticut. It was an old house, with backbreaking stairs, and the living room was not particularly well proportioned. But you soon forgot that, because of the charm with which a large collection of books, the fireplace, and two big windows with a view of the river were combined. The fireplace was in the center of a long wall, the windows on either side. Beneath the window level were cupboards, a whole wall full of them, with a broad ledge, almost a window-seat, on top. And above these were books up to the ceiling, with a row above each window. All the woodwork was white, and there were plain white curtains at the windows.

The books and the view provided the color. That side made an otherwise nondescript room enchanting, especially on a winter night, when you sat by the fire and watched the flashing light of a lighthouse on Long Island Sound.

That, of course, is important. In the disposal of your books, as in other phases of home decoration, consider the people who will use them. If you are planning a study for a writer or

a student, don't have all the book-cases across the room from his desk. Be sure you know exactly what desk, or table, he intends to use, and where he wants it placed. It may not be the spot you would select, but you'd better ignore that; he may feel strongly about the place where he works.

Then devise an interesting arrangement of shelves within reach of his chair—perhaps on both sides and above his desk. They will not only enable him to reach his reference books without undue interruption to his train of thought, but will provide a scheme of decoration which is in keeping with his tastes. In a nursery, low shelves entirely around the room are enormously useful; and the books and toys on them, with a few large, gay pictures, are all the decoration needed.

Confirmed readers in bed should be catered to, because once they have that habit they are miserable unless it can be indulged in comfort. Instead of the conventional bedside table, a bookcase of the same height, designed to harmonize with the rest of the furniture, can offer its top for the water, ashtray, fruit and other oddities that have to be beside them at night. The shelves contain all the volumes that might be needed through a long wakeful night, and they are safer there than balanced precariously among breakable and spillable articles. A bedroom needs books as much as the rest of the house, for the sake of its appearance; but it is more important there than any place else that they be in easy reach.

BOOKS FOR THE KITCHEN

Wander through your house and consider all its possibilities and requirements. Books in the kitchen may seem a bit incongruous, but most households have several cookbooks, and many women save magazines in which are recipes which they intend to try some day. The culinary library can be decorative, as well as convenient. A shelf or two beside the table or between the windows, on which, in addition to your cookbooks, you have two or three plants, will give your kitchen an astonishing dressed-up look.

—HELEN POWELL

GEORGE MEREDITH AT BOX HILL

"IF EVER, on a visit to London, you are disposed to run out of it twenty-three miles into lovely country, you will find here a small cottage, a simple host, a warm welcome, plain cookery, sound wine of the best"—so wrote George Meredith to a friend. Near Dorking, at the foot of Box Hill, Surrey, still stands that little flint stone cottage, the home of his last forty years. Square, gray, only two stories high, with wide old-fashioned windows and a sloping slate roof—an unassuming, even unnoticeable place.

But the massive blocks of box hedge, the woodland trees close against it, the two-hundred-year-old, almost horizontal apple-tree, the lovely slope of greensward up the hill, all give it a quality that its present owners, Mr. and Mrs. Ralph Wood, are doing their utmost to preserve. Flint Cottage is quite the same, including the room where Meredith died. The garden is fuller of flowers, perhaps—Meredith cared more for wild than for garden flowers—but the hedges are the same, both the box and the famous asparagus hedge—half of roses while Mrs. Meredith lived. After her death Meredith is said to have charged the gardener, "Now we'll have only asparagus!" And only asparagus it is today.

The only change of importance as we look at the place now is the addition of the beautiful little "knot-garden"—one of the rare few in existence—

which Mr. and Mrs. Wood have made. It's an Elizabethan fancy, made with box edgings in shapes of diamonds, or figure eights, or hearts—"with knots so enknotted you cannot it devise."

"Freshly sparkles garden to stripe-shadowed orchard"—Meredith had three acres of it; behind it, firs and beeches. On his trees he dwells far more than on any flowers, lavishing on them the utmost tenderness of expression, painting the sombre mounds of the yew, the flame-shaped junipers, the veteran green of the box, the service tree white almost as whitebeam. Every woodland tree, he sings, "flashing like the whitebeam, swaying like the reed . . . flashing as in gusts the silver lighted whitebeam,"—the very whitebeam that can still be seen clearly from Sir William Lawrence's adjoining place.

The beeches shine even brighter:

Soft new beech leaves, up to a beaming April
Spreading bough on bough a primrose mountain, you
Lucid in the moon, raise lilies to the skyfields,
Youngest green transfused in silver shining through.

Chief of all is that tree that he has associated for all time with his name, not only by a great chapter in *The* (Continued on page 74b)

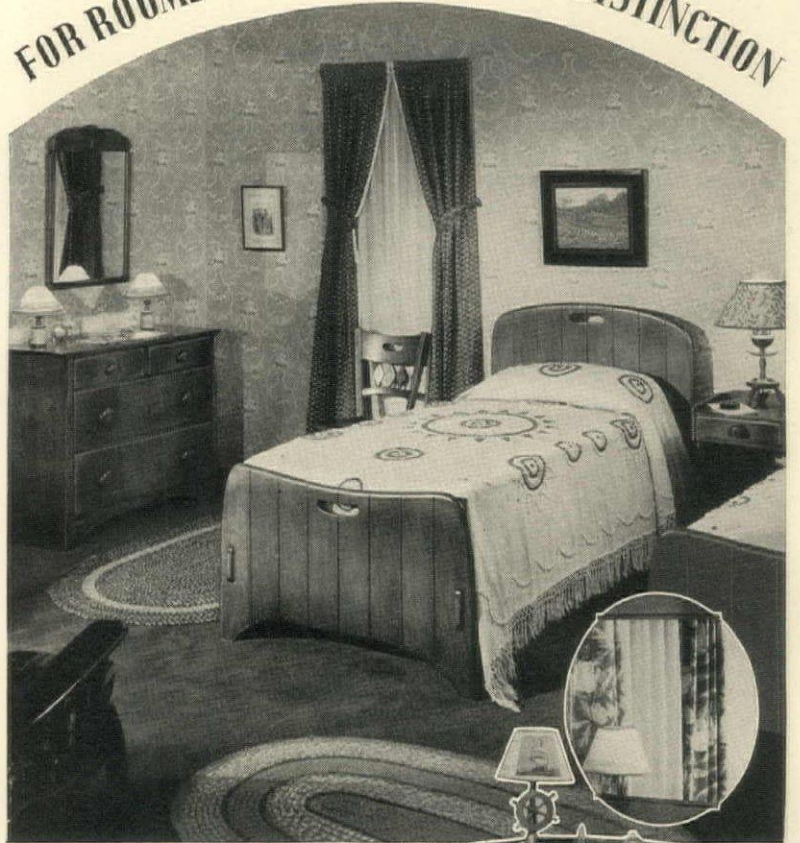
GEORGE MEREDITH'S Flint Cottage at the foot of Box Hill, Surrey, now lived in by Mr. and Mrs. Ralph Wood. The cottage is just as it was when he lived there, including the room where he died

MEREDITH speaks of his household light as beneath spruce boughs. The hedges have been kept as they were in Meredith's day, and the trees crowd close in immense variety: fir, beech, whitebeam, flowering cherry, and apple



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FOR ROOMS of CHARACTER and DISTINCTION



MORE THAN 200
LOVELY, LIVABLE
PIECES TO HELP
YOU CREATE A
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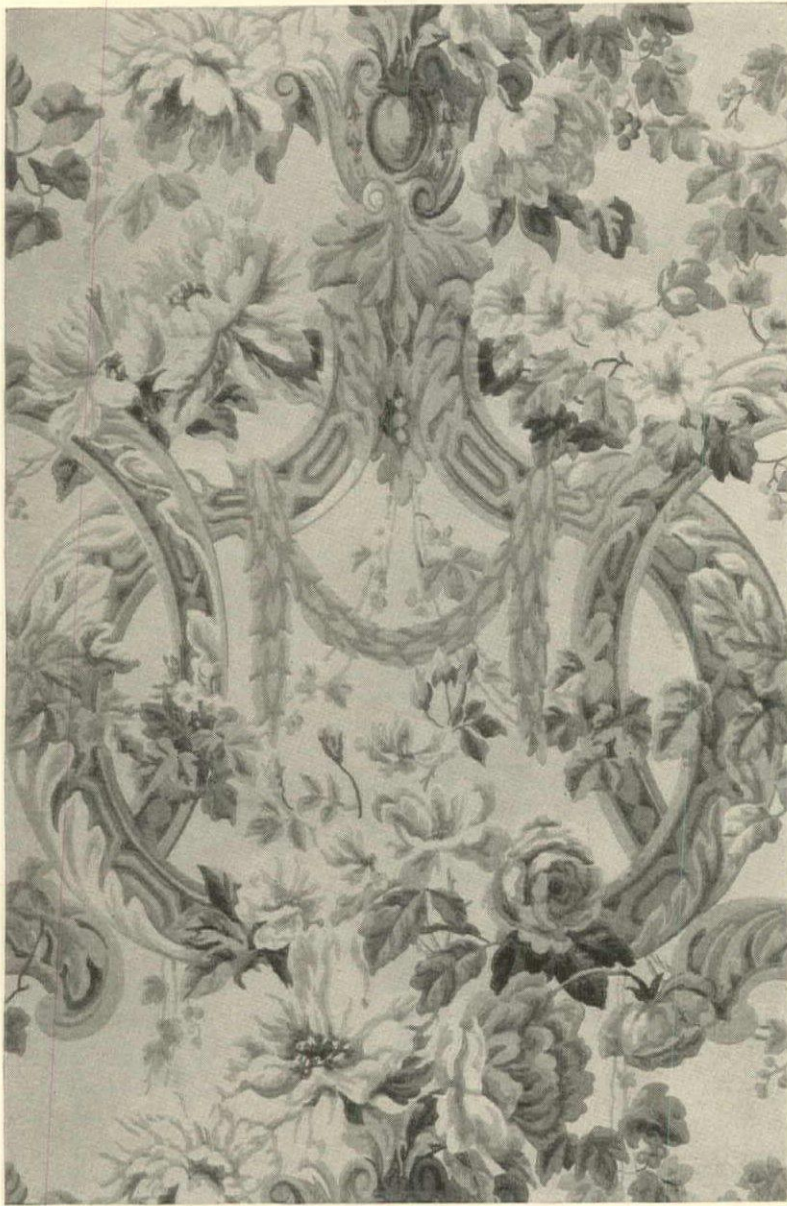


IT is truly a joy to decorate your home with Heywood-Wakefield Old Colony Furniture because you have so many practical and interesting designs from which to choose. You'll find more than 200 lovely, livable pieces . . . each one ready to do its part in helping you to create a distinctive, comfortable home. And . . . there's never a worry about "matching" pieces because the finish is always the same . . . a soft, mellow, hand-blended color called Priscilla Maple. Most of the better furniture and department stores can show you Old Colony groupings.



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FINE FURNITURE SINCE 1826



GEORGIAN *Dignity*

THIS formal design, Strahan No. 7397, provides a suitable background for well planned decorative schemes in the manner of the 18th Century, lending particular charm to graciously proportioned rooms. This beautiful paper is the result of painstaking research and faithful reproduction on the part of Strahan technicians.

THOMAS STRAHAN Company

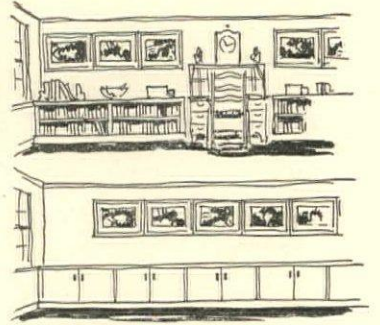
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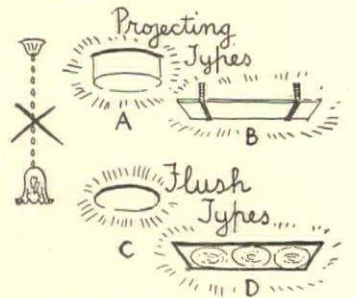
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Chicago Showroom:
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QUESTIONS

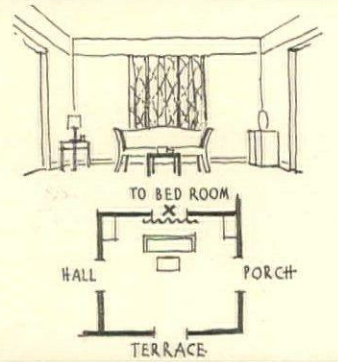
Question—I want to turn a first floor bedroom into a library, and would like to hang six fairly good-sized sporting prints on one wall. When these are placed side by side they do not quite reach across the one wall, and I can't make up my mind as to the best arrangement.



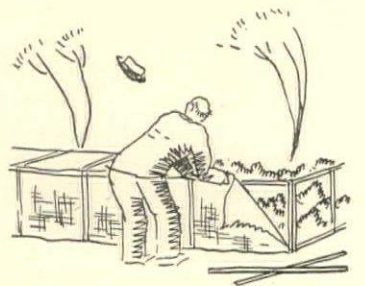
Question—The owner of the house, from whom I have just taken on a long lease, admits the single hanging lighting fixtures are out of date, and says he will have them replaced with more modern fixtures I select—providing the new ones are not too expensive. What would you suggest?



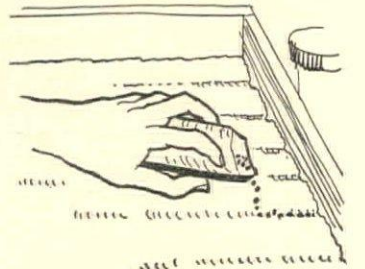
Question—We have an old house which has a small living room with four pairs of French doors—one on each wall. The one leading to a first floor guest bedroom is used only occasionally. I want to use a sofa in this room, but there is not enough wall space. What can I do?



Question—When should I take the Winter coverings off my Boxwood? As you will note, I live in southern New York, where Box often suffers severely from winter conditions. I have been told that even in Spring they may be harmed by removing the covers too soon.



Question—When sowing seeds in shallow boxes, is it better to put them in rows, or to scatter them thinly over the whole surface? Some people tell me one thing, and some the other. I can't see why it should make much difference in the final results.



& ANSWERS

Answer—First, we suggest you carry out the line of the window sill to form the top of low book cases. Second, it is up to you to decide upon the effect you want. For example, in the upper sketch there is a sense of easy informality by having the desk in the center, flanked by three prints on each side, with open shelves below, and decorative objects arranged here and there. By way of contrast the lower sketch has been drawn to indicate a more severe, contemporary treatment by using the prints as a continuous frieze.

Answer—A good local decorator or lighting expert can advise you best, because your letter does not give sufficiently detailed information for us to specify actual fixtures. We can suggest, however, that there are two general types you may well consider: those flush with the ceiling (requiring an opening to be made in the plastered ceilings), and the projecting ones. You can get circular lighting fixtures, such as A and C, for about \$18 or \$20. Rectangular ones like B and D may be a bit more. In D we have indicated a type made up of a series of lenses.

Answer—No. Use the sofa if you are willing to have some interesting hangings over the doors to the bedroom hall, and place the sofa about 3' in front of them. In selecting these hangings bear in mind the color of the sofa so that they will serve as a harmonious foil. The radio and little table you mention are probably best suited to be used in the corners adjacent this opening. When the guest room is not used the sofa could be pushed back against the hangings, thus giving more clear floor space.

Answer—Do not take off the coverings until the frost is out of the ground. By that time the plants will be coming out of the dormant state and are better able to stand the effect of strong sun and wind. To be entirely safe, begin by removing the covers for a few hours only, gradually increasing the time until they are permanently discarded in about a week.

The injury you speak of is caused largely by temperature and light changes, as well as evaporation.

Answer—Except with extremely fine seed, it is better to sow in rows about 2" apart, since this simplifies transplanting later on. One of the best ways to distribute seeds evenly is to hold the seed envelope as illustrated, and tap it gently with the forefinger as you move it along the row.

With very fine seeds, scatter or "broadcast" them from the envelope and barely cover them with soil.



TRADITIONAL FURNITURE

*For the Well-Decorated
Home of Today*



Because of the care with which Dunbar furniture is designed, every American home can now be tastefully and beautifully decorated. In the Dunbar collection are authentic copies of fine antiques such as the chair above and the sofa below. Other models have been skillfully adapted to the size of our present interiors either by simplification of detail or by a slight change in scale.

Dunbar furniture is appreciated for the excellence of its construction, its careful selection of styles and for its moderate price.

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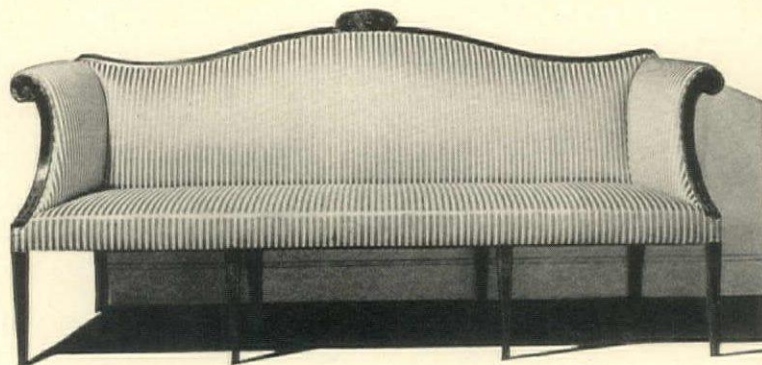
385 MADISON AVENUE • NEW YORK

1638 MERCHANDISE MART • CHICAGO



WRITE FOR "DECORATING THE HOME OF TODAY"

Women who cannot decide what furniture to select will welcome the explanation of the various furniture styles, the illustrations of room settings and the "Do's and Don'ts in Decoration" contained in this interesting booklet.



Saga



1840

63 passengers crossed on the *Britannia's* maiden voyage, from Liverpool July 4, 1840. The 1,156-ton ship was but 207 feet long, with a beam of 34 feet between paddle-wheels and three masts full-rigged for speed. But she was the first regular transatlantic steamship... nothing so wonderful had ever been seen!



1890

The 8,000-ton, single-screw steel liner *Umbria*, hailed by the press as a "floating palace", "a dream of Arabian nights splendour"... had accommodations for 750. Compare this with the spacious luxury of a modern Cunard White Star liner that is ten times as big, yet carries only three times as many passengers!

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Send for this new schedule... it includes not only the 1938 Cunard White Star sailings to Europe, but a list of the year's outstanding events in Europe — and the Cunard White Star cruise program!

Weekly Express direct to France then England — Queen Mary, world's newest liner, fastest to the Continent... Aquitania, Berengaria, among the world's largest ships. Mid-week sailings from N. Y. at rates as low as \$224 Cabin, \$135.50 Tourist, \$98 Third Class.

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IN EUROPE FOR 1938

of the Sea . . .

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1938

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GUMP'S

SAN FRANCISCO · HONOLULU

GEORGE MEREDITH AT BOX HILL

(CONTINUED FROM PAGE 71)

Egoist—"The Double-Blossom Wild Cherry Tree," but by his long poem on his wife's dying—*A Faith on Trial*, where in the midst of his despair

"A tree earth rooted, tangibly wood, Yet a presence throbbing, alive, . . . Choir on choir white robed,"

shines as an apparition, a banner of reassurance, of victorious rays over death.

He cares more for trees than for flowers, and more for wild than for garden flowers. "Prim little scholars" are the latter.

"I might love them well but for loving more the wild ones:
O my wild ones! they tell of more than these."

In his poetry the crocus raises its year's new gold, and after rain lays its cheek to mire; he hears the shout of primrose banks; but far oftener the really wild things appear: flowers of the willow herb, the thistle, the clematis, and such homely things with homely names as stone crop, and yaffle, and birdfoot trefoil.

So, too, he comes to prefer the humblest and homeliest live creatures, and his famous early and romantic white owl sweeping wavy in the dusk ceases to be characteristic of him. "Foot at peace with mouse and worm" is his later counsel; his love goes out to the little things nearer than we to this earth.

But after all, it is not this poet-novelist's general feeling about the countryside that I want to reproduce here, but the life he lived in his Flint Cottage at Box Hill. He came there when nearly forty. He had lived through the bitter unhappiness of his first marriage. He had written already five of his great novels, including that earliest *Richard Feverel* which many now account his greatest, without as yet any recognition from the public. But he brought with him the dear companionship of his second wife, and his own indomitable spirit.

Soon after he had settled there an Eton boy in the neighborhood discovered and described him as quite mad but very amusing; he liked walks and sunrises. The boy and his sister "shouted him up" one morning by throwing pebbles against his windowpanes. Meredith accepted the challenge and joined them, "nightshirt tucked into brown trousers, his feet in slippers."

John Morley's picture of him on a return to the house and to breakfast from one of these early walks has become famous: "with the brightness of sunrise upon his brow . . . radiant irony in his lips and peaked beard, his fine poetic head bright with crisp brown hair."

Here is his own account, in a letter, of these mornings of his first year at Flint Cottage:

"I am every morning on the top of
(Continued on page 76)



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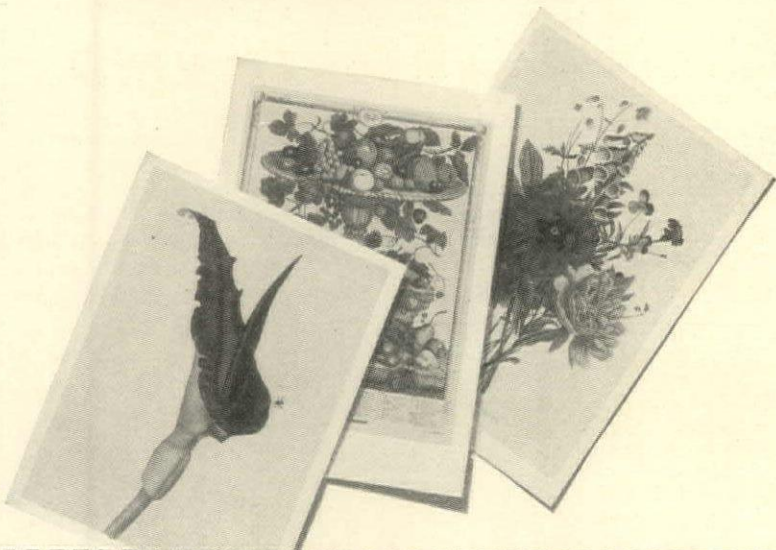
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HOUSE AND GARDEN'S BOOKSHELF

PERIOD INFLUENCES IN INTERIOR DECORATION. By Walter Rendell Storey. New York; Harper Brothers.

A very informative book, as is expected from its title. But Mr. Storey loves his subject as well as understands it, and being a teacher habituated to the training of students he "gets it over."

His method is quite evidently his own, for without apology his book opens in Colonial America, then sweeps backward through the ages, to Jacobean England, Holland, then Georgian England, ending with the English Regency, then back again across the Channel to the France of Louis XIV following French styles through the Empire, then south to Italy, only for the purpose of showing what Italy contributes to present-day interiors though we are landed without warning plumb into the Renaissance of 500 years ago; then westward again on the Mediterranean to Spain and the Moors and that looks backward to the 8th Century, and then, fully warned, we arrive back in America in the days of George Washington.

Quite evidently this is the working out of a teaching method in print, a method which can be adjudged only by its fruits, that is the actual accomplishment of Mr. Storey's students as Interior Decorators.

There are many ways of telling the same story. We can judge of the merits of the method only at the conclusion of the tale. Mr. Storey's is a variation on the general approach to the subject of the Period Styles. We commend especially his Chapter on Chippendale. It is a clear and fair estimate of the man, the artist-craftsman and his work, and this chapter alone would justify the whole book. All the chapters are brief but full of correct statement and good for beginner and expert alike. There is a good Bibliography and, another virtue, a good index.

We quote from his last Chapter:

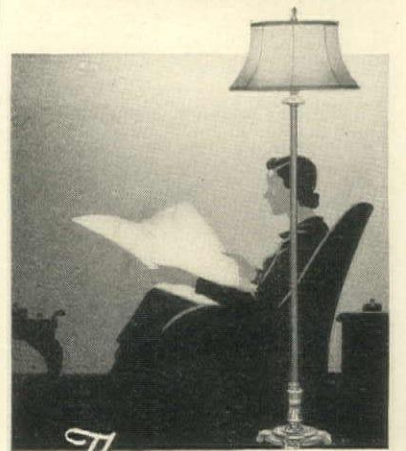
"The ultra-modernist prefers interiors in which no compromise is made with use; he likes frank methods of construction and materials in their natural form. For such a room a table, for example, will be reduced to its essentials. A thin slab of plywood forms the top; slender chromium supports are the legs. The functionalistic bedroom, for example, eliminates everything but what is absolutely necessary, leaving a bed, a bedside table, a chair, a mirror, a small desk, perhaps, and a built-in cabinet for clothing. Perhaps we would not go so far as some European apostles of functionalism who insist that plaster walls should be left in their natural white or gray, unadorned by paint or any other wall finish.

"Their theory is, of course, that a piece of furniture or a room which exactly suits the required need will be beautiful. But the idea is losing ground because it is doubted whether a thing even if perfectly useful is necessarily beautiful, and coming to the fore is
(Continued on page 78)

See

Why 3,000,000 Families
now own I. E. S.

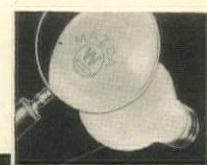
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*Mild
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A BEAUTIFUL example of the Elizabethan knot-garden, the only considerable addition to the place made by its present owners, Mr. and Mrs. Ralph Wood.

GEORGE MEREDITH AT BOX HILL'

(CONTINUED FROM PAGE 74b)

Box Hill—as its flower, its bird, its prophet. I drop down the moon on one side, I draw up the sun on the other. I breathe fine air. I shout ha ha to the gates of the world. Then I descend and know myself a donkey for doing it."

Six years later he can still write, "Latterly I have been rising here at half past five, and have enjoyed the tonic morning air immensely, yet more the fresh loveliness of the downs and fields, the velvet shadows, sharp and thin, and the exquisite sky."

"Come on Wednesday," he writes Morley, "in time for a French breakfast in the garden about a quarter past eleven. You have no idea how nice it is. We tried it on Sunday with three good men and an ancient hock, and I assure you that staid and formal day danced to its end like an ecclesiastic that has received the promise of a bishopric. . . . Write, bind thyself . . . tell me at what early hour I may go to the Station to meet you and bring you to The Breakfast."

Besides the beloved John Morley other friends, the young Robert Louis Stevenson, Leslie Stephen, others of scarcely less note, made the Sunday tramps from Bristol events for good,

even great talk. The walkers would return to Flint Cottage for dinner which included wine from the cellar of the man who had written that classic of English literature on the subject—the chapter in *The Egoist* entitled "An Aged and a Great Wine." The cellar of Flint Cottage was not the least of its attractions.

No wonder that within five years of its occupancy the cottage had to be enlarged by a spare bedroom for friends; they had hitherto been put up in a special room—the Merediths called it "our room"—at the nearby Burford Inn. And within another five years Meredith's wife was building for him the Chalet, a little Swiss-like structure that still stands "high by wood, between a pine and a beech," for him to get away by himself to work in. "It is the prettiest to be found, . . . the interior full of light . . . the second room of it contains the hammock cot: enviable the sleeper therein!" He was himself often that enviable sleeper. "I work and sleep in my cottage at present, and anything grander than the days and nights at my porch you will not find away from the Alps: for the dark line of my hill runs up to the stars, and the valley be-

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"FRESHLY sparkles garden to stripe-shad-
owed orchard": the slope running up to
the house, seen near its crest

GEORGE MEREDITH AT BOX HILL

(CONTINUED FROM PAGE 76)

low is a soundless gulf. There I pace
like a ship man before turning in."

More and more, and especially after
the death of his wife, he grew into the
way of spending there nights as well
as days, while his daughter with her
governess continued to live in the Flint
Cottage. It was sentence passed upon
him when ultimately he was by the doc-
tors "condemned to quit the chalet at
night and sleep at the cot below." But
for fifteen years he slept, when he
chose, at the chalet.

It was when he was about fifty that
illness began to cripple this gallant
walker and lover of out-of-doors. By
the time he was fifty-five he was unable
to walk much, though he still worked
indefatigably at the books nobody
seemed to read. By hard irony his first
public success with *Diana of the Cross-
ways* fell at almost the exact time of his
great loss. His wife, beloved friend and
faithful companion, died after the suffer-
ing that cancer brings. His letters come
near despair as he watches "the running
of my poor doe with the inextricable
arrow in her flanks. . . I wish it were I
to be the traveler instead." She went.
He buried her close by at Dorking; he
himself lies there beside her now, pre-
ferring that home place to the Abbey
that England offered him to lie in.

Summer had gone from Box Hill.
"I cross and recross it. Sharp spikes

where flowers were." But the last
years—there were still a dozen—were
lived peacefully there, filled with work
and friendship. Barrie, Huxley, Gosse,
LeGallienne, Alice Meynell, are only a
few of the well known men and women
who frequented the little place. Fame
had come too late to give great pleas-
ure; friends were his chief happiness.
But the fact of crippled activity was
hard. "We who have loved the motion
of legs and the sweep of the winds,
we come to this."

The last few years were spent with
his devoted Cole, the gardener, with
his no less faithful nurse, Bessy Nich-
olls, and with his pets: "in my house-
hold the animals are treated as one of
ourselves." His brilliant talk continued.
Visitors crowded. He lived still much in
the open, in his wheel-chair beneath the
old apple-tree we can still stand under,
or in the little donkey cart in which
he has been so often pictured—still
beautiful in expression and in feature—
"he had the finest face," Barrie used
to say, "I ever saw on a man." In that
same Flint Cottage that had held him
for forty years he drew his last breath
in the early dawn of a May morning.

Once he had closed a letter to his
beloved young daughter, turning the
page, "just to breathe Box Hill on
you." In the letters, in the poems, in
the novels, he still breathes it on us.

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If you love fine wall coverings,
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soft toned colors. And after decor-
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the longer you live with Wall-Tex,
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remarkable beauty. Feel the durable
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HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 75)

the realization that attractiveness and individuality are as functional as slender metal supports to a table."

Mr. Storey says in "Chapter Nineteen—The Contemporary Style . . . Applied to furnishings, the term *contemporary* is more specific than *modern*, and much to be preferred to the awkward and outmoded *modernistic*." As 90 or 95 per cent of contemporary work in all the industrial arts follows traditional styles with only 5 or 10 per cent in the newer mode, we can hardly wrest the word *contemporary* away from its dictionary meaning and apply it to this 5 or 10 per cent. Some of us do not like the word *modernistic* either but it will remain in our vocabulary until specific periods of style become well defined and classified. Then the coinage of new words will refer to styles that have long ago been popular.

That the book will be both interesting and valuable to home makers goes without saying. It is readable too—an accomplishment in itself.

As to the method of presentation, compared with the other more comprehensive and scholarly works there is, of course, a great deal of information which cannot be found in this brief discussion. But such a lack is excusable when a digest of interesting material is the real aim of the author.

G. G. G.

ELEMENTS OF INTERIOR DECORATION.
By Sherrill Whiton. *New York: J. B. Lippincott Company.*

When Mr. Whiton told us, several years ago, of his contemplated book, we ruefully smiled for we felt that its scope would preclude its completion while we remained in what Hamlet called "this mortal coil". But Mr. Whiton has actually finished his work. An *opus* it certainly is.

It is beautifully illustrated by cuts from photographs, line drawings of furniture, architectural elements, and floor plans, all selected by an informed and discriminating taste. In addition to its wealth of accurate information, the book is charmingly and interestingly written.

Its plan is very simple, as he states. "Its purpose is to guide the amateur

or the student of art to an intelligent understanding of what is good, true, and beautiful in home decoration.

"The Western world is, perhaps, on the threshold of an artistic awakening that is a logical sequence to an industrial age. . . . Because of the confused trends of production, authoritative guidance is essential for the beginner who is interested in the decorative arts either for homemaking or as a means of pecuniary gain.

"Many years' experience in teaching decoration have proved conclusively that the most practical training is first to develop a connoisseurship of details."—These details have been inclusively assembled by him. There are two editions, one for the general reader and one a text book with suggestions to teachers, questionnaires, and additional data necessary for the student.

After a few pages of "Suggestions to Teachers" comes an "Introduction," valuable in its presentation of essentials as would be expected from Mr. Whiton's long experience as Director of The New York School of Interior Decoration. Then we are led pleasantly down the ages from "The Styles of Antiquity" through all the intervening years until we reach "The Modern Decorative Arts Period."

We will be forgiven for turning to this chapter first for the subject is still in the controversial state. Youngsters in or just out of school are keen for the most modernistic modernism and Mr. Whiton contacts their enthusiastic advocacy of ultra-modern styles daily. He writes quite fully and safely on the subject.

"Eighty per cent of the inspiration of contemporary decorative efforts in the United States is based on the revived classical styles that flourished in England, France, and America during the 18th century; 10 per cent can trace its origin to other European sources; the last 10 per cent is called 'modern'."

From our observation the interest in actual antiques, to say nothing of their more or less accurate reproduction, is increasing at a rate greatly in advance of interest in modernistic objects. Antique shops seem to outnumber modernistic dealers at least ten to one, doubtless more, and new antique hunters and women—fifty to one.

RECENT BOOKS ON FLOWER ARRANGEMENT

ALBUM OF DESIGNS; FUNERAL FLOWERS. 8th ed. *Milwaukee, Wis., Caspar, 1933.* \$1.50.

Arms, John Taylor and Arms, Dorothy. DESIGN IN FLOWER ARRANGEMENT. *N. Y., Macmillan, 1937.* \$3.50.

Averill, Mary. FLOWER ART IN JAPAN. *N. Y., Dodd, 1927.* \$2.50.

Averill, Mary. JAPANESE FLOWER ARRANGEMENT (ike-bana) APPLIED TO WESTERN NEEDS; new ed. *N. Y., Dodd, 1934.* \$3.00.

Biddle, Dorothy. HOW TO ARRANGE FLOWERS. *Garden City, Doubleday, 1934.* \$1.00.

Cary, Katharine T. (Mrs. W. A. Cary) and Merrell, N. D. ARRANGING FLOWERS THROUGHOUT THE YEAR. *N. Y., Dodd, 1933.* \$3.50.

Caudwell, Irene. FLOWERS IN CHURCH; a practical handbook for church decorators. *Milwaukee, Wis., Morehouse, 1932.* \$7.00.

Colson, Percy. DUTCH FLOWER-PIECES. *N. Y., Studio, 1937.* \$2.50.

Conder, Josiah. THEORY OF JAPANESE FLOWER ARRANGEMENTS; a reprint of a paper read by him before the Asiatic Soc. of Japan on 13th Mar. 1889, to which have been added 36 pl. in colour of modern ikenobe and moribana arrangements; 2d ed. *N. Y., Empire State Book Co., 1936.* \$3.00.

(Continued on page 81)



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ISLAND OF ENCHANTMENT

(CONTINUED FROM PAGE 49)

I am a great believer in personal inspections by officials. The only way you can get to know conditions is to go out and see them. For this reason, I spent a great deal of my time traveling over the Island. I went from town to town, visiting every one of them, not once, but often. All of them are picturesque and some, charming. Many have old, gray Spanish churches and often there is a public square which is broiled by the tropic sun during the day but turns into a magic garden at night.

DRIVE THROUGH THE HILLS

All the trips by road I took in an automobile. And I remember particularly the delightful drive from San Juan to Ponce. Ponce itself has a beautiful Casino where functions are given with old time pomp and courtesy. I remember, too, driving down the slope towards Guayamo. Trees with blazing red flowers, flamboyantes, lined the road. Then, on Saturday and Sunday, I would frequently get on a horse and ride back into the hills. It was on such occasions as these that I had the best opportunity to talk with the farmers, the *jibaros*—as they are called—and learn something about their particular problems.

The jibaro is a delightful, hard-headed person. A real countryman. He lives in a very humble hut with pounded earth for a floor and little else. He uses quaint expressions which are very illustrative of his life. If I asked one of them how many there were in his family, he would answer in Spanish: "There are eight mouths." Obviously he was thinking of how to get enough food for these dependents. On one occasion came the sad reply: "I have no sons and five daughters, and, as you know, women aren't good for anything"—*las mujeres no sirven para nada*.

Among these country folk a wealth of proverbs and an instinctive love of music have survived. The proverbs are the same as those used by Cervantes: "The crawfish that sleeps is swept away by the current," and "A close mouth catches no flies," are two of the most used. But the music born in the hills is like none that I have ever heard. It is called *musica brava* and the strange instruments on which it is played are made from dried gourds of various shapes.

In the hills particularly, but indeed all over Puerto Rico, there are ballad makers. In the streets of the big cities such as San Juan, the street vendors sing verses extolling their wares. There are also itinerant musicians. Every happening of importance in the Island finds its way sooner or later into this ballad music. Sometimes it is a song about some political character, sometimes about the governor, sometimes about the bishop. I remember once in the hills hearing an old jibaro, who could neither read nor write, singing on all kinds of local occurrences. He improvised his libretto as he went along.

As an outgrowth of this love for music and poetry, there are contests.

These are run with a local band to accompany the singers. They sing antiphonally, each one a ten-line verse, which is answered in its turn. The verse may be on any subject, and, of course, is improvised. After I got to know the Puerto Ricans well, we used to have these contests in the gardens of La Fortaleza. All of my Puerto Rican friends would gather and, under the tropic moon with a background of palms and the sound of music, nothing could be more enjoyable.

There is very good fishing in Puerto Rico. I used to go out at times—not nearly as often as I should have liked. There are a number of small islands and reefs where fish are numerous. But catching the fish is only half the story. The other is eating them. There is red snapper that is particularly good, a big crawfish which tastes much like our lobster, and any number of other marine delicacies.

RELISH NATIVE FOOD

Incidentally, I liked a great many of the local dishes. There is a certain type of cowpea called *gandules*, roasted *platanos*, etc. Among the fruit, the *papaya* melon is delicious. To really savor it you should squeeze lime juice over it. We generally had it for breakfast, while we were looking out over the blue bay where the pelicans hovered and dove for fish. Besides the papaya, there are alligator pears, mangoes, and a little pineapple that is not exported. Of course the grapefruit is good. It is one of the money crops of the Island. The wild oranges and bananas are also excellent.

In the city of San Juan, there are excellent accommodations for travelers. Their largest hotel is the Condado, and the Escambron Beach Club takes guests. There is a public golf course, and incidentally, another one within the walls of El Morro, which belongs to the Army Post. The hazards of the latter are battlements, buttresses and moats. I think it is the only course of its kind in existence. During the season, there is racing. I don't know how good the horses are, but I do know that it is great fun to go out and see the crowd.

EXPLORE THE FORTRESSES

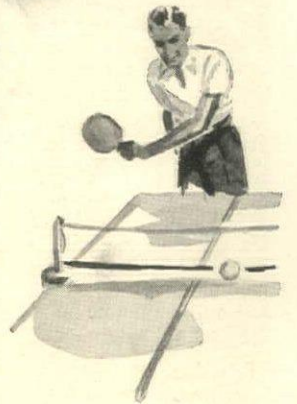
And anyone who goes to Puerto Rico must not fail to look through San Juan for the old walls. They have been torn down in places, but they still stand in others, as do some of the old gates. The two great fortresses, El Morro and San Cristobal, were connected with La Fortaleza in times past by underground passages. I always intended to have these passages, which had been blocked by falling stone, cleaned out and set in order, but never had the money to do so. Incidentally, La Fortaleza is supposed to have a haunted sentry box, but I cannot truthfully say that I ever saw the ghostly visitor.

Outside of San Juan there are several good trips. Up in the mountains at a place called Coamo Springs there is a cool hotel with special mineral springs. They have twin baths cut
(Continued on page 81)



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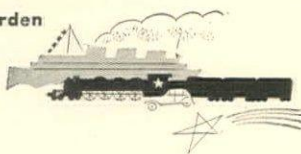


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Sebring—March 9-12, National Seniors' Winter Golf Tournament, Kenilworth Golf Course.

CALIFORNIA CALENDAR. Palm Springs—March 17, Fifth Annual Desert Circus at the Field Club; March 25-27, Fourth Invitational Tennis Tournament.

Del Monte—March 10-12, International Team Golf Championship of the Pacific Coast, for the H. Chandler Egan Trophy; March 9-13, Women's Golf Championship, Pebble Beach Golf Course.

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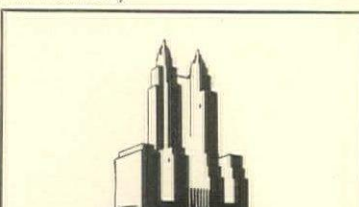
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ISLAND OF ENCHANTMENT

(CONTINUED FROM PAGE 79)

from huge blocks of stone. Wealthy families have spent summers at Coamo Springs for hundreds of years. Less popular, but equally enjoyable to me was Luquillo, a government reserve. It is a wild tropical forest, untouched by man. The trail which leads to the top of the mountain can be made on horseback.

REMINISCE IN HISTORY

It is impossible even to think of Puerto Rico without remembering its past. Columbus discovered the Island on his second voyage in 1493. Corsairs and West Indian pirates visited the ports. It was a lodestone for buccaneers. Francis Drake sacked San Juan, and Heinrich, a Dutch sea captain, undertook to do the same thing, while Hawkins of the British navy was buried at sea within sight of La Fortaleza.

The traditional hero of Puerto Rico is Ponce de Leon. That stout old conquistador was governor in the early sixteenth century. He is reputed to have laid the foundation of La Fortaleza and Casa Blanca, a small house within the walls of El Morro. Poor man, he never found his Fountain of Youth in Florida, merely death by Indian arrows. His statue stands in a plaza in San Juan, and his bones lie in the Cathedral.

We found much to amuse us during our stay on the Island. We had many evening picnics—usually on the point

that juts into the ocean beneath the walls of El Morro. Down there was a small grass plot. In front of it the jagging rocks with the surf breaking on them; behind it the battlements of the fortress. We would go there when the moon was full, watch the silver fountains of spray, and listen to native music.

Another form of recreation was to go with our Puerto Rican friends to a pig roast. This is a particularly typical Puerto Rican custom—a young pig is cooked out-of-doors, done to a crisp, and then served with native vegetables.

GO TO THE MARDI GRAS

Just before Lent there is a Mardi Gras carnival. A queen is chosen. When I was there she used to pay an official visit to me, and we gave a reception for her. Besides this, she had any number of balls given in her honor by various casinos and clubs. She is generally some pretty Puerto Rican girl, sixteen or eighteen years old.

I made many warm friends in the Island and when my term finished and the time came to go, it was with real sadness that I watched El Morro sink beneath the horizon. While I am writing this, the snow is whirling past the window. I wish I could be with my Puerto Rican friends in sun-drenched Puerto Rico—"para platicar, cambiar impresiones y arreglar el Mundo."

RECENT BOOKS ON FLOWER ARRANGEMENT

(CONTINUED FROM PAGE 78)

- FLORAL DESIGNS DE LUXE. 1929; 9th ed. N. Y., *De La Mare*, 1929. \$5.50.
- HARRY, W. C. ART OF FLORAL DESIGNING; a textbook in the arrangement of flowers and floral decorations as practised in retail floristry; a rev. and greatly enl. ed. of the former Manual of floral designing. N. Y., *De La Mare*, 1930. \$2.50.
- HARRY, W. C. MANUAL OF FLORAL DESIGNING; 3d ed. N. Y., *De La Mare*, 1927. \$1.50.
- HILL, Mrs. Mary L. B. HOW TO HANDLE FLOWERS; notes from Japan. *Wilmington, Del., The author*, 1934. \$5.00.
- HINE, A. W. (Mrs. Walter R. Hine). ARRANGEMENT OF FLOWERS. N. Y., *Scribner*, 1933. \$2.50.
- HINE, A. W. (Mrs. Walter R. Hine). NEW FLOWER ARRANGEMENTS. N. Y., *Scribner*, 1936. \$2.75.
- KIFT, Robert. THE RETAIL FLOWER SHOP. N. Y., *De La Mare*, 1930. \$3.50.
- KOHN, Alfred. ART OF JAPANESE FLOWER ARRANGEMENT (ikebana). *Boston, Houghton*, 1934. \$5.00.
- KOHN, Alfred. WAY OF JAPANESE FLOWER ARRANGEMENT; 2d ed. *London, Routledge*, 1937. 21s.
- KUMAGAE, Yoshikazu. SELECTED ARRANGEMENTS OF MORIBANA AND HEIKWA; retold in English by Mitsuharu Hashizume; 3d ed. 2 v. N. Y., *Yamanaka*, 1934. \$2.00.
- LAMPLUGH, Anne. FLOWER AND VASE; a monthly key to room decoration; new and rev. ed. *London, Country Life*, 1937. 5s.
- LAURIE, Alexander. FLOWER SHOP. *Chicago, Florists' Pub. Co.*, 1930. \$1.65.
- MEISSE, Mrs. Barbara Sagel. MODERNISTIC FLOWER ARRANGING. N. Y., *Judd*, 1937. \$2.00.
- MURPHY, Mrs. Esther L. FLOWER AND TABLE ARRANGEMENTS. *Detroit, R. B. Powers*, 1935. \$4.50.
- NAKAHARA, K. and Hashizume, Mitsuharu. MORIBANA AND HEIKWA; sel. Flower Arrangements of the Ohara School; arr. by Koum Chara. *London, Routledge*, 1934. 7s 6d.
- NEW ALBUM OF FLORAL DESIGNS. N. Y., *De La Mare*, 1931. \$2.50.
- NISHIKAWA, Issotei. FLORAL ART OF JAPAN. *London, Paul*, 1936. 1s 6d.
- NISHIZAKA, Seikwa. REPRESENTATIVE FLOWER ARRANGEMENTS OF PRESENT-DAY JAPAN. *London, Probsthain*, 1936. 8s 6d.
- OHASHI, S. JAPANESE FLORAL ARRANGEMENT. N. Y., *Yamanaka*, 1935. \$3.00.
- OSHIKAWA, Josui and Gorman, H. H. MANUAL OF JAPANESE FLOWER ARRANGEMENT. N. Y., *Stechert*, 1936. \$8.00.
- PREININGER, Margaret. JAPANESE FLOWER ARRANGEMENT FOR MODERN HOMES. *Boston, Little*, 1936. \$5.00.
- ROCKWELL, F. F. and Grayson, E. C. FLOWER ARRANGEMENT. N. Y., *Macmillan*, 1935. \$3.00.



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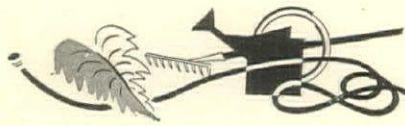
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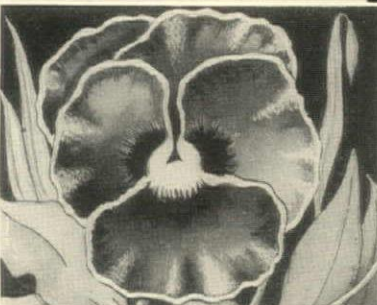
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PETUNIAS

(CONTINUED FROM PAGE 47)

starred with white. Its name suits it well, for it literally seems to twinkle in the sunlight. Senator has small purplish violet flowers with white throats. Snowball is a dainty plant fairly drifted over with pure white blossoms.

Beds of white Petunias on the lawn or narrow borders along walks are always delightful. One Summer when passing through Montreal I noticed the many window boxes painted green and filled with white Petunias. The weather was fiercely hot and the effect of the billowing masses of green and white seen so often was inexpressibly cool and refreshing.

Another dwarf Petunia that many will find attractive is Martha Washington. It is a frilled type growing about 9" tall with blooms 3" in diameter. The outer portion is a delicate flesh pink, the center strongly veined with wine red. It is a quaint flower and will effectively brighten a window box or border edge, or beds on a stone terrace.

A friend who grows many Petunias every year tells me that she likes to edge her borders of summer flowers with alternate plants of Rosy Morn, Snowball and Heavenly Blue. They bloom until frost, so the borders are freshly banded to the season's end.

A Petunia tried this year for the first time has white flowers shaped like a Gardenia, and it is called the Gardenia-flowered Petunia. It is an enchanting variety and delightful for cutting. In fact, all Petunias are most adaptable for indoor decoration; they seem to arrange themselves with the utmost grace and last well in water.

The Giant Fringed or Quilled Petunias are unbelievably lovely. They may be, when well grown, from 4" to 6" in diameter. The immense, but not too immense, blossoms are daintily cut about the edges. They make superb beds and are perfect for cutting. Many varieties are offered in this class. A favorite is the lovely pink Apple Blossom, veined in the throat with scarlet. Scarlet Beauty is another fine kind and, while not truly scarlet, it makes a brilliant show. Violet Beauty is one of the

finest Petunias of its color, soft and velvety in texture, deepening in the throat to a rich duskiness where it is veined with black lines.

Moonbeam is one of the so-called yellow Petunias. Its color is deep cream, the yellow tone becoming richer in the throat. On the same plant the flowers may vary somewhat in hue, some being almost white, others a quite definite sulphur color. There is also a White Beauty which, with its delicately cut edges, is especially lovely.

The Giant Ruffled Petunias are wonders to behold and have many uses. With good culture the blossoms may be 7" across. Evening Star is a perfect flower with its white, flaring blooms and throat veined with deeper color. Pink Pearl, Mauve Queen and White Ruffled Monster are other fine varieties in this class. There are also plain edged Giant Petunias for those who think the fringes and ruffles a bit fancy. Burgundy gives the appearance of being made of velvet; Elk's Purple is a fine deep violet in color and fittingly described as "forming a five pointed star with large smooth-edged lobes."

The foregoing constitutes only a hint of the types and varieties of Petunias that are ours for the choosing and a very small sum. Few flowers lend the garden a more pleasant colorfulness, and their fragrance at dusk is delicious. I particularly like Petunias edging beds or borders of Phlox. Their colors have a special affinity for each other, and the bushy Petunia plants fill in about the base of the Phlox where the latter are apt to appear thin.

Petunias are treated as tender annuals. They may be started indoors about eight weeks before the plants are to be set in their places in the open, which should not be until warm weather is settled upon the land. They may also be sown out-of-doors where they are to grow, but not until mild weather is established. The seed is small and thinning will be necessary, but do not ignore or discard the smaller specimens, for it is well known that those which appear the weakest make the finest plants in the end.

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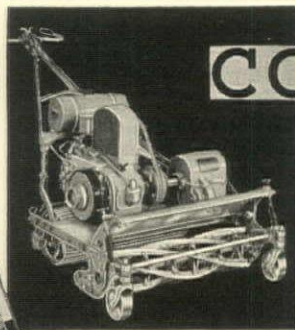
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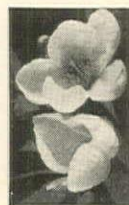
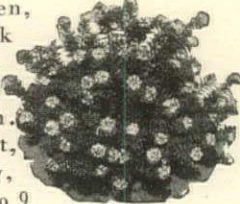
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NEW YORK CITY

BORDERS IN THE MAKING

(CONTINUED FROM PAGE 26)

planted close to it on either side shoals of—

Delphinium hybrids—in deep blue or opal—July.

White early Phlox, Miss Lingard—July.

Sweet William—Newport Pink—July.

These, of course, will not be in exactly the same spots as the May and June group, for the simple reason that two things cannot occupy the same space at the same time. This is as true of plants as it is of automobiles and lamp posts. After the July group in this immediate region you may think you have exhausted its possibilities. Not yet. You may not get as full a bloom, but some further color is possible. After flowering, the Anchusas are to be cut back and fed with bone meal. This will give you a less abundant late summer bloom.

The Peonies and the Oriental Iris will give their foliage—each quite distinctive, one in a roundish cloud, the other in grass-like, graceful spikes. When it is finished the Delphinium is also cut back for later bloom; the Phlox is through and its withered flower heads lopped off; the Sweet William, being a biennial, is pulled out and discarded after blooming and in its place are planted annuals that you have been raising in flats ready for this filling in—Calendulas Tip Top or Sunburst, golden yellow against that grassy foliage of the Oriental Iris, or French Marigolds Flaming Fire with their quaint flowers and foliage, or Snapdragons, Sweet Alyssum, Petunias, Royal Gem; or if you wish a higher bloom, late Asters. If there is space, some of the newer Zinnias can be slipped in beside the Phlox or some Gladioli. And having coaxed that much bloom out of that section of the border, you should be satisfied.

MAKING THE PLAN

After the lists of flower characteristics are made, then you start on a plan. Get cross-section paper and a box of crayons, putting down these various seasonal color combinations. At one time there was a fad for all-blue or all-white or all-yellow borders, but these have passed and the mixed border is considered more satisfactory. Indeed, one should avoid expecting too exact and harmonious a scheme to work out through all the seasons, for the simple reason that Nature cannot be depended on to cooperate. Even the best laid color schemes go awry. The best we can expect is to have an abundance of hardy plants so placed in respect to height, foliage and flowers and so arranged in irregular drifts as to give the impression of growing naturally.

The mixed color groups that can be made are as varied and numberless as a table of combinations and permutations. Personal tastes have to decide which ones are desirable in the border and ingenuity can create a succession of groups that will give color harmony and contrast in different seasons. The following are only a handful; but they have proved of interest. In one or two cases annuals have been used:

Mauve Crocus and *Iris reticulata*—a

pale amethyst and violet Spring group.

Bleeding Heart, *Dicentra spectabilis* and *Iris flavescens*—a pink and soft yellow pair.

Bergamot, *Monarda didyma*, and red Pentstemons—a warm group.

Tall yellow Rust-proof Snapdragons before white perennial Phlox.

Tall pink Snapdragons before hybrid Delphiniums.

Yellow *Coreopsis lanceolata* and turquoise-blue Belladonna Delphiniums.

Red Hollyhocks behind white Gypsophila.

Blue Lupines with an edging of lavender Candytuft.

English Daisies and Pansies—a mixture of colors for the edging.

Arabis and Forget-me-not—a quaint blue and white for the front in spring.

White Speedwell, *Veronica virginica*, red Phlox and Achillea with yellow Gaillardia in front.

White Garden Heliotrope, *Valerian officinalis*, behind blue Siberian Iris Gatineau.

Pink Physostegia behind pink and white Phlox Columbia and Mrs. Jenkins.

Tritomas—Red Hot Pokers—interplanted with Delphiniums. The Tritomas bloom with the second blooming of the Delphinium, a lower and more scattered bloom.

Blue Chinese Larkspur and French Marigolds—a gold and blue combination and an interesting group of deep cut foliage.

Globe Thistles behind *Veronica sessilis*, a steely blue faced down with a purple blue.

Some simple principles of color discords and harmonies should be remembered: that yellow and white are peacemakers between colors that disagree; that pink and blue, red and blue, pink and white and orange and blue are companionate, whereas red and purple, orange and pink and pink and red are discordant.

A mixed-color border that worked out successfully for me, giving an all-season bloom, contained:

REAR PLANTS

Hollyhock, *Althaea rosea*, in maroon and white, July.

Delphinium hybrids, in deep and light blue and opal, June and July.

African Marigold, Yellow Crown, sulphur colored, late summer.

Tiger Lilies, *Lilium tigrinum*, bronze, August.

False Dragonhead, *Physostegia*, pink, July and August.

MIDDLE PLANTS

Phlox, *Phlox paniculata*, var. Elizabeth Campbell, pink, Mrs. Jenkins, white, August.

Coreopsis, *Coreopsis lanceolata*, yellow, July and August.

Red Hot Pokers, *Tritoma pfitzeri*, yellow and red, August and September.

Peonies, var. Albert Crousse, pink; Festiva Maxima, white tinged red.

Achillea, var. The Pearl, white, July and August.

(Continued on page 85)

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JACOBSEN POWER MOWERS

BORDERS IN THE MAKING

(CONTINUED FROM PAGE 84)

Hemerocallis, var. Kwanso, bronze, and Thunbergi, yellow.

Tall Bearded Iris, var. William Mohr, gray lavender; Summer Cloud, pale blue; Venus de Milo, white; Desert Gold, yellow.

Blanket Flower, *Gaillardia*, yellow and red, July and August.

FRONT PLANTS

Candytuft, *Iberis sempervirens*, whitish lavender, May and June.

Pyrethrum, pink and white, June.

Sweet William, var. Newport Pink, June, followed by *Calendulas*.

Verbena, in pink and white.

Basket of Gold, *Alyssum saxatile compactum*, golden yellow, May and June.

Pumila Iris, Cyanea, bright blue, May.

Coral Bells, *Heuchera sanguinea*, red.

Another mixed border contained:

REAR PLANTS

Rosa rugosa, Dr. Eckener, pink; Rose à Parfum de l'Hay, crimson; Blanc Double de Coubert, white, June.

Globe Thistle, *Echinops ritro*, blue and whitish, August.

Hollyhocks, *Althaea rosea*, maroon, white and pink in clumps, July.

Anchusa Italica Dropmore, blue, May and June.

Delphinium hybrids, July and August.

Tiger Lilies, *Lilium tigrinum*, bronze, August.

Madonna Lilies, *Lilium candidum*, white, July.

Speedwell, *Veronica virginica*, white, July and August.

Bee Balm, *Monarda didyma*, red, July and August.

Foxgloves, *Digitalis*, mixed colors, July.

Lupines, yellow and blue, May and June.

Cosmos in variety.

MIDDLE PLANTS

Phlox, *Phlox paniculata*, var. Elizabeth Campbell, Miss Lingard, white; Tapis Blanc, white; Leo Schlageter, scarlet; Rijnstroom, carmine rose; Eugene Danzanvilliers, rosy lilac; Le Madhi, deep purple, August.

Coreopsis, *Coreopsis lanceolata*, yellow, July.

Tall Bearded Iris, var. Blue Velvet,

dark blue; Clara Noyes, apricot; Dauntless, dark red; Los Angeles, white; Rose Ash, soft lavender; Vishnu, cinnamon.

Peonies, Festiva Maxima, white tinged red; Baroness Schroeder, pink to white; Umbellata Rosea, pink; The Moor, single maroon; Frances Willard, ivory white; Albert Crousse, pink.

Blanket Flower, *Gaillardia*, yellow and red, July and August.

Speedwell, *Veronica amethystina*, blue, May and June.

Shasta Daisy, *Chrysanthemum maximum*, white, July.

Canterbury Bells, *Campanula medium*, blue and white followed by Zinnias.

Siberian Iris in blue and white.

Columbines, *Aquilegia*, in variety.

FRONT PLANTS

English Daisies, *Bellis*, pink and white, used as ground cover for colonies of Darwin Tulips.

Pansies in variety.

Creeping Phlox, *Phlox subulata*; Nelsoni, white; and Vivid, pink, May.

Rockcross, *Arabis alpina*, white, May.

Forget-me-not, *Myosotis palustris*, May and June.

Sweet William, var. Newport Pink, followed by yellow Snadragons faced down with purple Petunias.

Lemon Lily, *Hemerocallis flava*, canary, May.

Bleeding Heart, *Dicentra*, interplanted with China Pinks.

Astilbes in variety.

With the scaled paper in hand, marked with seasonal flower colorings, you begin to calculate the number and groups of plants required. The simplest way is to make a pattern for a 10' or 15' strip of the borders and repeat that along the entire length. In this planning aim for bold effects. While the size and extent of individual groups depend on the available space, certain plants have a minimum number required to make a display. Three plants are the minimum of any group, and according to the size of the border these can be increased, but should not be so large that at certain seasons of the year whole sections are flowerless.

A certain amount of figuring must go into this plan in order to determine the number of plants required. Plants

(Continued on page 90)



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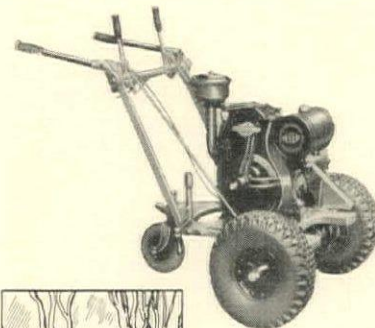
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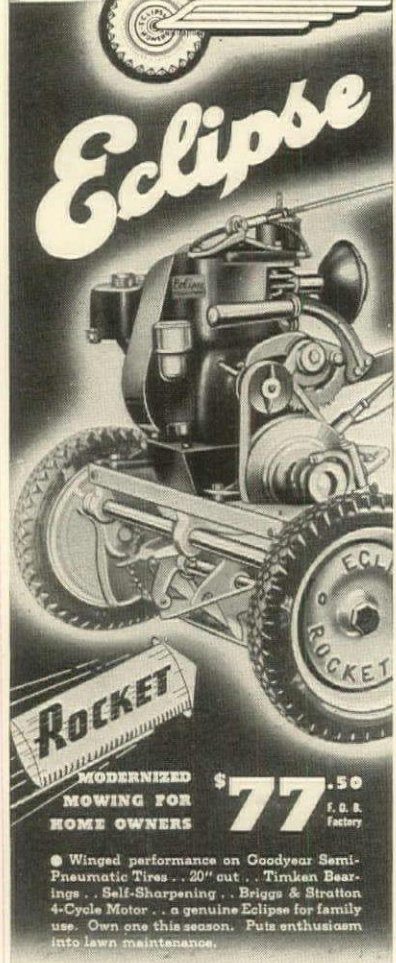
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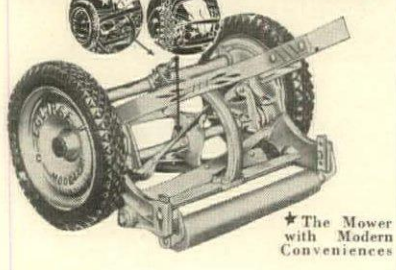
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TREE PEST CONTROL

(CONTINUED FROM PAGE 51)

culty of trying to destroy scale insects with Spring or Summer contact sprays lies in the fact that it is so hard to catch them in the brief crawling stage. Hatching times of different species of scale vary and even the hatching time of one species may vary with the seasons because of the weather. In addition to this all the eggs in one mass will not hatch at the same time. If you stood over one little group of scales and destroyed the insects which crawled out today you might find just as many more tomorrow or next week, hatched from eggs in the same mass. It is much more effective to try to destroy the eggs with a dormant spray before they have a chance to hatch.

Scale insects are prolific breeders. When even a small number of them dig in on a tree they will multiply rapidly if they are not destroyed. They spread from tree to tree during the brief crawling period by being carried on the feet of birds or tree rodents, like squirrels and chipmunks. Most of them are tiny creatures, which may not be discovered until the masses begin to get some size, but if they are left unmolested for a few seasons they will completely cover the branches or trunk on which they have located.

SCALES TO WATCH FOR

Some of the better known scales are the golden Oak and Kermes scales, which attack Oak trees, the European Elm scale, the oyster shell and San Jose scales, which prefer fruit trees but will thrive on some shade trees, the cottony Maple scale, which attacks soft Maples and others, the terrapin scale, which prefers Maples and Sycamores, and the scurfy scale, which is not particular what kind of a tree it feeds on. It is not difficult to comprehend the damage which may be done to any tree if millions of these little insects are all pumping out the sap at the same time.

The cure is dormant spraying in the Spring or Fall, or in both if a tree has been badly infested, until the scale has been entirely destroyed.

The other two kinds of spraying are done when the leaves are on the trees. They are aimed at the sucking insects which do not have the ability to pro-

tect themselves with scales, and the chewing insects which feed on the foliage. These two methods of spraying differ as the feeding habits of the insects they are expected to kill differ. The suckers get their food from beneath the surface, so that a spray which deposits a poison coating on the leaves and stems just gives them something more to put their feet on but does not menace their health in any way, since they do not swallow it.

SPRAYING SUCKING INSECTS

These sucking insects have a physical peculiarity which makes them easy prey for the contact sprays, most of which are solutions of pyrethrum, rotenone or nicotine sulphate, singly, in combination or with suitable spreader materials. Because the sucking insect was intended by nature to bury its mouth parts in the leaf or stem of the plant to suck up the juices from beneath the surface, it has a special breathing apparatus which includes little tubes which come up through the body back of the head. When the spray strikes the insect it comes in contact with these breathing tubes and the insect is killed almost immediately, either by suffocation or by paralytic action, depending on the type of spray material used. Unless the spray actually strikes the body of the insect, however, it has no effect.

Sometimes a gardener using a contact spray to kill aphids will be inclined to believe that something has gone wrong with his solution because after he has thoroughly sprayed a tree or shrub he goes out a day or two later to find it again covered with the little beasts. In such a case it is extremely likely that there was nothing wrong with the spray or the way it was applied but that the disappointed gardener is just looking at an entirely different bunch of aphids. Many of the aphids are winged and almost all of them have alternate host plants on which they feed. The part of the family that is away at spraying time is not at all affected by the spray material that may remain on leaf and stem surfaces when they come back. They drill right through it and go on sucking up the

(Continued on page 87)

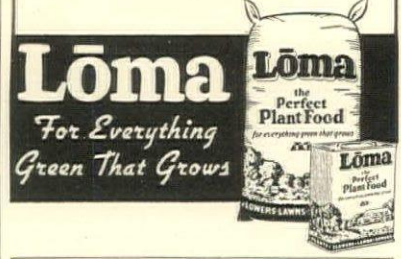
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TREE PEST CONTROL

(CONTINUED FROM PAGE 86)

plant juices and producing new broods of living and hungry young.

The only solution of this problem is to spray frequently. A small tree or shrub can be watched and the spray gun used whenever there are aphids in sight. Larger trees are not so easy to inspect and the only thing to do there is to spray regularly. The aphids can never get very bad if they are destroyed several times a season.

In some ways the chewing insects are easier to control than the sucking insects, because you can spread a meal of poison for the chewers whether they are there or not and know it will be waiting for them unless the rain washes it off. One thing to remember about the leaf eaters is that in most cases the leaf eating stage is only one phase in the life of the insect. But it is the phase in which you can get at it to destroy it most readily.

JAPANESE BEETLE

A good illustration is the Japanese beetle, which has become a serious menace to growing things in recent seasons. In the beetle stage, when all the damage is done to the foliage, a white poison spray will be effective, although traps are also used. A white poison spray is referred to, because a spray which coats the foliage white acts as a repellent for many of the beetles as well as a stomach poison to those who feed on the coated foliage.

If the beetle lives through the Summer season it will burrow into the ground in the Fall and lay eggs which in due time will hatch into grubs. The principal source of food for these grubs, or larvae, during the period in which they are maturing to turn into beetles consists of grass roots.

Most forms of caterpillars, or leaf eating larvae, finish that stage of their lives in some sort of cocoon or nest from which a winged insect with an almost unbelievable ability to lay eggs will eventually emerge. The present generation of leaf eaters may look bad enough, but they are nothing compared to the hordes of their progeny which will result if you do not kill off those you see.

THE USE OF FUNGICIDES

A number of the more common tree diseases may be controlled by spraying with various fungicides, although fungicidal sprays are a preventive measure rather than a cure. The purpose of a fungicide is to coat the leaves to prevent fungi spores from germinating. These diseases include mildew, anthracnose and various forms of leaf spot and leaf blotch. In using sprays for fungous diseases it is necessary to identify the trouble, as a fungicide which should be used on one may have no effect on another.

There is one rule which applies to all tree diseases, however, which is a valuable ally to preventive spraying. That is to gather up all diseased leaves and twigs and burn them. This is particularly important in the Fall, in order that disease may not get a foothold on the young and tender foliage in the Spring.

THE "RIGHT" SPRAY

I have discussed the various forms of spraying in simple terms and in some detail because to be successful in spraying the amateur gardener must know what he is spraying for and use the proper material.

Most failures reported by amateur gardeners are caused by using the wrong material, such as a stomach poison for sucking insects, a contact spray for leaf eaters of fungicides for insect control. Each has its distinct usefulness but no value at all if used for the wrong purpose or at the wrong time.

When a person loves growing things it should be a matter of deep interest to study the habits of the creatures which seem to exist only for the destruction of plant life. It should be a satisfaction to learn the effective methods of control. And no satisfaction can quite equal that of seeing a fine tree or prized shrub come back to health and vigor because of the care you have given it. You can have that satisfaction frequently if you learn how, when and why spraying should be done and then do it.

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GOOD CLEAN DIRT

(CONTINUED FROM PAGE 61)

of chopped sod. Topsoil then was hauled in and the bed filled.

Now, as every gardener knows, what you get when you buy topsoil is not a standard brand. There are great variations in quality and price, due principally, of course, to local conditions.

This particular lot was fair. It was good and dark, but it contained too much clay. The color—though not an indication, necessarily, of richness—was a help, for dark soil holds the warmth of the sun's rays. The superabundance of clay was distinctly a disadvantage. Untreated, this bed in mid-summer would have baked as hard as a brick. Cultivation would have been tedious at best and even then might not have prevented water from rainfall or sprinkler from coursing over the surface, leaving behind none of its benefits.

USE LIME CAREFULLY

Liming, I suppose, might have been a rational procedure. I'm rather opposed to it, though, unless a test has revealed acidity. (Incidentally, inexpensive soil-testing kits, which any amateur can operate, are for sale at most good seedstores.) Lime is pretty mysterious in its action. It "sweetens" soil, making it alkaline or neutral. Paradoxically, it may increase the acidity of a recently manured soil by stepping up the production of carbon dioxide and that is why the simultaneous application of lime and manure is to be avoided.

By flocculation or "flaking", lime improves soil texture and in other physiological ways aids plant growth. But it may also render inactive elements that are vital; and it may create a condition favorable to certain fungi and to weeds. The consensus of opinion among good gardeners seems to be that liming is in order only when a definite need for it has been demonstrated.

In this instance, no test was made. Instead, we lightened the soil by forking in a combination of granulated peatmoss and poultry manure, purchasable by the bag—and left the bed rough, so that the alternate freezing

and thawing of a winter would blend the added material with the soil.

A GOOD COMPOST FOR TOPDRESSING

By early spring, the bed had settled a couple of inches. In order to compensate for the sinking, as well as to smother weed seeds that rode in with the imported topsoil, we spread on spent mushroom soil. This compost consists of completely rotted stable manure and topsoil. It is not procurable in every locality; but is valuable enough to justify quite an effort in hunting up a source. It costs around \$40 a ton. By the time it reaches the garden, it is at least a year old and is virtually weedless. For porch and terrace boxes, for growing water-lilies, for lightening and conditioning soils generally and especially for topdressing flower beds and borders, I know of nothing more easily handled.

Thanks to new topsoil, peatmoss, dungs, and weathering, the soil attained sound mechanical condition. It held moisture well, but crumbled readily. Roots could penetrate it without difficulty. Plants, anchored deeply in it, could withstand trying weather. Before perennials were set out, only one thing remained to be done: make certain that no deficiency in chemical elements existed. We covered this possibility by scattering over the bed a widely advertised commercial compound that is supposed to contain almost a dozen elements which strengthen the soil.

Parenthetically, let me put in a kind word for reliably manufactured, packaged plant foods. Many good gardeners decry them. They claim they act as horticultural cocktails; overstimulate plants; and bring to the soil little of permanent value. These charges are not entirely groundless. At the same time, I have found—while nothing can equal dungs for lasting mechanical benefits—that commercial compounds, dusted on in very small quantities very early in the year and promptly raked in, produce a spurt when one is needed and do, generally speaking, enhance the quality of bloom.

Later in the season, it's my opinion that only organic substances should be resorted to in an established border
(Continued on page 89)

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GOOD CLEAN DIRT

(CONTINUED FROM PAGE 88)

and, after August 15, no fertilizer of any kind should be applied. I burned up a good many choice perennials in reaching this conclusion; so it's worth recording.

The second plot, which proved so instructive to me, was a border 7 feet wide and 60 feet long. Its subsoil was gravelly sand. Its topsoil—some five inches of sandy loam—had been enriched with sheep manure. Annuals, under rather excessive artificial irrigation, grew well in it.

TREATING SANDY SOIL

Obviously, success with most perennials could not be looked for on such thin fare. The chief fault of the land was mechanical. It drained too fast. A secondary one was chemical. Sandy soils are nearly always deficient in potash and nitrogen. Nevertheless, the soil was far too good to be discarded altogether. Its porosity could be cured, its poverty overcome by incorporating with it large quantities of humus-making materials, augmented, possibly, by working in a scant dressing of commercial fertilizer.

The trick, in this case, was trenching or double-digging. Now, you often hear garden club ladies getting themselves into a dither over trenching techniques. Actually, the process is quite simple. All you want to do is to work the soil to a depth of two feet and, in so doing, keep the top spit on top and the bottom spit on the bottom. How that is done makes no difference.

What we did was this: First, we took out all the plants. Next, we raked the border level. Third, we transported a block of topsoil from the north end of the border and piled it at the south end. This exposed the subsoil over the width of the border for perhaps two feet of its length.

Starting at the northern end, we dug a trench across this subsoil strip, piling the excavated soil on the subsoil south of the trench. The trench was then filled with shredded cattle manure; and the soil, which had just been removed from it, was returned to be mingled with the manure. The mixture thus made was then covered by the most northerly strip of topsoil. Two

more feet of subsoil thereby were exposed. Moving steadily south, we repeated this process until all the subsoil had been composted and the topsoil, originally brought down from the northern extremity, had been used to cover the last of the treated subsoil.

Into the topsoil was then introduced commercial humus—2,000 pounds of it, as a matter of fact. This clean, soft dirt was carefully worked in with a pronged cultivator. Finally, 100 pounds of fine bonemeal, principally with a view to making up a probable lack of calcareous elements, was spread over the border and raked in. After settling, a topdressing of spent mushroom soil brought up the border to the level of the surrounding land.

These two beds now accommodate a great many perennials of different types—not the acid-lovers, to be sure, for they are fussy in their requirements and can be discussed some other time. It is true, also, that plants with marked preference for good drainage, such as *Nepeta Mussini* and *Platycodon dianthus*, are a little happier in the sandy border; while Peonies and *Primula* and Japanese Iris and *Hemerocallis* like the heavier soil of the first bed a bit better. Nevertheless, in both cases perennials, which prior to soil conditioning would have perished of drought or starvation, now make a spectacular showing.

ADVANTAGES OF SOIL CULTURE

It took time to make these beds behave as they should, to create in them the good garden loam that so simplifies the upkeep. It saves time now to have them weeded in a jiffy; to have them seize the rains that come their way and transform them into beauty; to produce, with the minimum of attention, clean, healthy foliage and sparkling blooms. It cost something in cold cash, too—as much as a dollar a running foot.

Time, effort and money all yield a return on the investment now in the form of horticultural satisfaction. Who claims gardening is a cheap hobby, anyhow? What this country needs is not moderately priced cigars, but more ten-cent plants in ten-dollar soil.

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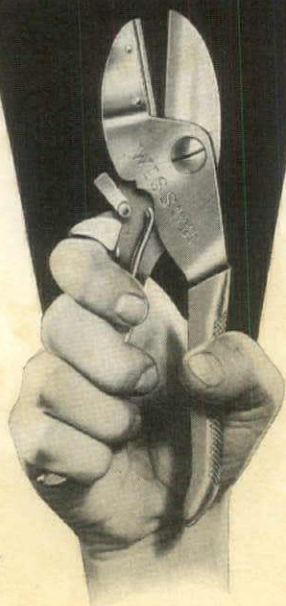
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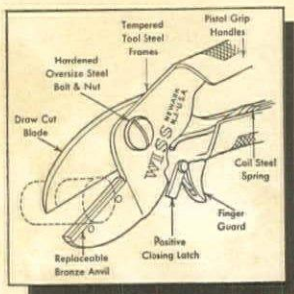
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BORDERS

(CONTINUED FROM PAGE 85)

that grow 1'—1½' tall should be set 1' apart; 1½'—2¼'—1½'; 2½'—4'—2' and 4'—6'—2½' apart. For example a group of three Phlox clumps will eventually occupy a little under a square yard. The taller and more vigorous growing types such as Michaelmas Daisies, Rudbeckias, Heleniums, Anchusas and Delphiniums, Meadow Rue, Bocconia and Boltonia will each need at least two square feet per plant. Peonies at maturity require almost a yard. Pyrethrum, Iris, Anthemis and Salvia in groups of threes would occupy a good square yard. In these calculations we are leaving space between plants to drift in narrow shoals of annuals to carry on the color when the perennials have finished flowering for the season.

Here and there in the border should be introduced, to give change of pace, plants that are interesting mainly for their foliage. Gray foliage plants are especially serviceable for this purpose, as well as others whose leaves or habit of growth are noticeably different from those of their neighbors.

FREEDOM OF ARRANGEMENT

In all these calculations avoid mathematically exact and disciplined order. In one spot make the group of three plants, in another of seven. Some of the tall plants from the rear should be occasionally drifted into the middle planting and among the low plants of the front should be introduced an occasional medium-sized plant. Where the border is faced by a path, some of the lower-growing perennials should be allowed to spill over the edge. Nothing softens an edge in Spring like a froth of creeping Phlox and Armerias and in Summer a wave of Pinks, fragrant and many-colored.

In these calculations, too, we must figure on bulbs—Tulips and Narcissus for Spring flowering; Ismene, Tigridias, Tuberoses and such tender bulbs and Lilies for mid-Summer; and the taller Lilies and Gladioli for Autumn.

INEVITABLE CHANGES

We have headed these notes "Borders in the Making", for the good reason that the successful border is constantly being remade. Constantly we lift, divide and replant clumps or shift plants that are not in a desirable location. Or cover the withered foliage of one group with the rising foliage of another. Therein lies the fascination of a border: it constantly requires ingenious methods of staking, replanting and thinning. It also can serve to be a school of plants, a sort of valuable demonstration course in practical horticulture.

By the third year one who has made and maintained a border has acquired an intimate knowledge of what a great number of different kinds of plants and bulbs demand in the way of growing conditions, how they grow and how they flower. And that is one of the unforgettable compensations of gardening.



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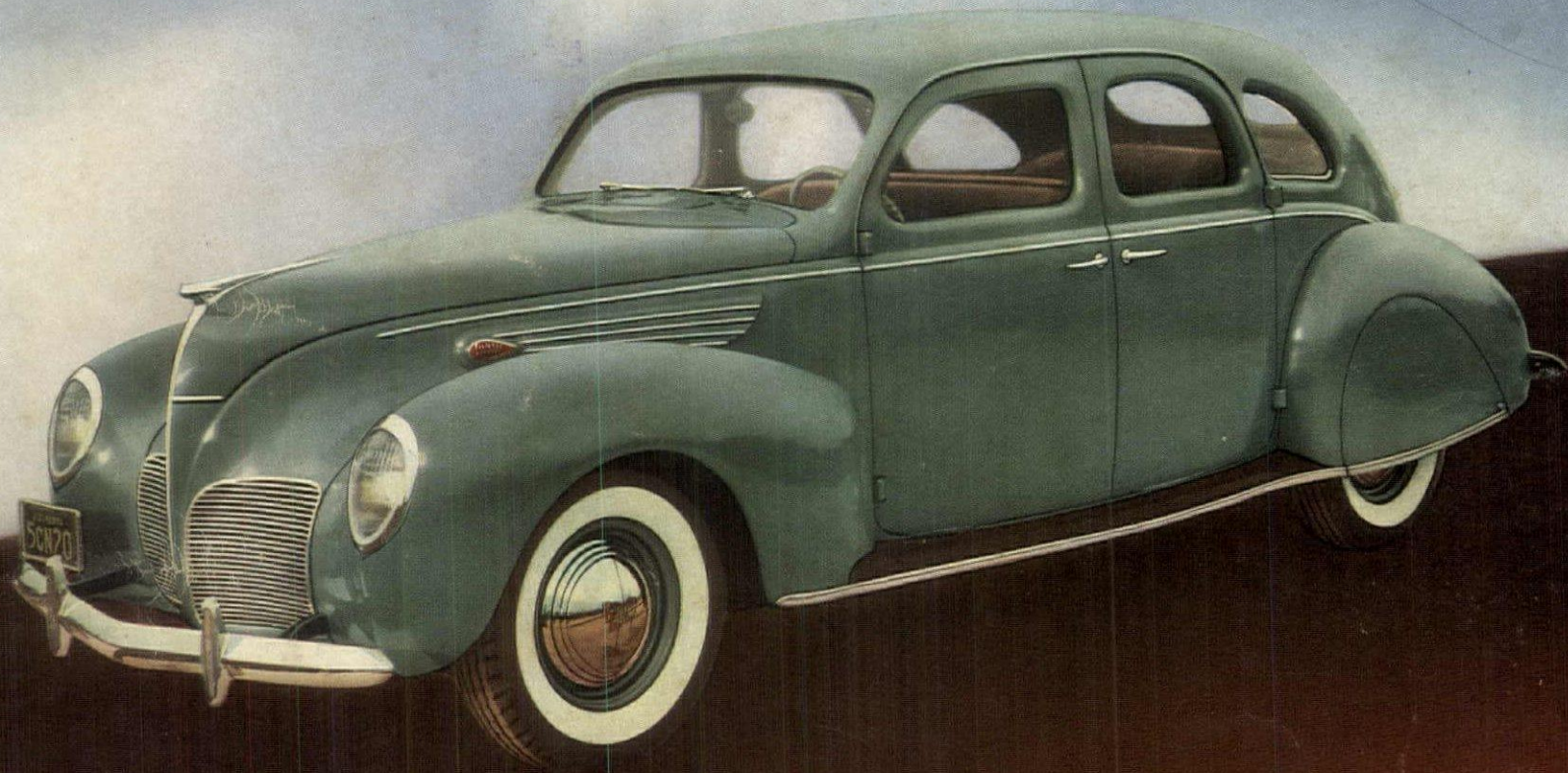
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