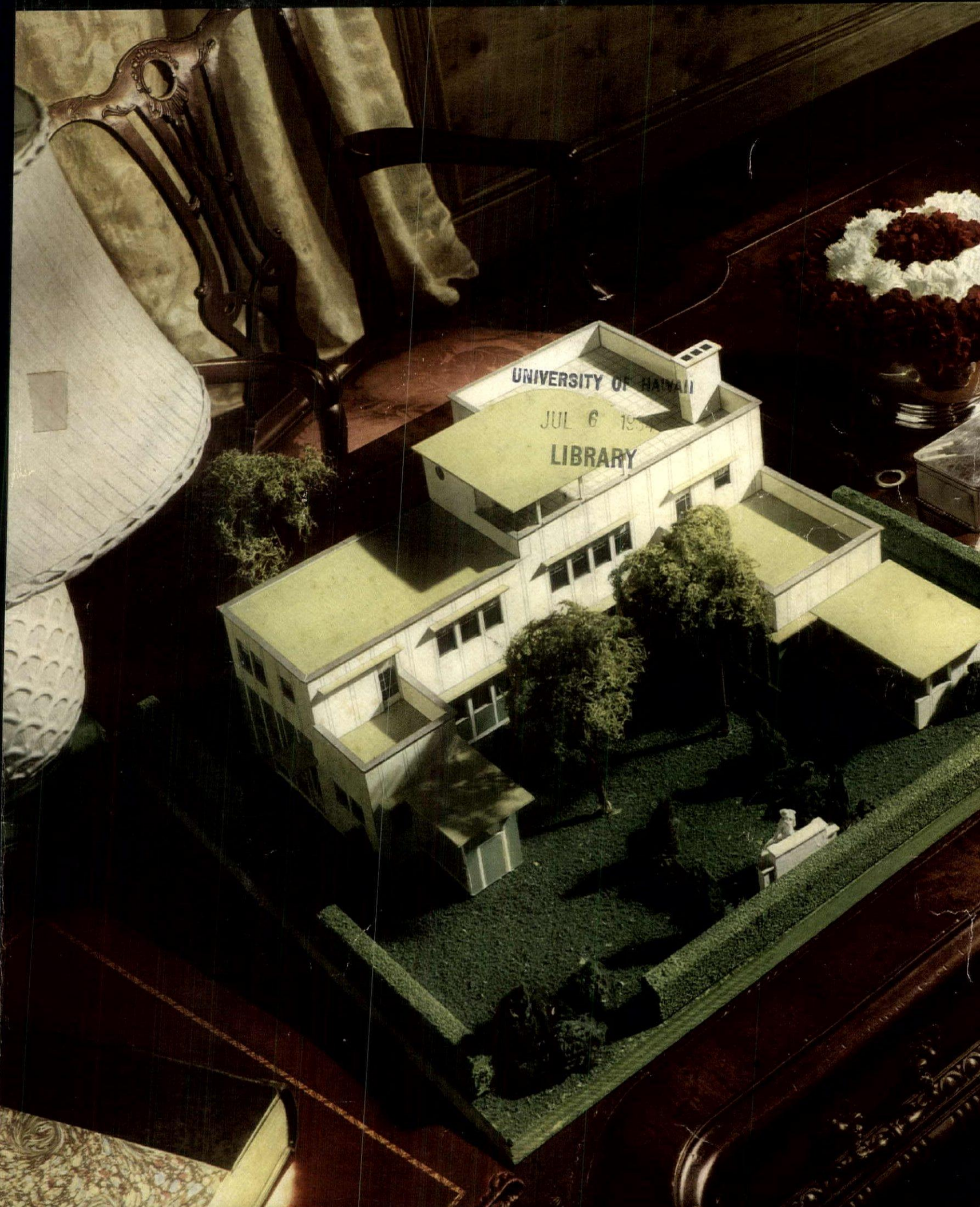


HOUSE & GARDEN

A Condé Nast Publication





General Electric presents
the new G·E IMPERIAL Range



FROM the famous General Electric House of Magic comes a new super-automatic electric range. Its modern beauty and striking style exemplify the new trend in kitchen planning and design.

To those homes gifted with full appreciation that genuine hospitality, good health, and the art of fine living depend much on the kitchen, General Electric dedicates this new G-E Imperial — the most modern, finest equipped range ever presented. It brings amazing advancements in speed, in

convenience, and in the preparing and serving of more tasteful, more delicious foods. It incorporates features, refinements and new ideas never before achieved in any range.

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minder to exactly time any cooking operation, automatic lighting in the oven and sliding shelves that eliminate stooping.

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The Raleigh Hotel. New management. Across Pennsylvania Avenue from new Government Buildings. All rooms with tub & shower. \$3. one, \$5.-\$8. two, E. P.

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Poland Spring House. Mansion House. June 23 to Oct. Where hospitality is truly a fine art. Real comfort. Homelike atmosphere. Unsurpassed table.

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Marshall House. Also the Emerson and cottages. Beautiful situation. Modern throughout. Highest standards. Exclusive clientele. Golf, tennis, bathing.

MASSACHUSETTS

Beach Bluff, Swampscott

Hotel Preston. On the ocean front of the famous North Shore. Cool. Select. Private Bathing Beach. Golf. Grinnell Sprinklers. American Plan.

The Berkshires

Ideal for your vacation. Golf, boating, tennis. For detailed information write: Berkshire Hills Innkeepers Association, Dalton, Mass.

CRAWFORD NOTCH

High up in the White Mountains, on the morning of July 23, tennis players of both sexes will begin competition in the twenty-ninth annual open tournament for the New Hampshire State and White Mountains Championship. The Tournament, which is under the auspices of the United States Lawn Tennis Association, will be played on the courts of the Crawford Notch Tennis Club, adjacent to the Crawford House. The beauty of a natural background of virgin forests has been given a finishing touch by the planting of nearly 2000 plants and shrubs on the immediate grounds of the Tennis Club and Crawford House.

Last year's winner of the men's singles was Mr. Walter Merrill Hall, former "first ten" player and now President of the United States Lawn Tennis Association. Names such as Mr. Hall's and other prominent players emphasize the fact that the tournament at Crawford Notch is not merely a social event for White Mountain visitors but a tournament of considerable importance on the tennis calendar.

ORIENT POINT

We recently came across the historical background of Orient Point, which is at the extreme end of the north shore of Long Island. The Orient Point Inn, at the water's edge, dates back to 1682 when shipbuilding was the major industry of the country. At that time the finest residence was owned by the leading shipbuilder who naturally held the commanding position among the settlers. In 1785 this residence was taken over as an Inn and enlarged to its present size from the wood of an abandoned British fort nearby that had been used in local operations during the Revolutionary War.

In those early days there was constant water traffic between Orient Point and New England. Honey-mooners particularly would cross the Sound to spend a few days at Orient Point Inn. It became the favorite resort of many prominent people. James Fenimore Cooper, for example, wrote his book "Sea Lions" while visiting at the Inn and Walt Whitman sought the restful atmosphere of the Inn while working on his "Leaves of Grass".

The cargo schooners and sailing vessels which dotted the water-front

in a former day have been replaced by chugging motor boats and trim yachts. In spite of the change, there still clings to the region an atmosphere of quaintness which adds a peculiar attraction to this part of Long Island.

BAR HARBOR

The Garden Clubs of America will hold their annual meeting July 11 and 12 on Mount Desert Island, Maine, with headquarters in Bar Harbor at the Malvern Hotel. An attendance of approximately 600 is expected and an elaborate program has been arranged featuring an inspection of the gardens of prominent cottage owners at Bar Harbor, Seal Harbor and Northeast Harbor, including the scenic drive to the summit of Cadillac Mountain in Acadia National Park.

Maritime Tennis Week, commencing July 30, will be considerably enlivened by the arrival of three American cruisers and two British cruisers. Their officers will be lavishly entertained at a round of social functions in their honor.

CHILDREN'S RODEO

Yes sir! That's what it is and though it won't have all the events of an adult rodeo (entries are limited to children of fourteen years and under), there will be plenty of action and not a few thrills—spills. The program consists almost entirely of riding events—some of them are bending races (around posts), pie races, burro and pony races, relay races, and so on. The children will go "Western" for the day, appearing in real cowboy outfits. Chaps or a ten-gallon hat will be presented to the winner of this most extraordinary rodeo.

We really should mention that all this will take place July 15 on the grounds of The Ahwahnee Hotel, Yosemite National Park, California.

JUST TO KEEP POSTED

FLOWER SHOWS: Newport Casino, Newport, Rhode Island, July 4 to 8 inclusive. Lenox Flower Show, Lenox, Massachusetts, July 11.

HORSE SHOW: Williamstown Horse Show, Williamstown, Massachusetts, July 12.

TENNIS: Annual Sea Bright grass court invitation tournament, Sea Bright, New Jersey, July 23 to 29.

MASSACHUSETTS (Cont.)

The Berkshires—Great Barrington

The Oakwood. A small, modern inn of rare charm in the beautiful Berkshires. Quiet—restful—lovely gardens. Excellent food. All sports. Booklet.

The Berkshires—Greenfield

The Weldon. "The Beautiful Home Hotel". Fireproof. All year. 200 rooms. Excellent table. Refined atmosphere. Reasonable rates. Golf. Booklet.

MASSACHUSETTS (Cont.)

The Berkshires—Pittsfield

Hotel Wendell. Accommodates 650 guests. Fireproof; modern. Single rooms without bath \$2.00 up; bath, \$3.00 up. Golf nearby. N. A. Campbell, Mgr.

Boston

Hotels Lenox and Brunswick. Two friendly-famous Back Bay hotels, located on either side of beautiful Copley Square. Rates from \$2.50 to \$5.00.

MASSACHUSETTS (Cont.)

Hotel Puritan. Distinctive, residential, homelike atmosphere. Restaurant on roof. On beautiful Commonwealth Ave.; easily accessible. Rates \$3.50 up.

Cape Cod—West Harwich-By-The-Sea

The Belmont. Famous seashore hotel overlooking private Bathing Beach. Water temperature 72°. Symphony and dance orchestras. All sports.

Marblehead

Hotel Rock-Mere. Overlooking Marblehead Harbor . . . yachting center. Every recreational feature . . . excellent cuisine. June-Sept. "Booklet A". R. Brackett.

Nantucket Island—Siasconset

Beach House. In picturesque Siasconset. Modernly equipped 100-room hotel. Ocean view. Wide stretch of moors. All outdoor sports. Amer. & European Plan.

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Hotel Northampton and **Wiggins Old Tavern.** An Inn of Colonial Charm, \$2.00 up. Excellent food. Antiques. When in Springfield; The Stonehaven.

Swampscott



New Ocean House

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Ramona Park Hotel. On the shores of Lake Michigan. Finest appointments. Greatest natural attractions; variety of amusements. 3 excellent golf courses.

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The Hanover Inn. At Dartmouth College. 100 rooms, 60 baths. Elevator. Stop over en route to mountains. Reasonable rates. A. & E. Plan. All sports.

Lake Sunapee

Granliden Hotel. Directly on Lake Sunapee, 1260 feet elevation. Private golf course, tennis, saddle horses, fishing, boating. No hay fever. Christian.

White Mountains—Whitefield



Mountain View House

Mountain View House. Dignified and charming in its setting among New England's famous peaks in the glorious White Mountains. Offering every outdoor sport. Our maintenance of the highest standards has consistently attracted a selected clientele. W. F. Dodge & Sons, Proprietors.

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The Mount Washington. Opens July 3rd. Bretton Arms, now open. Famous for golf—two courses. C. J. Root, Mgr. N. Y. Office, 2 W. 45th Street.

White Mountains—Crawford Notch

Crawford House. Distinctive mountain resort. Golf, tennis, swimming, mountain climbing, saddle horses. Orchestra of Boston Symphony players.

White Mountains—Dixville Notch

The Balsams. Leading resort. 18-hole golf course, tennis, swimming, riding. Fireproof. 2 orchestras. No hay fever. Cottages. N. Y. phone PE 6-8218.

White Mountains—Franconia

Peckett's-on-Sugar-Hill. New England's unique resort. Exclusive clientele. Quaint, homelike atmosphere & excellent cuisine. Recreational features. Cottages.

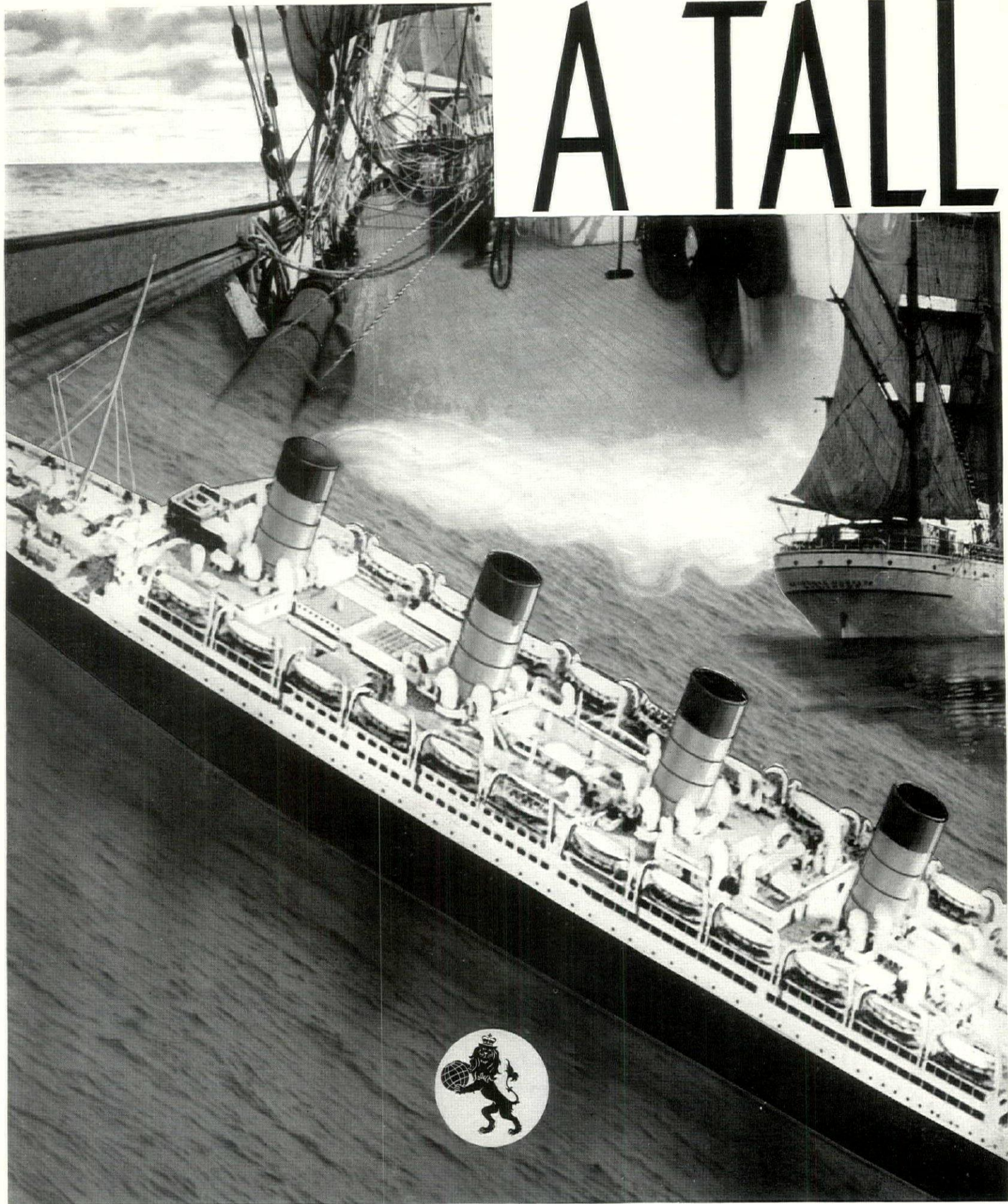
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A TALL



CUNARD LINE TO ALL

MAURETANIA . . . *The White Cruise Queen* will make five two-week Sea-Breeze vacation cruises over an itinerary no other ship has equalled: Trinidad, La Guaira, Curacao, Panama, Havana. From New York July 7 & 21 . . . Aug. 4 & 20 . . . Sept. 8.

FRANCONIA . . . famous world-cruising liner will make three Sea-Breeze vacation cruises to Saguenay River, Quebec, Newfoundland and Bermuda. Two weeks. Calls at Boston second day. From New York July 28 . . . Aug. 11 . . . Aug. 25.

AQUITANIA . . . BERENGARIA recently remodelled, offer superb rooms with bath that represent unusual value in ocean-going luxury. Next sailings from New York . . . Aquitania June 27, July 14 . . . Berengaria July 5, Aug. 2.

● For 11 successive years Cunard and associated lines have carried more passengers than any

SHIP PUTS TO SEA

Written by Alan Villiers



"When we go to sea in our old windships from Australia it's a matter of wind and tide right, and all hands aboard and the hatches battened down and the sails bent and the gear all clear for running; and if we don't go today maybe it'll be tomorrow. I've stayed at anchor in a barque a week or more, waiting for a fair wind.

"But how different when a Cunarder sails: 'Let go aft! Let go for'ard!' A few whistles; hoarse siren calls of the liner backing; melodic ring of telegraph bells; working of winches; a helping haul from a tug or two . . . and the liner in her blaze of light is under way. Our sailing ships are lovely to us and to all who see them; but there's a stateliness and grace and loveliness and *power* to the liner, too.

"We watch for the great Cunarders at our voyage-end, off the Chops of the Channel, when we come in from the Grain Race — blown from Australia 'round the stormy Horn; uncertain exactly where we are, with a landfall to be made—the Scillies or the Lizard Head. If we see a Cunarder we know we're all right for the black-topped red stacks, the towering superstructure, the lean swift-moving hulls tell us where we are.

"Sometimes one of them passes close to us. We make a strange contrast: the Cunarder proud and competent, not a week out from another Continent; we with our 100 days or more up from Australia, grain in the hold and a score-odd boys on deck. But they help us, these Cunarders, and we like to see them . . . and when it comes to crossing the Atlantic for pleasure or business, we don't go in sail."

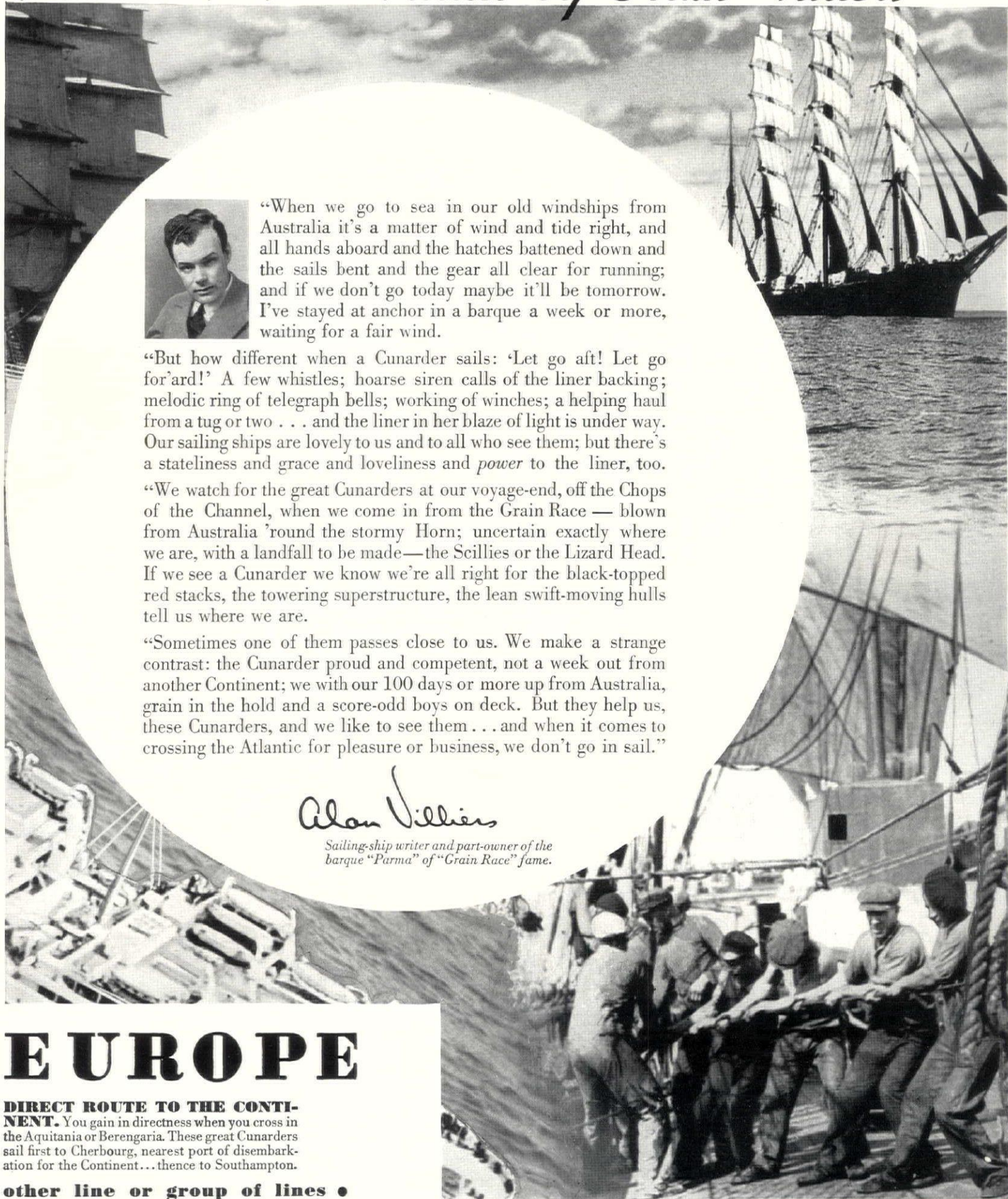
Alan Villiers

Sailing-ship writer and part-owner of the barque "Parma" of "Grain Race" fame.

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Your dog should be properly educated



A SCHOLAR ready to go through his paces at a regular dog school, with some of the large pieces of training equipment in the background. Courtesy of Ben H. Wilson, of Wilsona Kennels

In the belief that many House & Garden readers are interested in the subject, we have gathered the opinions of four outstanding men in the field of dog training—men who have devoted their lives to the study and practice of humane methods of showing a dog how to give the best that is in him. Read what they have to say and then—well, think it over, anyway.

BEN H. WILSON: "My views on training as stated in the following apply particularly to the German Shepherd, for it is with this dog that I have had the most experience; but in general they apply to dogs of any breed. I feel that the value of training cannot be overestimated.

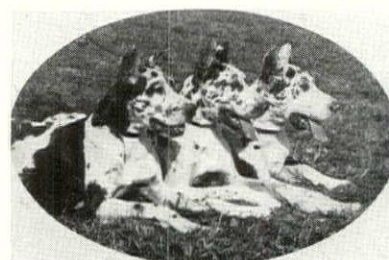
"In training, two distinct requisites are necessary to success. First, the dog must have been bred from matured, well-nourished and developed stock. Secondly, the trainer must be blessed with an endless amount of patience and complete control of his nerves. No one who has not a deep feeling for the dog should attempt to teach Shepherds. Neither should a novice, with just a maudlin affection for dogs, try to train

the noble animal. Training Shepherds is a question of background and a full understanding of the temperament and psychology of the breed.

"The first step in training is to get the confidence and love of the dog. There are some things in life which can be done in an impersonal manner, but the training of Shepherds calls forth the true character of a man.



MR. GESSNER demonstrates what he means by perfect performance as a result of careful training and attention to detail



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Ben H. Wilson, owner

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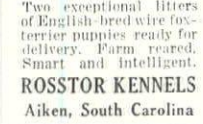
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Training is little more than a thorough education, or the learning of lessons of simple obedience.

"At my kennels, for instance, I have a system of training Shepherds which is so gradual that the dog hardly realizes that he is being trained. There is nothing sudden to emphasize the natural shyness of any dog. In the case of dogs sent here to be trained, he has a special medical examination by a veterinarian before being allowed to mingle with the other dogs. This is purely to avoid the possibility of spreading contagious diseases. Following the medical examination the dog is

fed, and if undernourished is kept on a special diet until in robust health.

"The actual training of a Shepherd may be started by a mere walk with the trainer. It is essential that the pupil become well acquainted with his tutor and it is the trainer's business to earn the respect and confidence of the dog. Every slight command of the trainer which is responded to correctly by the Shepherd on their first day's acquaintanceship is rewarded. Kind words and a bit of petting go much further in training than reprimands.

"Having gained the confidence of his pupil, the trainer should start on the rudiments of the Shepherd's education. The dog must be taught to lead and to come back when called; to sit down; to heel, with and without leash; to lie down and to stay in one place until called, even if the call does not come for thirty minutes. Most dogs will learn these things in a comparatively short time if the trainer is patient and very clear in his commands. It is also a great help if the tutor is a master of the art of pantomime.

"Every Shepherd has qualities that only training will bring out. The train-

MUCK and ELLA, being well trained children, sit quietly when so instructed. Photograph shown by the courtesy of William Schafer



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Ch. Heini—Flottenberg

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THE NAIL-NIP Don't let your dog go lame. Nip his nails regularly with the Durable Nail-Nip, first scissor-type nipper with spring handle. Cuts the nail off clean—does not squeeze it. Drop forged. Will not break. \$2.00

THE DUPLEX DOG DRESSER (Du Sales, Inc.) Dept. HG7, 192 Baldwin Ave., Jersey City, N. J. Enclosed find \$..... for Dog Dressers \$1.50 each. For Trimming Charts \$1. each. For Dog Libraries, 75c each. For Nail-Nips, \$2. each.

NAME.....
CITY.....STATE.....
ADDRESS.....

YOUR MONEY BACK IF NOT SATISFIED.

Your dog should be properly educated

(CONTINUED FROM PAGE 7)

ed Shepherd is a complete personality and an invaluable companion to man."

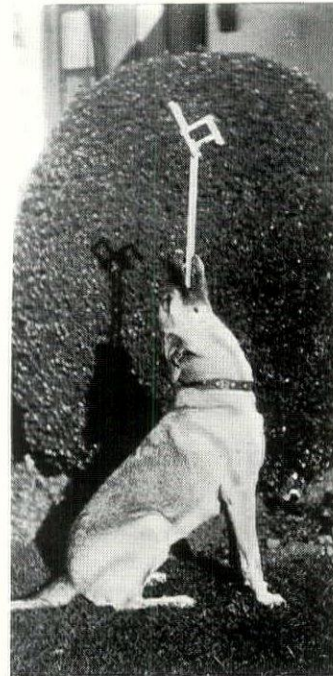
LUDWIG GESSNER: "I look upon my work as a profession and have made it my life's study. I feel that if one is sufficiently interested to own a well-bred dog, then the dog is entitled to an education that will enable either him or her to bring to the owner the greatest measure of happiness and pleasure through their association. It is my belief that there is usually fine character in every well-bred dog that can be interestingly developed with the right kind of training. Obedience and companionship are what are most desired by the average owner. These splendid traits are best developed by winning the dog's confidence and love through kind treatment and extreme patience.

"Many owners desire that their dogs be trained also for protection to children and household. A dog properly trained for such duty need never be a mean dog or one who will attack except on command of his master, or if his master is absent, when he sees his master's loved ones or property in danger.

"There is another course in training known as trick work such as jumping through hoops, playing dead, sitting up and many other interesting novelties.

"An owner who has never experienced the companionship of a well-trained dog never realizes what he is missing. It is a real joy and pleasure to own a dog that has been taught to mind you, protect you and your household and guard your household and property from unwelcome visitors."

WILLIAM SCHAFER: "The average dog-owner knows very little about dog-training. He has a pet of which he thinks the world—and is it any wonder that the lucky dog is boss over the house, the car, the yard and all else in his master's domain? A wonderful companion and a constant source of joy he is to the whole family—but isn't he also sometimes something of a nuisance? He pulls you down the street at the other end of a leash; he is deaf to your calls when you want him to come; he picks up and eats queer things he finds in spite of your warn-



PHYSICAL limitations are about the only check on what a well trained Shepherd can be taught to do. Courtesy of Wilsona Kennels

ings about poisoned food thrown around by malicious neighbors; he shows off beautifully before friends by ignoring every command you give him; he thinks a passing auto is good to eat and chases every one he can get to; he leaps up on you with his muddy paws, trying to show you how happy he is, sometimes even leaping up on your friends with the same idea and scaring them out of a year's growth. All these things are common in untrained dogs, due to their masters' ignorance of proper training methods.

"Instead of the affectionate ruffian described above, the trained dog is a faithful servant and a true gentleman. He follows at your heel as you walk down the street; he comes to you immediately on command; he refuses to eat



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House & Garden does not sell dogs but will suggest reliable kennels where purchases may be made

With Summer here

... and the red flannels laid away, many a well-meaning dog owner thinks of clipping his dog's coat to help him weather hot days. It is our conviction that clipped dogs suffer more from

heat than other dogs. We suggest as a more sensible idea that dogs be plucked and trimmed. By this process the coat is thinned out, dead hair carefully removed and sufficient coat still left on the body to protect it from the elements. The dog will be saved from that naked appearance which results from clipping and will look happily well-groomed.

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PREMEK KENNEL & STABLE SPRAY—Destroys all body vermin and flies. Keeps them away as long as material is present. If your kennel shop can't supply you, we will forward trial packages on receipt of \$1 each for the shampoo and soap, or 50c each for the ointment and spray. All four trial packages for \$2.50, postpaid. Satisfaction guaranteed—money back if you wish.

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things off the ground and even refuses red meat from the hands of any except those he knows and trusts; he politely ignores strange dogs after maybe an investigatory sniff or two; he has the right idea about passing autos and wouldn't chase one on a bet; he greets you with wagging tail and happy eyes but without the paw-marks on the shirt front. He is a gentleman, and he acts it.

"All dogs are eager to please and through training it is possible to indicate to the dog just how he can please his master. A well-trained dog works willingly and gladly. Through training, a dog learns how to learn. Future training in the home by his master is thus made easy."

JOSEF WEBER: "It seems to me that if a dog owner would look upon training for his dog as he does schooling for his child he would realize its importance and value. Just as discipline develops the personality of a child, so does it apply to a dog.

"I divide my training activities into four courses—for general obedience, protection, scouting and detective work and for companionship. This latter course is probably of most interest to the owner of just one or two pets. Over a period of about four months I train the dog to heel on and off the leash,

to heel with a muzzle on, to sit on command, to lie down and stay until called, to come when called, stop when signalled and come again, to carry any light object, to retrieve over a three and one-half foot hedge, to refuse food from strangers, to be fearless of blows and shots and to trail his guide's own trail.

"This course in companionship can be completed only by companionship of dog and master. A master should spend a lot of time with his dog, and above all talk to him. A dog may not understand every word said to him, but he gets to know tones of voice and what they mean. The more time a man spends with his dog and the more attention he gives him—the more loyal and obedient dog he will have.

"From my former experience as a trainer for the Berlin Police in Germany and from my present experience in doing training for the New York Association for the Blind and for the New Jersey State Police, I am convinced that training can be done only by kindness and that training does not change a dog's disposition except to make him steadier and more dependable. Once a dog has had school training he will be easier to train further at home, for he has learned the fundamentals of obedience."



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NO FLEAS . . . no lice . . . can possibly escape when you dust your pet with Pulvex. None revive to reinfest. Pulvex not only protects your dog or cat against the torments of fleas but the danger of tapeworms which are spread by fleas!

Pulvex your pet twice a month and he simply cannot have fleas; this new-formula powder also makes the hide so repellent to fleas that they keep off for days. Although deadly to parasites, Pulvex cannot harm your pet, even if swallowed. Non-irritating. Odorless. The world's biggest selling flea powder.

Sold on a money-back guarantee to kill all the fleas and lice on your pet. At pet shops, drug stores, in shaker-top can, 50c; or from William Cooper & Nephews, Inc., 1921 Clifton Ave., Chicago.



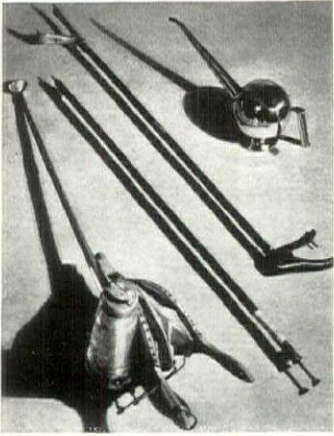
Kills them off.. **PULVEX** and keeps them off

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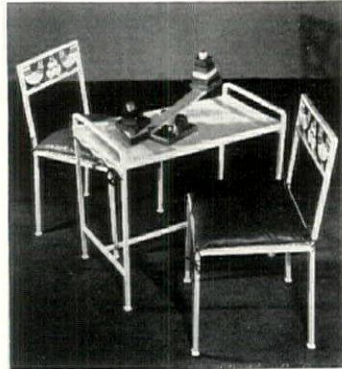
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Please send free sample of Dog Chow.
Please send name of my nearest dealer.

Name.....
Address.....
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Shopping Around...



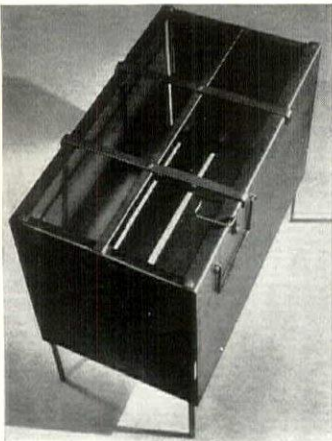
LONG-DISTANCE gardening arrives in the four implements above. From left to right. A hand-duster that gets the powder under the foliage without one's getting said foliage in the eye. \$6. Next. A hypodermic arrangement for the injection of a weed-killing, but non-poisonous, fluid into the roots of objectionable plant-life. \$3. Can of filler, 50c. Third. A weed puller-outer that spares the back of the gardener. \$2.25. Lastly. An efficient watering can with extra long spout. Copper, brass-trimmed. \$6. All, Max Schling, 618 Madison Ave., N. Y.



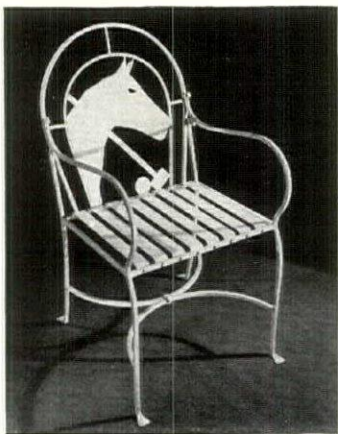
A host of Teddy bears in pyjamas frolic on the miniature quilt shown in the upper right hand corner to keep small sleepers company in Dreamland. In rose or blue chintz, the size is 56 by 41 inches. Price, \$4.50. Also for the nursery is the muslin spread and pillow case ensemble in the same illustration—decorated with gay tufted bowknots. Rose and blue bows on cream-colored muslin, or muslin and tufting in colors to order. Sunfast. Washable. 48 by 68 inches. \$5.50. Maison de Linge, 844 Madison Ave., New York

ANOTHER item for your picnic kit or the garden at home should be the hammock above for moments of relaxation. The fad for things Mexican brings us this native bed of that tropical country. Made of strong cactus fibre cords it flaunts such bright colors as chartreuse, purple, vermillion and green. Lacking the poles found at either end of similar contrivances with which we are familiar, the idea is to stretch it very taut from end to end for stability, and then practise feeling like a cocoon. \$4. The Old Mexico Shop, Santa Fe, New Mexico

KEEPING up with their elders, our offspring now have their own metal, terrace furniture designed especially for them and cut to their size. Against a white background the decoration on these pieces is bright red, blue and yellow—fat chickens perching atop the back of each chair and a bright blue, waterproof cushion on each seat. Other colors to order, the table painted to match. Chair seats, 15 inches from floor; table, 20½ inches high. Chair, with cushion, \$10. Table, \$11.50. Childhood, Inc., 32 E. 65 St., New York



TRIAL by fire for coffee and steaks and such is the business of that "medieval instrument of torture" above. This is the super-superior accessory to swank picnics—a portable, collapsible stove that occupies only 24 by 14 inches of storage space in the rumble seat and measures 16 by 9 by 14 inches when set up—big enough to cook a steak and boil a pot of coffee at the same time. There'll be fewer cooks doing a blackface on picnics in the future—clouding up the landscape and scaring Mother Nature out of her senses—and fewer steaks will meet an untimely end in unstable open fires. This stove uses either charcoal or wood fuel. \$3. Mazil Mfg. Co., 1370 Ontario Street, Cleveland, Ohio



EVEN if you're not superstitious you must admit that a horseshoe is lucky when it's the back of a good-looking chair like that above. And whether or not you keep stables or even know any horse well enough to call him by his first name, it's a sporting idea for the terrace and especially appropriate for a bachelor's country quarters. \$19.50. There's a table with small horseshoes about the top—30 inches in diameter. \$31.75. Iron painted white or any color. McGibbon, Inc., 49 E. 57 St., New York

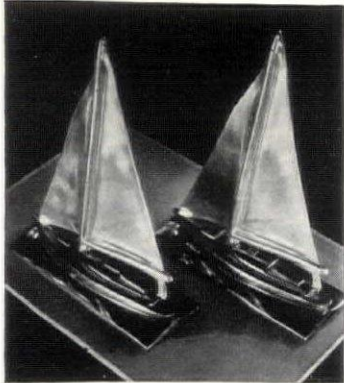


JUVENILE connoisseurs will find the pictures above to their taste. These are original Viennese blockprints made by the dry-brush stencil process. Illustrated are, Mary and her lamb, a comradely group of two children and friend cat, and a still-life of flowers that would be grand, too, in a provincial kitchen—all in bright, saucy colors. A variety of subjects available. Framed in ivory or natural wood, under glass, \$1.50. Unframed, 50c. Brownie's Blockprints, Inc., 235 Fourth Avenue, New York

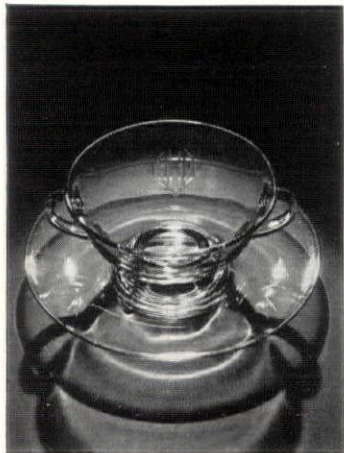


WE STEP out-of-doors again for a moment to observe some of the most pleasantly colorful of the season's furniture—royal blue combined with chartreuse green. The table legs and the chair are steel tubing, the chair so constructed as to "give" comfortably when one is seated. Back and seat are of a nice, spongy waterproof material and the table top is metal. The table is bridge size and two matching, narrower sections are designed to be added at either end to make a good-sized dining table. When not in use in this capacity these smaller parts may be used separately as end tables. Each chair, \$11.75. Large table, \$20. Sections, \$15 each. Baphe, Inc., 15 East 48 Street, New York

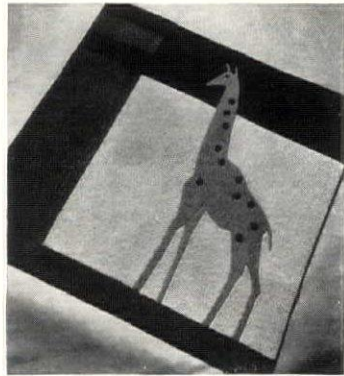
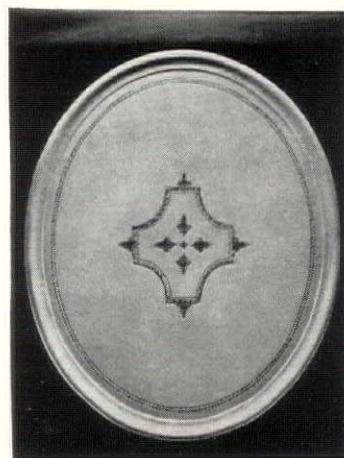
WHILE taking your favorite authors sailing, the nautical book-ends below will add an effectively breezy note to sea or lakeside cottage. After summer, den-owning male members of the family can draw lots for them. Of a substantially heavy metal—the hulls in a simulated bronze finish—the sails silver. \$2.50 the pair. Abercrombie & Fitch, 45th Street and Madison Avenue, New York



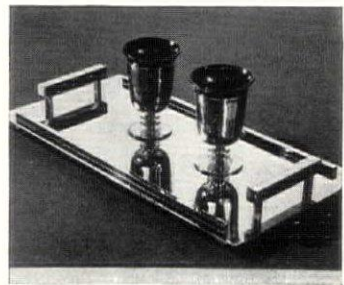
DIE-HARD soup sippers that even the hot weather doesn't discourage will find that a crystal service makes the temperature seem a little bit less overwhelming. Such a cream-soup and matching saucer, monogrammed, are illustrated below—\$14.50 for a dozen sets with three-letter monogram. Monoglass Ware Company, 225 E. 60 St., New York



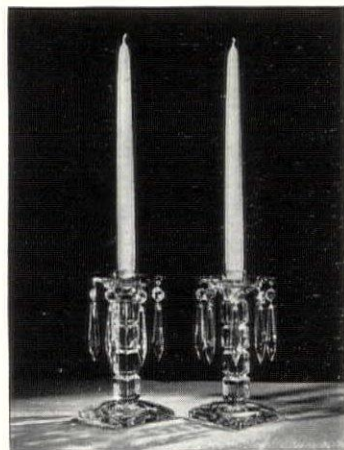
TRAYS may come and trays may go but none with more distinction than that illustrated below. Made of leather—in a creamy old-white color—it's hand-tooled in gold. A natural for a very special wedding gift. 17½ inch size, \$14; 19½ inches, \$15; 21½ inches, \$16. English import. House of Wedding Presents, 21 East 55 Street, New York



WHETHER you're taking a sunbath or building blocks with the girl from across the street you'll feel more at ease, if you're under 5, with a mat like that above in your play pen. Soft sponge rubber, cut 40 inches square. Black, beige and orange. Elephants also available. \$5. Gerard, 48 E. 48 St., New York



A PRETTY neat job in cocktail trays is the subject of the picture above. Not too large—but big enough—and grand to carry with those handy handles to give you a good grip. Low bumpers bound it north and south to keep the glasses from getting away. And about the glasses—these, too, rate a headline by virtue of the thin layer of cork each stands on to prevent sliding or sticking. Tray and glasses are chromium—the latter with cobalt blue glass inside so no metal can touch your drink. Tray and six glasses, \$10. Wm. Langbein & Bros., 48 Duane Street, New York



THE candlesticks above are suggested for the summer house because they are so inexpensive—but their appearance entitles them to better things. Their gleaming crystal wants a background of polished old mahogany—of mellow china and silver. The design is appealingly simple and they'll be worthy substitutes for precious heirlooms that must be protected from the hazards of daily dusting by a heavy-handed maid. Priced at \$5 a pair. From Madolin Mapelsden, 825 Lexington Avenue, New York


CANADA'S MOST TALKED-ABOUT GIFT SHOP
 Wonderful selection of English Bone China. New Dinnerware booklet will be sent on request.
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from the ground up

• "... Is there any recent improvement for cellar floors, or shall I just cement and cover with a coat of wood color? What shall I put on the stone foundation walls, which are very high and thick? We want to make a game room."

C. T. H.

House & Garden advised asphalt tiles laid in the cement—pleasant in color, easy to clean and very little more expensive. For walls, 2x4 studs, laid the short way against the stone, then lath and plaster—and go as far as you want with the modern paint. No room in the house will be used like this one for those grand kick-to-pieces parties.

Your problem may be up in the attic or out in the garden—but House & Garden can reach high or dig under and find your solution. Why not do a little trouble-dumping today?

HOUSE & GARDEN INFORMATION SERVICE
 420 LEXINGTON AVENUE, NEW YORK CITY



From the Next . . . the August . . . Issue of

HOUSE & GARDEN

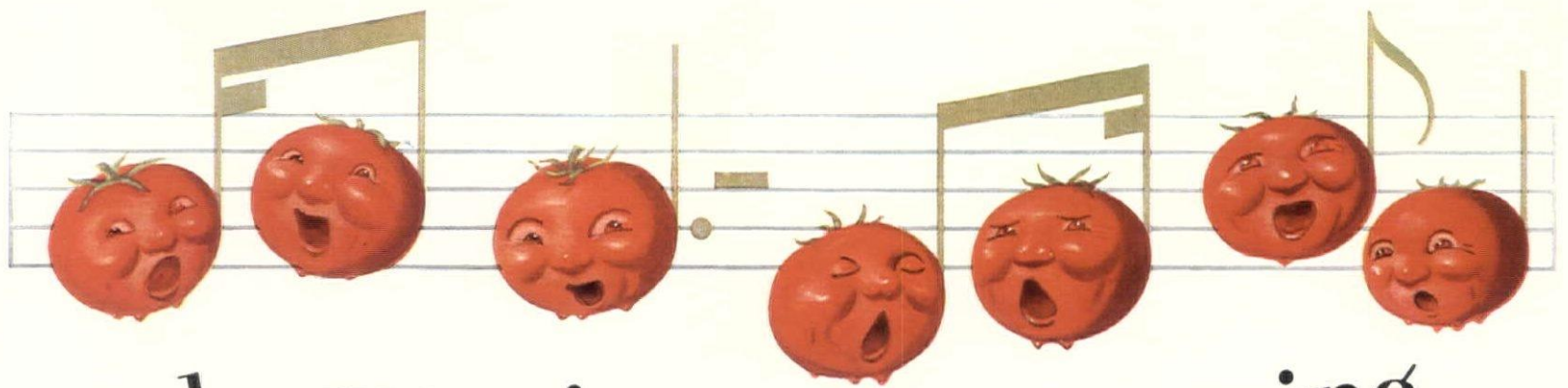
35 Cents a Copy 3 Dollars a Year

Let's Eat!

● What's the heart of any house? The kitchen. . . . In the August House & Garden, you're due to see the grandest, most efficient kitchens in America, at rest and in action. Kitchens in color. Kitchen gadgets. Kitchens turning out mellifluous preserves, epoch-making salads, swell concoctions for the new Punch Parties that are taking the place of our erstwhile cocktail efforts. . . . This is the biggest Eating Event of House & Garden's year.

● Moving into the dining room—new table set-ups—new china. . . . Flying around the house, getting ready for company—a whole portfolio of decorators' ideas on how to make what you have into what you've wished it was. . . . In case you're in doubt about its pedigree, consult the article that surveys all furniture periods at one fell swoop. . . . For added inspiration, there's a picturesque country house and a new-old Victorian ditto.

● Outdoors—a gardenful of tulips to demonstrate what yours can be next year, if you're forehanded—an article about hedges—two pages of trees—a presentation of old-fashioned roses that drip sentiment—and a double-spread of dogs as human beings. . . . Oh no, that's not all, by a long chalk. . . . But isn't it a pretty big appetizer? . . . What's 35 cents against such a barrage to the imagination? . . . Come to think of it—why not treat yourself and subscribe?



In the morning...in the evening...



in the middle of the day...



Heinz Tomato Juice



ONE OF THE
57

SING a song of flavor—a tumblerful of health! Drink the “imprisoned sunshine” of luscious, red-ripe Heinz tomatoes morning, noon and night, if you want a tonic pick-up, a sure-fire thirst-quencher at any time o’day.

Wherever you sip a chilled glass of Heinz Tomato Juice — in Maine or California — you’ll get the same taste-thrill, the natural, fresh flavor of tomatoes right off the vine!

Heinz Tomato Juice is *uniform* in richness and quality *always*. That’s because Heinz raises the tiny tomato plants from registered seed in Heinz hothouses, transfers them

to the open fields at growing time, and supervises every step of their culture. Handpicked, each day as they ripen, these garden-fresh, pedigreed tomatoes are pressed into ruddy juice within a few hours.

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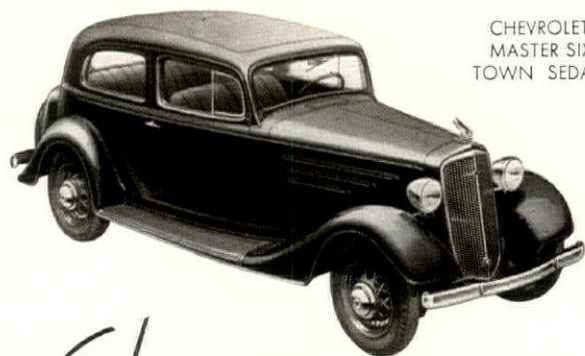


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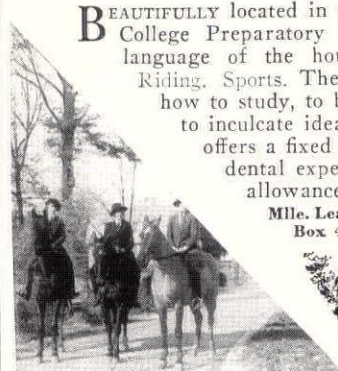
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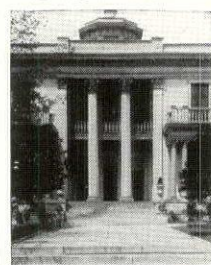
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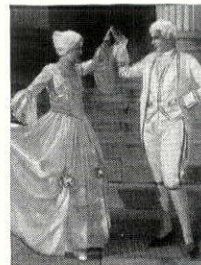
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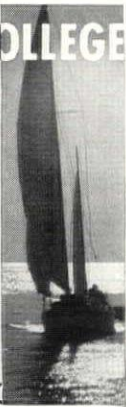
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Contents for July, 1934

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MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT



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NEXT MONTH



August, as our devoted public well knows, brings with it the Come-Into-the-Kitchen Number of this journal. Beginning with the finest culinary workshop you ever saw, illustrated in our own inimitable full color process, the household motif skips merrily along with more to-do on kitchens, kitchen gadgets, china, table settings, the ancient art of putting up preserves, appetizing salads for summer, how to give punch parties, etc., etc.



For the amateur decorator and those people who just like to know about things in general we present a well-illustrated, four-page article on period furniture giving full details about how to tell a Louis Quatorze piece from a Queen Anne and *vice versa*, with bits of information thrown in about Jacobean, Victorian and all the standard way stations

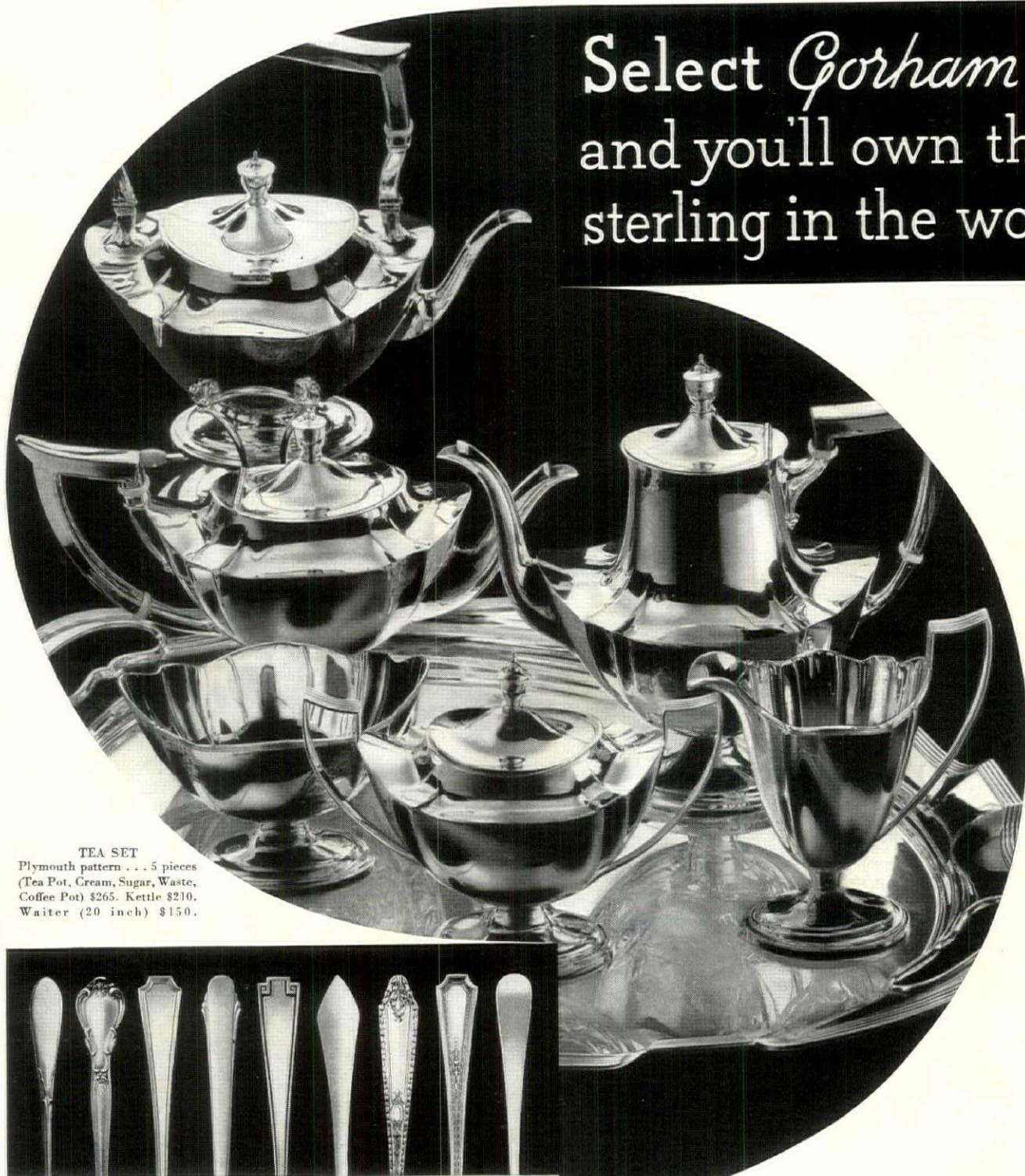


Old-time Roses are coming to the front again, as Ethelyn E. Keays knows so well. For years Mrs. Keays has made a hobby of collecting them from hither and yon, gathering into her own garden many a survivor of early days which otherwise would have passed to the Great Beyond. An absorbing pastime, this, and boundless in its possibilities for pleasure, though very different from hedges, little bulbs and western alpines. You'll learn about these, too, in the August issue

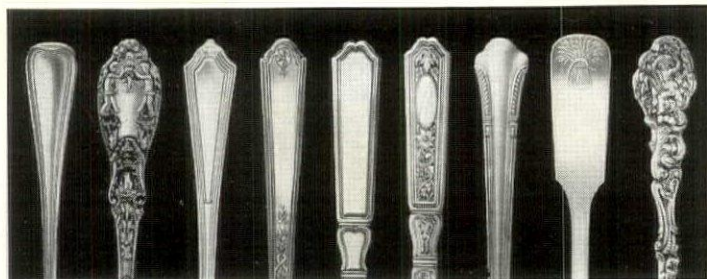
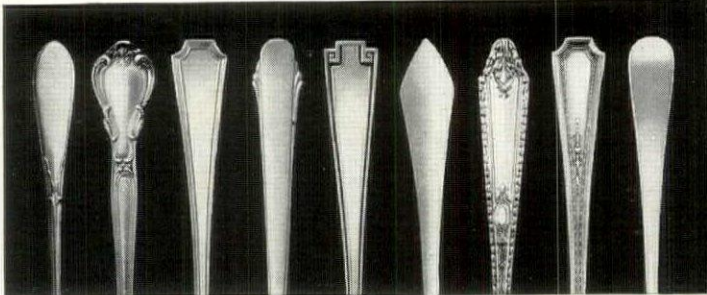


The natty gentleman above is not performing an act of prestidigitation—he is merely caught in the act of hanging his hat on a nautical hat-rack, made after a design shown on our Bright Ideas pages. If you are always on the *qui vive* for fresh, smart ideas in decoration and home equipment, be sure to look for this pair of pages when you receive our next

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THE BULLETIN BOARD

THIS MONTH'S COVER. Maybe you wonder why that model of a modern house is placed on a traditional table in a room furnished with English period furniture. Why didn't we make the surroundings also modern?

Well this month's cover is an attempt to picture that state of mind where an intending home-builder is about to ring out the old and ring in the new. Shall the next house he builds be modern? At the moment he is casting a sympathetic eye on the contemporary mood. Quite a number of intending home-builders will be facing that problem in the next few years.

Meantime, we credit R. H. Macy for the model of a house designed by Harvey Wiley Corbett; W. & J. Sloane for the furniture, the rug and the lamp; French & Company for the pine paneling of the walls; Schumacher for the linen damask window curtains; and Yamanaka for the porcelain bowl.

MR. HENSLOW'S MODEL. And while we are on the subject of models, we might observe that making models of buildings is as old as the Egyptians. There is a quaint little model of a temple, trees and all, among the Egyptian treasures of the Metropolitan Museum of Art. Then there was Mr. Henslow's model.

The Rev. John Stevens Henslow, Professor of Botany at Cambridge University in the 40's of the last century, left his professorial chair to become pastor of a small country parish. He found his flock to be composed mostly of ignorant farmers. By studying better farming and husbandry methods and teaching them to his parishioners, he managed to win their confidence. He also gave an annual horticultural show on the rectory lawn. To this farmers brought their biggest Turnips and their best Wheat and the children showed collections of wild flowers about which Mr. Henslow had instructed them.

One year—it was 1850—he wanted to show his people what the house and garden of a gentleman looked like, so he labored for months making a model. He made the house and laid out the grounds and even introduced figures. This was, undoubtedly, the first house and garden model to be displayed at a flower show. Today it's a pretty poor show that doesn't display a quantity of them.

HOT SOUP ON HOT DAYS. As any gourmet knows, the foundation of a good meal is the soup. Hot or cold—preferably warm—it starts the digestive processes into a sympathetic mood to receive that which will follow after. In fact, even on the most humid days, when the natural temptation is to eat chilled foods, one dish should be a hot dish. Perhaps, eventually, we will discover that chilled foods are not the ideal provender and that the meal should begin warm and work up to the cold dishes. Soup and roast and vegetables warm, and salad and dessert cold, is a better combination than successive courses of arctic food.

BERMUDA BEAUTIES. No one can go to Bermuda without being impressed by the beauty of the flowers that spangle that fortunate isle. Perhaps the natives have wearied of answering the question: What is that? No longer need they be bothered. In *Bermuda's Oldest Inhabitants*, Louisa Huttlings Smith has described, and a competent artist has illustrated, the flowers, trees, vines and shrubs of the island. Here botanical accuracy is imbedded in charming descriptions. Those who are garden-minded and intend visiting Bermuda cannot afford to miss this attractive book. It will serve as a guide while there and a pleasant reminder to come again.

THAT JUNE COVER. So much comment has been caused by last month's cover picture that we are prompted to explain that the two flowers were Orchids—yes, Orchids—of the genus *Cypripedium*, to which also belong our several native species of Ladyslipper. They were furnished to us by the Thomas Young Nurseries, Orchidists, and photographed in their natural colors by Bruehl-Bourges. Thus, as the blooms eventually appeared on the cover of *House & Garden*, they represented the combined efforts of four groups of skilled specialists: growers, photographers, engravers and printers.

BALLADE OF RETURN

How strange it is that we forget
All beauty does not really go.
The sunlight on a minaret
Returns with evening's afterglow.
And always the faint heart should know
After the winter's wind and rain,
After the ghostly pall of snow,
The birds and bees come back again.

The bitter seasons bring their fret,
The world may rock with want and woe,
And war's red tumult may beget
New agony; but even so
White peace shall follow, honey flow,
And blossoms be where blood has lain.
Thanks be to heaven, bright buds shall blow,
The birds and bees come back again.

What though today our eyes are wet,
Because our dreams have vanished? No,
They have not died—not yet, not yet,
Nor shall their grave be dug below.
Madness and panic overthrow
The kindled hopes in heart and brain;
But now, as in the long ago,
The birds and bees come back again.

L'Envoi:

Love, though we vanish, and although
We seem but wasted chaff and grain,
Music endures, and beauty. Oh,
The birds and bees come back again!
—CHARLES HANSON TOWNE.

GARDENS OF COLONY AND STATE. With the second volume of *Gardens of Colony and State* the Garden Club of America brings to completion a noble work of research. The garden heritage of America is now definitely established and the horticultural family tree is completed root, trunk and branch.

The first volume halted at the Mason and Dixon Line. The second covers that rich and fruitful period of the Southern States, the Southwest and California. In scholarly detail, and illustrated with an abundance of beautiful and unusual line cuts and photographs, the story is set forth. These two volumes are essential to the equipment of any well-stocked country house library and garden club.

On closing the book after a careful reading, we become adjectival over the splendid work Mrs. Lockwood, the editor, and her various assistants have accomplished. We are also emboldened by this unerring presentation of historic facts and pictures to suggest that it is about time Americans recovered from their inferiority complex in respect to gardens and gardening. If you are suffering from this complex, take copious doses of *Gardens of Colony and State*.

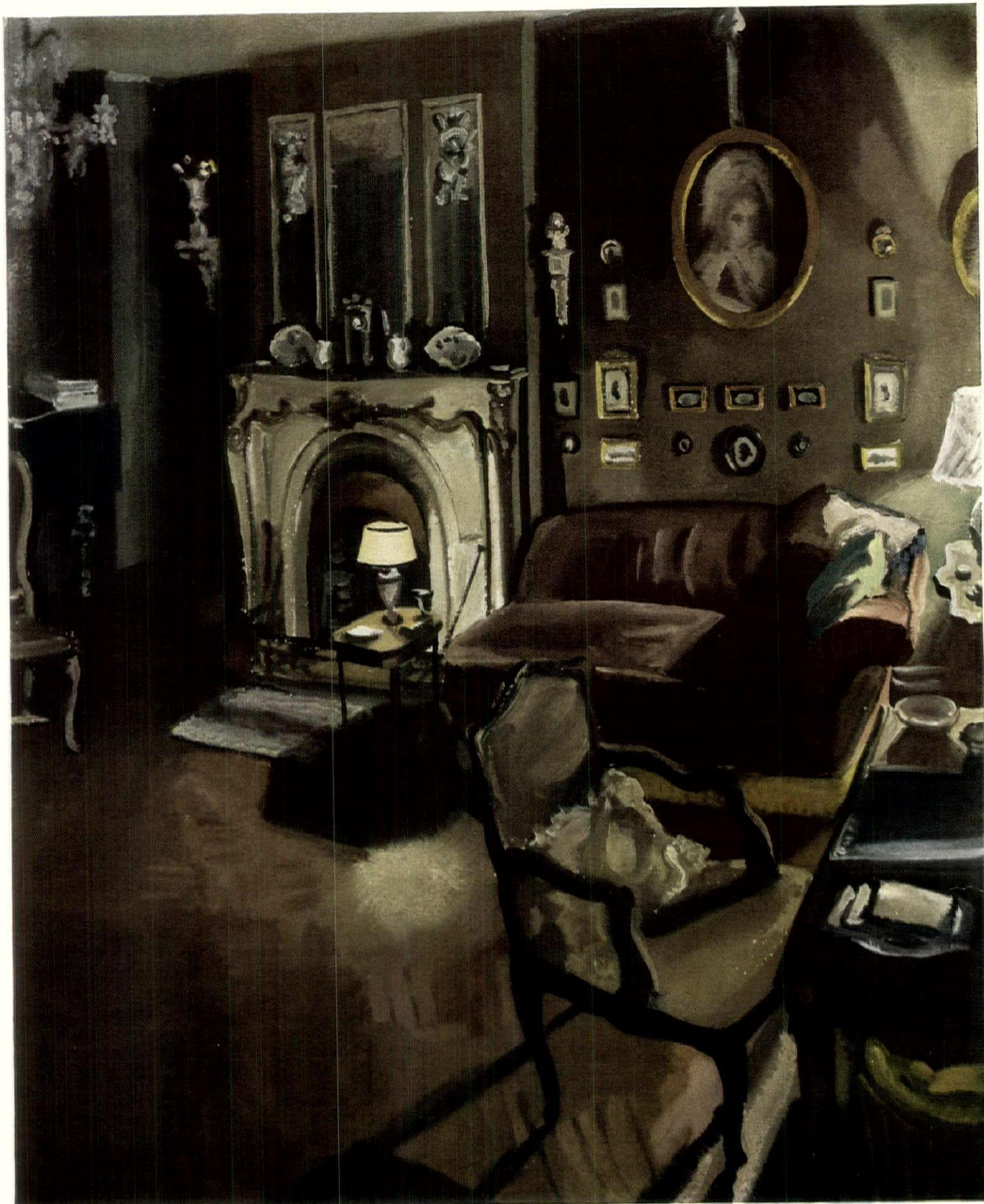
Whereas the aforesaid volumes are tall and slim, may we lift up a modest voice to announce that the writer of this page, who also has been editor of this august journal for the past twenty years, has also produced another book. This one is fat and chunky. It is called *The Story of Gardening* and tells the whole range of gardening history from the time of primitive man to the present or, as the sub-title reads, "From the Hanging Gardens of Babylon to the Hanging Gardens of New York." Its 470 pages read easily and its pictures are many and unusual.

CRUSADES. A few months ago this Bulletin Board held forth on the phrase "stream line." We are agin it. From the number of letters received, it appears a lot of other people also are agin it. When a storm arose over "stream line" pencil sharpeners, we felt the cause was almost won; when an advertisement for "stream line" coffins appeared, then we knew that that phrase had come to its uttermost end.

Our next crusade will be against the phrase "smart living." We have houses designed for smart living and rooms decorated for smart living and some people even claim that gardens can be made for smart living. The trouble with all this talk is that too much accent is put on the "smart" and too little on the "living."

TO THE CHEVALIER BODIN. This month's wreath will be laid to the pleasant memory of the Chevalier Soulange Bodin. An officer of the French Army, after the peace of 1814 he gave up soldiering completely and devoted himself to gardening. At Fromont, near Paris, he settled down in a productive patch of ground and began hybridizing plants. Among the trees to attract his attention was the Magnolia. He made several crosses and in the spring of 1826 gazed hopefully on the buds of an especially promising plant. It flowered, and the beauty of its blossoms was different from the others. Thus came into being *Magnolia Soulangeana*, now grown commonly in gardens. The Chevalier was also the founder of the National Horticultural Society of France.

FOR THOSE WHO TRAVEL. We would like to offer a service to those gardeners who intend to travel. *House & Garden* will be glad to suggest books on the flowers of the country or section you plan to visit. Reading them beforehand will whet your appetite and prepare you for enjoying what you hope to see. Name your country and *House & Garden* will name the information.

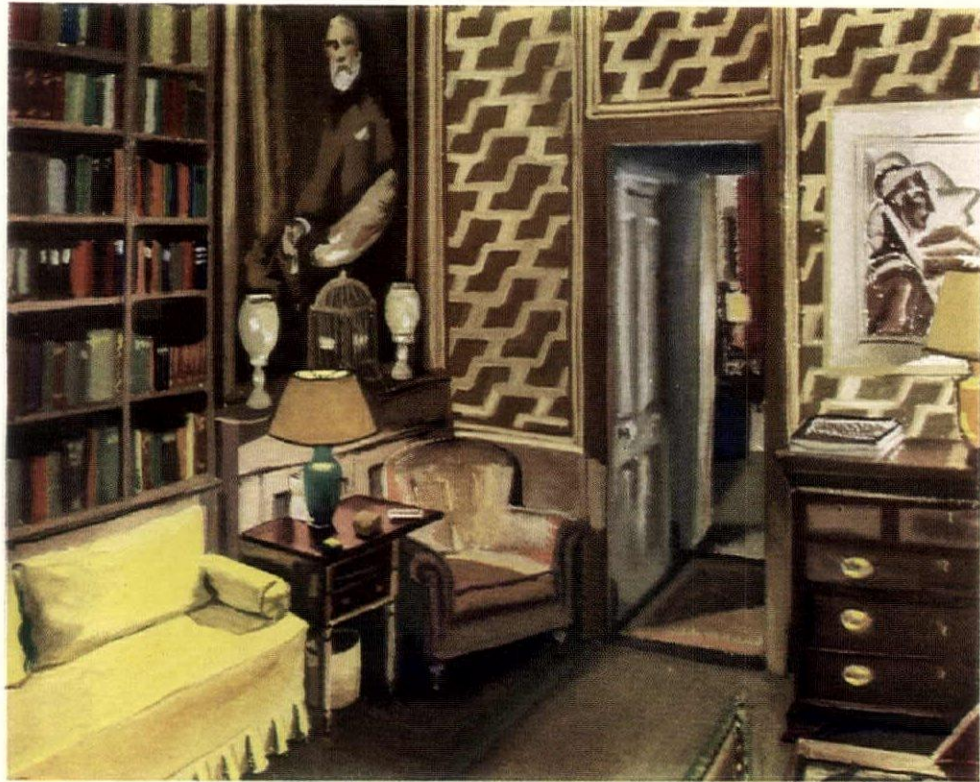


PAINTINGS BY DAVID PAYNE

Illusive brown for limited space

In the small sitting room of Everett Gray Linsley, measuring only 12 x 18 feet, violet-brown walls contribute largely to the effect of spaciousness. Cream and violet Wedgwood and touches of gilt relieve sombre tones of walls and furniture

OPPOSITE. Having no outside light, dark wall paper was used in the middle room of an old house to eliminate the heavy shadows which would have been apparent on light walls. Library of William E. Katzenbach and W. Phelps Warren



IF YOU'RE DECORATING A SMALL APARTMENT

AMONG the many changes in the last few years affecting people's lives is the change in sequence when moving from one apartment to another. In the good old days one started in a small apartment and progressed to a larger one. Now it would seem that most of us are moving from large apartments into smaller ones; therefore the question of achieving attractive results in less space grows more important. However, small rooms can be made every bit as charming and distinguished as large ones, with a little careful thought and planning in the beginning.

Before starting to decorate your apartment, remember that *you* are the one to live in it. There is another theory, we know, that living rooms and dining rooms—the rooms which your friends see the most—should be decorated for their pleasure and for the pleasure you will get from their surprise. We consider this a dangerous theory. You will be in your rooms ten times as often as any of your friends. So if you intend to really live in your house, decorate it for your own pleasure and comfort even if your friends do not find it striking or particularly up to date.

Amusing rooms, as we use the word now, are stunt rooms, rooms so full of style that you can't bear to stay in them, or portions of a cathedral brought into a New York apartment, or whatever may be thought entertaining at the moment. Even too much smartness is a doubtful quality in a room. The reason is, that smartness is largely a matter of fashion and when fashion changes, your room is shopworn, dated. So if you cannot throw away everything and redecorate every six months, you would do well to avoid extremes. In furniture, whether you buy Chipendale or modern, be sure that the pieces have something structurally right about them and that they fit your

By Diane Tate
and Marian Hall

particular needs. Then you will be safe from the thing which is merely smart—you will have good style and, at the same time, pieces capable of giving permanent satisfaction.

One of the first considerations in selecting your new apartment is the question of wall spaces. Be sure that the living room doesn't have too many doors; that it has room for your desk near good light; that it has space for a sofa in the proper relation to the fireplace, if you are lucky enough to have a fireplace. In the dining room there should be sufficient space to center a sideboard, and enough room, when people are seated at the table, for the maid to pass easily around. The bedroom needs room for the bed where it will look well and not face the light. Consider where you want the side lights; see that ugly overhead fixtures are taken out, capped, and that you have plenty of base plugs for lamps. As sunny rooms are the pleasantest things in the world to live in, it goes without saying that the most important thing of all is to find an apartment with as much light as possible.

After you find this ideal apartment, start visualizing it as a whole. Plan where to put the furniture and then decide on the color scheme. Almost everyone has things from their old apartment, and these will frequently influence the choice of colors. If you have an Oriental rug that you want to use in the living room, take one of the colors from it for walls and another color for furniture covering. If there is design on the floor, it is better to have plain material or stripes on the furniture. If more design is needed in the room, have figured curtains that repeat the colors in the rug. Be sure when picking out chintz for curtains in the same room as an Oriental rug, that the scale of the chintz is good with the rug, as well as the colors.



MATTIE EDWARDS HEWITT

FORMALIZED treatment and many mirrors give space and distinction to these small rooms. Left. A mirrored foyer with crystal console by Colwell; drawing room corner showing tiled floor. Charles H. G. Thompson, decorator

THE small drawing room appears vastly larger due to mirrored panels. Cinnamon walls, pink ceiling, white tiled floor, black and green inlay. Furniture, in ivory satin and pink moire. The New York apartment of Mrs. Kelly Schofield

If you have always wanted a green living room, then look for curtains, furniture coverings and rugs for a green scheme. The same rule applies to yellow, blue, white or any other color. With no particular scheme in mind, study fabrics until you find one that pleases you and then pick out some color in the fabric for the walls. In some cases the background of the chintz determines the wall color; in others, it is taken from a color in the design. After you have found a chintz you like, select other materials to go with it. A room is monotonous with all the furniture covered in one material. If curtains and sofa are in chintz, then cover the chairs next to the sofa or in front of the curtains in a plain material. With plain curtains reverse the scheme.

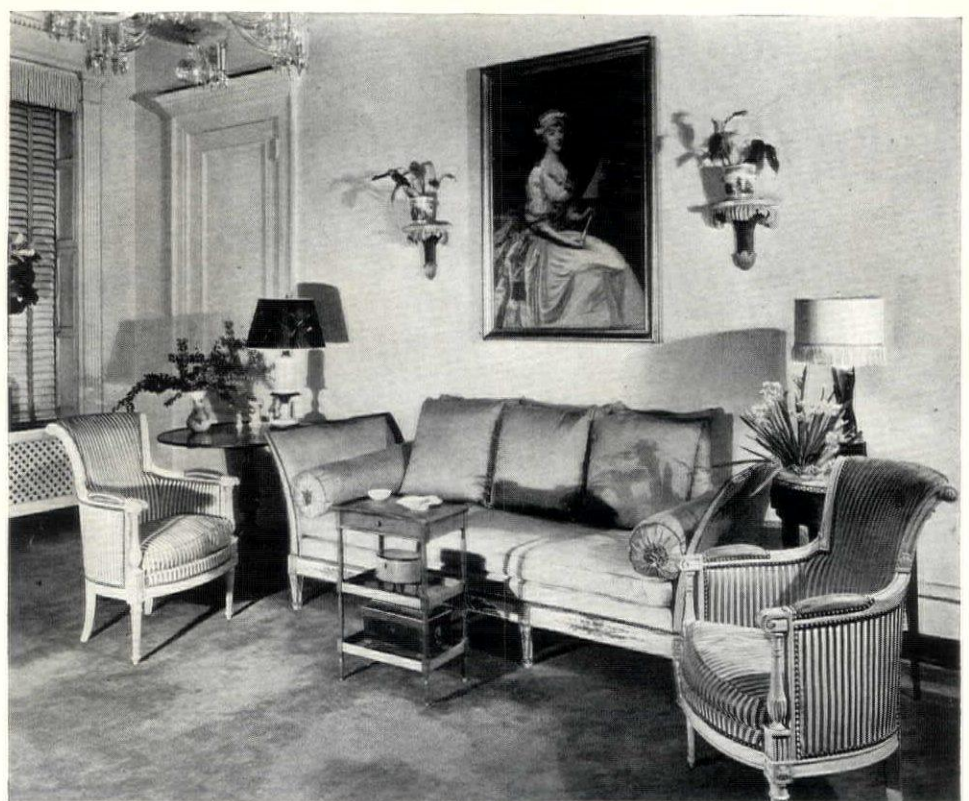
We have suggested chintzes for the living room of a small apartment because we feel that with 18th Century English, French or Italian furniture, the livable styles so much in use today, it is always charming to use chintz as they do in England and France. The heavy Italian and early English furniture that one associates with damasks and velvets is too heavy in scale for most of our small apartments.

The modern style continues to be the most exciting phase of decoration. It is simple, direct and restful. But the best modern furniture is designed for the place it is going in and you can't really tell until it is delivered whether it is just right or not. When you are buying old furniture you can have the

piece you like sent home to try, and if it doesn't look well in the place planned for it, you can return it and look for something else. You cannot return a piece of modern furniture that has been designed especially for you just because it turns out to be a disappointment.

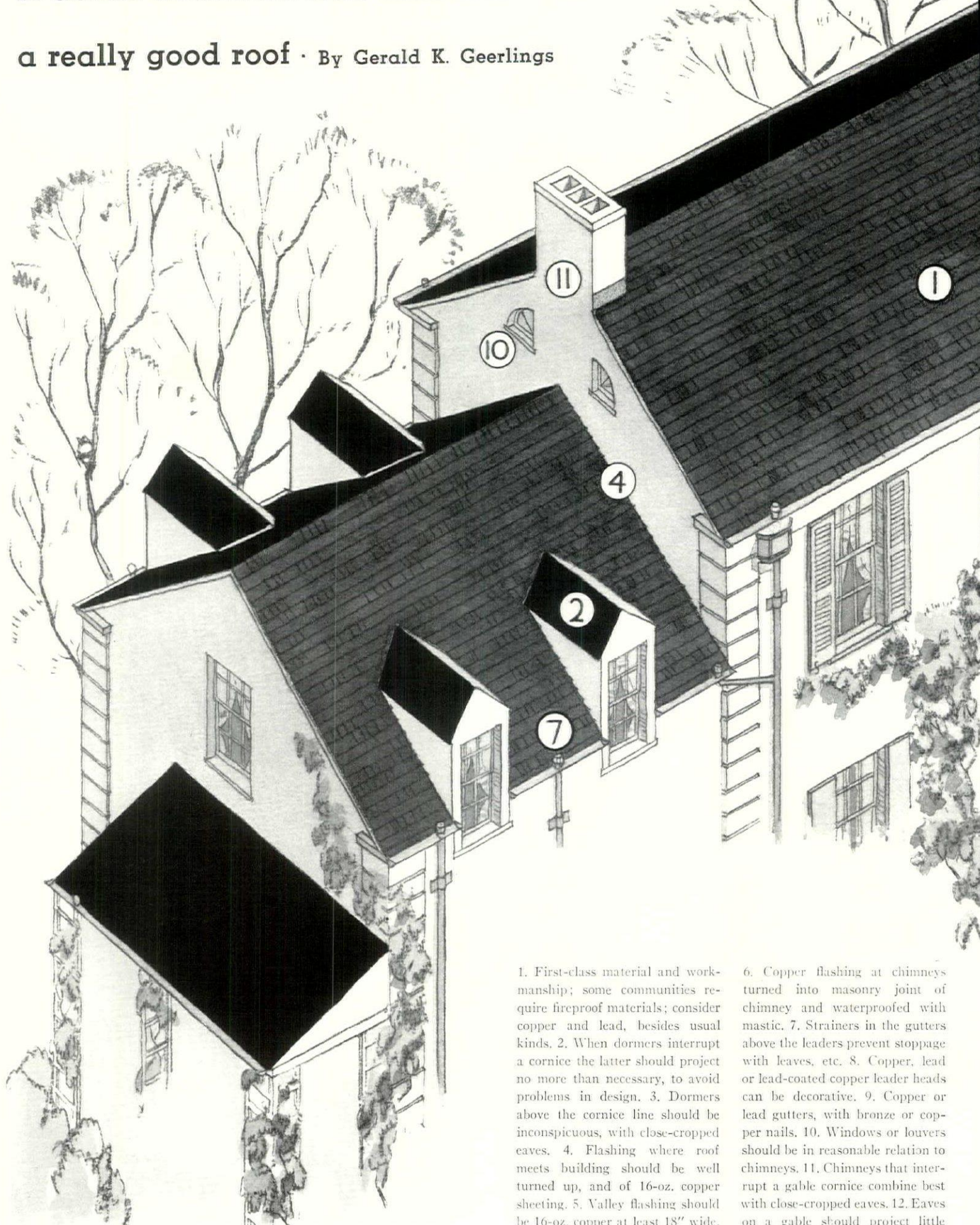
The starting point in a room is the wall treatment. When considering what color to paint your rooms, don't forget how charming dark walls can be. With a dark background in your living room, then curtains, lamp shades and some of the furniture covering can be light for contrast. With brown walls, yellow curtains are effective; with dark blue walls, pink; with red, oyster white. We have a great feeling that connecting rooms should be complimentary to each other. For instance, with a living room painted one of these dark colors, with light curtains, the dining room should be a lighter shade of the same color or the light color of the curtains. Or, if you have a light greenish blue living room, for instance, it would be smart to use a wall paper in the dining room with greenish blue in the design, keeping the woodwork the same color in both rooms. There are many well-designed papers today and if you haven't many good pictures, we know of nothing that so quickly furnishes a room and makes it livable as wall paper.

There is nothing more beautiful than a white room but a white room must have sun. There is a theory that you make dark rooms more cheerful by (Continued on page 64)



WHITE walls in a small living room of an apartment in an old Murray Hill house, New York, formal furniture grouping and light coloring give a feeling of spaciousness. Ceiling and carpet green; green moire chairs by the black and white mantel. Right. Striped green and yellow silk on Directoire bergères is effective with plain gold silk sofa covering. Above. A tall mirror between windows flanked by Corinthian pilasters makes this small living room seem larger. Jack Bonar, owner and decorator

A dozen earmarks that characterize a really good roof · By Gerald K. Geerlings



1. First-class material and workmanship; some communities require fireproof materials; consider copper and lead, besides usual kinds. 2. When dormers interrupt a cornice the latter should project no more than necessary, to avoid problems in design. 3. Dormers above the cornice line should be inconspicuous, with close-cropped eaves. 4. Flashing where roof meets building should be well turned up, and of 16-oz. copper sheeting. 5. Valley flashing should be 16-oz. copper at least 18" wide.

6. Copper flashing at chimneys turned into masonry joint of chimney and waterproofed with mastic. 7. Strainers in the gutters above the leaders prevent stoppage with leaves, etc. 8. Copper, lead or lead-coated copper leader heads can be decorative. 9. Copper or lead gutters, with bronze or copper nails. 10. Windows or louvers should be in reasonable relation to chimneys. 11. Chimneys that interrupt a gable cornice combine best with close-cropped eaves. 12. Eaves on a gable should project little



BECAUSE one can't lose sight of a roof, literally speaking, it deserves much more attention than it generally receives. Any unfortunate result perpetrated on the walls can usually be camouflaged by one means or another, such as treillage, vines or new surface treatment. But unless there are benign boughs of mighty trees ready to screen the shame of an ill-conceived roof, nothing can be done to hide it. From the all-important pocketbook angle too, the roof commands respect. The initial cost will vary according to the intelligence of the design, the simplicity of the intersecting planes, and the quality of workmanship.

Every dormer costs in the neighborhood of seventy-five or more dollars, consequently if the eaves be raised and dormers eliminated, there is a substantial saving. If the gable-end eaves are close-cropped, instead of projecting 18" or thereabouts, there will be a saving of about \$1 per lineal foot (besides a likely gain in improved appearance). If the best quality of materials be used, and first-class labor be employed, eventually there will be a saving on a long-pull investment, as compared with being penny-wise through using second-class substitutes. A single roof leak can do more damage than the original difference in cost between a first-class roof and a disappointment.

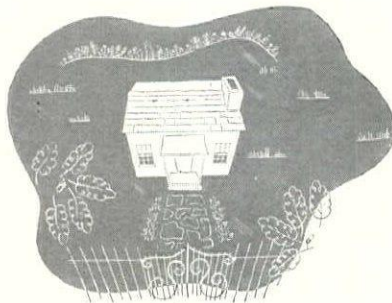
The drawing above is a composite collection of roof

problems which are common to the average house. A Colonial type was selected because there are more of this species than any other in this country. Moreover, the same angle of roof pitch and intersection details apply in general to Italian and Spanish roofs as well. Except for the steeper angle of pitch, the same problems also occur in English and French examples.

Encircled in the drawing are a dozen salient elements which should be investigated before building a new house or reconditioning an old one. It is always the better part of valor to consult an architect, because his professional advice bears the same relation to improving a roof that calling in a doctor does to curing an ailment.

In considering the welfare of any house reflect that there are few salient qualities more important to any and every style than good mass, and that the latter is in no small measure dependent upon the roof being simple, straightforward, and given to following the dictates of common sense and utility. It is worth remembering that the main portion of a roof should have the dignity and repose befitting its importance, and it therefore usually gains by being uninterrupted in its stride. On the other hand the wings of a house can afford to be more intimate and informal by the introduction of dormers.

New hope for small houses



TAKEN by and large, the period that concluded in the Fall of '29 was not too kind to the small house. Fine small houses were built, of course, and not a few. But soaring costs, combined with the tendency toward standardization and mass production, were responsible for much that is to be regretted. Those were halcyon days for the speculative builder, adept at producing good looks without real substance. Then, too, people were not sure just what they required of a house. In the stay-at-home years since they have had time to find out.

Today there is general agreement that building construction, with its vast employment possibilities, is to come back in part at least through the medium of small houses. The government has included this in its New Deal. Bureaus made up of our best architects and men trained in finance and building have been set up to smooth the way. The details of an insurance system are being worked out whereby financial institutions that make building loans will have some form of government support. A huge modernization campaign is also in progress. Real service is given the small home owner, not just approbation and vague encouragement. Results are already being achieved.

Every effort is to be made that the new small houses may be real homes, to whose planning has been given as much consideration for modern equipment and convenience, good design and sturdy construction as was previously obtainable only for the most expensive class of dwellings. All the agencies that have anything to do with building are anxious to further the cause.

IN the future, financial support for the types of buildings that are usually erected on speculation will be extremely difficult to obtain. Safeguards are to be applied at this point to the effect that all plans must meet with expert approval before loans will be allowed. This approval will come only to a house that is a good investment, and a good investment on the part of a financing institution is by the same token a good investment for the home-builder.

Architects all over the country are devoting their best efforts to the small house problem. Educational campaigns are telling the public what the architect does and how he can save money for his client. Newspapers and magazines are giving much space to building information and are familiarizing the public with good small-house plans.

Add to these facts the thought that the actual workmen, the important rank and file of the building army, who have passed through a period of almost complete inactivity, are ready today as never before to give their best efforts, and we

have a bright picture for those who are dissatisfied with their present homes and wish to remodel or build anew, or those who are to embark on their first building venture.

In quite another way we believe there is to be a new era for the small house. It is probably the influence of modernism that has directed people back to the simplicity which is an inherent quality of good architecture. But, whatever the cause, there is a noticeable trend back to such practical styles as Regency and Georgian. Not long ago the picturesque, as represented by the provincial styles, seemed about to become dominant in small-house design. Even though there was real artistry behind many of these efforts, and not a yearning toward the awkward rococo of the 1900's, still small houses built to gain the most value for the amount invested are not readily amenable to naïve old-world effects.

Sincerity and simplicity are becoming graces for the small house. They wear well through the years, while tastes in decorative effects change almost with the season. Houses built in this country 200 years ago certainly had them, and are they not our most treasured today?

During the past few years most of us have learned much more about what makes real living than we ever knew before. Tastes in homes have vastly changed for the better. Instead of rushing away in search of entertainment we explore the possibilities of our homes and, not of lesser importance in this outdoor age, their grounds. As a matter of fact we are willing to have smaller homes than before, but we want more space about them. Space for a garden—space for games—space for outdoor eating—space simply to relax in and shake off that pent-up feeling that comes from close quarters. It is inexplicable why people move out of the city to get away from crowded conditions and then are content to be sandwiched on a small plot of ground. No house can be given a suitable setting if it has to rub shoulders with the houses at either side. In reality the appearance of the grounds is no less important than that of the house itself, and the generally improved appearance of our suburban properties and the growing interest in home gardens show that this is now being realized.

A SMALL house and a large garden is far from being just an idle phrase. It is really a tested formula that makes for home happiness. Many who have lately gone from large, elaborate homes to small, but well-appointed ones would never willingly go back to the larger cares and responsibilities that a big house entails—but anyone who has gone from fair-sized grounds to a tiny plot will not be comfortable.

—J. F. HIGGINS

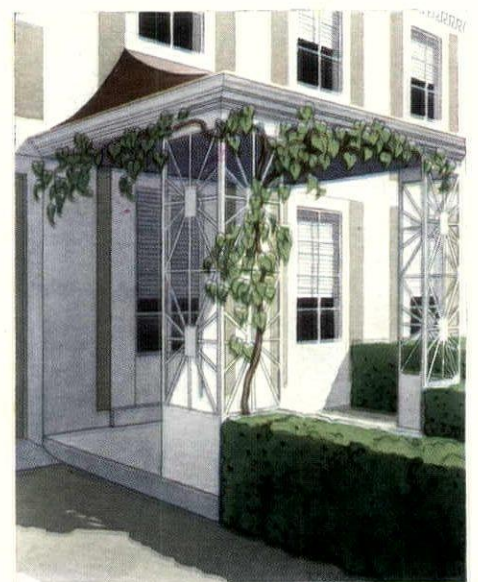
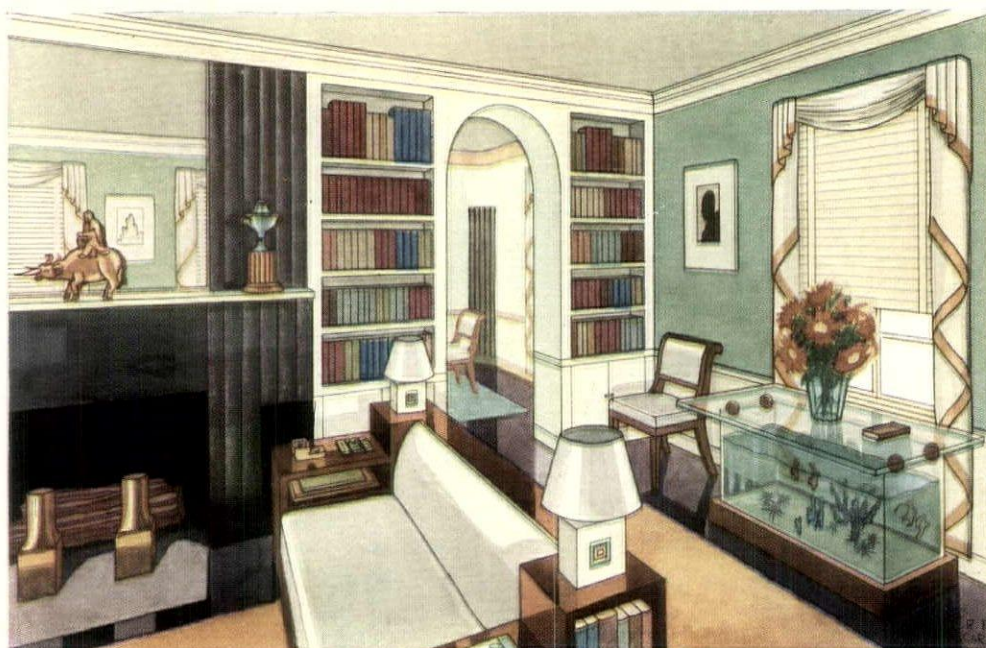
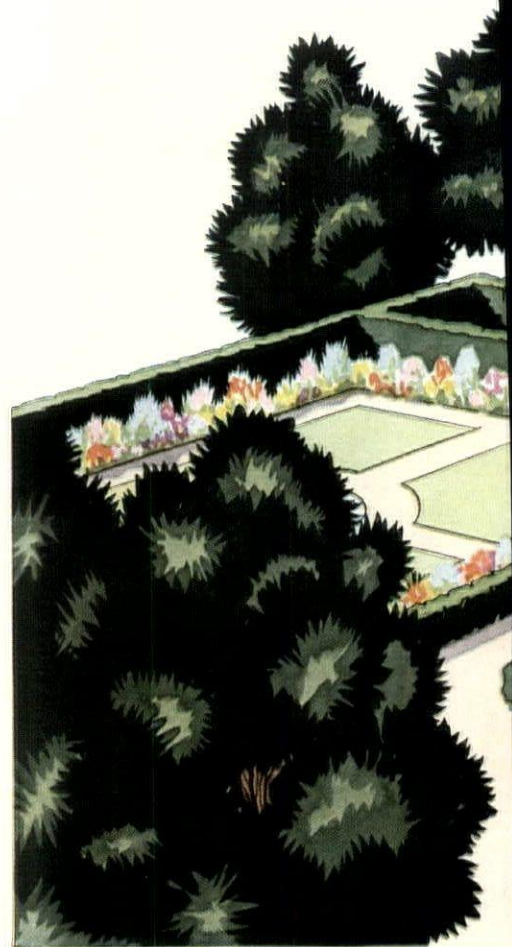
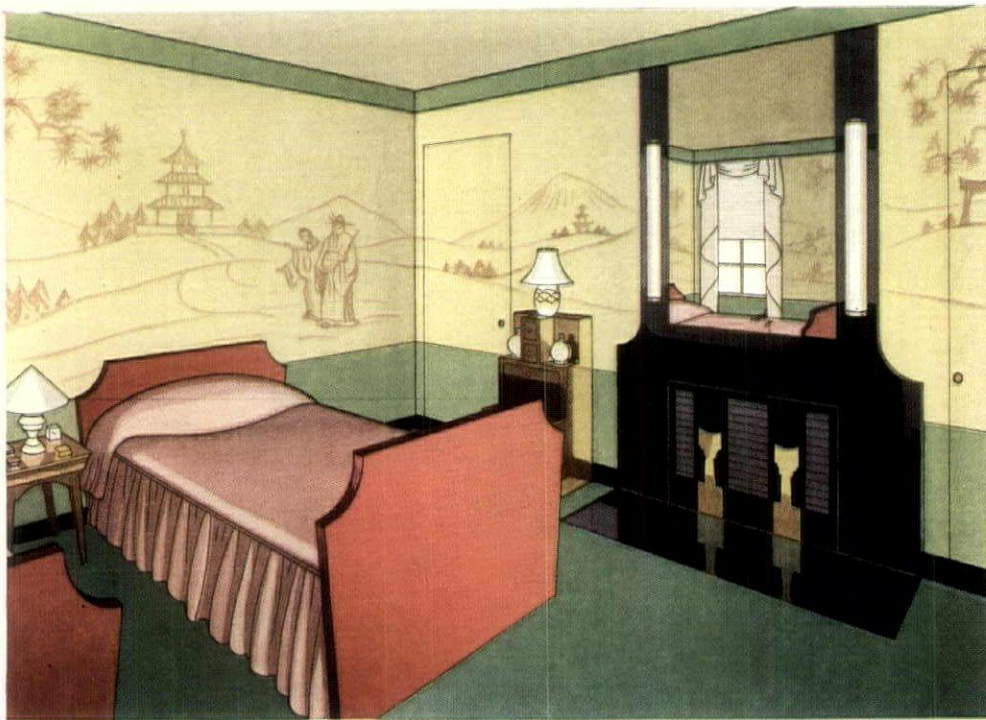


JOHN KABEL

UNWANTED and unwelcome though it is in lawn and garden, the Dandelion yet has its triumphs of high beauty. In all the galaxy of summer there is no purer yellow than glows in its small golden suns, no form more wholly lovely than the evanescent globes of its silvery white seed heads which rise above the leafage only to vanish at the wind's first touch and spread their cult across the countryside

Beauty of the weed in summer's meadow

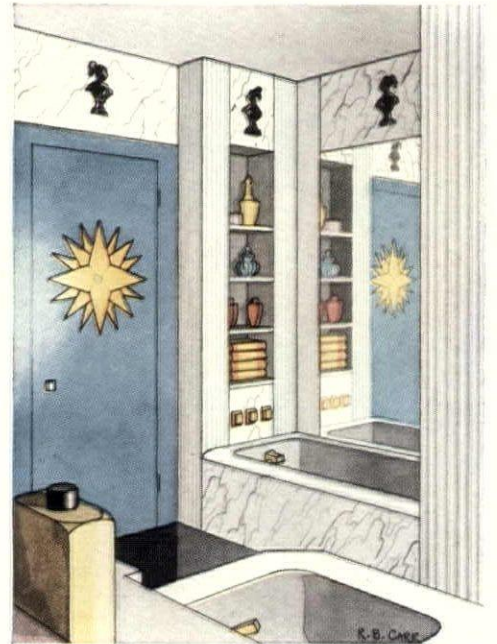
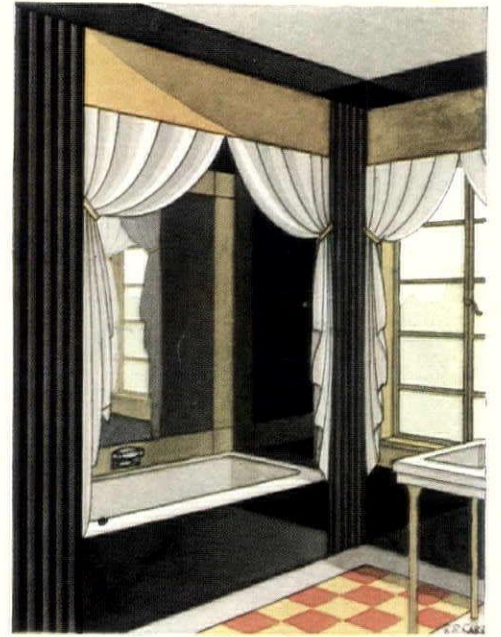
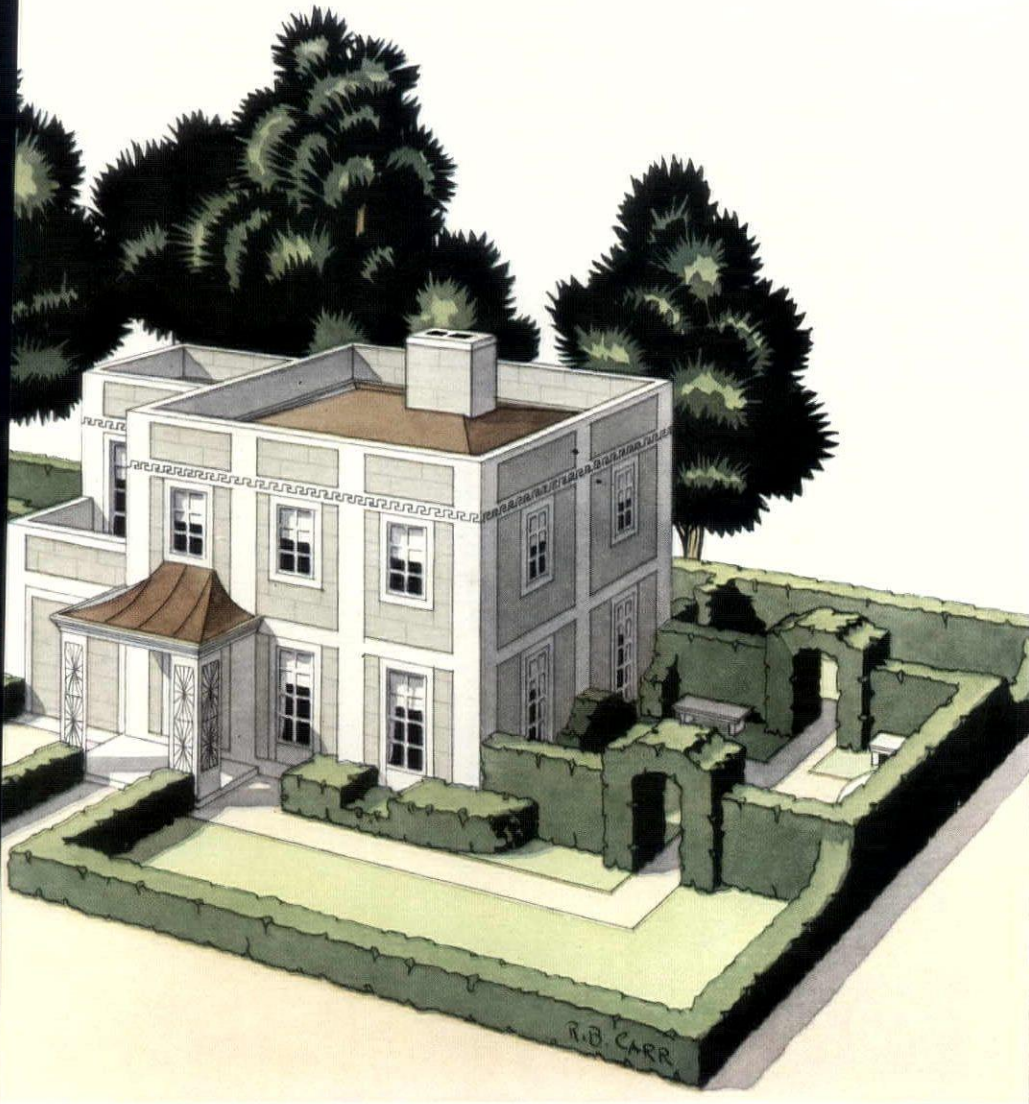
Regency character lends itself to the modern—
 an all-metal house in a traditional style



THE interior also combines the traditional with the modern. In the bedroom above we see modernism of a Chinese flavor—a currently popular mode. Light yellow and green with red, black and white for accent notes create a striking scheme

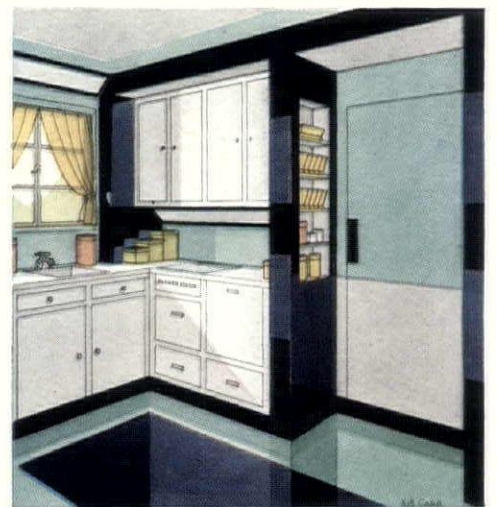
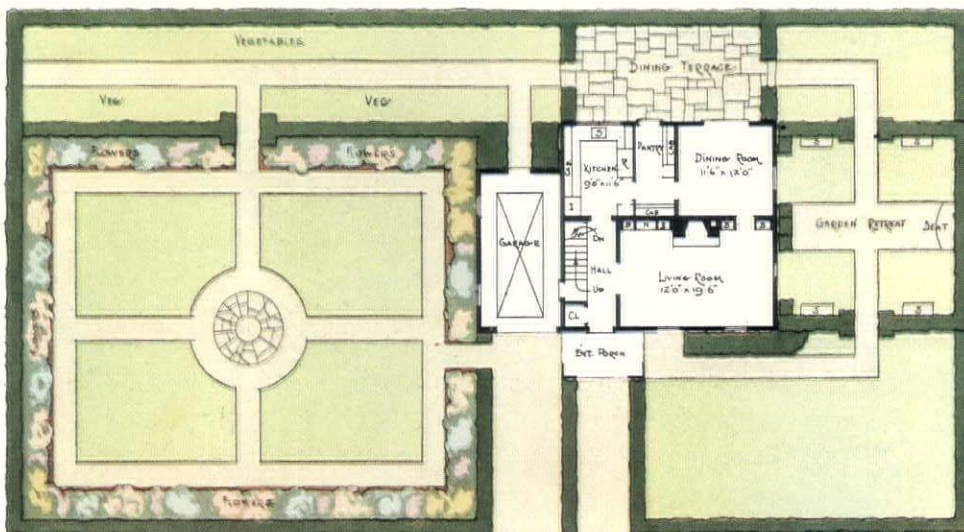
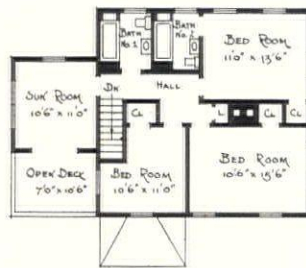
CORNICE, arched door flanked by bookcases, chairs and swagged curtains represent the old order in the living room, while the singularly effective fireplace treatment, heavy brass andirons, sofa and glass aquarium table uphold the modern

THE pagoda type of entrance way, typical of Regency architecture, is particularly well adapted to metal construction. In metal, the lightness of the supports can be interestingly emphasized, while sufficient structural strength is assured



Its architect, Robert B. Carr, specifies that this house should be built of enameled metal shingles over steel braced structural walls. Windows are metal casements throughout. Interior walls are plaster-board, white-coated and painted in some rooms, papered in others

THIS is a small house of seven rooms with attached garage. The plan is logically worked out, with all rooms gaining two exposures. The living room looks to the front; the dining room to the rear. At the right are sketches of the baths and the kitchen—all colorful interiors



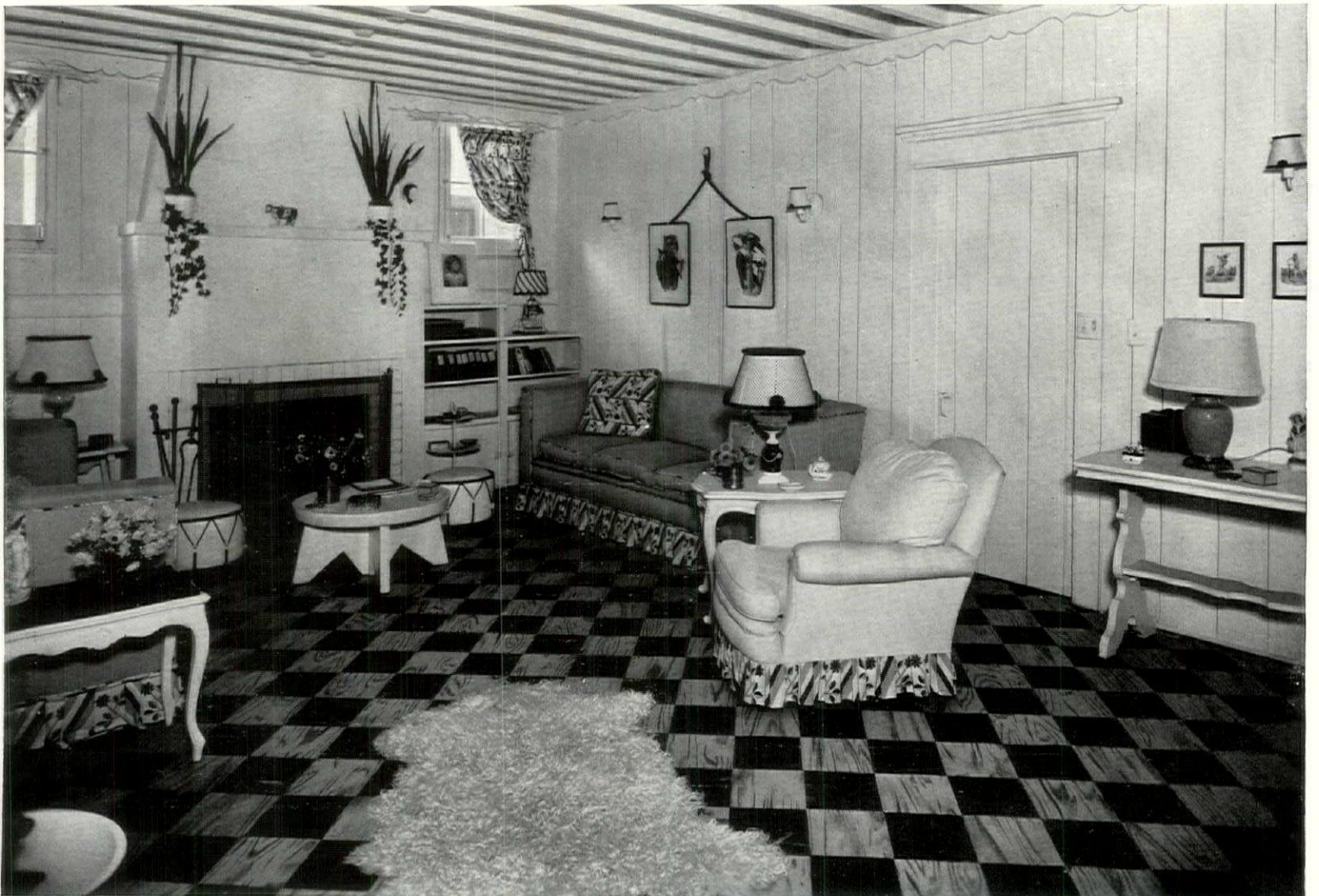
Constance Bennett plays decorator in her own beach house



DINING CORNER OF LIVING ROOM

CONSTANCE BENNETT, in private life the Marquise de la Falaise de la Coudraye, turns to interior decoration as a hobby. She not only planned the furnishings of her little beach house at Malibu, but actually did most of the work of decoration herself. These rooms are excellent examples of what can be done quite inexpensively, as in each case charming effects have been produced at minimum cost

ALL rooms are predominantly white, with bright color for accent. The living room, on this page, and card room, opposite, have walls of V-joint siding painted white, and a practical black, white and green linoleum floor. Cool white linen covers the big overstuffed chair; plain and hand-blocked green linen are used for other furniture and curtains. Lamp shades are of white oilcloth trimmed with green cords



CHARLES E. BULLOCK

A COOL GREEN AND WHITE SCHEME



MISS BENNETT'S RED AND WHITE BEDROOM



CARD ROOM OFF LIVING ROOM

Rose red accents give character to the white bedroom above. Like the rest of this beach house, furnishings are summery, inexpensive, informal. White wood walls, white chintz curtains with effective red cord trimming, bedspreads and chair coverings figured red and white sateen. The beds and dressing table were unfinished pieces which Miss Bennett painted white with red bands. Red and white rug. Right. Blue, rose and white plaid gingham smartly used in a guest room



GAY GINGHAM FOR GUESTS



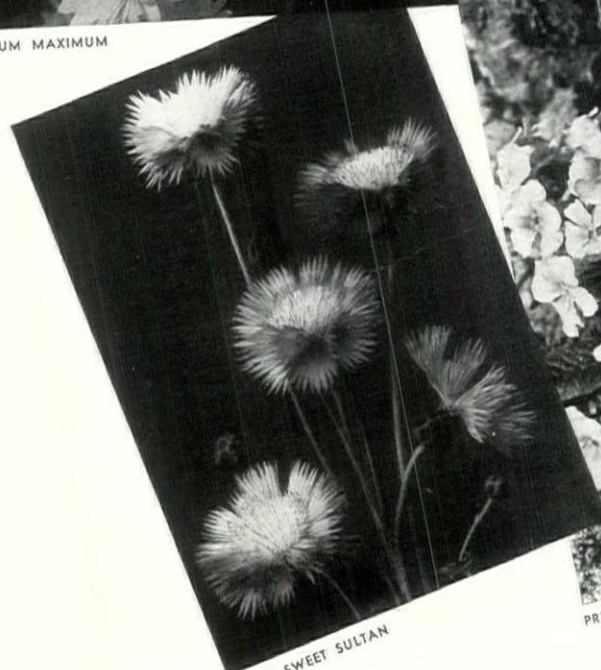
ARABIS AND PH



CHRYSANTHEMUM MAXIMUM



NICOTIANA AFFINIS



WHITE SWEET SULTAN



PRIMULA ACAULIS ALBA

A white garden found in Wales

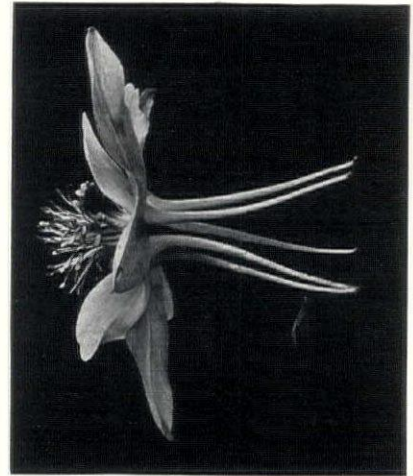
By Louise B. Wilder

At the center of each man's being, says Chesterton, is a dream. My pet dream for many years has been a white garden, set apart and inclosed within a shining green hedge. I never have come anywhere near to realizing this dream, never had space enough to be anything so special—or perhaps it is horticultural self-control that has been lacking. Something. But since the mild summer evening on which I once saw a white garden beautifully carried out, it has lingered in my mind as indeed "such stuff as dreams are made on" and one of the loveliest gardens I ever saw.

This white garden was one of a series of gardens on a splendid estate in Wales, on the river Ely, not far from ancient Llandaff. It was planted entirely with white-flowering plants and inclosed, not in the close-clipped hedges of my desire, but by stone walls of a warm pinkish gray in color. This was not, as might be supposed, cold in effect; the curious hue of the stone was warm and almost luminous and made a delightful background for the pale flowers. We saw this garden first at twilight, that witching hour, and peering through the tall iron gates, above which swung a Clematis starred with immense white blooms, the effect was almost as if a mist had crept up from the river and finding the haven of this quiet inclosure had swirled around and about, rising here in wraith spires and turrets, lying there in gauzy breadths amidst the muted green. It is impos-

sible to describe its beauty at this dim hour—so soft, so ethereal, so mysterious, half real it seemed. And yet when we saw it at noon of the next day it was no less arresting, though in a different way. It had become, so to speak, flesh and blood. Something you could draw boldly near to. Looking at it we did not speak in whispers as we had the night before.

Now it would be natural to suppose that a garden planted wholly with white flowers would be bleak in effect, or at least very monotonous, but this was not at all the case. It was neither funereal nor weddingish in appearance. It was frank and fresh and full of changing values. At twilight, of course, it seemed a little unreal but isn't that true of almost any garden at this hour when the hand of man is less apparent and mysterious agencies seem to have brought it into being? And then there are, as a matter of fact, almost no pure white flowers. I have seen Sweet Peas of an absolutely flat paper-whiteness, but for the moment I can call to mind no other flowers of such unrelieved pallor. A large proportion of so-called white flowers tends towards buff, or mauve or blush in the throat; the petals of many are delicately lined, or veined or blotched with color: blue, carmine, green, yellow. A great number are not white at all but what we call cream-white, blush-white or skimmed-milk white, and the name of those having a greenish cast is legion. Many flowers change from white to



WHITE COLUMBINE

pink or even to deep rose or yellow as they age, while bunches of bright-hued stamens or stigmata often cast a glow over the whole flower. Things being as they are there could not possibly be monotony of tone in a garden of white flowers.

And there is besides infinite diversity of texture; there will be the flat sheenless whites, the satin whites, the velvet whites, while the variety of form is as great as among other flowers—spires, wedges, flat corymbs, spikes, bursts of mist, trails, streamers, banners and plumes; they lie along the ground, aspire slenderly, climb the walls and trellises, are hung from tree and shrub in infinite multiformity and contrast. And in addition the foliage of the different plants and shrubs offers its own contrastive spice—the dark and light and yellow-greens with the many gray and silvery tones of the leaves quite preventing any monotonous duplication or harping recurrence of hue. It was plain, however, that this Welsh garden was the product of the most loving care and intelligent choice of material.

At the back of the garden, which was in the form of a large rectangle, a raised rectangular stone (Continued on page 65)



CAMPANULA PUNCTATA



PRIMULA DENTICULATA ALBA



WHITE PHLOX

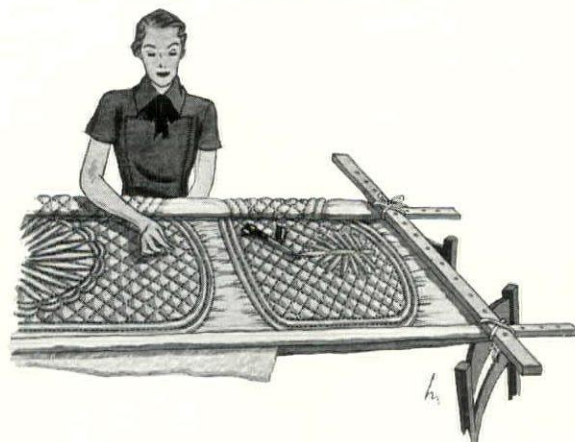
The quilting bee buzzes again

AFTER years of neglect, the noble indoor sport of quilting has taken on new life. Many and beautiful are the quilting designs of today and their place in decoration is important and well deserved. In addition to quilts, we find this lovely art enriching upholstery, wall hangings, curtains and pillows.

When first I came to live in Hardinsburg, Kentucky, whatever qualms I felt at establishing my residence in this remote section of the state were quickly forgotten in the discovery that the very primitiveness of this picturesque region had favored the preservation of one of the most fascinating of the Early American crafts—that of quilting. Quilting is as indigenous to Kentucky hills as bluegrass to Kentucky meadows. Certainly the connoisseur comes to Kentucky for quilts as to France for wines; to New Orleans for iron work.

My first interest on seeing the quilting done by Breckinridge County women was stirred by the exquisite delicacy of their stitchery. For nearly two centuries their distaff ancestors had expressed their artistic and creative impulses through the designing and making of quilts. As a result, the skill that passed from mother to daughter through generations has now reached a point of perfection never surpassed and rarely equalled.

Almost at once I was persuading these deft-fingered women to make quilts and comforters for me, choosing my own ma-



By Eleanor Beard

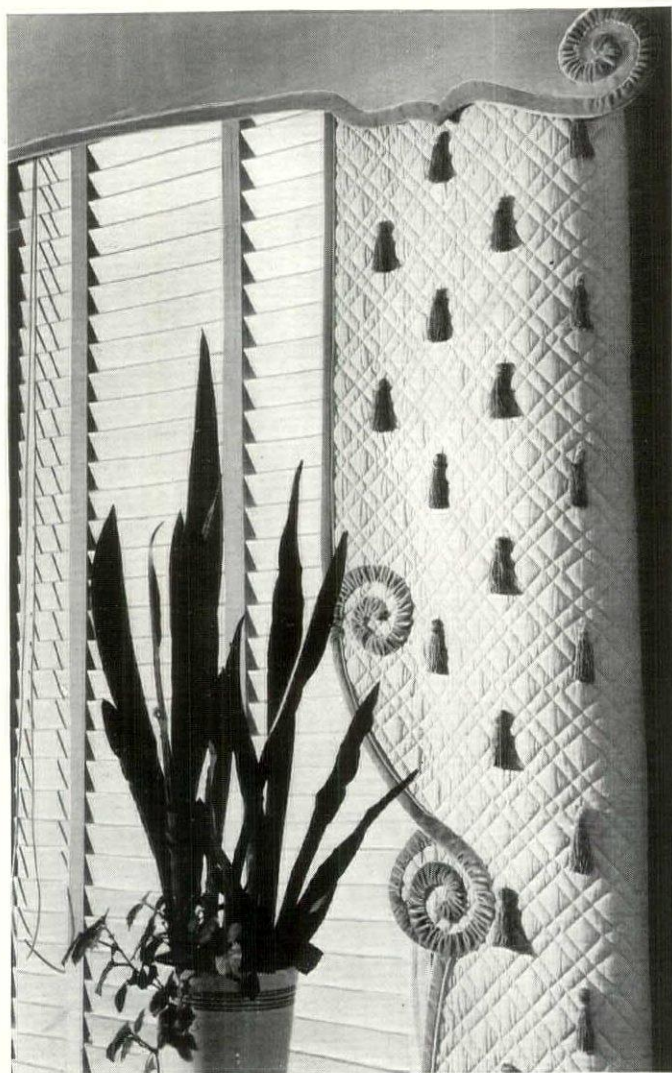
terials and colors. Next my friends had to be supplied and before I knew it, I was in what is called "business". In addition to plain quilting, I introduced the first trapunto quilting—that technique that reached its highest point of beauty in the 15th Century in Italy, but had never heretofore been done by American needlewomen. I felt sure my needleworkers could master the intricate stitchery, after I had studied designs in museums and some lovely old pieces in private collections. As my workers copied or adapted the old designs it was gratifying to see their exquisite stitches soon rivalled the Italian and Spanish work.

The design to be quilted is carefully traced by hand directly on the material, as the ultimate result is much lovelier than quilting from a stamped lining on the back. The lining is usually a thin gauze basted to the top fabric, then the whole is put into the frames and basted to its muslin covered sides.

The procedure of "framing" a piece is the same whether it is a warm thick wool batt that is used for the interlining of comforters, or the thin sheet of cotton used for the appliqué and patch quilts, or no interlining as in the case of the trapunto quilting. The quilt bottom is stretched tightly to the four corners of the frame and then basted all around; the batting is next sewed to the edge and finally the top material is carefully sewed on and tightly stretched.

The quilter starts at the outer edge and quilts a "reach" before she rolls up the work around the side piece of the frame, then fastens the side clamps firmly down and quilts another "reach". With her right hand she deftly slips four or five

DELICATE hand quilting adorns curtains in the white living room of Mrs. Julian Chaqueneau's New York apartment. Material is beige cotton with putty velvet binding, tassels and valance. Taylor & Low, decorators. Below, left. Gray satin quilt, cord and tassel design in plain quilting: Eleanor Beard. Next. Bedspread with enchanting undersea pattern designed by Vladimir Perfilieff—trapunto quilting carried out in pastel shades on cream: American Needlecrafts, Inc.

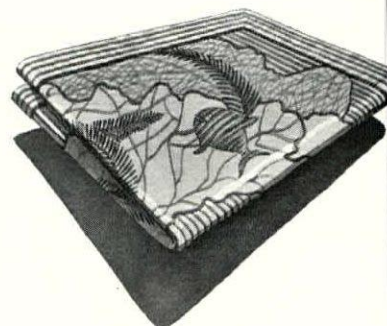


QUILTED LIVING ROOM CURTAIN

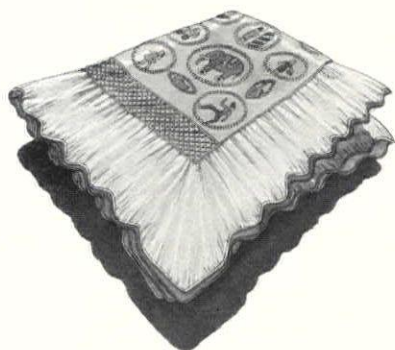
NYHOLM • PHILLIPS



CORD AND TASSEL DESIGN



UNDERSEA PATTERN



NURSERY QUILT



SUNBURST DESIGN



QUILTED CHRYSANTHEMUMS



TRAPUNTO QUILTING



TAFFETA SLIP COVER



QUILTED CHINTZ UPHOLSTERY

stitches on the needle, making sure, with her left hand under the quilt, that each stitch has penetrated not only the interlining but the lining material as well—a no mean accomplishment when one considers that many of our comforters are made of two thicknesses of satin or taffeta with a two and a half pound batt of lamb's wool between. Most needlewomen prefer a number six needle for the comforters and a number seven for the trapunto work. We use a special mercerized quilting thread which in thickness corresponds with the number seventy cotton thread. Rarely do we quilt with silk thread.

After the quilt is taken from the frames the edge is finished by a narrow bias binding, whipped down with tiny stitches.

In the trapunto pieces, the quilting is just the beginning of the procedure for after that has been done then the entire design must be raised by pulling thin rolls of wool between the paralleled lines of the design. This is done with a blunt needle. Most women are familiar with the exquisite results of this particular type of quilting which has become tremendously popular since our group first started it in America.

Not only the exotic trapunto work but the more sturdy and rugged kind of American quilting have become the forte of these skilful Kentucky needlewomen.

ABOVE. French bed from Brunovan upholstered in white satin, quilted: American Needlecrafts. Cream taffeta slip cover quilted in jade and yellow: Elsie de Wolfe. Quilted blue chintz upholstery follows Louis XVI lines: Bergdorf Goodman. From recent exhibition of quilting at Decorators Club. Sketched are child's quilt: Nancy Lincoln Guild; velvet chaise-longue cover in sunburst design, and taffeta cover in chrysanthemum pattern: Eleanor Beard

Country Dishes for Written and Drawn



WHAT FUN! Here we are back in the country again. We've said good-bye to the tiresome old city and all its trials and tribulations. No more work—no more formal parties—no more dull dinners—no more fancy food—no more hectic cocktail parties—no more caviar on bits of toast—no more dainty canapés—no more salted nuts. What we want now is some real fun. We are going to do nothing but play, eat and sleep. We want some honest-to-goodness food again. We'll forget all about diets, get fat and enjoy life.

Of course we can't escape entertaining altogether. There will be avalanches of week-end guests and we might as well begin planning what to give them to eat. A good hearty dish as the mainstay of the meal is one good solution.

The following recipes have a country naturalness and sincerity, and we hope our guests like them—and if they do, next winter when we are looking back a bit wistfully at the past summer and its good times perhaps we can recall some of that elusive country happiness by serving one of our favorite country dishes, and find ourselves momentarily transported again to our beloved country.

POACHED LEG OF LAMB (For Six)

Carefully trim off all the fat and the dry skin with a sharp knife and then weigh the leg. Wrap in a piece of old white linen and sew so that it is completely bound up. Choose a pan large enough to contain the whole leg. Fill with water and when it boils add $\frac{1}{2}$ teacup of ground white pepper, 1 tablespoonful of salt, 10 cloves of garlic and 12 juniper berries. Put in the leg of lamb. For every pound allow to simmer gently fifteen minutes and not one minute longer. When cooked, remove from water, cut away the linen and carve as you would a roast leg of lamb. Garnish platter with parsley and serve at once with a large bowl of peeled, boiled new potatoes and plenty of sauce Béarnaise. Don't be frighten-

ed by the formidable amount of pepper and garlic. This is a most delicately flavored dish—believe it or not!

To make the sauce Béarnaise, put $1\frac{3}{4}$ cups tarragon vinegar, 6 shallots (chopped fine), 10 freshly crushed whole black peppers, and $\frac{1}{2}$ teaspoonful salt in an enamel pan and boil until but half a cup is left. Remove from fire and when cold add the slightly beaten yolks of 8 eggs and $\frac{1}{2}$ cup of butter. Put pan in hot water and stir furiously with wire whisk until thick. Remove from fire and pass through a fine sieve. Put mixture back in double boiler but remove from fire and add little by little two more cups of melted butter. If by any chance this should curdle, add a lump of ice, stir furiously and add another egg yolk. Just before serving stir in 3 branches of tarragon, chopped. Don't try to serve this sauce too hot—it just can't be done as heat enough to make it hot curdles it. It must be made at the last minute however.

CASSOULET (For Ten)

Salt and pepper $2\frac{1}{4}$ lbs. of fresh fillet of pork the night before using. Take a $2\frac{1}{4}$ lb. fresh shoulder of lamb. Cut the lamb away from the bones and salt and pepper it; save the bones. Wash and carefully pick over 1 qt. of dried baking beans, then put them in cold water and bring to a boil for ten minutes. Remove from fire, cover and let cool. The good ones will sink to the bottom; those floating on the top should be thrown out. Now put them in three or four quarts of boiling water with $\frac{1}{2}$ lb. of slightly salted pork rind or salt pork which has been rolled up and tied, the scalded shank of one ham, 5 little onions and a bunch of parsley, thyme and laurel. Skin carefully and boil for an hour and a half. Now add $\frac{1}{2}$ lb. of Salsicetta or Luganica sausage and a bit of pepper; turn the light down a little and let the beans cook slowly for another hour.

Brown 5 small onions with the lamb

Town or Country

by June Platt

in an iron casserole. Pour off the grease and add the bones and a chopped clove of garlic. Cook in a slow oven for two hours. Half an hour before it is done, add a cup of tomato sauce.

In the meantime roast the fillet of pork.

Remove the ham, the pork rind and the sausage from the beans; pour off the water from the beans but do not throw it away.

Slice in uniform pieces, the ham, the pork rind, the sausage, the lamb and the pork. Arrange these in alternate layers with the beans in an earthen baking dish—reserving some of the sausage for the top layer. Pour over this the juice from the pork and the lamb which has had the grease carefully skimmed off. Moisten with the juice from the beans. Put back in a slow oven and cook for about an hour longer. Serve in the dish in which it was baked.

ROAST CHICKEN

A delicious simple luncheon dish is hot roast chicken, or roast baby veal served with a big bowl of tender garden lettuce. The lettuce should be thoroughly tossed with a tart French dressing and just before passing, three or four tablespoons of the hot, clear gravy or juice from the meat should be poured over the salad.

BOILED ROASTED HAM

Soak a ham overnight. Wash it thoroughly. Put into a large pan and cover completely with equal parts of cold water and cider, a bouquet of parsley, two tablespoonfuls of olive oil, a carrot, a bay leaf and a few whole spices. Bring to a boil and simmer twenty minutes for each pound of ham. Let the ham cool in its liquid and then remove the skin carefully. With a sharp knife, slightly lacerate the fat in $\frac{1}{2}$ -inch squares and place a clove in each square. Sprinkle liberally with brown sugar and then put it in the oven to brown. Serve hot with a sauce which is made as follows:

With a sharp knife, remove the peel from half an orange and half a lemon—being careful not to get any of the white part. Cut in tiny slivers. Put into cold water and bring to a boil, drain and repeat the process three times. Melt 4 tablespoonfuls of currant jelly, add a half cup of port wine, the orange and lemon peels, the juice of an orange and half a lemon, a teaspoonful of mustard, a tablespoonful of brown sugar, a pinch of powdered ginger and a tiny dash of cayenne. Bring to a boil. In the meantime boil half a cup of sultana raisins in port wine until plump. Blanche half a cup of almonds and slice them in tiny pieces. Add raisins and almonds to sauce and serve.

DUCK IN TURNIPS (For Four)

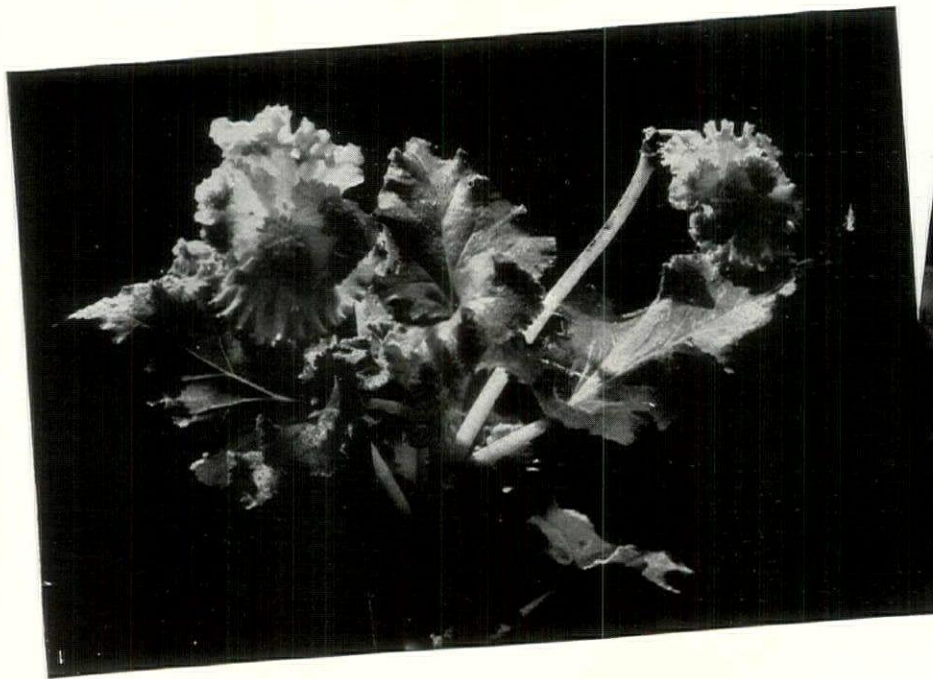
Brown a young duck in butter in an iron casserole on top of the stove. When brown, draw off the fat, pour half a glass of white wine over the duck and let simmer gently.

In the meantime peel 18 little white turnips and 6 white onions—brown them in a little butter and then add a teaspoonful of granulated sugar to caramelize them. Put a fresh lump of butter in a clean, hot iron casserole. Place the browned duck in it, salt and pepper, and smother with the turnips and onions and their juice. Add a little bouquet of parsley, half a bay leaf and one carrot.

Melt a teaspoonful of beef extract in a quarter cup of hot water. Pour it into the casserole in which the duck was browned. Bring it to a boil and then strain over the duck. Cover tightly and place the casserole in a medium oven to cook slowly for an hour and a half or more.

When thoroughly cooked, place the duck on a large hot platter, carve it and surround with the turnips and the onions. Remove any excess grease from the juice and then pour the gravy over all. Garnish with parsley and serve at once. (Continued on page 62)





Tuberous-rooted Begonias, to flower freely in the shade

"BLACK and white and red all over" is an easy riddle compared to this horticultural conundrum I once heard propounded to a garden club:

"What flower is it," we were asked, "which resembles a Rose, a Mallow, a Waterlily, a Primula, a Carnation or a Gardenia; varies in size from a small Cornflower to a great single Hollyhock; has a color range from white through pink, yellow and salmon to crimson; appears in both upright and trailing forms, is free from insect or disease, and perfectly adapted to shady plantings?"

"A Tuberous-rooted Begonia," was the correct answer given by an English gardener who in her own country had grown these lovely flowers in many named varieties and combinations.

Here we must, as a rule, purchase Tuberous-rooted Begonias by type alone. Even so there is a wide variety for our selection and those who have never planted them have ahead one of those delightful adventures in gardening which are blessed with success from the start.

The blossom of the Tuberous-rooted Begonia takes so many forms that it has been said it is "among flowers what the mocking bird is among birds." There are singles often with a frilled or fluted edge (*Begonia crispa*) doubles resembling some ethereal Rose, a crested type (*Begonia cristata*) with a crinkled edge and rosetted center, and a trailing variety (*Begonia pendula*) with lax habit and flowers like a Fuchsia blossom.

At least two named hybrids are avail-

able: Frau Helene Harms, a dwarf compact grower, with a crown of double yellow flowers; and *Narcissiflora*, in mixed pastel shades, with the male blossom closely resembling a giant trumpet Daffodil. These, however, have not always proved satisfactory, often showing an inclination to dwindle away in the summer heat. For those who have already been successful with other Tuberous-rooted Begonias, Frau Helene Harms and *Narcissiflora* would be interesting to plant as an experiment.

There are three fine species. *Pearcei* from Bolivia is the parent of all yellow Tuberous Begonias with sulphur colored blossoms on long stems. *Sutherlandi* from Natal is a slender, graceful type with buff flowers rising from bright red-veined leaves. It is particularly desirable as a window plant because it blooms from May until November. *Evansiana* from Java is the only hardy Begonia. It grows about two feet high and flowers freely in September and October with a profusion of single pink blossoms. A few dry leaves for mulching about its roots in winter enable it to come unscathed through the cold season.

Because of its preference for shade, the Tuberous-rooted Begonia is an invaluable plant where flowers are desired in sunless areas. It will, of course, also grow and bloom in full sunlight, but burning of the leaves, particularly in dry sections, is almost inevitable. Protection from strong wind is always necessary.

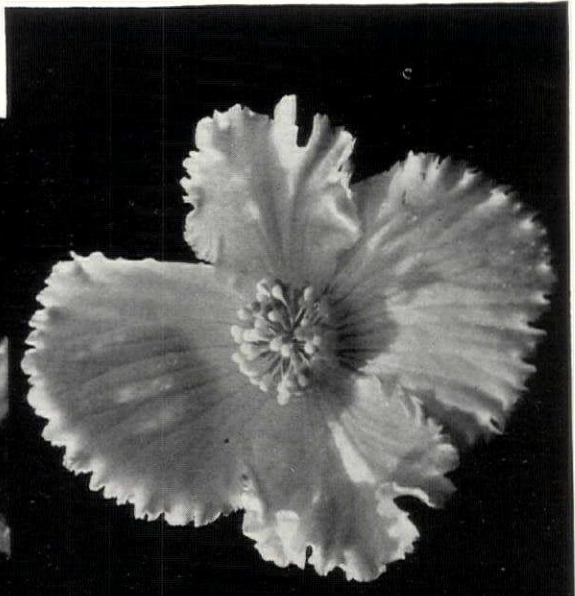
For the shaded city garden this Begonia is attractive for bedding. If it is planted in a balanced design with clipped Ivy or

hardy evergreen Candytuft (*Iberis*) as a border it makes a garden by itself. For small plantings it is best to choose one type and to select the colors with care. Mixtures sometimes blend but too often an orange springs up next a brilliant pink and there is not the pleasant harmonious shading which is possible when separate colors are obtained.

For the country place the Tuberous-rooted Begonia has many values. It is charming planted at the base of some vine-covered wall, where it may cast shadows in late afternoon. It may be interplanted with hardy Ferns in front of Rhododendrons, clustered in a wide informal group beneath an Oak tree, or settled in some heavily shaded porch bed. Because its habit of growth is neat and its foliage attractive, it is also well suited to the terrace garden where every inch is visible from the house.

I once grouped the single salmon variety beneath a Bechtel's Flowering Crab which terminated a shrubbery border. A little path of stepping stones passed by the spot and it seemed that no one ever wandered by without bending down to touch the lovely Begonia plants.

Their bloom is certainly arresting and for the shaded window box they are as brilliant as Geraniums in a sunny one. There is always abundant blooming, of course, in an open box at north or east exposures, but even in the south and west in the heavy shade of awnings—if the ends are not closed—a fair amount of flowering may be expected. I have enjoyed in summer such a shaded box of these Begonias



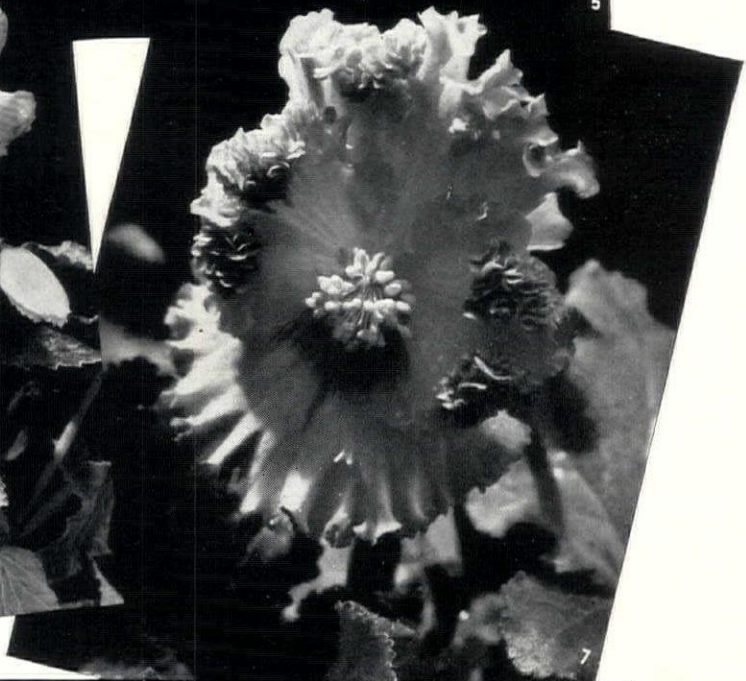
By Helen Van Pelt Wilson

clustered with my house plants and find my Holly and Pteris Ferns, Philodendron and *Pothos aurea* charming green accompaniments to the frosty gleam of the double white Begonia.

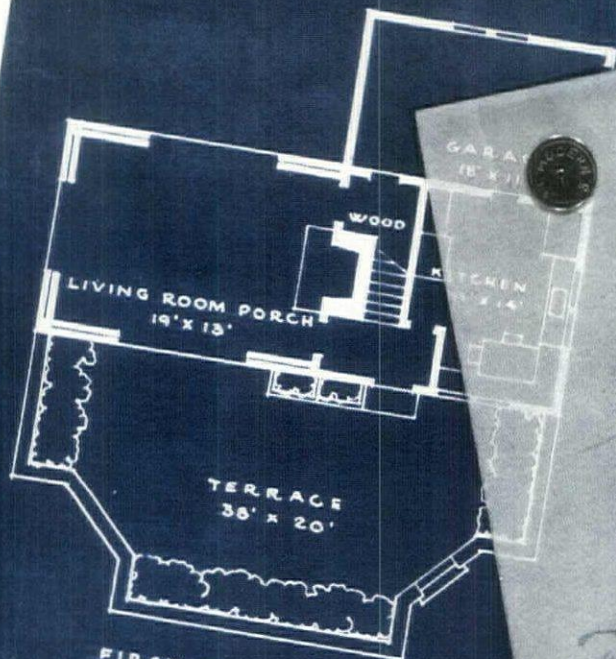
Where boxes are set along an open porch or terrace the Tuberous-rooted Begonia is ideal and as a pot plant for summer decoration unsurpassed. *Begonia pendula*, with drooping leaf and flower, is excellent for porch baskets. I have seen it planted also to particular advantage in green glazed pots held to a white house wall with a black wrought iron scroll. The Tuberous-rooted Begonia cannot be forced to bloom in winter, however, and except for *Sutherlandii*, is not a suitable winter house plant.

If Tuberous-rooted Begonias are planted in a clump in the cutting garden, they will yield a rich harvest of flowers for bouquets. Some of the radiant red and orange varieties should then be included for just-before-frost arrangements. Settled in low bowls or trays with moss they make a striking table decoration for early autumn dinner parties.

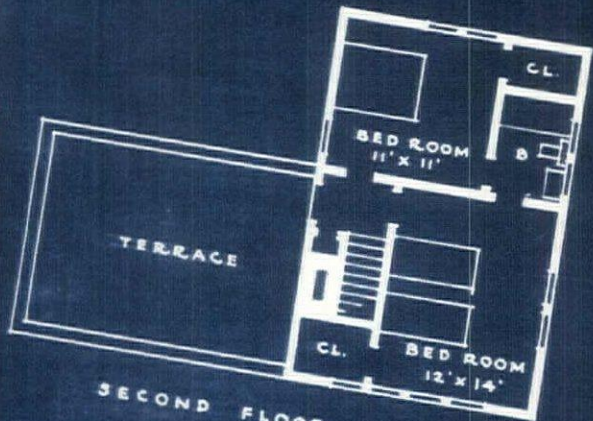
Buying good varieties is a real garden investment for, with (Continued on page 67)



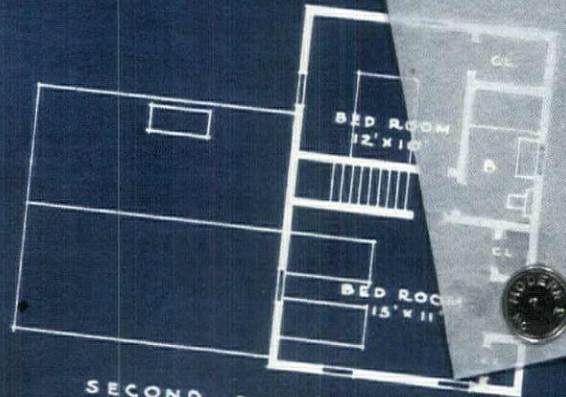
THE wide variety of Tuberous-rooted Begonias is suggested by these photographs, all by courtesy of Henry A. Dreer. They show, 1: A frilled type, 2: Double Begonia, 3: *Begonia cristata*, 4: Single Begonia, 5: Another frilled variety, 6: One of the singles 7: More frilling, 8: Trailing Begonia



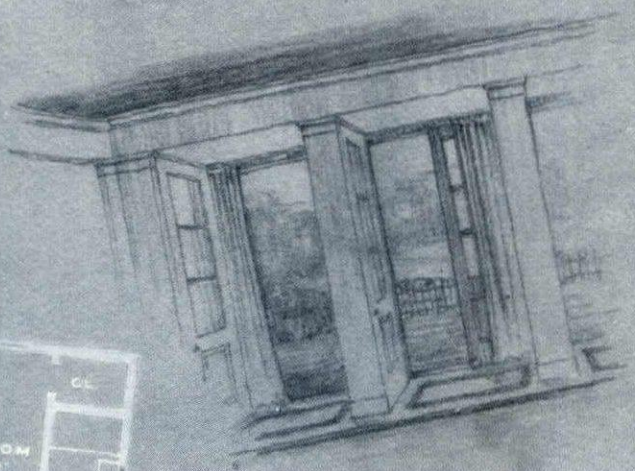
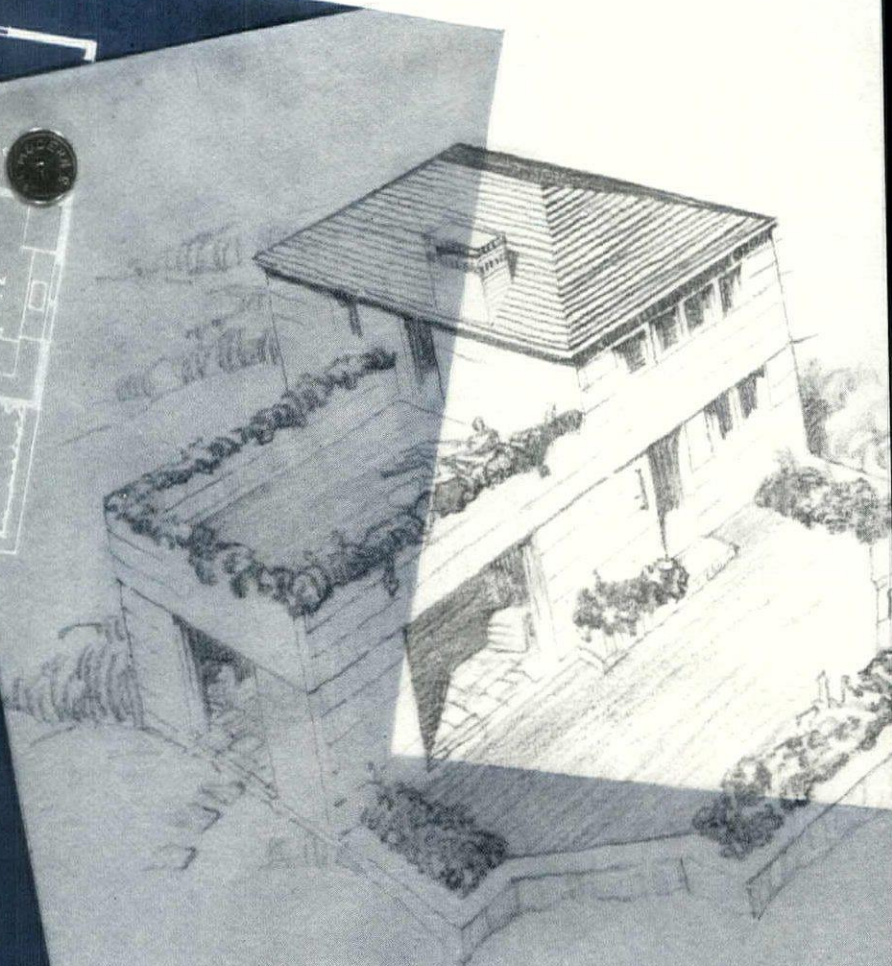
FIRST FLOOR PLAN



SECOND FLOOR PLAN




SECOND FLOOR PLAN



FIRST FLOOR

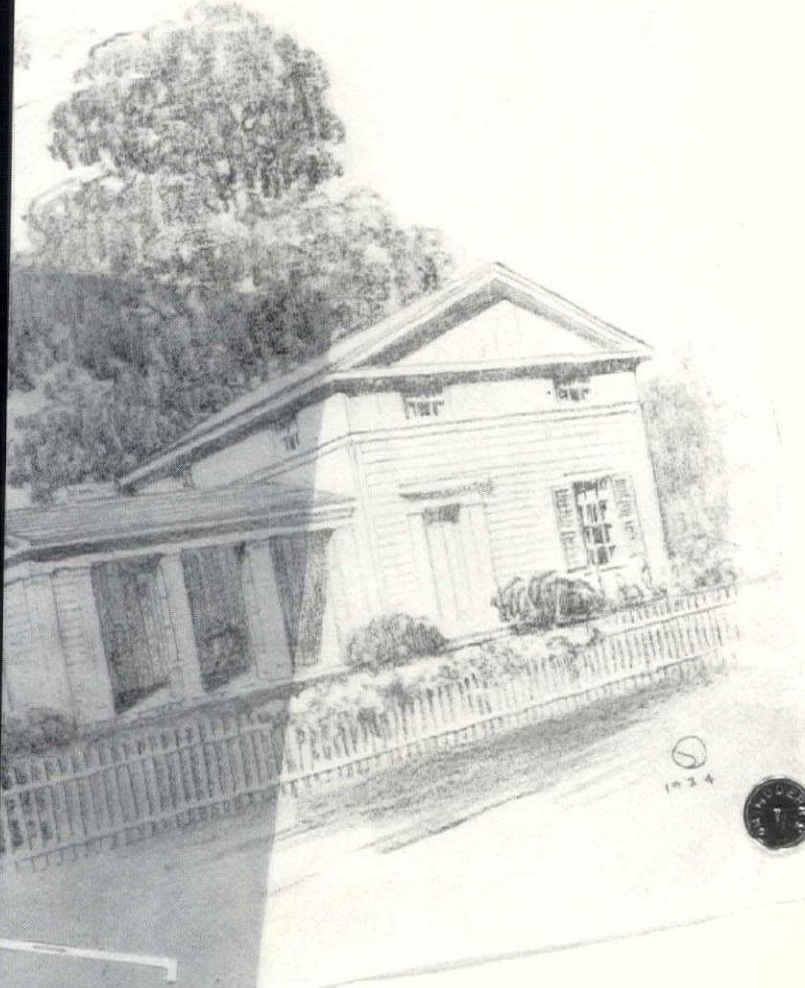
PORCHES FOR WEEK-END LIVING

By Fritz Steffens



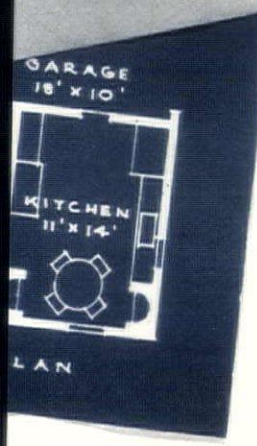
TO THE average apartment house dweller, the dream of an ideal week-end house remains unfulfilled. Although he can accommodate himself to all sorts of abbreviations in town, the openness of the country brings on expansive ideas beyond his anticipation. And yet the argument in favor of the small apartment is seldom applied to the country problem. Since the weekend house is to be run with the same economy of service, a scientific process of elimination is advisable.

TO THE small house the porch has always brought a serious problem. It is a matter of cubage, and cubage is cost, and although the cost of the porch per foot is, of course, not nearly as expensive as that of the living room, it usually subtracts enough space from this room to make both somewhat unsatisfactory. The living room—dining room combination has worked out so well for simple living that it is now time to try the living room that is also a porch.



A LARGE screened porch in the heat of the day becomes a comfortable living room at night. Windows that slide out of sight or open into enclosures specially designed to fit them, make this possible. A cement, stone or brick floor with a simple fireplace carries the illusion from one to the other. Walls may be of painted plaster or rough stucco stencilled. Curtains should be of waterproof material, as they will act in the dual capacity of awnings and draperies.

HAVING thus reduced the units of the plan of the weekend-cottage to living-room-porch, dining room, kitchen and garage; two bedrooms and one bath are all that are needed to make the weekend invitation possible and in such a simple establishment housework divided by four becomes negligible. Even within the limits of such a tiny plan, it is possible, with only minor adjustments, to adapt it to a style that is in harmony with vacation settings—the beach or the countryside.



THE beach house is modern. By a process of elimination it becomes so. The walls are wide ship lap, stained or natural, laid horizontally over the usual studding. Color may be had in the shingled roof and in the window sashes; there is no trim. The large windows in the living room slide horizontally into pockets in the studding on metal tracks like the sliding doors between the old front and back parlor. The garage door is of the overhead type. All window (Continued on page 64)



BEFORE THE GARDEN WAS PLANTED



THE FENCE HERBACEOUS BORDER

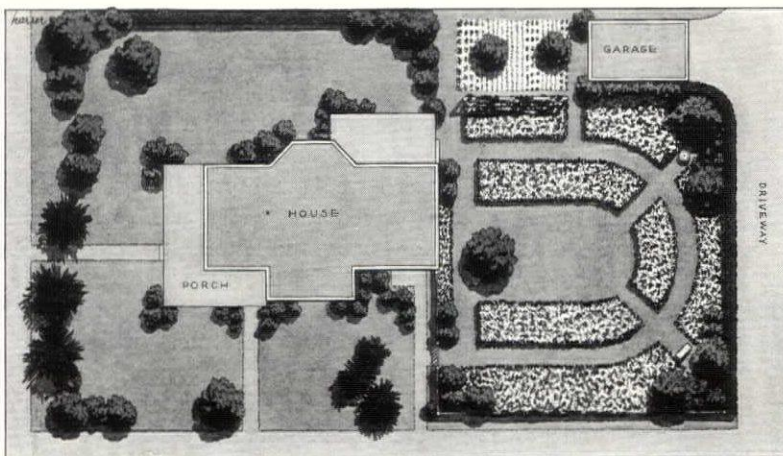
\$300 banished ugliness from a backyard

THIS garden, designed by Mary Deputy Lamson, landscape architect, for her mother's 50'x60' backyard in northern Minnesota, is an interesting example of the possibilities of the small plot at a minimum expense for the person who enjoys doing his own gardening. The planting, planned to block out unsightly views, achieved the results illustrated here in three years. Mountain Ash, Highbush Cranberry, Elder, native Viburnums were used

THE owner raised many of the perennials from seed. With the exception of occasional labor for heavy spring and fall work, she has done all the gardening. The wooden fence, Grape trellis and bench were made by a local carpenter at a nominal cost. The entire cost of the garden over the first three-year period was approximately \$200., including shrubs, plants, fencing, etc., but excluding fertilizer and labor which came to about \$100



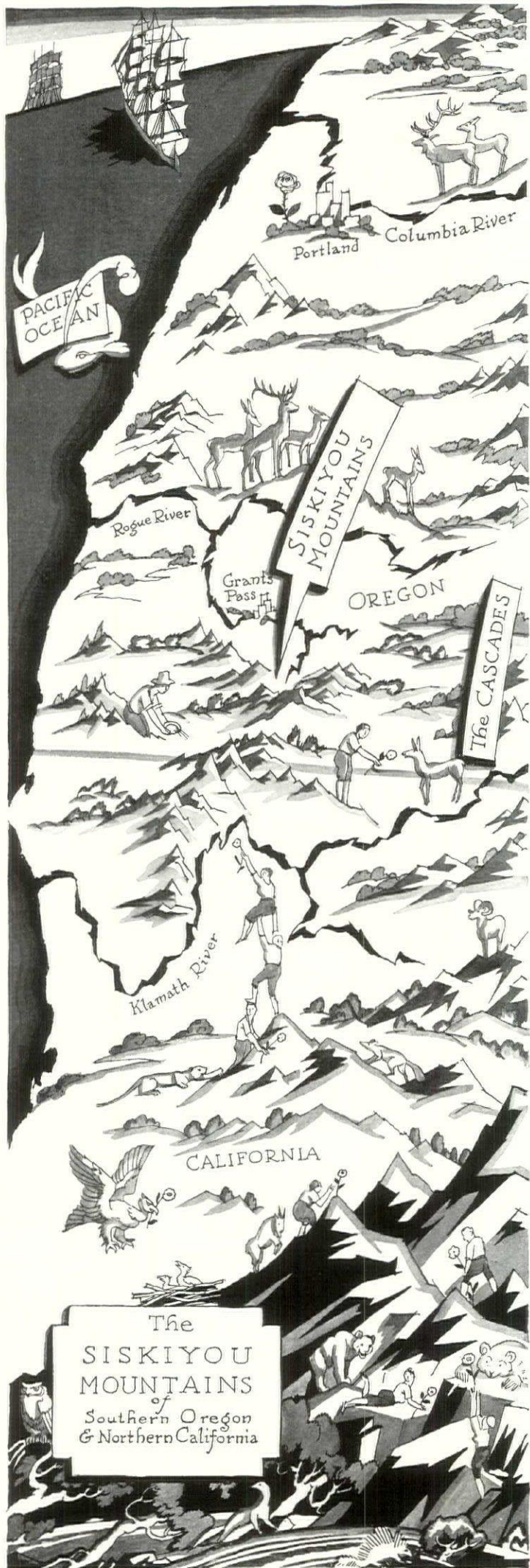
THE GARDEN AFTER THREE YEARS



A LITTLE LAWN AND MANY FLOWERS



DELPHINIUMS AROUND THE BIRD BATH



Plants of the Siskiyou, the ancient mountains of Oregon

By Ira N. Gabrielson

COMPARATIVELY few Americans have heard of the Siskiyou Mountains and fewer still have seen more than the edges of this tumbled mass of peaks that stands astride the Oregon-California border between the Cascades and the Coast Range.

To those who vision every range of the Pacific Northwest as glorified with the cloud-piercing splendor of such peaks as Rainier or Hood, it may bring disappointment at first sight. Here is a range with no massive volcanic cones dominating its sky line; no great permanent snow fields spreading white summer mantles over the hoary peaks; nor crawling glaciers grinding and tearing at those granite flanks. But the Siskiyou are old—probably geologically the oldest territory in the State of Oregon—and from that fact arises one of their strongest appeals. Their age is shown by the wide valleys; by the slowly crumbling talus slopes, and weather beaten flanks scarred by the beating storms of countless ages; by the gnarled, twisted, ancient trees growing painfully and slowly in the scanty soil near their rocky summits; and by the unique flora developed here since the beginning when the Siskiyou were a great rocky island in the pre-historic seas.

The Siskiyou are a unique range built of twisted and broken masses of rock. Granites, limestones, serpentines and many different types of mineral-bearing strata are mingled in a tangled confusion, puzzling indeed to any ordinary observer.

This grim, rocky range supports a comparatively scanty forest growth, though on the deeper soils and northern slopes trees grow in the abundance usually found in this essentially wooded country. On southern exposures, particularly in the scantier soils, a brush cover, made up largely of Wildlilac (*Ceanothus*), Manzanita (*Arctostaphylos*), and the Silktasselbush (*Garrya*), is the dominating vegetative type. Through forest and chaparral alike, great rocky ribs and sheer precipices stand in bold relief affording ideal homes for a great assortment of alpine and sub-alpine plants, many of them peculiar to this restricted territory. On the lower rocky summits the Oaks (usually massive trees) have, through a combination of scant soil and violent winds, become twisted decumbent shrubs after the fashion of the timberline conifers.

The serpentine areas have been especially prolific in developing new forms or retaining older ones which are differentiated from their relatives in adjoining ranges.

For example, this range is the metropolis of the Lewisias, a showy race of sub-alpine plants restricted to the New World. With one or two exceptions the most brilliant of these unique plants are at home on rocky northern exposures in the Siskiyou. In general their flattened rosettes are found growing most abundantly on rocky outcrops water-

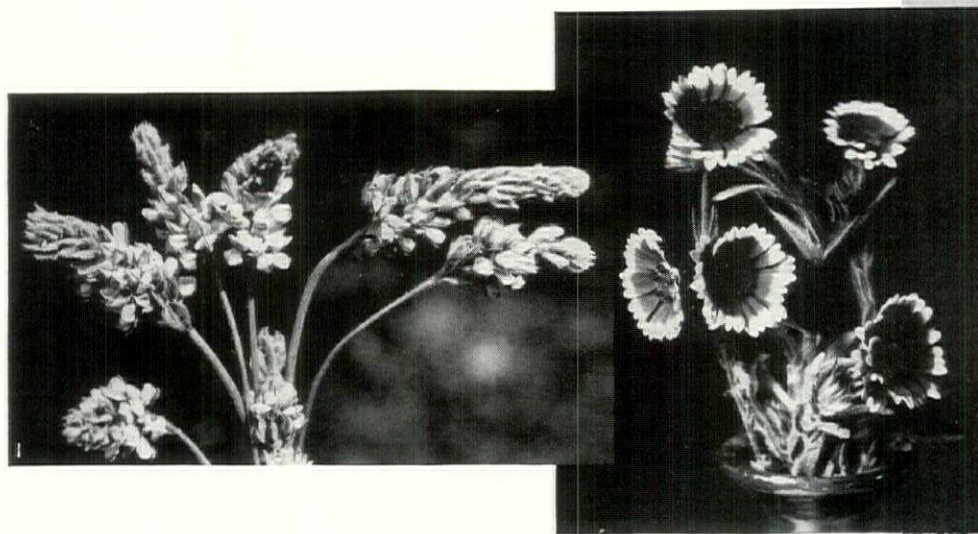
ed by the melting of the winter snow. In late spring, the date depending largely on altitude and the depth of the winter's accumulation of snow, six to ten inch stems arise carrying open sprays of white or apricot flowers, each petal of which is conspicuously marked lengthwise with one or more showy pink stripes. Those with wide stripes on a white background bring forcibly to mind the pink and white stripe effect found on barber poles and certain types of stick candy. All of these are exceedingly showy, and the differences between those carrying distinct botanical names are often of negligible importance to a gardener. *L. howelli* has the edges of the leaves upturned in a sort of scalloped effect; *L. finchii* has the largest rosettes; *L. cotyledon* has longer, thinner leaves which lie flat on the ground; *L. purdyi* has much of *cotyledon* about it except that the leaves are wider and bronzed or reddened, and *L. heckneri*, the latest addition to the group, has the edges of the leaves drawn out into many little spine-like fleshy protuberances, totally unlike any of the others. This, by the way, is so far known only from the Trinity Mountains, separated from the Siskiyou by the canyon of the Klamath River in northern California.

While there are occasional colonies lower down, climbing is necessary to see any of these evergreen *Lewisias* at their best and these Siskiyouan peaks, while less in altitude than the great volcanic cones of the Cascades, have the same trick of rearing their aged crests on an increasingly steeper plane. It is often a long, hot, rough climb to find *Lewisia* displaying her showy blossoms.

Two species of this group are quite different. *L. leana* prefers the high dry ridges where it unfolds its long, blue-green, linear leaves and comparatively small pink flowers. *L. oppositifolia* chooses a hillside flat generously watered by the melting snows and spring rain. There it sends up its two or three long succulent leaves and showy heads of white flowers, in company with other plants that revel in the combination of early spring wetness and total summer dryness loved by this *Lewisia*. Differing from all relatives, this plant has an effect of almost semi-doubleness due to the arrangement as well as the number of its long narrow petals. Growing with it are always to be found a select company of floral beauties, among which a pink toned version of the royal Grass-widow (*Sisyrinchium grandiflorum*) and the impish faces of dainty *Viola cuneata* are almost certain to be found. This latter plant is oddly appealing in a group of most striking Violets found here. *V. cuneata* sprawls along the ground with its thickened rootstalks sometimes partially above the surface after the fashion of the familiar German Iris. At intervals little clumps of small heart-shaped leaves, leathery and dull green, appear as a background to the blossoms nestled among them. These are white with a conspicuous violet or purple spot on each side so placed as to exaggerate the vertical flattening already present in the petals. These wide chubby faces peering out from under the leaves always seem on the point of laughing outright at the frivolities of life and create an almost irresistible impulse to respond to the sly impishness with an answering smile.

While we are on the subject of Violets, it might be well to consider some of the other beauties and oddities among the rich assortment of Siskiyou forms. Ignoring those that follow closely conventional family lines, let us turn first to the beauties. Of these *V. halli* (Continued on page 69)





ANNUALS OF CALIFORNIA

By Lester Rowntree

ALMOST a century before the first wild whoop resounded from Hollywood, the wildflowers of California had won in Europe a glory of quite another quality for the southwestern slope of the Pacific Coast. And although California, as a duly named and constituted State, was still far in the future, collectors from abroad were busy, filling their pockets and making off home with its seeds, cuttings and plants. Then, in England and on the Continent, horticulturalists went about the business of growing and hybridizing this loot.

The results are now well known, but the source is often forgotten, and the forms of garden Godetia, Clarkia, Eschscholtzia, Collinsia, Lupine, Linanthus and Nemophila that bedeck the gardens of America seem to be more closely identified with their European sojourn than with the land of their wild ancestors.

I am reminded of this obliviousness when—as often happens—I am escorted to a fine showing of annuals and recognize in them the direct offspring of seeds collected in the California back country, while, murmuring a reverent “Imported seed, of course!” the owner waves a proud arm toward the returned emigrants.

Tracking down all the garden hybrids resulting from the native annual species of California would be a pleasant arm-chair occupation and a solace for one's regrets at the realtor's banners and at the miles of closely nibbled wildflower stands where herds of cattle have denuded the country. It is only when you study the seedsmen's catalogs (especially those of England) that you realize California's gift to horticulture in the matter of beautiful annuals. And it is only when you travel the lovely State from tip to toe and from its seacoast to its hot, jagged eastern boundary, that you can know the splendor that the annuals spill and spread across the land.

Even now, in spite of the legitimate activities of realtors, ranchers and cattlemen, and notwithstanding the onrush of introduced weeds, many a spring, coming after a wet winter, paints thousands of acres blue with *Lupinus nanus* and miles

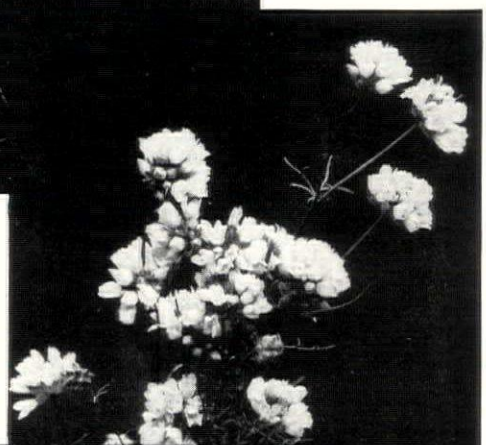
OUT of the many, many choice annuals which are native to California, eight acknowledged leaders are presented on these pages. From left to right they are: 1. *Lupinus densiflorus crinitus*. 2. *Layia platyglossa*, appropriately known as Tidy Tips. 3. *Lupinus nanus*, the dwarf Lupine, as it clothes a slope with its countless thousands of blue spires

of mesa land bright yellow with *Coreopsis bigelovii*. Golden Monolopia on the hillsides gleams from far away. Up the foothill roads *Brodiaea laxa*, bearing foot-wide panicles of blue trumpets on its yard-high stems, makes rich harmony with spires of *Collinsia bicolor* var. *purpurea* and drooping bells of pearl-pink *Calochortus albus* var. *rubellus*. The corn-yellow stars of *Brodiaea ixioides*, mingled with the annual Phlox-like *Gilia densiflora*, accompany you for miles. Sights, these, to kindle pride in the humblest heart. No, Californians have no need to be apologetic over their wildflowers.

Visitors from the East gasp over these glories, but their thrill is immediately followed by the foregone conclusion that such as these are not for eastern gardeners.

I thought so myself until, in my own eastern garden, I proved the contrary. And now that I have laid down my New Jersey spade and taken up its California counterpart, I am more than ever certain that many notions about growing—or not growing—California wildflowers in cold climates are misleading or actually false.

The time has come to lay a few horticultural ghosts. There is a preconceived idea that all California wildflowers are tender; that they must have hot sun; that none will weather a New York winter; and that the rock plants and perennials of California are identical with those of Oregon and the North-



Godetia deflexa (4) grows about 18" high, with soft lilac blossoms. 5. One of the many varieties of *Gilia capitata*, 18" high. 6. The Cobweb Thistle, whose botanical name is *Cirsium occidentale coulteri*. 7. *Mentzelia lindleyi* is the golden-flowered Blazing Star. 8. The Prickly Poppy, which is common in hot, sunny, gravelly soil

west. These ghosts have flitted long enough over the Middle States and the Atlantic seaboard. Some one should abolish them with a firm hand. The many climates and exposures contained in the State of California can supply just as many groups of wildflowers, requiring the same differentiation of locality and treatment. The secret is to choose the right plant for the right place. Gardening on the cool fog-bound central coast is a very different matter from gardening in the sun of southern California. It is literally like gardening in a different country. And as for the treasures of the High Sierras, the worst that a New York winter could do to them would not be too cold, for they are used to low temperatures.

For most of California's native annuals the chief essentials are light soil and drainage. A sandy slope is, as a rule, an ideal location for California natives. To many of them the matter of sun is not so important and for the majority the heat of the eastern summer is strong enough or perhaps even too strong. In their natural habitat, nearly all California wildflower seeds germinate with the first rains, which may come anywhere from early November to late December. The seed, self-sown during the previous spring or early summer, has lain dormant during the rainless months. If more rains follow the first ones closely, all is well. But if the rains are far apart, the seedlings, discouraged, succumb (Continued on page 68)

Train your orchard to play diverse rôles

TRAINED fruits may be grown by almost anyone who desires to have them—and yet, oddly enough, they are commonly considered to be among the least available of garden miscellanies. An Apple or Pear grown on dwarf stock requires no more space than a climbing Rose; and it may be made to climb as high! As can be seen from the accompanying photographs, “dwarf” fruit trees will readily mount to the eaves of a two-story house. And it does not take them long to accomplish this feat: the plants shown here were placed in their present position only four years ago.

The little old German who first got me really interested in trained fruits has been dead for many years, but there remains as a green memorial to him one of the largest and most perfectly developed commercial orchards in the East. Fruit trees were his profession and passion, and also his hobby. Every tree among the thousands in the orchards which were his daily care was to

him a distinct individual; we used to have a saying that this man could do anything with a tree except make it jump through a hoop.

“Who says I can’t make a tree jump through a hoop?” he expostulated to me one day. “You come with me: I show you!”

Accompanying him to his home, I received one of the surprises of my life. I had of course seen trained or espalier fruits before, but I never imagined that they could be utilized for so many different purposes as he had employed them. He was a practical man, and while he had amused himself by making a few of his pets do stunt tricks—one, by clever grafting, had been formed into a horizontal cartwheel with a continuous circumference, and another had been coaxed and curved into twin circles, with the leaders now growing up through these—nevertheless most of them, while arranged as ornamentals, served a strictly utilitarian and productive end.

By F. F. Rockwell

“You see,” he said, “the dwarfness is in the growth only. The fruits are larger and more perfect than I can get off my big trees.”

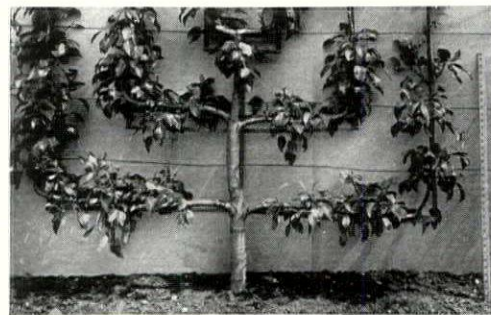
In detail he explained to me just how by an intricate system of a combination of pruning, disbudding, bending and tying, and occasional girdling, he could regulate the flow of sap to a nicety, and thus force or retard growth at any given point as he wished. The whole thing was certainly a revelation in the art, and the possibilities, of growth control.

Fortunately it is not necessary that the home owner who would enjoy the amenities of trained fruit growing should master for himself or herself all these details. Once a tree has been properly trained and started, anyone of average garden skill can give it such further attention as it requires.

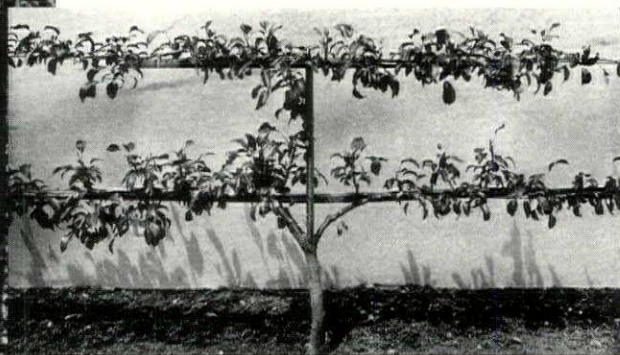
Trained or espalier fruits, long a feature of old world gardens both in England and on the continent, were just beginning to become better known and more generally used in this country when the depression greatly curtailed their sale. The result was a very drastic reduction in the price of trained plants ready for market. They have



ESPALIERS AS AN ALLÉE



A SIX-ARM SPECIMEN



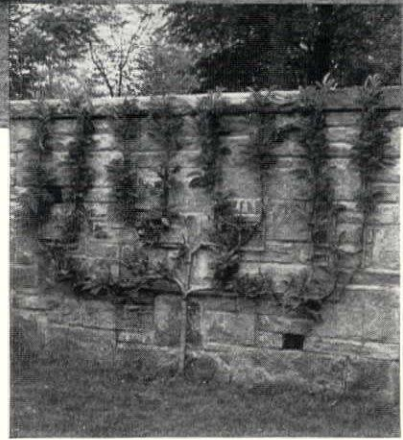
THE DOUBLE CORDON TYPE

not yet gone back to former values, so the present is a very good time for anyone contemplating the addition of dwarf fruits to a garden to make a start. They can never be cheapened by quantity production for the growing of each specimen takes several years of patient and expert hand labor. A nursery of these little trees looks like a hospital struck by a hurricane, with innumerable splints, braces and crutches sticking in every direction and at all angles among the stems.

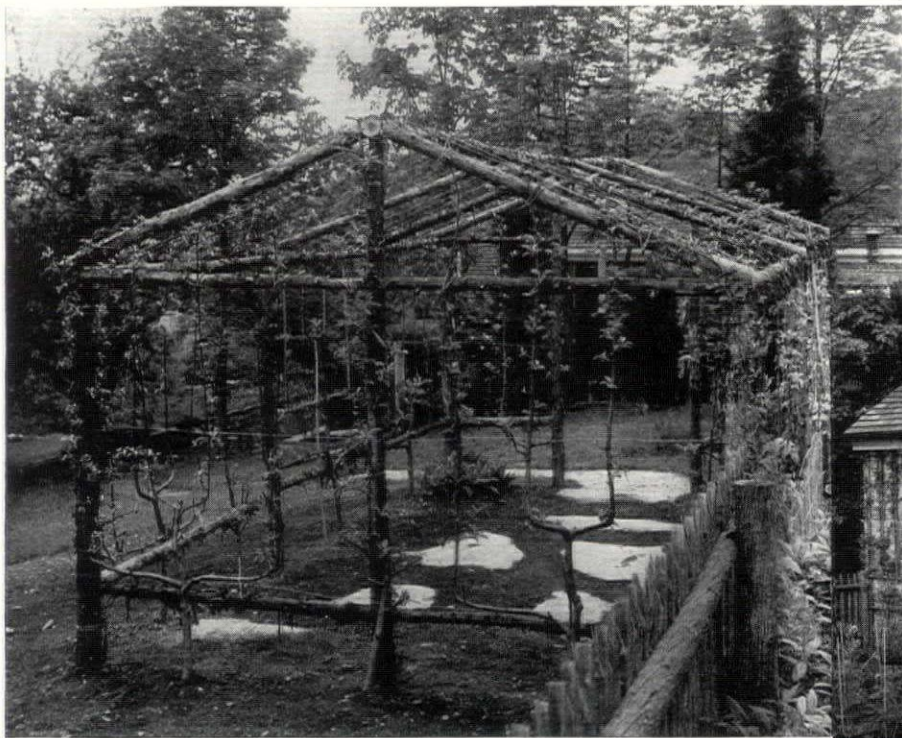
Trained fruits make possible a certain quaint architectural note, in connection with walls especially, which nothing else in the way of plant material can quite duplicate. They have a character and create an atmosphere distinctly their own. Few plants rival them in beauty when they are in bloom in the spring; and in late summer or autumn, laden with Peaches, Nectarines or Apricots bursting with juicy goodness, or the red and gold and copper of Apples or Pears, they admit no rival and are suggestive at once of luxury and of thrift. The dwarf stature of the plants, and their availability, make immensely easier the cultural (*Continued on page 71*)



U-FORM TRAINED APPLES



EIGHT ARMS AGAINST THE WALL



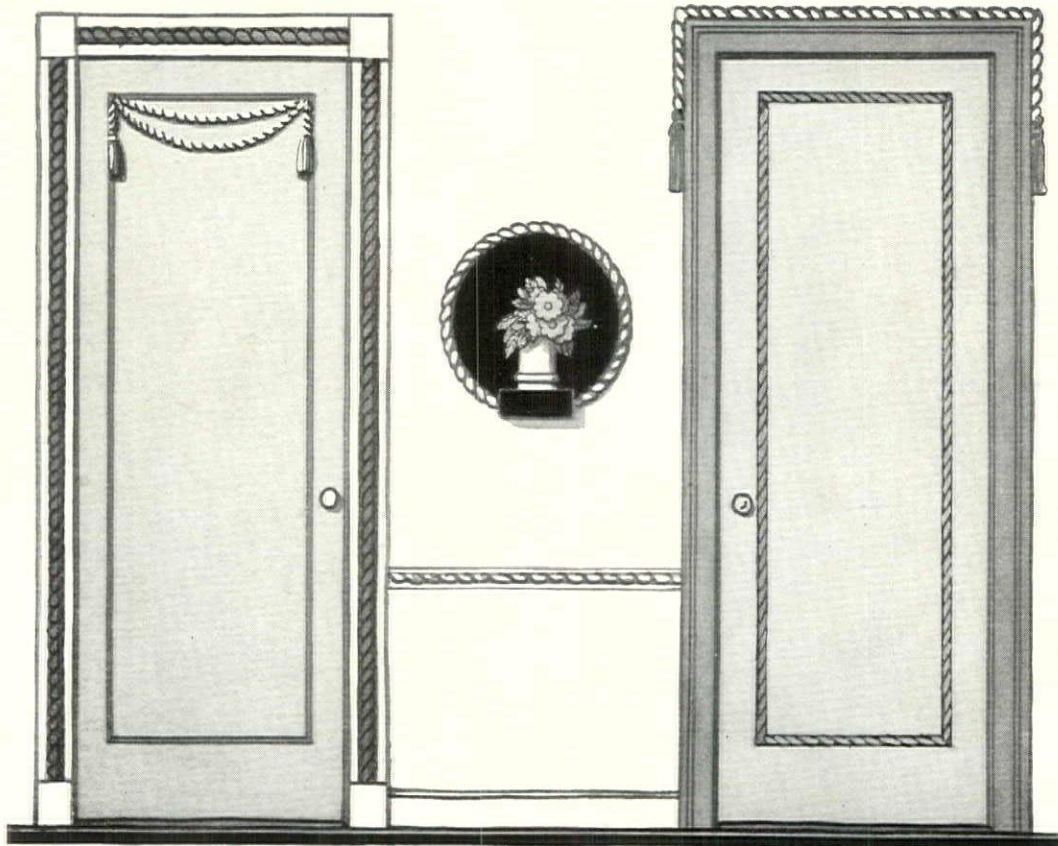
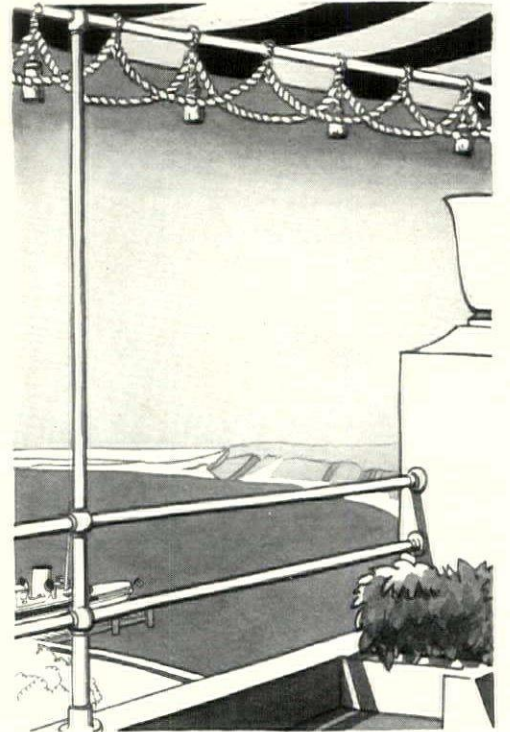
A SUMMERHOUSE OF FRUIT



FOR GARAGE WALL AND GARDEN



Enough



UPPER LEFT. Rope turns the living room in a summer cottage into a sailor's snug harbor. Thick white cotton rope is nailed around the fireplace opening and more of the same runs around the room joining walls and ceiling. Woven hemp rope makes a shipshape rug

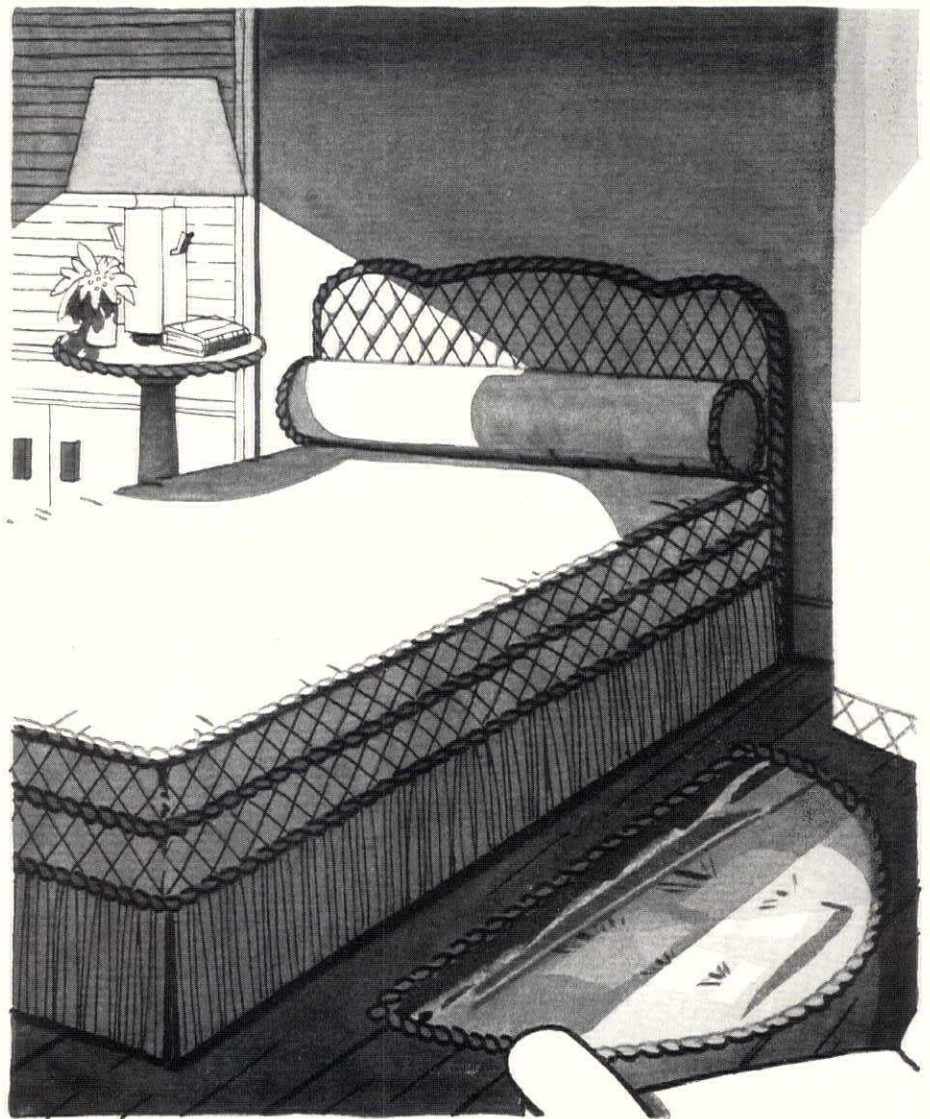
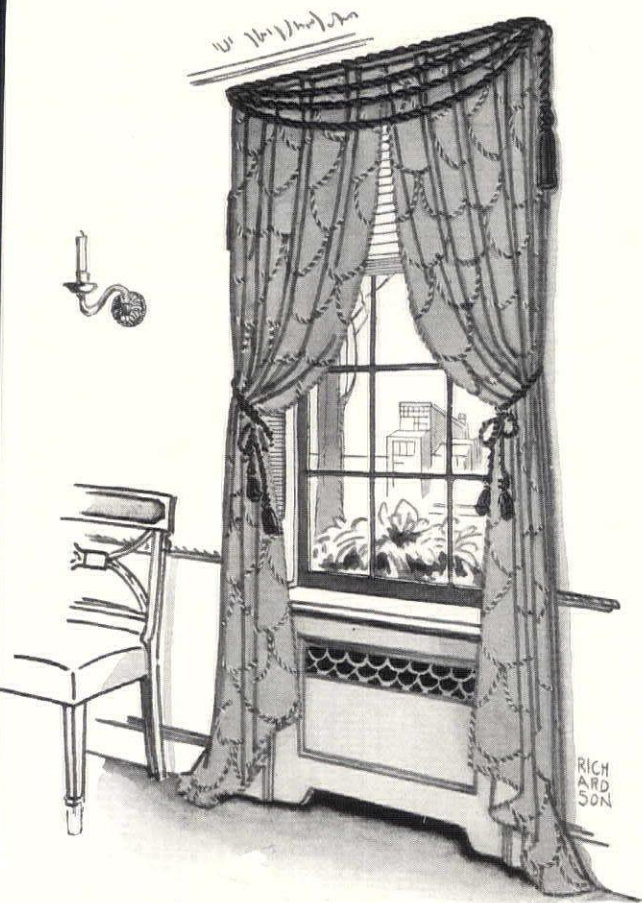
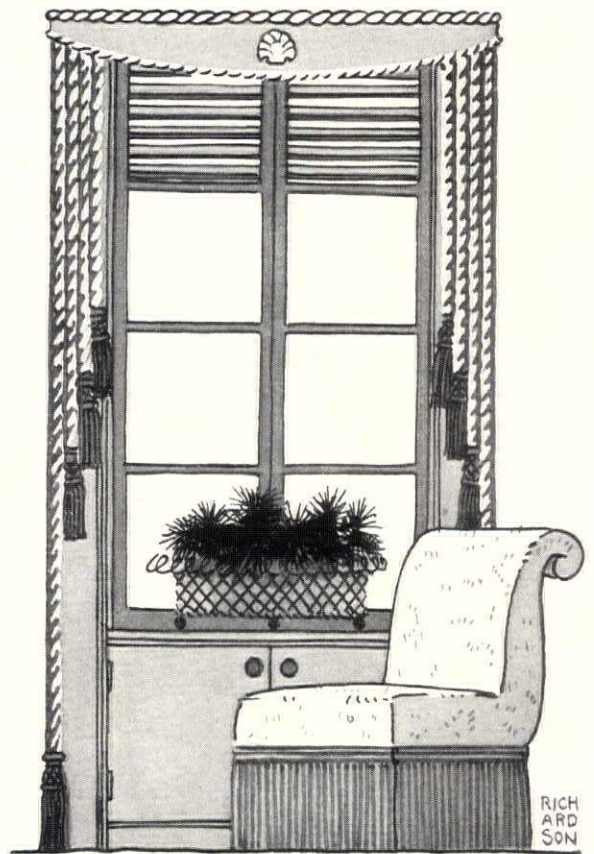
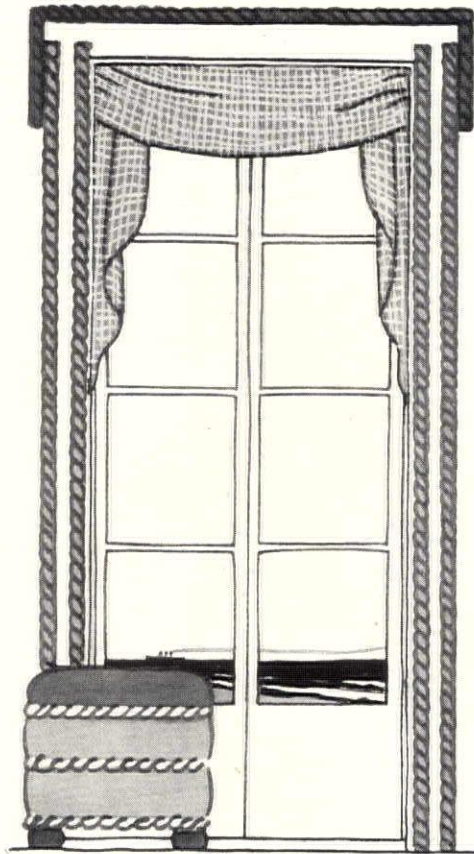
A ROPE swag lends interest to the single panel door—extreme left. The bracket (center) is plywood with wood shelf, painted flat black, and edged with white cotton rope. Quarter-round rope replaces molding inside panel of second door—wider rope hanging over lintel

ABOVE. White cotton rope interlaces in a scalloped effect underneath a red and white awning. On opposite page, at lower left. A new cotton fabric from Schumacher is soft green, decorated with darker green and white cotton rope appliquéd in a formal pattern

Rope

RIGHT. Nail strips of red and blue, wide rope molding on the walls to frame a French door. On a summer window a cool effect is achieved by replacing curtains with graduated lengths of cotton rope, under a valance edged with rope

BELOW, RIGHT. In a man's room the tailored, sturdy appearance of rope decoration is distinctly appropriate. Headboard covered in white sail canvas edged with navy-blue cotton rope and bedspread of same. All these ideas by Harry C. Richardson





ANTON BRUEHL

Launching new china with a nautical air

CRUISING, or for a house by the sea, you'll want the new Staffordshire china for its grand shapes and modern nautical decoration in navy on cream. Blue rimmed glasses, navy linen napkins, white cellophane mats bound in blue: Altman's. The steering wheel chairs have their backs constructed of brass and rope, brass tubing forms the frames, and navy permatex covers the seats. These Ficks Reed designs are from Bloomingdale's



Outstanding Irises of today

THREE years ago, there appeared in this magazine an article of mine devoted to the selection of the best Iris. It is interesting to note the rapid development which has been made in this particular section of the flower panorama in the brief period since. Hundreds of new seedlings have been introduced by amateur and professional hybridizers, and these introductions are rapidly displacing the older, inferior types in garden popularity.

Before comparing the outstanding Iris varieties of 1934 with their predecessors of 1931, let me first define a few technical

terms. The flower of an Iris has three upright petals known as standards, and three which fall straight downward or incline at various angles up to and including the horizontal. These latter petals are known as falls. A self is a flower which has the same tone of color in both standards and falls, as contrasted with the bicolor which has standards of one pure color and falls of a different shade. A blend is a combination of two or more colors existing in each individual blossom.

Now let us select the All-American Iris eleven of the past blooming season. Perhaps you will wish to add at least one of the champions and a number of the alternates to your garden team so that you may see them in bloom next spring. Right now is the ideal time to plant the rhizomes, as they are dormant and may be moved with no fear of loss. With a little coaching on your part in the form of cultivation and care, they will develop into strong, free-blooming plants by the time the next flowering season rolls around.

A few years ago when anyone asked me to select the most perfect yellow Iris, I answered without hesitation or fear of contradiction that *Pluie d'Or* was my choice. When a visitor to my gardens recently asked the same question, I was in a quandary. *Pluie d'Or* remains a fine Iris.

By Thurlow H. Weed

It is of medium height, between 36" and 40", produces medium sized flowers of perfect form and good substance, although the pure golden tone is apt to fade to a lighter shade in strong sunlight. Coupled with the advantage of being a floriferous bloomer is the attractive feature of comparatively low price due to its prolific multiplying capacity. I would place it among the group of alternates to be called in case of injury to the regular player.

As the regular player in the yellow position, I would place *Helios*, another French origination. This variety is the largest yellow now in existence. It has perfectly formed standards of the purest lemon yellow shade I have seen. The falls, of heavy substance, are of similar shade but delicately reticulated pale olive-violet. *Helios* has but one drawback and that is its tendency to produce blossoms too close together for maximum effectiveness.



Some growers contend that William R. Dykes, an English origination, is superior, but this variety has not met with wide popularity due to the difficulty some have encountered in growing it in certain sections. The falls have a tendency toward being flecked with violet, which spoils its appearance. Next to Helios, I would select either Chromylla or Desert Gold as my choice yellow. The latter is a very light yellow, growing to medium height and blooming unusually early. Chromylla is a much more golden yellow, with forty-inch stalks bearing evenly spaced blossoms of a pure color tone. Crysoro is the best of the short-stalked yellows, blooming several weeks before the others. All three of these have received awards by the American Iris Society. Other excellent yellow varieties for our purposes are Primavera, Alta California, Coronation, Phoebus, Sunlight and Lady Paramount.

Red Irises are becoming more and more popular as flowers of improved tone are being placed on the market. It was but a few years ago that the only red Irises in existence were small blossoms of purplish or bluish red; no pure red was

known. But hybridizers persisted in crossing these inferior red flowers and the natural result after a few Iris generations was a limited number of originations of better color. Among the outstanding varieties now are Indian Chief and Dauntless. Both have falls of deep, velvety, blood red. The standards of the former are a slightly lighter red-violet, but I prefer it to Dauntless which has received wider acclaim. King Tut has flowers of striking reddish brown, but these are not large enough to please the average flower lover. Cheerio, just introduced, is an unusually bright red.

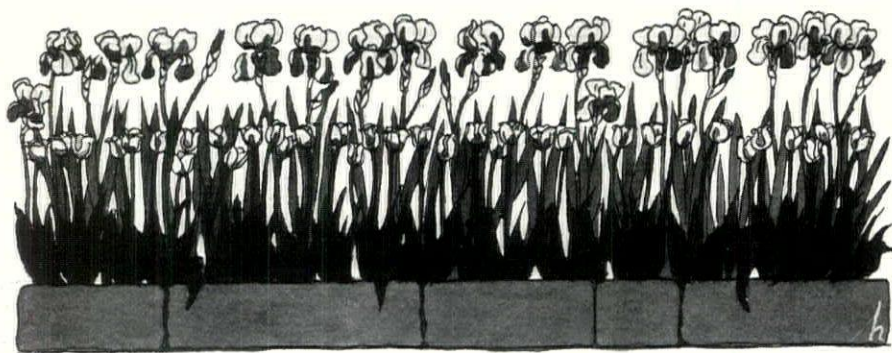
Among the best varieties in varying red hues are Erebian, Cardinal, Cinnabar, Coppersmith, Deputé Nomblot, Pavane, Red Dominion, Red Wing, Tiger-Tiger,

Rubeo, Grand Monarch and Red Radiance. Spark, as the name suggests, is a new variety producing small fiery brick-red flowers in abundance. Of course, none of these Irises is a blood or scarlet red; unfortunately, the bright brilliant reds in Gladiolus are not yet available in Iris.

White always has been an emblem of purity and grace. A few years ago I declared Purissima to be the finest white Iris. Since that time many of my garden plants of this variety have been frozen, which has led me to change my opinion as to its worth. Although I continue to admire it as an almost perfect Iris specimen, bearing finely shaped flowers of purest white tone and evenly spaced on an exceptionally tall stalk, I am forced to relegate it to the substitute's bench, because of its lack of hardiness. To grow this variety in any of the colder States requires special winter protection; but in California, its land of origin, it does splendidly.

Lest my words lead readers to conclude many Irises are not hardy and cannot be grown in colder States, let me say emphatically at this time that out of the thousands of varieties less than a dozen are so tender that they cannot be grown with ease in any State of the Union.

When the star player is removed from the team, the coach sometimes has a difficult task selecting a worthy player to fill the vacant position. Such is the case here. There are a number of older whites which are recognized as being of inferior quality, and there are an (Continued on page 73)



PLAN OF GARDEN ILLUSTRATED ON PRECEDING PAGE

IRISES: 1, Tom-tit, Flutter-by; 2, Cristata, gracilipes; 3, Modoc; 4, Dolly Madison, Desert Gold; 5, Blue Gown, Ethel Peckham; 6, Sierra Blue, Dauntless; 7, Midgard, San Francisco, Mary Geddes, Los Angeles; 8, California Blue, Aphrodite; 9, Princess Beatrice, Ambrosia; 10, Airy Dream; 11, Easter Morn, Santa Fé; pool group, Jap Iris, Anemone, Myosotis, Cardinal-flower. Others: A, Oxydendron arboreum; B, Taxus capitata; C, Buddleia variabilis; D, Berberis verruculosa; E, Picea albertiana; F, Pyracantha lalandi; G, Abelia rupestris; H, Caryopteris mastacantha; J, Aster novae-angliae and yellow Crocus; K, Hardy Mums and Gladiolus; L, Nepeta mussini and early Tulips in variety



NYHOLM · PHILLIPS

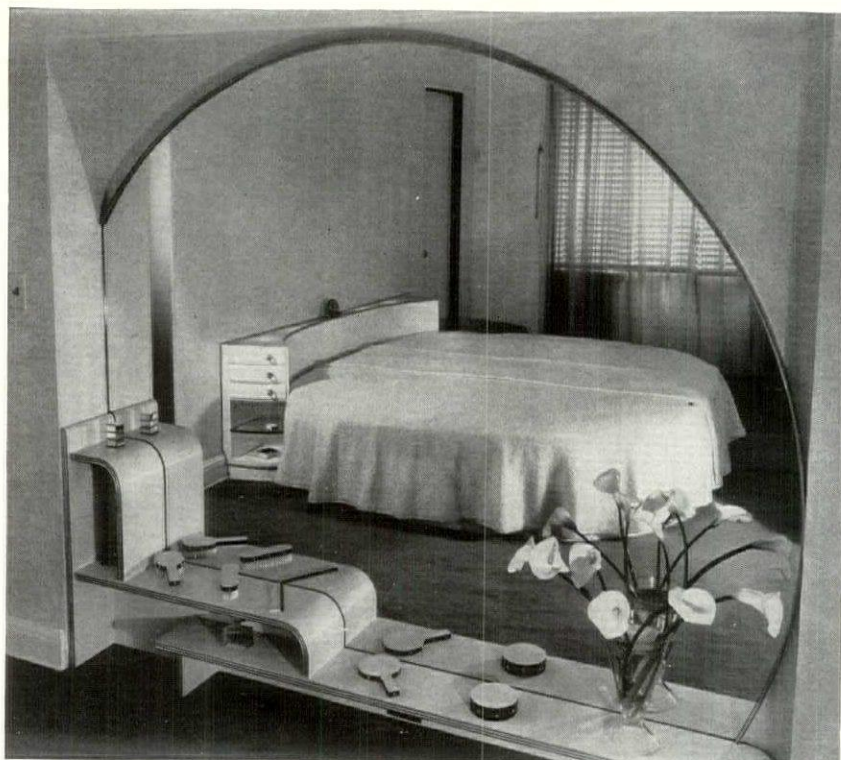
A twentieth anniversary in modernism shows how tastes change with the years

TWENTY years ago, Paul T. Frankl, fresh from schools in Paris, Munich and Berlin, made his first efforts to gain a hearing here for the modern taste. In April, 1917, *House & Garden* presented the first evidences of this taste by showing some of Mr. Frankl's work. Today we congratulate him on his anniversary in modernism, by spreading on this and the two following pages, pictures of his most recent designs. Here is the page of the April, 1917, *House & Garden* and above it is a glimpse of Mr. Frankl's apartment. Two marked changes are evident in this new modernism—much of the furniture is now built-in and new materials are employed. A broad band of cork as an extended fireplace mantel gives the studio a horizontal character. Sofa and chair frames are also covered in cork





The apartment of Roger Wolfe Kahn, by Paul T. Frankl



IN THE past twenty years the room layout and size of apartments has definitely changed, and the change has affected their furnishing and decoration. Our rooms are much less cluttered with useless objects, and simplicity of line makes for restfulness and utility.

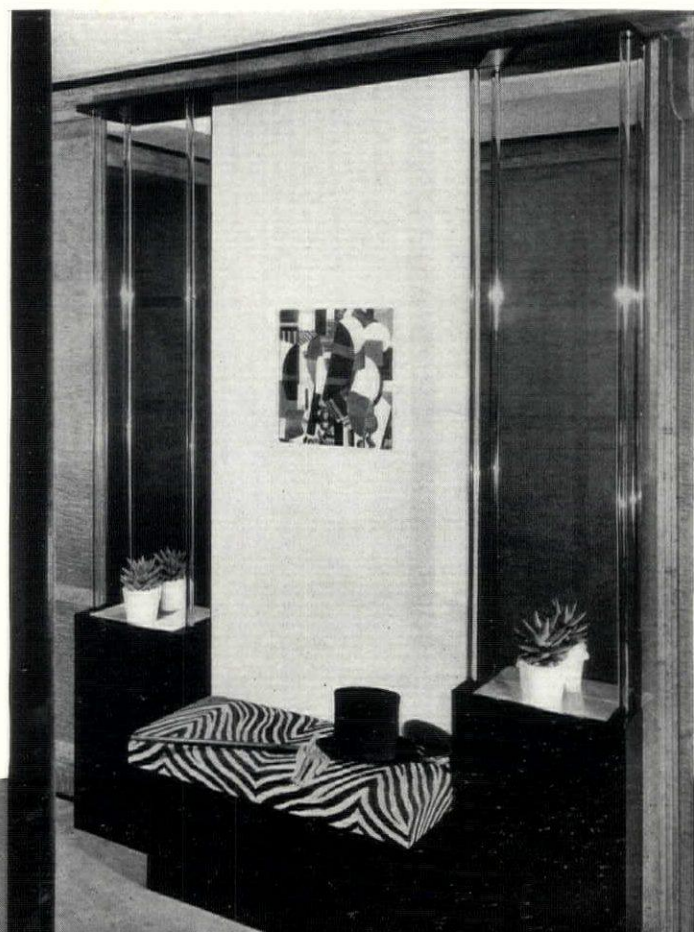
This corner sofa creates a corner where there is no corner and thereby gives an architectural feeling to Mr. Kahn's living room. Soft cork is used to cover the wood frame, and the upholstery of the couch is natural colored lapin cloth. The walls of the living room are covered in light beige Japanese grass cloth put up in blocks. The cork table has a mirror top that is supported by glass rods

AMONG the newer tenets of the modernist is the abandonment of grotesque angles and the substitution of the curve. The former lacked charm; the curve is beginning to bring an air of grace into our contemporary rooms. Witness Mrs. Kahn's bedroom.

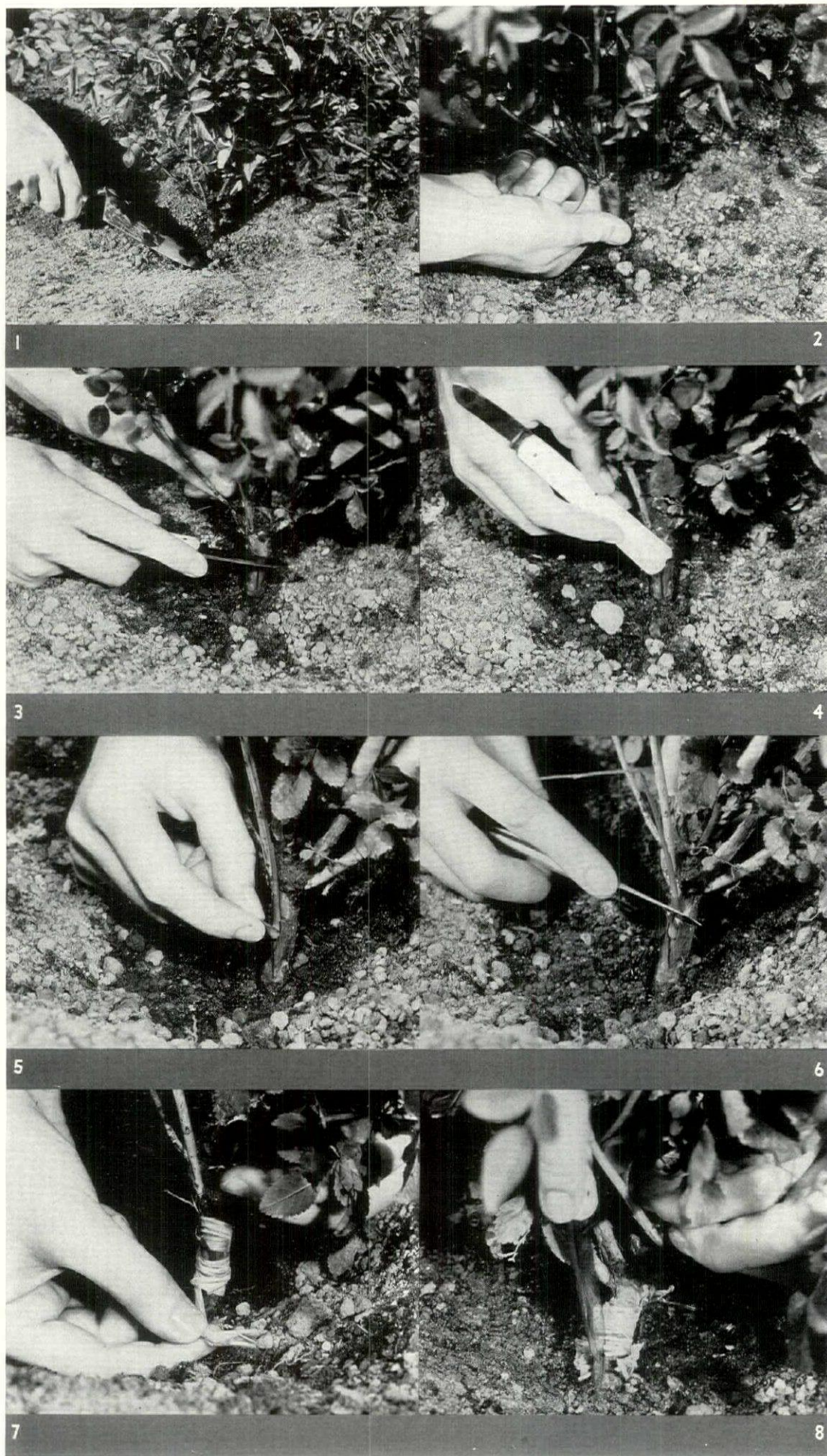
It is done in shades of white, with accents of pale blue. Modern air-conditioning which does not require the opening of windows makes it possible to use white even in cities with dust-laden air. The circular bed is reflected, in this picture, in a mirror that carries out the round features of the room. This room gains its restfulness by the dominant whites and its charm by the curves

EACH exponent of modernism eventually reveals the source of his most compelling inspiration. Mr. Frankl's is Japanese. The dressing table in the bedroom opposite is obviously of Japanese extraction. Some of the stark simplicity found in Japanese homes is also evident in this black and white entrance foyer. Long mirrors are lighted from pedestals below. Glass columns flank the mirrors. One decorative pattern picture is set flat on the wall. The only other design activity is in the zebra cloth

THE old-fashioned word "cosy" is rarely associated with modern decoration; in fact, much of this contemporary decoration would seem to avoid that atmosphere as though it were the plague. And yet a modern room can be cosy. Here this comfortable spirit is found in Mr. Kahn's living room. The fireplace mantel is painted black and so are the leather arms of the deep, low, inviting chairs. Their seats and back are covered with an astrachan material. The low table is reflected in gun metal mirrors



How fine Roses are started by a skilled plant surgeon



1. More propagation photographs taken at Brooklyn Botanic Garden under the direction of Montague Free. The first shows soil being scraped from a Rose bush so bud can be inserted

2. The second step in Rose budding is to remove dirt and loose bark from the place on the stock where the cut for insertion is to be made. This is done by a firm downward sweep of the thumb

3. A T-shaped cut in the bark is then made, consisting of a vertical slit of about $1\frac{1}{2}$ " with a shorter transverse one intersecting it at its top. This is where the new bud will be inserted

4. When the T-cut has been made, the bark at the top of it is carefully lifted on both sides with the specially shaped handle of the budding knife. This prepares for actual insertion of the bud

5. The bud—which has been freshly prepared according to the series of photographs shown on the opposite page—is pushed into the T-shaped slit, using the short bit of leaf stalk as a handle

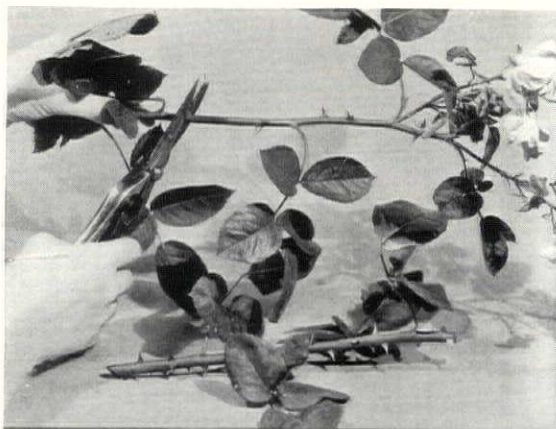
6. The projecting sliver of bark attached to the bud is of no further use, and so is trimmed off after insertion has been made. Throughout these operations the knife must be kept very sharp

7. As a final step in preparation the bud is tied firmly in place with raffia to hold it in perfect contact with the stock. Care must be taken, though, not to cover the bud itself with the wrapping

8. After about ten days the union of bud and stock should have actually occurred. Then the tie is cut away to prevent strangulation of sap flow as natural growth of the wood takes place

Vital steps in propagating a Rose by the budding method

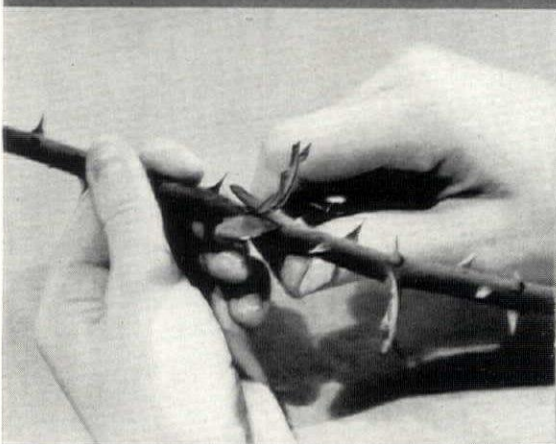
1. Preparing the Rose "bud sticks" from branches of the variety of which the new bush is to be formed. Immature buds at top of shoot and poorly developed ones at bottom are rejected



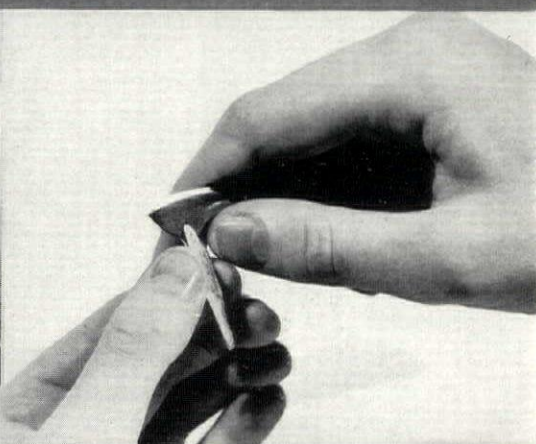
2. The second step removes the leaves from the bud stick. On each of the buds which it is proposed to use, however, a piece of the leaf stalk is left to serve as a convenient handle later on



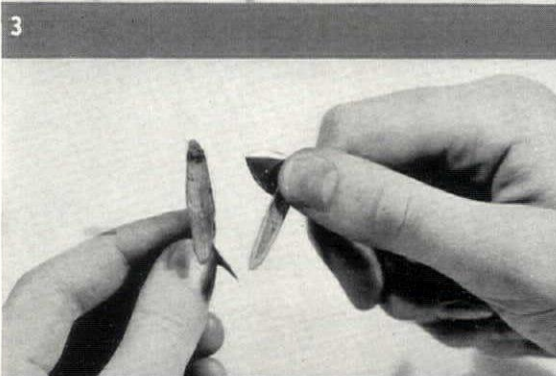
3. A very sharp, thin bladed knife is used to slice the bud and a bit of the adjoining bark and wood from the bud stick. This cut must be carefully made so as to preserve both bud and bark intact



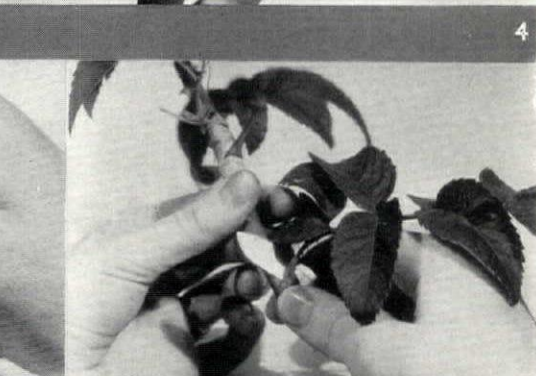
4. Preparation of the bud is carried on by removing the sliver of wood which is attached to the under side of the severed piece. Some operators omit this, preferring to leave the wood attached



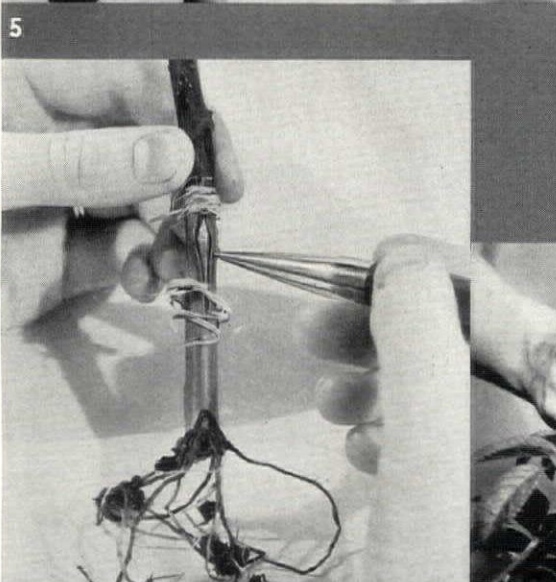
5. The sliver of wood removed. The small mark just below the center of the bud piece, in the operator's left hand, is the base of the bud itself. The under side of the bark is shown, of course



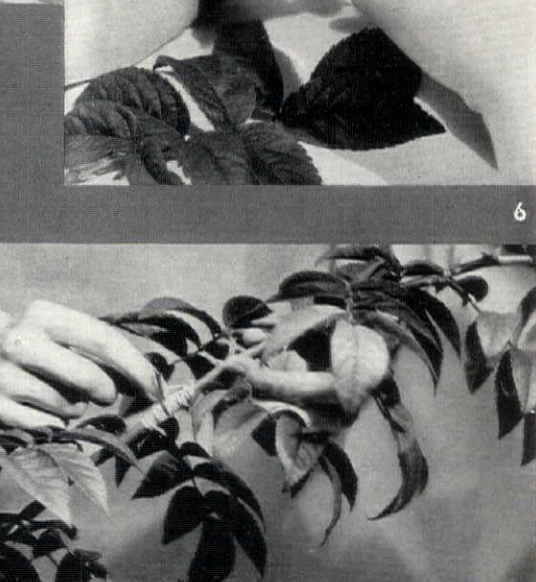
6. This photograph, and the next, show budding operations conducted on a Rose cutting instead of stock bush. In this picture lower buds and leaves of a budded cutting are being removed



7. The bud "taken" and cutting rooted in sand and peatmoss in a shaded cold-frame. Plant will be potted, wintered in cold-frame, and set out. When growth starts, top of stock is cut off

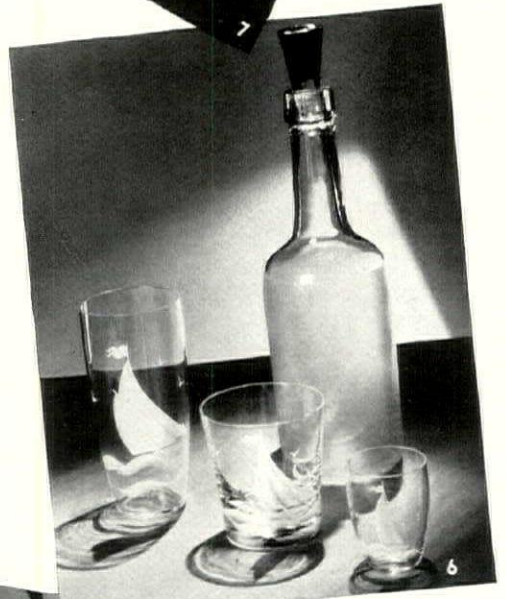
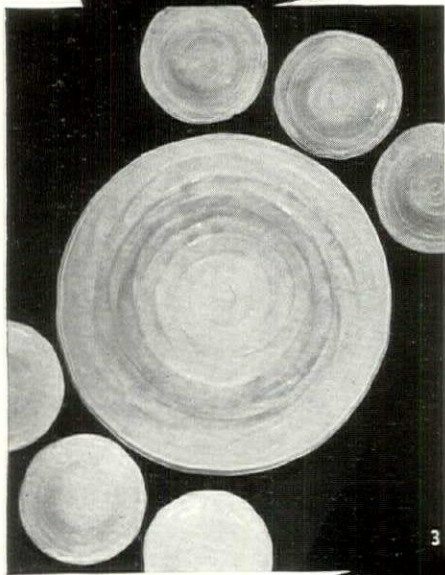
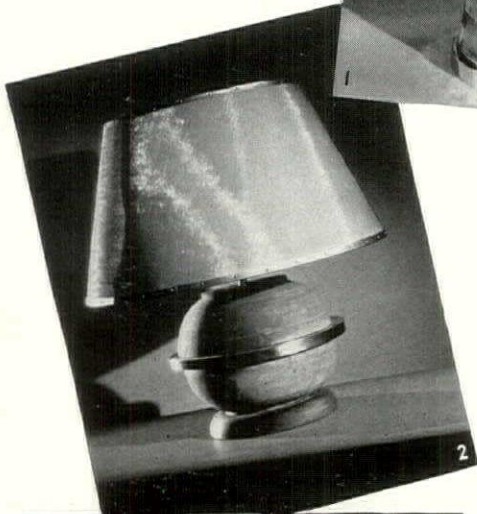
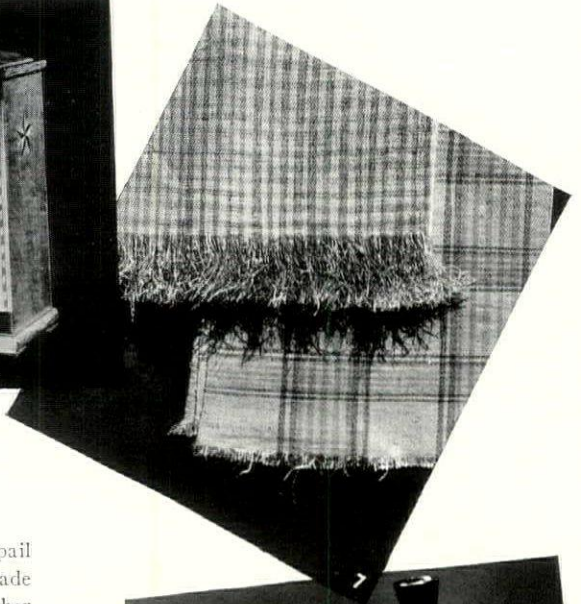
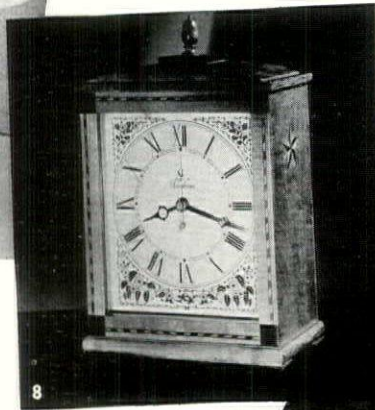
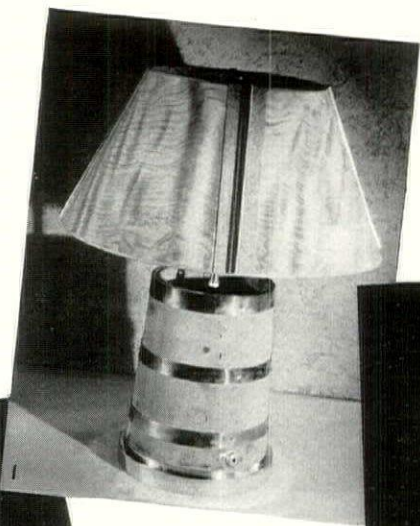


8. Buds can also be inserted in living canes, as well as root stock and cuttings. After four days cane is cut into lengths, each with four leaves and the bud, which are treated as cuttings

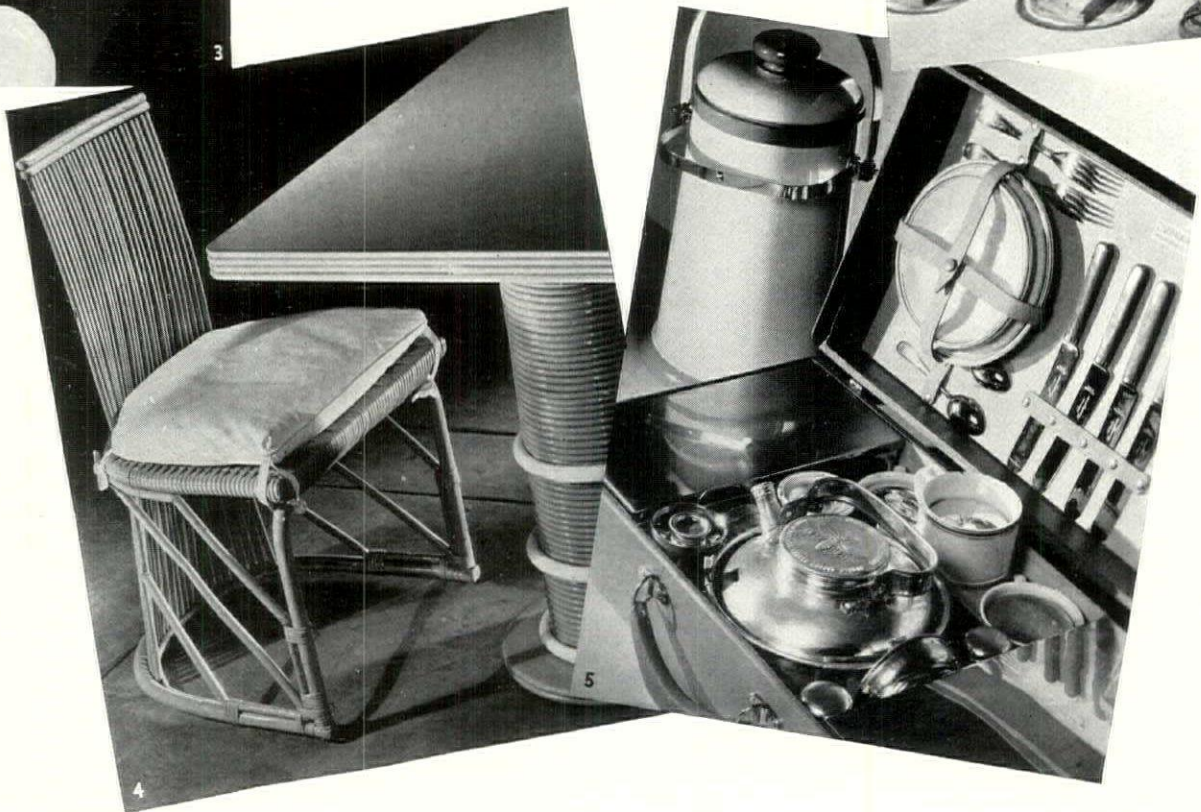


G. W. HARTING

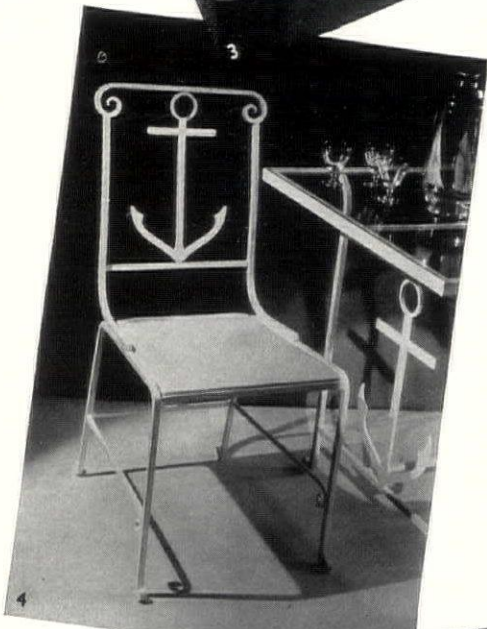
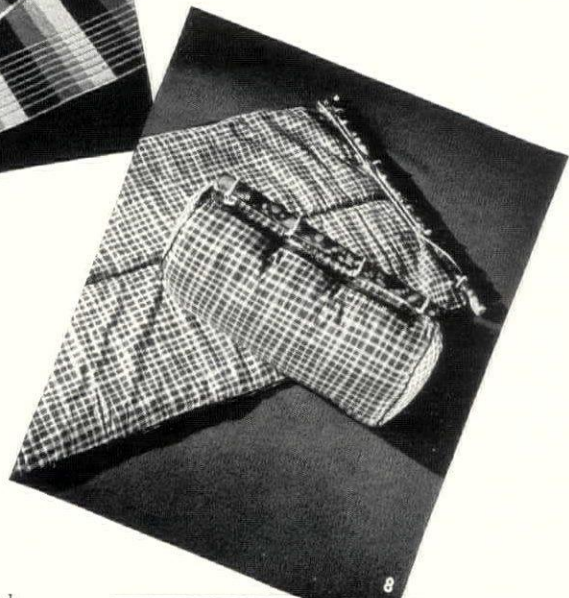
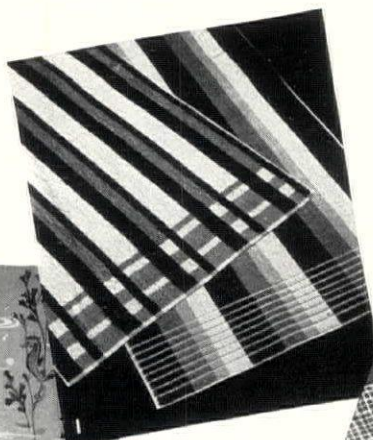
Latest summer finds for



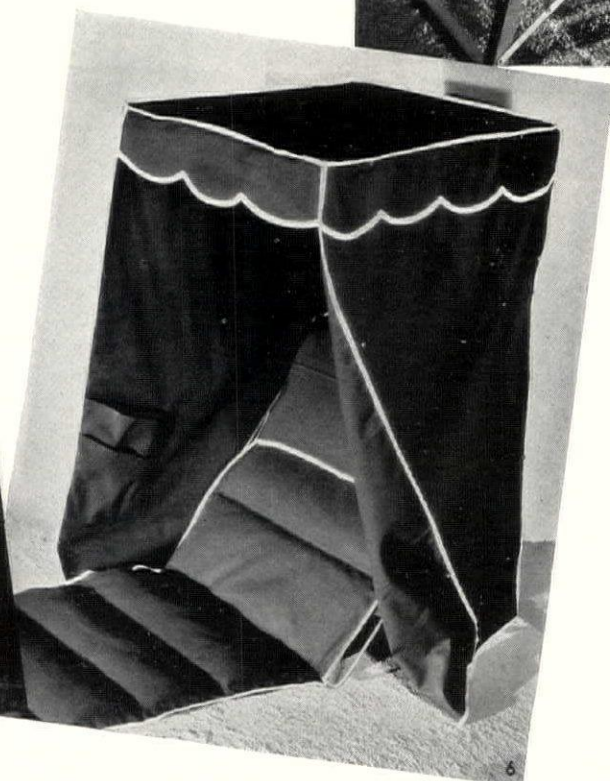
1. Country lamp made of wooden pail with copper bands; wood veneer shade trimmed in copper and cork. 2. Another lamp made of wooden chopping bowls, copper mounts, copper wire mesh shade: Sloane. 3. White opaque Catalonian glass, charming for outdoors: Saks-Fifth Ave. 4. Among the season's smartest reed are this pedestal table and chair, gray, white trim: Macy's. 5. Picnic case lined in red fabrikoid, red and white fittings, white ice crock, red bands: Abercrombie & Fitch. 6. White sailboats on glasses, frosted glass decanter. 7. Raffia tablecloths in a green and tan check and a red and green plaid: Saks-Fifth Ave. 8. New self-starting Telechron electric clock in walnut, holly and ebony marquetry: Ovington's



city, country and shore

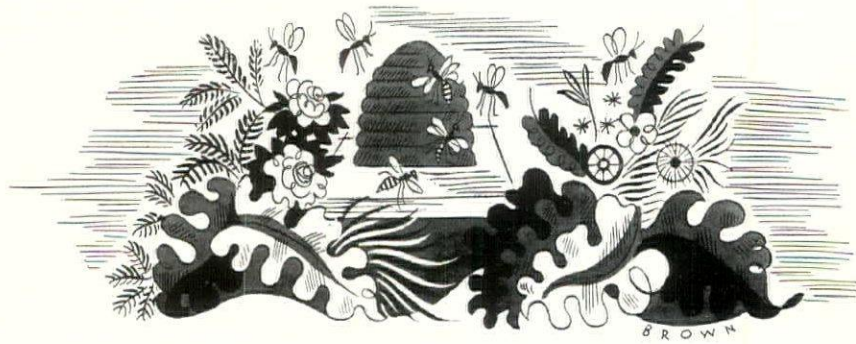


1. Brilliant Turkish towels for the beach. Martex narrow stripe in red, white and blue; orange, brown and red; or green, brown and yellow: Gimbel's. Cannon wider stripe, blue, yellow, green and white: McCutcheon. 2. New chintz, brown sea horses on tan: Elsie de Wolfe. 3. Porch pillows, multi-colored dots on white; red and white stripe; navy, white bands: Frankl. 4. Anchor white metal furniture; glass table: Abercrombie & Fitch. 5. Reed bird-cage chair, red and white canopy: Frankl. 6. Mattress with canopy, navy sailcloth bound in white: Bergdorf Goodman. 7. Lazy Back folding chair and table in straw fabric: Altman's. 8. Chartreuse and brown chintz beach mattress and pillow, bamboo handles: Saks-Fifth Ave.



DANA B. MERRILL

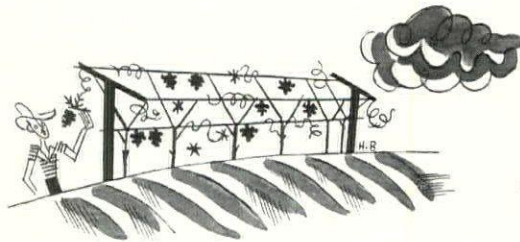
A TIMELY MISCELLANY OF GARDEN IDEAS



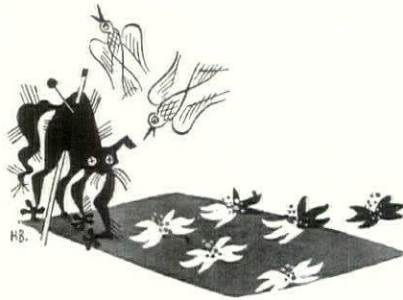
SPRAYING is one of those things which prove that gardening isn't all blossoms and sweet fragrance. A lot of its grief, though, is eliminated by the use of a really good sprayer, like the new one of long-lasting brass recently put on the market. This is a genuinely substantial instrument with a double nozzle providing either an upright or straight-ahead spray



TRAINING methods for Grapes in the small garden are often a problem because of the space occupied by even a small trellis of the conventional type. Often, though, the Munson system will solve the difficulty and facilitate both pruning and harvesting. It provides three wires in V formation: the lowest for the old portions of the vines, and the upper pair, 2' apart, for the bearing shoots



THERE are scarecrows — and scarecrows. Also, if you can trust the word of several experiment-minded folk who have tried them, there are scare-robins and scare-catbirds. Set one of these contraptions in the Strawberry bed and you won't have to share nearly so much fruit with your Little Feathered Friends. What you do, as the accompanying sketch suggests, is to build a more or less cat-like critter out of wire, sticks, stuffing and part of an old fur piece, adding any Gold-bergian touches which ingenuity suggests. So long as the beast is reasonably feline in appearance it will throw avian marauders into spasms of fear



DANDELIONS in the lawn are painlessly and certainly annihilated by the hypodermic needle method provided by a slender brass cylinder which injects a shot of poison in the crown of each plant. Certain not to break your back

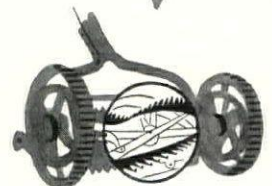


TALL grass, weeds and such-like problems which beset the well dressed turf fade into insignificance when one of the newest lawn-mowers comes a-rollin' along. This recent innovation so incorporates small rake teeth between the cutting blades that the tall stuff which used to flatten out and escape is now yanked into the works and decapitated. Farewell to that tufted effect of the lawn which should have been mowed last week

HOT summer weather demonstrates once again the immense value of a permanently installed sprinkling system which, concealed under the surface of the lawn, provides a group of miniature showers at the turn of a faucet. This "rain when you want it" is a priceless possession



ROSE-BEETLES and other really hardy members of the insect world quickly turn up their ugly toes when jarred into a waiting basin of kerosene. An old and messy procedure, but gorgeously effective and soul-satisfying. The French Revolution was a total failure by comparison





The last word in delicious
NOODLE SOUP

- ..choicest egg noodles
- ..chicken broth of extra richness
- ..tempting garnish of selected chicken meat

Supremely satisfying to taste and hunger

Haven't you sometimes wondered what a truly skilled soup-chef would produce if he turned his hand to Noodle Soup? It is a soup steeped in all the traditions of hearty good eating—a soup that the appetite instinctively seeks when a real hunger is making itself felt and calling for deep-down satisfaction.

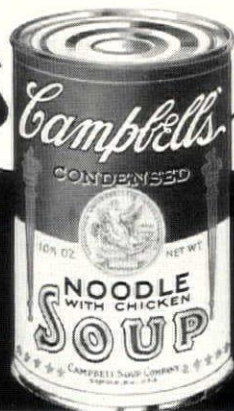
Well, your grocer has the answer! Campbell's Noodle Soup—a new creation—will be a revelation of goodness to your appetite. Here is an old favorite—glorified—improved beyond measure—better than you have ever tasted it before.

In seeking to give Noodle Soup the final touch of goodness, Campbell's have naturally placed chief emphasis on the chicken richness. For it is the chicken which distinguishes the best Noodle Soup.

Only egg noodles are used. These are just right in size and liberal in quantity. And then the chicken broth! Here it is in all its flavory richness and in that extra strength which lifts this Noodle Soup to a new high deliciousness. In addition, there is the garnish of tender chicken meat, white and dark, selected from the very choicest parts.

The price—just the same as other Campbell's Soups!

CAMPBELL'S



Noodle WITH CHICKEN *Soup*

Double rich! Double strength!

Campbell's Soups bring you condensed, concentrated goodness. You are buying double richness—double strength. So when you add an equal quantity of water in your kitchen, you obtain twice the quantity of soup at no extra cost.

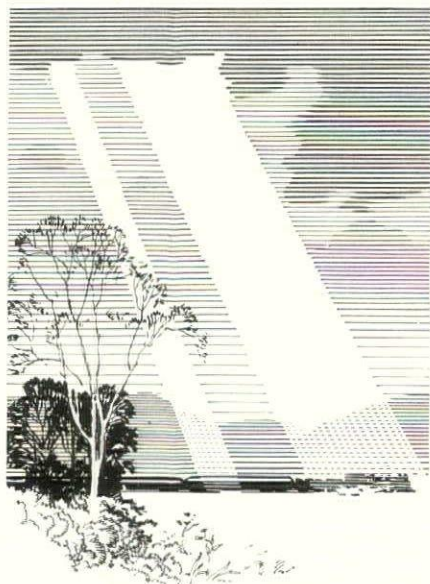
Campbell's Soups are the finest soups you can buy.

21 kinds to choose from . . .

- | | | |
|---------------|---------------------|----------------|
| Asparagus | Consommé | Ox Tail |
| Bean | Julienne | Pea |
| Beef | Mock Turtle | Pepper Pot |
| Bouillon | Mulligatawny | Printanier |
| Celery | Mushroom (Cream of) | Tomato |
| Chicken | Mutton | Vegetable |
| Chicken-Gumbo | Noodle with chicken | Vegetable-Beef |
| Clam Chowder | | |

LOOK FOR THE RED-AND-WHITE LABEL

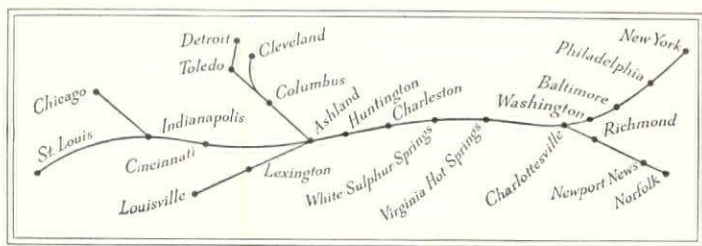




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Fleet of AIR-CONDITIONED Trains
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The ticket agent of any railroad can route you on the Chesapeake and Ohio.
INSIST UPON IT!

George Washington's Railroad
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Lines
Original Predecessor Company Founded by George Washington in 1784



Country dishes for town and country

(CONTINUED FROM PAGE 35)

CABBAGE, POTATO AND SAUSAGE (For Four)

Wash 2 lbs. of new green cabbage, soak in salted water for half an hour. Shred it fine and boil in salted water for ten minutes. Drain well. Boil 8 or 10 new potatoes with their skins on. Peel them and cut in half-inch squares. Brown the sausages in a big iron frying pan. Pour off the grease and cover with alternate layers of potatoes and cabbage. Salt and pepper to taste and simmer for fifteen to twenty minutes until well browned. Turn upside down on hot plate and garnish with parsley. Serve at once.

POULET EN CONSOMMÉ (For Four)

Clean and tie up a good-sized fowl. Put in a pot and cover with 1½ qts. of boiling water and 1½ qts. of chicken consommé. Add to this 6 whole carrots, 2 little white turnips, 2 leeks, 4 white onions and a piece of celery, salt and pepper, ½ cabbage. Simmer gently until chicken is ready to fall apart. Remove from the juice, take off the skin, put on a hot platter. Sprinkle with rock white table salt. Arrange vegetables around chicken and decorate with parsley. Remove all grease from consommé. It should be served piping hot in cups, at the same time as the chicken.

CIVET DE LAPIN (For Four to Six)

Ask the farmer to kill a rabbit, skin it and cut it up. Keep the blood, and put in the refrigerator. Take ¼ lb. of salt pork, cut in squares and brown in a hot iron casserole or a deep iron frying pan, add ¼ lb. of butter and brown the pieces of rabbit in it. Then sprinkle with a tablespoonful of flour and add a glass of red wine and a glass of stock, a little salt, freshly ground pepper, a bouquet of parsley, 1 bay leaf, a tiny pinch of allspice, 1 carrot, several juniper berries and 2 chopped shallots. Let simmer an hour and add a dozen small white onions which have been browned in a little butter. Caramelize by adding a teaspoonful of sugar and a dozen small mushrooms which have been peeled, cut in quarters and browned in a very hot pan with a little butter. Let the rabbit cook another hour slowly. Just before serving, stir in the blood in which has been beaten a tablespoonful of vinegar. Sprinkle with chopped parsley and serve at once. Serve Italian or French bread with this.

BOEUF A LA MODE (For Eight)

Have the butcher lard a 5 lb. pot-roast. Put in a big bowl, salt and pepper it and add a pinch of allspice. Pour over it 1¾ cups of white wine, sauternes if possible, and 1¾ cups of Madeira wine. Let this soak for twenty-four hours. At the end of this time put

it in a hot iron casserole with two tablespoonfuls of beef drippings. Brown for twenty minutes, carefully turning it over and over. Then pour ¼ cup of cognac over it and set ablaze with a match. Remove from casserole and put a ¼ lb. of bacon rind in the bottom of the casserole, put the roast back in pan, add a calf's foot, 12 little peeled carrots, 8 little white onions, a bouquet of parsley, a bay leaf, a pinch of thyme and 3 whole cloves. Moisten with ¾ cups of good stock, the juice in which the meat soaked over-night, ⅓ cup of white wine and ⅓ cup of Madeira. Salt and pepper lightly, cover and bring to a boil, then let it simmer slowly for about five hours.

When cooked, remove the meat and the carrots, strain the juice and take off all the grease. Clarify the juice by adding the slightly beaten whites and the crushed shells of 2 eggs. Bring slowly to a boil, stirring meanwhile. Remove from fire and strain through cloth wrung out in cold water.

Cut the beef in slices perpendicularly. Decorate the bottom of a suitable mold with some perfect rounds of carrots which have been cooked separately. Pour over these a few tablespoonfuls of the meat juice and put in the refrigerator to jell. Then arrange the slices of beef alternately with the carrots which were cooked with the meat, until all the meat and the carrots have been used, ending up with meat. Pour over this the meat juice until the mold is full. Place in the refrigerator to jell. Unmold on a platter decorated with lettuce and slices of lemon. Cut as if you were cutting a loaf of bread. Serve French mustard with this, and a big bowl of salad dressed with French dressing.

BLANQUETTE DE VEAU (For Six or Eight)

Soak 2 lbs. of breast of veal cut in 1 inch squares in cold water for two hours. Melt half a cupful of butter, add 2 tablespoonfuls of flour and 1 qt. of hot veal broth. Add the meat, which has been thoroughly drained, a bunch of parsley, two level teaspoonfuls of salt, some freshly ground pepper, 10 little onions, a carrot and bay leaves. Let cook gently for one and a half hours.

Remove the meat, strain the juice and take off any grease there may be. Put the meat back in the pan, pour over it the strained juice, add ½ lb. of mushrooms and continue cooking for another twenty minutes. Bind the sauce with the yolks of 3 eggs which have been slightly beaten into ⅓ cup of cream, but do not let boil. Add the juice of 1 lemon at the last moment.

In the meantime cook 1 lb. of rice in the usual way, so that each kernel is separate. Arrange a pile of it in the middle of a large, deep platter and pour the blanquette of veal around the rice. Garnish with a sprig of parsley and serve at once.





You're Making Movies with the "K" off Larchmont

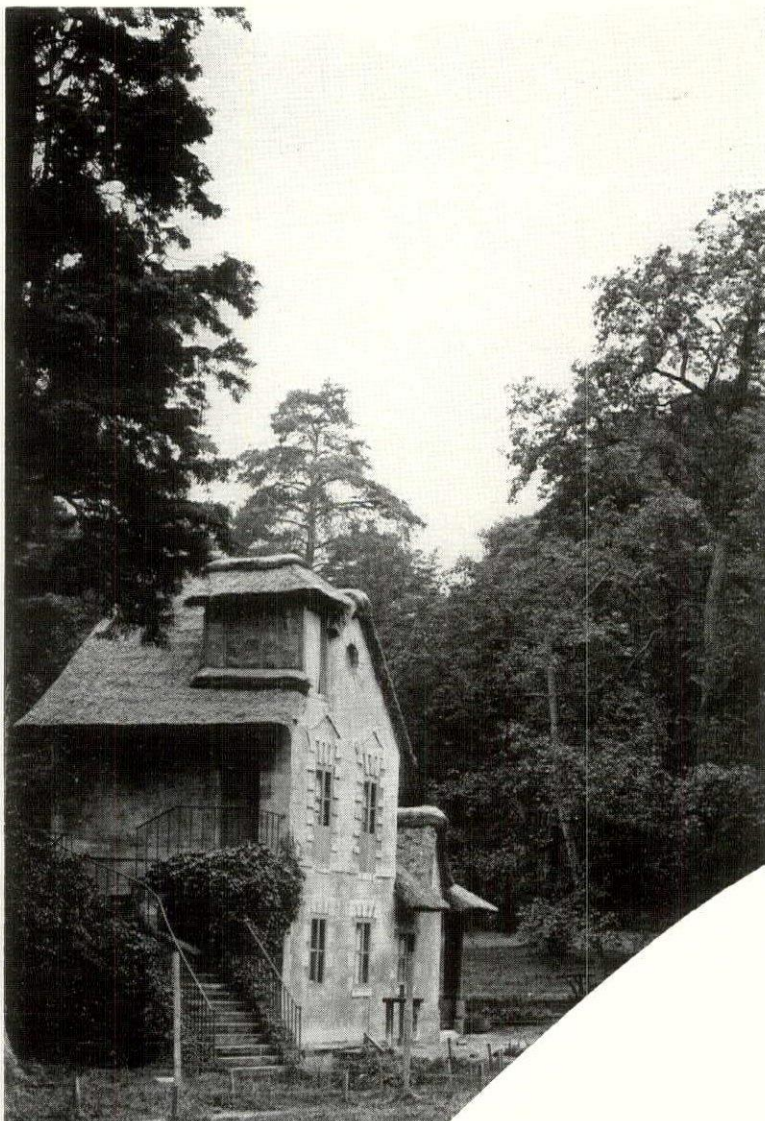


● Extra equipment for the "K" includes four telephoto lenses, for close-ups of distant action; the wide-angle lens, giving breadth of view in close quarters; filters for cloud effects and scenics; and the Kodacolor Adjustable Filter for gorgeous movies in full natural color.

● There never was a boat that didn't preen for a camera... When it's Ciné-Kodak "K," the spray *flies*, the waves *foam*, the canvas *strains*. On the movie screen in your living room the life and action of your most interesting days are enjoyed as often as you wish. It's so easy, too—Ciné-Kodak "K" makes your first film a complete success. Then, as your skill increases, it responds to every exacting demand... The "K" loads with full 100 feet of 16 mm. film. Price (case included) from \$112.50. Eastman Kodak Co., Rochester, New York. *If it isn't an Eastman, it isn't a Kodak.*

Ciné-Kodak "K"

EASTMAN'S FINEST HOME MOVIE CAMERA



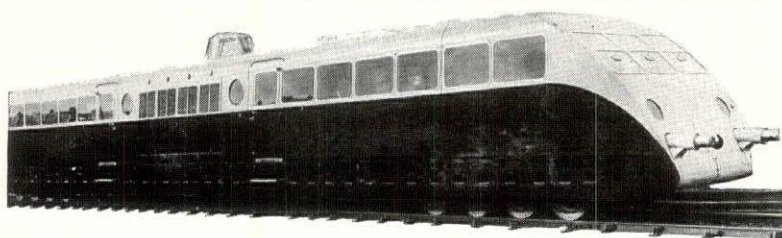
Railways of

FRANCE

Brittany is smiling to you . . .

Normandy never looked better . . . and it's time for happiness and lovely leisure in every part of France . . . as a speedy express train takes you from Havre, Cherbourg, Marseilles, scenery incomparable unfolds before your eager eye ▼ Test the wonders of regional cuisines . . . come and see the wines of France in the making . . . try the local "vins du pays", the cheapest and often the best . . . the scenery, too, is regional . . . a land of a thousand wonders . . . Burgundy, Champagne, Alsace, Anjou, so much more than mere names . . . so much more than vintages . . . flowers, flowers everywhere . . . across wild and rugged country, through tunnels and viaducts over deep, narrow valleys ▼ Fast trains for those in a hurry, marvelous historic highways for more leisurely travel, bear you on to the Pyrenees, to Gascony, Savoy, Provence, to the Banks of the Rhone flowing along the foothills of the Alps . . . to the beaches of the Riviera or of the Basque country . . . every part of France is beckoning to you ▼ Hotel rates and cost of living have been adjusted to the value of the dollar and afford considerable savings over those of 1926 . . . your local travel agency will plan an itinerary.

PETIT
TRIANON
...the hamlet



610 FIFTH AVENUE, NEW YORK

If you're decorating a small apartment

(CONTINUED FROM PAGE 20)

painting them light colors, and this is true if you get the right light color. It is always successful to paint a dark room a light sunny yellow or any of the salmon pinks or terra cotta tones, but a dark room painted white or light gray is cell-like and dreary.

As few apartments have good enough woodwork to feature, it is best to paint the woodwork the color of the wall; ceilings should be light, floors dark. In most cases the ceilings should be just off white on the tone of the walls; hence with a yellow room let the ceiling be cream-white; with a blue room, blue-white, a green room—green-white. Floors should be a dark brown oak color. The best way to get walls the color you want is to insist that the painter match the sample in his first coat of paint. As the average apartment allows you three coats of paint, this method gives you two chances to change your mind.

Lighting is an important element in every decorating scheme and just as sunlight does more to make your rooms charming than anything else by day, so does the proper light by night. In most small living rooms it is best to light the room entirely by lamps as the

low light gives a pleasanter effect than the high light from wall fixtures. In dining rooms sidelights are necessary as there is no furniture in a dining room to hold lamps. Chandeliers or ceiling fixtures over a dining room table give a hard, unbecoming light.

All lamp shades in a room should be of one color as nothing makes a room spottier than two tan lamp shades, for instance, with a red or green one. White or yellow shades give the pleasantest light in most living rooms, and yellow, white, or pink in bedrooms. All shades, however, need not be of the same material. With white shades, some can be of plain parchment, some of decorated parchment with a white background, and some of white silk.

It is almost as difficult to discuss curtains for windows you haven't seen as to select a dress for a person you don't know. In general, single windows in a room with high ceilings should have valances. If the room has a group of two or three windows together, which tends to give the windows a broad, low look, then it is better to let the curtains hang straight without valances as this makes the room look to be much higher.

Porches for week-end living

(CONTINUED FROM PAGE 39)

sashes slide horizontally, one over another. The floor of the sun deck is covered with heavy canvas, and the footing walls of concrete are carried out in front of the house to form a terrace. This is the only attempt towards a garden in the sand of the dunes.

The narrow clapboards and simple mouldings and trim of the Greek Revival house must be painted white. The shingled roof must be allowed to weather to a blue black. The brick chimney may be painted white with a black band around the top or left

natural. The shutters should be bottle green, for only in white and green will this house be happy in the gentle rolling fields of the countryside. The casement windows in the living room fold back into deep reveals which are pilasters within the room as well as on the outside, thus being out of the way and carrying the classic character into the house. All the other windows have simple double-hung sashes. A white picket fence gives an accent in the dry stone walls of the old orchard or pasture land in which the house is to be placed.

House & Garden's bookshelf

ENGLISH DOMESTIC SILVER. By C. C. Oman. London: A. & C. Black, Ltd. New York: The Macmillan Company.

A TRUSTWORTHY and authoritative book but, unlike the other works in this series in The Library of English Art—those on English pottery and porcelain, and on English needlework, it is not written to intrigue the casual reader. It does not tempt him from page to page until he has gleaned more than he expected from his pleasant guide. Instead, the author expects not a little of his reader, and the book becomes therefore a book for students. We surmised as much from the preface, where he forewarns us: "Whilst the reader may be excused the possession of the more expensive books, he may fairly be expected to possess or to be ready to acquire the two little books, each containing twenty photogravure plates, sold for sixpence each at the Victoria and Albert Museum and entitled 'A Picture-book of English Domestic Silver, 14th-16th century', and '17th century' (referred to in the text

as P. B. I. and P. B. II respectively)."

Though not fulfilling the promise of this series of a "readable" book, within its own sphere it is excellent. It treats the subject historically from the Middle Ages, through the Renaissance and the Restoration to the Modern Period. It treats of styles, and various articles, stressing naturally the table plate so dear to husband and housewife alike in its glitter and glow on a well-spread board. Lighting appliances are not neglected, and a chapter is given to "Miscellaneous Plate About the House." Then to warn the unwary, some attention is given to the falsification of hall-marks.

But that which adds most to the value of literature already current on this subject is the "history of the abuse of official plate, ignored in previous books on English silver." Here we have a point which, when more thoroughly understood, will help to solve many a perplexing problem of the collector of English plate. The right of ambassadors sent abroad on special missions,

(Continued on page 72)

WHEN • BETTER • AUTOMOBILES • ARE • BUILT • BUICK • WILL • BUILD • THEM



Body by Fisher

Heard at any smart summer gathering

"I say, my dear, have you noticed all the new Buicks here? Everywhere I go this summer, I see them, almost in droves."

"Yes. I've noticed that. It makes me think we'd be rather smart to see about a Buick for ourselves before we start on our trip."

"Hello, people! Are you driving one of the new Buicks, too? I've got one, you know, and it's quite the snappiest performer and the most comfortable thing on the road that I've ever driven."

"That's what I hear all around. They tell me that Buick's new Knee-Action ride is something different, and that its new center-point steering takes all the work out of driving."

"Jane has one. She's simply crazy about the brakes, too—vacuum power or something. I think the style is simply stunning and I'm pestering Tom to get me one right away."

"You know, the more I see of this year's Buicks, the better I like them. Have you had a ride in one?"

"Indeed I have, and I love it. There's lots of room, and comfort, and to start it you just push the accelerator pedal down. That attends to everything—choke, throttle and all. The new automatic starting is fine for a girl."

"Sue, I should think Bob would come through for a new Buick. That car of his is beginning to tell its age."

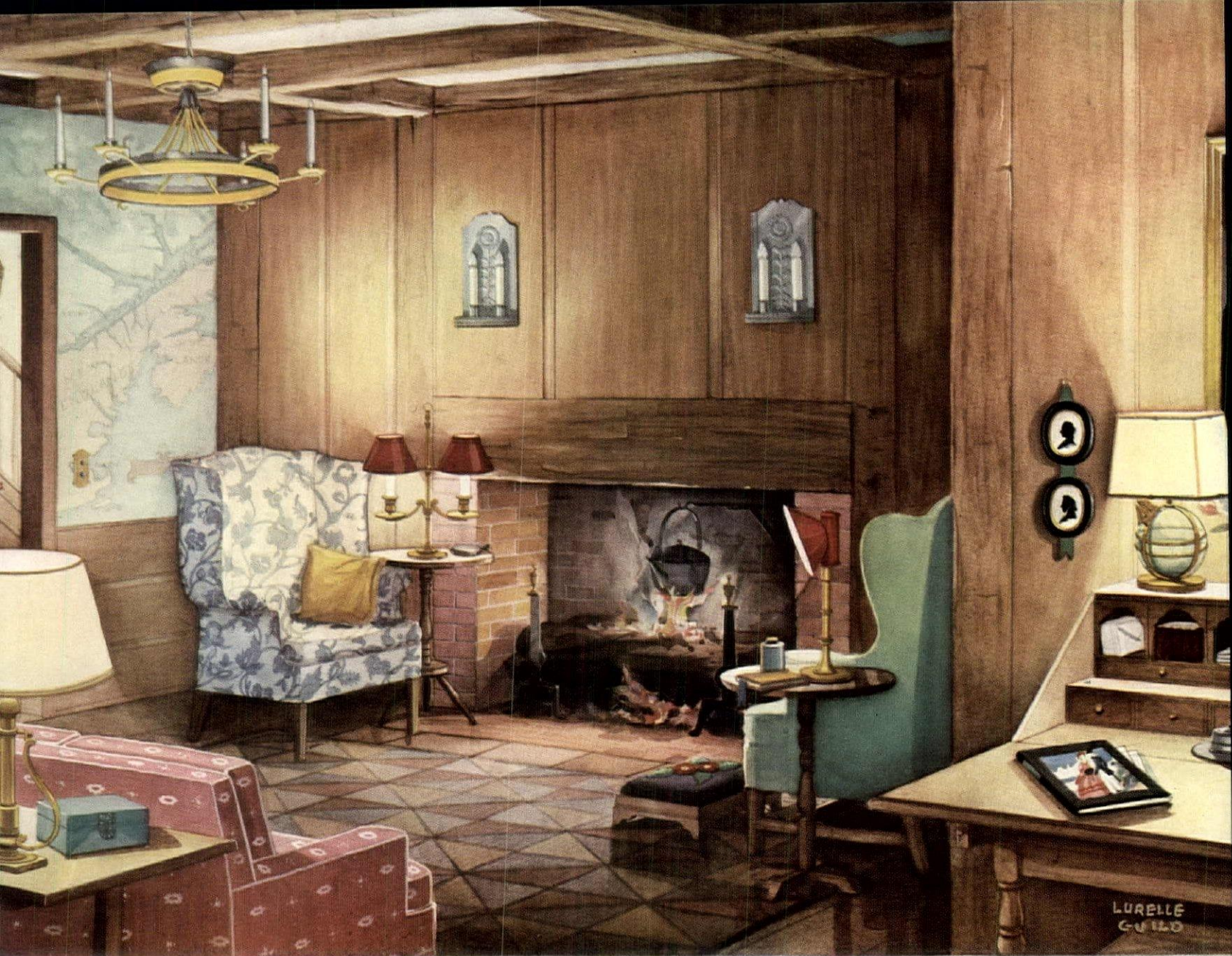
"S-s-h! I'm working on him. I want that Buick style and its big size. I never saw a car so easy to stop, and the ride is simply marvelous. It won't be long now."



An hour's driving of the new Buick will reveal to you all that is new and fine in modern motoring.

Series 40—\$795 to \$925. Series 50—\$1110 to \$1250. Series 60—\$1375 to \$1675. Series 90—\$1875 to \$2175. Wheelbase—117 to 136 inches. List prices at Flint, Michigan, subject to change without notice. Special equipment extra.

BUICK



Beautifully lighting the hall of this charming Early American interior is the Chase Williamsburg Lantern, \$18.50. In the living room: The Brookfield Ceiling Fixture, \$37.50; The Connecticut Sconce \$10.00. The four Chase Lamps, shown from left to right: The Admiral Lamp, \$14.25, base only \$12.00; The Mt. Vernon Lamp, \$13.50; The Barnett Lamp, \$12.00; and The Flying Cloud Lamp, \$24.00, base only \$15.00.

HOUSE & GARDEN *welcomes the* FIRST ENSEMBLE *of* AUTHENTICALLY DESIGNED LIGHTING FIXTURES *and* LAMPS *LURELLE GUILD*

*A*T last, the long awaited improvement in lighting has come. For fifty years we have had electricity but in all these years no one has made fixtures and lamps of *truly authentic design at reasonable prices.*

If you've ever built a home; ever remodeled or redecorated, you know what a problem lighting fixtures have been. You either paid high prices for specially designed models or were forced to buy unattractive fixtures made of ordinary materials in bad taste.

No wonder "HOUSE & GARDEN" welcomes Chase Lighting—the first and most complete ensemble of authentically designed fixtures and lamps ever created—all beautifully styled by Lurelle Guild, eminent artist and designer, and

finely executed in lasting, non-rusting brass by Chase.

Whatever the style or period of your home, refixturing now becomes easy and inexpensive for Chase Lighting includes charming sconces, brackets, lanterns, chandeliers, table and floor lamps of correct design and exquisite taste for every important period of decoration.

There are sturdy iron finished fixtures for brick and timber English homes. Quaint Early American and stately Federal fixtures and lamps for Colonial homes. And for Georgian, Empire, and Classic Modern homes, Chase Lighting includes every needed fixture and lamp. Priced so considerately, too! From one-third to one-half less than comparable fixtures ever cost before. Prices shown are for wired fixtures only—do not include small installation cost.

CHASE



LIGHTING . . .



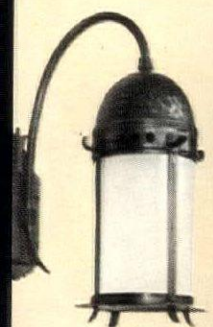
"Only a good designer and a sympathetic manufacturer working together could produce the splendid and diverse patterns that comprise Chase lighting fixtures and lamps. Behind the designs lies the romance of tradition, and something of that romance and awareness of tradition will pass over to those who select them for their homes. They are calculated, in the finest sense, to stimulate a justifiable pride of ownership."

Richardson Wright Editor, House & Garden

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THE SUSSEX 13.50



LONDON TOWER 20.00



THE CROMWELL 28.00



THE KING DOLPHIN 12.00
Base only 10.00

EARLY AMERICAN



THE WITCH LIGHT 12.00



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THE MONTICELLO 20.00



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THE MELTON 9.00
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EMPIRE



THE ORLEANS 16.00



THE TEA TRADE 17.50



THE VENDOME 45.00



THE SWAN 22.50
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CLASSIC MODERN



THE ATHENA 17.00



THE ROMA 10.00



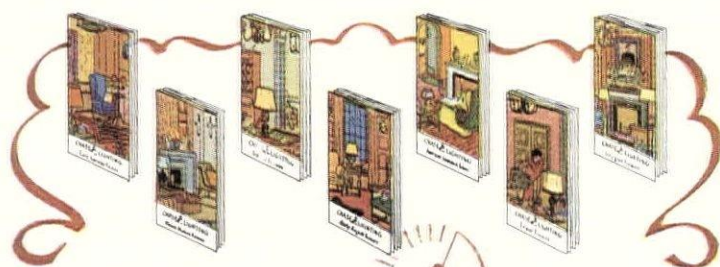
THE AURORA 40.00



THE IONIC 35.00
Base only 18.00

Refixture your home now! Pay for it easily on the Chase Time-Payment Plan

• Chase Lighting Dealers are now presenting the first showing of Chase Fixtures and will gladly explain the Chase Finance Plan which enables home owners to refixture with Chase Lighting on convenient monthly terms. For name of your nearest dealer write Chase Brass & Copper Co., Inc., Dept. H1, 10 East 40th Street, New York City.



FREE! Your choice of these beautiful folders showing Chase Fixtures for each period

• Whether remodeling, redecorating or building, Chase Fixture Folders will be helpful to you. Separate folders are available showing fixtures for each of the periods above. Write Chase Brass & Copper Co., Inc., Dept. H1, 10 East 40th Street, New York City, mentioning style of house or period of decoration in which you are interested.

... FIXTURES



LAMPS



"CANADIAN CLUB"

IYING IN port . . . glistening white in the noonday sun . . . many a fine yacht's most valued convivial equipment is "Canadian Club." For rich and mellow flavor . . . and unquestioned purity . . . this splendid Hiram Walker & Sons product has never been surpassed. Aged in wood for many

years under the supervision of the Canadian government, as the seal on each bottle shows . . . safeguarded at every step in its manufacture, it gives you ample assurance of quality and value. Try Hiram Walker's London Dry Gin, too, as well as other Hiram Walker products, including several very fine blended whiskies.

Be sure to visit the Hiram Walker Exhibit in the "Canadian Club" Cafe at the Century of Progress in Chicago

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A white garden found in Wales

(CONTINUED FROM PAGE 31)

pool with a broad coping interrupted the wide border against the wall. The pool was lined with the palest sea-blue tiles and out of a spray of carved (stone, I think) Lilies in the center a slender jet of water arose high in the air and swayed this way and that like a dancer in the wind, falling back finally with a light whisper into the clear waters of the basin. At the corners on the wide coping stood large tubs filled with white Lilies of the Nile.

The border that extended around the inclosure interrupted only by the pool and the gateway was about seven feet wide. The flowers were all congregated here, leaving the heavy velvet turf of the rest of the inclosure unbroken save that just off the center a very old Thorn tree spread its dark crooked branches, and in its shadow a little iron table and a few comfortable seats were casually placed. The suggestion of tea and pleasant loitering in this peaceful, fragrant spot was very agreeable.

It was mid-summer when we saw this white garden in Wales and the flowers that held the stage at this season were chiefly great masses of wedge-headed Phloxes, tall and dwarf, the tall spires of Chimney and other Bell-flowers, Boltonias, white Lilies, annuals in a wide variety, including Sweet Peas that were supported on trellises at the back of the border, Gladioli and Dahlias, and a few shrubs. The borders were edged with stone and spilling over this confining band in masses were white annual Pinks, *Phlox drummondii*, Cupflower, Petunias, frilly and plain, Verbenas, pale California Poppies, Sweet Alyssum, Carpathian Harebells, Heuchera, Flaxflowers and the like. Here and there a climber came from the outer side and flung itself over the rim of the wall in tangled masses or long streamers and more than one lingering Rose pressed a satin cheek against the warm-hued stone.

A chief and very apparent charm of this white garden was its sweetness, for many white flowers are fragrant, especially towards night. At dusk the perfumes arising from white Tobacco, Stock, Lilies, the masses of gray-white Heliotrope, Tuberoses and Petunias were almost overpowering. And besides the fragrant flowers I noticed that a thoughtful hand had set among them plants of Lemon Verbena, Sweet Geranium, Southernwood, Rosemary, Lavender, *Cedronella triphylla*, and other plants beloved for their scented leaves.

DURATION OF BLOOM

We talked with the gardener in charge and learned that this garden was cunningly planted to be as full of bloom as possible throughout the season and not, as is often the case with one color gardens, for a short period only. Many spring and summer flowering bulbs were made use of, a wide range of annual and perennial plants, shrubs, climbers and trees of medium height and gracious blossoming. Various devices were employed to maintain the continuous bloom. Annuals raised elsewhere were transplanted to blank spaces left by departed bulbs and to fill other gaps in the flowery procession; Lilies and Heliotropes and

Tuberoses in pots were dropped in wherever they would do the most good. All withered or spent plants were immediately cleared away and replaced by something fresh. The British are clever at keeping a border always appearing at the peak of perfection, and their climate is their ally rather than their antagonist in this worthy aim.

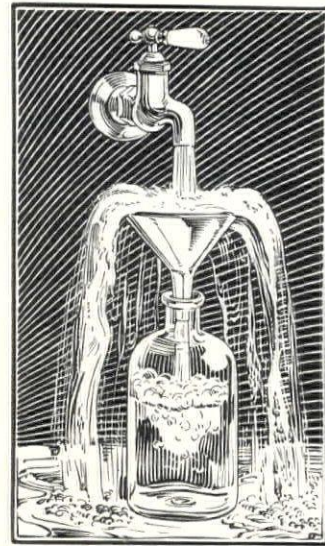
THE PLANTS EMPLOYED

I sat on one of the white seats in the midst of this gracious garden and rested my notebook on the little table while the friendly gardener patiently enumerated the plants he made use of to keep the borders always fresh and blossomy. This list I have changed a little, adding a few special favorites of my own and omitting certain plants that are unsuitable to our more severe climatic conditions, or that are at the present time unobtainable in this country. I give it here for the benefit of any who may be cherishing a dream similar to mine or who may here and now give birth to one. I am sure a little inclosed white garden or even a winding border of white flowers against a green background would be a possession of which one would not easily tire. It would always suggest peace and harmony, yet there would be no lack of interest. Frayed nerves would find it remedial.

SHRUBS OR SMALL TREES, FOR ACCENTS OR BACKGROUND. Spring-flowering: *Amelanchier canadensis*, 10'; *Aronia arbutifolia*, 10'; *Chamaedaphne calyculata*, 3', evergreen; *Cornus florida*, 10'-20'; *C. Kousa* 10'-15'; *Crataegus oxyacantha* and *C. o. plena*, Hawthorn, 10'-20'; *Cytisus albus*, White Spanish Broom, 4'-8'; *C. keiskei*, low-growing; *Daphne mezereum album*, 4', March; *Deutzia gracilis*, 1½', *D. lemoinei*; *Exochorda grandiflora*, 10'; *Halesia tetraptera*, 20'; *Leucothoe catesbaei* (evergreen), 4'; *Lonicera bella alba*, 10', *L. fragrantissima*, 8'; *L. morrowi*, 12'; *Magnolia conspicua*, 20', *M. stellata*, 8'-10'; *Philadelphus* (Mock Orange), many vars. tall and dwarf, single and double; *Pieris floribunda* and *P. japonica* (evergreen), 3'-6'; *Prunus glandulosa sinensis* (White-flowering Almond), 4'-5', *P. maritima* (Beach Plum) 2'-5', *P. tomentosa*, 5'; *Prunus* (Cherry) Japanese vars., 20'-30', *P. persica flore-alboplena* (Peach); *Pyrus* (Malus) *baccata*, 20'-30', *P. sargentii*, 8', *P. toringoides*, 25'; *Rhododendron carolinianum album*, 4'-6', many hybrid vars.; *Rhodotypos kerrioides*, 5'-6'; *Rubus deliciosus*, 3'-6'; *Spiraea arguta*, 6', *S. prunifolia*, 6', *S. thunbergii*, 3'-5', *S. vanhouttei*, 8'; *Viburnum carlesii* 3'-5', *V. lantana*, 15', *V. lentago*, 20'.

Summer- and autumn-flowering: *Abelia chinensis*, 4'; *Calluna vulgaris alba*, 15"; *Ceanothus americanus*, 2'-4'; *Chionanthus virginica*, 15'; *Cladrastis lutea*, 50'; *Clethra alnifolia*, 4'-8'; *Cornus nuttalli*, 8'-10'; *Deutzia scabra (crenata)*, 8'; *Hibiscus syriacus* Jeanne d'Arc (double), *H. Snowstorm (totus albus)* (single), 12'; *Hydrangea arborescens grandiflora*, 5', *H. radiata*, 6'; *Itea virginica*, 4'; *Kalmia latifolia* (evergreen), 4'-8'; *Lonicera ruprechtiana*, 12'; *L. tatarica alba*, 10'; *Rho-*
(Continued on page 66)

A FUNNEL IS NO LARGER THAN ITS NECK



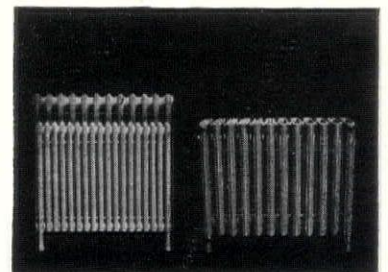
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A white garden found in Wales

(CONTINUED FROM PAGE 65)

dodendron (*Azalea viscosum*, 4'-6'; *Rosa multiflora japonica*, 10', *R. rugosa alba* and vars., 5', *R. spinosissima*, 4'-5'; *Sambucus canadensis* (Elder), 10'; *Syringa* (Lilac) *persica alba*, 8'; *Syringa vulgaris* Frau Bertha Dammann, Marie Legraye, Jan van Tol (single), Edith Cavell, Mme. Casimir-Périer, Mme. Lemoine (double); *Viburnum americanum*, 12'; *V. cassinoides*, 12', *V. tomentosum*, 8'; *Weigela candida*, 7'.

TALL PLANTS FOR USE AT BACK OF BORDER. Summer-flowering: *Althaea rosea* (Hollyhock), white vars., double and single; *Aster Lady Trevellyn*; *Aruncus sylvestris*; *Bocconia cordata*; *Campanula lactiflora alba*, *C. pyramidalis alba*; *Cimicifuga simplex*, *C. racemosa*; *Delphinium*, white vars.; *Digitalis purpurea alba*; *Filipendula camtschatica* (*Spiraea gigantea*); *Iris ochroleuca* (*gigantea*); *Thalictrum aquilegifolium*, *T. cornutum*, *T. dipterocephalum album*; *Verbascum* Miss Willmott.

Fall-flowering: *Aster White Climax*; *Boltonia asteroides*; *Chrysanthemum uliginosum*; *Phlox Jeanne d'Arc*; *Veronica virginica alba*.

PLANTS OF MEDIUM HEIGHT. Spring-flowering: *Aquilegia nivea*; *Astilbe japonica*; *Hesperis matronalis alba*; *Iris florentina* and Intermediate vars.; *Linum perenne album*; *Polemonium caeruleum album*; *Dianthus barbatus album* (Sweet William).

Summer-flowering: *Achillea ptarmica* Boule de Neige, *A. p.* Perry's White; *Astilbe Gerba d'Argent*, *A. Moerheim*, *A. W. E. Gladstone*; *Campanula alliariaefolia*, *C. latifolia alba*, *C. medium* (Canterbury-Bells), *C. persicifolia alba*; *Centranthus rubra alba*; *Centaurea montana alba*; *Chrysanthemum maximum* vars.; *Chelone glabra*; *Clematis recta*; *Dictamnus*; *Filipendula hexapetala* (Dropwort), *F. ulmaria* (Queen of the Meadow), *F. purpurea alba* (*Spiraea palmata*); *Galega officinalis alba*; *Geranium pratense album*, *G. sanguineum album*; *Gypsophila paniculata*, double and single; *Iris* (bearded) many vars.; *Iris* (Japanese); *Iris sibirica alba* and vars.; *Lobelia siphilitica alba*; *Lupinus polyphyllus albus*; *Monarda fistulosa alba*; *Oenothera speciosa*; *Papaver orientale* Perry's White; *Paeonia*, double and single, many vars.; *Pentstemon digitalis alba*; *Phlox* Frau Anton Buchner, P. Fräulein von Lassburg, P. Mrs. Jenkins, P. Miss Lingard; *Physostegia virginica alba*, *Platycodon grandiflorum album*; *Sidalcea candida*; *Stenanthium robustum*; *Tradescantia virginiana alba*; *Veronica longifolia alba*, *V. spicata alba*; *Yucca filamentosa*.

Fall-flowering: *Anemone japonica* Richard Ahrends, *A. j.* Whirlwind; *Aster* Snowflake; *Chrysanthemum coreanum*, *C. Hardy Japanese*; *Eupatorium fraseri*, *E. ageratoides*; *Hosta plantaginica grandiflora* (Plantain-lily).

LOW GROWING. Spring-flowering: *Aquilegia flabellata nana alba*; *Arenaria montana*; *Arabis alba* and *A. a. fl. pl.*; *Asperula odorata*; *Cerastium tomentosum*; *Convolvulus majalis* (Lily of the Valley); *Dianthus deltoides albus*; *Epimedium macranthum al-*

bum; *Erinus albus*; *Gypsophila ceras-tioides*; *Iberis sempervirens*; *Iris* dwarf vars.; *Myosotis*; *Phlox divaricata alba*, *P. subulata nelsoni*; *Primula polyantha* (white vars.); *Sanguinaria canadensis*; *Silene alpestris*; *Statice armeria alba* (Thrift); *Tiarella cordifolia*; *Veronica rupestris alba*; *Vinceminor alba*; *Viola cornuta alba*.

Summer-flowering: *Anemone sylvestris*; *Campanula carpatica alba*; *Delphinium chinensis album*; *Dianthus Her Majesty*, *D. Mrs. Sinkins*, *D. Bristol Purity*; *Erigeron coulteri*; *Galium boreale*; *Helianthemum*, white vars.; *Heuchera Perry's White*; *Lychnis viscaria alba*; *Nierembergia ricularis*; *Oenothera caespitosa*; *Phlox Tapis Blanc*, *P. Mia Ruys*; *Primula japonica alba*; *Scabiosa caucasica alba*; *Sedum album*; *Stokesia laevis alba*; *Thymus serpyllum album*; *Tunica saxifraga alba*.

Autumn-flowering: *Aster ericoides*, *A. ptarmicoides*; *Chrysanthemum arcticum*; *Helleborus nigr.*

ANNUALS FOR SUMMER-FLOWERING (Only white-flowered forms of kinds named are intended.) *Ageratum*; *Alyssum maritimum*; *Antirrhinum*, tall and dwarf; *Argemone mexicana*; *Asters*, tall and dwarf; *Balsam*; *Bellis*; *Candytuft*; *Sweet Sultan*; *Cornflower*, double; *Clarkia*; *Cosmos*, early and late; *Chinese Pinks*; *Godetia* Duchess of Albany; *Gypsophila elegans*; *Heliotrope White Queen*; *Lavatera splendens*; *Larkspur*; *Lobelia*; *Mignonette*; *Nicotiana affinis*; *Omphalodes linnifolia*; *Pansies*; *Petunia*, double and single; *Phlox drummondii*; *Poppies*; *Scabiosa Shasta*; *Sweet Peas*; *Stocks*; *Verbena*; *Zinnias*, tall and dwarf.

SPRING- AND SUMMER-FLOWERING BULBS TO BE PLANTED IN AUTUMN. *Allium neapolitanum*, *A. ursinum*; *Anthericum liliago* (summer); *Camassia leichtlini alba*; *Chionodoxa luciliae alba*; *Colchicum autumnale album*, *C. speciosum album* (autumn); *Crocus biflorus*, *C. versicolor picturatus*; hybrid *Crocuses* (spring-flowering); *C. hadriaticus*, *C. speciosus albus* (autumn-flowering); *Erenuri elwesii albus*, 10'-12'; *Erythronium californicum*, *E. giganteum*; *Fritillaria meleagris alba*; *Galanthus* (Snow-drop) species; *Hyacinthus*, double and single; *Hyacinthus amethystinus albus*; *Leucojum aestivum*, *L. vernum*; *Lilium auratum* (summer), *L. browni* (early summer), *L. candidum*, *L. martagon album*; *L. speciosum album* (late summer), *L. regale* (July); *Narcissus*, many vars.; *Ornithogalum umbellatum*; *Tulips*, many vars.; *Scilla campanulata alba*, *S. nutans alba*, *S. sibirica alba*.

SUMMER-FLOWERING BULBS AND ROOTS. To be planted in Spring: *Dahlias*, tall and dwarf; *Gladioli*; *Hyacinthus canadensis*; *Tuberose*, double and single; *Zephyranthes alba*.

CLIMBERS. *Actinidia arguta*; *Clematis* Duchess of Edinburgh, *C. henryi*, *C. montana*, *C. paniculata*, *C. viticiana*; *Ipomoea grandiflora* (Moonflower); *Lonicera halliana*; *Lathyrus latifolius albus*; *Polygonum auberti*; *Rose*, many vars.; *Wistaria sinensis alba*.

Tuberous-rooted Begonias

(CONTINUED FROM PAGE 37)

proper winter storage, the tubers will stay for at least ten years. I have even known of one magnificent specimen which had a twentieth birthday and was so large it took two men to lift the pot in which it grew.

To get a lengthy period of bloom—from June until frost—start the tubers to grow indoors at any time from February on. Sometimes it is difficult in examining the tuber to tell which side is "up." Occasionally, in fact, a disastrous upside-down planting is made because the rooting section, which is usually enough is at the top of the bulb, was planted for the bottom. If the top cavity is not obvious, lay the tubers, before planting, on moss or on pieces of carpet or blanket—anything that will hold water—in a warm place until they have sprouted. Sometimes this will take several weeks. Then plant each tuber separately in a three-inch pot.

Prepare a light soil of garden loam, leafmold or its readily found substitute, well-chopped turfy matter scraped from the bottom of old lawn or pasture sod, and about ten per cent of sand, unless the loam itself is sandy. Do not give fertilizer until the plants are well established and old enough for a richer formula. Plant the tubers, concave side up, about an inch deep. See that each pot is well supplied with drainage—an arching piece of crock over the pot hole and a few cinders or pebbles above it—and do not let the soil dry out nor get stay soggy. A moderately moist condition is the ideal with an increase in water after active growth begins.

FERTILIZING

When the plant is well rooted it will be time enough to begin giving frequent applications of weak liquid fertilizer. For this dried sheep or shredded cattle manure may be mixed with water and allowed to stand for at least a day until it is well dissolved. Apply it then, further diluted to a light color, about once every fortnight.

About mid-May, or at the time when the trees are leafing out and danger of frost is past, the started Begonia plants may be transplanted outside to terrace box or garden. If the bed is worked a spade-length down and the garden soil made up half of loam and half of leaf-mold or peatmoss, excellent results may be expected. Fertilize the outdoor bed with top dressings about every two weeks after the Begonias are growing there.

If the Begonias are desired for pot plants, they should be shifted to five-inch pots or three placed in a seven-inch pot as soon as they begin to fill

the first container with roots. Do not wait to transplant until the plants are badly pot-bound or growth may be severely checked. The same soil mixture will do for the shifted plant as for the dormant tuber but extra food may be given by means of the liquid manure.

It is also possible to plant Tuberous-rooted Begonias directly out-of-doors later in the season. The plants and blossoms will be just as fine but flowering will be four to five weeks later, beginning late in July or August. The tubers can be set out in early May while the weather is still cool. Light frost will not harm them as it would the growing plant.

HANDLING SEED

Tuberous-rooted Begonias may also be raised from seed which will develop into plants of blooming size at the end of the first season. Seed should be sown in a shaded flat as early as February or March in a temperature of about sixty degrees. Only one who has had some previous experience and success with starting seeds indoors, however, should attempt this rather tedious means of developing tubers.

The proper method of winter storage is important for the preservation of the Begonias over a number of years. If they are grown in pots, bring these in after the first touch of frost and store them in a cool cellar where the temperature is between forty and fifty degrees. Any room where potatoes can be kept will be safe for the Begonia tubers. In the spring when you wish to start them into growth again, repot the tubers and continue the cycle as before.

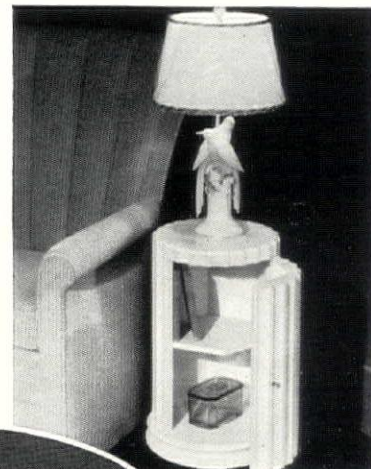
If the tubers have been growing in open garden beds, lift them after early frost has checked their growth. Handle the roots carefully, spreading them out to dry in some frost-proof place for two or three weeks. When all signs of succulence have disappeared, store the tubers in boxes of dry soil, rather than sand, preserving the long roots as far as possible. In spring the worthless sections of these will easily drop off and their position will be a key to the proper repotting of the bulbs. Keep the box in the same temperature as the potted plants. Watering through the winter season is not necessary in either case.

With so much to recommend it the Tuberous-rooted Begonia should be far more frequently planted. Indeed, it will often prove to be just the flowering plant required for some shaded spot that has previously proved determinedly barren.

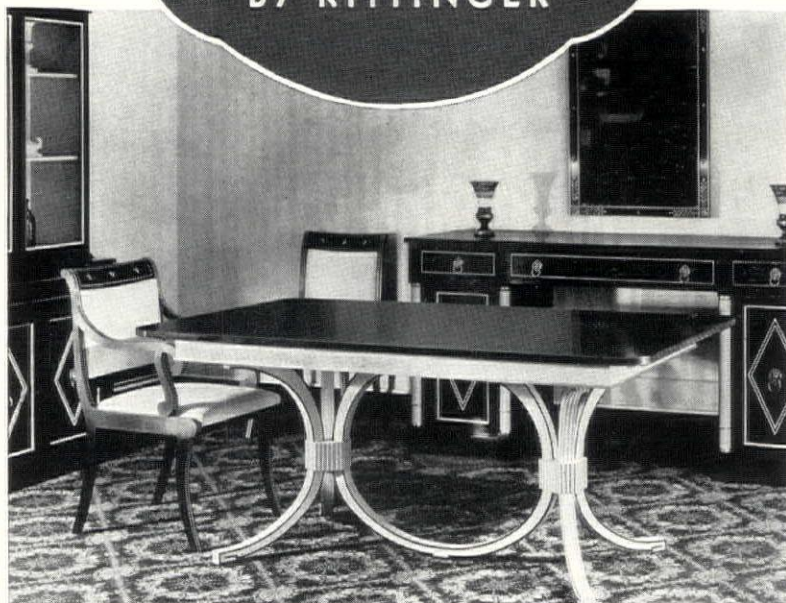
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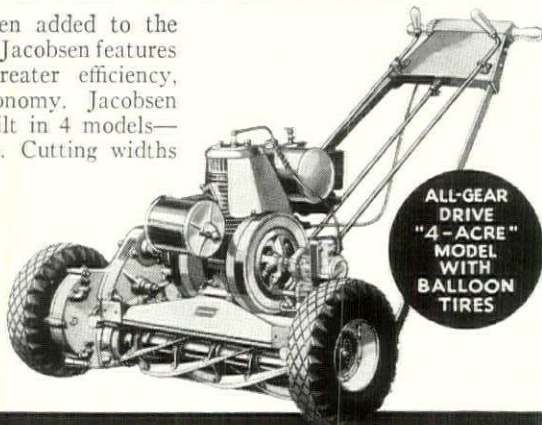


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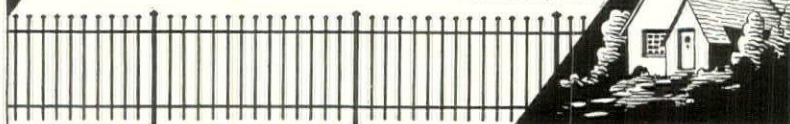
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Annuals from California

(CONTINUED FROM PAGE 45)

to drought, being not yet old enough to carry on without moisture. During some years the mortality among these early seedlings is appalling, and only those survive which have by some lucky chance been delayed in germination until a later close succession of rains sees them through their early stages.

Even these later rains may be so slight that the plant is only an inch or two tall at its flowering time. Spurred into activity by the impending dry season (which it seems to know all about) and determined to round out its life-cycle before it is caught, it speeds up, bursts into bloom, sets, matures and spills its seed, all in the greatest hurry to accomplish its destiny, even if on a reduced scale. Clarkias, Gillias, Salvias, Godetias and many other annuals will bloom in a dry year when barely above the ground, while they respond joyously to a season of abundant rain by a growth of one to two feet, linger happily over their flowering and end it only when the advancing summer drought has given them unmistakable warning of seeding time.

TREATMENT OF SEEDLINGS

From this it will be seen that the important periods in the culture of native California annuals are the early stages of growth. Keep the seedlings from drying out when they are small, but at the same time provide ample drainage. If this is done, the plant, after it is a few inches tall, will take care of itself, needing only protection from weeds. Your late spring and summer rains, if not abnormally heavy, will not inconvenience the Californian guests unless you have failed in the matter of drainage. It must always be kept in mind that most native plants of California have long taproots which require light soil for their penetration. Also that sandy soil is a security against the dangerous tight collar around the stem.

The seed of most annuals should be sown in its permanent position after all fear of frost is past. Many species will stand some frost. Some will not. The soil should be dry enough to crumble freely. Rake the seed in slightly, to barely cover it. The heavier the soil, the lighter should be the covering. Let the rain and sunshine do the rest. If the drainage is good and the soil light, if the birds eat neither the seeds nor the seedlings and the weeds do not choke the newcomers, success—and satisfaction—will be yours. It can be done, for it has been done. But not often enough. These new residents ask neither for summer watering nor for cultivation, neither for rich soil nor for pampering. They thrive on neglect.

A few of the better Coreopsis, Gillias and Phacelias will lift the garden out of the ordinary and give it unusual interest and distinction. Even though your plot is small and still in the flaunting Zinnia and aggressive Marigold stage (gay and wholesome though these two faithfuls may be) a sowing of *Layia platyglossa*, Tidy Tips, a white-tipped yellow Daisy, in front of the Zinnias, and some of the dainty blue or lavender Gillias among the Calendulas will make a good composition and blending of colors out of what

was originally a rather banal planting.

Native California annuals are ideal for the flower bed beyond the reach of the hose, for that dismal spot of gravelly soil which your "bedding plants" scorn, for the tiresome untidy space which lies "back of beyond." Many of them do excellent duty in the sand soil of seaside gardens along the Atlantic coast. *Oenothera cheiranthifolia* (*Oe. spiralis*), although actually a perennial, is excellent when treated as an annual for sand dune planting. It spreads wide-reaching prostrate arms over the wind-blown surfaces, one plant covering more than a square yard with soft silver-gray leaves and large yellow flowers. Yellow Sea Dahlia, *Coreopsis maritima*, with huge glistening single flowers, and *Phacelia viscida*, with Gentian-blue, bowl-shaped flowers make an ideal taller combination for seaside planting. And some of the desert Coreopsis are apparently just as happy in the glare of the sea, these two antithetical atmospheres seeming equally satisfactory to certain flowers.

If you are unfamiliar with the indigenous annuals of California and long to experiment, here are a few of the many accommodating ones on which to cut your gardening teeth. The choice is extensive. Nothing short of a book would do justice to the native annuals of California.

As is often true of species plants, many of the original Godetias possess a grace lacking to their impressive hybridized forms. *Godetia bottae* and *G. deflexa* are almost identical and have the drooping buds and soft outlines lost in the stiffer garden forms. When well grown they make rather wide little bushes of great beauty, about eighteen inches high, bearing many large flowers of soft lilac which are particularly effective at the edge of woodlands or in the high shade of trees. These species delight in a mixture of leaf mold and sand or coarse gravel but will grow well in any light soil.

LUPINE USES

Lupinus nanus is one of a very large group of annual Lupines. It averages but ten inches in height and forms a spreading plant, every branch of which ends in a raceme crowded with fragrant blue and white (sometimes blue and yellow) flowers, which assume a lilac shade at maturity. This Lupine has many varieties, each in its particular section of California. It is a splendid annual for combinations and is lovely when grown with cream Eschscholtzias or with the lovely little cream (or corn) colored Poppy *Platystemon californicus*, with slender hairy stems and nodding buds. This Lupine will endure a heavier soil than many annuals but will do better in a light soil and will be happy either in sun or half shade. In cultivation it is a good companion plant to the better-known golden-flowered Blazing Star, *Mentzelia lindleyi* (*Bartonia aurca*).

Lupinus densiflorus and its varieties form a very interesting assemblage, each member preferring a special native locality. The type is fairly upstanding, has flowers in shades of lilac and rose, and keeps pretty closely to the coast. *L. densiflorus* var. *lacteus* sweeps

(Continued on page 70)

Plants of the Siskiyou

(CONTINUED FROM PAGE 43)

is certainly the best. While not confined to this range, it is here in exceeding abundance. In the gravelly valleys its much divided leaves and beautiful bicolored faces of cream and rich velvety violet will be found peeping from behind every rock. Never exceedingly showy, there is an aristocratic bearing about it that commands instant respect. In similar situations a yellow counterpart is present in *V. chrysantha* with much divided leaves and big open yellow flowers, the upper petals of which are brownish purple on the reverse. It is very effective and is outranked among local species only by *V. halli* which, in addition to its more aristocratic bearing, is delightfully fragrant.

Turning from these two outstanding beauties, the odd-looking species among the throng attract instant attention. *V. lobata* is the queerest appearing Viola known to me, either here or elsewhere. The flowers are quite orthodox yellow, differing little from other species of similar color. But the leaves, departing from all family traditions, are big, thick and more or less leathery, varying in shape from a strong resemblance to the squarely built leaves of the Tuliptree, to others strangely reminiscent of the unevenly cleft foliage of the Sassafras. The Lobed Violet certainly strays far from its relatives to pattern its leaves after those of southeastern forest trees. In addition to these patterns, numerous variations that resemble nothing else can be found on the dry hillsides preferred by this erratic dissenter.

WESTERN VIOLET

Another curious but more beautiful species is *V. occidentalis*, whose white flowers are large and of good substance but whose elongated leaves are entirely unlike those of any of its neighboring cousins. It is a bog Violet growing in the company of Sedges, Azaleas and the enormous inflated hoods of the Pitcherplant (*Darlingtonia californica*). So far as known to me, it is very local in its distribution, being found only in wet spots along the streams and about the springs along the north base of the main range. Many of the remaining Violets in this territory are the equal of their cousins in other parts of the land, but no one of them has struck out for itself on such original lines as have those mentioned.

The Pitcherplant found so abundantly along the stream banks, particularly in the Illinois River Valley, will certainly be one of the first plants to claim the attention of any wandering gardener or plant collector. Its big, sinister, greenish-yellow tubular leaves, often two feet high, fill the swampy places. These hollow death traps with a winged aperture below the distended outer end of the tube lure myriads of insects to their doom with the faint carrion odor which they exhale. An exploring fly or beetle entering the inviting aperture and starting downward toward that attractive odor soon discovers that there can be no turning back. Long, soft, innocent-looking hairs line the tube, all pointing downward. They afford no secure footing to climb upward and gently but firmly bar the way to any such attempt. Death comes

quickly—too quickly, in fact, for mere drowning to be the sole cause. Perhaps that odorous liquor has a stupefying effect as well. At any rate I once watched a yellow-jacket, vigorous and full of life, enter one of those yellow-green traps. In the bright light his frantic struggles to return were faintly shadowed to the outer world. After a few seconds the buzzing ceased entirely and when the tube was opened, the hornet floated motionless in company with a number of flies, small beetles and other miscellaneous insects. The flowers of these weird insect eaters, a curiously repulsive combination of greenish-yellow and reddish-brown.

The same wet stream borders that provide suitable quarters for these bizarre plants are also the chosen home of the Western Azalea (*A. occidentalis*), a robust, exceedingly floriferous shrub with fragrant blossoms of white and pink or orange. While not confined entirely to this range, this, the sole representative of its kind in the Pacific Northwest, is at its best here particularly on the seaward faces.

On the dry brush-covered slopes are many things to intrigue the plant lover and, where the serpentine thrusts forth in naked precipices, there are still others that clamor for attention.

In early May, on a few of these serpentine outcrops, a curious little gray-leaved shrub will be entirely ignored by the unobservant and yet when the ruby sprays of the Red Rock-cress (*Arabis kohleri*) are well opened, it is most conspicuous in the rocky seams where it chooses to dwell. On these points it is seldom more than six inches and more often half that in height, though when established in the garden, it will double its stature. Accompanying it on one point, vividly remembered because of the exceptional display of this rare *Arabis*, I found great mats of prickly Phlox (*Phlox speciosa*), and a few *Arabis purpurascens*, a plant with flowers of almost as rich a hue as *A. kohleri*, but with the hairy leaves arranged in tightly packed ground-hugging rosettes.

THREE ODDITIES


On the dry hillsides about this particular outcrop were three other Siskiyou oddities in abundance. The first is a Bleedingheart (*Dicentra oregana*) which has abandoned the ways of its woodland cousins in favor of rocky slopes, partially clothed in Wild-lilac, Manzanita, and the other shrubs which form the local chaparral. Here growing among the weathered fragments of the talus slopes, this Bleedingheart outlines the rocks with silver-plated leaves above which stand conspicuous racemes of creamy white flowers, the tips of which have been dyed in purple. Such an oddity promised to be difficult (at least many of the plants from similar territory had proven to be for me), and yet no other Oregon plant has taken more kindly to cultivation, and the nursery descendants of a few collected plants now number into the thousands. It not only grows well, but is one of the most floriferous of all Bleedinghearts in the garden.

(Continued on page 70)

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THE GARDEN MART

IRIS PLANTING

At least ninety percent of gardening success depends upon doing the right thing with the right kind of plant at the right time; the other ten percent is out of human control, anyway, for it deals with weather and similar conditions which the insurance people describe as "acts of God."

Now, as July approaches, comes an excellent opportunity to demonstrate this fact, for July marks the real beginning of Iris planting time. The early flowering types and the bearded group are through blooming and are therefore in ideal condition for replanting. By setting them now in well-drained, sunny soil of reasonably good texture you will provide them with the best possible opportunity to re-establish themselves quickly and with lasting success.

A month or so from now, when the Japanese Iris have finished

flowering, they too can be safely moved. In fact, with all types of this grand plant family, the principle is the same: transplant soon after the blossoms have fully gone. Realization of points like this—and their number is as the sands of the sea—is one of the characteristics which mark the true gardener.

QUALITY FIRST

From many directions comes the word that this year has seen a real pick-up in the buying of better-quality plants. Gardeners have learned much during the depression years, and one of the lessons they have taken to heart is that good plants are, and will always continue to be, a sound investment. It pays to get the best—best in condition and particular kind as well. Such plants cost money to produce, but the prices they command are entirely reasonable, when everything is considered.

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Plants of the Siskiyou

(CONTINUED FROM PAGE 69)

Mingled with it are stray clusters of *Vancouveria chrysantha* with its thick, leathery, dull-colored, six-sided leaves and yellow flowers, vividly different from the bright green leaves and smaller white flowers of the more widely distributed Inside-out Flower (*V. hexandra*). So far it has proven itself to be as fussy and unreliable in the garden as its neighbor, the Bleedingheart, has been easy.

The third of the strange trio of this particular slope was Bolanderi Lily (*L. bolanderi*), a queer, sulky, dwarfed Lily with whorls of gray-green leaves and comparatively small flowers of dull brick-red, sprinkled liberally with black. At home it seldom has more than one or two flowers, although it does somewhat better in cultivation.

This by no means exhausts the list of this peculiar flora. One who visited these mountains in midsummer would be delighted with the pink haze formed in favored spots by the showy blossoms of a dwarfed Fireweed (*Epilobium rigidum*), which comes up and blooms luxuriantly after all others except a few low-growing Sunflowers have disappeared for the season. Those who travel here in earliest spring will find in abundance the Lambtongues in lavender, cream and white regalia; for the Siskiyou are the home of several well marked species. *Sisyrinchium*, the Grasswidow, will be there with gaily nodding saucers of pink or purple; and the scarlet Delphinium (*D. nudicaule*), peers from the shade of the scrub oak patches or forms airy wands of brilliance against the gray of rock slides.

Curious little plants with wide open

flowers of white or lavender, their faces freckled with conspicuous black anthers, will be found in earth-hugging masses pressed down perhaps by the weight of the staggering name of *Hesperochiron punila*, surely an overwhelming burden for so tiny a plant.

And last (for this article), but by no means least, the open glades will be edged with the unbelievable pink and white of *Phlox adsurgens* or the salmon of *Silene hookeri*. The Phlox is one of the real prizes of the entire range, a rambling little creeper with dainty leaves and big open flowers of pink and white liberally sprinkled over the foliage mass.

The Silene is equally showy, for above a mass of hairy gray leaves are carried big showy flowers of white to salmon-pink, of an unbelievable shade. Each petal is deeply cleft so that the gray of the foliage shows effectively through the edges of the blossoms.

These are spots in this range where great masses of flowers such as are popularly associated with mountain meadows can be found, but one who is expecting to find them at every turn of the trail will be sadly disappointed. For this is an ancient land. Lakes and ponds, if ever present, have been long since drained by the deepening valleys of the streams. Many of the slopes are barren of soil.

To one who goes searching for alpine and sub-alpine plants, the reward is certain. Not only these species, but many others including whole families unmentioned here, such as Iris and Pentstemon, will be found richly represented by beautiful species.

Annuals from California

(CONTINUED FROM PAGE 68)

over the Sierra foothills, giving their soft curves added grace and clothing them in creamy white. In the garden it does well in sun and loam while the coastal varieties will take a lighter soil and half shade, coming as they do from a fog-wrapped section. *L. d.* var. *menziesii*, from the coast, is yellow, *L. d.* var. *palustris* a rich deep purple, liking leafmold and half shaded banks. There is a pale pink variety and a light blue one. *L. d.* var. *crinitus* is heavy headed and hairy and its floppy horizontal habit identifies it at once. The flowers are gorgeous shades of purple or are purple and white. This variety is also coastal and in the sandy soil makes handsome natural stands together with some of the taller purple herbaceous Lupines. Although *L. densiflorus* and its hybrids keep pretty much to themselves in Nature, under cultivation they gracefully accept other wildflower associates which like the same conditions. It will be remembered that Lupines do not transplant well.

Gilias and Phacelias are natural companions. Both are good mixers. Each genera contains species from an inch or two high when full grown to two feet. *Gilia capitata* and its varieties, all in shades of blue, are slender plants of about eighteen inches and are good for giving airiness to stodgier companions.

If you can succeed with South African annuals, I recommend to you the Prickly Poppy, *Argemone platyceras*,

and its variety *hispidula*. It is common in the hot, sunny, gravelly soil east of the Sierras as well as on southern desert mesas. But do not attempt to grow this spiny gray-green leaved and large white flowered three-foot plant unless you can give it porous soil, a warm place and plenty of room. Sow the seed where it is to grow.

Another plant with prickles and gray foliage is the Cobweb Thistle, *Cirsium occidentale* var. *coulteri*, one of the most decorative of all California wildflowers. Thistle though it is, and under some conditions a biennial, it is worth any trouble to bring it to its beautiful maturity. Every stage of the plant is lovely. In the East the seeds should be sown in a cool greenhouse in six-inch pots of sand to which a little humus has been added. When frost is out of the ground transplant them to a sunny place (or half shade will also satisfy them) where the soil is coarse and gravelly. Decomposed granite suits them well. Give each plant a space of almost a yard square and watch it fill this space with silver stems and foliage and finally with buds of silver spines interwoven with misty, silky threads of silver. And when a flower of rich amethyst appears in the center of the frosty nest, you will be many times repaid for the shelter you gave the seedlings and will probably re-christen the plant by an un-thistly name of your own invention.

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(CONTINUED FROM PAGE 47)

details of spraying, pruning and thinning as compared to similar fruits grown in the usual way.

And then there is the fun of growing them! So much more intimate are they, so much more personal than any orchard trees that one can become quite as enthusiastic over them as about some favorite ornamental plant. It is a fact that the more one has to look after a plant—just so long, that is, as it does not get into the hospital class, or become a hypochondriac—the more one becomes attached to it. The work done on trained fruit trees is all constructive—it is developing and perfecting something which in after years it will be a lasting pleasure to look upon as one's own handiwork.

MANY USES

Many people think of dwarf fruits as being subjects only for high solid masonry garden walls such as are seldom found except upon large estates. This is entirely wrong; they may be grown against any wall which receives a fair amount of sunshine for part of the day; or the side of a house, garage or any outbuilding. They can, in fact, be grown perfectly well with no wall background at all, being trained as low hedges or cordons around garden plots, or upright to cover arbors or summerhouses. In either of the latter cases only a skeleton framework, for purposes of training, is required. It is true that a wall has the advantage of offering protection and of furnishing a background which sets off perfectly their unique decorative qualities, but from the cultural point of view it is nonessential.

The purpose for which a dwarf fruit tree is to be used has much to do with selecting the type, and even the variety, to be planted. With Apples, for instance, two kinds of dwarf stocks are used, and one of these is much slower growing and much more dwarf than the other. And for horizontal training, some varieties, such as Baldwin and McIntosh, seem better adapted than others. When purchasing trees it is well to give your nurseryman exact details of the conditions under which they are to be grown—nature of location; size of wall space to be covered; kind of fruit preferred, and so on. The simplest form of the espalier fruit tree, as prepared in the nursery, is that with two branches or arms. These are trained either upward in U-form, with the leaders about 1½' apart; or horizontally in the form of a low T with the arms eight or ten inches to two feet above the ground. The former can be used in almost any place where upright growth is wanted, the U-shape being retained permanently in such positions as between windows, at corners, and for training over arches, or being modified to suit requirements. The T-form, known as a horizontal cordon, is adapted to the development of a low hedge or fence in the open, or to training against a very low wall. Other forms, with four, six, or even eight uprights, all in one plane, are available. These, of course, will cover wall surfaces more quickly. Often they are trained out in radial or "fan" form from the base. Of these the

four armed "palmette"—in the form of two U's, one inside the other—is the most universally adaptable to a wide variety of uses, and very easily cared for in the way of pruning. The larger nursery plants will give some fruits the second, or even the first, season.

The culture of trained fruits offers no great difficulty. They demand somewhat more frequent attention than standard trees in the matter of pruning, but this is more than compensated for in the much greater availability of all parts of the trained trees, not only for pruning, but also disbudding, thinning, keeping watch for the appearance of insects, and so on. As the dwarf fruits are usually grown, all of this work can be done from the ground, most of it at eye level, and this saves an enormous amount of time and labor as compared with ladder-climbing operations.

Planting may be undertaken in either spring or fall, but the latter generally is better as the trees get an earlier and stronger start for the first growing season. In exposed locations it may be better to wait until spring, but usually dwarf fruit trees are assigned fairly well sheltered places. The soil should be kept moist until hard freezing so that new root growth may not be checked by late autumn dry weather. The use of plenty of peat-moss when planting will encourage strong new root development.

TREE FEEDING

Fertilizing is important. Though the full grown trees are much smaller than standards, their root range is similarly restricted. A combination of both fine and very coarse raw bone is desirable—the former to start them off quickly and the latter to stay with them for future use. Fertilizers high in immediately available nitrogen, such as most of the high-power plant foods now widely advertised, should not be applied until spring as their use in the fall may stimulate quick, soft growth which will be prone to winter injury. Wood ashes used in either spring or fall are an excellent fertilizer for fruit trees. If ashes are not available, potash in some other form should be used generously. In general, after the trees are well established, plant foods other than potash are best applied during the spring and early summer rather than later, thus encouraging the thorough ripening up of the new wood during autumn.

Pruning and training, which go hand in hand, are difficult to take up in detail in such space as is here available, but a few guiding general principles may be pointed out.

The first of these is that the sap flow—which feeds new growth—is strongest to the top branches or shoots of each limb, and to the topmost eye or eyes of each shoot. If a shoot be cut or "pinched" back, the top bud remaining receives the maximum sap supply and tends to become the "leader." Also, the more nearly vertical the branch or shoot, the stronger the sap flow; and the more nearly horizontal, the slower. Thus it is possible for the tree trainer to "throw" the growing

(Continued on page 72)



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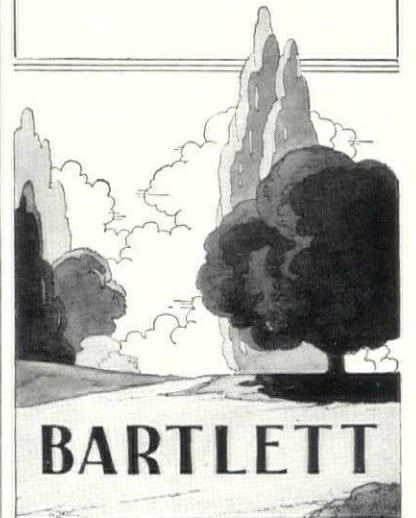
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(CONTINUED FROM PAGE 71)

strength to the part of the plant which he wishes to develop. Branches are held in place, during the process of training them, by being tied to light stakes or laths, to stout wires, or to a combination of both. For horizontal training No. 10 galvanized wires, spaced about ten inches apart, and supported by wood or metal posts, are usually employed. Where several wires are needed, as in forming the support for a hedge or fence, it is better to have the top and bottom strands No. 9 wire. When fruits are grown against a wall, especially one facing south, the main branches should be kept six inches or so away from the surface, to allow a space for free air circulation.

Fruit trees which have been formed at the nursery will require little more training as their shapes are well established. The growth of side-shoots must, however, be controlled. This is done by cutting or pinching them back, after they have been allowed to make a growth of six to eight inches, about one-third. A few weeks later, pinch back in the same way again. Repeat this three times during the growing season, each time allowing one new eye to remain. The following spring any shoots which may have become too long in proportion to the others may be cut back to two to four eyes. The bearing or fruiting spurs, the development of which is favored by autumn sunshine, are formed on these short "stubs" along the main limbs or branches. In pruning back the side-shoots on horizontal mains, cut those on top more severely than the others; pointing upright, they tend to develop more rapidly than those along the sides and underneath. When growth is so rapid as to cause the bark on main stems to split, girdling (removing part of the bark in small strips around the stem) may be advisable, but bark splitting is not likely to occur unless an excess of nitrogenous fertilizer has been given. The amateur should not attempt

girdling without expert assistance or advice. With dwarf fruits as with any others an adequate program of spraying should be systematically followed. The same insects and diseases are to be guarded against as with standard trees. Thinning—which is an easy matter with dwarf fruits—should be done when the fruits set so thickly in a cluster as to crowd each other. Remove the surplus when they are the size of small marbles.

The variety of fruits available in trained dwarf trees makes possible a very generous selection. Apples, Pears, Cherries, Peaches, Apricots and Nectarines are all to be had—and incidentally it will surprise many to discover that the latter may be grown as far north as Peaches. The varieties offered are the standard sorts; they are merely grafted or "worked" on dwarfing growing stocks.

Apples are grown on Doucin—a narrow-leaved French variety of moderate growth; or on the English Paradise, with broader leaves and still more dwarf in growth and hence preferable for trained specimens for limited quarters. Among the varieties available are Red Astrachan, wonderfully decorative as well as of excellent dessert quality, Yellow Transparent, and Oldenburg, all early; McIntosh Red, Maiden's Blush (another beauty), and Fameuse, for mid-season; and such favorites as Delicious, Baldwin, Winesap and R. I. Greening for winter.

Pears—grown on Quince stock—include Bartlett, Clapp's Favorite, Flemish Beauty, Beurre d'Anjou, Duchesse d'Angouleme, and that delicious little October midget, Seckel.

Peaches of standard varieties may readily be trained flat to cover large wall spaces, but for dwarfing specimens they are worked on Mahaleb Plum, as are Apricots and Nectarines. These and Cherries grown on wild Cherry stocks are to be had in a selection of the best quality varieties.

House & Garden's bookshelf

(CONTINUED FROM PAGE 64)

the principal secretaries of State, of the Lord Chancellor, and others, to draw upon the Royal Jewel House for "a varying quantity of plate with which to support the dignity of the sovereign whilst in his service," was not always considered in the form of a loan for temporary use, and was too often retained. Plate thus marked with the royal arms and insignia was not always intended for the personal use of the sovereign, and large quantities of such plate went into private households, almost directly from the silversmith. In 1718, a list made by the Master of the Jewel House shows that "5575 oz. of gilt plate and 68,514 oz. of white plate had been annexed by those to whom it had been entrusted." In 1815, each permanent embassy abroad was permanently equipped with its own silverware. Much more is to be found in the book upon this subject. Then, too, there is a history of the heraldic engraving of plate, a subject hitherto neglected.

G. G. G.

GARDENS AND GARDENING. Edited by F. A. Mercer, New York: The Studio Publications, Inc.

EACH spring we look forward to the appearance of the new edition of this handsome portfolio of American and European gardens, presenting as it does a wealth of photographic beauty and innumerable suggestions for the discerning reader who is on the watch for ideas he can apply to his own planting problems. There is much valuable specific information, too, in Clarence Fowler's article on American Wild Shrubs and Dwarf Trees, Mr. Solly's The Sunk Garden, the Uses and Cultivation of Biennials, by Eleanor Sinclair Rohde, and Brenda Colvin's Ornamental Value of Fruit. To those who have seen *Gardens and Gardening* in former years, further word on this current volume is superfluous. To those unfamiliar with earlier editions, let it be commended as a fine reflection of good gardening at home and abroad.

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Outstanding Irises of today

(CONTINUED FROM PAGE 52)

even greater number of newly introduced varieties which have not yet passed the test of time to determine whether any one of them is fitted to take its place in the regular line-up. But among the most outstanding is the recently originated Easter Morn, believed to be far more hardy than its fellow-Californian, Purissima. The blossoms of this variety are a warm white tone and placed evenly on tall, graceful stalks. The flower bears an orange beard, giving it a warm tone.

Just as Eastern Morn radiates the warmth of its land of birth, so does Wambliska convey the coldness of the winters of its native state, Nebraska. This variety is tall and very hardy. Among the other white Iris of merit are Los Angeles, Columbine, Selene, Oriana, Polar King, White Marble and Venus de Milo. The originators of the last two could not have chosen more descriptive names.

BLUE BEAUTIES

Blue is a color intimately associated with pessimism and defeat—but the blue Iris convey only happy impressions. In this color field is to be found the finest of the old-time Irises; most of the varied color present-day varieties can trace their ancestry back to one or more blue forebears.

The giant of giants is to be found in this division. Beuchley's Giant is literally a monster—but not a Frankenstein—among the Iris world, being a fine light blue in color and growing four feet tall. Although but recently placed on the market, this variety is finding a welcome reception because of its huge size. No doubt within the near future cross-breeding of this flower with varieties of other colors will result in an imposing array of superior offspring in all shades of the rainbow.

El Capitan, Sensation, Surprise, Summer Cloud, Souvenir de Loetitia Michaud, Sierra Blue, Pacific Blue and Gold and Blue Triumph are excellent Iris of similar coloring, and preferable to most gardeners because of their low cost. Price is governed principally by scarcity, which accounts for the newest originations such as Beuchley's Giant being catalogued at seemingly high prices.

There are many outstanding dark blue Iris, and of these many contenders, I would select Winneshiek as being the best, with Meldoric running a close second. Winneshiek is a large flower of heavy substance which appeals strongly to all who see it in bloom. Meldoric is of a similar dark shade, but occasionally requires two years to become firmly established in a new location. Nearly all Iris, however, produce a fine bloom the first year after transplanting.

Other excellent dark blue varieties are Black Wings, Blue Velvet, Buto, Swazi, Midwest Pride, Klamath, Oregon Giant and Challenger, the latter being a very early bloomer. Lent A. Williamson, the finest Iris of this color a decade ago, is still worthy of a place in any garden.

Sir Michael is acknowledged by all Iris specialists as the finest blue and purple bicolor. The flowers are large

and massive and remarkable for the fine color of the falls—a rich deep velvety purple, which contrasts greatly with the standards of clear lavender blue. The entire flower is brilliantly lighted by a bright red-gold beard, which attracts the eye of every visitor in the Iris garden. Erin and Mme. Serouge are two other excellent bicolors.

Perhaps the most interesting group in the Iris coloring classification is the Plicatas, those white varieties which are frilled, veined or stippled with blue, pink, or yellow. Three years ago I chose San Francisco as the best flower in this class. No new variety has been introduced which would lead me to change my mind. Both standards and falls of this large blossom are distinctly edged lavender-blue. The roots are hardy and the variety blooms freely in any climate. It was given the highest Iris award possible, the Dykes' medal, a few years ago.

But one other white Plicata can compete with honors with San Francisco, and this is the newly introduced Theodolinda which is comparatively rare and found in but few gardens at this time. Liberty Bell, Sacramento, True Charm and Stipples are other varieties in this color group.

An unusual type is the yellow Plicata, Cydalise, which has standards of bright golden yellow and falls of straw yellow, heavily etched and veined a golden brown.

There are few white bicolors; that is, flowers which bear white standards and falls of a different color. Dorothy Dietz is the finest of this type. Its standards are a very light chicory blue, quickly fading to white, while the falls are a solid pansy violet. Rheintochter, Mildred Presby and Folkwang are among the other popular varieties of this class.

NEAR PINKS

For many years, hybridizers of Iris have attempted to produce a pure deep pink, but their efforts have met with little success although encouraging progress has been made. All of the present pink varieties are either a very light pink, a lilac-pink, or a rose-pink, but never a pink-pink. I would select Frieda Mohr as being the most satisfactory flower which may be placed in a pink classification. No other pinks approach it in size, height, substance or grace of flower formation. It is a lilac-rose pink bicolor with standards much lighter than the falls. Because it is easily grown in every one of the forty-eight States, and may be purchased at an absurdly low price, I recommend it for every garden.

Coralie, the 1933 Dykes' medal winner, is a wonderful reddish rose color, quite unlike any other Iris, and will be very popular when more widely distributed.

Mary Senni, a gorgeously large flower, has a very strong blend of pink paling to blue at the edge of the flower. Elizabeth Egelberg is somewhat similar to Frieda Mohr, but possesses more yellow blended into the flower tone. No-we-ta is one of the most exquisite of the new pinks, bearing delightfully

(Continued on page 74)

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Outstanding Irises of today

(CONTINUED FROM PAGE 73)

ruffled and frilled flowers on short stalks. Rheingauferle, Cupavo, Rose of Cuba and Rose Dominion will disappoint no one who tries them. Pink Satin, a fine descriptive name, unfortunately was used to designate an unsatisfactory flower, difficult to grow to best advantage in many sections of the country.

Variegata is taken from the word variegata. When applied to a flower, the description is meant to convey a wide diversity of color between the standards and falls, such as yellow and red.

In the yellow Variegata section, there are three contenders for first place—King Juba, Crown Prince and Largo, all of a different tone. Of the three, I would select Crown Prince as being superior. This Iris produces standards which are solid, deep orange-yellow and falls which are solid, velvety brownish red, making a distinctive color combination. The petals have such strong substance that they are like pieces of velvet. King Juba is more brilliant, with its standards of bright clear yellow and falls of deep red. Largo is a more delicate contrast, having mustard yellow standards and flaring, citron yellow falls.

Cameliard, Claude Aureau, Kenwood, Al-lu-we, Giant King, El Tovar and Henri Riviere are among other outstanding varieties of this type.

Mary Geddes is one of the most distinctive Iris I have seen, and very difficult to describe. The standards are light ochraceous salmon and the falls are a somewhat similar color, but overlaid with Pompeian red, making a beautiful color combination. It is a genuine novelty which is sure to intrigue anyone planning for color.

Another interesting blend is Rameses, the Dykes' medal winner two years ago. This variety is a symphony in rose, pink and buff, shading to yellow near the edges, and with a yellow glow at the center. A heavy apricot beard runs along the falls. Growing to medium height, the large flowers are evenly spaced on the gracefully branched stalk.

Other attractive blends are Marquita, President Pilkington, Clara Noyes, Messaline and Dolly Madison. Jean Cayeux, a new French variety, is an odd coffee-colored Havana brown which has met with wide approval because of its unusualness.

A UNIQUE HYBRID

When two distinctly related members of the same general species are crossed, the result is generally unsatisfactory and anything but beautiful. The mule is a typical example. Adventurous hybridizers have crossed widely distant branches of the Iris family to produce many seedlings of ugly appearance or beautiful flowering plants too weak to live long. One cross, however, resulted in a gorgeous, unique hybrid which has always won a place on every list of superior sorts. This hardy hybrid is William Mohr, a gigantic self color of pale lilac, closely netted and veined with deep violet, thus producing a weird yet very lovely effect. This enormous flower is produced on stems that grow from 20" to 25" tall,

with but two blossoms to each stalk.

There are many thousands of Iris varieties now on the market, but less than five hundred are worthy of a place in the garden. A collection of a hundred would cover the entire color field and take in all the finest specimens available.

The average gardener who has seen only the older, inferior types of Iris cannot imagine the beauty of the new, superior blossoms. When Iris is mentioned, ninety-nine out of a hundred people conjure up a mental picture which is about as accurate as they imagined a 1915 type automobile when the subject of cars is a conversational topic.

Such flowers as Beuchley's Giant and William Mohr have petals as large as 3¼" by 2¼", while many others are nearly as large. Flower stalks of 40 to 50" high are common, and seven or twelve or more individual blossoms on one stalk are far from rare.

CULTURE

Cultivation requirements are simple. The plants will grow in practically any climate and any soil, although a loam soil of medium richness is best and an acid soil is poorest for their development. The roots are planted during the summer months, when dormant, and become firmly established in their new location before winter sets in.

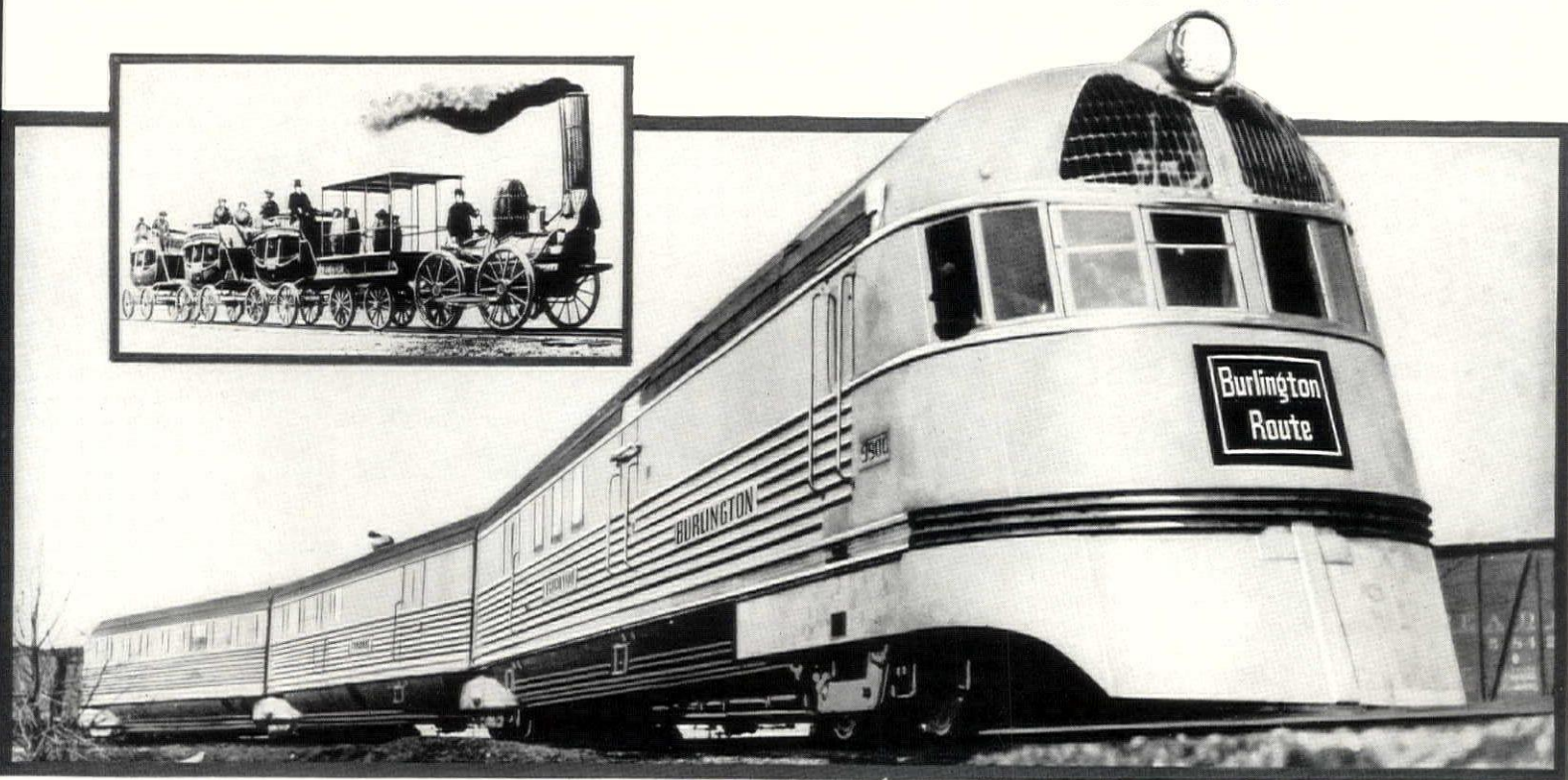
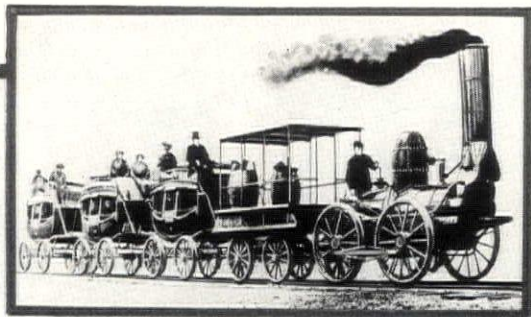
The Iris rhizome is really a thick, fleshy, bulbous-appearing root containing a great amount of moisture. This part should be placed in the ground so that the top surface is bare above the soil. Fine feeding rootlets grow down from this portion of the plant.

Unlike shrubs and other plants, Iris varieties cannot be obtained at one neighboring nursery. If the nurseryman carries any at all, the varieties generally are of the older, inferior type which should have been discarded years ago. But there is at least one Iris specialist in each section of the United States whose gardens the interested flower lover may visit in order to see the latest creations in bloom, or to whom one may send orders by mail. More than 75 per cent of Iris sales are made from catalogs. The roots may be sent great distances with little or no chance of loss or injury.

Irises mentioned in this article belong to the tall bearded group, which is the most popular. They bloom over a period of four to five weeks in late spring. The dwarfs, a different branch of the family, bloom several months earlier, and the intermediates, resulting from a cross of tall bearded and dwarf types, come into bloom between the two seasons, thus making a long season of bloom. A number of varieties have been originated recently which bloom in the early fall. The best of these are Franklin Roosevelt, Golden Harvest, October Opera, Equinox and King Junior.

Editor's Note: The garden plan illustrating this article was worked out by Robert S. Sturtevant, landscape architect, for the American Iris Society. It is shown here by courtesy of Mr. Sturtevant and the Society.

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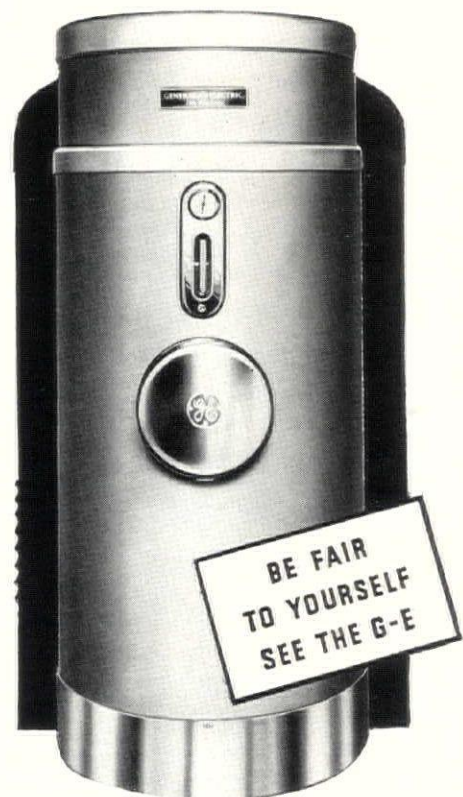
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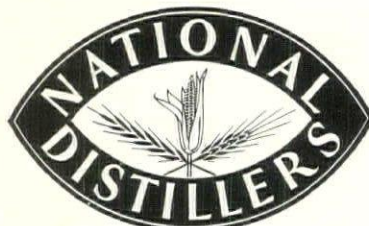
in private cellars, but also that held by others.

The public, apparently, has suddenly realized that these venerable favorites are fast disappearing from the market—and is acting on this realization.

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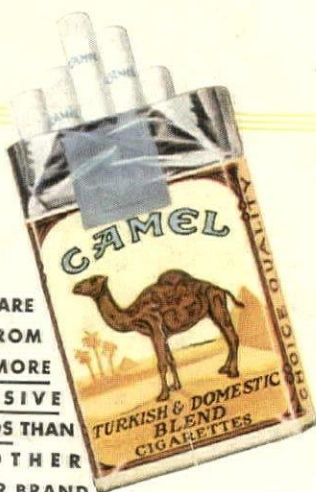
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■ Miss Anne Gould spent much of her early girlhood in the Hawaiian Islands. Her adventurous spirit not only made her an expert surfer, but interested her very practically in conchology—she went to the bottom of the ocean herself, with a native diver, to secure certain rare

shells and corals for her collection, the finest private collection in America. She studied in Paris under two famous French masters and her paintings are exceptionally fine. She is a proficient horsewoman and loves the open country. She always smokes Camel cigarettes.



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