

HOUSE & GARDEN

Condé Nast Publication

March, 1936



Spring Gardening
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Basement Planning

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In Carpet Colors



Alexander Smith

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BY NAME

Fresh, spirited colors to add grace and beauty to your home . . . Reseda Green, Beige, and Normandie Rose—three of forty subtly different shades found exclusively in Alexander Smith Tru-Tone Carpets. Named Tru-Tone because each

color keeps its clear tone in lamplight as well as daylight. Made seamless in widths up to 18 feet. Write for our Tru-Tone Carpet Book to Alexander Smith Division, W. & J. Sloane Wholesale, 295 Fifth Avenue, New York.

Intelligent Precautions against SORE THROAT *and its sequel the* COMMON COLD

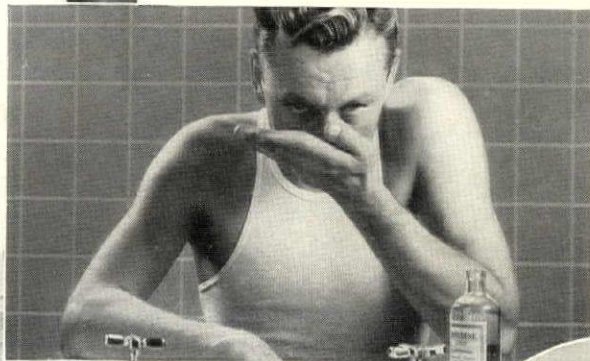


NO one can cure a cold . . . but colds and their usual symptom, a sore or irritated throat, can often be prevented by the systematic use of Listerine. Thousands of people in the past fifty years have written us to that effect. A few recent letters appear here.

Such convincing personal experiences have been corroborated in no uncertain manner by a number of carefully supervised tests begun in 1930, in which the health of non-users of Listerine was compared to that of those who used it.

These tests showed that those who gargled Listerine twice a day or oftener caught fewer colds than non-users.

All pictures posed by professional models



When Listerine users *did* catch cold, the infections (for such they are) were milder and of shorter duration than those of non-garglers. Against sore throat, similar results were obtained—Listerine users having fewer cases than non-users.

To what are such satisfying results due? The answer is: to Listerine's safe, though powerful germicidal action . . . its ability to kill germs of cold and sore throat deep in the throat, where so many colds start . . . its ability to relieve inflammation quickly. Why not get in the pleasant habit of gargling Listerine morning and night? Lambert Pharmaceutical Company, St. Louis, Mo.

Clears nose passages—checks cold

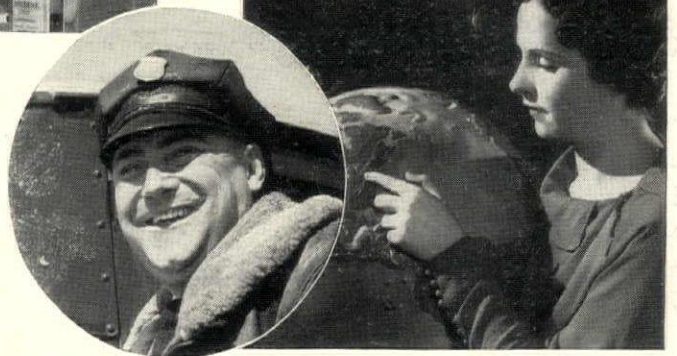
"One of the most effective uses of Listerine is in stopping an incipient head cold by snuffing it up into the nostrils in varying degrees of strength, depending on the sensitiveness of the nasal membranes, and then deeply inhaling the fumes. It has always worked quickly for me, especially when used as a gargle at the same time."

S. G. C., Philadelphia, Pa.

Seldom catches cold now

"My husband is a street-car motor-man. Being out in all kinds of weather he developed a hacking cough which persisted throughout the early spring months. Last winter I persuaded him to try Listerine. Within two days his cough disappeared. From that time I have kept Listerine handy and so far this winter he has been entirely free from colds or any sort of throat irritation."

Mrs. C. D. P., Fort Wayne, Ind.



Teacher checks sore throat quickly

"I am closely associated every day with many little people in my public school kindergarten. I also possess a very sensitive throat. Every sneeze is immediately followed by the beginning of a sore throat. But it does not go any further. I fly for the Listerine bottle. I keep one at school as well as at home. I certainly appreciate what Listerine does for me."

Miss H. McK., Cincinnati, O.

No colds for her 11 year old

"Glad to write and tell you how marvelous Listerine has been for my son of 11. Last year I started with him going to school gargling his throat twice daily, and he did not miss a day of the whole year. This year he is doing the same and has the same good results. Now we all use it and many thanks to Listerine."

Mrs. D. H., Hampton Bays, L. I.

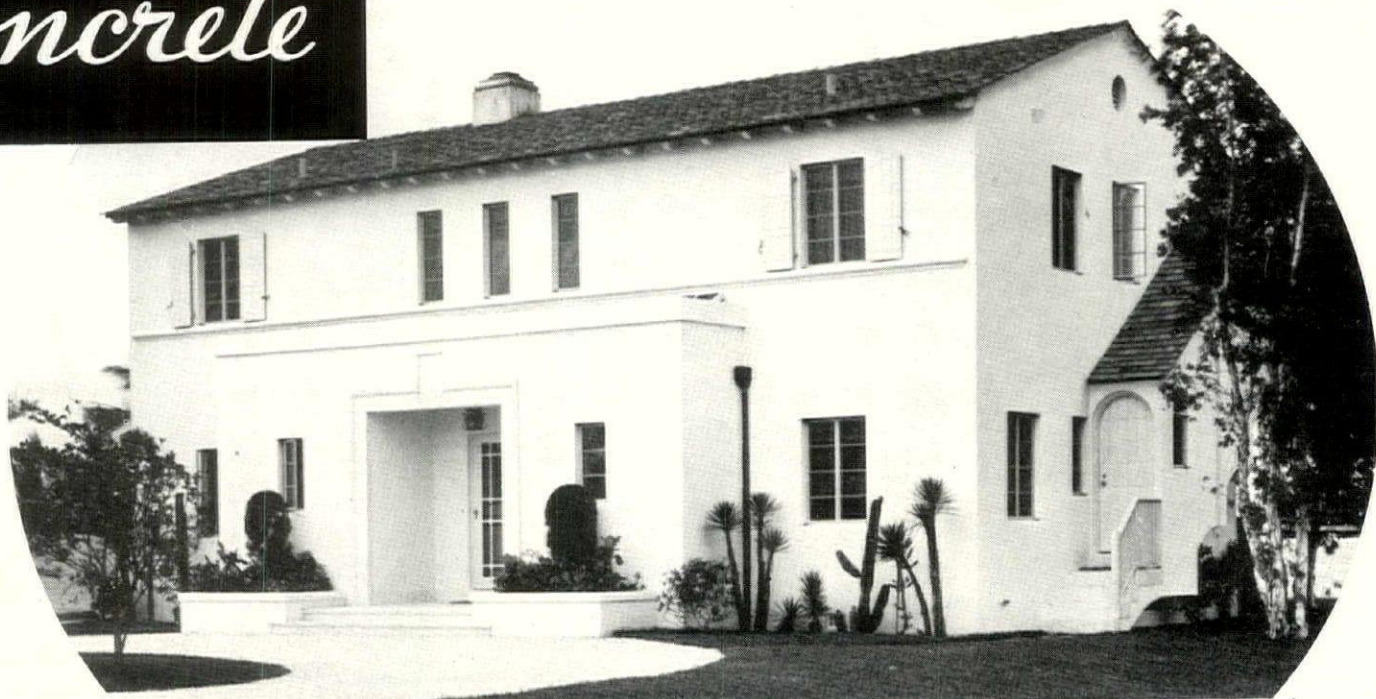
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IT'S FIRESAFE!
IT'S THRIFTY!**

IT'S
Concrete



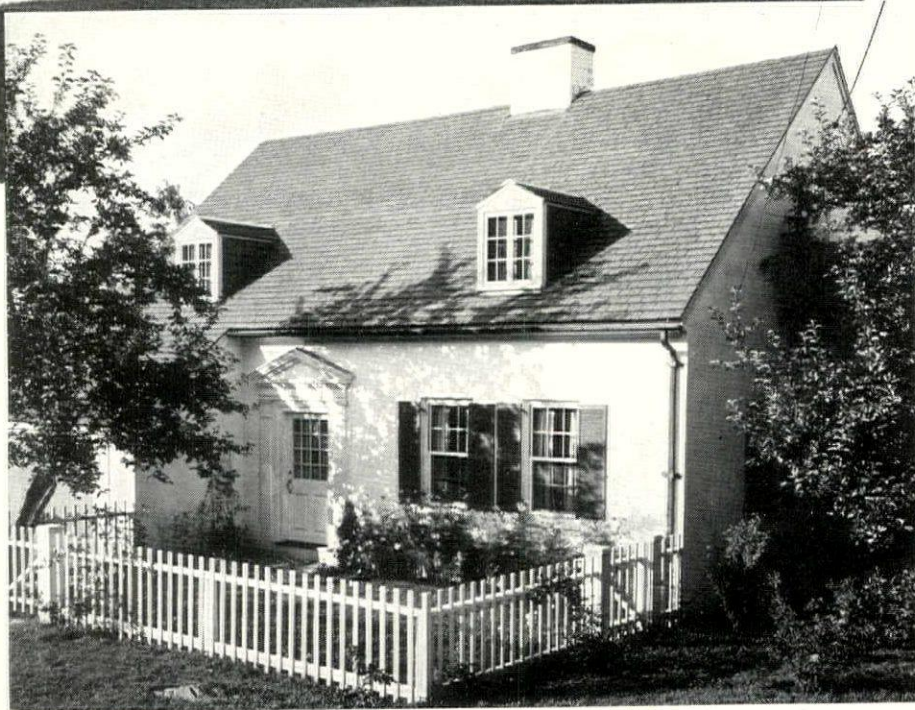
Concrete home of Damon Runyon, famous sports writer, at Miami Beach, Florida. Weakley and Knight, Miami Beach, architects.

Comfort, lasting beauty and low upkeep now brought within the average purse

NEW warm colors and textures, perfect adaptability to any style of architecture, and new low first-cost! These are just a few of the reasons why smart people are planning concrete homes. Think of the care-free comfort of a home that stands like a rock against fires, storms, termites and decay. The concrete home is cozy-warm in winter, with low heating costs. It is delightfully cool in summer. Its rigid, durable construction prevents cracks in plaster, sagging doors and windows and constant repair bills.

*Luxurious concrete floors
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Not so long ago concrete floors were a luxury for the few. Now every home can afford these warm, quiet floors that won't creak or spring. They can be covered with linoleum, wood or carpet; or marked off in squares, and waxed to bring out their rich colors. A different treatment in every room, as you like it.



Cape Cod cottage, Lexington, Massachusetts, designed in concrete by architect Charles M. Willis.

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TELL YOUR ARCHITECT you want a concrete home. Before you build ask a concrete contractor or concrete products man to estimate your house with firesafe concrete walls and floors. Be sure that your architect and builder are familiar with the new concrete technique.

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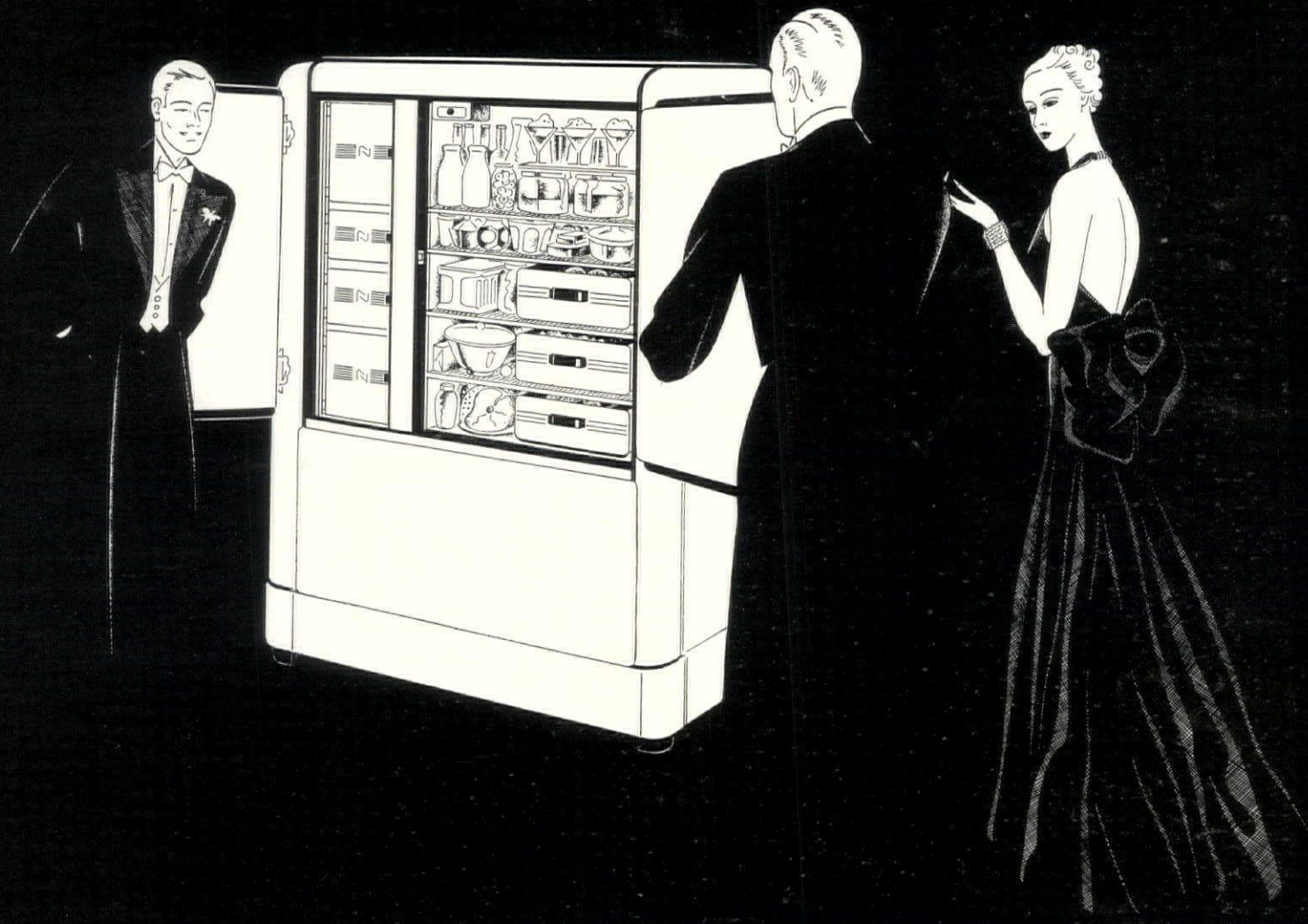
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ONCE AGAIN...
there's a thrill in the kitchen!



Out in your kitchen—right now—there's an electric refrigerator. Time was when it was the marvel of all who viewed it. Today—well, it is no longer modern. Its one-time thrill is gone.

Science has moved forward. Refrigeration has turned a new corner. Very old—and very commonplace indeed—becomes your present refrigerator when compared to the Kelvinator DeLuxe.

Imagine, if you will, a refrigerator that removes all food odors, purifies the air, reduces it to ideal temperature, moistens it to ideal humidity—and then circulates it to every nook and cranny of the cabinet. Vegetables are revitalized—meats stay plump and juicy—cooked foods retain their flavors.

Imagine again, a refrigerator with controls so accurate and sensitive that while it's zero in

the ice and frozen storage compartments—a scientifically accurate temperature of forty-five degrees is maintained at the food shelves. You're sure of this temperature because you can see it. For the first time in refrigeration history, controls have been made so dependably automatic that every Kelvinator will have a built-in thermometer.

Defrosting of coils? Again, an entirely automatic operation.

Then think of ice trays—stacks of them—all with flexible rubber grids so that cubes pop out—full-sized—at a temperature near zero—ready to do a super job of cooling.

Think further, of a manufacturer with so much confidence in his product that he gives you five full years of protection on its mechanism and—again for the first time—a certificate of low operating cost.

The cabinet—designed with the aid of Count Alexis de Sakhnoffsky—represents still another stride forward in convenience and beauty.

These are a few of the high spots. Now—aren't you beginning to see why your old refrigerator has lost its thrill? Don't you begin to realize that after you have visited the display room of any Kelvinator dealer, you can re-enact that delightful old ceremony of taking the guests into the kitchen and proudly presenting your Kelvinator DeLuxe?

Oh, yes—once again there's a thrill in the kitchen.

Kelvinator Corporation, Detroit, Mich. Factories also in London, Ontario, and London, England.

Kelvinator DeLuxe

BUILT FOR CONNOISSEURS OF REFRIGERATION

WHAT ARE YOU INTERESTED IN?



Building?

530. 29 WAYS TO PLAN A BASEMENT. It's obvious from this interesting group of 29 complete house plans that no matter what style house you have (or plan to build) you can do exciting and useful things with the basement space—if you have an Iron Fireman Automatic Coal Burner, which feeds the coal directly from the bin to the furnace, leaving most of the basement free. IRON FIREMAN MANUFACTURING CO.

531. BEAUTY WITH PERMANENCE is the theme of the story of Kenmar copper shingles. They're as easy to lay as wooden shingles, yet have the age-old charm of copper. As to cost, since they have the virtue of living longer than the house itself (with no repairs needed) they also have the virtue of economy. THE NEW HAVEN COPPER CO.

532. STUCCO has a different texture for every type of house. If you want to know what texture suits a Colonial house, a Mexican house, a modern (or some other) you'll find it here, with specifications, and a photographic study of how to apply it. PORTLAND CEMENT ASSN.

533. THE NEW GOTHIC and **TIMBERTEX** shingles are described in an illustrated leaflet that gives you an idea of the interesting new colors and textures in roofing that are available today. The one type has a graining like aged cypress. The other is used in random widths and with staggered butts for individuality. Both are ageless and fireproof. THE RUBEROID CO.

534. LUDOWICI TILE shows what modern manufacturing methods have made of the old tiles, first introduced into America by the Spanish padres who settled in California. The tiles are as characterful and colorful as ever, but they've been brought within price-reach of everyone who builds for permanence. LUDOWICI-CELADON CO.

535. FASTER HEATING plus slower cooling equals money saved on fuel. And the trick, according to this booklet is to have a thin three-quarter inch film of water between zigzagged walls of steel (this heats quickly) and a pre-heating water jacket with greater capacity (this cools slowly). The sum total is the specially developed waterfilm flash boiler for your oil heat system. WATERFILM BOILERS, INC.

536. HOFFMAN VALVES may be the solution of some of your heating problems, on older radiators that never seem to heat right, or in new homes for which you're

planning a modern heating system. Here are descriptions of the types of these efficient valves. HOFFMAN SPECIALTY CO.

537. THE BEST COLLATERAL you can own, says this booklet, is a home of Ileo stone. It's a natural Indiana limestone that comes in soft tones of buff or gray. Lasting, it certainly is—and beautiful, too, to judge by these photographs of fine homes designed by many architects. With the stones supplied in long strips, it costs very little more than any other material for the walls of a home. INDIANA LIMESTONE CORP.

538. "SEALED" HOUSE INSULATION tells all the important details of a modern method of insulating a house—with a blanketing of Balsam-wool that keeps the temperature even all year 'round, with an appreciable saving in fuel. Whether you're building now—or living in an un-insulated home that needs the extra comfort and economy of attic insulation, you'll find it worth reading. WOOD CONVERSION CO.

539. THE LIGHT SEALAIR is an illuminating booklet on a new type of window that comes completely assembled—with a frame of aluminum or bronze, operating at the touch of a finger—weather-tight, and proof against rust, swelling, sticking or rattling! KAWNEER COMPANY.

Home Furnishing?

540. LET'S BRING THE KITCHEN UP TO DATE. Here are plans to cut down kitchen fatigue, to add color, convenience and compactness to the most-used room in the house. And monel metal, in sinks and table tops, plays such an important rôle in these very modern kitchens

that it's quite important to read up on all its virtues and characteristics. THE INTERNATIONAL NICKEL COMPANY.

541. YOU'LL SING AT YOUR WORK! In the magic of these colorful pages, hot, inconvenient, old-fashioned kitchens are transformed into Westinghouse planned kitchens, electrically complete—gleamingly modern—yet costing less than a dollar a day to own! WESTINGHOUSE ELECTRIC & MANUFACTURING CO.

542. SHORT CUTS TO FINE LAUNDERING takes you step by step through the wash day processes, incidentally showing how G-E laundry equipment cuts the old wash-day time in half. It's about as thorough and helpful a talk on the fine points of good laundering as we've seen in many a day. GENERAL ELECTRIC CO.

543. IT'S LULLABYE TIME is a delightful collection of juvenile room schemes that take sister or sonny from crib to prep school age, with furniture they can really understand and love . . . from animal and chickadee ensembles to the ruggedness of knotty pine, the romance of a complete Treasure Island setting, and the sophistication of Manhattan, Jr. LULLABYE FURNITURE CORP.

544. THE THRIFT BOOK is Lady Pepperell's lively book of cotton facts—a revealing and helpful study of cotton from boll to bolster—how to judge it, how to launder it, how to determine your needs and plan your buying wisely—to please a man with his shirts—to buy baby things that will wash—and sheets that will fit. PEPPERELL MFG. CO.

545. THE MAHOGANY BOOK tells a story "romantically old yet alluringly modern"—a 70-page story of the history of mahogany from early times—its part in the development of period furniture—its place in modern design. Along with other facts worth knowing, it shows twenty-four different types of graining in which you can buy this beautiful cabinet wood. THE MAHOGANY ASS'N, INC.

546. THE STORY OF WEDGWOOD with a foreword by Sir Oliver Lodge. It's a fascinating and authentic history, illustrated with woodcuts, showing the old workshops of the eighteenth century, tracing the discoveries that have contributed to the beauty of Wedgwood, bringing the story right down to the modern productions of the same Wedgwood family. JOSIAH WEDGWOOD & SONS, INC.

547. GOOD HOUSEKEEPING IN YOUR CAR. Did sonny get candy on the upholstery of your car? Did the mechanic forget to wipe the grease from his hands? Has lipstick, paint, fruit, rust or mildew stained it? Is it just plain soiled? Here's a little book on how to clean and care for modern car interiors properly. FISHER BODY DIV. OF GENERAL MOTORS.

Gardening?

548. ROCK GARDENS AND ALPINE PLANTS are featured in Carl Purdy's Spring collection. There are Tigrdias, colorful Pentstemons, and masses of low growing bloom of every brilliant hue, of Californian and other Western American origin. CARL PURDY.

549. A LITTLE BOOK ABOUT ROSES presents ten Roses of very recent introduction, among them Lucie Marie, Mary Hart and Alezane Rose, heading a list of familiar beauties. Rivaling the Roses in color are 100 of the finest Peonies. GEO. H. PETERSON, INC.

550. HUNT'S PERFECTION SEEDS. Four hardy Lilies and three gorgeous Delphiniums are the feature offerings of this all-round garden catalog of flowers and vegetables. WILLIAM M. HUNT & Co.

551. HOW TO MAKE, out of cuttings and garden waste, an inexpensive artificial manure with the garden-nourishing properties of the real is interesting news for the gardener who finds this indispensable fertilizer difficult to obtain. ADCO WORKS.

552. AGGELER & MUSSER'S 43rd CATALOG is one of the few garden books we've seen that puts vegetables first and flowers second. Perhaps that's the way your interest runs, too. In any case, you'll find in it mighty fine varieties of both. AGGELER & MUSSER.

553. THE BONNEWITZ PEONY CATALOGUE not only lists the finest Peonies in special collections at various prices, but tells some interesting old Peony stories. It tells, too, the tale of Aunt Nancy's and Aunt Mary's sweet Corn that (who knows?) may be a direct descendant of an original Indian Corn. THE BONNEWITZ GARDENS.

554. BRAND PEONY MANUAL is a sixty-page book, amply illustrated, on the care, culture and history of the Peony—with a listing of fifty of the best inexpensive types, and sixty of the more expensive sorts. BRAND PEONY FARMS.

555. SEED ANNUAL FOR 1936 is Stump & Walter's 112-page complete garden catalog. This year, handsome Tigrdias and several gorgeous Roses lead the show, with rust resistant giant Antirrhinums and wilt-resistant giant Asters among the year's good garden news. STUMPP & WALTER CO.

556. STAR ROSES include not only familiar beauties of many types, but such novelties for 1936 as the orange Senora Gari and the deep red Rouge Mallerin. The copper pink Mme. Cochet-cochet that won the 1932 Bagatelle Gold Medal and the Tom Thumb, a Rose "that can open inside a thimble" are specially featured. THE CONARD-PYLE CO.

557. ROSES, ornamental trees and shrubs, and herbaceous perennials are all shown in this interesting catalog. A new climber, Reveil Dijonnais, the very dark Nigrette and the lovely Amelia Earhart are of special interest, among the best of the new Roses shown. BOBBINK & ATKINS.

558. HOW TO BUILD A LILY POOL is an exceedingly useful illustrated textbook on the construction of Lily pools, both formal and informal—their design, their planting, and their winter care. (Please enclose 10c.) WILLIAM TRICKER, INC.

559. ALLEN'S BOOK OF BERRIES maintains that every good garden that will grow vegetables should have a few rows of strawberries for home use. Seeing these huge, luscious varieties—some of them, believe it or not, two inches across—we are quite inclined to agree with this advice. THE W. F. ALLEN CO.

Mail this coupon with the numbers of all the booklets you'd like to see.

HOUSE & GARDEN'S READER SERVICE, Greenwich, Conn.

Please have sent to me the booklets numbered _____

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Address _____

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HG-3-36

(As the supply of many of these booklets is limited, we can not guarantee that inquiries can be filled if received later than two months after appearance of the announcement.)



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are sheer magic for your windows



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The German Shepherd revival

The German Shepherd dog, one of the most widely distributed and broadly popular breeds of pure bred dogs, finds itself in the United States upon, perhaps, the most solid footing it has ever enjoyed. The breed has passed through a remarkable cycle. In fifteen years, it has swung through an orbit which began with an almost frenzied demand, reached a low point which was caused by unwise and importunate breeding and importation, coupled with ignorant or malicious criticism, and now attained a point of more constructive understanding and regard.

Few breeds have been subjected to such unwise partisanship or such venomous attacks. No dog lacking great and unquenchable virtues could have survived the storm.


Following some early importations by fanciers such as the late Thomas Fortune Ryan, Benjamin H. Throop, and Vernon Castle, whose first "German Sheep-Dogs" were shown in miscellaneous classes, the breed got its first impetus in America from returning doughboys who brought with them "war" dogs, or alleged war dogs, from the Western front and from the occupation of the Rhineland. In 1920 the first considerable number of dogs approximating the modern type of real show quality came in a single importation. Fifteen were divided among three ardent fanciers at the neat price, f.o.b. the Government quarantine station at Amenia, New Jersey, of \$8,000. The rush had begun.

From then on for several years the Shepherd fancy bore all the earmarks of the gold strike, the new oil town, or a real estate boom like that of Southern Florida. German fanciers who had patiently developed the breed since the foundation of the Verein fur Deutsche Schaeferhunde in 1899 to a point of remarkable physical and mental excellence, found themselves besieged by traders who wished to

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PUPPIES
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Have you a Springer in your home?
 The blue blood of generations of world's most famous springers courses through the veins of these great dogs. Puppies—3-6 mos. old, sired by my great champions. Fast and eager hunters. Beautiful individuals.
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 Puppies from champion stock. Fine show prospects.
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MART



We accept advertising only of kennels whose minimum is \$50 for small breed puppies. Large breeds higher in price.

ship to the United States almost any registered animal on which they could lay their hands. Puppies which before the boom might have brought in Germany \$25 in pre-war marks were eagerly grabbed up at \$100 or more, and resold in the United States for several hundred. Animals of breeding age brought figures which seemed entirely fantastic to their German producers.

Once the imported creatures reached their new owners, they were promptly put to work on a mass production basis. With weanling puppies worth at least \$100 apiece and stud fees running up to \$200, many enthusiasts believed that there was a bonanza in Shepherd dogs. For a few, there was. One notorious commercial kennel of the period kept two electric typewriters busy sending out sales letters, and had, at one time, more than seventy-five brood bitches farmed out.

Shepherd entries at dog shows mounted by leaps and bounds. At one Westminster Show there were more than 240 dogs benched and I very well remember winning a limit class in which there were fifty-eight animals.

To give further impetus to the movement, the native intelligence of the Shepherd was widely exploited both by giving him the title "Police Dog," which of course he had never earned except when specifically trained for this one out of his manifold duties and services—and by making him the hero of screen dramas.

It is true that the nation-wide publicity brought to the breed by such movie heroes as Strongheart, Rin Tin Tin, Peter the Great, and their successors, did much to popularize the breed. It was a left-handed compliment, however, since the scenarios upon which most of the then silent dramas were based made of the Shepherd dog either a "half wolf," or a dog descended from, and at some point in the play, reverting to, the wild. Of course the fact is that the German Shepherd, whose ancestry is recorded in perhaps the most

(Continued on page 10)

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The Rennels Kennels and Training School can supply you with a Dobermann Pinscher that is Properly Bred—Properly Raised—Properly Trained.



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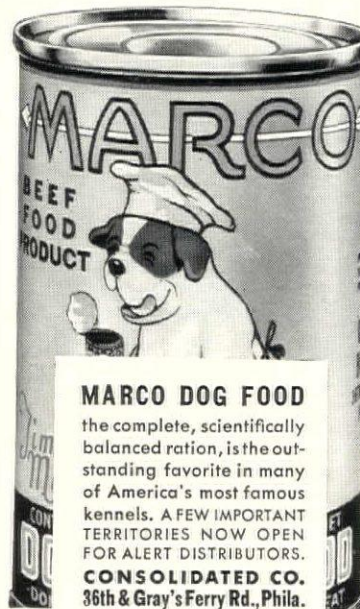
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DOG MART

(Continued from page 9)

complete and accurate stud book ever devoted to a race of dogs—that of the German Verein, which now contains more than half a million registrations—has no more wolf blood than the Boston Terrier. Nor was it any more probable that a dog which has been domesticated and in the service of man for centuries should “revert to the wild” than in the case of, let us say, the Pug.

Both ideas may have made appealing movies. Both did the breed incalculable harm. Unfortunately, the wolf blood legend was widely taken up by uninformed writers and, indeed, persists to this day. Unbelievable as it may seem, there stands upon the records of the Appellate Court of the State of New York the grave statement of sober jurists to the effect that the German Shepherd dog is descended from the Collie and the Wolf.

The “Police Dog” misnomer also did the breed grave injury. While the field trial work conducted by local clubs and, on a national scale, by the German Shepherd Dog Club of America, was of value and interest in demonstrating one of the many facets of the versatile character which distinguishes the German Shepherd, the abuse of the term was far more deleterious than its occasional true exemplification was helpful.

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(Continued on page 104)

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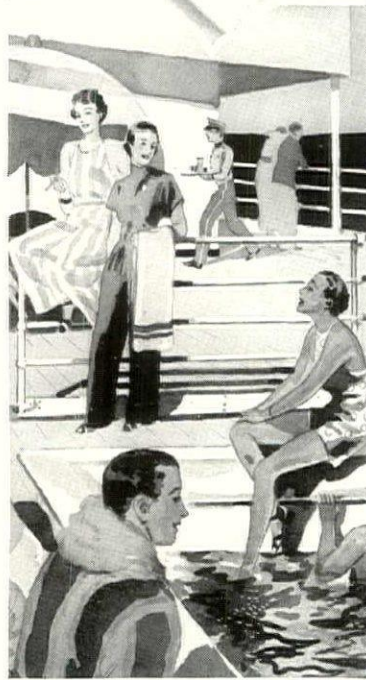
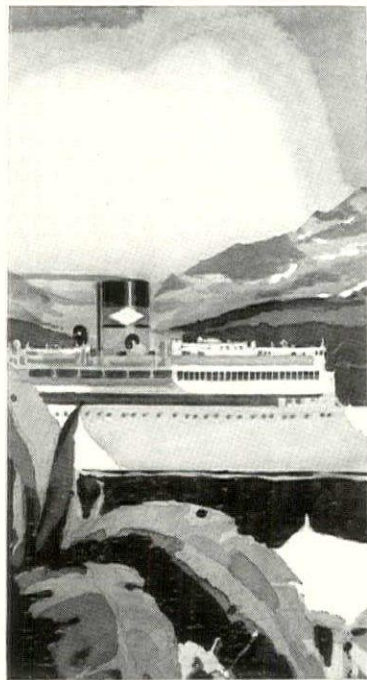
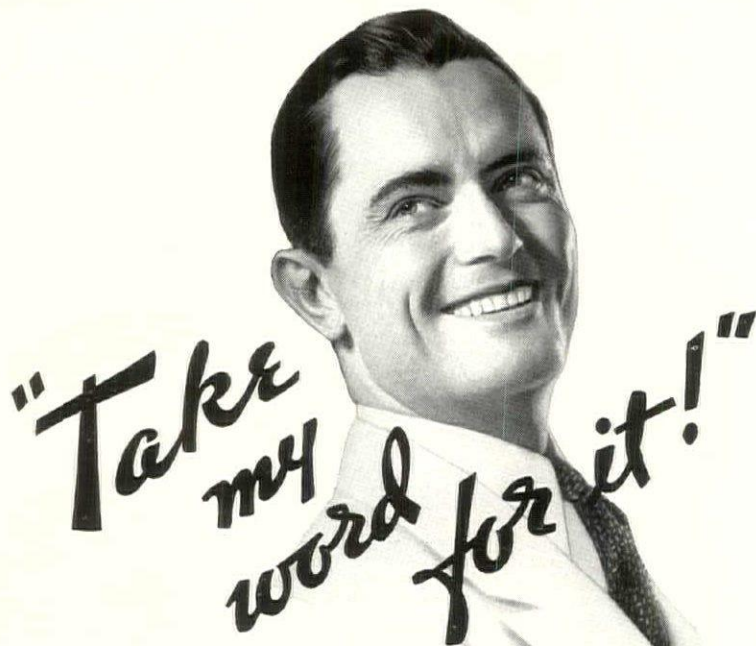
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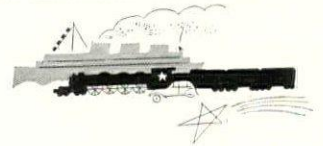
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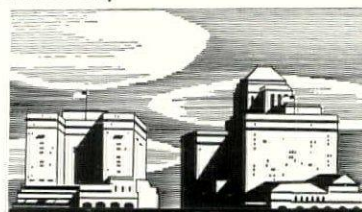
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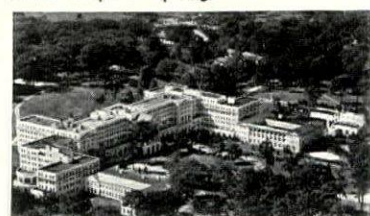
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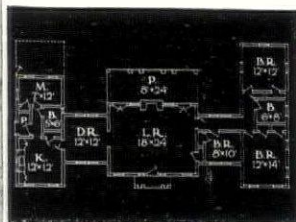
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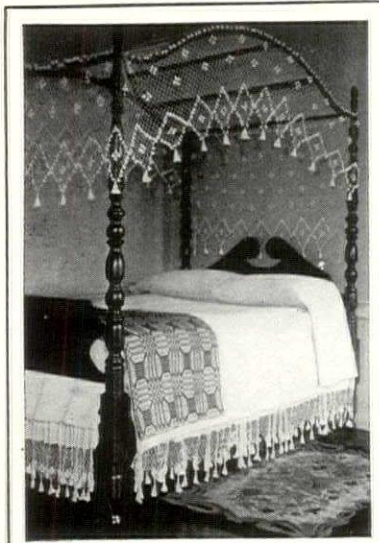
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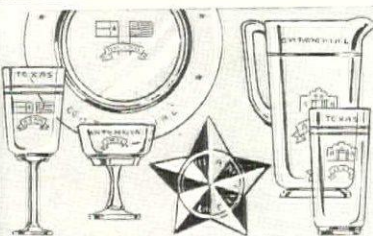
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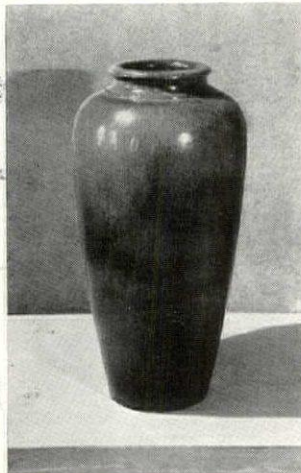
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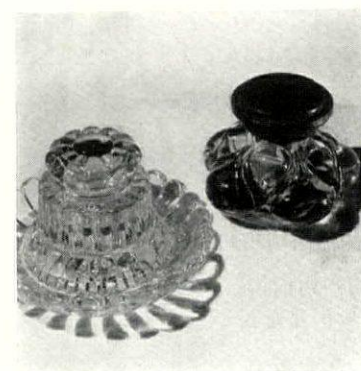
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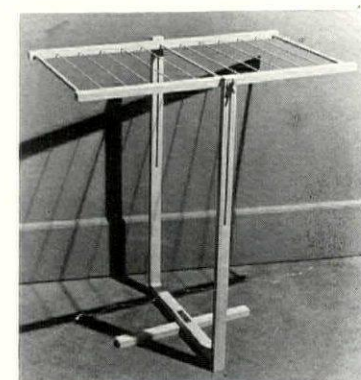
RIGHT is a coffee table that doesn't need any legs to stand on. The base is Mexican hand-woven bamboo basket work which is strong enough to take adequate care of the wooden top. The surface of this particular table is finished in a lovely jade green, and the wood itself a five ply plywood. But you can get it in equally attractive shades of marigold, delft blue, etc. Or, if you will wait five days, it will be finished in any desired color, costing but \$7.50 plus express charges. For this table send to The Mexican Mart, 1037 Lincoln Road, Miami Beach, Florida



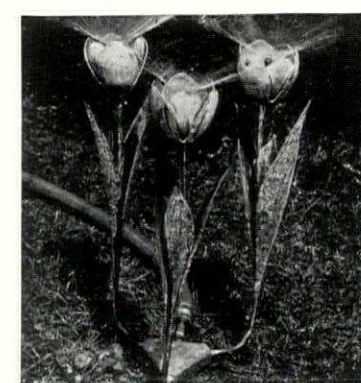
INKWELLS like these could not possibly cause a blot on any desk. The bulbous looking cut crystal one at the right has a round malacca top, and being both smart-and-un-dated fills the bill anywhere. Its companion is called the bamboo inkwell, because the small glass stripings simulate the Chinese motif so popular at the moment. They are heavy enough to remove any possible danger of upset. The first \$12.50, the other \$7.50. Both may be seen at Elsie de Wolfe, 677 Fifth Avenue, New York. Bamboo sample about 8 inches in diameter; the second 5 inches diameter



YOUR stockings may go to rack but not ruin, if, after washing, you dry them on this handy gadget. You can entrust your other clothes also, for the purpose of all this is to make life easier if you are faced with the inevitable laundry trouble in a small apartment. Folded into one slender piece 2 inches thick, and 1 1/2 by 2 1/2 feet, it can be hidden in any spare nook. Opened, behold 15 1/2 feet of drying space. Certainly that ought to be satisfactory to amateur laundresses. Of painted wood, \$1.65. From Bullock's-Wilshire, 3050 Wilshire Boulevard, Los Angeles, California



RIVALRY in the garden! These tulips are what you might call perennials, for you can use them year after year. What's more, they won't fade, being made of sterner stuff than plant life. Blossoms and base are fashioned of lead finished in a chalky gray, the leaves and stems of copper with a green finish. The whole is equipped with a standard garden hose fitting and adjustable spray nozzles. It stands 17 inches high and is kept from tipping by a brass spike fastened to the bottom of the base. \$17.50. Wm. H. Jackson Co., 16 East 52nd St., New York



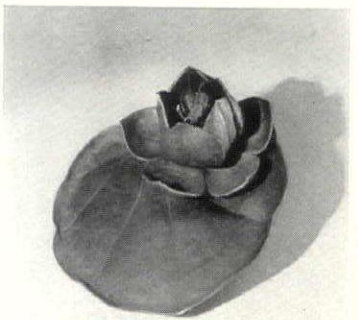
AROUND



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



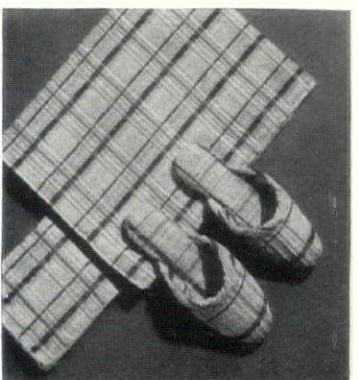
START the morning cheerfully with this glistening miniature cream and sugar set, perfect in size for the breakfast tray. It is as fresh as the morning breeze, and ought to put even the most Scrooge-like of your guests into the best of morning moods. Made of imported English cut crystal from an old native pattern, it is also designed for individual use at the breakfast table. Creamer is 2 inches high, and just the right size for your coffee; sugar bowl $2\frac{1}{4}$ inches in diameter. May be had for \$4.00 the pair. Davis and Collamore, 7 East 52nd St., New York



THIS lily isn't gilded, but is made of hand-wrought lead in a nice green bronze finish. It has its uses too, being one of the newest garden pond inventions to cover the ugly drain pipe in a pool. The lily stands half an inch above the leaf, while directly beneath is a hole in the leaf through which the water can overflow. This particular horticultural example is 7 inches long, 6 inches wide, $2\frac{1}{2}$ inches high, and fits a drain pipe $2\frac{1}{2}$ inches in diameter. Price is \$15.00. To order in any size, however. You may see this on view at the Erkins Studios, 255 Lexington Ave., New York



STRANGE as it may seem, the best way to keep out of hot water is to have plenty of it—at tea time we mean. And to illustrate such a sweeping statement is the kettle at left. It is pure copper, block-tin lined, on a stand of brass. The handle has a strip willow binding, to eliminate the danger of burned finger tips. Beneath the kettle is a removable alcohol lamp that keeps water at the desired temperature. The whole affair stands $14\frac{1}{2}$ inches, ready to grace the highest of tea tables. You may obtain this for \$16.50 from the Bazar Français, 666 Sixth Avenue, New York



A GAY bath set like this ought to set anyone off on the trilliest of arias. As a matter of fact, it was started way up in the Tyrol, but we trust it won't be confined to yodellers. For dude ranchers, country cousins, or gentlemen farmers who wish to delight their guests with practical bath accessories of unsophisticated charm. Combinations of turkey red with navy blue; orange with dark brown; and leaf green with corn yellow. Towel 24 x 46 inches. \$24.00 a dozen. Face cloths 12 x 12 inches. \$3.60 a dozen. Slippers \$3.50. Mosse, 750 Fifth Ave., New York



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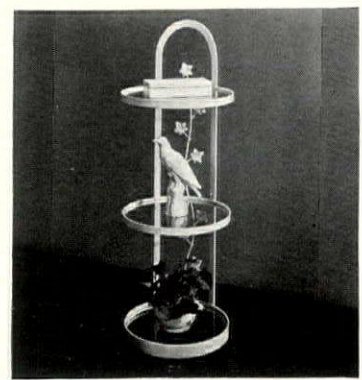
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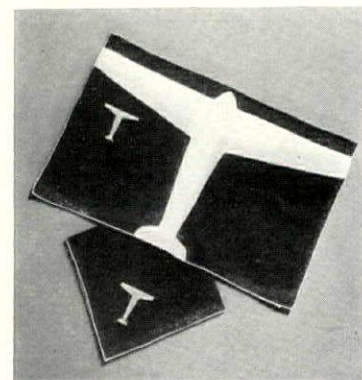
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SHOPPING AROUND

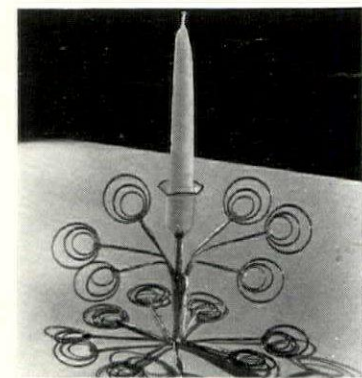
HERE'S an arrangement that will stand on its own any day—a little three decker table for garden, porch, sun-room or what you will. They call it "Scotch and Soda" as it is so very handy for holding drinks near your favorite garden chairs. And its decorative uses are endless. May be ordered in a white or Pompeian green paint finish, the frame being made of wrought iron. With clear glass shelves, the cost is \$10.00; and with blue glass, \$13.50. The whole stands 34 inches high, and may be obtained from J. B. Salterini Co., 322 East 44th Street, New York



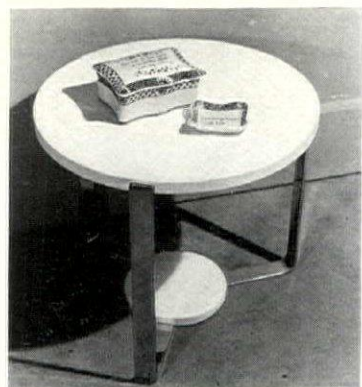
You can't possibly fall down if you use such a charming linen set as the high spot on your luncheon table. Besides, you can show your friends that the China Clipper is meeting some very good competition. Made on a dark blue linen background, the large airplane is appliquéd by hand in white, while the smaller plane is red. Half of the matching mats and napkins have red fliers, while in the remainder the planes are white. All are finished with a contrasting hand-rolled hem. 17 piece set comes to \$35.00. Maison de Linge, 290 Park Avenue, New York, carries this linen



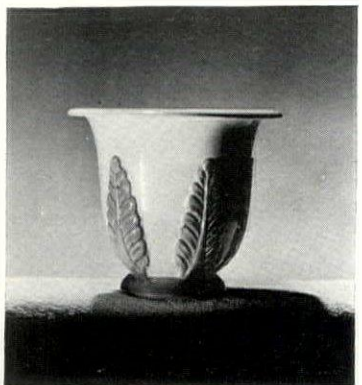
BOUND to make light of the heaviest table decoration problems, this combination glass and Cellophane candlestick is new and refreshingly unusual. The rings, fashioned of light blue glass, have a base of wrapped white Cellophane. Placed on a mirror-topped table these brightly candlesticks would show off to their very best advantage. For a fairly large table, there is a matching centerpiece which is especially welcome to people who run out of brilliant ideas in floral décor. Centerpiece \$13.50; candlesticks \$5.50 the pair at Mary Barlint, 797 Madison Ave., New York



As Sam Weller might have put it: "This table, ladies and gentlemen, is covered in weal-skin." But we have to be proper and tell you it's veal. The particular table at right is white; but the nice thing is that you can have the same model in a variety of pastel or dark colored leathers; while the legs may be of chromium, as at right, or copper. It can be washed easily with a damp cloth. 16½ inches high. \$25.00 at Mark Cross's new uptown shop, 655 Fifth Avenue, New York. Their cigarette box and trays sport fascinating mottoes. \$4.75 the box and four trays



THE graceful leaf decoration on this pot has been applied, no doubt, in order to stimulate the growth of the plants to be placed in this gay container. It will probably be successful, too, for there is color for the plants to consider—green or turquoise leaves on a cream base, or yellow on light green—all conspiring to entice your bulbs to greater heights. These containers, of a light weight imported pottery, are a change from the terra cotta earthenware variety. Example, right, approximately 5 inches high, costs \$1.50. Gerard, 48 East 48th St., New York



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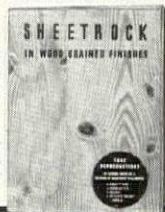
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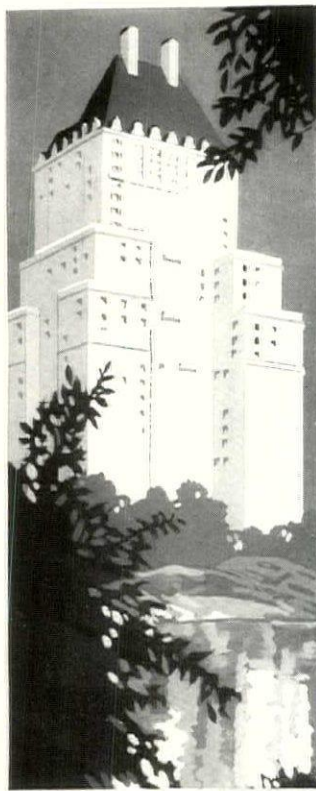
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REAL ESTATE



If you crave a mountain camp, an estate, or country farm—if you want a sky perch in Manhattan or smart suburban home anywhere, call or write the Real Estate Bureau of House & Garden, 420 Lexington Ave., New York.

ANNOUNCEMENT With this issue we present a new real estate service to House & Garden readers—a convenient reference guide of leading real estate brokers throughout the country. This should be of definite interest to all of you who are planning to buy or build. Rest assured the advertisers in the various states are a reliable group of people, always ready to work for and with House & Garden readers.

In addition to the brokerage listings we plan to devote space each month in these columns to interesting news on real estate subjects all over the country. In short, here is a complete real estate guide.

KNOXVILLE AND ASHEVILLE Beautiful homes and estates, clubs and resorts soon may dot the slopes leading to the Great Smoky Mountains National Park, a 450,000 acre tract lying in Eastern Tennessee and Western North Carolina. Such luxuriant wilderness remained practically isolated until a few years ago when it was acquired by the federal government which now, through the Park Service, with the aid of CCC camps, has built roads and trails, has given protection to game, and has taken other steps to preserve the wild life.

Recently plans for building residences and country clubs on land adjacent to the park have made progress. One of the foremost lately thrown open to public occupation is the 1,300 acre tract included in Tuckaleeche Cove, not far from Maryville, Tennessee. (Continued on page 22)

NEW YORK

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A Country Home of Unusual Charm

Quite the most fascinatingly arranged home that it has been our privilege to present. No picture can do justice to the entrance garden and terrace formed by the two wings with chimneys and connecting picket fence.

In the right wing is a study with fireplace and lavatory. To the rear is a spacious living room opening out on a terrace and a covered porch. Large dining room with fireplace in left wing connects with

pantry, a modern tiled kitchen and a 2-car garage. Three large master chambers with baths and maid's quarters comprise the second floor. The owner's bedroom has a dressing room.

Among the many features are paneled rooms, air-conditioned heat and insulation. This house can still be built for \$18,500. Financing arranged. Estate owners, consult with us, without obligation, regarding development of your property.

Our representative will be glad to call in the Metropolitan district if it is inconvenient for you to come to our New York office. Or send \$1.00 for illustrations and floor plans of these and other houses.

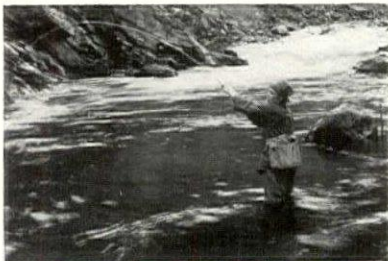
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Entire tract is for sale by the owner at \$15.00 per acre. Photographs on request. Write or wire

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67 acres of rolling land, with trout brook, swimming pool; splendid long-range views to distant mountains and through the valleys. Early American house in a landscaped setting of unusual charm with pine-paneled living room, dining room, study (each with fireplace), 5 master bedrooms, 4 baths, 3 servants' rooms, bath. Garage, stable with living quarters, kennel. Ask your own broker for #781, inspect in motion pictures, or send for illustrated leaflet.

Whether you wish to buy or sell, discuss your problems with one of our consultants. They are familiar with country and suburban real estate in any price range from Maine to Florida. No obligation.

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BOSTON PHILADELPHIA

On the following page will be found a map of Westchester County showing location of all of the better residential developments.

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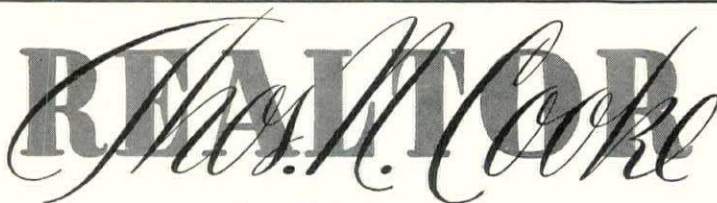
Specify location and price desired.

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MURRAY HILL - 2-0555

REAL ESTATE

(Continued from page 21) A cove, incidentally, is a valley emptying into a larger valley at one end, and at the other end rising to a level plateau. On this tract alone are 12 mountain springs, one so large and dependable that engineers have reported it would supply a town of 3,500 population throughout the year. The tract includes a cave, never explored, about which various legends dating from the Revolutionary War have sprung up.

Within the Great Smoky Mountains National Park are some of the highest mountain peaks in the eastern half of the United States. Hiking is a favorite sport and, in the areas immediately surrounding the park, fishing and hunting are the kind that sportsmen dream about. The Park is accessible from Knoxville, Tennessee and Asheville, North Carolina on wide paved roads.

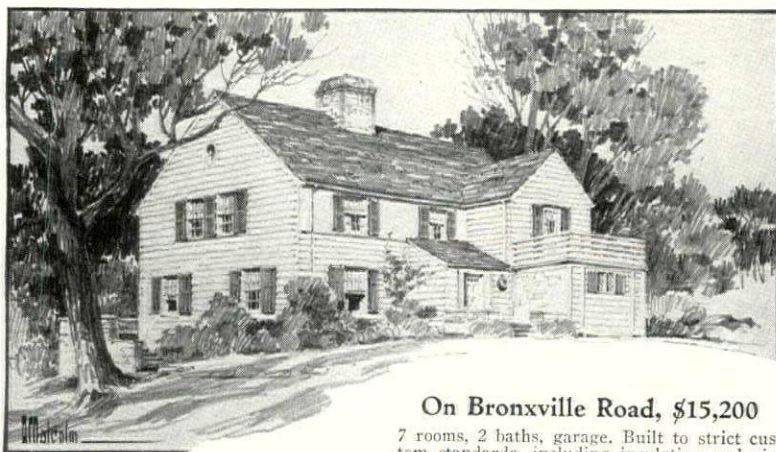


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We can be particularly helpful to those seeking healthy environment for growing children, or to those eventually looking to retirement to a permanent, real home in ideal country.

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**The HEMLOCKS
HASTINGS-ON-
HUDSON**

The Hemlocks . . . Hastings-on-Hudson . . . part of a delightfully secluded, beautifully landscaped private estate. Here, among the century-old trees and intimate gardens, is this charming Colonial style home . . . situated on approximately 1/4 acre with a commanding view of the broad Hudson and the Palisades, such as is seldom seen.

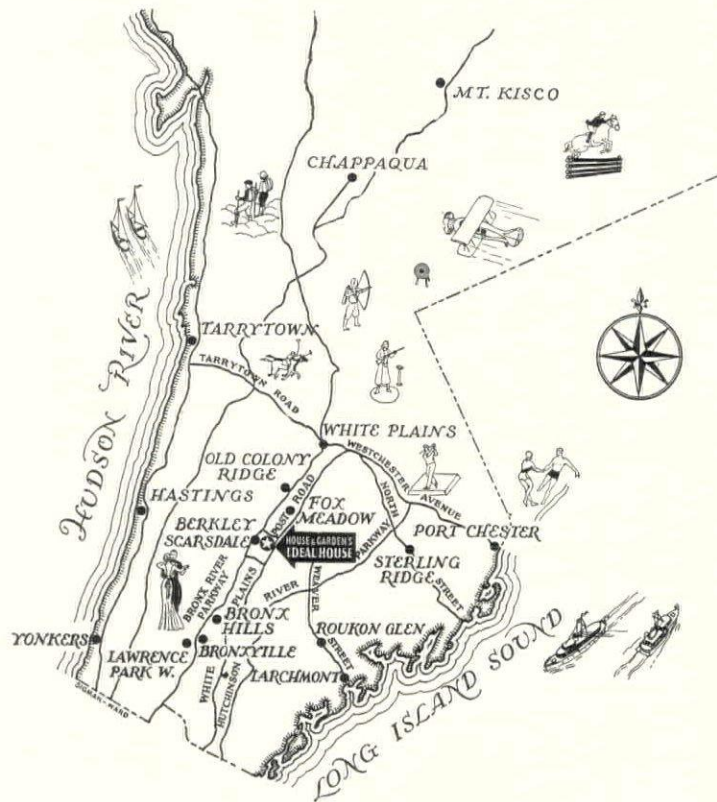
This picturesque home of Early American architecture consists of Living Room (30' x 15' 8") with large open fireplace, adjoined by a very large Sun Parlor; Library; extra large Dining Room; Kitchen completely modern; maid's room and tiled bath; Studio-type Foyer Hall with all bedrooms opening off gallery on second floor . . . 1 large Master bedroom adjoined by open porch . . . 3 additional bedrooms and 2 complete baths. There is a 2-car built-in garage.

This home has never been occupied and is now an unusual buy (at less than 30 cents per cubic foot), Price \$22,500—one-third less than present cost of replacement . . . adequate mortgage money can be arranged. To see it is but to appreciate the phenomenal value.

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The landscaping includes a picturesque private lake and definite restrictions as to the size and architectural merit of Berkley homes.

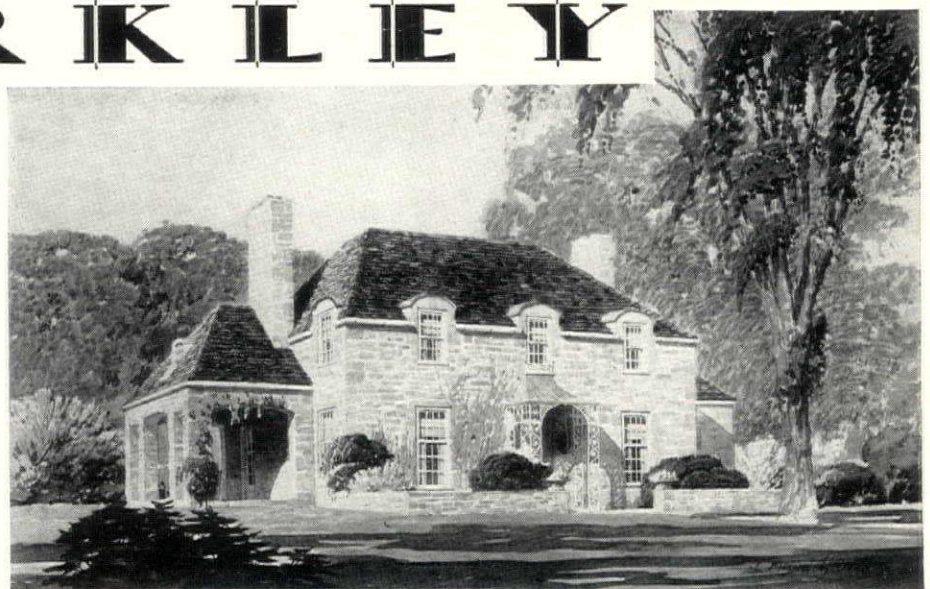
Scarsdale's renowned public school system and low tax rate are important additional advantages for Berkley residents.

B E R K L E Y

NEW HOMES, NOW READY AT BERKLEY

Above: A brick Colonial home, finely situated on a high corner plot, 90' x 100', overlooking the Berkley lake, a short distance from HOUSE & GARDEN'S "Ideal House". Fully air-conditioned and insulated. A delightful center hall plan. Large living room with porch, dining room with breakfast porch, butler's pantry, modern kitchen, guest lavatory, 2-car garage. 4 master bedrooms, 2 baths, 9 closets. Maid's room and bath over garage. Ample storage space in attic and cellar. Space for large recreation room. Long-term mortgage. Price, including complete decorations and landscaping, \$27,500.

At right: A distinguished, French type, with limestone walls and Ludovici tile roof, on a plot 121' x 111'. An exquisite home, designed and decorated by Verna Cook Salomonsky, architect of HOUSE & GARDEN'S "Ideal House". 10 rooms, 4 baths, lavatory, pantry, dressing room; large center hall, spacious game room with fireplace, 2-car garage. Air conditioning and full insulation. This house must be seen to appreciate its spaciousness and the beauty of its finish and decoration. Price \$43,000.



Crane Berkley Corp., 100 Popham Road, Scarsdale, N. Y.

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Oriental Rug . . . replica in design of a beautiful 16th Century North Persian rug now in the Metropolitan Museum of Art . . . acquired from the Yerkes Collection. Noted authorities claim there are only two specimens of such carpets in existence, the other being in the Museum of Lyons. Sloane's was privileged in being allowed to reproduce the design of this rare "compartment" carpet which suits so perfectly today's interiors. Its predominating colors are gold, terracotta, and rich blue. The largest compartment portrays a dragon and phoenix in conflict; the smaller compartments show colorful birds at play. Size 15 ft. by 11 ft., \$650. *Fifth Floor*



W&J SLOANE

FIFTH AVENUE AT 47TH STREET • NEW YORK

HOUSE & GARDEN

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The new Chevrolet is welcome where many another companion—and many another car—would not be welcome at all. Because it manages to meet every mood and motoring desire of its owners in such a completely satisfying way. Do they want a burst of speed, *with economy*? Its High-Compression Valve-in-Head Engine supplies that as no other power plant can or will. Do they want one hundred per cent motoring safety? That is furnished by its New Perfected Hydraulic Brakes and Solid Steel one-piece Turret Top. Do they want perfect comfort of riding, of driving, of air-conditioning? Its improved Gliding Knee-Action Ride*, Shockproof Steering* and Genuine Fisher No Draft Ventilation give comfort beyond compare. The new Chevrolet for 1936 is the only car in its price range that has all these desirable features. It's *the only complete low-priced car*. And that is why we say a man, a maid and this beautiful motor car form one instance *where three's a thrill*.

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THE BULLETIN BOARD

COVER ROOF TREE. This month we welcome a new cover artist, Joseph Binder of Paris. He pictures a roof tree, and if you don't know what a roof tree is, you ought to look it up. When the builder sets in place the topmost timber of a house he nails a little tree to it. The custom prevails in any section of this country. See that your builder puts up a roof tree when you build that new house.

WHATNOT CONTEST. In November the Bulletin Board offered prizes to those Loving Readers whose whatnots and cabinets of treasures showed the greatest variety of countries visited or sources from which these bibelots and objets d'art and curiosities were derived. We finally emerge from the mountain of correspondence which has since swamped us to report that—

First prize goes to Mary Pierce Ekie, Dallas, Texas.

Second prize goes to Norma Carpenter, Lincoln, Nebraska.

Third prize goes to Florence M. Sullivan, Dayton, Ohio.

A consolation for a close runner-up to Gillie M. Morrison, Graham, Texas.

Each prize winner has received an addition to his collection.



STORIES OF HOUSES. Behind every house a man builds to his own delight there usually lies a story or a bit of romance. This month on pages 44 and 45 we show two houses that have stories. One—the one in Massachusetts—we heard about from a Loving Reader who was attracted to it while riding by, wrote us and an indefatigable photographer did the rest. For the other one—the one in Connecticut—the owner went collecting. He photographed innumerable Early American houses and finally found one in the last stages of decay. Tiny snapshots of it gave an architect the hint. What's the romance behind your house?

COLORS FOR GARDENERS. There was a time—and a more colorful age than ours—when each profession and calling had its own particular color for the uniforms assigned it. Thus in Tudor England the court apothecary and the court physician both wore green robes, resembling the plants from which most of their medicines were decocted. For many years blue was the favorite color with gardeners, who always wore blue aprons, just as hotel porters today are decked out in green aprons.

A NOTEWORTHY BOOK. For those who appreciate outstanding horticultural volumes our selection this month is Dr. Clement G. Bowers' *Rhododendrons and Azaleas*, fresh from the publishers as House & Garden goes to press. Dr. Bowers, who is the author of the first article in this issue of the magazine, has presented here a study of a great plant family which can truly be called the last word on the subject, both botanically and gardenwise. We cannot recommend it too highly.



BRAVE SALADS. Nevertheless, in Shakespeare's time it was not uncommon to place upon table salads with as many as thirty ingredients. In addition to Lettuce were used Almonds, Maroons, Barberry berries, Broom-buds, Elder buds, stalks of Purslane, Mushrooms, Currants, Raisins, Samphire, fresh and candied Rose petals, Primroses, Violets, Nasturtiums, Marigold petals, Strawberry leaves, Daisy leaves, Yarrow, Sorrel and Borage. No wonder these were called "brave warming salads." Or perhaps the "brave" referred to the courage of those who ate these amazing assortments.

SPRING MORNING TEXT. On these first days when grass turns emerald green and the first fragile leaves unfold and Crocuses star the lawn and the urging of life beneath the surface can be seen in rising stalks, then it is that one realizes what the Psalmist meant when he said, "The Lord hath put on His apparel."

OLD DOC LEMMON. "I've been readin' consid'able in the papers lately 'bout this here planetarium, or planterorium, or whatever they call it, down to New York—the jigger thet shows ye the hull blamed heavens, moon an' all, in a couple minutes. Sounds mighty wonderful, an' they say as how it cost nigh onto a quarter of a million dollars to build, but—

"Wal, to git right down to it, I ain't specially het up over the idee. To my way o' thinkin', not even a thousand or so mechanical stars be wuth as much as one look at Venus an' Juniper like I see 'em off in the southeast these Winter mornin's just as day's breakin'. Folks ain't fitten to try an' make an imitation o' thet sight, so still, so peaceful, so doggone cold an' beautiful—why, it'd be the same kind o' sacrilege as settin' down to write a new Rock of Ages hymn, a'most.

"No, I reckon I won't go down to New York to see no plantorariums—the real stars hev been good enough for me all these years, an' I figger I'll stick by 'em."



SWELL ADJECTIVE. If some guest accuses you of having an apolaustic apartment or an apolaustic house, let not the sun go down upon your wrath. Rather, seek out a fat dictionary and look up this adjective. To save you this trouble we'll give the definition. It means "made for pleasure." People who have apolaustic homes enjoy giving parties, you see.

EXASPERATED SPRING SONG

I'm a member of a Garden Club, a very earnest band,
They're keen on growing things in flats and starting things in sand.
To take a cutting is a joy—to pull a weed a duty,
They are creators, in a way, of sweetness, light and beauty.

But I am a Philistine, a black-heart in the fold,
To tell the truth I don't like dirt, not even good leaf mold.
The earth for me's a place to lie and feel the sun beat down,
And watch the crows go sailing, on the sky's bland face a frown.
I hate to deal with seedlings, their names are such a bore.
The names of trees are better—ash, oak and sycamore.

Now this is a confession, so tell it not in Gath,
For every perfect lady goes "Down the Garden Path."

—M. G. BATTLES

GOVERNMENT GOES MODERN. Among the Federal Art Projects of the W.P.A, is the Design Laboratory at 10 East 39th Street, New York, a free school for instruction in industrial design, graphic arts and the fine arts. It is opened only to those amateurs and professional students who cannot afford to attend private art schools. The faculty, under the direction of Gilbert Rohde, is a well-selected group from among the leading modern designers and the advisory board includes the entire hierarchy of those who are giving our homes and our products new and refreshing presentations in these modern days.



MOSS ENCOURAGERS. Say you've built a new stone wall and are anxious that moss soon grow on it. This antiquing can be hastened by washing the stone face with a thin solution of molasses or a mixture of milk and stale bread. Either of these will afford a congenial culture medium for the spores of moss. You might even scrape moss off old walls, grind it up and mix it with the molasses or the milk. Another ageing effect that builders often desire is the verdi color on copper roofs or pipes. Scrub the surface with salt and vinegar and the greening process will be speeded on its way.



KOSTER HYBRID, OTHELLO: BAGATELLE NURSERY, BRUEHL-BOURGES PHOTO, CONDÉ NAST

Azalea Glory



WE HAVE come to a time when American gardeners may well take stock of the Azalea situation. Nearly seventy species are now known in the world, and there are innumerable varieties and hybrids. Almost every one of these might find a congenial home in some part of the United States. Sixteen species are natives of this country to start with. Natural Azalea regions exist up and down the Atlantic Coast, extending inland almost to the Mississippi, and embracing all of the Gulf States. Beside this, the region of the Pacific Coast is exceptionally favored.

That Azaleas are well worth growing seems obvious. No other flowering shrubs are more vividly colorful, more floriferous or more impressively beautiful. Few have such an interesting branching habit as to make them attractive in Winter when the leaves are gone.

In determining the best kinds of Azaleas for outdoor planting, one must be governed by the climate in which they are to be grown. With several species reaching their northern limit at Philadelphia or New York, one must be aware of the fact that a variety which succeeds admirably in New Jersey may perhaps fail in western Massachusetts.

Another essential factor concerns the actual planting of Azaleas in relation to the site, soil and shelter. This we shall speak of later. Azaleas are not hard to grow, but their requirements differ from those of most other plants and these peculiarities *must* be taken into account.

Let us discuss Azaleas from the standpoint of the regions in which they may be expected to succeed, briefly describing those sorts which appear most useful for each region. Taking the coldest areas first, we start with New England and those other regions to the westward which possess a climate comparable to that of Boston, Mass., or of Rochester, N. Y. It may surprise some readers to learn that about seventeen species and a number of hybrids seem to be of reliable hardiness for this latitude.

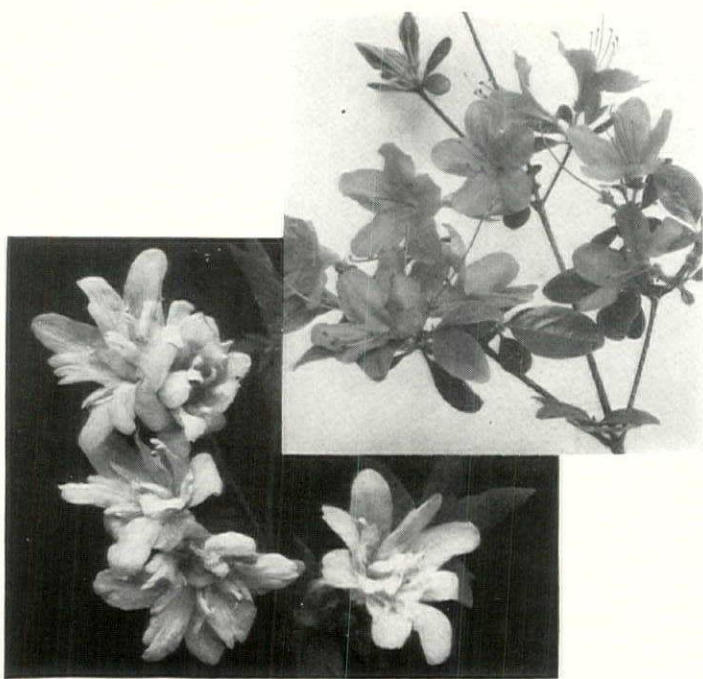
The showiest Azaleas of all, among those of "ironclad" hardiness, are those which embrace the yellow-orange-red color range. The first of these is the Flame Azalea (*Rhododendron calendulaceum*) which comes from the mountains of Virginia and North Carolina, where zero weather is not uncommon. It grows to a height of ten feet or so in Boston and is so variable in color, size, form and character of inflorescence that a large range of different types may be found among wild plants. The usual color is orange-yellow, but this is a mere approximation, for the colors of different plants extend from lemon yellow to vermilion, with almost all intergrades. The Flame Azalea blooms about June 7th at New York City, along with the Catawba Rhododendrons.



Another species which cannot be praised too highly for cold regions is the Japanese Azalea (*R. japonicum*). This vigorous shrub will grow to a height of five or six feet with fair rapidity, but will not exceed this height. It becomes as broad as it is tall and bears a profusion of orange, salmon or coral flowers which are from two to three inches in diameter—as large as those of the famous Indian Azaleas of the South. It has proved perfectly hardy at Ithaca, N. Y., where Winter temperatures frequently go twenty-five degrees below zero, and is a grand sight at the Arnold Arboretum near Boston. There is great variation in the flower colors of seedlings and a beautiful form of pure yellow, called variety *aureum*, is notable. Other forms in brick-red and salmon-rose may be found among mixed seedlings. Again, superior forms should be selected, named and sold as clonal varieties, but, pending that happy time, one must visit a nursery where seedlings are being raised and pick out individual plants if he wishes special forms. Any seedling, however, is good if one does not require a special color type.



By Clement G. Bowers



R. MUCRONATUM FUJIMANYO, ABOVE, KAEMPFERI

Another fine Japanese Azalea is the Torch Azalea (*R. Kaempferi*), which possesses a distinctive color of its own, best described as a scintillating carmine-pink with a touch of salmon. It is not a rose pink and never has a bluish or purplish tinge, but still is free from yellow. The flowers are of fair size and the plant is upright in growth, reaching about six feet in height. It is satisfactorily hardy in Boston and Rochester, but needs protection wherever the Winter temperatures are lower than fifteen degrees below zero, for its flower buds and even its branches will kill at that temperature. It is thus somewhat less hardy than the "ironclad" American Azaleas and *R. japonicum*. It is a gorgeous thing, and comes nearer than any other hardy sort towards resembling the Indian Azaleas. It fades badly in full sunlight and so should be planted in semi-shade.

For a pure rose-colored hardy Azalea, none can surpass the best forms of the much-neglected Mayflower Azalea (*R. roseum*), sometimes called the Rosy Pinxterbloom, which grows wild in the uplands of New England, New York State and westward, extending to the Virginia Piedmont region. In cultivation it develops a more compact growth, and flowers much more abundantly than the plants commonly found wild in the woods.

R. roseum, with its clear rose-colored flowers having a delightful Clove-like scent, should be distinguished from its close relative, *R. nudiflorum*, which does not have a spicy odor or so clear a color. The two are sometimes regarded as forms of the same species, and intermediate types have been found, but for horticultural purposes *R. roseum* is far superior to the other. Forms from the Piedmont have been much sold under the erroneous label of *R. canescens*, but the latter is a different species, tender in the North and native only in Georgia and Florida. *R. roseum* will grow to six feet, but may be restrained by clipping. It tends to be spreading and becomes wider than high. It is perhaps hardier than any other species mentioned in this article.

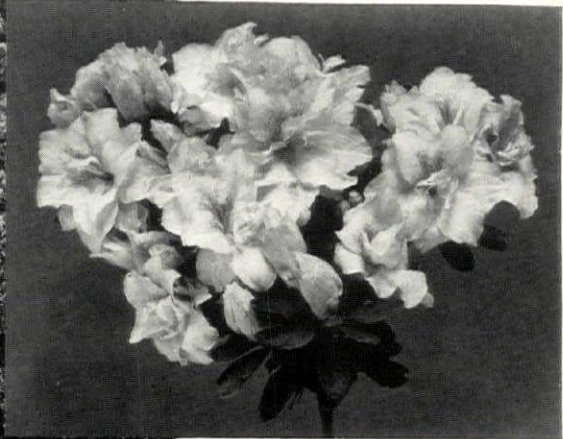
At present there seem to be no large "ironclad" Azaleas of deep red color available, except perhaps a few Ghent hybrids, but one may well use, as a substitute, some of the best crimson Rhododendrons, such as Mrs. Charles Sargent and *atrosanguineum*. A beautiful low Azalea, a form of *R. pulchrum* called *Maxwellii*, appears hardy near Boston, however, and has large flowers resembling those (Continued on page 76)



RHODODENDRON KAEMPFERI IN BLOOM



SNOW AZALEA



AZALEA ROSE QUEEN



RHODODENDRON MAGNIFICUM



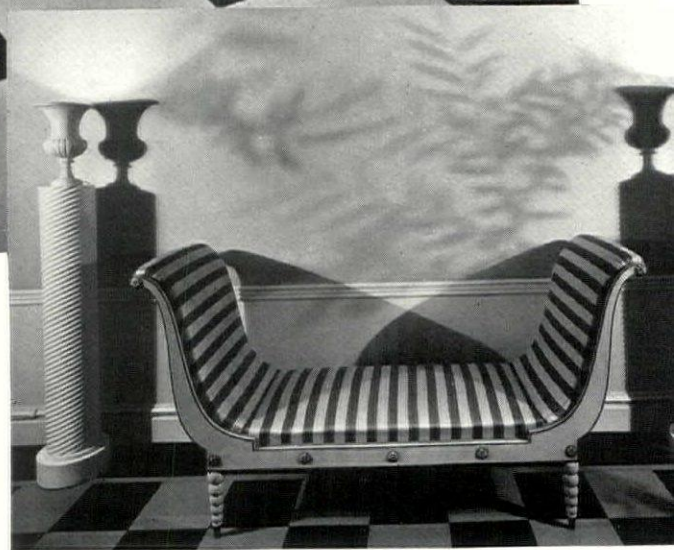
INDIAN AZALEAS IN THE SOUTH

Selected kinds for outdoor planting



DRIX DURYEA

HERE'S how inviting you can make a small hall if you know how. Dramatic notes are the practical rubber floor marked off in big black and white squares, the brilliant yellow walls, and the two perfectly balanced furniture groups. Vivid green is introduced in the striped satin covering of the white and gold bench. Chairs are white with yellow seats, the console fruitwood. This and the rooms shown on the opposite page are in the New York apartment of Mrs. Walter Brownstone. Elizabeth Peacock, decorator



ROOMS in TOWN

ELEGANCE is the theme of the Brownstone apartment. Although the rooms are fairly small, each is packed with distinguished ideas in color and furniture. The living room is in delphinium blues—blue walls, white curtains with blue fringe, Récamier sofa in ombré blue moire, blue and mauve linen on the big sofa, eggplant carpet. In the Directoire dining room is a fresh scheme of Venetian pink walls, black floor, white curtains lined in jade, jade chairs with white leather seats. Other pieces are black and gold.





Return to Elegance

REPORTERS and editors come panting up to this desk with the last words in decoration trends from Paris, London and New York. Depression's old slogans "Style at a Price" and "High Style—Low Price" seem about to retire to the horse-and-buggy limbo. People are demanding quality—and are ready and willing to pay for it. On all sides are pronounced evidences that we are in for a return to elegance. Let's go—

LONDON—*Flash*: In the form of an epidemic, the urge for the Regency style goes on. The search for authentic pieces is frenzied—no casual or questionable effects will do. The real thing or things is the cry. The situation is quite different from that existing here awhile back—before our present trend towards elegance—when we approached a period with an effective but untrue sort of cheese-cloth technique.

Flash: The great dramatic exhibition of Chinese treasures is creating quite a stir. Great auction rooms have taken the success of this to mean that there will be a revival in the fashion for Orientalia. They have unearthed forgotten distinguished pieces; bidding runs fast and prices soar high. The shops, with an eye for the main chance, have opened exhibition rooms and promotions of various kinds featuring the Chinese taste.

Flash: The new fabric patterns—with few exceptions—are well documented. A revival of the large, bold repeats of the 17th and 18th centuries is apparent.

Flash: A union of the traditional and the contemporary styles is noticeable in gracious houses. For its new and unexpected details and ensembles, London goes to Paris. Public rooms—restaurants and such—go in for lighting and furnishing in a more completely modern manner than do the private houses.

Flash: A well-known drawing room developed in a full scale of whites has recently been embellished with murals in the modern-baroque style. A rich crimson prevails in the paintings. The decorator, pleased with the result of this invasion, feels the need for more of it. Splashes of crimson now appear with telling effect in upholstery and furniture. It is thought this will cause a vogue for white schemes with one rich color boldly used.

PARIS—*Flash*: The best artists and craftsmen are busy—employed on private commissions of importance and on designs for industry.

Flash: Serge Roche continues to create with crystal and mirror. His design of great originality is one executed in white plaster and mirrored glass, lighted by concealed lights—spots of projected light, reflected from the mirror details, are thrown about the room.

Flash: A well-known designer-decorator strips his old provincial furniture of all finish and then veneers all sufficiently simple surfaces with antique mirror—amazingly smart . . . old blonde wood and off-color mercury glass. Another one, the originator of a charming off-white screen paneled in leather, now reproduces this model in a heavy natural linen—an economic gesture; the difference in price is considerable. It is hard to decide in which material the screen is more handsome.

Flash: The artist best known for lacquer work imports his assistants and workmen from Indo-China—thus being sure of painstaking and excellent execution.

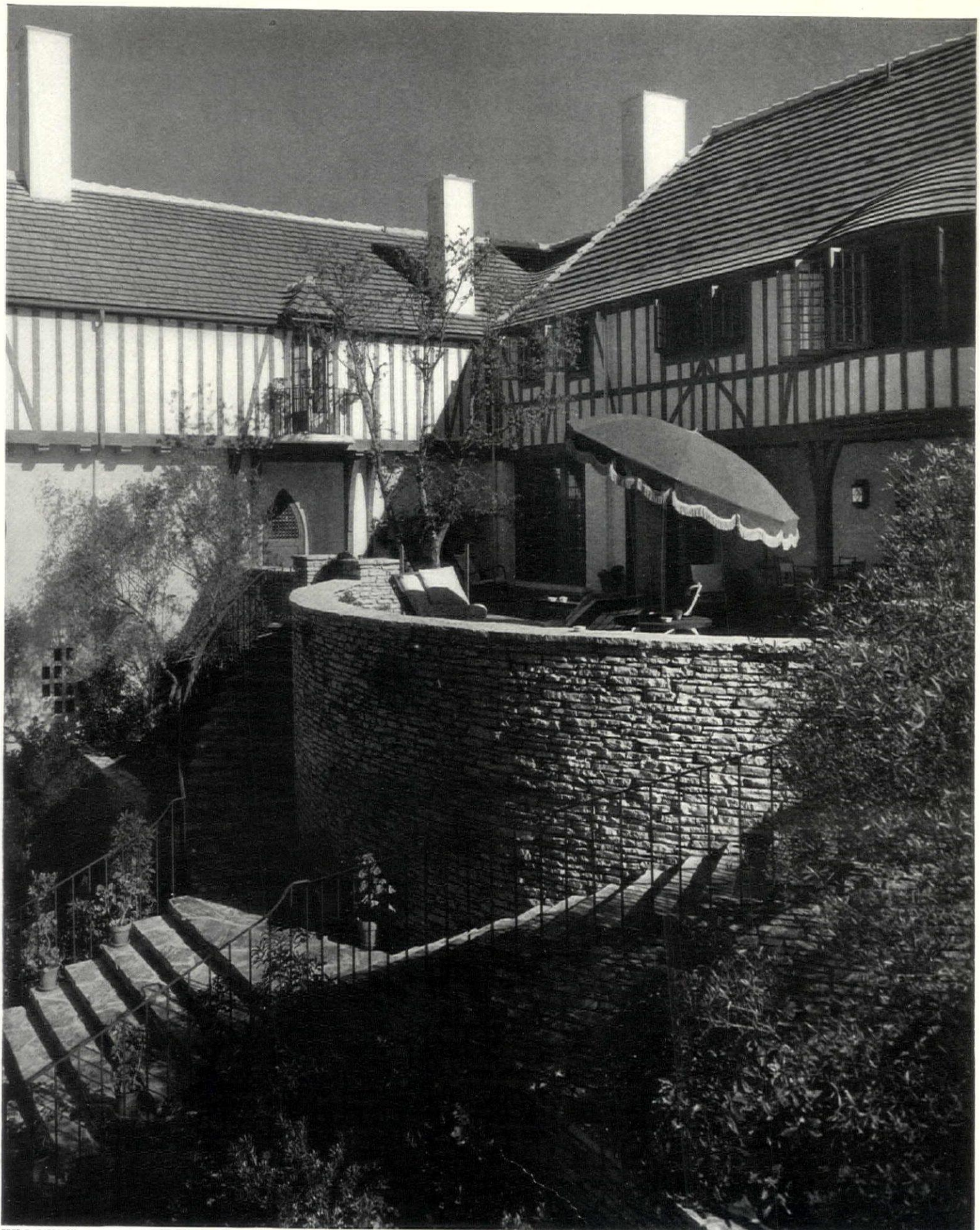
Flash: Fabrics are gay—the patterns are varied and usually of the all-over type, the scale is not generally large. As subject flora and fauna persist in being the center of interest—circles of butterflies and robins with the early cherry on a foliated ground—sensitive in drawing and naïve in color. It remains in the memory as a thoroughly charming design. Another delightful chintz is blocked in a pattern made up of a rabbit in foliage. It is simply printed in one color on a white field. A white marquise is blocked at intervals with various blossoms, doves and amours. It has a scalloped edge of considerable width defining the long panel. The colors are bright, the drawing slightly humorous (with an amusing disregard for the relative scale of things),—the whole like a lovely valentine. It is designed to be used alone without any heavier hanging. Paule Morrot is responsible for it.

NEW YORK—*Flash*: While in furniture Modern outsells everything else at present, the cheaper kinds are tending to join the ranks of borax furniture. Good Modern will hold its place for a long time. Despite the popularity of Modern, 18th Century mahogany, bleached mahogany and blonde woods in traditional forms are crowding in.

Flash: In floor coverings texture is everything—much more than pattern—with deep pile and shaggy effects. Many carpets look like Scotch tweeds. Modern patterns in block effects are brand carved—a grand name for tufted. The colors range from the off-whites to rusts, cocoas and dark brown.

Flash: Plaster is being used for wall treatment by draping walls with fabric and then spraying with plaster. Furniture is being done the same way. Vases and lamp bases are also moulded from plaster.

Flash: Watch out for black appearing as a background for walls—black tea box paper, (Continued on page 78)

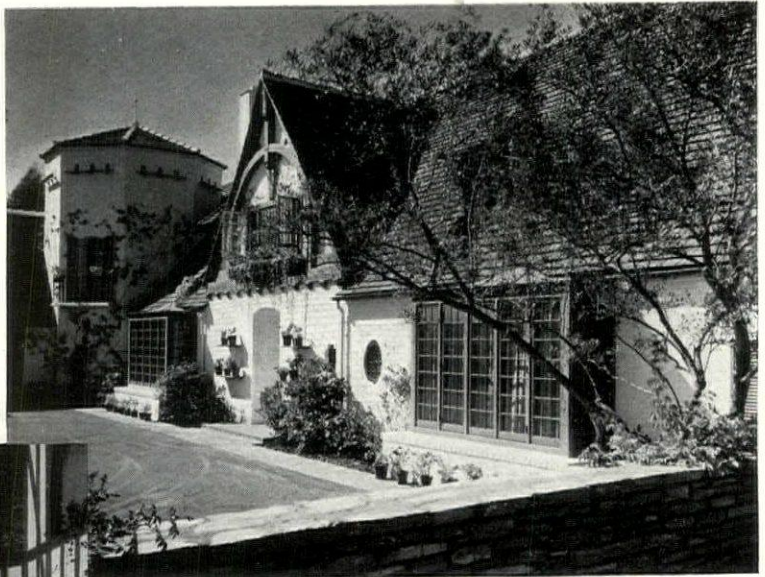


FRED R. DAPPRICH

WALLACE NEFF, ARCHITECT

Fredric March selects French Provincial for his home in Beverly Hills—whitewashed brick walls and blue doors

A terrace and rooms in
Fredric March's house



FRED R. DAPPRICH

DIRECTLY above is the living terrace, of which a view was shown on the previous page, and in the upper corner, the walled entrance terrace. The latter is on the street level. When you enter the house you look directly through to the living terrace situated at the rear

At one side of this entrance hall is the living room and at the other, a stairs hall—shown to the right—that leads to the dining room. The service—including an octagonal dining room for children—is grouped in the farther wing; on this side are a Normandy kitchen, projection room and guest suite. A three-car garage forms one wall to the entrance court

To the late Harry Sleeper was entrusted the decoration. He fashioned the living room after an 18th Century salon, with laurel green panelled walls, lots of books, a piano in one corner, secretary in another, 18th Century furniture in deep yellow brocade and a dark brown chintz on the couch. A book-lined gallery leads out from the living room to the Normandy kitchen





THE dining room runs the depth of the house. Its walls are covered with a Zuber paper of hunting and fishing subjects, with woodwork and damask curtains a soft azure blue-green. Refectory table and chairs are walnut. The playroom reproduces a kitchen in an old Normandy house—fine copper and brass on the hearth, brown toile curtains, yellow quilting on the chairs and sofa. Then the modern touches—an unobtrusive little corner bar, radio and victrola concealed in an old cabinet and a movie projector that comes up out of the floor

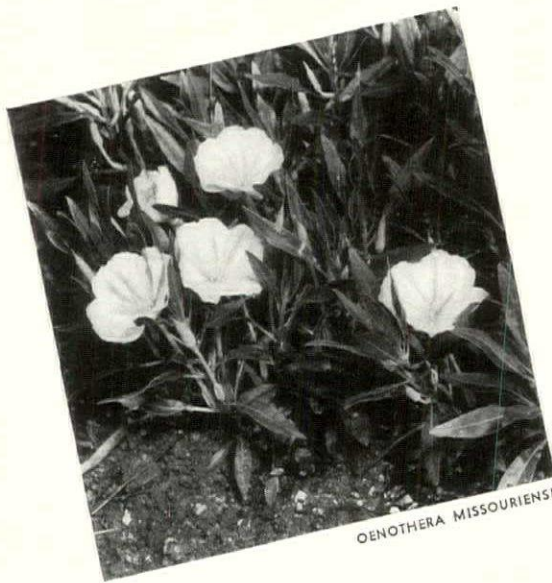
BORDERS



GERANIUM IBERICUM PLATYPHYLLUM



THALICTRUM GLAUCUM



OENOTHERA MISSOURIENSIS

**Practical suggestions by
Louise Beebe Wilder for
those with small gardens**

IT is not always the person possessed of the greatest number of acres who has the greatest love of flowers. Indeed, it is more often one with little space at his command who is plagued with the keenest desire to entertain a great variety of plants. And this desire puts him more often than not in the curious position of being defeated by the success of his own efforts. That is to say, his enthusiasm causes him to plant not wisely but too well. How often you see a little place literally submerged beneath its wealth of flourishing green inhabitants—towering Hollyhocks and Sunflowers, great long-branched shrubs, fat evergreens and deciduous trees of forest stature. The owner may have begun with an orderly plan and the best and tidiest of intentions but because he prepared his ground well and then made his borders too wide, his paths too narrow, his open spaces too few, and chose his plant material from among the too hearty and willing possibilities he finds himself, after a few years, overtaken by chaos. He is utterly bewildered and discouraged with the effort of maintaining a seemingly balance between his desires and surfeit—between his love of plants and his available space.

At the outset the wise gardener will carefully consider the land he has to deal with, noting well its good and bad points, then make a plan which will augment the first

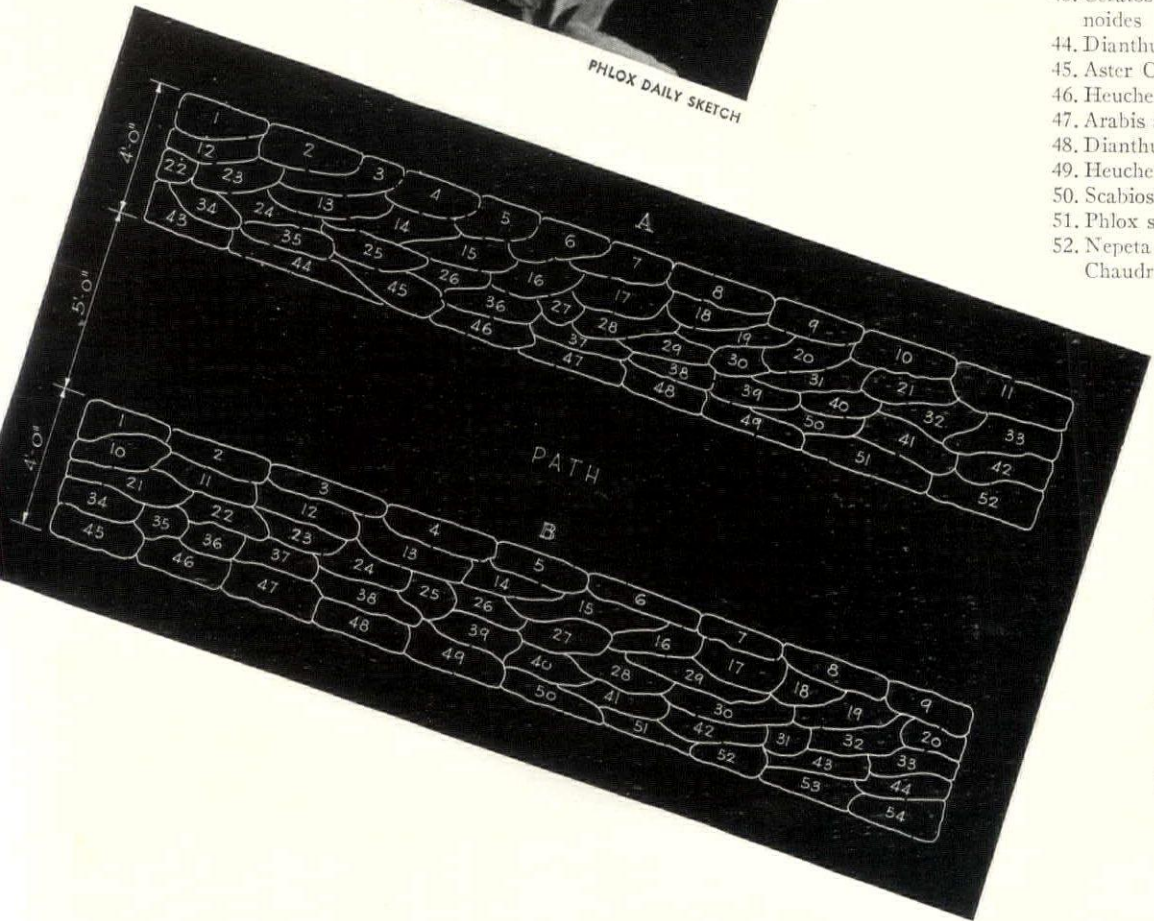
and minimize the second. This plan will of course differ with the size, shape, topography and exposure of each piece of land. But let him at once secure and keep inviolate a patch of greensward. This provides a quiet place for the eye to rest upon when it tires of butterfly flittings from flower to flower, besides creating a setting for the brightly colored borders. Then let him see that his paths are of sufficient width for walking two abreast, even when edging plants are reaching from either side. Insufficient width of paths is the cause of much of the confused and disordered appearance on many small places. If the path, whether gravel or grass, runs between two borders each four feet wide the path should also be four feet wide, or four feet six inches, particularly if it is in a main part of the garden. If the path runs along a single border three and a half feet will be sufficient.

For main borders on small places four feet will in general be wide enough, though there may be situations where five or even six feet could be tolerated, especially where shrubs are to be accommodated; and again borders of three or even two feet in width will best serve the purpose. All borders should be well prepared in the beginning, deeply dug and fertilized, so that remaking will not be necessary for several years. Personally I like (Continued on page 80)



DICENTRA SPECTABILIS

PHLOX DAILY SKETCH



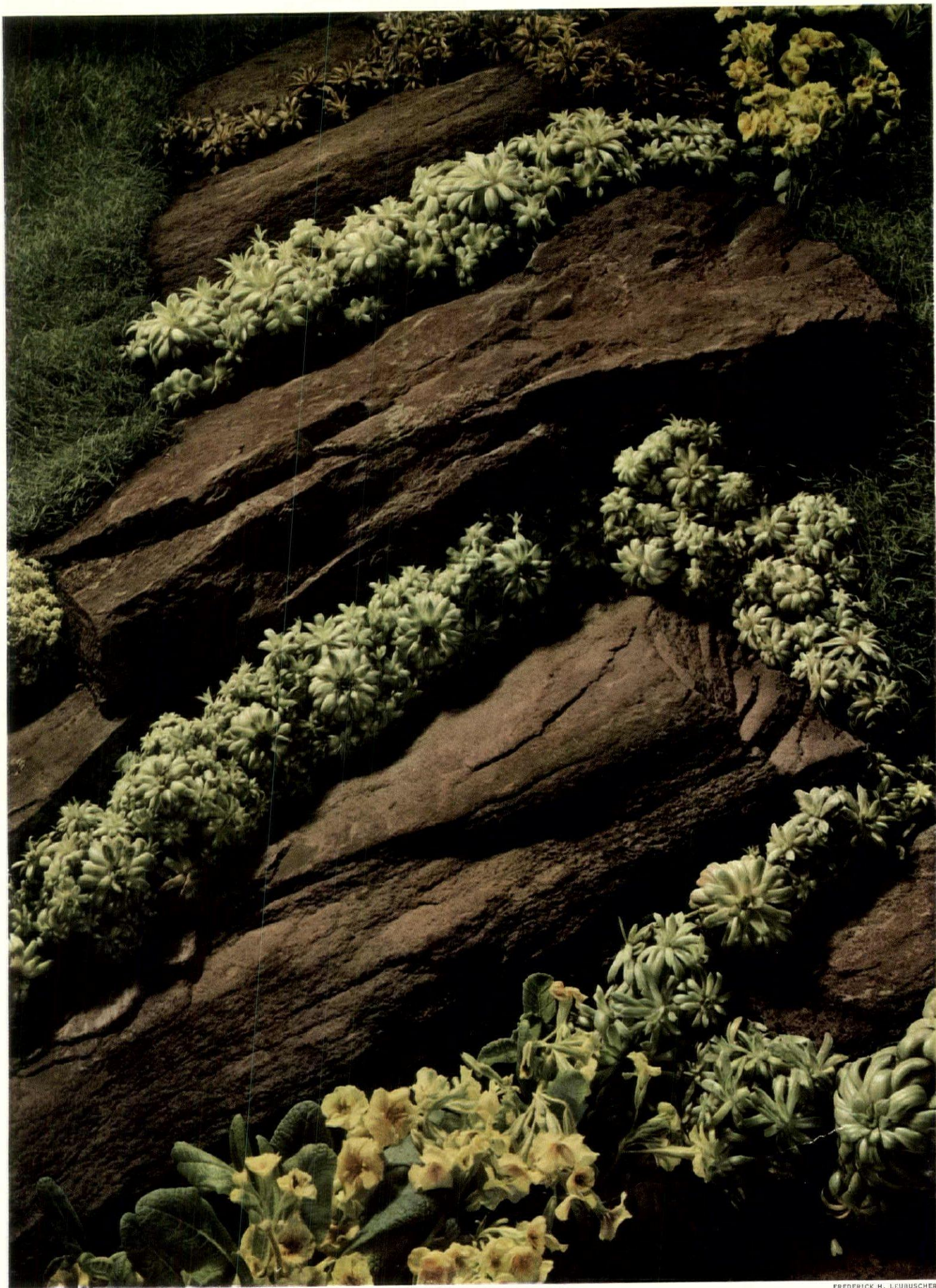
BORDER A

1. Korean Chrysanthemum Mars
2. Salvia Pitcheri
3. Helenium Moerheim Beauty
4. Delphinium Capri
5. Korean 'Mum Ceres
6. Phlox Peachblow
7. Campanula Telham Beauty
8. Aster Fe'tham Blue
9. Delphinium Persimmon
10. Helenium Wyndley
11. Korean 'Mum Daphne
12. Phlox Daily Sketch
13. Salvia virgata nemorosa
14. Phlox Miss Lingard
15. Geranium ibericum
16. Chrysanthemum max. King Edward
17. Hemerocallis Bay State
18. Aster hybridus luteus
19. Eupatorium coelestinum
20. Phlox Boule de Feu
21. Aster Grey Lady
22. Gypsophila paniculata
23. Malva moschata alba
24. Erigeron Quakeress
25. Lupinus (pink)
26. Iris Juniata
27. Peony Le Jour (single)
28. Hyssopus officinalis
29. Platycodon grandiflorum mariesi
30. Gypsophila Bristol Fairy
31. Astilbe Arendsi Avalanche
32. Phlox George Steppe
33. Sedum spectabile
34. Aquilegia coerulea
35. Chrysanthemum max. Burbank's Frilled
36. Lychnis chalconica (salmon)
37. Aquilegia Chrysantha
38. Stokesia laevis (white)
39. Delphinium chinense
40. Phlox Jules Sandeau
41. Hemerocallis minor
42. Aster Victor (dwarf)
43. Ceratostigma plumbaginoides
44. Dianthus Bristol Purity
45. Aster Countess of Dudley
46. Heuchera Edge Hill
47. Arabis alpina
48. Dianthus Beatrix
49. Heuchera Rosamundi
50. Scabiosa caucasica
51. Phlox sub. G. F. Wilson
52. Nepeta Souv. André Chaudron

BORDER B

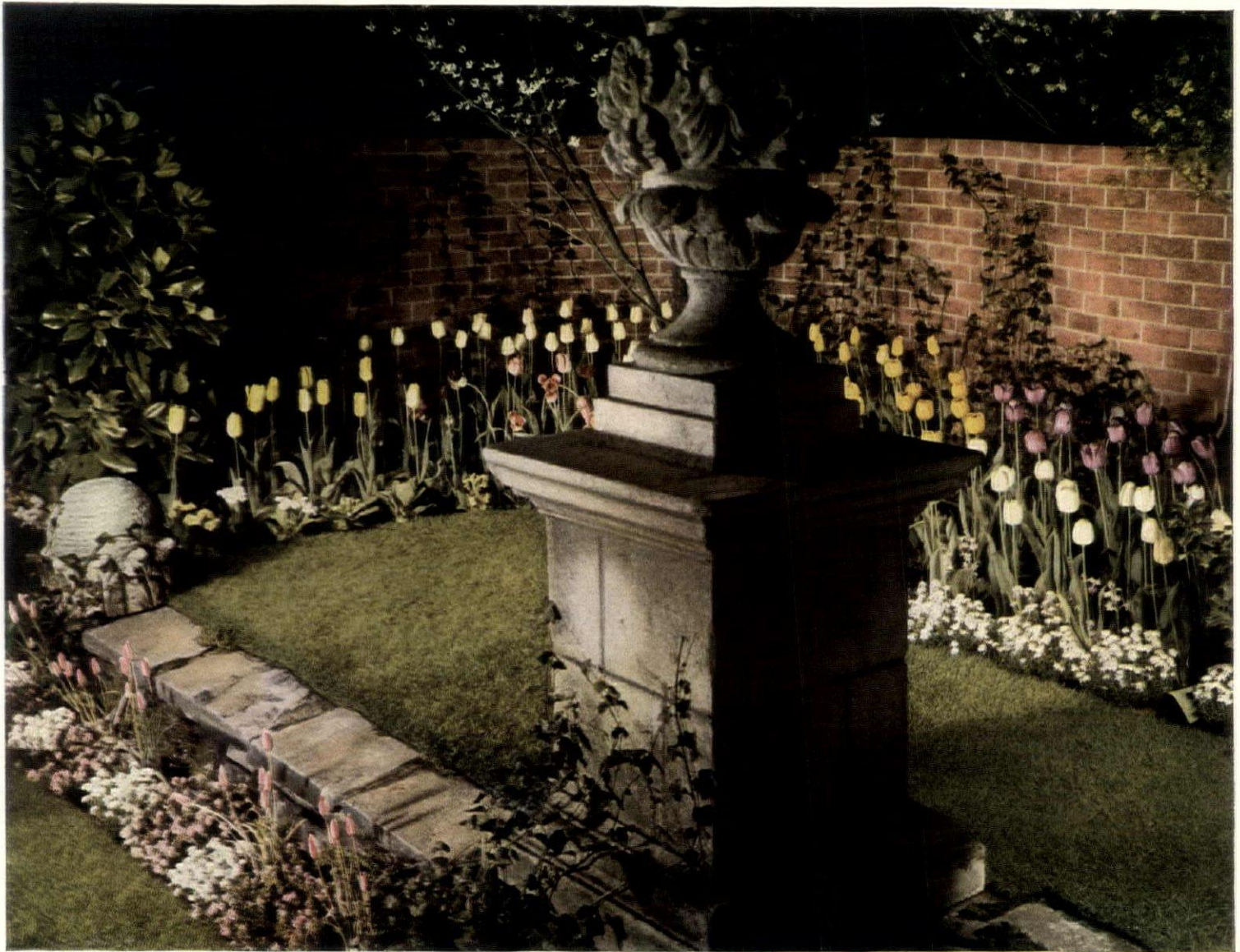
1. Santolina chamaecyparissus
2. Oenothera missouriensis
3. Iberis sempervirens
4. Teucrium chamaedrys
5. Campanula carpatica (blue)
6. Alyssum saxatile citrinum
7. Stokesia laevis (blue)
8. Dianthus Furst Bismark
9. Nepeta Mussini
10. Hosta coerulea
11. Aster Frikarti
12. Sweet William Pink Beauty
13. Geranium grandiflorum
14. Scabiosa caucasica House's Hybrids
15. Digitalis ambigua
16. Anthemis tinctoria
17. Phlox Tapis Blanc
18. Iris tectorum alba
19. Aster Lady Henry Maddocks (dwarf)
20. Albert Crousse
21. Veronica longifolia subsessilis
22. Oriental Poppy Queen Alexandra
23. Iris Purple King
24. Phlox Columbia
25. Pentstemon Pink Beauty
26. Aquilegia chrysantha
27. Veronica spicata
28. Lupinus (blue)
29. Erigeron Quakeress
30. Gypsophila Bristol Fairy
31. Chrysanthemum max. The Speaker
32. Centaurea montana
33. Hemerocallis Apricot
34. Anemone japonica September Charm
35. Oriental Poppy Perry's White
36. Gypsophila Bristol Fairy
37. Dictamnus alba
38. Phlox Enchantress
39. Peony The Bride (single)
40. Phlox Daybreak
41. Iris Perry's Blue
42. Anchusa Opal
43. Phlox Miss Lingard
44. Aruncus sylvester
45. Phlox Mrs. Jenkins
46. Aster hybridus luteus
47. Salvia virgata nemorosa
48. Delphinium Belladonna
49. Thermopsis mollis
50. Korean 'Mum Apollo
51. Salvia azurea
52. Astilbe Arendsi van der Wielen
53. Delphinium Lamartine
54. Aster Queen Mary

Two borders planned for a wide variety of plants in space of limited size



BRUEHL-BORGES PHOTO CONDÉ NAST ENGRAVINGS

FREDERICK H. LEUBUSCHER



BRUEHL-BOURGES PHOTO CONDÉ NAST ENGRAVINGS

JOHN SCHEEPERS, INC.

Spring on Show

WHEN March brings the borderline of Spring the International Flower Show presents the truth of the changing seasons with displays such as the two presented on these pages. Opposite is a detail of last year's first-prize rock garden—a pattern of boulders and *Sempervivums*, those indispensable rosettes of which so wide a variety of size and color is available. It demonstrates effectively the opportunities which lie in crevice planting, one of the most effective types with which good rock gardeners have to deal.

In actual gardening, one might make an extremely interesting composition merely with *Sempervivums*, rocks and a bit of soil for root-hold. For greater variety, though, it would be well to broaden the scope of the crevice plants to include such species as the less rampant *Sedums*, certain of the dwarf *Pentstemons* like *rupicola*, Alpine *Campanulas* and even our own native eastern *Columbine*. It should always be remembered, though, that crevice planting should be restrainedly done lest a bulging, overstuffed effect be produced.

In another of the International Show winners of 1935, shown above, two practical garden principles are well exemplified: first, an effective plan of displaying Tulips against a wall background, and second, the use with them of carefully chosen companion plants.

Intrinsically lovely as Tulips are, their effectiveness can be materially increased by good under-planting. In no plant family, perhaps, are there greater opportunities for developing subtle color schemes than among the Tulips. Yellow varieties, for example, look particularly well with blue *Aubretia*. Crimson and scarlet Tulips, again, can well have white *Arabis* or *Iberis* as companions. For varieties which tend toward the buffs or chestnuts, one should choose white foils, too—perhaps the two species just mentioned.

In the matter of background plants for Tulips, as distinguished from ground covers, a good selection can be made from among the *Lilacs*, *Wistarias*, *Spireas*, *Peonies* (for their foliage), *Polemonium* and tall Bearded *Iris*.



South African Plants

by Sarah V. Coombs

TRAVELERS who stop for even a few hours in the city of Cape Town, South Africa, carry away with them the memory of the flower-sellers of the city's main thoroughfare, Adderley Street. This is true almost without exception and whether the individual cares for flowers or not. Two blocks or more of brilliant color in unusual and beautiful flowers register an impression on the most unhorticultural brain.

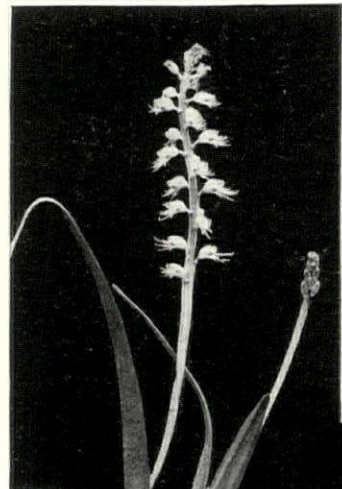
Here are Kipling's "heath and lilies" in great abundance. The Heaths are of many kinds and colors, for South Africa has several hundreds of species. Here are the Lily-flowers, not true Lilies, but of the great family of the Liliaceae; Red Hot Pokers and Aloes, "Blue Lily of the Nile" and the white and the golden "Chinkerinchée", cousins of our Stars of Bethlehem. Here are Amaryllises; tall fragrant Crinums and glittering salmon Nerines and the queer Snake's Head Haemanthus. Here are the Irids; wild Gladiolus of many kinds and lovely delicate colors, fragrant ones among them; Watsonias, Freesias, Babianas, Tritonias. These are but a few and the colors are dazzling, scarlet and yellow, crimson and blue, mauve and purple, a wonderful mass of brilliant hues. One stands spellbound before such gorgeousness and longs to have a share of it at home. A not uncommon experience, this, and one of the most disconcerting to which the gardener is heir.



ZANTEDESCHIA REHMANNII



WATSONIA BREVIFOLIA. TOP OF PAGE, BABIANA PLICATA



TOP, LACHENALIA. SPARAXIS GRANDIFLORA

This is a preface to the happy fact that we can have a share in this beauty if we try to do what Nature does in that flowery land, or rather we must find out how the flowers have adapted themselves to the sort of climate they have. It is very different from ours in the North—much like California's with rains and then a long dry season. The flowers will with few exceptions not be hardy but we can grow many of them as annuals and Summer bulbs out-of-doors or for indoor use in Winter. The many succulents of queer shapes may add an entrancing variety to our sunroom and Cactus gardens.

We may divide the plants roughly into four classes: (1) Bulbs; (2) Annuals and quick-growing perennials; (3) Succulents and (4) Shrubs, trees and slower perennials. This fourth class will be suitable only for outdoor growth in our South and Southwest or for growing under glass in the North with the exception that some plants may be wintered in the cellar as Hydrangeas are. Many of the trees bloom early in life and make fine greenhouse subjects. The climate of the



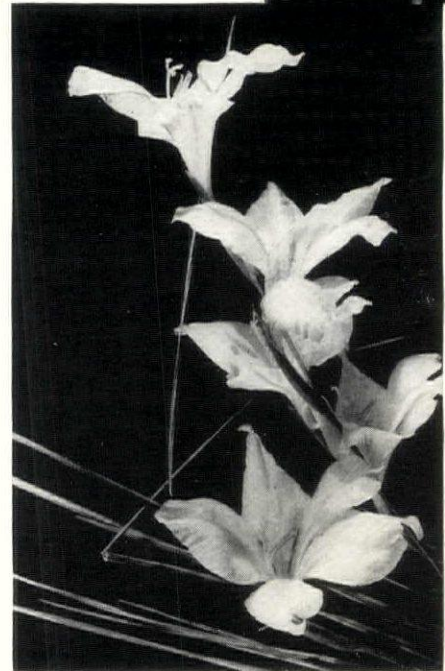
SPARAXIS TRICOLOR. RIGHT, WATSONIA ROSEA ALBA

southern part of California is especially good for South African plants. In the North there are many that we can use.

Among the bulbous plants (with which I include the corms, etc., usually placed here) we find an enormous variety. Out-of-doors, we can have as Summer bulbs Watsonias, the well known Kniphofias or Red Hot Pokers, Tritonias, known to us as Montbretias, some of the Gladiolus—not the big hybrids but the original species—the pink Schizostylis or Kaffir Lily, a fine bulb with an ugly name. We do not realize how charming Red Hot Pokers look growing among the grass by a pond. The tall Watsonias will grow anywhere, amiable creatures and almost fool-proof. There are many other kinds available.

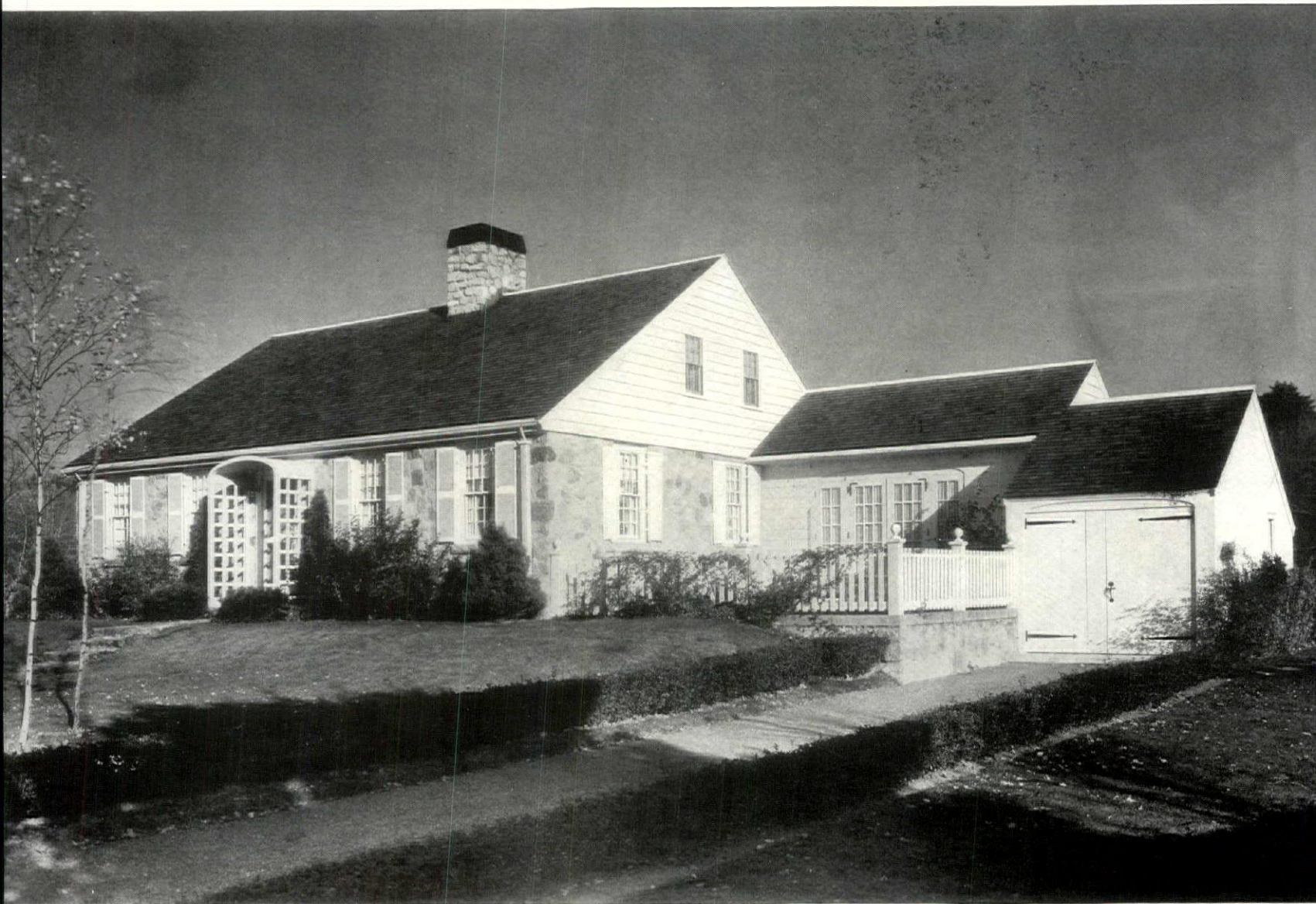
With these we may put the Arums or Calla Lilies, not properly bulbous since they grow from a fleshy rootstock but in the great division of the Monocotyledons. The possibilities of their use outdoors have never been realized. Clumps of them by a pond or in a damp spot among Ferns are very charming. They must be taken up at the approach of winter weather, like Gladiolus and other Summer plants, but will be worth the little amount of trouble. The roots of the Callas may be stored in the cellar, not being allowed to dry out entirely, or if set out in pots, the white one will need only a short period of rest and may be grown alone in the house. The white Calla is *Zantedeschia* or *Richardia* (both names are used by botanists) *aethiopica*; two good yellows are *Z. Elliottiana* and *Z. albo-maculata*. A fine pale yellow with a black blotch, rare in this country, is *Z. melanoleuca*, and the delightful dwarf pink one which received so much attention at the International Flower Show in New York last March is *Z. Rehmannii*. All of these are fine indoor subjects, the pink one needing a rather dry soil. They are among the most worth while of the plants which South Africa has to offer us.

In house and greenhouse, we have grown South African Freesias and their hybrids for many (*Continued on page 82*)



GLADIOLUS TRISTIS CONCOLOR

**Little known sorts that well deserve
the attention of American gardeners**



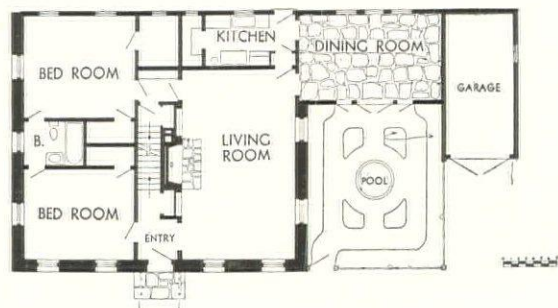
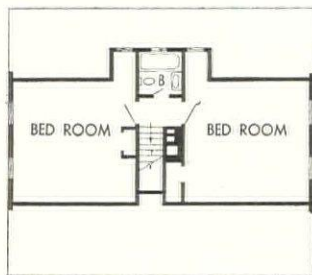
GEORGE H. DAVIS

Broad-shouldered Dutch Colonial and Cape Cod's fine, clean line

THE two houses shown here are contrasts in size but similar in that both are considerably more roomy than their exteriors would indicate. Both look to sturdy, pre-Revolutionary prototypes for their architectural inspiration, one being an adaptation of a New England type associated with Cape Cod, while the other, across the page, is a faithful copy of an old Dutch Colonial residence.

On this page, the home of S. H. Hallbeck of Wellesley, Massachusetts, is especially noteworthy for the way in which the flagstoned dining room becomes a distinctive and unusually attractive feature, at the same time permitting maximum light and ventilation through the house. The light gray fieldstone of the walls and chimney is in pleasant, traditional contrast with the shingled roof and white clapboard of the rest of the house. The chimney crest of terra cotta cement is a cheerful accent—the sort of gesture we always appreciate in a little house. The architects were Kilham, Hopkins and Greeley, of Boston.

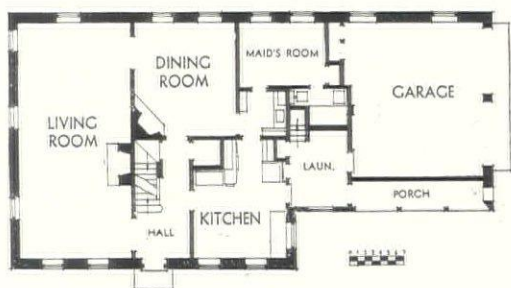
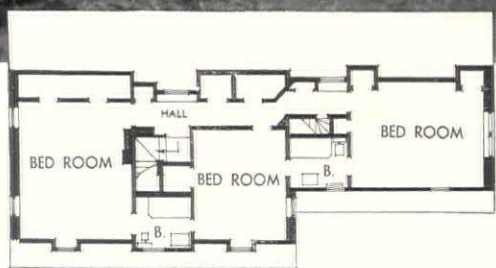
On the facing page, the home of Mr. and Mrs. Lloyd Young of Darien, Conn., makes splendid use of the salt box idea combined with the Dutch Colonial roof. The effect is to give extra floor space to the downstairs rooms, and to sacrifice as little width as possible upstairs. In point of appearance, this same device gives the house a long, graceful line and keeps it “close to the ground”. Frazier Forman Peters, architect.



NATIVE NEW ENGLAND ARCHITECTURE
IN TWO HOUSES OF RECENT DESIGN



KARL LA ROCHE



Doors and windows

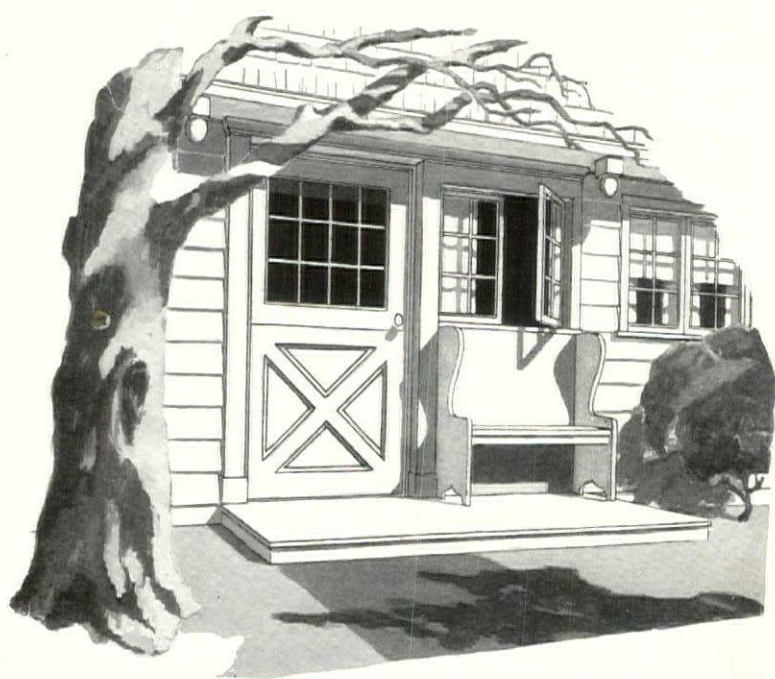


The entrance to this modified Colonial house is a door of six panels flanked by two windows. The house itself is constructed of stone and shingles, and the flagstone walk leading to it blends harmoniously with the type of construction utilized

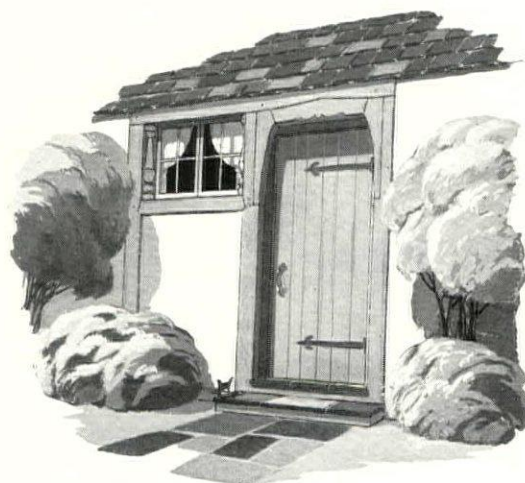
French influence is seen in the drawing to the left. A double door is protected against the weather and intruders by a pair of batten blinds, which provide a pleasing contrast to the white stucco finish of the exterior when they are thrown open

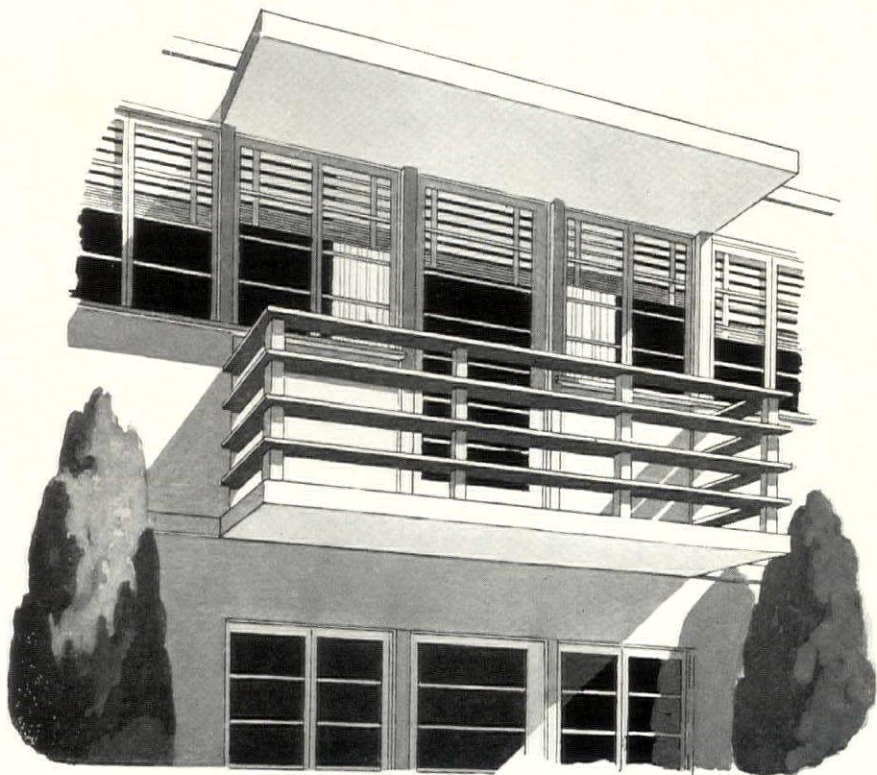


The spirit of our early American ancestors can be seen in the doorway below, left. This features a Dutch door with glass panes in the upper half. Outswinging casement windows placed above the bench give this entrance a welcoming effect. The first floor is clapboarded, the second finished with shingles



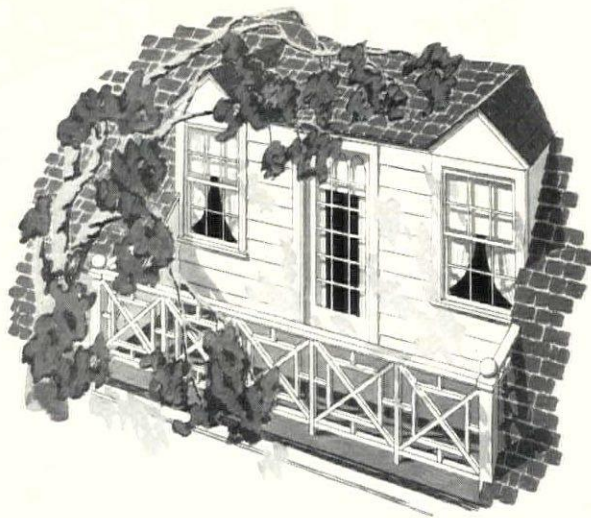
The roof in the example shown immediately below extends down to the top of the heavy English-type door. On the left side, as one approaches the house, the designers have placed a pair of outswinging metal casement windows which effectively break up the expanse of wall. The approach is of flagstones:





Groupings to suit that house
you may build. Suggested by
C. T. Sigman and W. J. Ward

A cantilever balcony built off a bedroom in a modern house and covered by a roof of similar design is illustrated. The rail could be of bright metal such as chromium or monel, which would gleam in the sunlight. Such a balcony, if it were glass-enclosed, might be converted into a sleeping porch at night

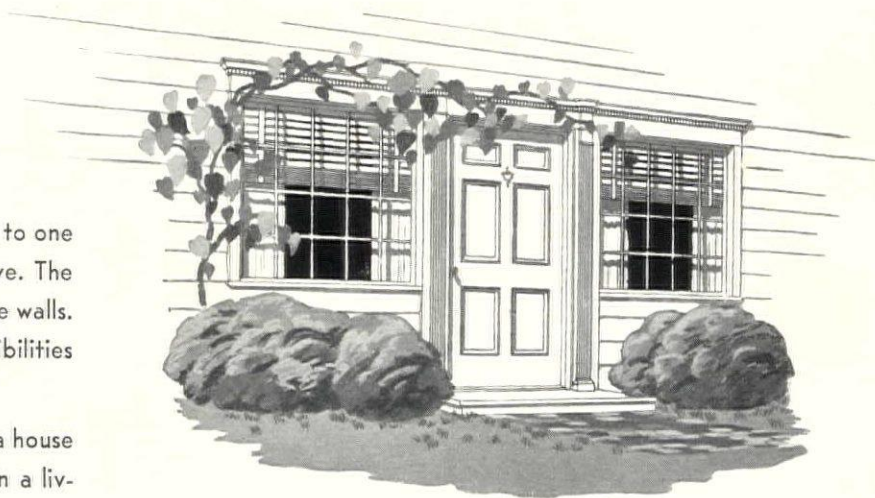


Another variety of deck is shown in the Georgian type of house in the above illustration. The long roof lines extend down on either side of the dormers, and enclose a small porch for sunning or sleeping. A glazed door flanked by two windows of similar design provides access from the porch to the house



A projecting bay of interesting design has been placed to one side of the doorway on the English-type dwelling above. The windows of metal blend harmoniously with the brick of the walls. Various designs in the brickwork afford interesting possibilities

The doorway to the right might be the main entrance to a house of New England ancestry, or it could be used as well in a living or dining room to afford a garden vista. The door is a six-panel type reminiscent of those early American Colonial times



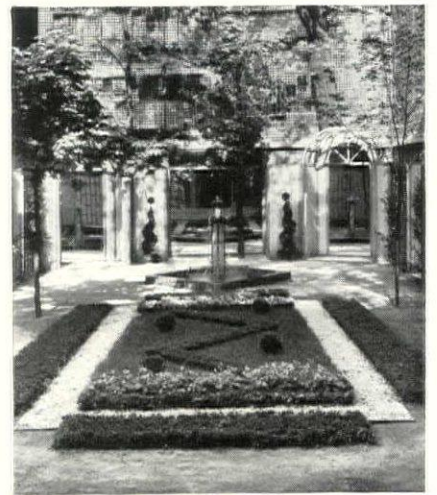
Paris modern

WHEN treated artistically and intelligently, the modern garden combines distinction and novelty with real garden beauty. One becomes accustomed to the use of reflecting mirrors, colored walls, asphalt in place of grass, and strange geometric patterns. Once separated from these materials which have gone into the architects' design, we are conscious of the whole and its refreshing simplicity—the extreme simplicity that only real taste can achieve.

Paul Véra and Jean-Charles Moreux have accomplished this in two distinctive landscape schemes recently completed for M. Jacques Rouché at his Paris residence, near the Parc Monceau. They are quite separate gardens, leading out of two adjoining sides of the house. Three mirror-panels, set in the pale, sky-blue wall at the far end of the first garden, reflect a modern green glass fountain, and afford, at the same time, the pleasant illusion of roominess and (Continued on page 78)



BLACK AND WHITE



MIRRORED WALLS



SYLVIA SAUNDERS

MOSAIC FISH POOL



SYLVIA SAUNDERS

DESIGNED BY JEAN-CHARLES MOREUX AND PAUL VÉRA



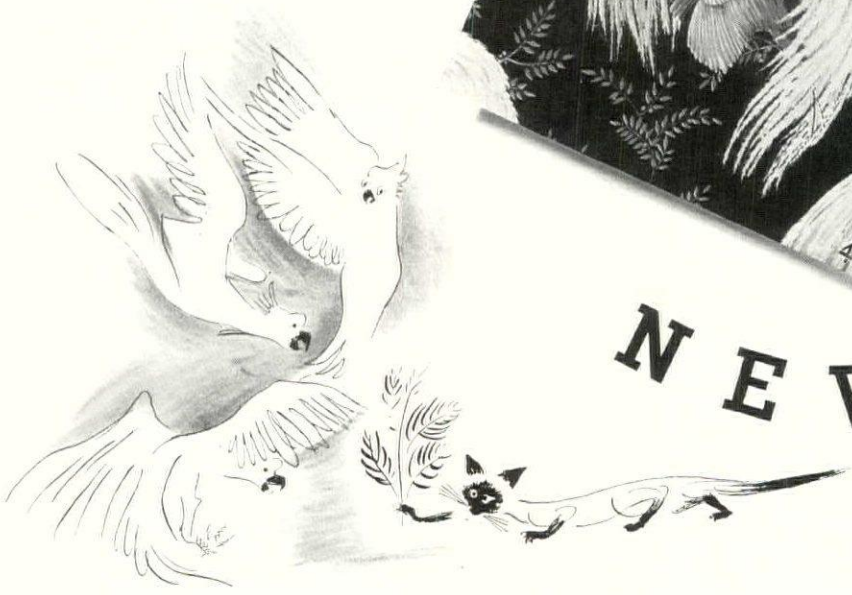
BIRDS fly away with many of the print honors this Spring, as you'll see by the gay fabrics at left. 1. Revival of a lovely old Portuguese print in reds and blue-greens on beige ground. 2. Decorative cockatoo pattern in lacquer, green and white on brilliant yellow cretonne. Both Elsie Cobb Wilson. 3. The huge coq feather design, from Thedlow, comes in glorious color combinations including this dark gray, raspberry and white on pink. 4. Birds of Paradise, golden brown and white on a deep blue, from Sloane

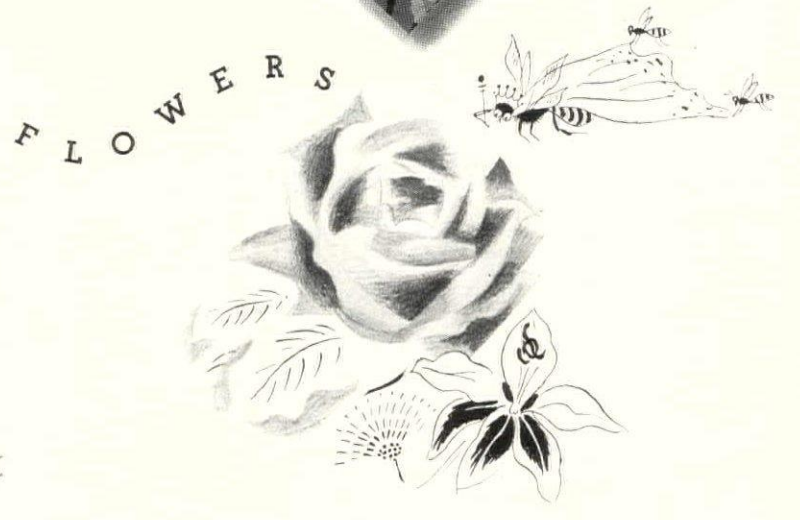
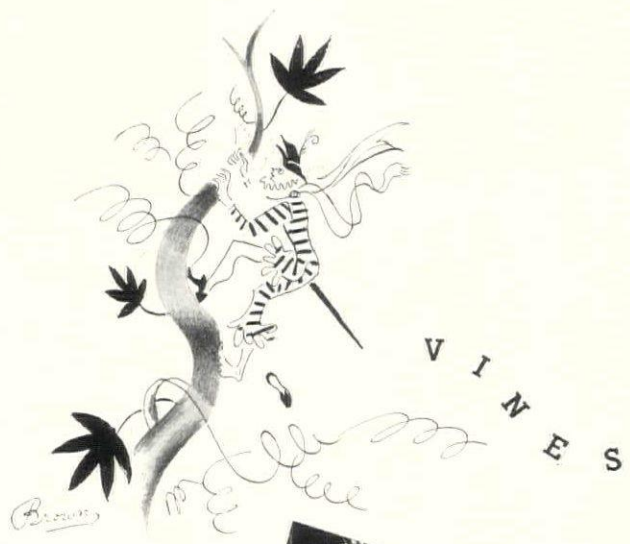
VINES and leafy effects are creeping steadily to the foreground. Opposite, 5. Huge elephant leaves in gray and sepia on a black ground, a smart design from John Wanamaker. 6. This espalier design has gray leaves, and pale green and yellow fruit on a medium blue ground: R. H. Macy. 7. Modern leaf pattern on cream with big leaves in bright green and tan: Tate & Hall. 8. Design of wheat in turquoise and silver on aubergine is striking and new: McCutcheon's. All in various colors, and chintz unless otherwise stated

FLOWERS take a big step forward, huge bouquets, spacious all-over designs and large modern flowers showing a tendency to bloom extensively on the new chintzes. Opposite, 9. Large bouquet, typical of these big flower patterns, in pastel shades on light or dark grounds: Wm. Gleason Adair. 10. Orange and green on a brown: McCutcheon. 11. Hand-printed linen, cream ground, cherry red and pink flowers, blue leaves: McMillen, Inc. 12. Horse-chestnut design with gray leaves and yellow flowers on maroon: Macy's

B I R D S

NEW PRINTS



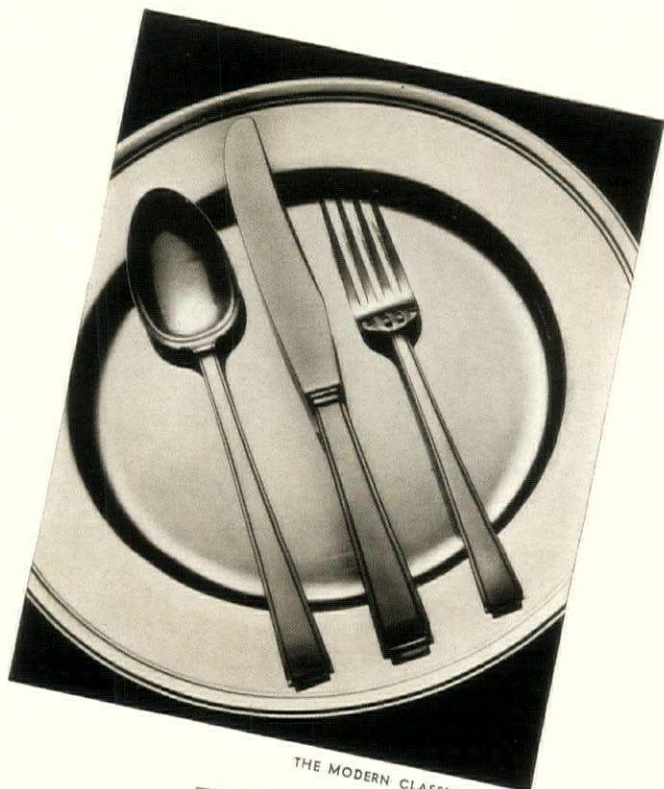




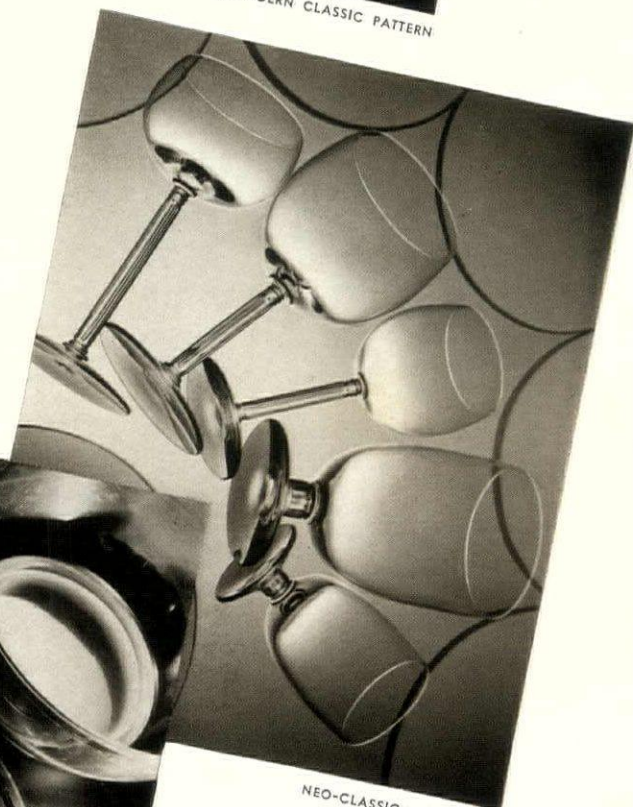
ANTON BRUEHL

Luncheon for Bridesmaids

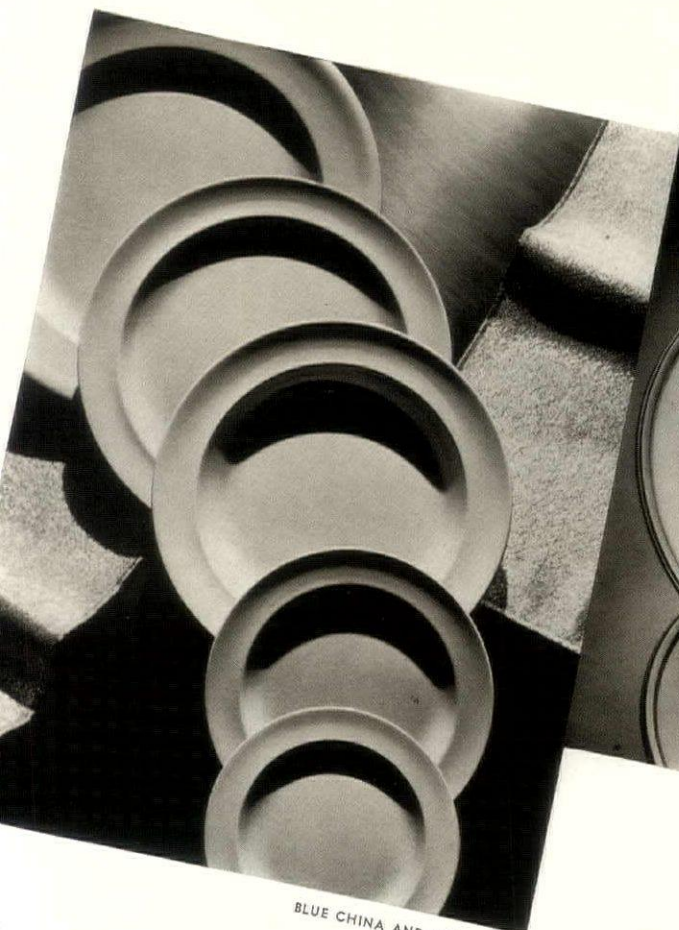
In the gay whirl of wedding festivities, here is a special party—an event for the bride. The plan for the round table, shown on the opposite page, is directly simple and modern. The scheme is blue and silver with white and bright pink introduced in the flower arrangement—striking values and colors against the black table top. A sense of harmonious relationship in design exists between the silver, china and glass chosen for the occasion. Modern Classic is the sterling silver pattern. Wedgwood blue “Concave” is the china used. The glasses are selected from the Neo-Classic design. A correct complement exists in the supple, lustrous silver cloth which makes the matching place mats and napkins. The centerpiece is made up of a large cluster of white Hyacinths arranged in a silver bowl placed on a silver plate. This is surrounded by a ring of bright pink Bouvardia blossoms held in low glass containers. The photograph to the right shows the discreetly simple detail of the flatware. Below this are various models chosen from Fostoria’s Neo-Classic line of glassware. Sterling silver butter plate, place plate and large bowl shown in the next photograph are items belonging to Rogers Lunt & Bowlen’s popular Modern Classic design. All of these and the gleaming metallic silver Cellophane mats, washable, soft and non-tarnishable, come from R. H. Macy & Co. The china, which can be had in full open stock, is Wedgwood’s unadorned blue Concave pattern and may be obtained from Wm. H. Plummer & Co.



THE MODERN CLASSIC PATTERN



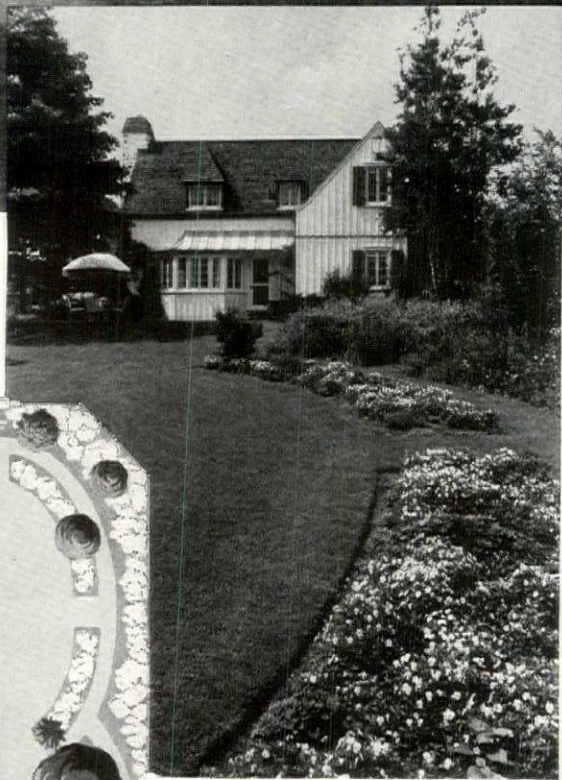
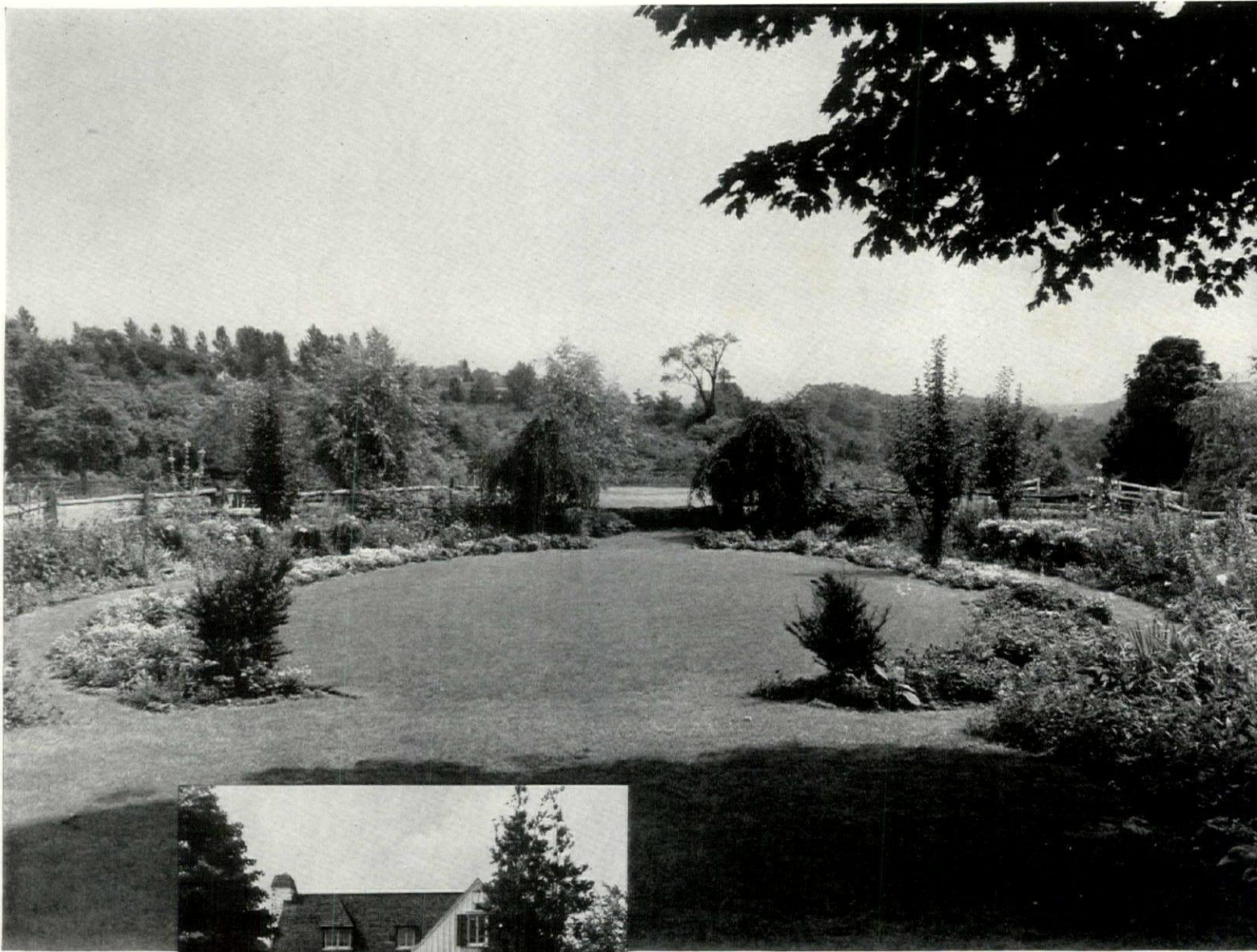
NEO-CLASSIC GLASSWARE



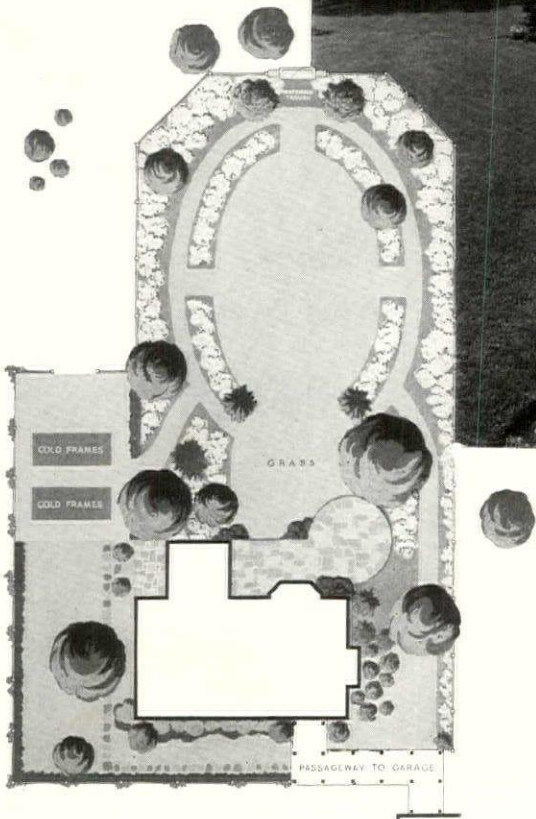
BLUE CHINA AND SILVER MATS



STERLING PLATES AND BOWLS



SAMUEL H. GOTTSCHO



WE HAVE become so accustomed to thinking of garden design in terms of rectangular areas that a planting whose outline is circular or oval strikes a welcome note of freshness. Such departure from the stereotyped is one of the great charms of the plan executed by Noel Chamberlin, landscape architect, for a garden in Armonk Village, New York.

The photograph at the top of the page shows the view from the cottage steps—an example of balance without rigidity and a perfect demonstration of the value of a distant vista as a point of focal interest. At the left is what one sees in the opposite direction. Both photographs bring out the close relationship of house and planting which is a highly important factor in a garden close to the dwelling. Notice, too, the value of fencing as a background, and the well ordered impression that comes from the avoidance of over-planting at any point.

A New York oval garden proves the value of variety

Spring beauty shrubs

by Henry Teuscher

WHEN in the Spring our fancy turns again to the embellishment of our gardens, let us consider not only the Crocus and the Goldenbell which everybody has. There are rare pleasures in store for those who courageously leave the path of familiarities and venture into the raising of new varieties. Let me plead in the following for some still much-too-little-known Spring flowering shrubs which clamor for the attention of adventurous garden lovers.

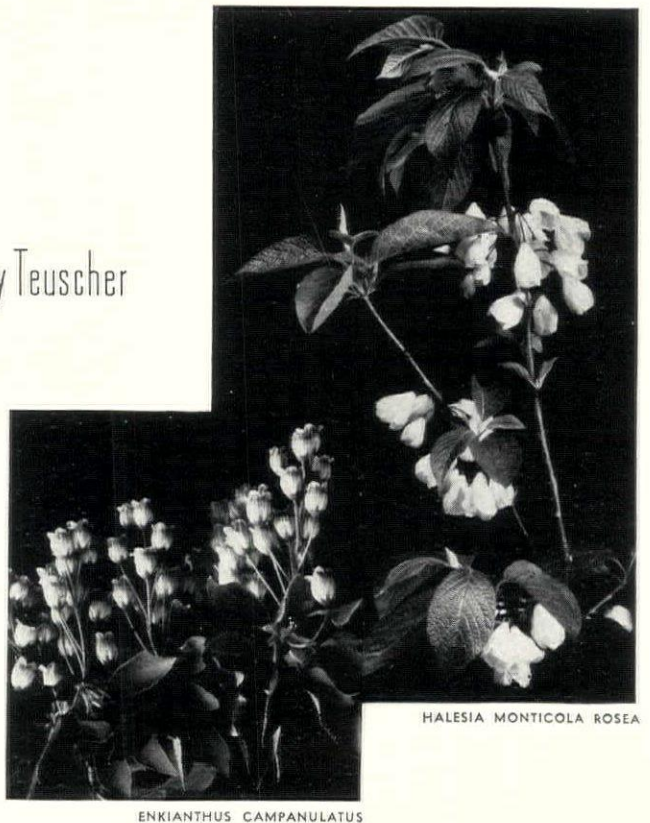
More lovely than the Spring-flowering American Witch-hazel (*Hamamelis vernalis*), and even more beautiful than the Japanese species (*Hamamelis japonica*), is the deep-yellow-flowered Chinese Witch-hazel (*H. mollis*). Its large flowers of four slender straps appear on bare branches in March, blooming at the same time as the Pasque-flower (*Anemone pulsatilla grandis*) and the Winter-aconite (*Eranthis hyemalis*), both of which make excellent companions. Later the large, roundish, grayish-green, velvety leaves appear, and these also are far more handsome than the leaves of the other species.

This plant was first brought to the attention of the public when, in 1902, the Veitch nurseries sent to Kew Gardens a specimen that had been raised from seed sent from China twenty years earlier by Charles Maries. We in America are indebted to the Arnold Arboretum for its introduction here.

In nature *H. mollis* grows under the same conditions as our American Witch-hazels: on rocky slopes, on the border of woods preferably where moisture trickles down, but not where moisture is stagnant. That means: Sun or partial shade in well drained, not too rich and not too dry, but not wet soil.

The Chinese Witch-hazel is easily raised from seeds, and it has been generally propagated during the last thirty years, but not to its advantage. Seeds from its native habitat are difficult to obtain, and therefore most of the seeds which have been distributed have come from botanical gardens or other plant collections where several species were growing in close proximity. Since *H. mollis* hybridizes very readily, especially with *H. japonica*, many such hybrids are in cultivation, and they are always inferior to the true *H. mollis*. Where seeds of dependable parentage can not be obtained, one should resort to vegetative propagation. This may consist either in layering—a two-year process with all *Hamamelis*—or in grafting on *H. virginiana*.

Viburnum Carlesii from Korea is finally becoming appreciated. Blooming early with sweetly fragrant flowers which are flesh-pink in bud and white when they open, it has been widely publicized by many nurseries, and many garden friends have planted it, but have been disappointed by it. Complaints that this much-praised shrub did not fulfill the high hopes which had been placed upon it reach us quite frequently.



HALESIA MONTICOLA ROSEA

ENKIANTHUS CAMPANULATUS

For these failures there are in particular two reasons. First, it is rarely realized that this *Viburnum* is not a woodland shrub like most other species of the genus, but grows in its native habitat on rocky, windswept ridges near the seashore. It is, therefore, very partial to an open locality with perfect air circulation, and it detests a cramped place among other shrubs or in the shade. It wants to have its roots in loose, rocky soil, and simply does not stand heavy clay soil which tends to bake hard. Even rich humus soil, which is likely to be too moist, is not to its liking. The best place for this really very lovely shrub is in the large rock garden, where it can stand quite free and by itself, in soil which is perfectly drained but never gets seriously dry.

The second reason for frequent failure is the fact that, especially in the beginning, many nurseries propagated *V. Carlesii* by grafting it on the Wayfaring tree, *Viburnum lantana*. This proved to be an unfortunate mistake, since *V. lantana* is of much more vigorous growth and the two never make a lasting union. It always results in either the suckering of the stock or in the early death of the scion because of general incompatibility.

V. Carlesii may be propagated from half-ripe Summer cuttings, but the most satisfactory method of increase is from seeds, which are now readily obtainable from Japanese nurserymen.

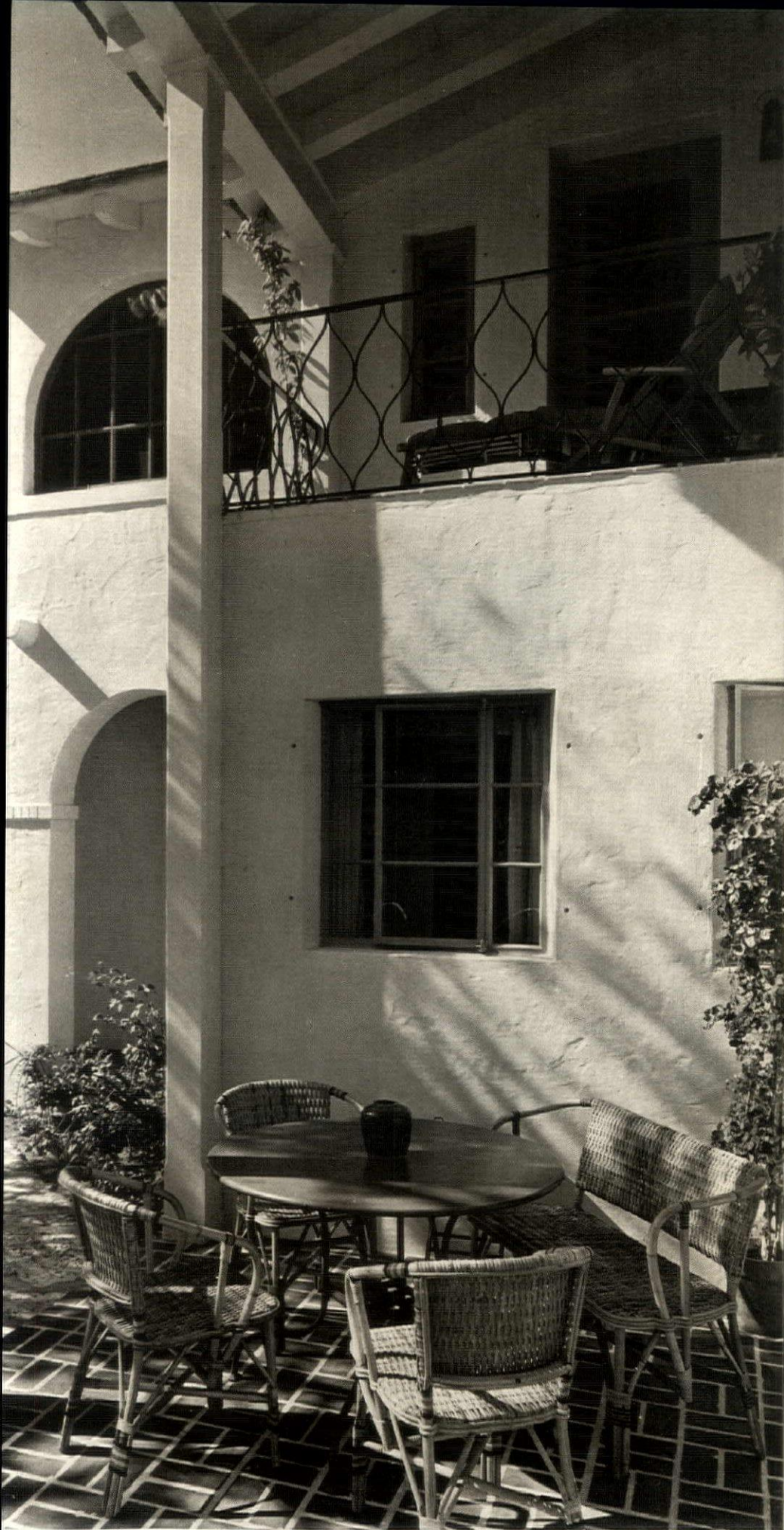
Another Asiatic shrub which deserves some encouragement is *Enkianthus campanulatus*, a native of Japan. It was introduced into cultivation some sixty years ago by the above-mentioned Charles Maries; but it has been very slow in gaining the favor of the public, in spite of its many excellent qualities.

One of the reasons for the indifferent attitude of garden friends may have been its somewhat awkward name. "Enkianthus" is made up of two Greek words which translated mean: "Heavy with flowers." No English name has as yet been coined for it. However, I found in Japanese literature two Jap- (Continued on page 90)

WHILE much of Florida architecture is changing from Spanish to Caribbean, the transition is occasionally marked by a happy blending of both styles. An excellent example of this development is the house of Mr. C. H. Jennings, at Miami Beach. Appropriately expressive of the way of living in a balmy climate, the outdoor living space is given the same careful consideration as the inner rooms. The cloistered patio, at the bottom of this page, is reached through the door seen at the right of the facing page and provides easy access to any part of the house. The surrounding cloister and porch not only invite relaxation in their shade, but keep the house cooler by shielding the walls from direct sunlight. The contemporary feeling in design shows in the extreme simplicity and good proportion of the architecture and in the nice restraint found in such details as the wrought iron railing around the upper porch, the slender columns and the modern steel casements. The architects were J. and C. Skinner



SAMUEL H. GOTTSCHO



FLORIDA CLOISTER

Garden Clubs

and their national meaning. By Olive Hyde Foster

IF YOU live in a big city, whether you are interested in gardens or not, you have seen the newspapers full of pictures and articles, time and again, about Flower Shows. You will be surprised, however, if not taking part in the work, to know that these exhibitions—attracting hundreds of thousands of visitors—often represent from one to two million dollars outlay; take a year's preparatory work, and the coöperation of the whole flower trade, the finest private estates, the modest home plot, as well as the various garden clubs. And as the garden clubs' members range from the wealthiest men and women in the country down to those who actually feel the small club's small dues, and who do all their work in their own back yards, you will realize that here is a new force in American life.

• If you have ever looked up the matter, you may have been surprised to learn that the year's Flower Shows start in February. In March comes the big International Flower Show of the Horticultural Society and the Florists' Club of New York, the Garden Club of America, the Federated Garden Clubs of New Jersey, and the Federated Garden Clubs of New York State, in Grand Central Palace, New York City. The next week—and only a few hours' ride away—sees other superb exhibitions in Boston and Philadelphia.

Within a few days follow Omaha, St. Louis, Detroit, Portland and Oakland on the Pacific Coast; Worcester, Mass., and then the mammoth affair staged by the Garden Club of Illinois, in Chicago. By that time the flower show season is well under way throughout the length and breadth of the land.

• Yet these costly, beautiful shows, important as they are in many ways to their respective communities, are but one feature of the broad work which has been steadily growing since the start of the garden club movement nearly fifty years ago.

To be exact, on January 20th, 1889, up in Massachusetts was held the first meeting of the Cambridge Plant Club. Founded at the home of Mrs. John Hayes, with about

twenty present, its purpose was the exchange of experiences and discussion of the best way to grow house and garden plants. It still carries on, and has been awarded, by the Massachusetts Horticultural Society, a medal for being the oldest active garden club in America.

Almost as old is the Ladies' Garden Club of Athens, Georgia, founded according to one report, at the home of Mrs. Lumkin; according to another report at the home of Dr. E. C. Newton, in 1892, and long supposed to be the first. It is still active.

• Possibly even earlier were the little groups started in several places by Mrs. John Wood Stewart, because in 1893 there were so many that she organized them as the National Plant, Flower and Fruit Guild. The idea had come to her when in a city hospital she had been cheered by the constant supply of fruit and flowers from her devoted friends.

As soon as she was able, she started the work wherever she went, asking the members for *only the surplus* from their gardens. Place after place in her travels she organized for the poor and needy, with the result that when the Great War broke out, preserved fruits and jellies for hospital use from these units were sent abroad as long as our Government had room to transport.

After the War, when the great Government Hospital near Northport, L. I., was finished, Washington officials asked Mrs. Stewart, who lived nearby, to take charge of the floral decorations at the formal opening. She called on all her friends and neighbors, with the result that flowers and shrubs poured in by the carload. When later she learned that those sent into the wards and private rooms, had been cherished by many of the sick and insane to the very last blossom, she was deeply touched. She immediately organized a permanent garden committee from that end of the Island, to help the men who were able

to make their own gardens, and to keep the room patients supplied with fresh flowers and plants.

Her Block Garden Guild, another branch, was formed later to assist persons from cities who were buying small suburban landscaped homes to take care of such places, and to promote good citizenship, good taste and friendliness. It is still spreading. Her friend, Mrs. Thomas Edison, sponsored the work in Florida, and was for five years its first President.

• Today the National Plant, Flower and Fruit Guild, forty-three years old, is found in many places from the Atlantic to the Pacific. Receiving stations are maintained, often in great railroad stations like Chicago and New York, for the lovely daily donations from gardens made especially beautiful for this purpose, to be distributed in the tenements, prisons, and hospitals.

The Garden Club of Philadelphia, supposed by many to have been the first, was formed in 1904. The same year in Minneapolis, was started the Minnesota Garden Flower Society, which has a membership of around 400 and is still doing fine work. The Philadelphia Garden Club held its first meeting on May 19th, of that year,

with Mrs. Stuart Patterson its first President. About ten years later she started the movement which resulted in the Garden Club of America, and thus became affectionately known as "the mother of garden clubs."

The Garden Club of America, formed by the banding together of twelve garden clubs in 1913, in Philadelphia, was organized by Mrs.

J. Willis Martin, who became its first President, leading it to many brilliant achievements. Its Flower Show Committees, through its member clubs, advanced rapidly in that art, and have put on some of the finest exhibits ever seen anywhere. It has emphasized at different times English, Italian and Spanish gardens, with Mrs. Sherman Hoyt one year bringing in a complete desert garden from Southern California. Last season it stressed the influence of the Sunny South, with its Colonial charm and serenity.

It has a National Parks Committee, made necessary by (Continued on page 86)

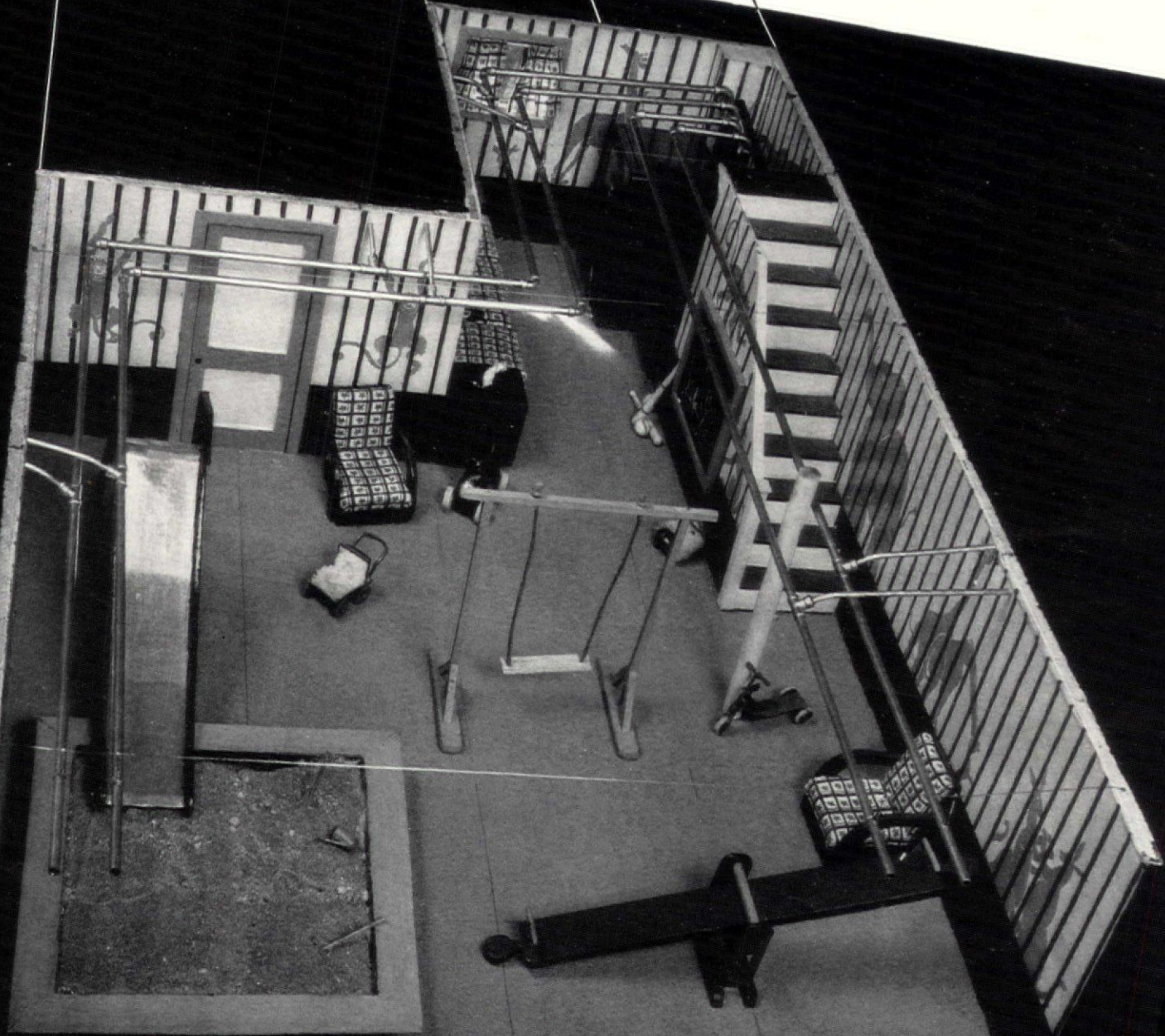


HOUSE & GARDEN PRESENTS

BASEMENT PLANNING



+ \$19155 =





\$366.00



\$357.00

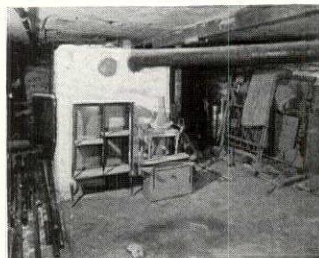
MARTINUS ANDERSEN



A difficulty encountered in remodeling this basement was the post which obstructs the center of the space. The designer cleverly decided to make it a feature

PLAN NO. 1 STUDY ROOM

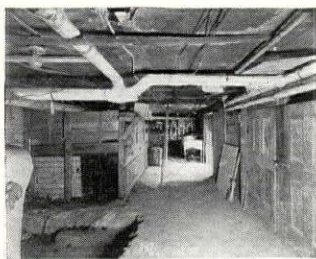
Building partition, plastering walls with lime mortar and painting, white-washing ceiling	\$102.00
Cabinet work and carpentry on bookcases, etc.	106.00
Furnishings—exclusive of etchings, bric-a-brac and rugs	158.00
TOTAL	\$366.00



One of the first considerations of basement planning is moisture-proofing. This remodeled basement makes good use of asphaltic tile laid over the old floor

PLAN NO. 2 HOBBY ROOM

Plastering walls with cement finish, new partition, patching and painting ceiling	\$103.00
Special floor covering	86.00
Furnishings — cabinets, workbench, etc., exclusive of tools	168.00
TOTAL	\$357.00



A nautical atmosphere prevails here, despite the presence of the modern air conditioner and automatic stoker. Note that the coal bin is completely enclosed

PLAN NO. 3 HOBBY ROOM

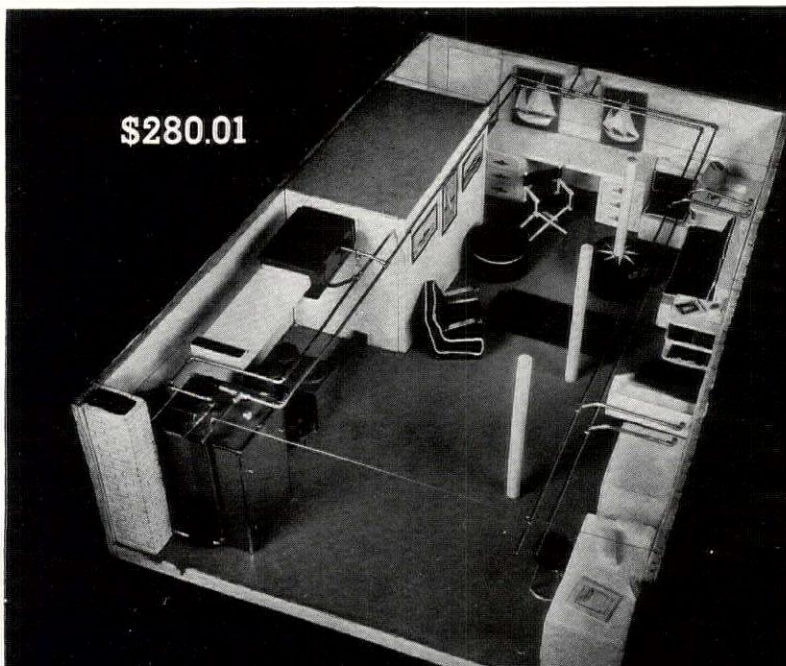
Plastering walls with brush finish cement, patching ceiling and painting	\$128.00
Cabinet work and carpentry on work bench and built-in seat	85.00
Furnishings—reconditioning furniture brought from other rooms and small additional items	67.01
TOTAL	\$280.01



In planning your modern basement, you need not attempt to hide the heating plant and the new copper piping is used in a small size with pleasing effect

PLAN NO. 4 STUDY ROOM

Plastering walls with lime mortar and filling between joists with sheet rock, painting floor	\$128.00
Cabinet work and carpentry on bookcases, etc.	60.00
Furnishings	204.00
TOTAL	\$392.00



\$280.01



\$392.00

Basement Planning

BASEMENT planning is, naturally, of two types: planning for the new house and for modernization. In the first instance, your architect will have many interesting suggestions for the full utilization of this space. In remodeling an existing basement, you, or your architect, may find many interesting plans in these eight pages.

To take full advantage of the valuable space provided by your basement, it is advisable that your heating plant be automatically fired, by oil, gas or stoker-feed. There are a number of reliable oil and gas burners available today, and stoker-feeding is entirely automatic.

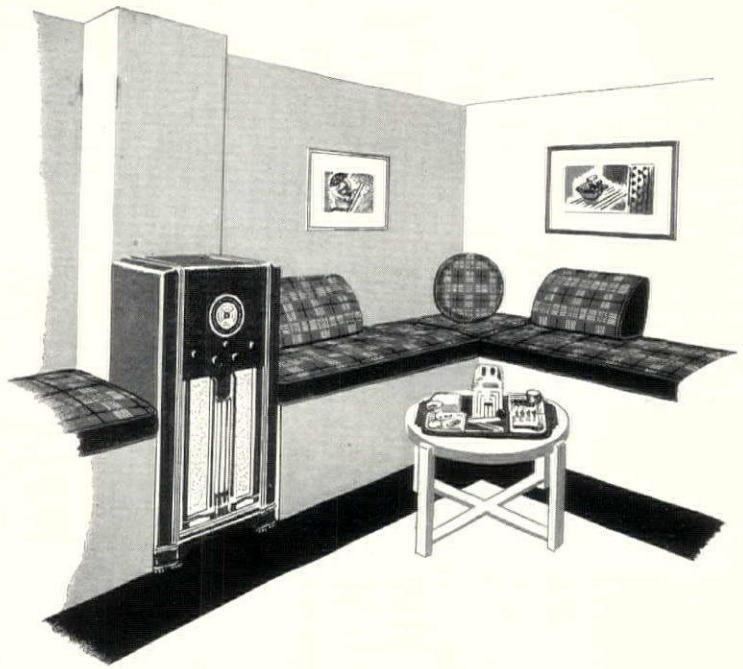
It is true, of course, that no matter how good the method of firing, the heating system will not function at real efficiency without the proper type of furnace and heat distribution system. Radiators, convectors and warm air distribution systems were fully covered in our article on heating in the October, 1935 issue of *House & Garden*.

In that article, too, we covered the many excellent types of boilers and furnaces now available. There are new, smartly jacketed and highly efficient boilers designed for the installation of oil burners, conversion gas burners and automatic stokers. And there are splendid up-to-the-minute boilers, or furnaces, that are sold with the burner mechanism already in place in the boiler.

In some such boilers, oil burners of the gun, or rotary, type are installed; in others the very latest kind of gas burner. There is, too, a very efficient type of boiler in which the fire is fed, by a patented type of oil burner, from the top down. The burner and its elaborate heat passages are sealed against damage or injury in an ultra-modern jacket of steel.

ON THE COVER of this 8-page Basement Planning section is shown a particularly interesting modernization operation in which an ugly old basement has been transformed into a delightfully planned playroom. The walls, floor and animals are in different tones of grey, bars and base of walls dark brown and furnishings dark brown and vermillion. Wall board was used to cover the ceiling and enclose the stairway. The estimated cost is: WALLS: Including plastering and decorating \$67.40. CEILING: Material and labor \$49.90. Carpentry and cabinet work for built-in seat and stairway enclosure, including labor and materials \$51.75. FURNITURE: Exclusive of playroom equipment \$22.50. TOTAL: \$191.55

ABOVE, on this page, is an interesting sketch of a corner treatment showing two indispensables for entertainment, a radio (Crosley) and a convenient "hospitality tray" (Toastmaster)



The fascinating possibilities in basement planning are indicated in the illustrations which accompany this 8-page article. Most of the pictures are derived from an unusual contest recently conducted by the American Radiator Company in collaboration with the New York School of Fine and Applied Art.

To initiate this contest, the American Radiator Company secured the measurements, floor plans and photographs of thirty-six basements in the New York metropolitan area which needed modernization. These were given to the senior class of the School of Fine and Applied Art and they were asked to work out appropriate remodeling plans and to budget each improvement with the exact amounts for material and labor which the remodeling would cost in the current New York market. The costs quoted do not include heating equipment.

The students then made models of their carefully worked out plans at the scale of 1 inch to the foot. The results of this "Cellar Reborn" contest have been so amazingly fine that *House & Garden* has drawn heavily on this source of authentic information to give its readers the greatest possible number of valuable suggestions.

The American Radiator Company has been equally impressed with the results of this contest and is contemplating putting the models on show, both in New York and "on the road". To match the excellence of the models made by the students, American Radiator has had accurate metal models of its boilers, copper piping and air conditioners and these will be shown in each model.

In every case, the heating system, whether hot water or vapor is accurate down to the last vent valve and the boilers are of the gas-fired, oil-burning and stoker-fed types. In the latter case, the automatic stoker has been made up in model form, too.

Estimates are based on actual material and labor costs, excluding the heating

As you compare the "before and after" views in these pages it is probable that your first question will be, "How?" How is it possible to make these dark dingy basements into rooms so attractive and livable? In other words, what materials are used on walls, floors and ceiling and what inspired the particular plan and design of these rooms? In order to answer these important questions as lucidly as possible, we shall give a condensed description of each of the models illustrated, pointing out in each case, the highlights in design and in the use of structural materials.

Number 1. With this room, which combines the quiet charm of a library and study with space enough for card tables, ping-pong, or other entertaining, we get our first taste of what can be done with an old basement. Walls, floor and ceiling have been painted. The column in the center of the room has been made a decorative feature. All the furniture (including the couch, which is almost invisible against the dark floor in the alcove) is kept extremely simple. Table, desk and bookcases are finished in natural wood, trimmed in copper. The boiler and other furniture is dark green, and the fur rugs are white. This type of room would be excellent for persons who enjoy the quieter and more studious pursuits.

Number 2. Illustrates one of the most popular uses of basement space—the hobby room. In the privacy and seclusion of this room the amateur craftsman can be as noisily industrious as necessary—without disturbing anyone in the rest of the house. The floor of the old basement has been covered with grey asphaltic tile, impervious to moisture and easy to keep clean. The walls were given two coats of blue-grey paint.

The bench and bookcase are white with natural wood doors and drawers. The chair is red. Observe again that in this model, as in all the others, the essential character of a basement room has been preserved, and any attempt to make it look like an upstairs room has been carefully avoided.



Decorating students worked out the estimates and scale models from existing basements illustrated here

Number 3. Here, again, in a cheerfully nautical atmosphere of blue and white, we have a hobby room—the owner's preoccupation in this case, being the art of making ship models. Note that although the boiler uses coal for fuel, the bin is entirely enclosed and coal is fed to the boiler through a completely automatic fueling device. Near the ceiling, above the heating plant, is seen the compact air conditioner. Although this is the only air conditioner shown in our photographs, this modern equipment has been planned for all the others and will be shown in place, when the models are exhibited. The manner in which work benches and furniture have been worked into an interesting and harmonious composition in this model is worth some study. The staircase is shown approximately in the center of the right-hand wall. The floor is, appropriately, battleship grey.

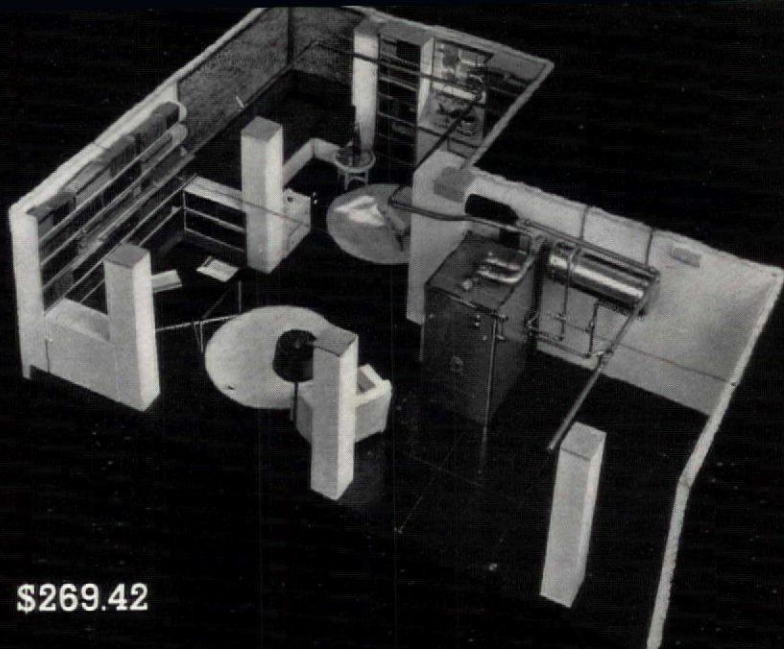
Number 4 is definitely a study, a retreat for a person whose avocation includes, perhaps, writing, drawing and a good bit of reading. Conceivably, also, this room might be the scene of conversations carried on at length and far into the night. The floor is red-brown; the bookcases and desk are natural wood, and the upholstery is mustard. In these basement rooms no attempt need be made to conceal the heating plant or the pipes. Modern equipment is so well designed and finished that it does not detract from the room's appearance.

Number 5. This room belongs to an individual interested in aviation and in the making of model planes. In plan the room is divided into a workshop at one end, and lounging space at the other. The area in front of the coal bin which separates them is sufficiently large for a game table. Walls, floor and ceiling of this basement were found to be in good condition and needed only one coat of paint, at an estimated cost of \$16.10. (Continued on page 65)

IN THE career of the average hostess there have doubtless been times when the enthusiastic congeniality of her guests seemed scarcely able to be contained by anything so fragile as a living room. For such occasions, nothing can quite take the place of the well-planned basement room. Here, amid all the appurtenances proper to informal entertainment, even the hostess can relax and join the fun. This basement corner, for example, would lend itself as readily to a New Year's Eve celebration as to a quiet hour or so of music. The miniature piano is from Wurlitzer



\$341.35



\$269.42



PLAN NO. 5 HOBBY ROOM

Covering walls with plastic finish, erecting coal bin and covering ceiling with plaster board	\$212.35
Carpentry and cabinet work	96.00
Furnishings and accessories, exclusive of rugs	33.00
TOTAL	\$341.35

The color scheme of this room is unusually interesting. Walls and ceiling are white for good illumination. The fur rugs are dark grey against the lighter grey floor



PLAN NO. 6 STUDY ROOM

Painting walls and floor, patching ceiling, putting up partitions and enclosing piers	\$ 90.42
Carpentry and cabinet work	76.00
Furniture, excluding rugs and bric-a-brac	103.00
TOTAL	\$269.42

An interesting feature of this scheme is the way in which the obstructing columns have been turned to good decorative use. They conceal indirect lighting units



PLAN NO. 7 UTILITY ROOM

Plastering and painting walls and floor, insulation board and water paint finish on ceiling	\$108.30
Carpentry and cabinet work in rebuilding staircase and building cupboards	102.15
Furnishings, exclusive of laundry equipment	78.90
TOTAL	\$289.35

Even the laundry can be made a pleasanter place in which to work. The arched doorway and enclosed stairs are noteworthy, as are the pale yellow walls



PLAN NO. 8 UTILITY ROOM

Plastering walls with lime mortar and painting, patching and painting ceiling	\$ 73.50
Lumber and carpentry for shelving	5.00
Furnishings, exclusive of laundry equipment	64.70
TOTAL	\$143.20

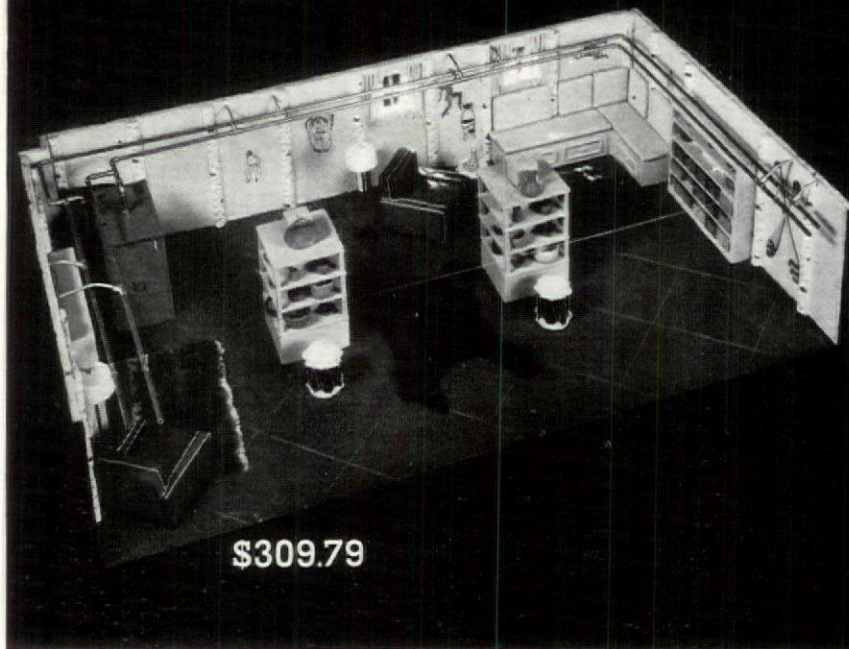
In this laundry and sewing room the adequate space has been well used to accommodate a full line of labor-saving devices, plus two large and convenient cabinets



\$289.35



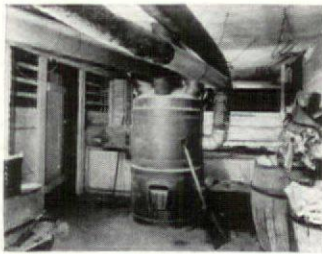
\$143.20



\$309.79



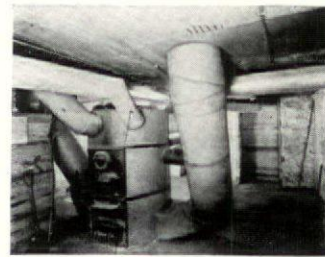
\$239.00



PLAN NO. 9 HOBBY ROOM

Plastic wall finish and paint for walls, painting floor	\$ 79.00
Carpentry and cabinet making	106.79
Furnishings, exclusive of trophies and rugs	124.00
TOTAL	\$309.79

A museum in the basement might seem a strange idea to some but to the enthusiastic collector it could mean a safe and attractive place to exhibit his collection



PLAN NO. 10 HOBBY ROOM

Whitewashing walls and ceiling, alterations	\$ 20.00
Materials for theatre constructed by owner	5.00
Furnishings	214.00
TOTAL	\$239.00

The color scheme for this little work-shop and puppet theatre is kept simple, in harmony with the juvenile spirit of the room. The grey floor does not soil easily



PLAN NO. 11 STUDY ROOM

Plastering and painting walls and ceiling, building new partition, painting floor	\$106.00
Cabinet work and carpentry — including corner desk bought as 2 separate cabinets	79.82
Furnishings	77.05
TOTAL	\$262.87

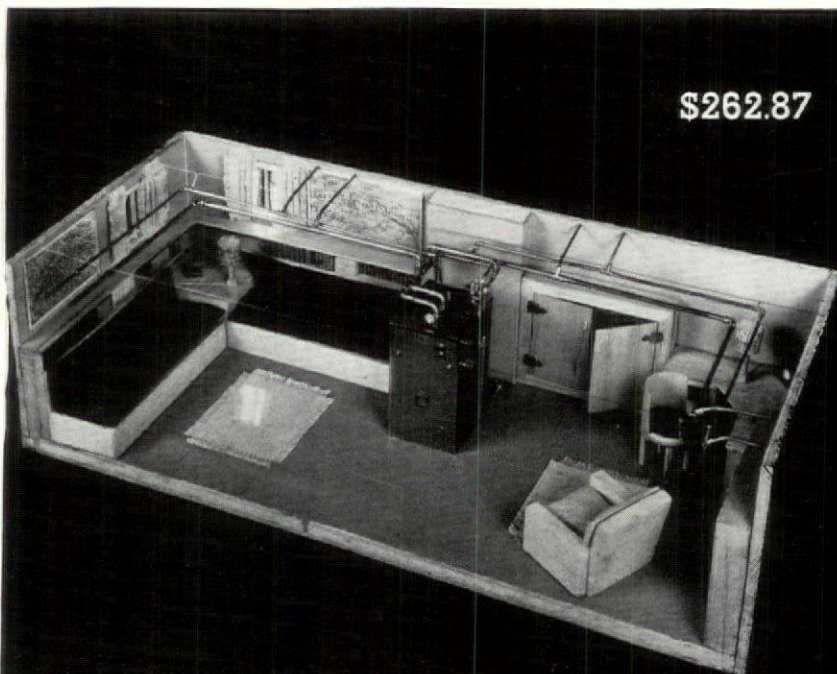
A very clean plan was worked out for this basement in which the space was more limited than in the others. Built-in furniture was used here to conserve floor-space



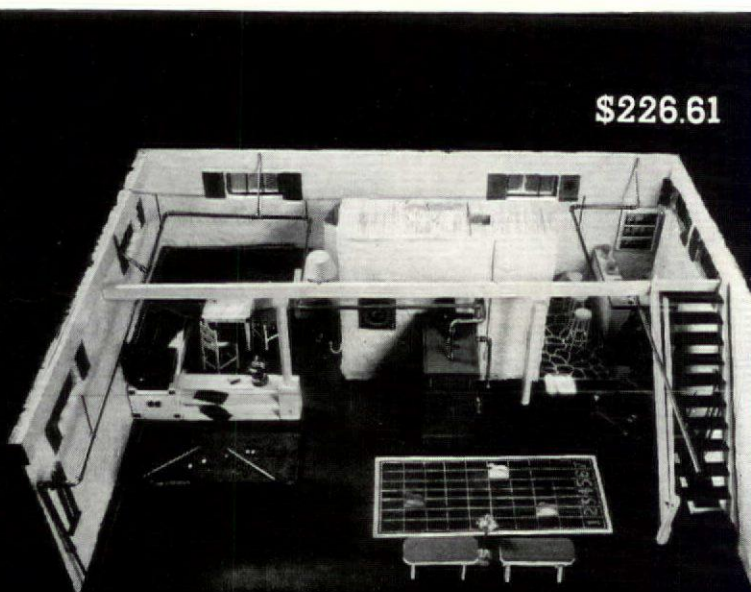
PLAN NO. 12 RUMPUS ROOM

Whitewashing walls, ceiling and chimney, and painting floor	\$ 50.00
Cabinet work and carpentry on bar, corner seats, shelves and column enclosure	85.00
Furnishings and accessories	91.61
TOTAL	\$226.61

Nestled behind the staircase in this rumpus room is the bar and in the opposite corner is a card-table for poker or bridge. A game-board is painted on the floor

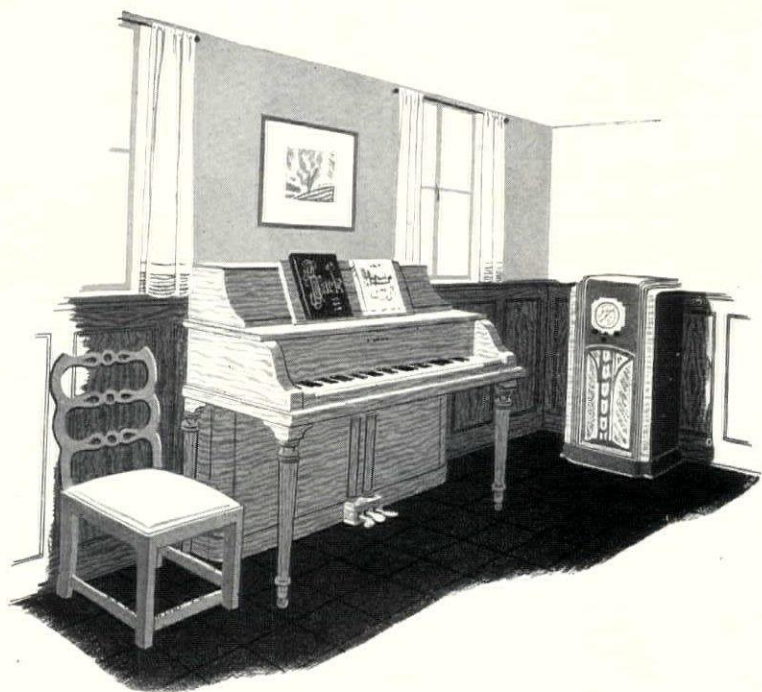


\$262.87



\$226.61

CERTAIN basements, especially those that are favored with a fair amount of daylight, lend themselves well to the creation of a music room. Here the piano may be played, or lessons practiced, without danger of interruption or of disturbing others. And here, likewise, the radio can contribute to a gay evening, or take a lone short-wave enthusiast on distant voyages when the rest of the house has long since retired. The piano shown here is a Howard, product of Baldwin, and the radio is a Zenith



Note the color scheme, described under the photograph.

Number 6. An ingeniously planned and cleverly decorated study and library. The supporting columns, which might have caused the owner to feel his basement was impossible to remodel, have been put to good use. The three columns nearest the bookshelves and wall map have illuminated panels of frosted glass on the side facing the wall. Note the window screen composed of a copper map.

Number 7 is a utility room, designed to simplify the work of washing, ironing, sewing and the like. For good measure, a desk is installed in the alcove. The ceiling of this basement was covered with insulating board and kalsomined; the walls are painted pale yellow; the floor dark brown. The cabinet is white with green trim and the desk is green. Note how the stairs have been boxed in to obviate the risk of tripping over any corners.

Number 8 shows us another utility room where the art of dressmaking or the job of doing the laundry can be carried on with equal ease and with every facility. As in the case of several of our other models, a portion of the original basement was screened off by a partition. This is an inexpensive way of cutting down the area to whatever size is really useful and best adapted to requirements. The walls are pale blue green and the floor pale grey.

Number 9. Here is an interesting use for your basement—if you happen to have the collector's instinct. The owner of this room specializes in the collection of Indian relics and his remodeled basement takes the form of a study and exhibition room. The two central columns have been disguised by building shelves around them. Birch posts against the walls, and occasional paintings on the wall panels, carry out the theme of the room. Walls are pale grey, floor dark green. Yellow curtains and sofa cushions, a red chair, and bearskin rugs are accents.

Number 10 is a hobby room for grown-ups and children alike. A puppet theatre provides part of the entertainment and the rest is provided by the work benches where the puppets and scenery are designed and made. The walls of this basement are simply white-washed. (For color-schemes, see caption under photograph.) This model is an excellent illustration of the variety of uses to which the basement space can be put.

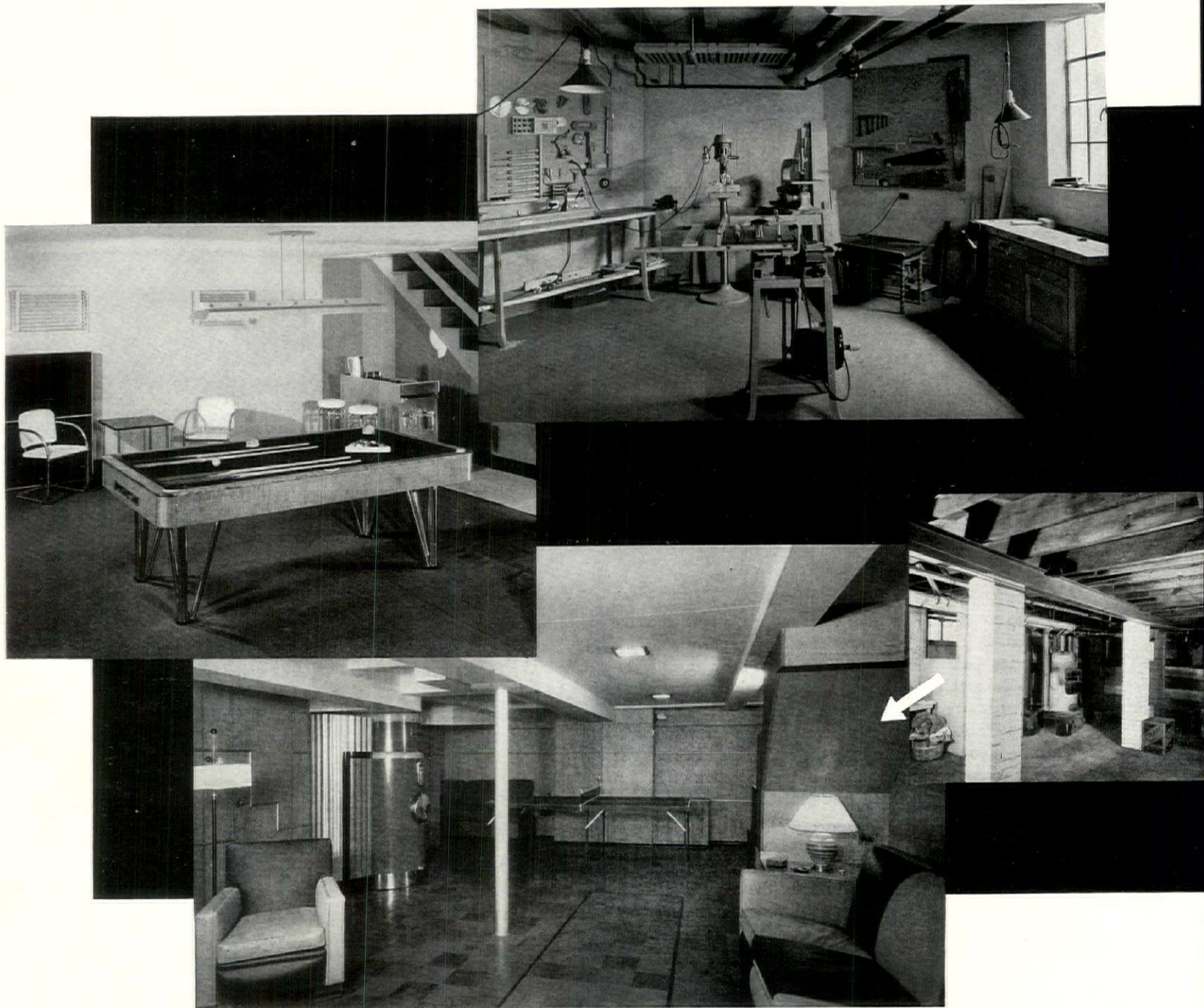
Number 11. The fact that only a modest amount of space may be available should not be considered a stumbling block in the way of remodeling. For example, here is a compact yet extremely attractive study which is noteworthy for its good design. Notice especially the two settees, the built-in corner table, and the bookcase built at the most convenient height. Ceiling and walls were plastered, metal lath being used on the ceiling. Walls, floor and ceiling were painted one coat each with cement paint. The floor is dark grey; walls are tan, to harmonize with the natural wood furniture. Curtains are tan, contrasting with the green sofa and predominant blue of the maps.

Number 12 brings us to that crowning glory of the rejuvenated basement; the rumpus room. Here we find the walls and concrete floor painted—the pattern of the gameboard and the simulated flag-stones being painted directly on the floor. In this room is every provision for entertainment, including billiard table, bridge-table, bar, radio and a variety of amusing games. The rough plaster walls are white; floor is red-brown. The bar and sofa are white and green and the green window shutters are painted on the wall.

We have not shown, in our illustrations, what is undoubtedly the most time-honored use for the basement. We refer to the wine cellar. Whether the entire available space is given over to the storage of wines, or whether only a portion is partitioned off and provided with racks to receive your vintage bottles, the wine cellar is an addition which should become more and more indispensable in the well-appointed home of whatever size.

**Write to House & Garden for further
information about merchandise and
equipment shown in these pages**

For selected manufacturers' booklets write
 House & Garden, Graybar Building, New York



DIRECTLY above is an unusual basement modernization in which the attractively designed oil-burning boiler (General Electric) has been made an integral part of the decoration. The owner of this interesting basement is Mr. Albert W. Haddock, of Wilmington, Del. At the right is shown the basement as it was before modernization. Heavy brick piers, obtrusive coal bin and octopus-like boiler feature the messy-looking arrangement. The arrow points to the handsomely worked out modern plan of the new basement. Slender lally columns have replaced the brick piers, a wood finish covers the old unsightly walls and the new boiler fits gracefully into the modernistic decorative scheme

THE topmost picture of this group will probably strike a responsive chord in many of our masculine readers. The home workshop has long been a ruling favorite among those whose talent for craftsmanlike work has proved at once a source of relaxation and of keen enjoyment. The businesslike layout shown here is in the home of Dr. C. W. Stephenson at Westford, Connecticut. Adams and Prentice were the architects. At the left of this picture we find another old favorite, the billiard table, ready to entertain at any hour. As an added attraction, this particular table can now be purchased with a special top which converts it into a ping-pong table (Brunswick-Balke-Collender Co.)

You asked us...

Some questions and answers from our Readers' Service

MIRROR PAINTING. I am experimenting and struggling with painting on mirrors and would greatly appreciate any information you could give me. I will list the questions I'm most interested in:

1. What is the best way to put the design on?
2. What paint do you recommend? I've mixed oil paint with regular boiled oil used by decorators. Do you know of a more satisfactory way?

R. W. L., Pasadena, Calif.

The design, in the form of a cartoon, is usually executed on heavy detail paper. This is placed under the clear plate glass so that it will act as a complete guide to the painting.

Coach paint, ground in Japan, thinned to the required consistency with turpentine only is the best and most easily controlled medium for painting on glass. When the design is completed in this medium on the back of the glass, it is necessary to coat all painted surfaces with an application of oil paint in any neutral color mixed with a little spar varnish. When this application is thoroughly dry, coat all painted surfaces with asphaltum. When this is dry, the glass is ready to be mirrored. The asphaltum acts as a proofing against the silver. Any exposed paint will run in the process of silvering.

PLASTER AND PAINT. We have remodeled our kitchen, in which we now have about three patches 35" x 45" of new plaster, about three months old. We want to use lacquer on these walls and wood-work.

Some tell us that patches of new plaster have to be one year old so that lacquer will not lift or crack. Would you suggest giving a first coat of filler or maybe shellac? Or should we wait until Spring?

W. A. W., Emporia, Kansas

It is always advisable to allow at least six months for plaster to dry and season thoroughly before painting. Fresh plaster contains free alkali, which has a tendency to keep paint from drying properly and to cause colors to bleach out.

If you don't care to wait another three months, it is possible to age the new plaster artificially by treating the surface with a solution of two pounds of zinc sulphate dissolved in one gallon of water.

STAIRWAY DRAFTS. My problem is an open stairway from living room to upstairs. This makes the living room drafty, as the warm air goes upstairs and cold air flows down, and makes the lower area of the living room cold. Must I enclose the stairs in a vestibule?

S. C., New York City

In reference to enclosing the stairs from your living room, the situation as you explain it is one that often happens. Before building a partition around the stairs (which, in any case, I would suggest be worked out on the second floor), it would be advisable to check up the radiation on the second floor. If there is a window on the second floor hall, it would be well to place a radiator under it.

Also, you might consider insulating the roof, and weatherstrips on doors and windows.

If the upstairs is colder than the first floor, the cooler air is bound to come down through the stair well, and the solution lies either with the enclosing of the stairs or the provision of more heat.

OIL BURNERS. We prefer an oil burner to a stoker. Which do you advise? I understand from the article in the October House & Garden that an oil burner may be satisfactorily installed in the type furnace I have. Can you tell me if the rows of fire brick should be made higher?

I think it might be well to use a fan to blow the air; does this come with all types?

J. A. F., Lenora, Kansas

Both the oil burner and the automatic stoker are clean and dependable. The choice usually depends on the relative cost of fuel in your neighborhood, and which type of installation would be backed up by the most efficient local servicing.

It would be best for you to consult the local agent of the equipment you select concerning the condition of your present furnace and the size and type of stoker or burner to be installed. He would also be able to give you the best advice about what size oil tank would prove most satisfactory for you. These are matters which, for greatest economy, must be related to the actual conditions which apply in your home. Any attempt we might make to solve them without knowing all the conditions might be misleading.

The fan used to force circulation through the ducts is extra equipment not included with the heating element. Its use would probably increase the efficiency of your warm air system considerably.

We have written the manufacturers requesting that they send you the booklets.

CLEANING BOILERS. Have you any information on cleaning out boilers and pipes in the heating system when they have been affected by corrosion and rust?

J. T. R., Cleveland, Ohio

All boilers are provided with flue cleaning openings through which the heating surface can be reached by means of brushes or scrapers. Flues of solid fuel boilers should be cleaned often to keep the surfaces free of soot or ash. Gas boiler flues and burners should be cleaned at least once a year. Oil burning boiler flues should be examined periodically to determine when cleaning is necessary.

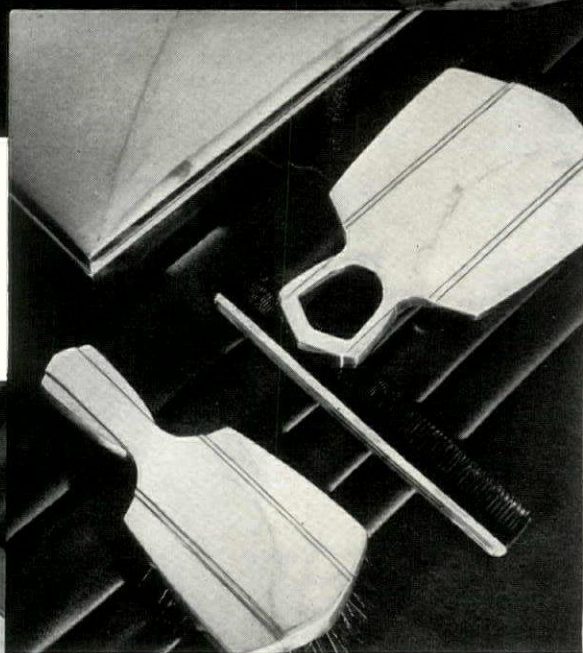
The grease used to lubricate the cutting tools during erection of new piping systems serves as a carrier for sand and dirt, with the result that a scum of fine particles and grease accumulates on the surface of the water in all new boilers, while heavier particles may settle to the bottom of the boiler and form sludge. These impurities have a tendency to cause foaming, pre- (Continued on page 95)



Personal Silver



NYHOLM



A CONCENTRATION of interest in sterling silver for personal use is becoming more and more decided—intimate belongings for both men and women. You will choose these pieces remembering that they are to be used and lived with constantly. Naturally they will reflect individuality and character. The dressing table shown above is appointed with various fine pieces selected from the collection of Tiffany & Company. Masculine group above by Gorham Company: Black, Starr & Frost-Gorham. Left. Sterling silver at home abroad. "Monoco" man's service in zipper case by International Silver Company. Boyle Leather Company's fitted pigskin case for a woman: Saks-Fifth Avenue, Watson's "Barleycorn", man's brush and comb set: Mark Cross. Dressing table: Modernage

Short and Simple Annuals of the poor

by Mrs. Francis King

OF THE poor? Certainly, for as the title of the play has it, "Aren't We All?" And in the field of gardening, if we are still able to provide a certain amount of fertilizer and sprays we are fortunate indeed, and those of us who can keep our garden spaces are blest. For, given these and the two necessities just named, we can learn to grow almost everything from what we have and thus improve not only our gardens but our mental processes through a keener use and application of them than ever before.

In the first year or two of the garden I now have, my idea was that annuals should furnish forth the color and decoration for a short time only; that after a year or so perennials would do all that was needed. How mistaken I was! Every year something dies, something fails to appear, long lines of quick color are essential for certain effects, or masses of lesser flowers or greater are needed to complete a picture; so that annuals have been standbys with each successive season. More and more, however, as time goes on, I find myself buying in early Spring packets of seed of fragrant things—*Mignonette*, *Matthiola bicornis*, *Alyssum*, as much for its scent as for its whiteness.

When the long Grass Walk was first in readiness something immediate was necessary for its borders. The French Lilacs and the Peonies were not put in until the Autumn; this left a four-foot border on either side, raked, rich, and ready for seed. Tall orange Marigolds were sown at the back of these borders, with dwarf lemon ones below and Sweet Alyssum below those; the seed throve marvellously, and in a short time we had the gayest imaginable border of flowers, and the stupidest—for all was so even, so carpet-bedding-looking, that I really did not enjoy it. It was merely a covering makeshift. Constantly I was seeing permanent plantings there. In the following year we had to repeat this sowing almost exactly; but in the third year another scheme was tried. For now the idea had come of making a pattern in that border, a pattern of short oblique lines, of alternating lavender and white, of *Ageratum* plants and *Alyssum* seed. This was amusing. It had style. It gave variety to that part of the old place and it was inexpensive, as the *Ageratum* had to be bought by the hundred in tiny plants, and that meant a certain degree of cheapness. The idea could be carried out with many other constantly-flowering annuals. In a tiny garden especially this use of pattern in annuals or in little bulbs is useful, and in low-growing perennial plants as well.

In other years rounds of Tulips were set before

Peony and Lilac here, and a plant of good Michaelmas Daisy between the Tulips toward the front of the border. Three years ago many packets of seed of border Pinks and Carnations were sown in the spaces toward the front of this long border; and now there is a rich picture of flowering Pinks below the Peonies, great reaches of them everywhere and of all kinds from a single pink to a double white, and the beautiful laced varieties common in England and Scotland, not so common here. It has a nice effect, as one sees the cascades of pink or white Peonies above these delicious little flowers which always give an old-world look to any garden. The hardy Pink is a flower of sentiment.

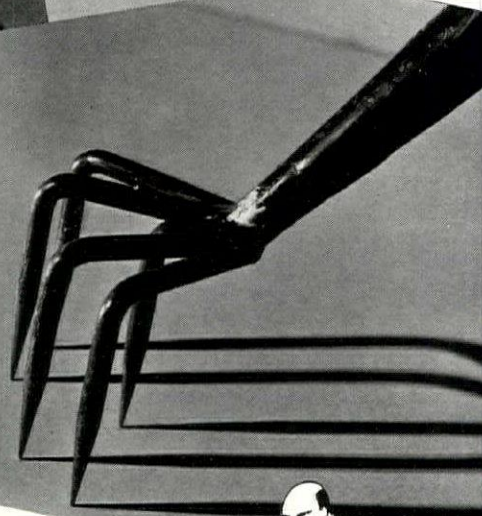
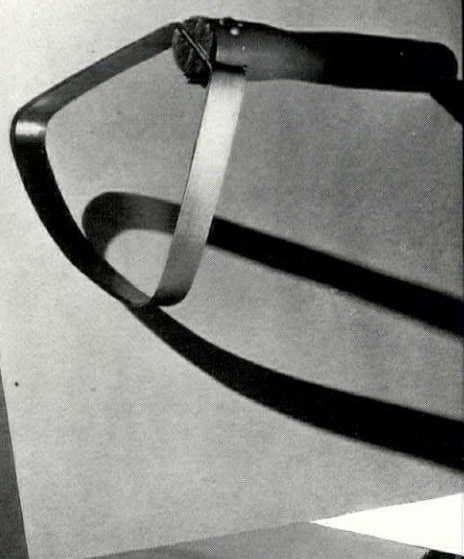
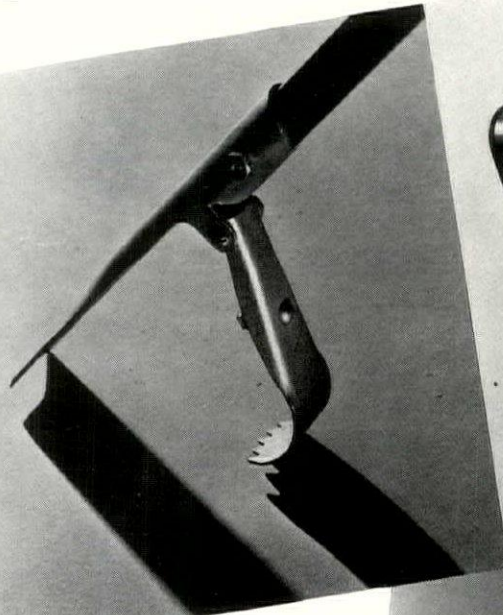
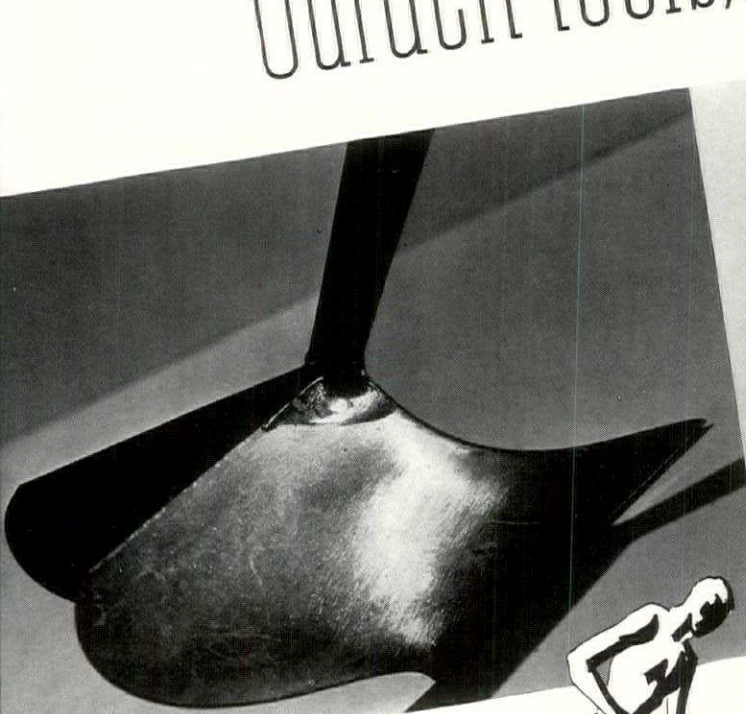
But I have gone into the region of perennials without realizing it. I should go back to say that before these Pinks came into their own, we used *Zinnia Picotee* between the Michaelmas Daisies for brilliant color effect, when the latter were in bloom. And again *Zinnia Fantasy* which gives glints of rich hues between the lavenders of the hardy Asters in late Summer. These *Zinnias* were grown in the row, and then transplanted; for the borders of the Grass Walk are grown so thick and heavy that it may be the last year for any annuals among them. The presence of Tulip and Aster is essential for earliest and latest color; and, with Lilac and Peony between the two, perhaps these four are enough from now on with the Pinks.

In another part of the garden, on a stone-paved platform bounded by a low Privet hedge, is a farm bench with one or two steps below it. This was set here because on one Spring morning, "under the blossom that hangs on the bough", I observed Netty and William, a Millet-like picture, wielding hoe and spade under further fruit trees below, and thought how charming a place it would make for a fresh view of the mountain. Then, as I sat from time to time on the so-called Spring Seat and looked to right and to left, and especially as I walked down the long path to the seat, I began to say to myself, "There is no (Continued on page 94)



SYLVIA SAUNDERS

Garden tools, 1936



● **HAND PLOW.** Directly above is a splendid tool for hilling Corn, Potatoes and plants in general, as well as making and covering furrows, making small irrigation ditches, etc. You walk backward and pull it toward you, thus avoiding trampling on the finished work. The angle of handle regulates depth of cut. Gardex, Inc.

● **WEEDER.** The all-metal Doo-Klip weeder not only sub-cuts the roots of tough lawn customers like Dandelions and Docks but also plucks them neatly out by means of the gripper which is controlled by the operator's right hand. It saves a lot of back-breaking work and, rightly used, slices the tap-root deep enough to prevent future growth. Max Schling Seedsmen

● **ANOTHER WEEDER.** The short-handled weeder shown at the upper right is designed for use close around plants growing in cultivated ground. Sharp-edged, conveniently shaped and light in the hand, it works with either a forward or backward motion, cutting weed roots and cultivating at the same time. Gardex, Inc.

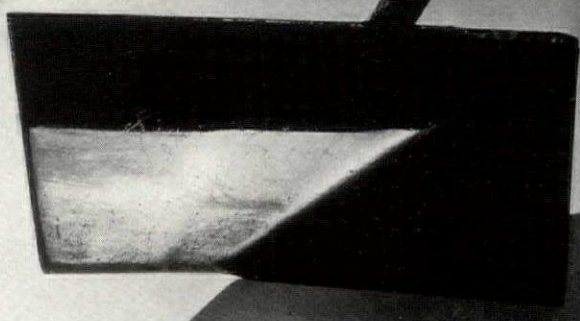
● **CULTIVATING CLAW.** The stout party at the right is obviously a real Dirt Gardener and knows the value of a strong, long-handled cultivator that can dig deep in small spaces without harming plant roots. A tool like this will last a lifetime and not only lessen labor materially but also make for a much thriftier and more enduring garden. Gardex, Inc.





• **TURF EDGER.** The maintenance of neat grass edgings along paths, borders, drive-ways and so on is simplified by the use of one of the tools shown at the left. This sturdy steel implement works both forward and back, cutting vertically and horizontally in one operation. Gardex, Inc.

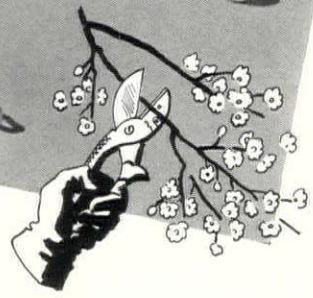
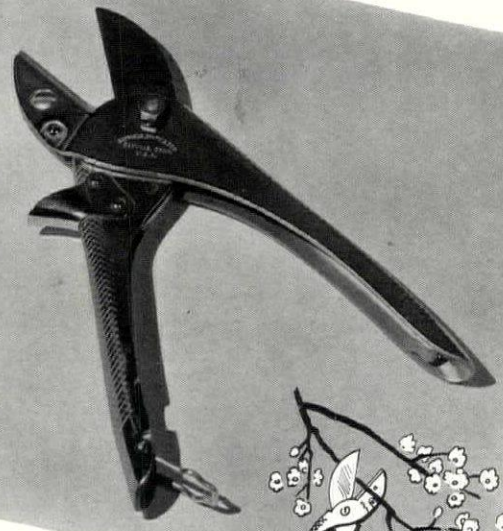
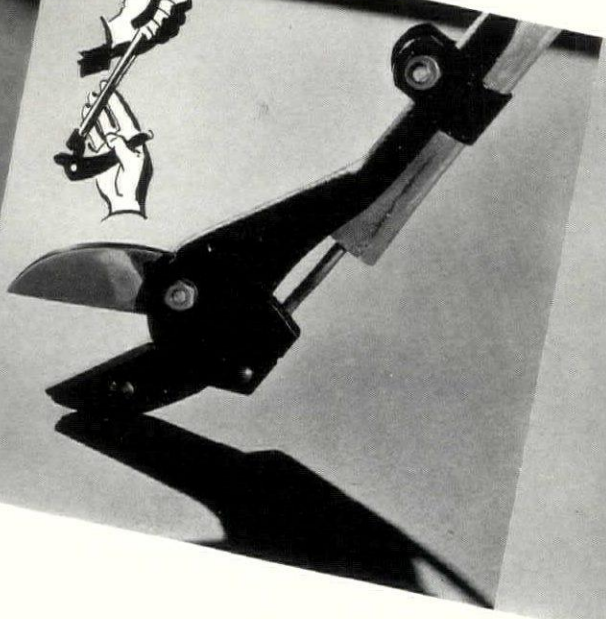
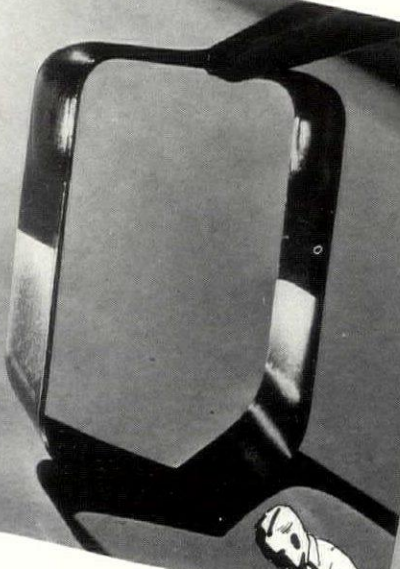
• **PULL HOE.** The big brother of the hand weeder on the opposite page is shown below at the left. This is another of those sensible tools which are pulled toward you as you walk backward, leaving the cultivated area unspoiled. It works rapidly and travels deep or shallow depending upon the angle at which you hold the Hickory handle. Gardex, Inc.



• **TREE PRUNER.** In the center, below, is a Snap-Cut tool for light to moderate pruning on trees and shrubs too high to reach with ordinary secateurs. It is 4' long over-all, with a hollow metal rod through which runs the control connecting the hand lever and the cutting jaws. Max Schling Seedsmen



• **EIGHT-INCH SHEARS.** One great advantage of all the Snap-Cut pruners is the cleanness of the cut they make and the freedom from bruising of the adjacent bark and wood. Another is their extreme ease of operation resulting from the principle of leverage on which they are built. Max Schling Seedsmen



Activities for gardeners in March

SEEDLINGS of all kinds that result from indoor sowings need careful watching lest one or several harmful things happen to them. For one thing, they should be given plenty of fresh air, and not too much watering, or the damping off disease may attack them. Also, avoid as far as possible a one-sided light such as comes from a window and "draws" them badly.

THE great majority of trees and shrubs, deciduous as well as evergreen, can be planted as successfully in early Spring as in Autumn. Consequently, if you order immediately, you can get them in time to set out before new growth has gone far enough to make transplanting undesirable. Most perennials, of course, are also readily planted in Spring.

SEED of lawn grass and of White Clover can be advantageously sown the latter part of March, even though the nights may still be frosty. It will not suffer from the cold, and will actually be benefited by being carried down by the rains and frosts into the tiny soil crevices which are present at this season. All this means early and strong germination.

ALL young plants, and older ones that were set out last Fall, should be well firmed down into the soil as soon as the frost is out of the ground, to remedy the heaving out which they may have suffered as a result of the Winter's changes. After another growing season their roots will probably have gained sufficient grip to make this unnecessary.

IT is a great temptation to start "digging garden" as soon as the first warmish days draw all the frost out of the ground—but don't yield to it. For one thing, the digging itself will be extra hard work on account of the excess moisture in the soil; and for another, this moisture is likely to result in clods which will not break up easily for weeks.

WINTER mulches of all kinds should be removed gradually in the Spring, in order that the plants which have been covered by them shall not be too suddenly exposed to the sharp temperature changes of the open air. The wisest plan is to make two or even three "bites of the cherry", so timed that the last one comes before new growth has commenced.



More plant propagation methods, as directed by Montague Free at the Brooklyn Botanic Garden. Beginning at the top: A Canna root division, cut and ready for planting. Below it, a Chrysanthemum clump and a division pulled from it and ready to plant. Next, showing how plants develop from the "eyes" of a Potato. The photograph with the two forks shows how

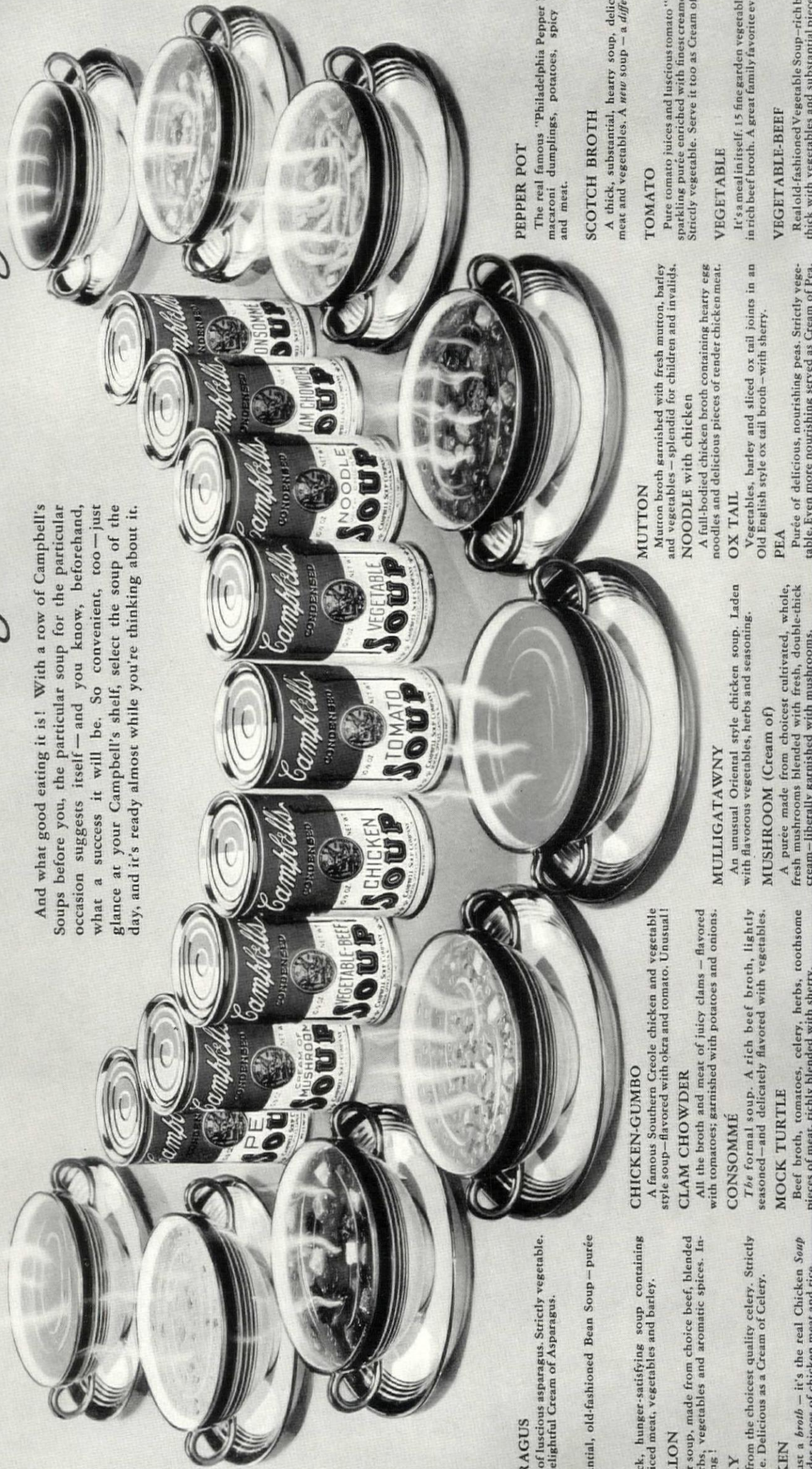
Siberian Iris clumps are divided by cutting and prying. Following, a German Iris clump lifted and ready for division. Cutting the leaves of the divisions to lessen evaporation. Holes for Iris divisions should be large enough to allow the roots to go straight down without crowding. Finally, German Iris divisions should be planted so that the rhizome tops are at the surface.





21 adventures in good eating

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BEEF

A thick, hunger-satisfying soup containing hearty diced meat, vegetables and barley.

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Made from the choicest quality celery. Strictly vegetable. Delicious as a Cream of Celery.

CHICKEN

Not just a *broth*—it's the real Chicken Soup with tender pieces of chicken meat and rice.

CHICKEN-GUMBO

A famous Southern Creole chicken and vegetable style soup—flavored with okra and tomato. Unusual!

CLAM CHOWDER

All the broth and meat of juicy clams—flavored with tomatoes; garnished with potatoes and onions.

CONSOMMÉ

The formal soup. A rich beef broth, lightly seasoned—and delicately flavored with vegetables.

MOCK TURTLE

Beef broth, tomatoes, celery, herbs, rootsome pieces of meat, richly blended with sherry.

MULLIGATAWNY

An unusual Oriental style chicken soup. Laden with flavorful vegetables, herbs and seasoning.

MUSHROOM (Cream of)

A purée made from choicest cultivated, whole, fresh mushrooms blended with fresh, double-thick cream—liberally garnished with mushrooms.

MUTTON

Mutton broth garnished with fresh mutton, barley and vegetables—splendid for children and invalids.

NOODLE with chicken

A full-bodied chicken broth containing hearty egg noodles and delicious pieces of tender chicken meat.

OX TAIL

Vegetables, barley and sliced ox tail joints in an Old English style ox tail broth—with sherry.

PEA

Purée of delicious, nourishing peas. Strictly vegetable. Even more nourishing served as Cream of Peas.

PEPPER POT

The real famous "Philadelphia Pepper Pot" with macaroni dumplings, potatoes, spicy seasoning and meat.

SCOTCH BROTH

A thick, substantial, hearty soup, delicious with meat and vegetables. A *new* soup—a *different* soup.

TOMATO

Pure tomato juices and luscious tomato "meat" in a sparkling purée enriched with finest creamy butter. Strictly vegetable. Serve it too as Cream of Tomato.

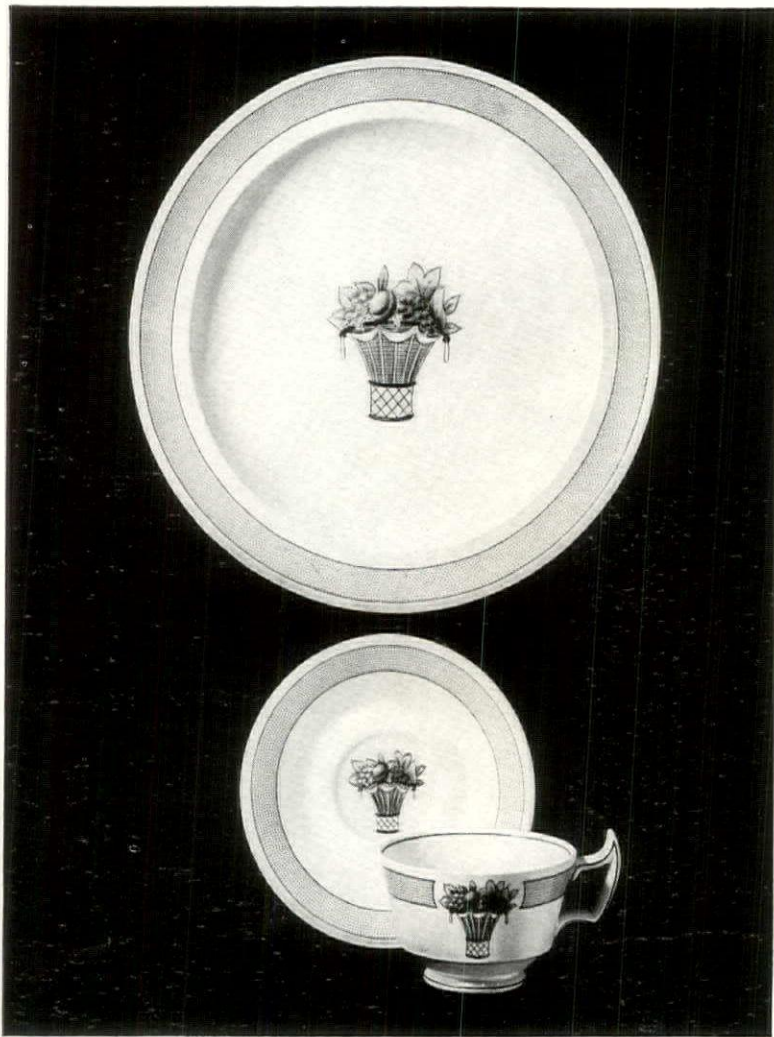
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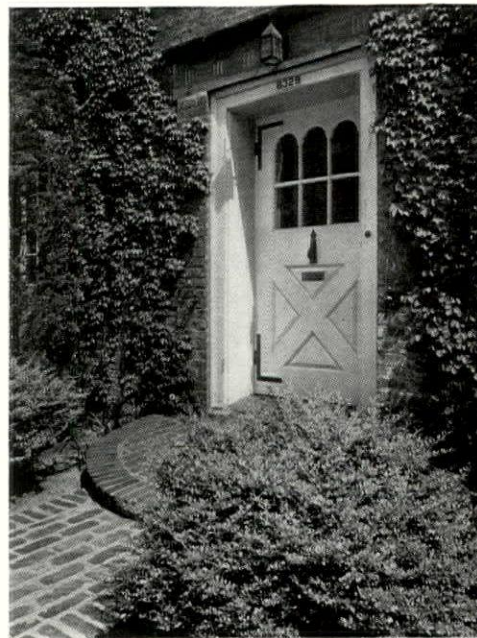
Potteries: Etruria, Stoke-on-Trent, England

Mark on Jasper, Basalt, Queensware, Etc.

WEDGWOOD

Brick Colonial in Kew Gardens

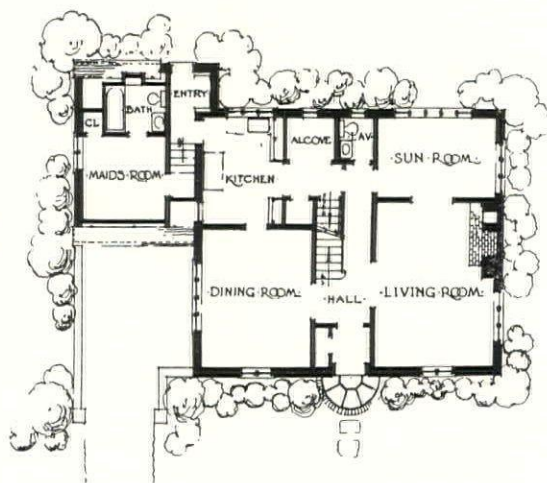
A PLEASING adaptation of the Colonial is seen in this moderate-sized residence in Kew Gardens, Long Island. At left is the front entrance, deeply recessed and painted white in the true Colonial style



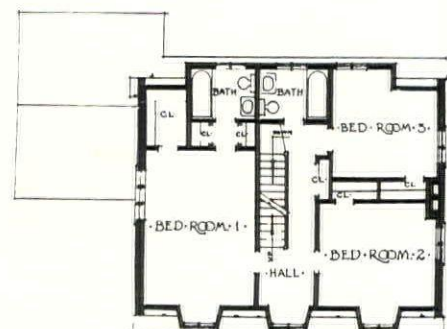
BELOW, the exterior. The walls are brick, with an interesting treatment of whitewash having a slight green-gray tint. The roof shingles are stained dark brown. The house is built on a terraced corner plot



ROBERT MACLEAN GLASGOW



THE floor plans, above and at right, show careful thought as to circulation and orientation. The main living quarters have a fair amount of sun at all times of day and all rooms have cross ventilation. The architect, Roland A. Gallimore



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Azalea glory

(CONTINUED FROM PAGE 30)

of an Azalea grown in a greenhouse.

Another low-growing plant which is a veritable gem but is scarcely known by gardeners is the Coast Azalea (*R. atlanticum*), a native of the Atlantic coastal plain from southern Pennsylvania to the Carolinas. Carolinian forms are hardy at New York City, but material from Pennsylvania or Maryland is perhaps a bit more satisfactory for the coldest regions. It does not exceed eighteen inches in height, but is very floriferous and has a spreading habit, making a good subject for foregrounds, rock gardens, ground cover or doorway plantings. It comes in pink or white forms, the white, in my opinion, being best.

The Pinkshell Azalea (*R. vaseyi*) is a fine upright plant from the Carolina mountains, blooming very early and having distinctive flowers of an apple-blossom pink color. There is also a pure white form. It is entirely hardy, attains ten feet in height, is vigorous and generally fine. Many persons consider it the peer of any American species.

A beautiful tall Azalea with a scent like Heliotrope and lovely white flowers is the Smooth Azalea (*R. arbore-scens*). It grows to ten or even fifteen feet high and blooms in the middle of June, after the new leaves have developed. It cannot be too highly praised.

The Swamp Azalea (*R. viscosum*) is the latest to bloom, starting in July and often having flowers until after the first of August. It grows to six feet and bears sticky white flowers of slender form and possessing a strong fragrance of Cloves. It is the least showy of any, perhaps because it blooms so late that many of its flowers are concealed by new leaf growth. But it is valuable in cold regions, giving late bloom and often scenting the whole garden with its delightful fragrance.

PURPLES AND LILACS

If one likes purple or lilac colors the Korean Azalea (*R. poukhanense*) is a low growing plant with flowers of this color, as is also the native Rhodora (*R. canadense*), which has flowers of peculiar form. More interesting, perhaps, are two deciduous Rhododendrons from Korea, the Dahuric rhododendron (*R. dauricum*) and the Korean Rhododendron (*R. mucronulatum*). These will bloom in April or almost as soon as the snow is off the ground, and must be planted in the shade, or they will start so early that the frost will nip them. Their color is bright magenta—really very attractive early in the Spring, especially when displayed against a background of evergreen foliage.

The Royal Azalea (*R. Schlippenbachii*) from Korea is an excellent species with large pinkish flowers, but appears a bit fastidious at times, and probably needs shade and moisture in Summer. Its Winter hardiness, however, seems established.

The Ghent hybrids come in wonderful colors and forms, but they are bred for European conditions, and their culture in America, speaking broadly, has not been generally satisfactory. People say they are short-lived and tender. But here is a curious fact: examining

found several whose tags bore the information that they were fifteen to twenty years old. At the same time I noted varieties thriving in sub-zero climates. In all cases these were plants which had been given a copious supply of moisture during the Summer. Making experiments, I found that the several varieties which I tested would endure Winter temperatures as low as twenty-five degrees below zero and grow vigorously—in contrast to the usual "dwindling"—when planted in beds of almost pure peat, and mulched throughout the entire year with eight inches of oak leaves. In the driest Summer such soil is moist and spongy, without being sodden, and this appears to be the best success, for it is an established observation that Azaleas not doing well in Summer kill easily in Winter. Probably all varieties will not prove equally hardy, but *Daviesii*, *Pallas*, *coccinea speciosa*, and *puclle* have done well in my experiments while *gloria mundi*, *rosetta*, *unique* and several others survive elsewhere. All Azaleas seem to grow better when given the peat bed and Summer mulch, and there is little doubt but that many *Mollis* hybrids, too, would survive if so grown. I am greatly encouraged about Ghent Azaleas for America and suspect them of wonderful possibilities.

REASONABLY HARDY

Proceeding southward and listing the Azaleas hardy at New York City, one may include all of the material listed above, plus a few notable additions. The Snow Azalea (*R. mucronatum*), often called *indica alba*, with its allies, is second to none as a fine white species of the Japanese type. Four feet tall, compact, semi-evergreen, it is almost as fine as any florists' variety. *Sekidera* and Damask Rose are forms.

Then there are the *Obtusum* Azaleas, of which the well known *Amocna* and *Hinodegiri* are representatives, along with a few Kurume Azaleas which usually need protection. These sorts never exceed three feet in height and are often lower, making good materials to cover banks and to use in rock gardens or as sweeps of color in the edge of a grove. In the South they are entirely evergreen, and their "Winter leaves" persist in the region of New York so they are almost evergreen. In May they are simply covered with flowers.

Closely related are the so-called *Malvatica* hybrids, which are said to be hardy, but should be used only experimentally north of New York City. In the same class are a few forms of *R. indicum*, having larger flowers, but being smallish, compact plants, of semi-evergreen character. These and the Kurumes are much seen in flower shows.

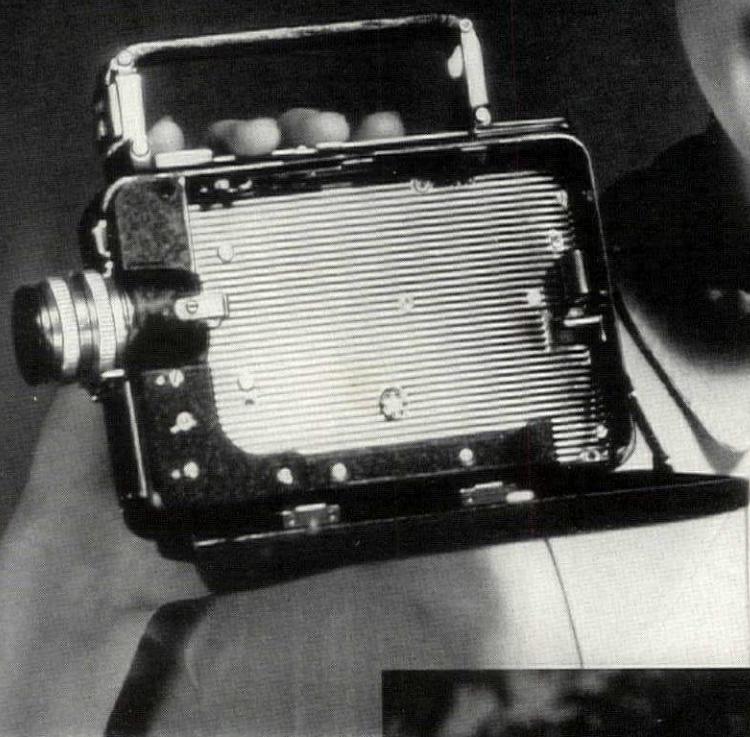
The Fiveleaf Azalea (*R. pentaphyllum*) makes an exquisite small tree on Long Island, blooming in late April with bright rose colored flowers. This may prove hardy at Boston. The Yodogawa Azalea (*R. poukhanense* var. *Yodogawa*) is double, with lilac flowers and compact growth, four feet tall.

At Philadelphia one may grow more of the Kurume Azaleas, probably a few
(Continued on page 78)

EASTMAN PRESENTS

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*Prices slightly higher, Denver and west.

Azalea glory

(CONTINUED FROM PAGE 76)

more of the Indica Azaleas from Japan (not the so-called Indian Azaleas), the Pontic Azalea (*R. luteum*) and probably the beautiful *R. occidentale* or Western Azalea from California.

In South Carolina and in the Lower South and Gulf States the Indian Azaleas (hybrids of *R. Simsii*) are justly famous. These, of course, are evergreen and tender, but there are many fine varieties and when they are old they develop considerable size and produce such glorious effects as those seen at Magnolia gardens, near Charleston. In this same region, the Kurume Azaleas should do well, along with many Japanese forms of *R. indicum*, all of which are evergreen. Beside these, there is a whole list of native southern species which should prove better adapted to the region than the hardy sorts, but most of these are not yet extensively tested. This list includes *R. austrinum*, *R. canescens*, *R. oblongifolium*, *R. prunifolium*, *R. serrulatum* and *R. speciosum*.

The possibilities for the Pacific Coast are fully as good as those for the South and many of the same Azaleas may be grown except, perhaps, that very tender sorts might not succeed in the colder regions. But there is little reason why the entire list as given for the Atlantic Coast and the South would not do well throughout the greater portion of the Pacific area.

The culture of Azaleas is very important, but it is a subject in itself

and may only be touched upon here. If your neighbors grow Azaleas successfully, perhaps your best course will be to follow their example. But the following facts may help: (1) Some shade is desirable, but open planting is possible if water relations are good; (2) an acid soil (pH about 4.5) is absolutely required; (3) a fibrous spongy soil, well aerated but highly retentive of moisture is needed; (4) the most practical means of obtaining (2) and (3) is by the liberal use (50% or more by volume) of acid peat, throwing out the old soil to a depth of 18 inches and making a “peat bed”; (5) a perpetual mulch of oak leaves on top of the peat bed, replenishing each Autumn, is valuable for retaining moisture, maintaining acidity and furnishing some plant food; (6) tankage dilute ammonium sulphate or other fertilizers especially recommended for Rhododendrons are suitable if applied before June, but never use ordinary fertilizers, fresh manure, lime or nitrate of soda, for these are all highly toxic to Azaleas; (7) buy vigorous plants and choose only those sorts which suit your climate. The things that other plants enjoy are often fatal to Azaleas, so do not “kill them with kindness.” Once established, let them alone. Never cultivate them or hoe around the roots.

Few things are more beautiful than an Azalea garden—and the time will come when we will all realize it.

Paris modern

(CONTINUED FROM PAGE 48)

lack of boundary. Thus the mirrors, aside from being in themselves a decorative part of the garden design, are particularly important for this effect of space so attractive in the small town garden. Above the wall, a high lattice screen, also pale blue, insures privacy, in true French style, from the street and houses beyond. The fountain rises in straight-line symmetry out of a square pool, set at an angle and bordered with green glass bricks.

The strict geometric design in the center is achieved by closely-clipped Box, in a simple zig-zag line and four miniature “dot” hedges, an effect all the more striking through the contrast in color of the dark green of the Box against the paler shade of the natural grass. The whole is framed by white gravel and outer strips of straight Box hedging, with two end-borders of pink Begonias. One will notice that the Begonias assume an importance, not so much because they are the sole flowers

in the garden, but more for their essential part in the composed pattern.

In the second garden, a rich contemporary effect is carried out in black and white. A bold center design, done in large square blocks of white paving, and resembling more than anything else a great letter S, is emphasized by its background of black asphalt, an unusual but quite modern substitute for grass. The design itself is centered by a square miniature pool, the shallow bottom of which has an amusing marine design worked out in black and white mosaic, while dark evergreen plants, along the wall and on the paved terrace, are held in black and white pots. Relief from the intensity of the blacks, whites and dark greens is afforded by pink Begonias in white tiled-edged beds which lead in symmetric line to a delphi figure of The Charioteer of Delphi, standing against a slate background.

ALMA MAILMAN

Return to elegance

(CONTINUED FROM PAGE 34)

black-grounded papers. Also gun metal glass is popular.

Flash: While white lamps continue to hold their color leadership, we note the range of light browns—tan, banana, sand, terra cotta, café au lait. Natural woods are also being used for bases.

Flash: Some decorators, bored with doing white rooms, are trying to replace it with gray. In white rooms brilliant accents, such as bright red and

emerald green, are the present taste.

Flash: Upholstery fabrics run to browns and the same tones as the rugs. Much leather is being used.

And—there's more glass than ever—on furniture, on walls and accessories.

Final Hint: Keep an eye on that Chinese art exhibit now packing them to the doors in London. We will doubtless soon see echoes of it in decoration on both sides of the Atlantic.

WHO SAYS SO?

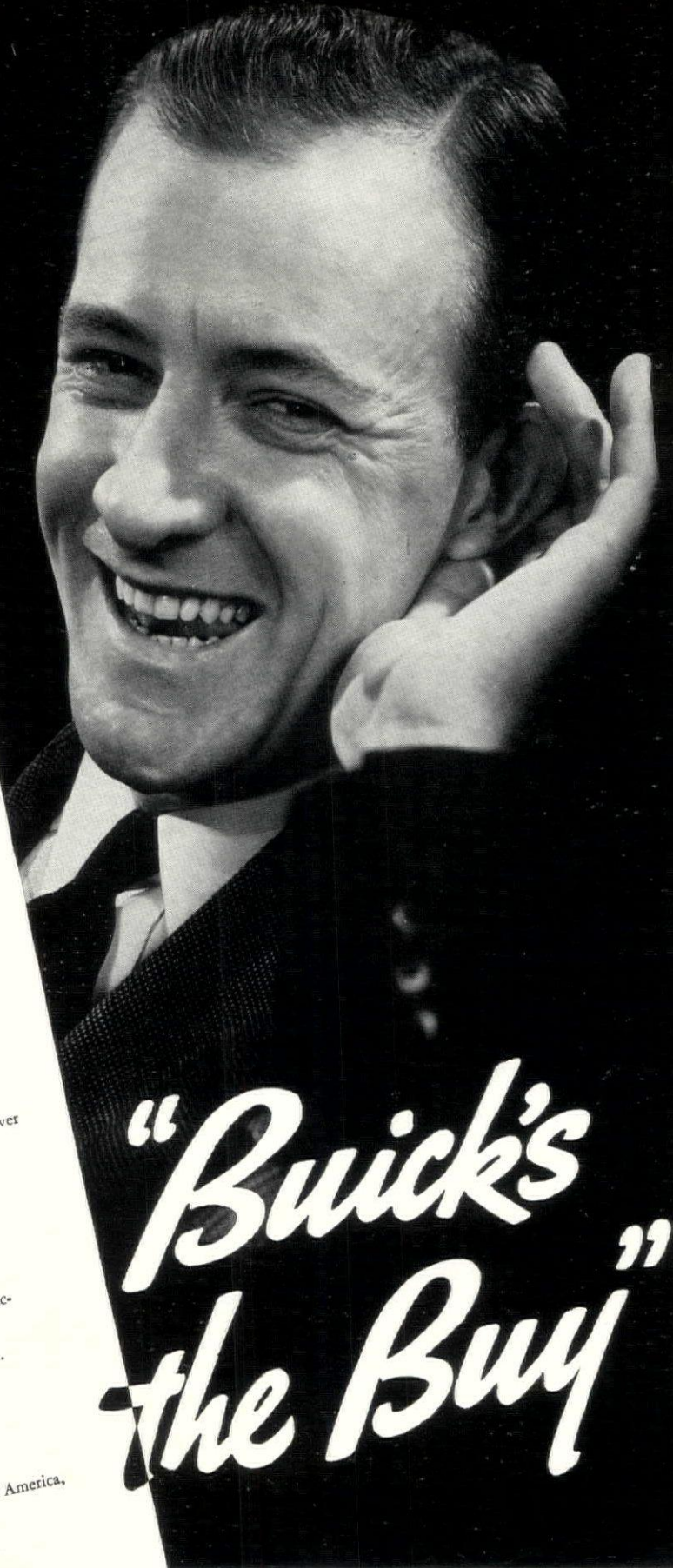
THE word is countrywide now that the motorwise are saying: "BUICK'S THE BUY!" You have a perfect right to ask, is that true? Who says so?

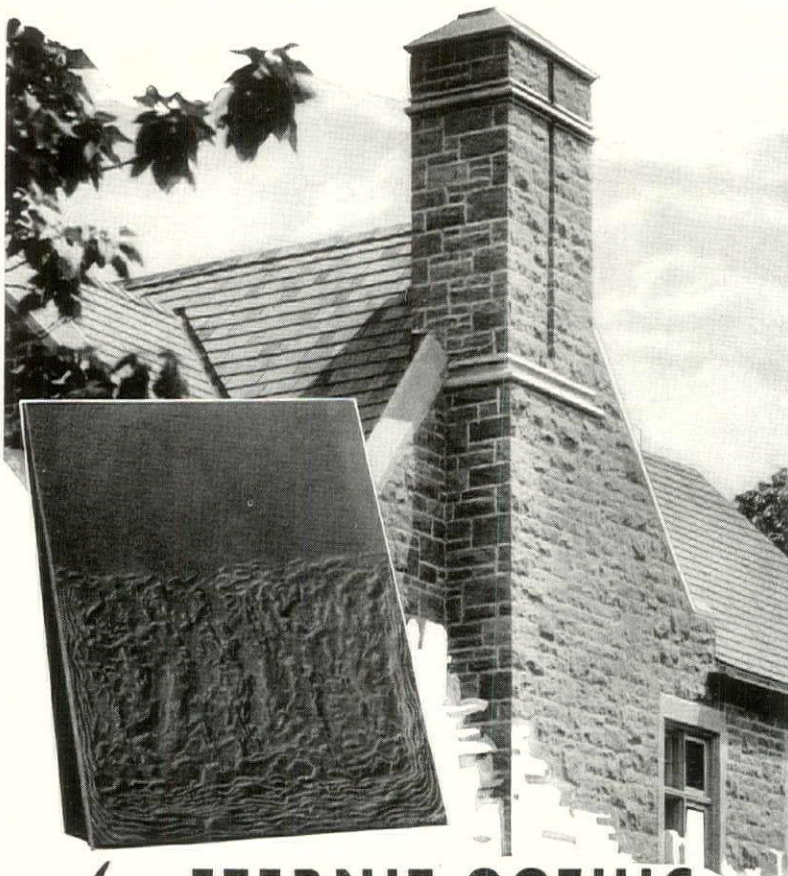
A convincing answer to both questions will be found in the following typical list of people eminent in professional and business fields, who are now driving new Buick cars:

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Superintendent, Cripple Creek Gold Mining District, Independence, Col.
- JESSE W. BARRETT**
formerly Attorney General of Missouri, St. Louis, Mo.
- TOMMY BRIDGES**
Pitcher, Detroit Tigers
- ELMER J. BROWN**
Fire Chief, Binghamton, N. Y.
- CHARLES P. CAHILL**
Superintendent, Union Pacific Railway, Denver, Colorado
- CARLTON S. DARGUSCH**
Vice Chairman, Tax Commission of the State of Ohio, Columbus, O.
- JAMES E. DAVIDSON**
President, Nebraska Power Co., Omaha, Nebr.
- WALTER H. DYER**
Official of General Household Utilities Co., Chicago, Ill.
- DR. A. S. GREEN**
Chief of Green Eye Hospital in San Francisco, Cal.
- REV. GEO. GRIFFITH**
Pastor, Northeast Gospel Tabernacle, Kansas City, Mo.
- RAY HAYWORTH**
Catcher, Detroit Tigers
- WILLIAM RANDOLPH HEARST**
Publisher
- MARIA JERITZA**
Internationally famous Opera Star
- F. L. MAYTAG**
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- R. C. MORLEY**
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- ABE MURDOCK**
Congressman, Ogden, Utah
- PETE DePAOLO**
Former Indianapolis Speedway Champion Race Driver
- LANGLEY PORTER**
Dean of the University of California Hospital, Berkeley, Cal.
- WILLIAM J. QUINN**
Chief of Police, San Francisco, Cal.
- J. E. REARDON**
National League Umpire, Cal.
- LEWIS S. REED**
Executive Vice-President, Citizens & Manufacturers National Bank, Waterbury, Conn.
- HAL ROACH**
Motion Picture Producer, Los Angeles, Cal.
- ROSS D. ROGERS**
Mayor, Amarillo, Texas
- J. M. SOUBY**
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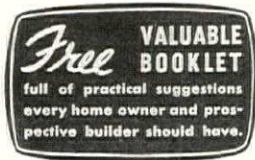
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Borders

(CONTINUED FROM PAGE 38)

straight edges rather than undulating ones, especially on small places; the effect is more restful. Along the edges fair sized stones may be partially buried. This serves several purposes. It keeps the border edge informal yet well defined, prevents the earth of the border from overflowing into the path, and most important, provides crannies between which such low-growing things as Aubrietia, Arabis, Alyssum, Pinks and the like will nestle and sun themselves with delightful effect. If the borders run along grass paths it is sometimes a good thing to raise them a little, edging them with flat stones sunk edgewise, or with bricks, or even with wood pegged firmly into the soil at intervals. Thus the edging plants are lifted out of the way of the lawn mower or clippers. Such a neat method of defining the verge of the borders is especially useful where the space is narrow; there would in that case not be room to sink the larger stones as suggested above.

FOR NARROW BORDERS

Plants for our narrowish borders should be carefully chosen. It is the part of wisdom to leave out of our calculations altogether such very tall sorts as Hollyhocks, Sunflowers, Boltonias, Bocconias, towering Mulleins, the taller Delphiniums, Mallows, Heleniums and Michaelmas Daisies. There may of course be an occasional angle of a wall or fence corner where a clump of these tall plants may fittingly be grown, but on the whole they are best omitted. Nor shall we suffer undue deprivation by this prohibition, for there are lower growing forms of most of these plants. There are the new and enchanting dwarf Michaelmas Daisies and Heleniums, there are the various forms of the Belladonna Delphinium that reach no great height, there are dwarfish Mulleins, Boltonias and so on. A little casting about in catalogs will bring to light a vast number of plants that do not exceed three and a half or four feet in height, which is the greatest height that our narrow borders should in most cases be called upon to carry. End plants are as important as end men in a minstrel show and should be chosen for their good deportment throughout the season, for their good foliage even more than for their display of flowers, as the reputation of the borders for neatness and trimness depends largely upon them. Good end plants are to be found among the Hostas (Funkias), the large-leaved Saxifrages, Hyssops, Nepetas, particularly *N. mussini* and *N. Souvenir d'Andre Chaudron*, *Chrysanthemum maximum* and the new dwarf Michaelmas Daisies. Tall, leggy plants, biennials, or such as die away after flowering, as Bleeding Heart and Doronicums, should never be given end positions. And it will be well to make our choice for the border chiefly among plants of rather tidy and compact habit, excluding those of rampant or straggling growth, and including a few for the sake of their fine and lasting foliage even though their flowers may be negligible. If bulbs are used they should be planted in groups rather far back in the border, rather than along the verge, so that the oncoming green-

ery of the perennials will arise and hide their untidy dying away. In a mixed border four feet in width it is advisable to plant in clumps or drifts of from three to five plants of a kind rather than in larger masses for a great many kinds will be required to keep the border bright and slightly throughout the season. Where such large or bushy plants as Irises, Peonies, Hemerocallis or *Gypsophila paniculata* are concerned one specimen at a time will be sufficient. If shrubs are included in a border of this narrowness they must of course be of dwarf stature and compact habit. The borders here reproduced are four feet wide and have been plotted on the basis of three or five plants to a group save in the case of the large plants just mentioned. They are planned to show a fair amount of bloom during May, June, July, August and September. This flowering period may be lengthened at both ends of the season if Spring- and Autumn-flowering bulbs are made use of among the hardy plants.

On small places we must also consider the planting of still narrower borders; those of from two to three feet in width. Where these are concerned it is often a good plan to devote them to combinations of two or three kinds of plants. This plan has the virtue of giving the gardener opportunity to specialize in several especially liked varieties, and insures a bright show for a long period if the kinds made use of are chosen with this end in view.

Phlox and Peonies planted alternately make good combination and the bed may be edged with the new dwarf Michaelmas Daisies that grow only about 8 to 12 inches high and are nice and bushy and very floriferous. This gives a three-season show and a fourth may be added if behind the Michaelmas Daisies clumps of Daffodils or May Tulips are planted. Another good combination is made with taller Michaelmas Daisies that flower through September and October with in front of them Hemerocallis in the newer hybrid forms. These come in all tones from lemon to deep copper and may be had in bloom if careful selection is made among them from June to August. Such a bed may be edged with purple velvet Petunias (*Violet Queen*), or the brilliant little Marigold, *Tagetes signata pumila*, that may be sown in place early in the Spring.

FURTHER COMBINATIONS

Phloxes in many tones of pink and rose and scarlet make a fine background for the tall long-spurred Columbines. If the faded Columbine flowers are removed the blossoming will be continued for many weeks. This bed might be banded with Dutch Crocuses for early bloom and later planted with Heavenly Blue Petunias or run with Sweet Alyssum. Narrow borders planted chiefly with Irises may have clumps of *Lilium regale* alternating with Delphiniums of some low growing variety as Capri, Mrs. Thompson or Persimmon at the back and an edging of annual Pinks. If the Delphiniums are cut back after blossoming they will flower again towards Autumn. Very attractive

(Continued on page 82)

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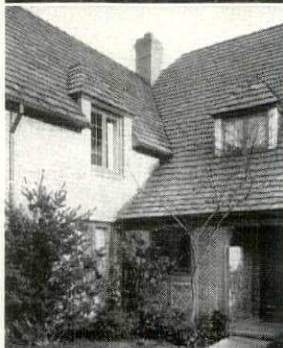
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Borders

(CONTINUED FROM PAGE 80)

all-season narrow borders may be planted with Polyantha or Baby Roses that bloom all the season, and edged with *Nepeta mussini* or underplanted with Alyssum Lilac Queen. A border that gave me pleasure last summer had at the back the new Korean Chrysanthemums in all their superb and glowing colors, next a row of dwarf Michaelmas Daisies and in front of these dwarf Snapdragons that had been raised indoors, in tones of pink and flame. Among these plants were drifts of Crocuses, Grape Hyacinths and *Scilla campanulata*. Any number of combinations of favorite flowers may be made.

As I have said, the owner of the small place is often the one who wants to grow the most kinds of plants. He must therefore utilize all his available space and yet contrive to avoid a jumbled and confused appearance. There will be the walls of the house, the garage and perhaps a tool house, as well as a fence lattice or porch, against which climbers may be trained, and Clematis, Pillar Roses and rare Honeysuckles may be grown on poles at the back of the borders; there will doubtless be stone steps in the joints of which small plants will thrive contentedly; possibly there will be a dry retaining wall. Such a wall is very valuable to the gardener with little space; it occupies little itself and holds much. In a wall three feet high a delightful selection of plants may be grown. Space may also be conserved by making use of the ground beneath the shrubs and trees for planting small bulbs thickly. They may be planted in mixture—Snowdrops, Winter Aconites, Crocuses, Scillas, Chionodoxas, Leuciums, Jonquils and Grape Hyacinths will give weeks of gay blossoming in the late Winter and early Spring. Beneath the spreading branches of a Japanese Crabapple where the soil is rich and deep may be set clumps of *Mertensia virginica* and masses of Grape Hyacinths and Poet's Narcissus. These make a most lovely show in early May in combination with the pink-wreathed branches of the Crabapple. And if a few good clumps of Ferns, either the Brake Fern, *Pteris aquilina*, or the Royal Fern, *Osmunda regalis*, are planted among them, when the *Mertensia* and the bulbs have run their course and died down the blank space

will be filled by the delicate waving fronds of the Ferns.

Shrubs and trees on the small place should be kept in scale with the rest of its features. An old Apple tree or two may be allowed or perhaps one full sized Pine or Hemlock in a strategic position, but for the most part they should be small. Here is a list of shrubs and trees for limited space:

SHRUBS

Azaleas
Almond (Flowering)
Berberis verruculosa
Berberis Julianae
Rhododendron carolinianum
Enkianthus campanulatus
Corylopsis vars.
Deutzia gracilis
Lonicera fragrantissima
Lonicera seringantha Wolfi
Daphne Mezereum
Kerria japonica (single)
Philadelphus Mont Blanc
Philadelphus Virginal
Syringa (Lilacs)
Prunus tomentosa
Prunus triloba
Rosa rugosa vars.
Rosa Hugonis
Rosa nitida
Spiraea Thunbergii
Viburnum Carlesii
Weigela candida
Cydonia japonica
Clethra alniifolia

TREES

Cornus mas
Cornus Kousa
Cornus florida
Euonymus europaeus
Hamamelis mollis
Hamamelis virginica
Benzoin aestivale
Amelanchier canadensis
Prunus pissardi
Chionanthus virginica
Syringa japonica
Cherry, Japanese vars.
Crabapples
Crataegus oxyacantha
Crataegus Paul's Scarlet
Magnolia stellata
Magnolia glauca
Magnolia lennei
Cercis canadensis
Laburnum vulgare

South African plants

(CONTINUED FROM PAGE 43)

years. There are many other bulbs equally good for the purpose. Why not try some Sparaxis, which come in shades of blue, purple, crimson and yellow and cream, with many variations in markings, especially when crossed with the similar Streptantheras. They are lower-growing than the Freesias, not fragrant but much more brilliant in color.

There are the Babianas, Baboon Flowers, so called because baboons like to eat the bulbs, attractive little flowers in bright blue, crimson or white, one especially fine one, *B. rubro-cyanca*, having blue petals with a bright crim-

son blotch at the base. The Babianas may be told by their plaited leaves. The Ixias are lovely, star-like flowers on slim stalks, white and orange and other colors, often with a blotch at the base of the petals. Strange and beautiful is *I. viridiflora*, of a queer metallic blue-green with a black blotch. It has an almost uncanny quality. Charming small fragrant Gladiolus species, *tristis*, *grandis*, *alatus* and others, may be started in a coldframe and brought indoors for blooming when the weather gets cold. This is true also of the Kaffir Lily mentioned above, *Schizostylis coccinea*.

(Continued on page 85)

South African plants

(CONTINUED FROM PAGE 82)

...ina, scarlet, and the pink one, Mrs. Hegarty. These are splendid florist's flowers with their six-petalled flowers in long stalks and their lasting quality. Then there are the Crinums and the Clivias, the Lachenalias and the Ornithogalums, the Vallotas (Scarborough or George Lily), *Amaryllis belladonna* (Belladonna Lily), said to be hardy, and the lovely Irids, Aristaeas with intensely blue flowers on tall stalks or short ones and the fascinating Moeas, like small Japanese Irises in a dazzling variety of colors and markings. There are these and many others, a wealth of beauty to be had in exchange for a small amount of care.

CARE OF THE BULBS

These bulbous plants will not need to be put in a cool place in the dark when first planted, like the bulbs from a cold climate. Sunshine and water after planting are all that are needed to start them into growth. They will need good drainage and will bloom better for a dilute liquid fertilizer applied weekly as they approach their blooming time and again after blooming to prepare a strong growth for the next year. The leaves will die off and water is to be withheld gradually. Then, most important point, the bulbs must rest and ripen, and this is best accomplished by leaving them in the pots and giving the bulbs a long, slow drying in the sun on a greenhouse shelf, in a sunny window or a covered coldframe with absolutely no water. They have this ripening time in their own country and must have it here.

There are many annuals and early blooming perennials which we may grow in our gardens, a large number being good also for greenhouse work. The Daisies come first, for there is an enormous quantity of them, the colors ranging from white through shades of yellow, orange, scarlet, crimson, pink and blue with many interesting markings and blotches. There are *Arctotis*, *Dimorphotheca*, *Gazania*, *Ursinia*, *Venidium*, *Felicia*, *Chareis* and others. If you want the ones we call African Daisies, *Gerbera Jamesoni*, you should buy plants, which may be obtained, as they are perennial and not quick-growing. Most of the members of this group will bloom the first year from seed and nearly all like a rather light soil, good drainage and much sun. The *Arctotis* has a great range of color through many shades of orange, scarlet and crimson. *Felicia* is a blue Daisy with a yellow center and *Chareis*, a charming flower, is blue with a blue center. *Ursinias* are in shades of orange and very free-flowering. The big *Venidium* or Namaqualand Daisy is orange with a purple zone around the center. It is a splendid flower but a bit cranky about sprouting. A method of culture suggested for South African seeds is to plant them early in flats and set in the sun in a window or covered coldframe without water for several weeks. Then water and do not allow them ever to dry out till well-grown when they will stand a good deal of drought. They must have full sun. In the Daisy group are many Straw Flowers. Here are *Helichrysum* and *Helipterum*, one, *Helipterum eximium*, the Strawberry

Everlasting, being very gay and quite different from anything we know, with a cluster of dried flowers like a bunch of Strawberries.

Nemisias are other good annuals and give a wealth of flowers in an astonishing variety of color from scarlet to blue. Do not allow a check in the growth of these plants. They must have water, humus and deep cultivation till well-grown or they will become stunted and never recover. The genus *Heliophila* has flowers like our Wild Mustard but in lovely shades of blue with a white eye. Pretty little night-blooming fragrant annuals are the *Zaluzianskyas*, oppressed by a weighty name. Night Phlox is a better one for them, since they are somewhat Phlox-like, not brilliant but attractive. There is an annual *Anchusa*, very like the Chinese Forget-me-not which we have grown so often recently, and nice little *Diascias*, related to the *Nemisias* and our "Butter-and-Egg", good for bedding. There are many others.

It takes courage to write about the succulents, for some of the finest botanists are studying them and the study is much more than a lifework for them all. There are hundreds of them—succulents, not botanists. To touch on just a few, the immense group of the *Mesembryanthemums*, now divided into many sections, will give us plants for the Summer rockery but especially ones for sunroom and greenhouse, where we grow the ever-popular Cactus type now. The "Mesems" come in a wide range of color, pink, magenta, scarlet, yellow, buff and white, and have a glistening quality which almost dazzles when a sheet of the gay, Daisy-like flowers is set before one. The *Mesembryanthemum* bank in the National Botanic Garden, Kirstenbosch, near Cape Town, South Africa, is a sight to remember. There of course they live out-of-doors all the year as they do in Southern California and Florida, but they will bloom well in pots in greenhouse or sunroom and grow easily from seed or cutting.

LIVING STONES

The queer succulents are intriguing, as was shown by the interest in the plants exhibited by the New York Botanical Garden at the International Flower Show in New York last March where crowds stood about them continually for six days. In the group of plants were "Living Stones" or Stone Plants, growths of the desert-like Karroo, which store up water as our desert ones do, taking form and color of the stones among which they grow, so that one can hardly distinguish them. They are *Argyroderma*, *Pleiospilos*, *Rimaria* etc. The odd little "Windowed Plants", which probably also to conserve water retired into the ground long ago, receive all their sunlight through their leaves, which lie in the ground, only their flat tops showing and these tops translucent. They are *Lithops*, *Fenestraria*, *Conophytum* and others. Tiny plants many of them, often not hard to grow and fascinating for small indoor gardens. They have fine, large, brightly-colored flowers often so large that the plant is sometimes almost hidden. Then

(Continued on page 86)

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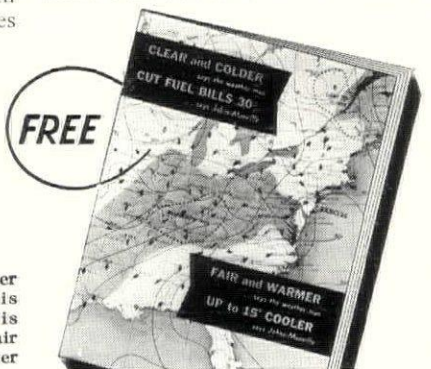
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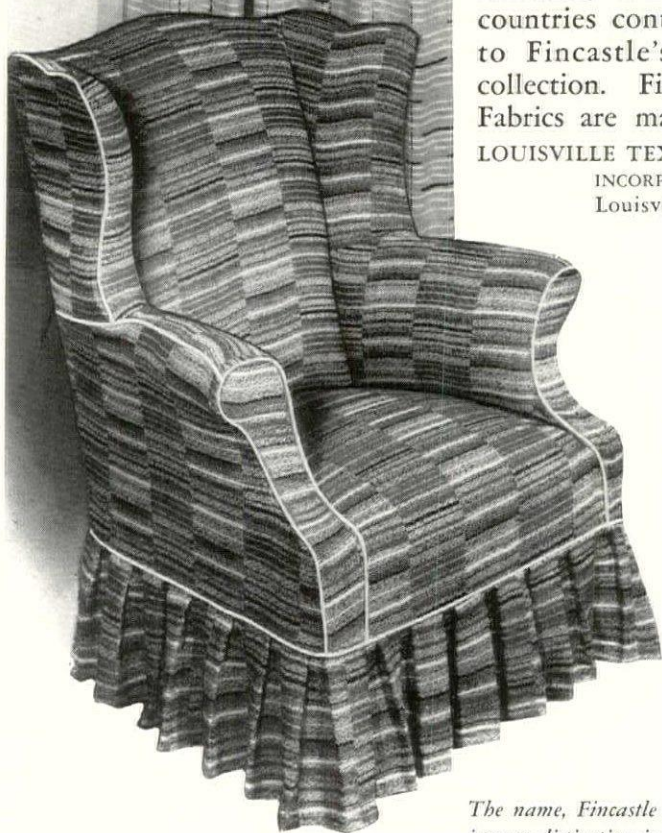
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Fabrics

South African plants

(CONTINUED FROM PAGE 85)

there are the Crassulas, which are often oddly-shaped but have some species with brilliant fragrant flowers; the Aloes, the Euphorbias, the Haworthias, a bewildering variety of plants for our experimentally-minded horticulturists.

Just a word as to shrubs, trees and slow-growing perennials. Suitable as a rule only for the warmer regions or greenhouses in the north, they are a splendid lot. There is first of all the vast number of beautiful Heaths, hundreds of them. For warm country hedges are the Ochna with its yellow flowers and brilliant scarlet calyx, the Carissa with its waxy fragrant flowers like a Jasmine and its Cranberry-like edible

fruit, the Tecomaria or African Honey-suckle with orange-scarlet blooms. Among the trees are the great "Flame of the Forest", *Spathodea*, growing near the tropics, a mass of crimson flowers, and the *Erythrina caffra* or Kaffir Boom, equally gorgeous in scarlet. A shrub of this genus, *E. zeyheri*, blooms very young and is good for greenhouse work. There is the fascinating Sweet Pea Bush, *Podalyria calyptata*, which makes the air fragrant in the Cape Province in spring, the fine Greyias, with Bottle-brush blossoms of scarlet. Indeed, there is no end to them all. So there is nothing for an enthusiast like myself to do except break off short!

Garden clubs

(CONTINUED FROM PAGE 58)

increasing motor travel, constantly watching our great National preserves. Through its efforts the great Redwood Grove in California has been safeguarded for posterity. It encourages horticultural knowledge and research by association with the great horticultural and botanical societies as well as with funds. Its Visiting Gardens Committee provides opportunity for visits to lovely gardens here and elsewhere. Today, after twenty-three years, it has an enrollment of over 7,000, though open only to members of the member clubs and therefore greatly limited. Its entry in 1921 to the International Flower Show (formerly done by men), it has been pointed out, opened the way there for woman and her ideas. Unquestionably the influence of the Garden Club of America on fine gardening has been incalculable.

In 1914, at Flushing, Long Island, was started in an even simpler way the activity that has developed, through its organizer, into the most virile in the world. In a new section of that old town, Mrs. John Walton Paris was walking one day, when she noticed front yard after front yard with a round bed of red geraniums, then the accepted standard of beauty for the small home. She thought a bit, then invited the residents to visit her for a discussion, and found she had a group delighted to start what later became the Flushing Garden Club.

The next Spring they essayed in the Public Library what is said to have been the first flower show ever held on Long Island. A few years later saw them putting on a Tulip Show, then an Iris Show, a Peony Exhibit, a Rose and Spring Garden Show, a Dahlia and Fall Flower Show, with a closing Chrysanthemum Exhibition—six in a single season! Small, yes; but well staged and judged.

Surprising was the scope of the work that followed. During the World War fruit trees were sent to France, with garden tools for the peasants; two French orphans were adopted, and help given thirty more; liberal donations were made to various war charities, with splendid success in buying and selling Liberty Bonds. Other garden clubs were organized, with the Flushing women supervising the planting and cultivating of war gardens, and

later the opening of a canning kitchen to teach the new method of saving crops.

To raise funds to aid the Flushing Hospital to prepare for war victims, the Garden Club put on a three-day Community Fair, in which the whole town was invited to participate: a Flower Show on Thursday, a Vegetable Show on Friday, and a Baby Show on Saturday, with a dance for the soldiers that night. And it was able to turn over to the Hospital close to \$5,000 cash!

Later, though it took three years' more hard work, the women were able to present a pretty little triangle, landscaped and planted, with a close hedge and fine iron gates, free of all incumbrance and with perpetual upkeep assured, for a Hospital Garden, at a total cost to the Club of approximately another \$5,000! A patient on an upper floor was overheard to exclaim, "If only those ladies knew what it means to us shut-ins to be able to look down on such a lovely spot, they would feel repaid for all their effort!" A Memorial Knoll was also planted in nearby Kissena Park; the approach to a new big Athletic Field beautified; with too much other notable work even to be mentioned.

In 1923 the Flushing Garden Club through Mrs. Paris, still its President, invited other nearby clubs to meet and form the Federated Garden Clubs of Long Island. And that success quickly and naturally led to the movement for still broader coöperation.

Consequently, on March 18th, 1924, during International Flower Show Week, representatives of the many garden clubs then widely scattered throughout the locality were invited to convene; and they at once formed The Federated Garden Clubs of New York State. Mrs. Paris was made the first State President and later the Honorary President.

The purpose of this State Federation, as then set forth, covers the following:

- Conservation and protection of native wild flowers;
- Encouragement of civic planting;
- Restriction of billboards;
- Preservation of scenic and historic localities;
- Planting of trees and care of roadsides and streets;

Garden clubs

Creation of a spirit of cottage gardening in New York State, similar to that found in England.

Also it will aid and inform on all subjects relating to garden clubs, flower shows, lectures and lantern slides; co-operate with the horticultural and special plant societies; and try to give reality to its vision of New York as the "State Beautiful."

COMBINED ACTION

For within four years of the start of the New York State Federation, so fast had the garden movement grown that Mrs. Paris succeeded in arousing interest in a special meeting, called for Washington, D. C., for the expressed purpose, as a new Constitution set forth, "To bring into relation of mutual helpfulness the State Federations of Garden Clubs, and to make combined action possible when deemed expedient."

How? Well, through much publicity, for one thing, as tiny stamps on letters, reading "I favor products not advertised on the landscape."

So on May 1st, 1929, was formed The National Council of State Garden Club Federations. It now includes about 35 states, with others rapidly qualifying for membership. New York still leads with about 200 clubs, 10,000 members, and nearly 1,000 juveniles. Massachusetts is a close second as near as I can tell, with around 100 clubs, 8,000 members, and its junior groups yet to be reported; and crowded, as I remember, by Texas and California. This National Council, by the way, has been maintained by tax of only 5 cents per capita added to a 10 cents per capita State tax, which has carried on both activities.

The first National Council Presidency, declined by Mrs. Paris, as after fourteen years of leadership she was going abroad, went to Mrs. Kummer, of Florida; but owing to her illness the actual duties fell on the capable shoulders of the Vice-President, Mrs. Thomas Mottley, of Massachusetts. Next Mrs. Frederick Kellogg of New Jersey greatly aided the work; and now for the past two years, Mrs. F. Joel Swift of New York has conducted the activities leading up to the Annual Meeting on the pilgrimage to Los Angeles, California.

It is a real source of regret to me that the splendid letters I have received during months of research, the fine Year Books, and Special Reports brimming with the wide activities of wonderful men and women everywhere in the country, cannot possibly be condensed as planned, into even the briefest individual comment.

INDIVIDUAL PROJECTS

Some States are stressing civic beauty, some the improving of the roadsides, the control of billboards, the conservation of wild life; some are intently watching all proposed legislation that is harmful, and working to support constructive measures; some are working to increase the planting of trees, while fighting all kinds of pests and disease, now especially the threatening deadly Dutch Elm disease. Many are featuring the new Garden Center, originated by Mrs. Frederick T. Fisher, of Hackensack, New Jersey, which won

her distinction abroad and made her a Fellow of the Royal Horticultural Society of London. Most States hold different yearly courses in artistic Flower Show staging, with correlative scientific judging. All realize the importance of getting boys and girls actively interested in Junior Garden Club work under supervision of the seniors.

Many outside, independent clubs are progressing along similar lines. The City Gardens Club, of New York City, founded by the late Miss Frances Peters, membership about 300; the equally big New York Bird and Tree Club, founded by Miss Henrietta Jones (sister of the late Miss Anna Maxwell Jones); and The American Tree Association, founded by Mr. Charles Lathrop Pack, which has planted millions of trees, are especially prominent in their way. The special flower organizations, The American Rose Society, Dahlia Society, Sweet Pea, Orchid, Iris, Peony, Daffodil, Chrysanthemum, Rock Garden Plants and others too numerous to mention, give lovely shows everywhere, and increase interest in the finest horticulture.

FOREIGN ACTIVITY

As the Garden Club movement has broadened, courtesies have been extended by other countries. Today properly introduced visitors are welcomed almost everywhere in Europe and nearer home, in Canada, Bermuda and Mexico. Last Spring many members of the Garden Club of America, the National Council, and their friends, left our Western shore not only to visit Japan, but to be specially honored by admission to the ancient schools devoted to the Art of Japanese Flower Arrangement. Some proceeded thence to study gardens around the world.

Another group, including many distinguished men and women, left a little later for the regular ten-year International Flower Show in Holland, famous land of the Tulip. All America had been invited to enjoy the sixteen thousand acres of magnificent bloom, surpassing any spectacle ever seen. The Horticultural Society of New York co-operated in making plans at this end for all who wished to accept the invitation to see the outstanding castle gardens, visit The Hague, and enjoy Dutch hospitality. An extension tour carried many on to the Royal Gardens and the World Exposition in Belgium; and thence to the great Chelsea Flower Show of the Royal Horticultural Society and Kew Gardens in England. Some proceeded to Paris, the Riviera, Rome, Florence, Venice, Switzerland, all primarily interested in gardens and the landscape art of the Old World, whose elusive atmosphere they hoped to capture and later instill in their own home surroundings.

What does the garden club mean to the nation? Most explicitly, perhaps, it means the bringing of more natural beauty, with all the ramified benefits that the term implies, into the homes of our country and the daily affairs of our people. More broadly, it means a powerful influence for individual and collective progress toward a saner, sounder and more satisfying life. Though at this time we may only vaguely sense it, the time will come when we know the garden club as a vital factor in the American scene.

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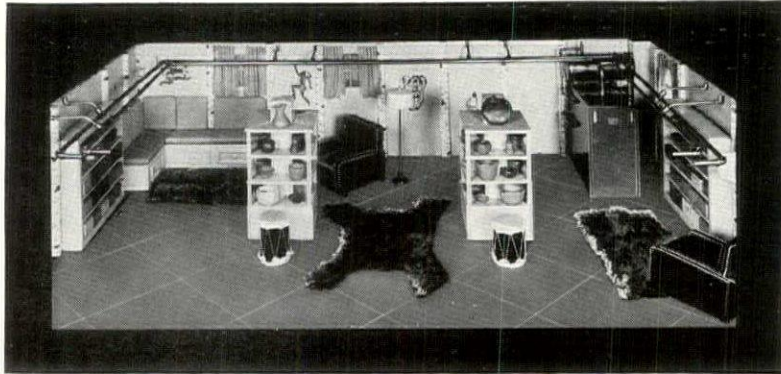
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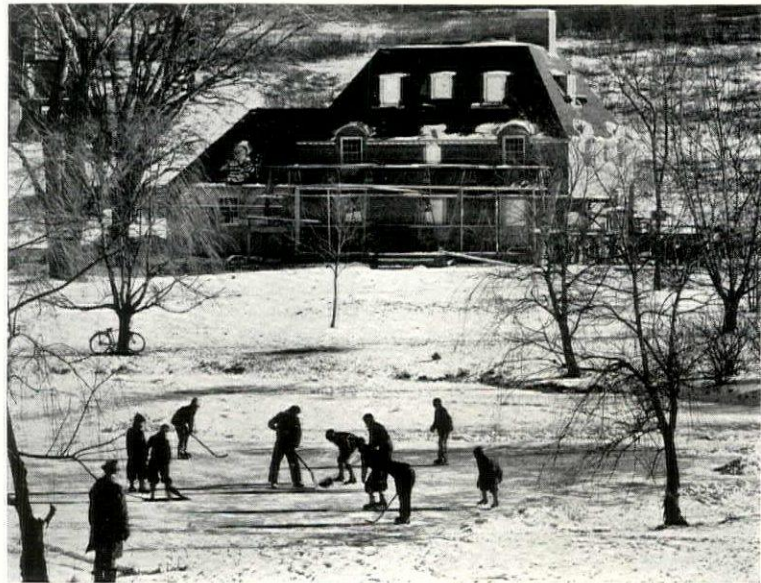


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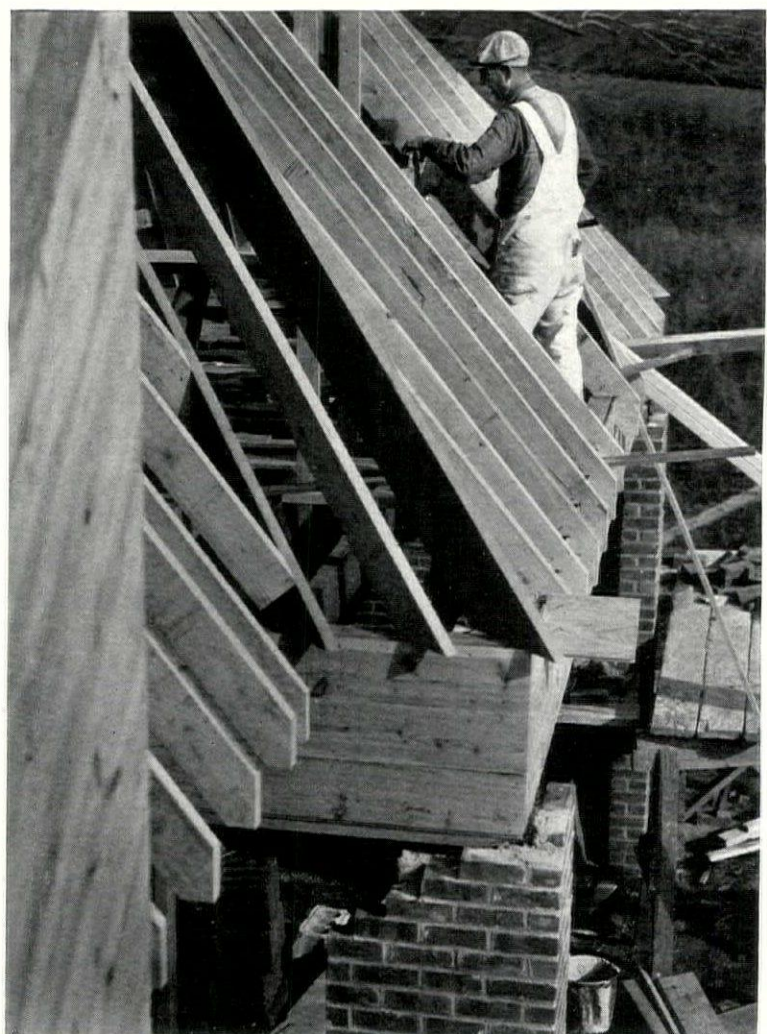
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H.G. - 3-36



Announcing our Ideal House

WHEN the willows droop their new golden green leaves by the pond where the young fry now disport with stick and puck—on April 25, by the 1936 calendar—the lovely doors of House & Garden's Ideal House will be opened and an invitation to enter will be cordially extended to all our friends. The Ideal House which is the result of the collaboration of six authorities in the home-building field, was first described in our July, 1935, issue. Verna Cook Salomonsky is the architect and it is being built by the Crane-Berkley Corporation on Taunton Road in Scarsdale, N. Y. The construction of our Ideal House will be fully reported in the April issue; the decoration will be described, and pictured in four-color photographs in the May House & Garden.



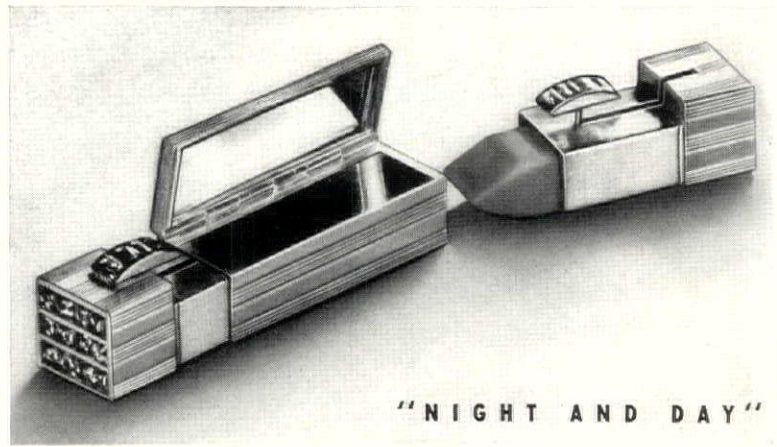
The handsome tiles specified for the roof necessitated the use of stout rafters



A particularly lovely feature of House & Garden's Ideal House is the circular stair



New materials and equipment, like these double-hung metal sash, were used



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And speaking of the actual lipstick, what more need be said than that it is Elizabeth Arden's own!—in the inimitable shades dictated by Miss Arden's rare color sense for the season's newest costume colors. In making your choice, consult Elizabeth Arden's new "Maquillages Harmonisés" (Make-up Color Chart). Elizabeth Arden remarks with pardonable pride that this lipstick is unique because she possesses the world rights to the idea. Which makes it all the more exclusive!

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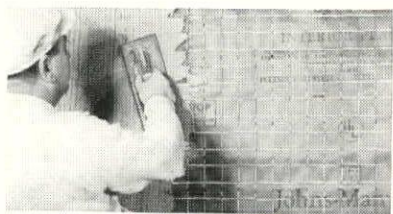


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Among other things, it pictures and describes in detail a new type of steel plaster lath, Johns-Manville STEEL-TEX. As a plaster base it is far superior to the old type of lath, because it reduces plaster cracking to an absolute minimum. And it adds permanence, strength and fire resistance to your walls.

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Spring beauty shrubs

(CONTINUED FROM PAGE 55)

anese names, which a friend was good enough to translate for me. They are Tsutsuzi, meaning "Windbell", and "Jiu-Ko", meaning "Lady's Necklace". Both of these are so pretty and descriptive that I wonder if it would not be possible to adopt either of them for our own use. I am particularly fascinated by the comparison with a neck-lace. The pendent, bell-shaped flowers look as if they had been carved from red veined jade; and since they are arranged in quite regular tiers all around the plant the likeness to a neck-lace around a lady's neck is striking indeed.

The "Necklace-bush", which name I herewith suggest, grows by nature in large colonies or thickets on precipitous, humus-clad cliffs. Gardeners frequently insist that it needs peaty soil, but that is not the case. It seems, indeed, to be better off without peat. The fact is that it is not at all particular and does very well in any ordinary garden soil, as long as this is slightly acid or neutral. Contrary to observations made in England, this shrub has proved itself, at least here in the vicinity of New York City, equally floriferous and equally hardy in the shade as in the sun.

Propagation of the "Necklace-bush" is usually effected from seeds. But seedlings vary greatly in the color of their flowers, and in every set there is always a rather large percentage of plants with inconspicuous, greenish flowers. Some have whitish flowers with red stripes or with a red rim, others are altogether red in varying shades. It seems to be advisable, therefore, to select some of the best forms and to propagate these vegetatively. Half-ripe cuttings in the early Summer or dormant, one- to two-year-old twigs in early Spring root without difficulty. Layering also provides a simple means of increase.

The famous "Beauty-bush", *Kolkwitzia amabilis*, also, has come to us from Asia. It was first described from specimens collected by the Rev. Père Giraldi in northern China.

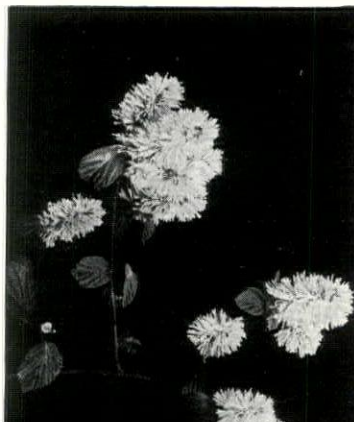
In 1901 E. H. Wilson, the late keeper of the Arnold Arboretum, but at that time plant collector for James Veitch & Son, gathered seeds of *Kolkwitzia* near Fang in the province of Hupeh and sent them to England; therewith introducing this species into cultivation.

In 1908 the Arnold Arboretum introduced it to America, but it was not until after the World War that it made its entrance into our gardens. Since then, but especially during the last six years, complaints have been increasingly frequent that this shrub is a shy bloomer. One nurseryman friend told me but recently that he contemplated discontinuing the raising of *Kolkwitzia* because of the many complaints he had from dissatisfied customers. This is very deplorable, because the Beauty-bush, well deserving this name, is really one of the greatest gifts our gardens ever received from China. The exquisite grace of the sweeping boughs laden with clear pink blossoms is unsurpassed by any other shrub.

The reason for its failure in so many gardens is rather pathetic, since in most cases it has been simply the result of too good treatment. It really pays to read collectors' notes. Wilson says that he found the *Kolkwitzia* on windswept, rocky ridges. That means: Drainage, full sun, free air circulation, no humus or other fertilizer.

The first plants of *Kolkwitzia* which Veitch raised from Wilson's seeds were nine and ten years old before they flowered. Plants raised from cuttings usually flower earlier, but we must not lose patience too soon. The Beauty-bush is well worth waiting for.

Potentilla fruticosa Veitchi, a white-flowered variety of the shrubby Cinquefoil, was discovered and introduced by Wilson one year previous to the Beauty-bush. It comes from the same section of China, somewhat more to the Northwest, where it is plentiful at an alti-



ABOVE: From the mid-South comes *Fothergilla monticola*, the North Carolina Witch-Alder, with honey-fragrant blossoms in April or May. At left is *Hamamelis mollis*, the Chinese Witch-hazel. Its odd yellow blossoms appear in March, at the same time as Pasque-flowers and Winter Aconites

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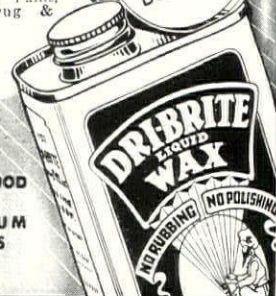
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Spring beauty shrubs

tude of 6000 feet. There it seems to grow under quite similar conditions with the one significant difference that it is a little more partial than the Beauty-bush to a regular supply of moisture in spite of good drainage. Its fairly large, pure white flowers are raised well above the grey-green foliage and are produced in great profusion. It is solely the fault of our unadventurous natures that this handsome and unexacting shrub is so rarely seen in our gardens.

FOREIGN VERSUS NATIVE

If we deplore that the above mentioned Asiatic shrubs are not more widely appreciated, how much more must we regret that even certain native American plants, by no means inferior in beauty, are so little known. The mention of two worthy subjects may close this selection of little known Spring-blooming shrubs.

Fothergilla monticola, the North Carolina Witch-Alder, is one of them, and together with it may be mentioned the quite similar *F. major*. Both are equally deserving of our favor, *F. major* being somewhat superior in its denser habit, while *F. monticola* has the larger flower spikes of the two. Both are hardy, easy to grow, and very ornamental in flower. The sweet, honey-like fragrance of their blossoms, which appear towards the end of April or in early May, adds to their charm, and their distinct personalities will not fail to be noticed favorably even in the richest of gardens.

F. major has been in cultivation for over 150 years, while *F. monticola* was not recognized as a distinct species until the close of the nineteenth century.

Both are easy to raise from seeds but may also be rooted from layers.

FROM THE ALLEGHANIES

The last of the plants, for which I propose to break a lance in this series, is the Silver-bell-tree, *Halesia monticola*, native to the high Alleghanies from North Carolina to Tennessee and Georgia. Its flowers and leaves are larger and handsomer, and its habit is better than that of its more widely known cousin, *Halesia carolina*. It has a very pronounced inclination to develop a single trunk which can be assisted, if required, with a little judicious pruning. The result will be a well-shaped small tree, splendidly suited to shade a garden seat. During May, when the large, creamy-white bell-flowers hang suspended from every twig in great profusion, the Silver-bell-tree offers a vision of loveliness not easily forgotten.

The best, and probably the only really satisfactory way to propagate this *Halesia* is from seeds.



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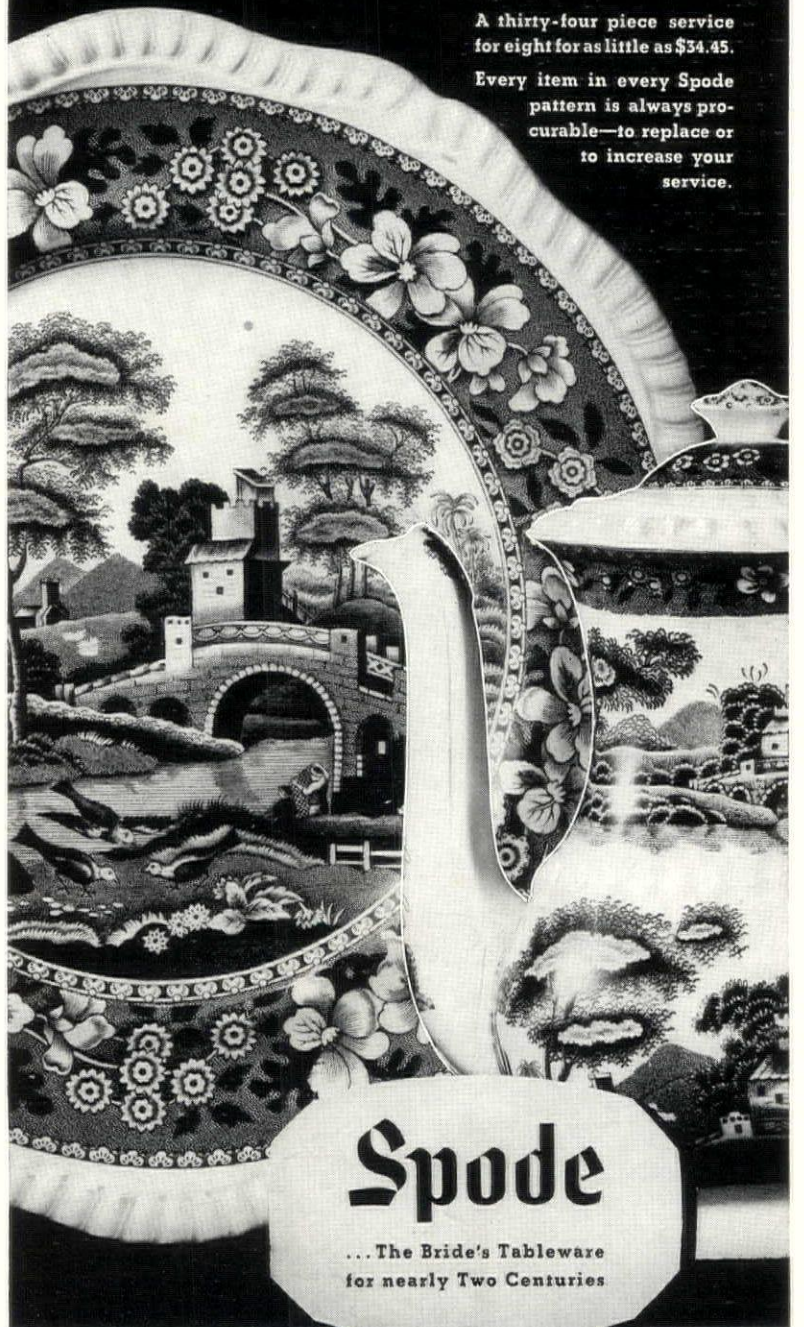
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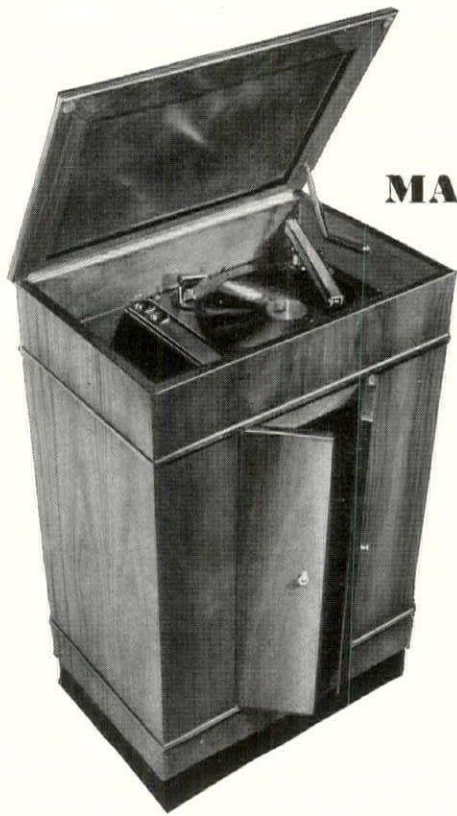


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40 WORTH STREET NEW YORK CITY

Upholstery news

If you are looking for new trends in upholstery for Spring decoration or re-decoration, you will find, mainly, three. The continued feeling of rich texture, the combined use of different materials in one fabric, such as linen with wool; cotton with silk or linen; and various similar combinations; and then, of course, the new colors and designs. All of these fabrics show an improvement in quality; better dyes are used; and many of them are Sanforized, or pre-shrunk.

MOHAIR

In the heavy-textured materials, mohair is extremely popular and versatile. Often it is intricately woven in order to give a rich-textured, deep pile effect. The colors are plain and generally heavy. One of the newer decorating ideas is to combine with the plain mohairs those with a woven self-colored stripe or chevron design; so when both are used together in a room, they lend interest of contrasting texture rather than color.

Among the new heavy wool fabrics, tweeds are very prevalent. In fact, one firm which imports tweeds from England for clothing purposes reports that their supply is being depleted by people who use these materials on modern chairs and couches. The heavy English weaves are nearly always in one or two colors—mostly beiges, blues and off whites. Design, if any, is woven into the fabric in the form of stripes, chevrons, and occasionally very large polka-dots. Scottish imports are more varied, and show surprisingly beautiful color schemes that are perfect for the fine modern apartment. One design in beige, strong yellow, and two blues is exceptionally lovely.

Among the many American variations are a wool homespun in a diagonal stripe; and a nubbly, loosely woven, rough textured material simulating chinchilla.

COMBINED MATERIALS

Most noticeable among the new trends is the use of two and three combinations of material in one fabric. For instance, a mixture of linen, wool, and cotton is intricately woven to give a finely finished effect. Another combination is white wool woven on a heavy pongee ground. Linen and cotton are a popular duo, also mixtures of silk, linen, and cotton. Mercerized cotton is used extensively. Cellophane is woven in narrow white stripes through a cotton-satin material; and, again, is sunken into a new heavy waffle cloth material. Another good mixture is a white dyeable fabric using raw silk and wool. Strong and durable, it is lighter than most upholstery goods.

Heavy Irish linen is fast gaining recognition for upholstery purposes. There are numerous modern plaids on the market, and aside from their beautiful color schemes, such as one in red, yellow, cocoa, and cream, they show a surprisingly rich texture. The majority of these come in stripes, plaids, or plain colors. These linens, extraordi-

narily strong and durable, may be used either for upholstery purposes, or as slip covers. A brand new linen variation has a superimposed design woven on an Irish linen ground which gives the effect of damask. All these designs are woven in self or two-tone colors which are both sunfast and washable. Again, this material is ideal for slip covers or for sturdier service.

Quite a bit of cotton is being used in the new upholstery fabrics, mostly in designs simulating tweed, or combined with rayon in self stripe or chevron designs, still emphasizing texture. There is a good deal of mercerized cotton with a nice rich satin-like finish.

Leather is also extremely popular for upholstery purposes. Aside from the plain leathers that now come in such delectable colors is a novelty patterned in checks and plaids that give a multi-colored effect. There are stripes, too, some of them ombre. Both water and alcohol proof, these are especially suitable for yachts or bars.

IN LEATHER

Quilted leather is smart and particularly effective when applied to the headboards of beds. Another new idea seen recently in a modern apartment was a chair combining beige leather on the backs with blue-green chenille covering the chair seats. An idea was recently launched by a French decorator who had bits of colored leather fitted together to form a modern design, and then used either on table tops, or for upholstery. Once sewn together this made a fascinating covering. Another decorative leather idea is found in a modern fabric-covered chair. The material, woven in orange, dark brown, and beige, has dark brown leather for binding. The combination is very successful.

In the way of formal fabrics are many rich satins, damasks, and novelty silk weaves. Also one finds a good deal of brocatelle with a contrasting thread outlining the design, to give a quilted effect. Rich rayon and cotton stripes or vine-like flowered designs are prevalent. Damasks are frequently woven in serpentine designs or in novelty patterns that simulate quilting. Many cotton tapestries are concocted in a manner to give a textured look in keeping with this very general trend.

COLOR AND DESIGN

As for color and design, the following are the most prevalent: Stripes are popular, including chevron effects. Flowered designs often take the form of leaves or vines; and you may expect to see many larger prints. Colors are still heavy. Brown, and its variations of cocoa, cedar, coffee, beige, seems to be the most favored. Eggshell is good; ice-blue new. Whites are becoming a silvery gray, blues tend to grow paler, grays lighter, greens more yellowish. Reds are surprisingly popular. Plum and blue are still combined a great deal, while pink and gray promises to see a lot of use in the near future.

—D. C.

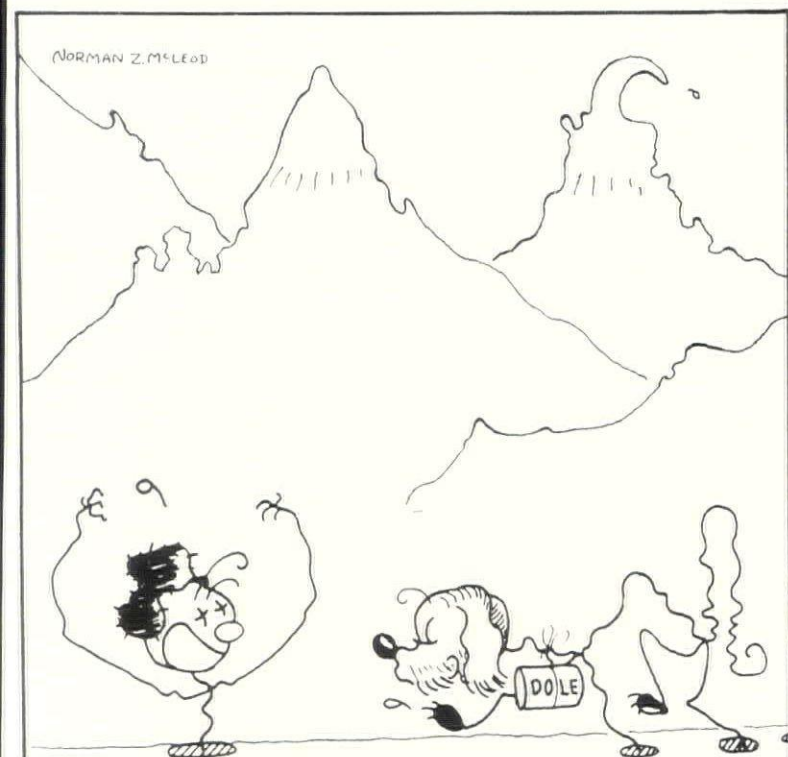
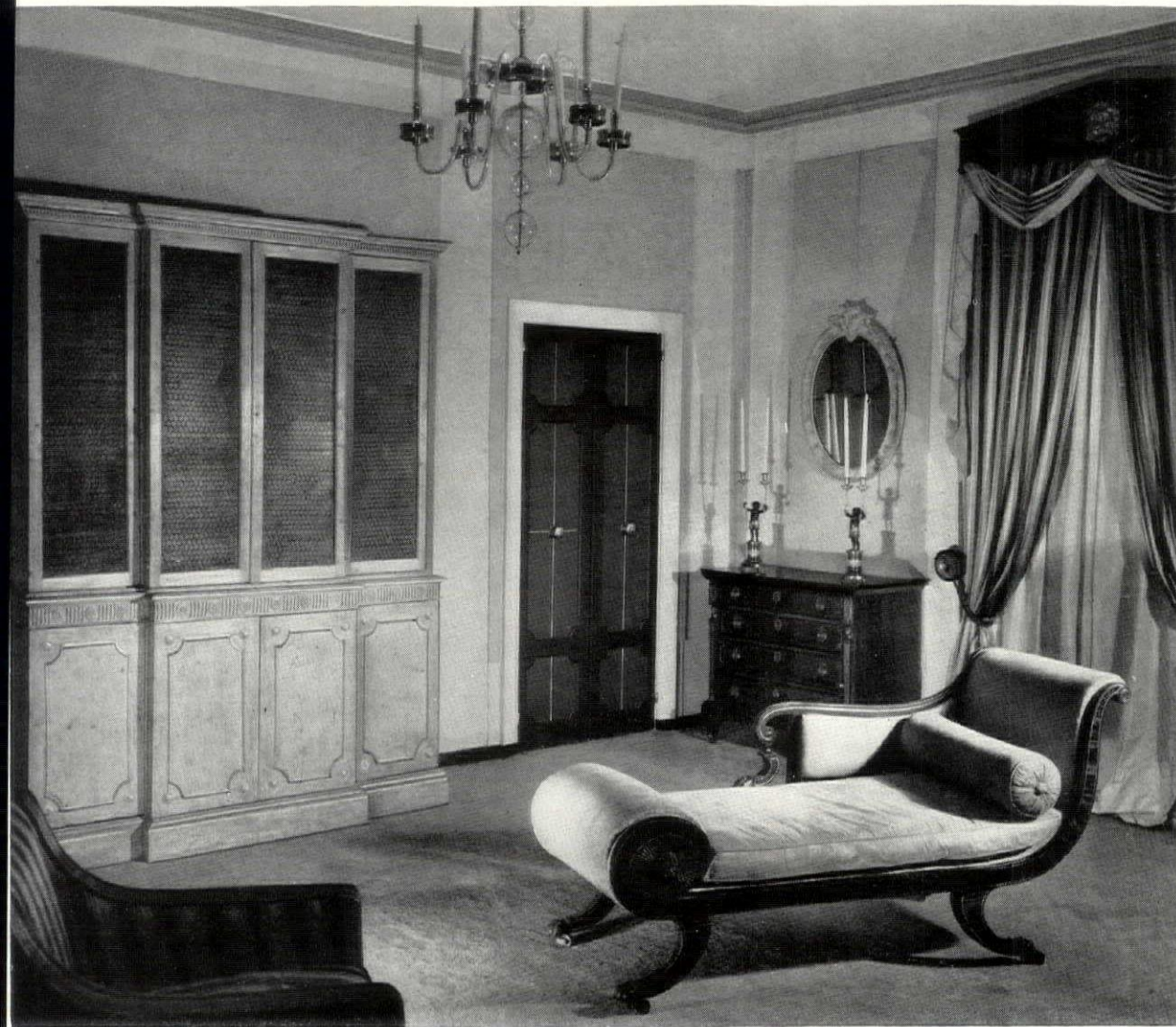


MACY'S CORNER SHOP

In enchanting quarters, the Corner Shop shows a group of Regency collectors' pieces. Even on time-mellowed pieces, Macy's time-honored custom of keeping prices low persists. The Recamier couch is \$279. The stripped pine break-front cabinet is \$798. The regency commode is \$149. The pine mirror is \$119. The Blackamoors are \$129 a pair.

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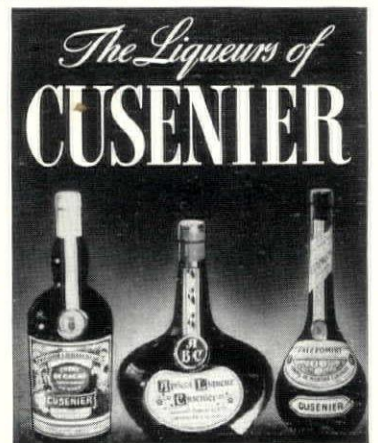
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Short and simple annuals of the poor

(CONTINUED FROM PAGE 69)

mystery here; there is a bleak succession of the same grade, the same type of border, nothing to break the long and monotonous line." Wherefore large bushes of *Philadelphus coronarius* were set hedge-like to the right of the Spring Seat and platform from the fence above to the walk below; now one comes upon the further half of this long border, after descending the two or three very shallow broad steps, as a surprise; and the picture here begins to be good as the hedge is turned.

IRIS AND PHLOX

This border is slightly higher and steeper than that nearer the house; its occupants are largely great Irises. Here now raise their fine flowers William Mohr, Frieda Mohr, Santa Barbara, Sachem, and several others; and as *Phlox divaricata* of a singularly deep shade of lavender is flowering below, among gray-green rounds of *Sedum spectabilis*, the effect in late May is indescribably fine. Before this blooming, one plant lights up the whole border—the species Peony Mlokosewitschi. Though I have seen many Peonies for many years, single, double, in all colors, and of all kinds, this is *the* Peony for me. It is low-growing, with red-purple stems and under side of leaves; it bears a single small flower of the purest lemon yellow with clustering stamens of a deeper yellow; but it is its enchanting form that is so captivating; it has the look of a flattened Magnolia bloom; it has that sculptural quality which belongs to the Magnolia and the Camellia. Last year six flowers were on the 18" high plant; two of them were brought into the little house for the best room, where below an early American portrait of a stiff unknown child in a red dress stands a bit of carved Chinese soft stone, a piece with two small holding places for flowers; in each of these one Peony Mlokosewitschi, with its leaves, is placed, and at once the whole small room takes on distinction and elegance.

At the corner of the sloping border, where the walk turns and becomes what we call The Moss Rose Walk, shrubs have been placed: a few Mock-oranges of good varieties, one *Tripterygium*, perfectly unknown to me in habit, flower and fruit—and a few Bleedinghearts here and there for an effect while the shrubs are small. After the border turns to run downhill toward the long grass walk, a change takes place in the planting, which is then mainly of tall and brilliant hardy Phloxes, *Boltonia* and *artemisia lactiflora*, with a few Peonies toward the front of the border; and on the opposite side of the walk a line of Moss Roses, with a few species Roses interspersed. This is one of the two romantic parts of this old place; the other is the bank above the Farthest Platform where there is the beginning of a collection of old Roses. An old house cries aloud for old Roses, for Lilacs first perhaps, and for "Seringae" as Horace Walpole spelt them, but above all for an old Rose. The Moss Roses live here through bitter cold, and fling their branches toward the walk, a matter pleasant to rectify by cutting when the Roses are in bud.

At the upper corner of this Rose walk, where the border with Irises and *Philadelphus* turns at right angles,

is the Rose Garden. These words it is a delight to spell with capitals, because they seem to give space and dignity to the smallest bit of land ever allotted to Roses. A rectangle of ground in this spot, low clipped privet on three sides, and on the fourth another simulated Arborvitae hedge made up of five small stubby trees which we had on hand, form this boundary. The garden measures only 28' x 8½'. Two lines of *Lilium candidum* were set in this little "garth" and in the Autumn, after frost, low inverted troughs of two old planks were laid over the rows of young Lily plants; removed in early Spring the Lilies showed pallid leaves, but immediately recovered their green and went on their upward way. Here one does not cover these Lilies; but my fear was not so much for cold, as for the depredations of small animals of which we have many in this remote country region.

In May, twenty-five Gruss an Aachen Roses were set in lines between the Lilies; and along the rows of the last named plants are little rootlets of good Michaelmas Daisies, which are pinched back to keep them fairly low. Here in this tiny parallelogram we have not only the choice little everblooming Rose with its sweet fragrance, but two companions for this, the earlier in the Lilies, the later in the hardy Asters—something to watch and hope for all during the Summer months.

FLOWERS AND VEGETABLES

But now to the delight of my eyes, the Red Cabbage Border! Long had I looked at rows of Cabbage with flowers against them in the vegetable garden rows, when one day it occurred to me to use the Cabbage as the main feature of a little border. A grass walk four feet wide and some twenty-five long needed adornment at its edges. A border of three feet was sown along the edges toward the turf with a row of *Phlox drummondii* Isabellina; a line back of that was made up of Chives perhaps two feet apart, with two dwarf red Cabbages between. *Chou Petit Rouge d'Utrecht* was the variety used, though Dreer's Haco, I believe, will do as well. Back of all these was sown a line of Larkspur Lilac Spire. Many times a day this border called one by its somber beauty; the low rich tones of the Cabbage plants are beautiful in all lights, and with the creamy foreground of Phlox and the aspiring violet of the Larkspur, a really paintable effect was achieved.

One of the gardening lessons which should be learned from the depression is the intensive use of the small space; the growing together in the one little garden of fruit, flowers and vegetables, as the practice has always been in France. The convenience of it, the economy of it and the beauty of it are three cogent reasons for its practice. Herbs with flowers, the exquisite Parsley, the slim-blue-leaved Onion, the gorgeous colors of the Beet-leaf, the varied greens of Lettuces—all have their lovely complement in flower forms and colors; and instead of the wasteful "ornamental" hedge, the Grape—yes, even the Tomato—beautifully trained, make decorative and valuable substitutes.

You asked us . . .

(CONTINUED FROM PAGE 67)

venting the generation of steam and causing an unsteady water line.

This unavoidable accumulation of oil and grease should be removed by blowing off the boiler as follows: If not already provided, install a surface blow connection of at least 1¼ inch nominal pipe size with outlet extended to within 18 inches of the floor or to sewer, inserting a valve in line close to boiler. Bring the water line to center of outlet, raise steam pressure and while fire is burning briskly open valve in blow-off line. When pressure recedes close valve and repeat process adding water at intervals to maintain proper level. As a final operation bring pressure in the boiler to about 10 lbs., close blow-off, draw the fire or stop burner, and open drain valve. After boiler has cooled partly, fill and flush out several times before filling it for service.

Q. I am enclosing a sample of my carpeting and would like to have your help in the furnishing of my living room. I have a green studio couch which I intend to slip-cover according to the other colors used. I also have a large gate-leg table, an end table, and several white lamps and accessories. I intend to buy several chairs—probably a barrel type and lounge chair, several more small tables and lamps and a desk. I would like your advice as to the colors of the chairs, slip-cover for studio couch, and accessories.

Mrs. J. J. C., Racine, Wis.

A. Why not have a color scheme of green, maroon and gray-beige? I should leave the studio couch green, and I am enclosing some clippings which will give you an idea of the colors I have in mind. The lighter green is preferable. The barrel chair should be covered in the maroon of the rug, welted in the same green. I would choose a gray-beige for the lounge chair, and have it finished off with maroon welt.

Q. We plan to furnish a guest room completely, re-doing walls, woodwork and floor, and buying all new furniture.

The room is about 18' x 20' with four rather narrow windows together on the south side. The walls are now papered and the woodwork and floor are light oak varnish. There is a large closet. I have one bedroom in Early American Maple, so I'd rather not use that again—its colors are green, yellows, browns.

Mrs. G. C. B., Cadillac, Mich.

A. The combination which you suggest, of pink and rose with gray oak, sounds excellent. The wallpaper could be one that shaded from a pale pink to a deeper shade or it may have a white or gray background with a fine pink and red stripe in it. The touch of red will prevent the paper from appearing too weak in color.

If you use a fairly plain wallpaper either shaded or striped, your windows may have over-curtains of chintz containing any combination of pink, rose, green and white. Since the four narrow windows are all together, put a straight hanging chintz curtain at either end of the group, as there will not be sufficient space to hang over-curtains between the individual windows. The side curtains may hang to the floor and have one

valance across all the windows. Make these over-curtains quite full in order to avoid a skimpy look. Plain white net or voile glass curtains would be suitable with the over-curtains.

If the wallpaper you choose has considerable pattern in it do not use the over-curtains. Just have glass curtains of white net or voile bound in red or maroon, depending on the scheme you choose for the room.

Q. I am building a new home and expect to paint the walls in early Spring. I have a large living room, music room, sun parlor and dining room. I shall have double French doors between sun room and living room. I have double door space between living room and dining room, but plan to leave this space open, using wood pole with rings, so I can use curtains there.

Please advise me if these rooms should be painted the same shade, or different colors. Also if the French doors should be like wood-work, or mahogany. Any suggestions as to color scheme will be appreciated.

I would also like you to advise me what material I should use for hangings in the doorway between living room and dining room: if they should be like the drapes at the windows in the living room and dining room.

B. F. F., Wilton, Maine

A. First, to answer your specific questions: The French doors should be like the wood-work. It is perfectly correct to paint the living and dining rooms the same color. On the other hand, you may want to use different shades of the same color, or harmonizing colors. In which case, the curtains should be of a plain neutral color or else something combining the colors of the two rooms.

If you will paint the walls of the dining room a clear canary yellow and the walls of the living room light gray, you will have a very smart and attractive combination and at the same time tie the rooms up with one another. If you like this idea, start out by getting a heavy material with a yellow and gray stripe to hang between the two rooms. However, if this proves to be difficult to find or too expensive, you might get an equal number of widths of gray and yellow and sew them together.

Include touches of orange and gray in the dining room. You might have orange leather seats or chair seat covers. Then hang heavy gray material of the same color as the hangings between the two rooms, at the windows.

Gray, henna, brown and yellow should be carried out in the living room. Why not have the curtains of the same yellow and gray striped material? As the walls are light gray, the sofa should be deep gray welted with henna, and the rug should then be an even deeper gray. Try to find a chintz combining the colors of orange, gray, yellow and white—or any few of these colors, and then cover an occasional chair with this. Another chair could be covered in yellow with weltings of deep henna. Use yellow in your decorative accessories such as lamps, flowers, etc. And finally, if you feel you

(Continued on page 96)



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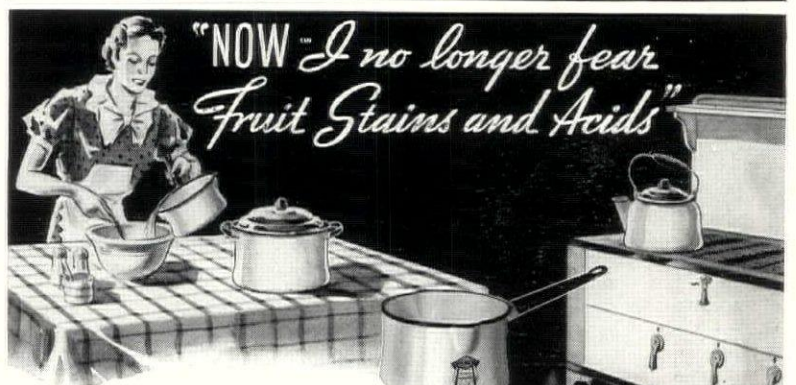
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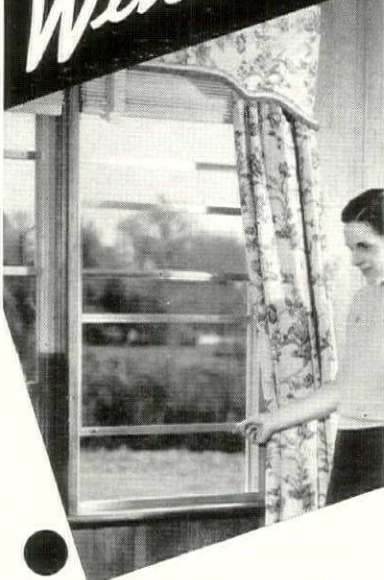
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(CONTINUED FROM PAGE 95)

need another different color, any shade of green could be used occasionally in the room.

Q. I am the owner of a 137 acre tract of land upon which two buildings are erected. One, the main house, is in the course of remodeling, and the other, formerly a barn, I have completed remodeling and contemplate using it as an annex. When entirely completed I intend to use the main house as my permanent home, to accommodate approximately twenty guests, and the former barn as an annex, in which twenty guests can also be accommodated.

My problem is the water supply. I have sketched out, and am enclosing herewith, an outline of the surrounding land and location of the buildings. My measurements are approximate, as the exact ones are not at hand at present. As sketched, the ground is mountainous and stones abound; I am fortunate, however, in having the section lettered "A" on the sketch, which I think is composed of numerous springs, as the water is continually flowing at present. I have trenched a small portion and have a three-inch pipe just stuck into the trench and running into a wooden box. During the drought season the water empties from this pipe at the rate of approximately two gallons per minute, conservatively speaking, and a test made of it shows it to be pure.

I have wondered whether to use this water for household use, or to tap into the spring marked "B", which at present is boxed to a depth of about three feet and appears to be of a fairly good strength, as it fills the four foot box to the overflow pipe within a three minute space of time. I should judge this box to be about two feet square.

I contemplated piping from either of these two sources into the cellar of the main house by pressure pump, into a tank of approximately 500 gallons, and then piping from the main house to the annex. In the main house I intend to have four baths, and kitchen; in the annex, four baths. Do you think that the best method of securing the water from the source, by trenching "A", and running into a cement reservoir; or tapping into the spring "B" and running into a reservoir; or should I run two separate lines, one to the main house, the other to the annex, direct from the one reservoir?

Can you inform me also about what the consumption of water is for approximately forty persons and kitchen requirements?

S. E. C., New York City

A. REGARDING the water supply to your place in the Adirondacks, it would be advisable for you to make use of the spring rather than the other source, which seems of doubtful origin.

In order to use the spring to best advantage, an open concrete reservoir of about 3000 gallons capacity should be formed just below the spring outlet. At least a 2000 gallon storage tank should be placed in the cellar of the main house, to which the water of the spring should be pumped. From the tank at the house, the water could be piped to the annex. The size of tank

that you mention would not be large enough for the requirements outlined.

Q. I received an Azalea this winter and would like to know if I can set it out in the spring and leave it out all winter? When will it bloom again?

Last Spring I set out two-and-a-half-year-old shrubs of Privet Armor as a hedge. I was told not to have them clipped until they reached the desired height. The main thing was that I wanted them bushy at the base. Now I am told that this was a mistake and that they should have been clipped. Will you please tell me what to do?

My home is in southern Wisconsin, and I would like to set out some evergreens close to the house, some tall and some lower bushy ones. What kind would you advise and when should I plant these? Should fertilizer be used?

H. C. L., Oak Park, Ill.

A. FIRST of all, you should not leave your Azalea out all winter. These indoor Azaleas are not hardy. You can, however, set it outdoors in the Spring and leave it there until Autumn.

The best thing for your privet hedge would be to cut it back heavily in the Spring. I know that this is hard to do now that you have it just the height you want it; however, it is the best thing for the hedge and will make it much thicker.

My choice for planting close to your house would be Dwarf Japanese Yew, Dwarf Arborvitae and Pfitzer Juniper. Just use good garden soil, with bone meal and some manure.

Q. Our town is small and the majority of the residents have kitchen gardens in order to have their own fresh vegetables. Many of these gardens are in plain view of the streets and sidewalks. In the month of March—the month when most of the planting is done—I wish to have on our Garden Club program a paper on "Making the Vegetable Garden Ornamental", or "The Kitchen Garden—Both useful and Ornamental", or something to that effect. I know that the English combine flower rows and flower borders with their vegetables.

O. L. C., Mt. Pleasant, Tennessee

A. WE HAVEN'T published anything to date on the subject of making the vegetable garden both useful and ornamental, and I do not know of any book treating the subject well. However, here are some suggestions:

To a considerable extent, a vegetable garden can be given ornamental value by maintaining it constantly in a neat, well-ordered condition which will give its more decorative inhabitants—Carrots, Beets, etc., a chance to show.

The best way, though, is to edge the paths and large vegetable areas with flowers, selecting kinds which are sturdy and yet will not make a nuisance of themselves by re-seeding all over the lot. Irises are excellent and so are Peonies, in large gardens, and hardy Chrysanthemums. Gladiolus, too, makes neat summer edgings. Avoid Tulips and other bulbs that die down after flowering.

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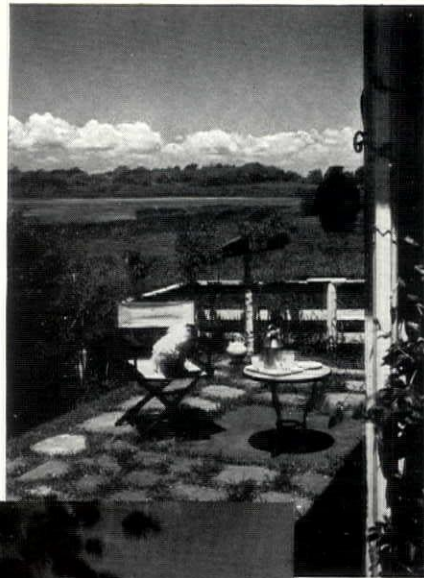
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Rhode Island schoolhouse

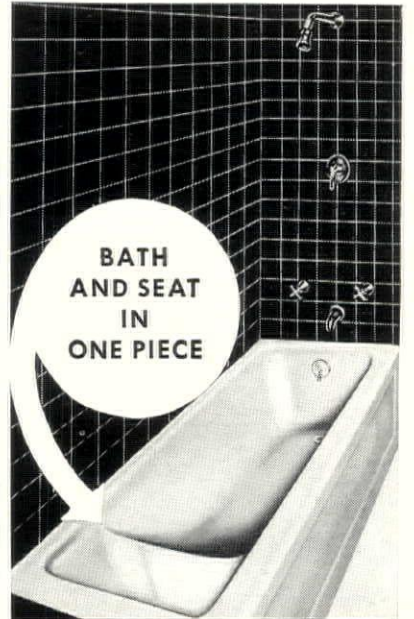
IN THIS abandoned schoolhouse in Newport, Rhode Island, was found the ideal week-end cottage. Situated in one of the most beautiful spots on the island, it boasted a sound, water-tight cellar and a gray, blue and green slate roof in excellent condition. The children's door was changed into a window, and the only important addition was an ell for a kitchen. Below, the exterior view. Right, the terrace, perhaps the most important room of all



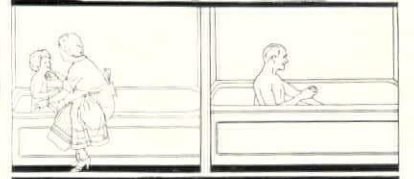
GEORGE H. DAVIS

ABOVE are two more views of the interior of this charming house. At top: the 18' by 30' living room was once the schoolroom. Since the original children's door was now a window, one of the windows in the schoolroom was converted into a Dutch door, and this is the main entrance to the house.

Through it one may watch the Fleet come in, and often famous racing yachts on their trial runs. The lower photograph shows a view of the other end of the living room, dominated by the fireplace, whose warmth is often needed in the evenings. The predominant colors are lavenders, purples and greens



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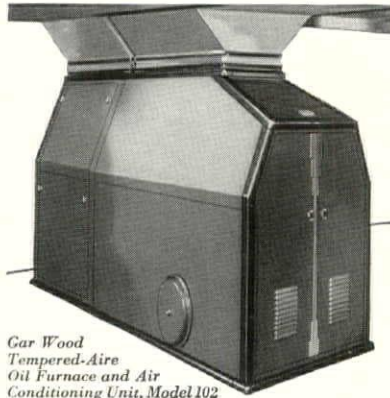


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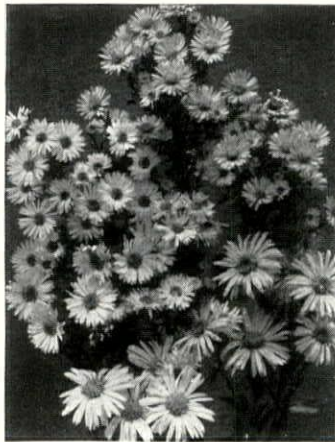
OWNERS SAY GAR WOOD OIL
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Daisies come to the rescue

By Evelyn Williamson

After two exceptionally severe winters and two wilting summers during which every sort of pest survived but many border beauties fainted and failed I am inclined to shout hosannas to the Daisy tribe. For they also survived, standing up uncomplainingly in the face of adverse conditions and doing their bright bit about as usual. And getting small credit for it. Indeed there is a very general taking for granted the service rendered the garden by the Daisies. Seldom is the debt we owe them specifically acknowledged. But try to get along without them. Then will come a summer when the black rot gets the Delphiniums, the drought the Phloxes, some pest the Lilies; we realize the mean defection of such as Sweet Williams, Canterbury Bells and Foxgloves, and we shall then sigh for the steadfast Daisies that go quietly about their affairs through fierce cold, through "drowned" summers and brazen droughts," seeming the floral expression of business as usual in time of trouble. I think they deserve some credit.

Now, by Daisies I mean those members of the vast order Composite which exhibit the Daisy form, of which the Field Daisy is an example. They have heads of numerous tiny flowers surrounded by white or colored ray flowers, all in turn surrounded by many small green bracts forming the involucre characteristic of the family. There are other members of the Composite tribe that have not this form exactly (the Thistles and Goldenrods, for example), but we wish here to celebrate the true Daisies, which though not the most spectacular of Flora's crown jewels are of inestimable value to the gardener. Among them we find some of

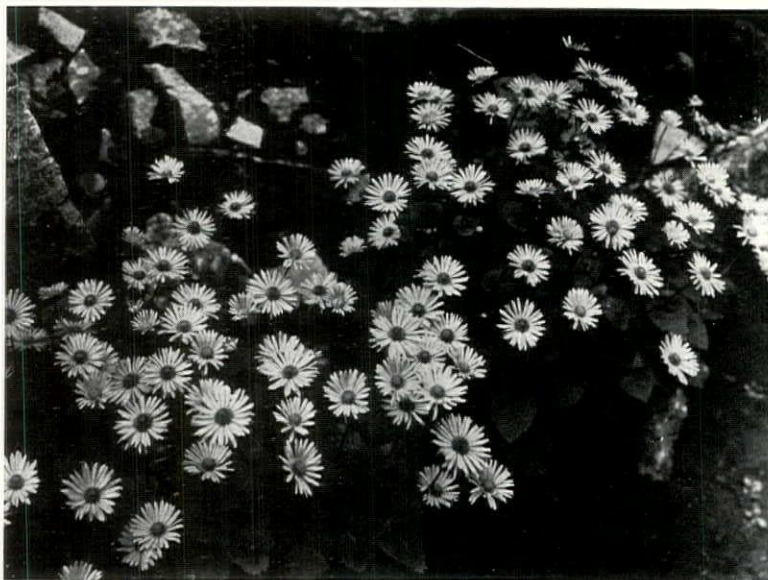


There are Michaelmas Daisies, or Hardy Asters, for just about every occasion, season and situation. Many derive from natives

the finest and most popular annuals—Zinnias, Marigolds, Calendulas, Cosmos, Dahlias, Cornflowers, Sweet Sultans, Ageratums, China Asters, African Daisies and many of the flowers we know as "everlastings", those tiny flowers which justify their name.

These Daisies, be it understood, however, must at no season be allowed to predominate in the garden scene, for monotony lies that way. Rather may they provide a sort of basic fabric against which the other flowers may shine. Chiefly the Daisies belong to summer and autumn, arriving when suns are warm and days are long and lasting almost to the snows. But Doronicums are early comers. They are in flower with the Daffodils and Tulips, and while their special tone of yellow is best kept out of the way of Daffodils they provide good foils for the cuplike Tulips. Doronicums make dense masses of rich green leaves close to the ground out of which arise a succession of tall stems carrying immense golden flowers that are fine for cutting. *D. caucasicum* and *D. cordifolium* (*D. columnae*) are the dwarfest and earliest; *D. plantagineum* grows more than three feet tall in rich soil and flowers later. Frequent division and

(Continued on page 100)



The Doronicums make dense masses of rich green leaves close to the ground, from which rise tall stems carrying golden flowers excellent for cutting

D. caucasicum is one of the best of this group of Daisies, as it is both dwarf and quite early flowering. It should be very frequently divided

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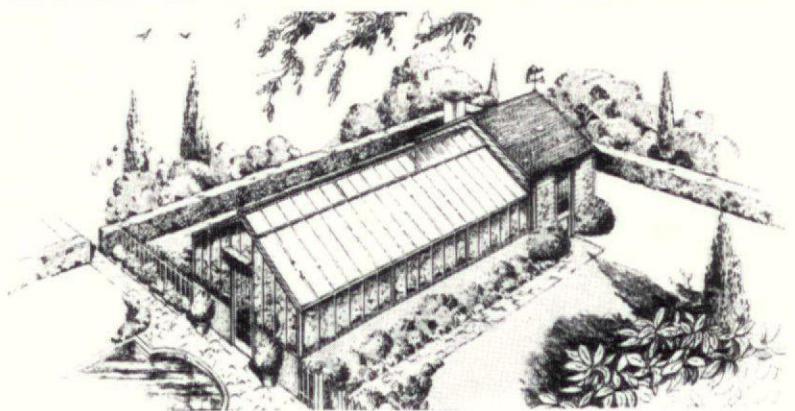
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Daisies come to the rescue

(CONTINUED FROM PAGE 98)

replanting are important to their continued health.

Also blooming rather early (in May and June) are the Painted Daisies, sometimes listed as *Pyrethrum roseum*, again as *Chrysanthemum coccineum*. These have everything to recommend them—hardiness, vigor even on poor soils, and a profusion of long-stemmed blooms that run the pink scale from white to maroon; even their mats of ferny foliage that develop very early in the spring are an asset to the border. They belong in the front ranks of the planting and should be set eighteen inches apart. While enduring poor conditions amiably they richly respond to good soil and consideration. Very nice varieties may be had from a packet of seed, but it is well worth trying for some of the fine named varieties, both

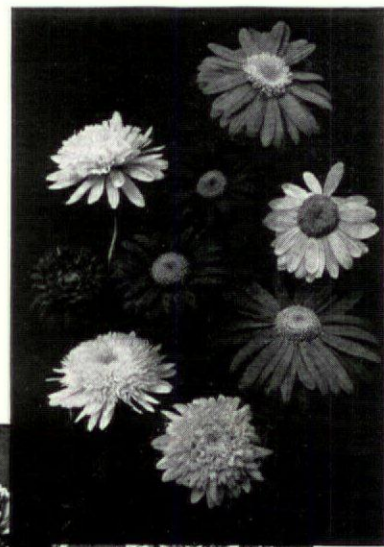
double and single. The double kinds are especially handsome. The clumps should be taken up and divided about every third season.

A white flowered *Pyrethrum*, the Giant Daisy, belongs to the late summer and autumn. This is *Pyrethrum uliginosum* (*Chrysanthemum uliginosum*). It is a somewhat coarse plant growing four or five feet high, and standing without artificial support. It may be used to provide white flowers among the great mass of Michaelmas Daisies, or to fill blank spaces in the shrubbery.

Coreopsis is well known but should be used with care and restraint as its color is a fighting yellow and its disposition aggressive. But kept in check, or used in half wild situations it is

(Continued on page 102)

THE group of *Pyrethrum*s at the right suggests the diversity of form and range of color obtainable in this Daisy family—white, pink, maroon and intermediate tones. The *Gaillardias*, too, of which several contrasting forms are shown below, offer plenty of variety. They are bright and gay all summer and until frost, even in poorest soil



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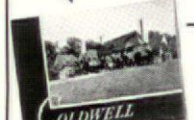
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H. stellata rosea , April 10. Rose		
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Daisies

(CONTINUED FROM PAGE 100)

often the life of the party when other plants fail, blooming the summer and autumn through if seed is not allowed to form. A narrow-leaved small-flowered kind, *C. verticillata*, is effective and nice for a change.

Two fine plants of bushy habit and medium height are *Anthemis tinctoria* and *Erigeron speciosus*. The first boasts ferny foliage and masses of Marguerites, from cream to bright yellow, for six or eight weeks during the early summer, growing to a height of about two feet. The kind known as E. C. Buxton is paler in tone than Kelwayi, and *A. montana* has almost white flowers above a low mat of gray lace-like foliage. Behind the Anthemises Anchusas or Peach-leaved Bellflowers are effective. The form of *Erigeron speciosus* known as Quakeress is the finest. It grows bushily to a height of more than eighteen inches and bears a cloud of lavender gold centered Daisies over a long period. Pink or scarlet Sweet Williams make a good foreground planting for it and when these are past the branches of the *Erigeron* may be drawn down over them. Both *Erigeron* and *Anthemis* should be staked but only by having twiggy sticks stuck among their growths. This allows them to maintain their naturally well proportioned billowy habit. Both like good soil and sun and to be taken up every few years and divided and replanted.

GAILLARDIA VARIETIES

Gaillardias are bright and gay all through the summer months and on to the frost line, in good seasons and bad, in good soil and poor. And those who have hitherto objected to their garish red and yellow color scheme need no longer ignore them on this count. There are now very good selfs to be had. Golden Gleam and Lady Rollison are bright, pure yellow; Tangerine is orange, Crimson Glow rich red and Indian Chief a warm russet-bronze.

Very useful long-flowering plants for the midsummer season are Chrysanthemums of the *maximus* type, usually called Moonpenny Daisies. They are handsome, wholesome looking plants with rich green foliage and countless large glistening white Daisies on long stems from midsummer almost until frost if the faded flowers are removed. Though they provide no color they are nevertheless the saving grace in many a heat-ridden summer garden and provide effective foregrounds for the taller Phloxes, Delphiniums and Hollyhocks, and many cut flowers for the house. As they spread out laterally rather widely they should be given ample space for development—at least two feet to a plant and preferably three, and the soil should be deep and fertile. Well grown plants reach a height of three feet. Some of the good modern varieties are King Edward, Mrs. Lowthian Bell, Etoile d'Or, Westralia, Triumph and Alaska. Blooming very late are two Chrysanthemums of the *maximus* type, *C. arcticum* and *C. nipponicum*. Both have strong, rich colored foliage and bloom through the autumn. *C. arcticum* grows a foot or more high and *C. nipponicum* taller. The last named

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Daisies

makes a fine companion for the cold blue-flowered Aconite, *A. autumnale*, or for Japanese Anemones.

Japanese Chrysanthemums are, of course, in all gardens. Their numbers and their glorious hues increase yearly. But they are not good plants for the ordinary hardy border. They are not *strictly* hardy in northern gardens and should be grown against a warm wall or building and where they may have special protection. The hardest I have had been gleaned from old gardens where the fittest have survived, but even these went out in the record winter of '33-'34. Now we are being presented with a new race that all lovers of Chrysanthemums will eagerly welcome, for besides the most lovely colors they are said to have far harder constitutions than the Japs. These are the Korean Chrysanthemums.

As the season advances the number of Daisies increases. We have the tall Boltonias, pink or white, that bloom so profusely that they appear like giant bouquets—a little weedy these, but invaluable.

TALL SUNFLOWERS

And then there is the great tribe of Sunflowers, hot-hued and pervasive, among which one must walk warily. It is easy to have too many Sunflowers. The best is *Helianthus decapitalis multiflorus fl. pl.*, richly golden and richly doubled and not a voracious spreader. It grows four to five feet tall, is bushy and blooms in August and September. *H. mollis*, with single lemon-colored blooms and downy foliage, is also tall and good, and for very late bloom there is the giant *H. maximiliani*, flowering in October and November.

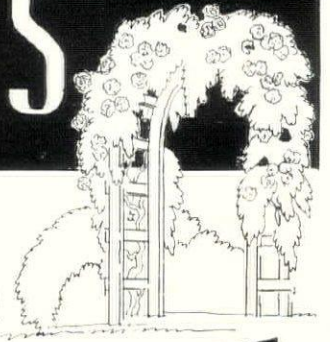
Then Heleniums are immensely decorative and important. All the kinds I have grown are good, some having pure yellow flowers of a fine pure tone, some striped with red, others like *H. autumnale rubrum* of fine Wallflower red throughout, a beautiful flower and in harmony with the spirit of the season. Lower-growing and new forms that promise to fill a real need are *H. Moerheim Beauty*, with russet and orange flowers; *Golden Youth*, pure yellow; and *Windly*, yellow washed with russet. These are hardly more than two and a half feet high.

The Heliopsis or False Sunflowers are, like the true Sunflowers, to be used with restraint. They provide dense lower-growing plants that are floriferous from July to September. The Rudbeckias, too, provide valuable material for the late summer. The vogue of *R. laciniata* (Golden Glow) is past, but *R. speciosa* (*R. newmani*) is highly desirable and showy during July and August, growing two feet tall, and one might like *R. fulgida* with bright orange-yellow composite flowers with a prominent dark disk. Two feet high. *R. purpurea* (*Echinacea purpurea*) with its curious pinkish flowers is hard to place in the garden but very good for providing cut flowers for the house.

As for Michaelmas Daisies, or hardy Asters, a book might well be written about them, their kinds, their seasons, their diverse abilities and capabilities.

THREE SENSATIONAL

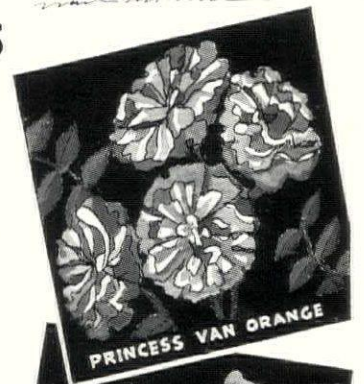
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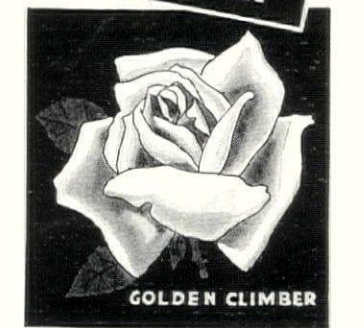
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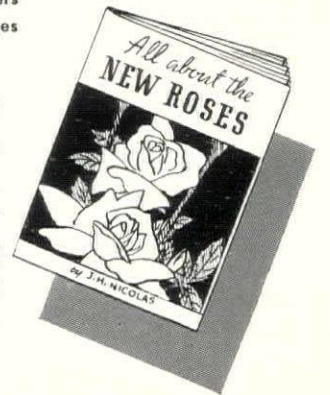
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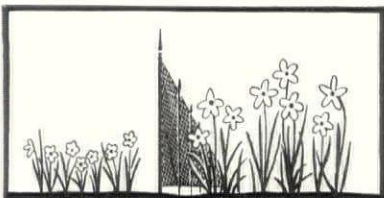


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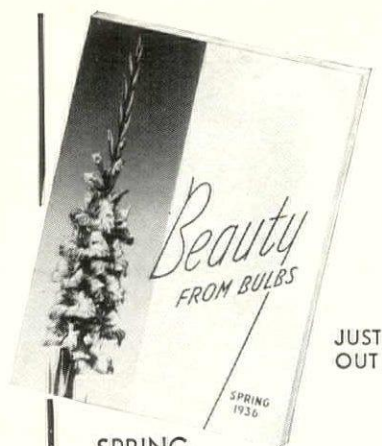
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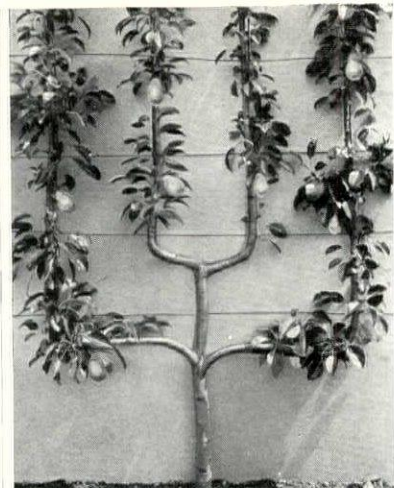
(CONTINUED FROM PAGE 103)

There are hardy Asters for every occasion, for every season and situation. Here there is space only for the briefest summary.

Earliest to flower are those of the *alpinus* section. These are suitable chiefly for the rock garden. Those of what is known as the *amellus* section bloom next, in July and August. These bear large flowers on long stems and as they grow only eighteen inches tall or so belong near the front of the border. Aster Mauve Cushion is a splendid dwarf form making literally a cushion-like growth stuck all over in October with mauve colored Daisies. It is a grand companion for *Chrysanthemum arcticum*. Recently a group of charming dwarfs has been developed in England and are now available in this country. They come in the usual soft Michaelmas Daisy hues and grow no more than nine inches or a foot high. For the front of sunny borders they will prove most valuable.

Wonder of Staefa, with flowers more than two inches across, begin to bloom in August and continues until October. It also belongs near the front of the border and provides countless long-stemmed flowers for cutting. This is a

rather new kind. And then there is the great mass of Michaelmas Daisies of various types, new and old, that no autumn garden should be without. Very fine are Red Rover, Skylands Queen, Blue Gem, Gray Lady, St. Egwin, Climax, White Climax, Glory of Colwall, Feltham Blue, Barr's Pink, Anitta Ballard, Peggy Ballard, King of the Belgians, Lady Lloyd, Queen Mary, Ypres (12 inches) and many more, representing all the tones from white and gray through lavender, mauve, pink, rose, purple. These are for the border. For the wild garden there are *A. ericoides*, *A. laevis*, *A. cordifolius*, *A. ptarmicoides*, *A. novae-angliae*, *A. novae-belgi* and *A. multiflorus*. A very tall kind flowering in November is *A. tataricus*. It is somewhat coarse but in November we find ourselves in a tolerant mood where flowers are concerned and the great heads of lavender starry flowers are welcome to make bouquets for the house combined with the golden flowers of *Helianthus maximiliani*. Both these belong in the shrubbery or in some inconspicuous locality. All the Daisies here mentioned, or nearly all, may be found in any catalog of hardy plants.



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Specialist in Dwarf Espalier Fruit Trees
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PORT CHESTER NEW YORK

The German Shepherd revival

(CONTINUED FROM PAGE 10)

ing a number of "police dogs" in a kennel and allowing them to go on tours of duty haphazard with any officers who might be assigned to the task. Such a method was doomed to failure from its inception.

But police work is only one of the many service activities of this accomplished breed, and should never have been identified with the breed as a whole. His faithful services as war dog, in the rôles of messenger, listening-post sentry, wire carrier, and searcher for wounded are now a matter of history. He still performs in Europe by the thousand his primary function of herding sheep as well as they can be herded by any type of dog. More recently, both in Europe and the United States, he has demonstrated the full measure of his trustworthiness, intelligence, and aplomb in the splendid humanitarian work of acting as leader for the blind.

As might have been expected, the commercialization of the Shepherd breed—during certain years it represented one third of all the registrations in the stud book of the American Kennel Club—coupled with the unintelligent handling which it received, brought it for a time into wide disrepute. Quality of American breeds which, through the importation of the best obtainable sires and brood bitches, had shown most encouraging improvement during the years from about 1927 to 1930, fell off. Half trained dogs, unwisely taught to attack on command but unfortunately not also taught to desist, caused a few untoward incidents. These revived and strengthened the legend of the wolf heritage and developed a school of commentators who blithely dubbed the Shepherd vicious.

Registrations and entries fell away.



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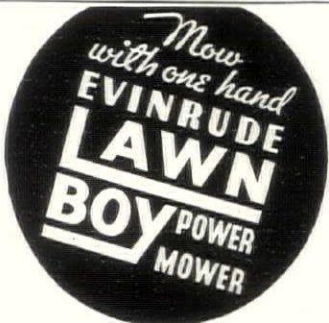
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The German Shepherd revival

This was perhaps the best thing that ever happened to the Shepherd in America. It is no longer profitable to begin breeding from a too young and undeveloped bitch, allow her to raise the eight, nine or ten puppies which her unfortunate fertility frequently brings her twice a year, and distribute these to an eager public just after weaning. The result is that only true lovers of the Shepherd are now breeding this noble dog. Indeed, it is now difficult to purchase a quality Shepherd.

In the last two years, especially in the last twelve months, there has been a slow and healthy gain in show entries where expert and specialist judging could be expected. More important, there are encouraging signs of definite improvement in type. In addition to the splendid work with the blind, forwarded especially by the non-profit-making organization, the Seeing Eye, there are also here and there about the country heartening cases of the use of

the working Shepherd in intelligent hands. Federal and State penitentiaries, certain railroads and factories, even art museums, are making use of his keen senses and courageous obedience as guard dog.

Best of all, the German Shepherd dog is becoming appreciated for what he really is; an animal, on the physical side, of strength coupled with grace and agility, smooth and harmonious in movement, and stamped indelibly with that nobility of carriage and expression which marks the dog of high lineage. On the side of character—the more important aspect—experience and association has borne in upon an ever-growing number of those who have had the opportunity to know him that the Shepherd has more than his share, not only of quick and ready understanding, with alert response to the wishes of the master he delights to serve, but also of affection, not lightly given but steadfast, of courage and of loyalty.

REGINALD M. CLEVELAND

Japanese gardens of moss

By Loraine E. Kuck

THE Japanese look upon Moss as the patina of gardens, the exquisite color and texture of surface that creep on with age, as verdigris creeps over ancient bronze. Mosses make true the saying that a garden is the only living thing that grows more beautiful with age. Certainly there is hardly a garden but acquires atmosphere and added charm from a Mossy corner. The rock garden or the naturalistic corner really requires Moss to complete them. As a plant that will thrive in dark, damp places Moss has a very practical aspect for city dwellers, who may possess only a tiny bit of land at the bottom of a man-made canyon, hopeless for anything but a Moss garden.

While Mosses, like verdigris bronze, suggest age, the Japanese have learned that it is not necessary to wait an age to have them in the garden. The Oriental may be a patient person when he has to be; but if he can hasten a process he will. The gardeners of Japan, famous in the West for their skill in making trees into dwarfs and Chrysanthemums into giants, have many other tricks up the sleeves of their kimonos. One of them is a way to grow

Moss so that a lawn of it may be had in something less than a lifetime.

Probably the most remarkable example of a Mossy garden anywhere, is that of Saihoji temple, an ancient retreat of Zen Buddhism near Kyoto. Members of the Garden Clubs of America who visited it on their tour of Japanese gardens in the early Summer found it unique even in Japan. Many realized for the first time the possibilities of Moss, and took home with them ideas on how Mosses might be used in the naturalistic nooks of their own gardens.

In this garden, Mosses play the stellar rôle among the plants. There are trees, shrubs and flowers, but they form only a framework to set off the beauty of the Mossy sod, and Moss-covered rocks. Mosses undulate over every bit of the ground in hummocky waves of silvery jade, emerald and bronze. Part of the garden is inclosed by a wall and has a small pond in the center. The Mosses color the rocks that form part of its brim, or mold smooth green banks for the rest. In this pool, in midsummer, the lotus pushes up its great blue.

(Continued on page 106)

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ALASKA—Long spikes of pure white flowers—10 to 12 to the plant.

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ALL Six Snapdragons listed above (\$4.50 value) \$3.50

Note—Medium and low growing varieties of this strain listed in the catalog.

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Carmen, rose, shaded carmine
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Strong plants, 1½ to 2 feet, \$3 each, 4 plants \$10 (any or all varieties). Postpaid when cash accompanies order. Shipments start April 15th. Further information gladly given. Ask for our list of Rhododendrons, etc.

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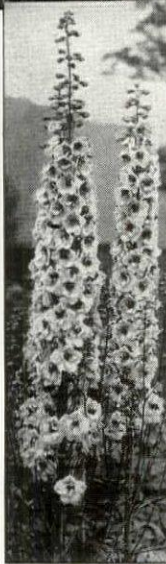
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WILLIAM C. DUCKHAM CO.
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Japanese gardens of moss

(CONTINUED FROM PAGE 105)

ish, waxen leaves and pink buds, symbol of Attainment. In their season, the Iris, Wisteria and purple Azalea create haunting color harmonies of lavender and green against the Mossy turf.

The Mosses have not been confined to the wall, but have escaped over it and crept up the hillside behind, to bring into being another garden of little sylvan dells, between outcroppings of natural rock. They have flung a furry rug over flat stones, once used as meditation seats by patient seekers after Enlightenment. Young trees form shadowed glades, more stage-like than real. There is a prehistoric atmosphere given by the thick, satiny cushions underfoot, as if Eve herself might have rested on these Mossy banks. One has a conviction that in such a spot took place the original events of folklore.

On this hillside is one of the quaint conceits for which Japanese gardens are noted—a dry "pool". An outcropping of great boulders creates a rocky wall suggesting that a cascade might once have leaped over it. At the foot of this dry cascade, the ground has been leveled, and outlined with smaller, water-worn rocks, as if it were the pool at the foot of the waterfall. It brims with the velvety Moss, which seems almost to wash in ripples against the stones of the coping. The whole effect is enchanting, and one which could be created in any rock garden with a minimum of effort. The idea should have particular appeal if a real pool of running water is impossible. The addition of plants that suggest water, like Iris, around the edge, would enhance the effect.

The Saihoji Moss garden is situated in a small valley at the foot of a low, wooded, protecting hill. Mosses grow wild in the vicinity, but nowhere in such profusion as inside the garden, where they have been encouraged and protected for centuries. Time alone has created their present extent and thickness; there was a garden on this spot eleven centuries ago. The present one dates back to the 14th century.

The first thing to be learned from it is that Moss is, after all, a wild plant, and one cannot expect to have it unless it grows wild somewhere in the vicinity. Mosses will not be found in a clear, dry climate, but they abound in localities where the air is moist. Since wild Mosses form the source for

those in the garden, it is impossible to speak of varieties, except to point out that they are much more numerous than might be expected. They range all the way from large, almost shaggy, plants, several inches high, to the finest of velvets. And in color from bronzy tones, through emerald and jade, to soft sage greens. There are times when the Moss cushions seem to have an almost iridescent, silvery sheen, and again they will be the soft brown of old leather.

In the course of years, if a garden is left alone, enough spores of Moss will find their way in through wind and water, to create a patina by themselves. But the modern Japanese gardener does not wait for chance to waft the spores his way. He goes out and gathers the kinds of Moss he wants, selecting the varieties best suited to the place they are to grow. If he wishes a coarse, shaggy Moss to form a matted sod, he simply takes up blocks of it, as he would any other turf, and transplants it to his garden. With proper care, the blocks spread, and in a season or two the whole area is carpeted.

But if a sufficient quantity of Moss sod is not available, he resorts to the "seeding" method. This must be followed for all the finer kinds and is practical for the larger kinds as well, if an extensive area is to be covered. To do this, the Japanese gardener gathers the Mosses by taking them up with a thin layer of soil. This he spreads out in a cool place to dry. He does not allow the Moss and soil to become bone dry, but when they can be crumpled easily, he breaks them up gently and pulverizes them in his hands. This "seed" he then sprinkles lightly wherever the Moss is wanted, over soil that has been fairly well packed into place. Thereafter it must be kept damp and undisturbed. In a short time the spores will start and the Moss lawn is on its way. Mosses will grow in almost any soil, although the heavier ones which hold water are better than the sandy types—at least for most moss species.

There are three requisites, which even a poet could name, for the successful growing of a Mossy lawn. They are moisture, shade and quiet.

Water must be applied gently, if it is artificially put on, for it can easily injure the delicate plants. To grow Mosses where the moisture must be continually supplied requires truly Ori-

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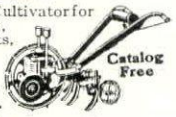


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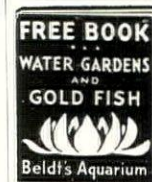
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Japanese gardens of moss

ental patience and persistence. It is better, if possible, to plan to grow them where water will be present from some continuous source. In the naturalistic garden, a damp hillside where the water seeps out, is ideal.

The most important rule in caring for Mosses is not to disturb them. They are so tiny and so delicate that they are injured by the slightest roughness. For this reason they belong usually in the secluded naturalistic garden. In fact, their presence in the cultivated portion, suggests neglect. Visitors to the Saihoji Moss garden are requested to remain on the stepping stones, as the Moss cannot stand being walked on. Stepping stones are better than a path through a Mossy ground cover, for then the Moss can grow up to each stone in a clean line, instead of forming a worn, ragged edge, as it must on a path.

The Japanese use soft brooms that will not injure the Moss in sweeping up leaves. In Winter, if the spot is apt to be very cold, they spread a protecting layer of pine needles over it. This is much more artistic than straw or other litter, and leaves no unsightly spot when the snow is thin or melts. In spring the needles are swept up and carried away.

Mosses generally prefer a light, even shade, although there are some which like heavy shade. The Saihoji garden is completely overgrown by small trees which are kept thinned, so that they shadow the whole garden, lightly but evenly. Among these trees are many of the small Japanese Maples, a tree ideal for the purpose. In Spring its graceful lines and its small delicate foliage, no larger than the hand of a child, make the tree a green, lacy delight. In Autumn it turns into a spot of rich, brocaded color. And when the tiny leaves fall, they look like starry red flowers on the Mossy carpet.

Mossy rocks have so much appeal to the Japanese that when they are building a rock garden, or setting a rock into one of their small interior gardens, they will willingly pay a high price for one with a patina. When the rock is moved, every precaution is taken not to injure the delicate growth of the

Mossy, Lichened surface. It is treated with as great care as would be given it were it fine polished wood. In its new location the rock is set up with the mossy surface pridefully exposed. No gardener would ever dream of putting a Mossy rock carelessly into a wall with the weathered surface turned inward.

If Mossy rocks are not to be purchased, they can be created simply by being kept damp. Many an otherwise ugly board fence or wall is often turned into a thing of beauty, and rocks in conspicuous places are given a green patina by persistent watering. They must be wet down at least twice a day, and oftener if the weather is drying. There is a tradition that the whitish water in which Rice has been washed is the best to pour over rocks which are to be made mossy. Doubtless the traces of organic matter left in the crevices help to provide nourishment for the tiny Moss roots.

The fact that Mosses will grow in a place so dark that no other plant will exist, gives them one of their most practical aspects. A city house often has a small bit of land, dark and damp, surrounded by walls or high buildings, and utterly useless for any other kind of a garden. The Japanese often purposely create just such spots inside their houses, and turn them into tiny oases of quiet beauty. They do it with the aid of one or two large, interestingly shaped boulders, several stepping stones and possibly a stone lantern. The rocks are grouped to form a decorative unit and a few quiet, restrained Evergreen shrubs are placed beside them. If the darkness becomes too great for these plants they are occasionally replaced. Sometimes pots of flowers are set about the rocks.

Walls, fences and stones of such a garden are kept damp and in a surprisingly short time the Moss appears. A velvety carpet for the ground is made by the seeding method. The whole effect of such a bit of waste ground, is no longer one of dankness and gloom, but of quiet, serene beauty. The bare ugly spot becomes a place of delicate charm, almost breath-taking after the city hub-bub only a short distance away.



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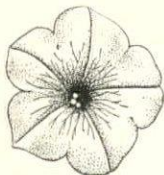
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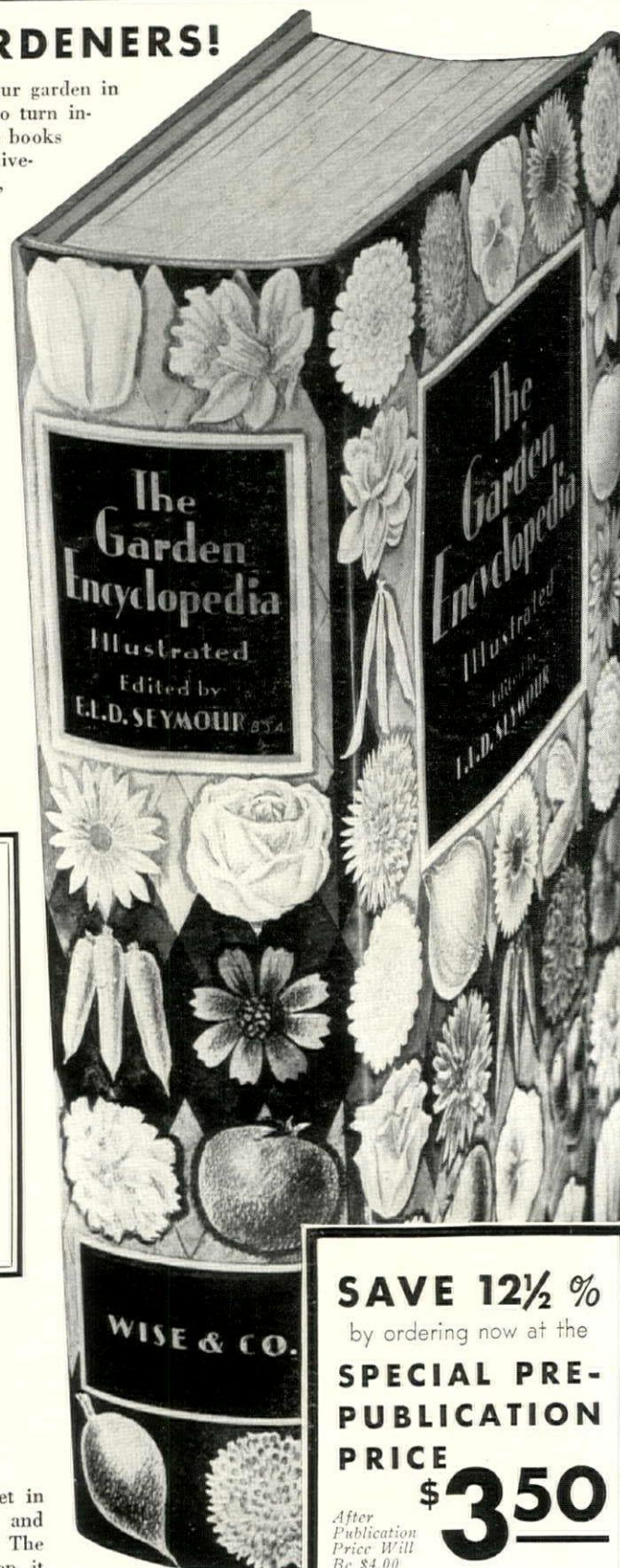


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