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## FINEST SUMMER HANGINGS

guished period setting. WING for distinfabrics for hangings and e will help you select fectly keyed to your furnit covers that are perand will have them urniture and decoration.. experts. For the antige and installed by Sloane Sloane decorators used iving room illustrated, 18th Century design, $\$ 5$ with a charming love seat is covered with yard. The kidney damask, $\$ 10.50$ a with cool, summery satin labor to cover, $\$ 135$. Pain muslin, including signed "Tilliard" (c, Pair of French armchairs




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PHOTOGRAPH OF EMPIRE BEDROO
as it appeared in House Beautiful ARRANGED BY ROSS STEWART DIRECTOR OF INTERIOR DECORATION W. \& J. SLOANE, NEW YORK A striking example of the use of Quaker Net to give a room character and individuality.
White Quaker Sheercord drapes the walls, windows and dressing table Heavy coral fringe gives finish and color to the wall draperies, while coral and white ball fringe edges the valance. The side drapery and dress ing table trimming is coral taffeta. These brief touches of color with a red lamp shade, blue upholstered chair are the only notes of contrast to the white walls, rug, dressing table stool and other accessories. A room of soft ness and beauty


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ing shown by our customers as to the type and size of the house itself, the color schemes we are planning, the materials we shall assemble, the new things we are bringing in from all over America and Europe as part of the decorative program.

The Ideal House will probably not be open much before June, for there's a deal of hammering and painting and curtaining to do, and none too much time to do it in. But we shall try to gratify your curiosity, and quicken your interest between now and June, by showing constant bulletins of progress, and by actual displays of many of the agreeable articles upon which we have put
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This same issue of Voque is a unique guide for prospective travelers to England. Marjorie Hillis tells you about shopping in London. John McMullen gives you the final words on that finicky subject of gentlemen's furnishings. Vogue's editors have selected the pink of British tweeds for your country week-ends. And Vogue's scouts have covered the British Isles for names of good shops, restaurants, country inns, places to go, things to see.

Headline fashion news in this issue are the eight colour pages from Paris, and Vogue's selections from the imports of the great American stores. Finally, April 1 Vogue brings you, as a special scoop, four paintings from the Andrew Mellon collection just presented to the nation-reproduced here in full colour.

Mark April 1 on your calendar the day to get your Coronation Issue of Vogue.

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First $^{\text {prize for all. }}$ around Grade A flowerpots. Aside from the lovely floral design, in deep pinks on turquoise, note its usefulness. Firmby attached to the sauker, the pot has small holes near its base for necessary waterflow. Altogether three sizes, from 6 to 10 inches high. $\$ 1.50, \$ 2.00$, and $\$ 2.50$. Cooleys,Inc., 34 Newbury Street, Boston, Mass.


Evolution - the origanal lines from which this little silver syrup pitcher is taken belonged to a cider jug made by Paul Revere. Now, however, the piece is only about 3 inches high, and it deals with liquids of a more tender nature. Complete with its separate tray $\$ 30.00$. Shreve, Crump \& Low, Boylston at Arlington Streets, Boston, Mass.


The tower-like apparidion is nothing less than a nest of ashtrays for use during the Bridge game or whenever neeessary. It is very cleverby made of light tan saddle-stitched leather: and the trays inside each leather rim are of removable glass. $\$ 9.00$. Matching cigarette lighter, $\$ 6.50$. Both from Ovington's, 437 Fifth Avenue, New York


This rare flowering actui has bloomed for the first time on a luncheon set. Both cactus and cocoanut palm decoratons are applied in gingham to linen cloths. in a 13 -piece arrange. ment. The gingham is green and white, stitchinge and other designs in appropriate colors on the white ground $\$ 21.00$. Mosses, Inc., 750 Fifth Avenue, New York

## 18th Century Boston

This heavy sterling silver dish is an exact replica of a masterpiece made by Eoston's famous silversmith, John Coburn (1725-1803). Like his contemporary, Paul Revere, Coburn was devoted to graceful simplicty of design. For those who know and appreciate fine old silver, this piece makes an ideal gift.

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In pin grain leather-your choice of black, navy, green, red or brown $12^{\prime \prime}$ size $\$ 20 ; 14^{\prime \prime}$ size $\$ 22.50$. lmported pigskin or suntan cowhide, $12^{\prime \prime}$ size $\$ 22.50 ; 14^{\prime \prime}$ size $\$ 25$. Rawhide, $\$ 27.50$ and $\$ 30$.

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## 啚

Individuals of this family group are the main representatives of a very fetching new coffee set. Missing relatives are 5 more cups and saucers. Smartly fashioned of some sort of golden tan pottery, lined in dark brown. The complete set costs $\$ 5.50$, and you will find it located at Johns' Decorations Inc., 535 Madison Ave., New York


This silent butler may not be golden, but it's undeniably worth its weight in gold. Actually it's of extra heavy silver plate on copper; the lid is hinged and the han dle of black wood. 6 inches long, 4 inches wide. A very lovely piece despite its lowly station in life. Priced at $\$ 6.75$ from Miss Jordan's Shop, 121 Newbury St., Boston, Mass.

Putting it squarely up to you-for use with future salad accomplishments. Bird's-eye maple that has been cleverly hand-carved gives the bowl a pleas. ant light coloring. Both fork and spoon are pewter lipped. The bowl costs $\$ 10.95$, fork and spoon are $\$ 3.95$. These are at MeCutcheon's, Fifth Avenue and 49th Street, New York City


Mealtime is more than ever apt to be a shining hour with these sparkling candlesticks on your table. Fashioned of crystal in an attractive conservative design, they can be wired with candle and bulb for dressing table use. $\$ 15.00$ the pair, unwired. They may be obtained from Louise Tiffany Taylor, 758 Madison Ave., New York


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lleustrating a very good reason for the present vogue of fruit plates. Here are lovely designs that belong to set of 12 dessert or luncheon plates decorated in six various motifs. Beautifully colored in unusual shades. $\$ 15.00$ a dozen dessert plates. Luncheon plates $\$ 18.00$ a dozen. Cooley's. Inc., 34 Newbury Street, Boston, Mass.

A first class way to bring kitchen matches out of the kitchen. This is the type of match box silently demanded by every male in the household. Very simple in design, with merely a small crest for decoration, it is of fashioned silver plate on a copper base. 6 inches long, about $21 / 2$ inches wide. Costs $\$ 8.95$ at Neiman Marcus Co., Dallas, Tex.


A verdant-looking luncheon set that seems to be a part of Spring itself. All of the handwork on it was done in France, where the leaf pattern was appliqued on the background. This is a 17 -piece set that comes with red, blue. green or tile appliqué on white linen. $\$ 12.50$. May be obtained at Makanna, Inc., 416 Boylston Street, Boston, Mass.


These brackets ought to hang pretty high in your estimation, for aside from their smart design they're made of pickled pine-a more than fashionable wood at the moment. The tassels are hand-carved, and the entire length overall $71 / 2$ inches. They cost $\$ 8.95$ the pair, and come from the Hand Craft Studio, Inc., 722 Lexington Ave., N. Y.

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## 葴

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Porsed in flight long enough to give everlasting light and decoration to your country home. These wrought iron wall brackets also have matching switch plate decorations. Birds, horses or boats for single brackets, $\$ 9.00$. Double brackets $\$ 12.00$. Switch plates $\$ 1.25$ to \$4.50. Abercrombie \& Fitch, Madison Avenue at 45th Street, New York


South wind is the title of this refreshing new dinner ware pattern. Sprightly flowers in shades of deep pink and blue form a colorful decoration on the off-white ground. Fashioned of semi-porcelain. it sells for $\$ 15.00$ a complete dinner service for 8 ; and $\$ 28.00$ a service for 12. Comes from B. Altman. Fifth Avenue at 34th Street, New York


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## Westchester

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See page 24 for the national directory of real estate brokers

eneration of home owners. Old estates are being broken up ad divided into building plots; roadways are cutting through ooded tracts long held by private interests. Everywhere, new omes are rising-carefully planned to meet modern needs withat sacrificing traditional standards of style and treatment. Acessibility . . . recreational advantages . . . careful restrictions - these are the qualities which recommend Westchester County : the Ideal Setting for House \& Garden's 1937 "Ideal House"


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7 ROOMS—3 BATHS— $1 / 3$ ACRE-PRICE $\$ 15,500$

.. that's our Theme Song in Wilmot Woods! Each of the individually designed, Early American homes in this picturesque residential park stands on at least $1 / 3$ to $1 / 4$ acre -many on larger plots. The proximity of so many wide lawns, in their setting of superb old trees, adds unusual beauty to the houses themselves. Rapidly rising rates on rented houses make this the time to consider the purchase of a home. The average Westchester rent (approximately $\$ 90$ per month) plus a sensible down payment, would buy a $\$ 13,500$ Wilmot Woods home, similar to those pictured on this page, and pay all carrying charges. Wilmot Woods homes are still available at 1936 prices! The property is fully improved with sewers, water and gas mains, roads, etc., so there is no danger of future assessments. The present group of 25 houses, some of which are available for immediate occupancy, is 1937 Real Estate Tax free to purchasers. FHA Guaranteed Mortgages are available at the new low interest rate of $41 / 2 \%$. Houses priced from $\$ 10,500$ to $\$ 17,500$.*


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## REAL ESTATE



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As a vacation land, the Ozarks offer first-class hotels, fishing, hunting and camping. Hot Springs National Park is the only health resort in the country whose natural curative waters are owned and controlled by the Government. It ranks as one of the famous spas of the world as a mecca for health and recreation. Here are golf courses, tennis courts, bridle trails, water sports and other diversions.

From the real estate point of view the Ozarks have many attractions. Many handsome homes and estates are to be found in the region. Typical of the excellent buys available is an estate of 800 acres near Fayetteville, which would be an ideal location for a home, a sanitarium or a resort hotel. Good paved highways, railroads and airplane routes make the whole region accessible.


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There are two agencies which can, without doubt, effectively combat the kidnapping activities which are now cropping up in various parts of the country. Efficient police authorities are one, and well-chosen guard dogs are the other. Obviously, it is impossible for every one to have an officer of the law in his home twenty-four hours a day. But virtually every one can have the right kind of dog. Not just an ordinary dog, but one that is well chosen, well bred and, particularly, well trained.

In order to clarify this too seldom understood question of efficient guard dogs, we are describing in the following paragraphs a number of breeds that are especially able to fill the rôle. If you would like to know more about any of them, we will be very glad to help you by correspondence.
the airedale terrier. Airedale Terriers are used for hunting big game in Africa, India, Canada and our own country, and they were among the first breeds trained for police duty in Germany and Great Britain. They have also been used in several wars as dependable dispatch bearers


A German Shepherd and a Great Dane, both winners in Obedience Test classes. The former is Int. Ch. Anthony of Cosalta, owned by Miss Marie Leary. The latter is Nero's Anthony, owned by Mrs. Henry M. Sabetti


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## MART <br> 

All dogs are more or less guardians, but some are more competent and effective than others. Here are twelve breeds from which to choose
due to their fortitude in enduring wounds without faltering at the next order for duty. With all this, their sweet disposition, possibly inherited from the hound blood, has endeared them to many of the best breeders and owners of leading kennels, many of whom are women who take a pride in showing their own stock. They have made a place for themselves in American life which cannot be shaken.

The correct Airedale temperament in puppyhood is one of discretion, and when mature, a certain dignified aloofness both with strangers and their kind. Their dispositions can be moulded by the patience of their masters in any environment, but when trained for defense and attack Airedales are usually unbeatable for their weight. The standard of this breed stresses the weight, which should range from about 35 to 45 pounds and is one of the most important factors in selecting a dog.
(Continued on page 30)


The Old English Mastiff, though not often seen in this country, has been known in England and France for the past several hundred years. He is an excellent large guard dog. Courtesy P. H. Titus


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## DOG MART

(Continued from page 29)
the boxer. A medium-sized, short-haired dog of stocky build-such is the Boxer. He is lively, active, muscular and proud in carriage. He is used as a protector of property and as a companion with horse, bicycle or carriage and should be an excellent jumper.

The distinguishing feature of the Boxer is his head, which must be in good proportion, and above all not too light. Great stress is laid on the proper shape of the muzzle and its proportion to the skull. In judging the Boxer the general appearance has to be considered to determine the proper proportions of the body, which, combined with a pleasing color, are important.

The character of the Boxer is of extreme importance. His love and faithfulness to his master and household, his alertness and his fearless courage as defender and protector are characteristic. He is distrustful of strangers, lively and friendly in play, but fierce when aroused. He is noted for his intelligence, tractability and cleanliness, which makes him a pleasant family dog and a cheerful companion. He is sedate without deceit or sneakiness. The size of the Boxer should range from 191/2 inches to $233 / 4$ inches at the shoulder.


Ch. Dorian von Marienhof of Mazelaine, a Boxer, was the first doy of this breed to appear in the final judging at the Westminster Show. His photograph is shown by courtesy of Mr. and Mrs. John P. Waqner


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the briard. When in repose the Briard has an air of calm authority; he is a guardian and presides over his domain, awake and alert, but quiet. He does not wander, seldom barks unless it is necessary to give warning and is essentially well mannered, an excellent family dog adapting himself to life inside as well as outside the house. He is neither quarrelsome nor jealous and is particularly safe and companionable with children, for his temperament is gay and affectionate and he is remarkably playful for a large dog. His feeling toward the general public of men and of dogs both large and small is courteous and friendly, but he is a one-man dog in that he gives deep affection and loyalty to his master only.

The Briard gives the immediate appearance of a strong and substantially built dog, fitted for field work, lithe, muscular and well proportioned, alert and active. In training he learns slowly but has an extremely retentive memory and enjoys his lessons and his work. Though they have been used primarily for sheep dogs and guard dogs, Briards have splendid records in police work and especially as war dogs in Europe. Their correct height ranges from 22 to 27 inches at shoulder
the bull-mastiff. The popularity of the Bull-Mastiff rests on his sturdiness, his dauntless courage, his alertness and his adaptability to a town or a country environment. He is the guardian par excellence for the country estate. with an unfailing instinct for nabbing the unwelcome in(Continued on page 114)


The Rottweiler, another Continental breed that appears here in some of the larger shows, is used for police work in Germany. His history as a guard dog goes back to Roman times. Courtesy Ben H. Wilson

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## Schoois โึm



Speaking of Track
A great many of us have thought that track is just a matter of getting out and shuffling along the cinders with the same gait we've used since our crawling days. The attitude of "there's nothing to it-all you have to do is run" is typical of the spectator. He overlooks the long afternoons of sweaty grinding around the track, the months of coaching on starting and timing, which are the essential ingredients of form. For, after all, in track it's form that counts. Without it you're an "also ran"

Jump from athletics to education and it's still form that counts. The school becomes the coach, supervising the somewhat less enthusiastic grind of declensions and conjugations. And, as in track, it is the ultimate effect of the training, not the training itself, that is important. The function of the secondary school lies in showing its students how to learn.

The freshman entering college will find at once the need for this "form" in education. He will enter upon an entirely new field where his one asset will be his knowledge of how to study-where to look for the answers. Without this he will flounder until "midyears" release him from his obligations. Parents must, therefore, be sure to select the proper coach. Whether the child is destined to enter college or business, the approach to clear thinking is essential.

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## HOUSE \& CARDEN'S

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Gardening: Lilacs; Gardening with Granite; Eng. lish Cottage Gardens Sweet Peas; Irises; Plants from the Gaspé.Building : Modernized House; Roof Treatment; Crabtree Farm; House Painting. Decorating: Color News; Rebuilding with Cur tains; Portfolio of In. teriors; Southern House

## SECTON 2

Plans, Elevations, and Gardens for 3 CottagesModern, Colonial and Regency. Decorative Schemes for each room in the same style. A complete survey of new furnishings for these rooms, including furniture, fabrics, upholstery, curtains, china, silver, glass, bath and kitchen accessories.


As timely as the first tulip-as helpful as a whole corps of decorators and gardener-House \& Garden's Double Number for May is dedicated first of all to the Bride! And, equally, to all you who feel that exhilarating urge of springthe urge to do things for your home.

Section I of this May Double Number corresponds in size and content to the regular issue of the magazine. It features New Gardens, and brings you, in addition, a wealth of ideas and practical advice for building, modernizing, decorating, and generally sprucing up your house for spring.

Section II-a complete, separately-bound volume-is a detailed presentation of new house furnishings. Taking a basic floor plan, the Editors of House \& Garden have shown three exterior styles for this plan. They have created decorative schemes for each room to correspond with the different exteriors. Finally, they have chosen, from the actual stocks of manufacturers, furnishings for these rooms. This survey covers not only the major items of furniture-but also the important details of fabrics, upholstery, china, silver, linen, bath and kitchen accessories. And nothing is shown or suggested which cannot be duplicated in one or more stores in your vicinity.

The price of House \& Garden's May Double Number is no more than that of the regular issue-only 35 c . Whether you are a bride with a new house to furnish-or a lady whose present home needs refreshment-make this copy of House \& Garden your first investment.


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Margaret Mefloy, fsscoide Elitor-Jdius Sregory, Lonsultant


## WERE THE SAME IS YOURS TODAY - WAMSUTTA

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The Peroxide Mania, Most of us, by this time, are accustomed to bleached wood. Mahogany and maple, stripped of their original character, form the framework for furniture. So widespread is this custom that if it continues a little longer the style will die of a surfeit. Now decorators have taken to bleaching crewel-work fabrics used for upholstery and drapery. In their fresh state the colors are far too strong to harmonize with bleached wood furniture and the peroxide process gives soft greens and blues and reds. Maybe, next, they'll start bleaching needlework carpets,


Good Gardeners. You may tell a real gardener from the mere dabbling amateurs by this that the real gardener lives and dies learning. The more he learns, the more he realizes how much there is to learn. If a gardener ever becomes so learned about his hobby that he feels no more lies ahead of him, he had better keep rocks in his pocket lest he float up into the heavens.

When Did It Stop? (Grandfather's Clock)

Crandfather's clock was stopped at half past nine.
It might have been some morning in the Spring When Crocuses pushed up the sandy loam And blue-birds caroling, took joyous wing.

Or maybe on a gusty Autumn night
With hint of frost upon the tingling air When leaves were swirling under shadowy trees And hedge-rows stood funereal and bare.

Or was it on a day in Summertime When shrill cicadas trilled their roundelay And fields were lush and ripe for harvesting, The whole air redolent of new-mown hay?

It might have been some quiet Winter eve That shone as if great sparkling jewels dropped From every twig and bough along the road. I wonder when the old clock really stopped?

Virginia Connett

Text for Weeners. About this time of year fair ladies, whose hands have gone soft and white over winter (with much cosmetic care), will be lunging forth into the garden, trowel in hand and blood in their eye, determined to slay the first weeds that crop up. Perchance children, fearful of the grim determination on their parent's face, will cry, "Mother, where are you going?" For this dramatic moment Shakespeare supplies the perfect answer: "I will go root away the noisome weeds, that without profit suck the soil's fertility from wholesome flowers."

Collection. We are collecting again. Time was when we went in for collecting doo-dabs, and the house is all cluttered with them. This new collecting doesn't cost a cent and the objects won't occupy an inch of space except a minute cell in our memory. We are collecting picturesque old American street names. In Providence the other day we picked up for a song Benefit Street and Benevolent Street and in lower Connecticut found a twisting country road called Peaceable Street.
In Philadelphia, of course, you can learn the trees of the forest from the street names and in Washington the alphabet. Down in Alexandria, Virginia, the streets were named when everyone knew the precedence of a royal court. Prince Street is below King Street, and Duke Street still further down. On the other side, the ladies are ranged in proper style. Queen Street and Princess Street lead you out of town.

What quaint street names have you to add to our collection?


Not Up To Standard. We like to believe, we sophisticated and practical people, that standards in building and the enforcement of regulations against below-standard materials are a creation of our own era. So it comes as a jolt to find that on a March day in 1713 the General Court of Massachusetts caused a bonfire to be lighted on King Street in Boston and into it was dumped "a parcel of Shingles (upwards of Eight Thousand out of Ten Thousand) found defected by the Surveyours both as to length and breadth prescribed by Law."


Definition. In the introduction to Sacheverell Sitwell's "Southern Baroque Art," we stumbled across this excellent explanation of the function of Art: "Life, in its human aspect, is very ugly and has always been so, it being the duty of Art to improve and select, transmuting for our eyes that which we know to have been sordid into what we can be persuaded was beautiful."

Recorned Furniture. All who go to the restored Williamsburg naturally wish they could obtain furniture and fabrics such as have been used there. Well, now they can. Authentic reproductions made by capable craftsmen and exact in every detail are available in various department stores throughout the country. What's more, when you purchase one of these pieces your name and the price are recorded at Williamsburg and you can take your grandchildren down there and show them how true their heirlooms will be.


Gardening Governors. Two of our new governors are horticulturists-Lloyd Stark, of the famous Stark Bros. nursery at Louisiana, Mo., is now guiding the destinies of Missouri: and in Vermont, George D. Aiken, whose wild flower nursery is known to all, will take off time to govern his home state. Are these, we wonder, the first nursery owners ever to be elected state Governors?

## Mahogany

This lovely wood was once a stately tree In jungles filled with screaming parrakeets. The lofty branches, spreading far and wide, Concealed lithe monkeys in its green retreats.

Mauve Orchids decked its body, where the sun Could never reach to penetrate the gloom, And strange exciting odors filled the air From all the wealth of weird exotic bloom.

And then came man to make the spot his own. He hewed a path, a steaming jungle way To where the monarch stood, and marked it deep While all the forest trembled in dismay.

Then dark men felled this long-lived patriarch And dragged its logs protesting to the sea To travel to far lands and to become This polished chest of old mahogany. Virginia Connett


THE GEORGIAN IIIIIIG ROONI


## 

LAST year at this time House \& Garden presented to its read$\downarrow$ ers an Ideal House, designed to embody the requirements of an architect, an engineer, a decorator, a childguidance expert, and a dietitian. This house was erected at Scarsdale, New York, with complete furnishings and equipment selected by the staff of House \& Garden. It was open to the public for two months, attracted thousands of visitors, and proved to be the outstanding home furnishings exhibit of the year.

This year, House \& Garden has sought to serve a greater circle of its readers. Instead of a house being built that might be seen only by its readers in the neighborhood of New York, an entirely different type of Ideal House has been planned for 1937. House \& Garden itself is not building a house, but all our plans have been so formed that in many communities throughout the country, instead of in one vicinity alone, model rooms with the furnishing plans of House \& Garden's staff will be opened during the present month. A group of department and furniture stores, the list of which will be found on page 150, is cooperating to bring to you, in all the reality of fabric, paint and wood, the decorations that our artists can show in only two dimensions on these pages.

At the same time, the Ideal House will not always be a castle in Spain. When the plans for House \& Garden's Ideal House-1937 became known, we were asked for permission to construct it. The shovels and the saws are already ringing on a building plot in Fox Meadows, Westchester County, New York. This house, constructed by the building firm of McSweeney \& McKean, with all its decorative schemes installed by R. H. Macy \& Company, will be opened to the public early in June. The entire house will probably be built in still other sections of the country, under the auspices of other department stores; but you must look on the Bulletin Board of future issues for these announcements.
The plans for the Ideal House for 1937 again embody the requirements set up in 1936 by House \& Garden's Ideal House Jury. This year House \& Garden adds another all-important factor in ideal design: the harmonious collaboration, from the very beginning, of architect and interior designer.
Too often the whole design of a house is in the hands of the architect. The interiors are not considered until the house
is an accomplished fact. By then the decorator can only pick out the furniture and crimp the curtains. House \& Garden, however, has turned back to the tradition of the famous builders who treated exterior and interior, and even the landscaping, as integral parts of the original plan. The creators of this Ideal House worked together from the start so that each element is a logical part of the whole. Julius Gregory, architectural consultant of House \& Garden, drew the plans. Robert Locher, Associate Editor, was the interior designer. H. J. Marquardt planned the garden. The whole is offered you as an expression of House \& Garden's practicality and good taste.

First, let us consider the architecture of the Ideal House. A modified late Georgian style has been chosen. This style was chosen because it fits into the home-builders' mood of today; it carries on the love of the traditional that Americans will never quite abandon; and it lends itself to modern structural materials. House \& Garden believes this will be a house for 1947 as well as for today.
The house consists of a central block with two balancing wings. Because this is a house that must be adaptable to various parts of the country, the walls may be of white-painted brick, of painted concrete block, or of stucco over block, lath or hollow tile, or even of clapboard. The roof, which is of seamed copper, drops down behind a low parapet, a traditional feature of the late Georgian style.
The living rooms of the house look out upon the garden, a feature of gracious living of which House \& Garden highly approves. The garage is an integral part of the house, saving clothes and temper in bad weather. There is easy access from kitchen to front door, without passing through a living room. A large part of the cellar is given over to a recreation room, where the younger, or indeed the older, members of the family may be noisy and informal. In California, or in the states that touch the Gulf, where cellars are not the custom, this feature would doubtless be replaced by a greater extension of the terrace and exterior court.
The roofs of the wings are flat and can meet the great demand for sun-decks. In modifying the Georgian style, the architect has applied the modern principle of elimination of unnecessary detail, so that the decorative features are concen-


TWO HUNDRED STORES THROUGHOUT

THE COUNTRY ARE NOW SHOWING
MODEL ROOMS OR DISPLAYS OF THE

FURNISHINGS IN THE IDEAL HOUSE
trated. The entrance door is placed in a reveal of plain moldings. In the rear a great window of structural glass brick reaches from ground to cornice. No curves are found in the house except a small circular window in the front façade, and a semi-circular bay off the master's bedroom.
The Ideal House of course must have within itself all of those riches that modern research has poured into the lap of the home-planner. Walls and roofs must be insulated. The air must be conditioned at least for humidity, cleaning and motion. For summer comfort, provision will be made for the present or future installation of a cooling system. The furnace will be gas- or oil-fired, or, if coal is preferred, it will be equipped with an automatic stoker. The illumination of its rooms will be thought out in terms of sight-saving standards. The electrical or gas equipment, the wiring and circuit breakers, will be the latest. All these are possible within the floor plans of the Ideal House, although the exact form of the equipment can vary widely, depending upon their economies in the section where you live.
To furnish the Ideal House, the editors of House \& Garden have conducted what is probably the most complete research that has ever been undertaken for the furnishing of a single house. From behind the scenes, in factories, in show rooms, in Chicago, Grand Rapids, New York, Philadelphia, the South, New England, the offerings of manufacturers have been surveyed, checked, re-checked; and finally our editors have emerged with a comprehensive list of furnishings that may be used to realize the decorative schemes of the Ideal House.

The objects drawn in the following pages are only the generic types of the chosen furnishings. We must remember that the great cabinet makers-Chippendale, Sheraton, Hepplewhite, Phyfe - each executed many variations upon a single theme. We can show you, in a single picture, only the proper type to look for. But in your stores you will find various modifications of these theme designs, because manufacturers have each followed a different interpretation of the classical model. Not only have we indicated variations of design, but we have provided for a range in price of the most important items. In certain cases we have even suggested alternate color schemes. All of these approved variations have been listed by House \& Garden with your furniture or department store. And in their model rooms, or in their displays, you will see their realization of our schemes, and can find, marked by House \& Garden's identifying tags, many or all of the selected furnishings. So, even though you may live very far from one of the constructed houses, you will still be able to enter some of its rooms!

Through the restrained architecture of the doorway, we walk into a foyer that speaks the welcome of the house. This perfect octagon, the first part of the house to be seen, will perhaps be the longest remembered. The ceiling and walls are dead white; the doors are painted a warm beige, picked out at the moldings with dull red and off white. In spite of its classic simplicity, the dimensions are too small, and the colors too friendly, for it to seem forbidding. Let us open, one by one, the tall doors that lead from it to the rooms of the Ideal House.


DAUGHTER'S ROOM. Along one wall, the doors are fitted into a series of French Provincial panels, framing a chintz patterned in the manner of an old toile de Jouy. Woodwork and furniture are light in tone; the fabrics and paper are biscuit, buff, light green
 brown, varnished to a high gloss. In this room the father of the family may find rich solitude among the comfortable furnishings and, we hope, good books

The foyer. Apart from the just proportions of its panels and architectural moldings, the interest is in the colors: white, beige and red on the walls, and black, white, gray and red in the linoleum floor. Mirrors line the two facets of the octagon that do not contain doors


## THE LIVING ROOM

This room is in the late Georgian style and, by its elegance, sets the standard for the house. It is, however, no mere document or museum piece of that period. It is distinctly a modern interpretation; the ghost of Horace Walpole would feel only a little at home if it came back to such a room. Our designer has taken from the Eighteenth Century that quality in which the century excelled-its line. Other periods have had a better knowledge of pattern; still others a better palette of color. But not before or since have craftsmen so adored the beauty of pure line, or with such care followed it to its last delicate slope. The forms, then, are Georgian. The color is very modern; in fact very 1937. It was only a few months ago that our decoration prophecies spoke of the room in monochrome. Here is the prophecy's fulfillment. Beige, brown, ivory, are all used, with no greater intrusion of vivid color than the rustcolored fringe of the draperies.

As one may see from the floor plan, one end is rounded, solving effectively the problem of the long, narrow room. The color treatment of the two narrow ends is noteworthy. Vertical stripes are used, of a beige that is darker than that of the side walls. These are outlined with fine stripes of white. The optical value at a little distance is the same as that of the side walls, although at closer range the effect is of a subtle embellishment.

Against a wall of the room that is not shown in the color drawing, the floor plan indicates the presence of a breakfront secretary, directly opposite the chimney breast. Two occasional chairs are placed on either side. A tall and narrow piece of furniture, perhaps a whatnot of thin Sheraton design, should occupy the reveal which balances the foyer door. A low desk of kidney shape is at the center of the curved wall. The large window at the opposite end of the room is curtained as shown in the drawing, with a valance that extends the whole length of the window. A sofa stands before this window, with a three-tiered dumb-waiter on one side, and a lamp table on the other. The fireplace furniture groups well for friendly conversation, and is free from drafts.

## THE DINING ROOM

This room is also Eighteenth Century English. Most of the features are visible in our colored drawing on page 43 , but we might note that the fan-topped doorway is balanced upon the other side of the fireplace, by a recess of similar detail, which contains shelves for your rare and colorful china. A serving table is placed against the wall across from the fireplace, while opposite the window is a sideboard with hanging mirror. The bright green of the chair seats matches the curtain fringe. Instead of the dark mahogany indicated in the illustration, a blond mahogany might also be used for all the furniture of this room.
(Continued on page 86)

VISIT THE STORES LISTED ON PAGE

150 WHERE IDEAL HOUSE MODEL
ROOMS ARE DISPLAYED. WATCH FOR
R. H. MACY'S DECORATION OF HOUSE

NOW BEING BUILT IN SCARSDALE



HERE are shown classic examples of dining room furniture, of the Sheraton or of the Hepplewhite school, both so well represented in good reproductions today. The two-color scheme of green and ivory makes for an air of dignity and peace. The fireplace wall is of stripped pine; the others are hung with a light green paper. Over-curtains of silk, glass curtains of gauze and the thick-pile carpet are all of an ivory tone. As elsewhere in the Ideal House, the good placing of cornice and panels bespeaks the coöperation of designer and architect.



## THE GIISS BEDROONII

No furniture is so American as maple, a wood little used if known at all in other lands. Here its honev color sets the scale for an interior that will be warm and hospitable by lamplight or by day. This wood is suggested, in traditional forms, for the furniture of this room. It is used, as well, to frame the pictures over the beds, which might well be pieces of needlepoint, finished on a deep violet ground. White curtains are cross-draped.
The brown of the wallpaper is cocoa, while the carpet for such a plan should be a darker brown. Curtains introduce a variant color, a gray and white chintz. related to the room by their orange-red fringe. The beige spreads are candlewick, and the chair carefully matches the curtain fringe.
This room offers a pleasing variation from the formal Eighteenth Century mahogany used elsewhere in the house.



## THE IISSTER BEAROOUII

THe glass brick bay, which forms a distinguished architectural note in the Ideal House exterior, appears within as a dressing alcove, prodigal in light and sense of space. A valance within its curve is repeated on the opposite side of the room as a canopy over the beds. A fashion note is in the close values of the color range, from the powder blue of the Chinese paper through the mauve and rose of the draperies and rug. A decisive chintz covers the chaise-longue, a
good use of pattern against pattern.
 For this room House \& Garden recommends mahogany of late Eighteenth or early Nineteenth Century derivation. Our artist has pictured the generic types of such furniture; but many variations of detail, upon the same basic outlines, are possible to reproduce this serene master's room.



T ${ }^{\text {T }}$ is always circus day in the Ideal House's recreation room. Painted 1 poles support a mythical tent; and painted canvas curtains line the short passage to the side-show-a very real bar. Furniture is all in the modern spirit, upholstered in sturdy textured weaves. The painted cement floor, starting with a yellow center, works through black and white stripes to a gray border. Within the bar the walls are linoleum, bound at the corner joints with strips of chromium. Piano, card tables, and a well-placed fireplace are essentials of the game room.

## IIIH GAIIIIII

|vlanning the grounds of House \& Garden's Ideal House the landscape architect, Mr. H. J. Marquardt, faced a triple problem. In the first place, he must create a planting scheme that could be completed within a specified plot area of $150^{\prime} \times 200^{\prime}$. Secondly, the plan must present the maximum feeling of spaciousness and distances without sacrifice of variety, color, privacy and general interest. And lastly, the burden of upkeep must be reduced as much as possible, consistent with the distinctiveness of the place as a whole. The details whose sum total accomplished these various ends are disclosed in the bird's-eye view of the model on this page, and the paragraphs which follow.

On the street side the grounds are kept decidedly open so that the house may enjoy that spaciousness of setting for which its architectural style clearly calls. For front boundary planting a sheared Barberry hedge is used, and along each side boundary flowering shrubs are massedSpireas, Hypericum, Weigela, Forsythia and Snowberrywith a matched Pin Oak halfway between house and street and a White Dogwood where the extension of the house wall meets the boundary line. Against this wall, on either side, are massed Bush Honeysuckles, Weigelas, Kerria and Euonymus radicans. The two balancing trees in these areas are Elms, and each corner of the house proper is marked by a large Lilac clump with Carolina Rhododendron on the other side and Ilex glabra on the inside, toward the entrance door.

Passing behind the wall on the left side of the house you come to a little formal garden enclosed by walls at front and one side, by the house on the other side, and by a tall Yew hedge at the back. Around the edges of this Lilacs, Azaleas and Rhododendrons are used for accents, interplanted with flowers. The inner beds are given over to flowers, edged with either Viburnum opulis nanum or Dwarf Box accented by Dwarf Japanese Yews in the corners. For the walls themselves Mr. Marquardt has selected Climbing Hydrangea and Baltic Ivy. A still smaller enclosure connecting with the house utilizes Baltic Ivy as ground cover with Yews, Firethorn and Holly as accents.
Passing on toward the rear through a Yew-enclosed nook you come to a broad, straight path which, at its far end, meets the transverse walk along the end of the plot. On the left, as you go down this grass path, the planting is mainly of shrubs-Pieris, Azaleas, Hypericum, Caryopteris, Buddleia, Cotoneasters and Lilacs. Between them and the

walk is a long bed of annuals. At the street end of this shrub border is a Pink Dogwood, a Flowering Crab accents it midway, and at the rear end is a large Appletree. A hedge of Privet backs all of this, extends along the rear property line (except for a short stretch of Paul's Scarlet Thorn in the center), and back along the opposite property line as far as the outdoor grill enclosure.

Halfway down the walk you can turn right toward the oval lawn between broad beds of similar flowering shrubs faced down with more annuals. The trees here are: Pink Dogwood at the corner of the house; American Elm between the Dogwood and the lawn, and Paul's Scarlet Thorn near the center of the rear of these two main groupings.
On the far side of the lawn these plantings are repeated, except that Tartarian Honeysuckle replaces the Dogwood at the house corner, and a Pin Oak is added by the flagged entrance to the grill area.

Let us now make a fresh start-this time from the paved terrace at the back of the house. Here, marking the entrance to the lawn, are matched specimen upright Yews, beyond which low hedges of the Rose F. J. Grootendorst (or of Regel Privet) curve rearward to the Yew-marked exit into the transverse walk with its flanking rows of dwarf fruit trees interplanted with herbs and berries.
Coming back along the broad path at the right of the plot you pass more shrubs and annuals, a Flowering Crab on the cross-axis, and reach the outdoor grill enclosure with its tall hedge of Lonicera minutiflora. Thence to the walled turn court, the shrub-enclosed entrance to the service terrace, and the little kitchen herb bed opposite.


## IIIMMINIII 

The estate of Alan A. Ryan Jr. at Rhinebeck. New York, retains, as in the past. a mark of dignity and distinction. Tradition has it that the land was purchased from an Indian chief, Ankony, whose name it bears, and that the original manor was constructed by Dutch settlers. Today, however, the building belongs to the period known as the Classic Revival. On the opposite page is shown the river front with its broad sweep of lawn supplanting the old driveway and commanding a splendid view of the Hudson. Below this photograph is shown the east front which was formerly the back of the house. Here brick and stone steps, in addition to a small and dignified portico, grace the new main entrance.

The hall, below and left on this page, was simplified by removing a partition and replacing its two doors on center. White walls and ruby stair carpet, Oriental rugs and sparkling crystal chandelier are notable features of the interior. On the second floor, the corner bedroom shown right is developed in a scheme of amber, beige and brown, accented by a green rug and effective Biedermeier furniture. The living room acquired two fireplaces and six windows when it was enlarged by combining the two ancient "parlours". Warm tones of rose and beige predominate in this room which boasts black and gold Chinese lacquer pieces. Architectural changes and decoration were executed by Anne Tiffany.



W$T^{\text {Hy }}$ do we all admire those English lawns? Why do we envy either openly or secretly the owners of a smooth velvety green bit of grass? Why do we sigh when we look at our own small piece of ground, which could be compared rather with a yard gone wrong or a public sidewalk, than with those lovely green carpets with which it seems to have only the name in common? And why on earth don't we really do something about it?
I hope, as you read on, you will not get bored with me. Remember, it is much easier to put this all into practice than it sounds when you read about it. In order that you may trust me and believe what I tell you, I want to explain that I am a horticulturist, which is only another word for a gardener, you know, one who is always dirty, and with his hands deep down in the soil, trying to tickle the bulbs, so that they make roots more quickly; or carting most smelly stuff about which they call the best garden-food, or manure. Also, I have just come from England and have seen there, with my own eyes, the most thrilling and enviable bits of green you can imagine.
Now you garden lovers will sigh again, shrug your shoulders and say the mystical word "climate"; then you will stop reading this article, which might be so important to you, if you would only trouble to read it. People who look at the colour of a drink without tasting it do not know what it really is like, do they?

I go on only for you who know the peace and satisfaction you can get out of the sight of a green surface; a piece of ground where you sunbathe, where you play tennis, where you take your evening meal, where your children find a play. ground, and where you can see the result of your own work, work that is at the same time pleasure and recreation.
The most important thing for a lawn is the preparation before laying or sowing it down. Once a lawn has been made badly there is little you can do to it but to dig it up and remake it completely. It will never be good otherwise. A lawn well made (if I mentioned the cost it might sound expensive to you) will repay you by costing not half as much in the upkeep, being dry soon after rain, not drying out so quickly in drought, and always showing you the same kind face, like a good smiling moon.

We'll start right at the very beginning. First you have to decide what purpose, or purposes, the lawn is to serve, which position to the house it is to occupy, whether trees or other existing features are going to remain and be incorporated or whether they shall be removed. You also have to decide whether you want a regular or an irregular plot, whether your lawn is going to be level or on a slope, whether you would prefer a sunken lawn with turfed green banks, or perhaps a bank planted with shrubs.
Sit down with a piece of paper and make a rough sketch; that is easy, even if you are not an artist by nature. Just pace length and width, and measure the angle by comparing it with something that has a right angle, like the house or the garage. It need only be a very rough sketch, to get an idea about the size and situation your lawn is going to occupy.
I shall assume that your lawn is going to be level, as I suppose it is the most common and serviceable kind. It can be easily modified for any other type of lawn. The most important thing for success with your lawn is to have it level at the start, and to drain it. A lawn that is not properly drained will never succeed, unless the soil is nearly pure sand; and on such soils it will suffer terribly in the heat of the Summer unless plenty of manure and humus soil is added when it is being prepared.

Now comes the problem. What kind of soil have you got? Are you the lucky one whose garden consists of that light kind of loam that contains plenty of nourishment but will not cake when dry or puddle when wet? Well, if you are, just write a postcard to me, as I have not found anybody so lucky yet, so that I too shall know that such a thing does exist. You can proceed and sow down your lawn, smiling like a god, while we other more human beings labor on, with sweat on our brow. You who have a clay soil, like the one I had to cope with a short time ago, will almost certainly need pipedrains to run off the surplus moisture in Winter, and in Summer after a sudden cloudburst; for if you don't take this precaution your lawn will be wet and impossible to walk on for days after. The drains should be placed about 12 inches below the surface, and 12 to 20 feet apart, according to the stiffness of your soil. The best ones are a foot long, made of earthenware, and have a diameter (Continued on page 98)


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## VR. IORGAIS BOXWOOD GARIDEI

 illustrates perfectly the effectiveness of designpure and simple. Besides the carefully tended Box, sheared to uniform height and planted in the form of a capital M on two sides of the fountain, the only plants used here are Roses and Heliotropes. The varying forms of the beds, however, together with the varying lights and shadows in their glossy evergreen foliage, preclude any monotony. On the preceding page is the Beech allée, another feature of this Long Island estate. The photographs are our second group from Mr. Morgan's gardens



## NEW YORK MODERI

Iv the apartment of Mr. and Mrs. Frederick Gash, the modern living room combines warm tones of yellow and grey with chartreuse and white. Foyer walls are a rich plum shade, ceiling and doors are sparkling white. The bedroom has a dramatic scheme of deep blue walls, white satin bedcover and white furniture. Decorated by Emily Genauer (Mrs, Gash) and Donald Deskey


#  



SKETCH I

Philosophers have wrinkled their brows over every man's natural desire to be somebody else. The bank magnate, pouring himself into his tailor's delusion of a sack suit, dreams of himself as a swashbuckling Bohemian. The Romany street vendor, polishing apples, sees his baggy pantaloons in terms of Wall Street. Is it neuroses? Is it narcissism? Is it indigestion? Heads shake.
But as to woman's insatiable desire to make things over-that has never been inquired into.

Come Spring of the year and last season's andirons are likely as not to take on a thoroughly unexpected and winsome new guise. The men of the house have long since ceased to cajole. They look for their collar buttons behind peach-bloom flounces and like it. They've given up.

Frankly facing this incorrigible tendency, it is only fair to say that the disease is probably incurable. Mankind must suffer while the little woman makes it over. The only relief lies in the modern psychological theory so much in use in our more progressive schools, that of activity diversion: making over something that needs it.
And that's where new slip covers on old ungainly furniture come in.
For badly-shaped furniture can actually be re-built by a judicious use of design in slip covers. A chair whose back is too high can be cut down inches. A sofa with creampuff bulk, too ample for the room in which it is used, can be slimmed down as though by an expert masseuse. Unhandsome wood rims can be relegated to oblivion. Ducky feet can be settled primly under skirts. Two chairs of difficult design and varying sizes can be slipcovered to look like a pair. A love seat can look longer or shorter at will. And so on. The possibilities are endless.
For slip covers have long since graduated from the muslin nightgown era when the furniture was swathed in white while the family was away for the Summer. Slip covers are definitely part of the decorative scheme of the room today. They may be

BY ROWENA LEACH AND MARGARETTA STEVENSON

and often are the permanent cover of the chair. They are infinitely more practical than a tacked-on cover, for they may be removed and cleaned. Many women like satin slip covers for Winter and linen or chintz for Summer. Such a change gives all the freshness of a completely new room-with the comfort of old familiar things.
The secret of the success of these "upholstery" slip covers is, of course, their fit. They must look like upholstery, tight, and smooth, and well groomed. But most up-todate stores have devised various means of keeping the covers tight, by snaps, buttons or zippers underneath the chair that will do the trick. In fact, so successful are these new covers that many people are buying their new upholstered furniture in muslin and are having the permanent cover made as a slip cover, sometimes two or three different sets of covers.

As to the new fabrics for Spring. They alone are enough to make over any piece of furniture into something more glorious than it ever dreamed of being. Luxurious, lavish florals, they are. No little hard-time bouquets in these fabrics, but great over-spreading bunches of the most exotic blooms you would ever see on the cool side of a hothouse. Not overdone, either. Rather, these fabrics give the impression of being made for people who have generations of gracious living behind them, to whom luxury is second nature.

Many of these beautiful florals are documented prints; that is, their designs come from an authentic source. Perhaps a copy of one of the paintings from a great master of flower painting is used. Or the design may be taken from a fragment of some rich old fabric in the Louvre or the Metropolitan Museum. This interest in classic and traditional design has undoubtedly been furthered by the tremendous interest in the development of Williamsburg.
Quilting is extremely important. On chintz, particularly. And the quilting takes such (Continued on page 96)


# ||IIIIIV|IIII |IfIIIII IIII <br> No. 3 OF A SERIES 

No longer is the service unit-kitchen, pantry, laundry, back stairs, etc.-treated as a minor detail in the plan, to be packed into whatever space remains after other rooms are planned, or added as an appendage if none remains. In order to afford the convenience and efficiency so essential in this part of the house, this unit should be designed in a logical progression and provide ready access to other units which are related to it by normal usage.

Planned simply and for maximum convenience, the kitchen shown at right provides space for laundry tubs and washing machine along the end wall, while all necessary kitchen equipment flanks the aisle terminating in the dining room door. A compact kitchen saves steps and work. It should not be larger than actually necessary.


THE larger home requires more work space, more storage space; and often it is desirable to provide an alcove for informal meals. In the plan shown here, the alcove is combined with pantry storage space for china, glass and linen. Note that the architect has made immediately accessible from the kitchen all parts of the house which most often must be reached from it. Such foresight in planning pays dividends throughout the life of the house, and is especially important in the service unit where the daily work of housekeeping centers.


The modern idea of kitchen efficiency by no means precludes attractiveness in this part of the home. In this plan, a door from the hall leads directly to an attractive breakfast room; opposite the hall door, another door opens out on the garden in the rear of the house. Note that adequate light and good ventilation are major items in successful kitchen design. Thoughtful study must be given to these aspects of planning, as they become irrevocable once the house is built.


Consider the provisions in addition to kitchen and pantry, offered by this plan. Next the covered rear entrance, a stairway leads to the upper floor; beneath these are the basement stairs which, at the landing, provide a door to the garage. Through a little passage, at the right, a door to the library also gives access to the front hall. It is worthy of note that this very comprehensive circulation is achieved without sacrifice of wall or window space.


A rather unusual, and very attractive, development of the informal dining space is this breakfast room, planned in close conjunction with the kitchen. Flanking the door are glass and china cupboards supplementing the storage space in the small butler's pantry. Presumably, a room of this sort would be a valuable asset in informal entertaining in addition to fulfilling its primary purpose as a breakfast room. Here is an idea for remodeling a kitchen which is too large.


Most of the problems connected with planning the service unit are solved by a simple, progressive study of requirements. Thus the rear entrance should give immediate access to the kitchen, for deliveries; the pantry, dining alcove, or back stairs (as in the plan shown here) may logically be placed between the kitchen and the living rooms of the house for convenience and as a buffer against kitchen noises.



THE current vogue of glass in decoration offers endless opportunities for effective wall treatments. Here a plain painted background is given sparkle and interest by a mirrored bed niche containing lights at the top. Walls and rug are warm gray. The graceful bed is upholstered in gray satin. Curtains are of gray satin lined with pink taffeta. A pink rough-textured fabric covers the furniture. In the New York residence of Miss Olive Hamilton. Jane Smith, decorator

A PORIFPOIIO OF WALL TRETIUETIS

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TThe spirit of France prevails in the house of Mr. and Mrs. Richard Rollins at Bryn Mawr, Pennsylvania. The bedroom walls, curtains and bedspreads are of a delicate French percale whose cream ground is punctuated with sprightly designs in rose, blue and yellow. A carpet of palest green blends in tone with the painted furniture.
In the library, oak paneling. a carpet of lacquer red. and draperies of blue and white toile create a charming provincial atmosphere. Scenic paper of blue and gray covers the dining room walls: rough textured curtains are in corresponding colors. The Louis XV chairs, upholstered in eggshell leather, are smart notes against a black and white checked floor covering. Sarah



THe decorative background in this Chinese Chippendale bedroom is silver wall paper ornamented with Chinese motifs painted in gouache. The scheme is silver, white and silvery green. Both ends of the room are draped in green satin lined with flowered chintz. No curtains were used in the bay, the treatment consisting of white Venetian blinds, a mirror and bamboo cornice and brackets. Chaise longue is in quilted green satin. Twin beds of carved wood to simulate bamboo have testers painted antique silver. Bedspreads are green antique satin trimmed with block fringe. Carpet also is green. The residence of Mr. Charles Harwood, Rye, N. Y. Pierre Dutel, decorator



# A Very Best Dimer Party by June Plate 

Have you ever noticed how, when you are out on a long motor ride (especially in a snappy open car) and still miles and miles from your given destination and any possibility whatsoever of something to eat, conversation invariably leads itself around to the discussion of food? And as you get hungrier and hungrier you become more and more eloquent on the subject; and the dishes and wines and menus you discuss become more and more elaborate, until you work yourselves up into a perfect frenzy, and find yourselves planning to give the world's most wonderful and delicious dinner party for your very best friends-and you just can't wait to give it! It doesn't happen to you? How odd. Well, it does to us. One time we got so worked up and delirious and enthusiastic that I took out my little note book, then and there, and wrote the menu and the wines all down, together with the names of the chosen guests, and the flowers we would use (pink Hyacinths) and the dress I would wear; and whether we would cook it entirely ourselves and avoid strange and sad surprises from our perheaps not quite so enthusiastic cook, or whether it mightn't be wiser after all to let her do it, and just supervise carefully. Sometime, sometime, I'm going to give that partyor maybe you would like to relieve me of that responsibility and do it yourselves. The recipes are calculated for a dinnev for ten.

## MUSHROOM TARTLETS

MAKE the paste early in the morning or even the night before the party. Sift $22 / 3$ cups of pastry flour with 2 level teaspoons of granulated sugar and 1 of salt. Work into this with the finger tips 1 cup of sweet butter. Bind together with 2 eggs beaten very slightly, and form into a ball. Put it into a bowl and cover tightly with plenty of waxed paper. Place in refrigerator to chill thoroughly.

When ready to bake the tartlets, toss the paste out into a lightly floured board and roll it out thin. Cut out of it with a small biscuit cutter about thirty rounds. Line tiny little muffin tins with these. Crimp the edges as well as possible, but don't fuss too much with them. Bake them until a delicate brown in a moderately hot oven. When ready to serve, place them back in oven just barely to warm through and fill them three-quarters full with the following mushroom mixture, being sure that it is hot:
Peel 1 pound of fresh mushrooms and chop them very, very fine. Put 2 tablespoons of butter in a pan and melt it. Add the mushrooms. Cook slowly without browning until they draw their juice and cook down well. Then add 2 level tablespoons of flour. Stir and cook a minute or two. then add gradually about $2 / 3$ cup of cream, and cook, stirring all the while, until thick and of smooth consistency. Season to taste with salt and freshly ground pepper and add $11 / 2$ tablespoons of freshly grated parmesan cheese. Continue cooking a second or two to melt the cheese. Fill the little tartlets and serve at once with sherry.

## CONSOMME

MaRe the consomme the day before the party, if possible. For this you will need 2 pounds of the shin of beef, a knuckle of veal cracked in two, a slice of raw ham about a quarter of an inch thick, a good fowl, 2 big carrots peeled and the yellow centers removed, a bouquet garni of parsley, thyme and one-half a bay leaf, several stalks of celery well washed, the white part only of 2 big leeks split and meticulously washed, 2 white onions, into which you have stuck 1 clove each, and $31 / 2$ quarts of cold water. Soak the ham for half an hour in some cold water. Put the chicken into a small roasting pan after having cleaned it thoroughly in the usual manner, and put a lump
of butter the size of an egg with it. Place it in a very hot oven to brown quickly. It is to be roasted, basting it frequently, until a golden brown all over, but only half cooked through. In the meantime prepare your vegetables. Put the shin of beef and the knuckle of veal, which you have rinsed off in cold water, into a big deep soup pot. Pour over it exactly $31 / 2$ quarts of cold water. Let it soak a while until the water begins to get pink, then add the roasted chicken. Put the pan on a hot fire and let it come quickly to a boil; and stand right by it with a big spoon. When it begins to get hot, but before it boils, add the slice of ham, but not the water in which it soaked. Now watch carefully and don't answer the telephone or door bell even if it rings, because it's frightfully important for you to be there and ready carefully to remove every bit of the scum when it rises to the surface, which it will do when the whole actually boils. All this is so that the consommé will be clear. When you have removed every bit of the scum, wipe the edges clean with a damp cloth; and then add the carrots cut up in little pieces, the celery also cut up, the 2 onions and the bouquet. This will stop the boiling of the pot for a minute, but as soon as it boils again be ready to remove any additional scum which may rise to the surface. Now reduce the heat to a very low flame, cover the pot (leaving a little place open, however, for the steam to escape), and simmer gently for eight hours.
When cooked, taste, add more salt if necessary and drain first through a fine sieve then through a piece of old linen wrung out in cold water. Cool and skim off with a spoon every bit of fat. If necessary put it through another piece of linen wrung out in cold water. When cold, place in refrigerator until ready to use. When ready to serve, heat to scalding point and add 1 tablespoon of sherry for each plate of soup. Serve in very hot soup plates.

## BROILED SHAD

By 2 fine medium sized shad, and ask the fish man to split and bone them for you. Wash and dry them well. Marinate them for an hour or so in 1 cup or more of good olive oil and a few drops of lemon, turning them over occasionally. Place the fish, flesh side down, in a broiling pan on a well oiled grill. Pour over them 6 tablespoons of melted butter and sprinkle with salt and freshly ground pepper. Broil the fish under a low even fire for about fifteen minutes, turn them over with the utmost care and when a
fine golden brown pour a little more melted butter on them. Sprinkle again with salt and pepper and place under grill again for another ten minutes; and just a minute before they are cooked through, pour over them $1 / 2$ cup of reduced white wine. Place on hot platter. Pour all the butter juice over them. Garnish simply with parsley and serve at once, accompanied by a small bowl of lemons, sliced paper thin, over which you have poured a cup of lemon juice.

## asparagus

SCrape or peel, and wash thoroughly, 3 or 4 bunches of green asparagus. Cut off the tough part and tie them in bunches. Soak them a little while in cold water, heads down to be sure no sand remains hidden in the tops. Cook in the usual way in salted boiling water, with an ever so tiny pinch of soda, until tender but not floppy. Drain carefully. Pile them on a folded napkin on a hot platter. Serve immediately, accompanied by Sauce Mousseline.

## SAUCE MOUSSELINE

Squeeze and strain the juice of $1 / 2$ lemon. Put 4 tablespoons of vinegar in an enamel pan, with a big pinch of salt and a little white pepper. Reduce it by simmering until only 2 teaspoonsful are left. Add 2 tablespoons of cold water and the yolks of 4 eggs , being sure not to include any of the white. Also add 2 pieces of butter the size of English walnuts. Place the pan directly on a very low blaze and beat incessantly with wire whisk until the mixture thickens slightly. Remove from fire. Place pan over hot water in double boiler and add little by little (beating continuously with the whisk) $11 / 4$ cups butter (not melted), and from time to time add a tablespoon of cold water. When thick stir in the lemon juice. Season to taste with salt and white pepper. Remove from fire and fold in 6 tablespoons of cream beaten stiff. Continue beating a second or two with the whisk. Serve in a warm, not hot, bowl. If you want to serve heaps of sauce and that's always a good idea, if the sauce is as good as this one, it will be necessary to double the quantities given in this recipe.
(Continued on page 92)



The New Canaan Residence of Robertson Ward, architect, exemplifies a freedom of planning and treatment which is in accord with the spirit of an irregular, rocky Connecticut site. It demonstrates, too, the degree to which informal architecture, wisely adapted, can actually enhance the charm of wooded country surroundings.

On the opposite page is the main approach, with a corner of the garage showing in the left foreground and one end of the living room wing angling out to the right of the entrance door. At the upper right on this page is Mr. Ward's studio, linked to the main house by a massive pergola. The entrance to this studio also shows at the extreme right of the lowest photograph. Other views of the house, and the plan of arrangement, are shown on page 90.


# |IIII GIIIIIIS 

by Carol I.Woodward




## Nen Who Nakie Pux Flowens

Namber: Five - Yicton Lomoine

Late September 1870. For days the guns had boomed $\Delta$ all around the town. Gradually the troops began moving out. . . Down the roads other troops-Uhlanscrept toward the city: The French drew farther back. The German lines encircled the suburbs. Nancy was taken. . . And within the city were a man and a woman in a garden. They had been working in that garden twenty years now, he and his wife, so when the enemy took the town, they just went on working in it. Out of that siege came the first of our French hybrid Lilacs.

It would be impossible to write of Men Who Make Our Flowers without including Pierre Louis Victor Lemoine, the greatest hybridizer the world has known. He came by his talents naturally; he was descended from a long line of gardeners and nurserymen. Born at Delme in Lorraine, October 21, 1823, he went through school and college and then devoted several years traveling and working in the leading horticultural establishments of Europe, especially at Ghent under Louis van Houtte. In 1850, his apprenticeship completed, he settled down at Nancy both as a florist-gardener and as a married man.

Two years later the French horticultural press was mentioning the first of his hybrids-a double-flowered Portulaca. Next came the first double Potentilla, Gloire de Nancy and then Streptocarpus hybrids. Fuchsias followed. A white form of Spirea callosa came in 1862 and in 1866, Hydrangea paniculata grandiflora (the P. G.'s of our present nurseries) and a double-flowered red Zonal Geranium, Gloire de Nancy (before this they were only purple and single). Several others followed in quick succession. By 1868 he began introducing hybrid Weigelas, still the leaders in their class, and found in gardens everywhere-Abel Carrière, Florial, Citoyen des Deux Mondes and Vésuve.

In addition to these he wrought improvements in Astilbes, Clematis, Hortensias, Deutzias, Polygonums, Viburnums, Heucheras, Pentstemons, Spireas, Asparagus, Begonias, Dahlias, Abutilons, Montbretias, Chrysanthemums, Lilacs, Anemones, Cotoneasters, Buddleias, Saxifrages, Bush Honeysuckles, Peonies, Hibiscus, Heliotropes, Barberries, Phlox and Philadelphus.

Consider the last, the Mockoranges. By crossing Philadelphus microphyllus, the Little-leaf Mockorange, with
common types, he produced a whole line of Mockoranges that bear his name, the best being the semidouble Bouquet Blanc, Avalanche, profuse with small single flowers, Glacier, Candelabre and Manteau d'Hermine. Again, crossing the blood of Philadelphus pur-pureo-maculatus with garden hybrids, he produced a race of Mockoranges with a dash of purple at the center of the flower-the pink Etoile Rose, the pink-centered Fantasie, Sirène, with a purple center, and Oeil d'Pourpre, which is spotted with blackish purple.

The Franco-Prussian War gave gardeners their first double Lilac, from which Lemoine created others-the double white Madame Lemoine, the late-flowering double white Miss Ellen Willmott, the double mauve that bears Lemoine's name and the purple President Loubet. In single varieties he brought out types that are still of top-flight - the claret Pasteur, the purple-carmine Réaumur and the deep red Congo. He also brought early bloom into Lilacs with Lamartine, Pascal and Claude Bernard-all of them good companions for the golden flowers of Rosa Ecae.

In Deutzias he also found a productive field; crossing tall and low growing species, he offered a new race of hybrids growing about three feet high. He also introduced pink into Deutzias.

Seven hybrid Clematises came from his hand and several Phloxes that are universally grown today-the dwarf white Tapis Blanc, the carmine Éclaireur, the orange-scarlet Etna, the bright red Matador, the rose Pantheon, the scarlet Coquelicot and the deep violet Lord Raleigh. His new strain of Gladiolus he first showed at the Paris International Exhibition of 1878; but 21 years later he made such improvements in this flower that they have served as the basis for hybridizing ever since. He also hybridized the first double Tuberous Begonias.

To the world of Peonies he made generous and diversified contributions. Go (Continued on page 92)

HoUSE \& garden's eleventh flower print is a study of Jasmine and pink Hydrangea drawn by Chirat. Born in Lyons in 1795, Chirat pursued the pleasant ways of fabric designing and painting. He studied under Revoil and Berjon of the École des Beaux Arts in Lyons, later establishing himself in Paris, where he painted many still life oils of flowers and fruits. He died in 1870



Informal, but by no means rural, is this group of papers that has been selected for country rooms. 10. These gay Summer scenes in their lovely colorings would make a refreshing background for your Colonial furniture. 17. Fabric wall covering, smart in both color and design. 12. Cherry motif particularly suitable for dining rooms.
13. "American Fresco", a copy of an early stencilled design taken from an old house in Vermont. It has a frieze (not shown) in a pattern of wedding bells. The whole effect of this paper is refreshingly sentimental and perfect for old houses with low ceilings.
14. Prim flower design excellent for Summer bedrooms. 15. A decorative nursery paper, beautifully colored. 16. Another graceful floral in the new dusty blue. 17. Old-fashioned fruit motif for a dining room or hallway. 18. Equally countryish are these flowers on their cheerful yellow ground. Other colors in many of these designs. Turn to page 84 for the sources of these distinctive papers.




Bold, dark color is the bright news in Spring table linens. Try a simple cloth in one of the new deep shades such as navy, dubonnet, emerald or slate if you are planning a gay outdoor table and want a dramatic background for your silver, china and glass. The scheme of the table opposite, set for luncheon on a terrace, started with the navy cloth. And because blue is tops in decoration this Spring, the entire setting was developed in shades of this color, the only contrast being the fruit used for the centerpiece.

The silver, Reed \& Barton's new pattern christened Colonial Classic, is shown above. Note the crisp lines and delicate Acanthus leaf motif. China, illustrated also at top in the plate picture above, is Mexican pottery from Fred Leighton. Other plates for a blue scheme: Pacific's powder blue with lighter blue bands: Ovington's; Carbone navy and white fruit pattern: Saks-Fifth-Avenue; Franciscan pottery, rich blue: McCreery. Gribbon's navy linen cloth: Maison de Linge. Ice blue Orrefors glass: Jensen. Reed basket: Carole Stupell. Iron chairs: Sloane


Actual results of scientific tests showing the efficacy of awnings and Venetian blinds in controlling sun heat and providing Summer comfort are reported in the accompanying article. At right, and on the next page, are suggestions for decorative awning treatments for four styles of architecture. Above is a photograph of an unusually pleasing corner treatment in the bedroom of a modern house. Here Venetian blinds fill a utilitarian as well as a decorative purpose. At the end of the accompanying article are illustrations of awning materials and outside Venetian blinds. The latter are also efficient in controlling Summer heat.



GEORGIAN

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Awnings and Venetian blinds have a long and honorable history in the business of keeping indoor temperatures within reasonable bounds in the Summertime. But it has remained for science to demonstrate how really effective these aids may be in controlling the radiant heat of the sun. Essentially decorative, adding beauty to the interior and exterior of the house, Venetian blinds and awnings have been subjected to laboratory and field tests by the impartial scientists of the American Society of Heating and Ventilating Engineers. They have come off with remarkably fine records.

Air conditioning, of course, gave the primary impetus which resulted in these exhaustive scientific tests. We believe it is safe to assume that air conditioning, like the motor car, is here to stay. In fact, we believe that every house of the better type built now and in the future will reflect in some degree the powerful influence that air-conditioning research is exerting on residential design and construction. Would you build an uninsulated house today? Would you build one that did not have automatic heating? Unless you live in a warm climate the answer is surely no. And even in warm climates it is probable that you will want the health protection that these first and basic steps to air conditioning can give.
Air conditioning offers you complete control of the interior atmosphere of your house. With year 'round air conditioning you may have your air as wet or dry, as hot or cold-as comfortable, in fact-as you like. And, thanks to automatic controls, you may have this comfort constantly, providing-and this is the subject of our article-you keep the outdoor weather where it belongs, outside.

This means weatherstripping, insulation, and protection from the solar heat for all glazed surfaces. In the January issue of House \& Garden, in the article called "Planned Sunshine", we showed how the proper placing of your house on the lot could give you the full heat of the sun in Winter while keeping Summer solar heat at a minimum. And in that article we described some built-in controls of "insolation" (penetration of sun heat). Built-in controls take the form of projecting hoods and wing-walls which keep the Summer sun out of your windows yet admit it in Winter. This type of control is sometimes used on modern houses and is effective with certain types of orientation.

We come now to a discussion of what might be called "flexible controls": awnings and Venetian blinds. These may be fitted to any existing house. They adapt themselves to any style of architecture. And, in proper design and colors, they contribute a definite decorative note to the design of the house as a whole.

Thanks to decorators and the general good taste of home-owners today, Venetian blinds-and similar shade equipment in the form of horizontal strips which admit light and fresh air-have swept the country. They are definitely of our time-modern, practical, well suited to almost any type of room or style of architecture. And tests conducted by the American Society of Heating and Ventilating Engineers-the ASHVE-show that Venetian blinds are useful in keeping out the unwelcome heat of the sun.
Venetian blinds may now be had for use outside the window. This has been a foreign custom not extensively adopted over here. But airconditioning research has given this type of blind new importance in this country. Used outside the window, Venetian blinds become a form of awning as the illustration at the end of this article shows. They are rated by the ASHVE in the same efficiency classification as awnings, and tests show that they keep out between seventy and eighty percent of the sun's heat. Outside Venetian blinds are available in many styles in both wood and metal.

Canvas awnings, which likewise keep out seventy to eighty percent of the solar heat, have been subjected to many air-conditioning tests and have never failed to acquit themselves handsomely. Beside the ASHVE tests mentioned above, they have been put through their paces at the General Electric Test House in (Continued on page 108)

heather garden at "furzey

## IIIA|||S su|||IIIIITRS

BY ALMA MAILMAN

Literature and history for centuries have glowed with deep feeling and sentimental allusions to the Heath moors of England and Scotland. And true it is that few who have witnessed or, how much better, lived with these great stretches of low, straggling, full-flowered shrubs will deny the intrinsic romance which is as much a part of Heather as are its own tiny rose and purple blossoms. America, unfortunately, can claim no native Heath (Erica), but there are certain foreign varieties which can be grown successfully in those sections where the soil and climatic conditions are suitable. All along the Atlantic coast, from Newfoundland to New Jersey, for example, can be found the common and popular Scotch Heather, Calluna vulgaris, which, since its probable introduction in remote times, has become quite happily established in the sand and rocky soil of this region. The Bayard-Thayer estate at South Lancaster, Massachusetts, abounds in great showy masses of this same Scotch Heather, and in late Summer, when acres of handsome evergreen foliage are covered with a profusion of gay little bell-like blossoms-purple, pink and white-it is a sight well worth a pilgrimage to witness. Those whose grounds provide well-drained, exposed slopes where the soil is light can enjoy this delightful evergreen shrub on whatever scale the situation permits.

Two other kinds of European Heaths, the Swiss (Erica carnea), and the Cornish (Erica vagans), are especially adapted and hardy for American gardens. Erica carnea, found growing as high as 7,000 feet on the sunny slopes
of the Swiss Alps, bears tiny pink blossoms in the early Spring, sometimes rising bravely right through the snow. The carneas seldom reach more than seven or eight inches in height and are especially desirable in the rock garden. The Cornish heath, Erica vagans, grows from one to three feet high and may be had in white, pink or red varieties, as well as the purple of the original plant. Many nurseries offer numerous kinds of Heath and Heather which will grow in those sections where they are sold, and, when given the proper amount of care and protection, there is perhaps no other shrub which so gracefully solves the problem of barren stony slopes and sandy banks.

Enthusiasts, especially in England and Scotland, have given over whole gardens to the cultivation of different varieties of Heather, and it is in this expansive environment that their beauty can be most fully appreciated. The accompanying photograph illustrates one of the most beautiful as well as the most extensive Heather garden in England, made by Mr. B. H. Dalrymple at his home, "Furzey", in the picturesque New Forest region of Hampshire. Four acres at Furzey are devoted to approximately 110 different kinds of Heather, including all the English varieties as well as those from Spain, Portugal, Jreland, Italy and Jugoslavia. Much of the extraordinary beauty of the garden lies in the varied Heathers, which are not all mixed up, but planted in large masses of their own sort, and the effect is one of huge billows of growth and divided fields of glorious color. The lovely white-washed cottage, with its pretty reed-thatched roof is situated well above the garden, and looks out over the low thick carpet of dark red, purple, white and Rose pink. A few graceful young Birches and occasional yellow-flowering Gorse or Broome rise up among these soft mounds of Heather, and the wide, carefully mown grass paths are terminated by dramatic rows of tall Pine trees.

Mr. Dalrymple, a Scotchman and an ardent horticulturist, does some hybridizing each year for new Heather varieties, but most of the cross-fertilizing, he informs us, is done by the bees, and during the Winter months, when the carnea sections are in bloom, it is one of the sights at Furzey to see great droves of hungry bees swarming over the Heathers in search of honey.
The tradition and feeling which is so closely allied with the "bonnie purple Heather" is also associated with the practical purposes it has been put to for hundreds of years. Its Greek name, Calluna, means literally "to sweep", and Scotch housewives for ages have used its branches for brooms and scrubbing brushes. In the south of Europe one meets women carrying certain kinds of tall, woody Heaths for use as fire fag. gots. Nor do the broad expanses at Furzey go unused, for during the annual Forest Hunt, it is not unusual for frightened, panting little foxes to hide breathlessly in the thick mounds of Heather in their attempt to escape the dogs.


## CATHITJTGHT for festive dining. Top row, adaptations of old designs. Left to right: R. Wallace pat-

tern from Ovington's. Next, a Reed and Barton design. Then Watson pattern at Brand Chatillon, followed by a Lunt candlestick: Ovington's. Last, a Gorham piece. Center row left to right: two authentic reproductions; first: Gorham; second: Robert Ensko. Then two original designs: Alvin motif from Udall Ballou, then Towle pattern at Brand Chatillon. Bottom row: Lunt candlestick from Ovington's. Last two pieces: Georg Jensen




MAHONIA AQUIFOLIA

## 

by Louise B.Wilder

hilladelphus innocence


Spithere in the writings of Dr. Johnson there is a pithy maxim about the importance of making new things familiar and familiar things new. It takes a little time to get on friendly terms with new things so that they fit comfortably into our scheme of living, but more difficult is to keep our interest in familiar things fresh. We are apt to grow blind to what is familiar, to lose our delight in it. A new impression invades our consciousness and obliterates that which was once dear.

Of nothing is this truer than of fragrance in the garden. How soon we just take it for granted, and many of us do not plan for it at all! Yet it is one of those by-products of gardening capable of bringing us the richest enjoyment. Happily few gardens are without fragrant flowers. There will be Lilies-of-the-valley, Roses, Lilacs in most gardens, perhaps Stocks and Pinks. But there should be many more and a definite plan to have some sweet-scented flowers in bloom all through the growing year. These present notes are concerned with hardy shrubs that bear fragrant flowers or leaves, and there are many if we take the time to seek them out. The following notes take us through the seasons when flowers may be expected anywhere; and any shrubbery border or grouping will be enlivened and made more pleasurable by the inclusion of as many as possible of these varieties. They are not only good to look at but good to smell, and a few bushes under the windows will bring far more satisfaction than those wads of stolid evergreens known as foundation planting now so much in vogue.
The first scent in the garden after the turn of the year is published by the Winter Witch-Hazels, Hamamelis vernalis flowering in January, H. mollis and H. japonica flowering successively in February. Theirs is not a strong scent and is most apparent when the twigs with their thready blossoms, appearing like tiny skeins of silk caught on the bare branches, are brought into a warm room. The best of these is H. mollis, both for scent and for sight.


The first genuinely sweet scent in this garden is given off by the little Mezereon bushes, Daphne mezereum, whose stiff, erect branches are wrapped in little purple or white blooms early in March. The Mezereon grows less than four feet high and is nice in a partially shaded border or rock garden. Many others of its tribe have deliciously scented blooms but, save for the sprawling and well known Garland Flower, D. cneorum, they are both very scarce and very expensive in this country.

The Winter Honeysuckle, Lonicera fragrantissima, also flowers before the cold has loosed its hold upon the world; and one is surprised when taking a brisk stroll about the garden suddenly to be enveloped in a fragrance that seems to come from some rare exotic plant. The bushes are not especially handsome, rather leggy, indeed, and the leaves hang in an indeterminate manner half the Winter through, looking dejected. Then presently the bushes seem invaded by a flight of little white butterflies in pairs and the air is flooded with their rejoicing scent. A thicket of Winter Honeysuckles invites us from afar during the sharp Spring days. Others of the bush Honeysuckles are also very sweet; notably Lonicera syringantha and its superior form Wolfi. These flower in May, when the leaves are fully developed, and bear respectively pale purple and pinkish lilac flowers almost hidden by the grayish foliage.

Also very precocious in its blossoming is that sprightly little native, the Spice Bush, or Benjamin Bush, Benzoin aestivale, whose evergreen branches are to be discovered any time in March literally encrusted with clusters of tiny pale yellow flowers. These are only faintly sweet-it takes a good nose to get their message-but the leaves when crushed are deliciously spicy and (Continued on page 103)

$\mathrm{W}_{\text {ITH }}$ the pendulum swinging back to feminine laces and nets, House \& Garden asked six decorators to suggest ways of using the new weaves designed by Quaker. Above. Marian Hall uses Antoin-Net, a crisp sprigged design for dressing table and frieze

Delicate as a bridal veil are these Summer curtains of Mignon-Net, fine white mesh in a geometric design of tiny squares. The valance is edged with white mould fringe and falls in cloudy folds from a mirrored cornice. Blind is bamboo. Thedlow, decorators

## 



Bed canopy and curtains in this decorative room designed by Elsie Cobb Wilson are of crisp white net sprinkled with big dots-one of Quaker's smartest new Antoin-Net designs. Bedspread and valance are of white quilted silk. Other nets will be found on page 100

## THE GARDENER'S TIME - T A BLE

## ACTIVITIESFOR THE MONTHOFAPRIL

## FLOWERS

## E

arly in the month, if you have not already done so, you should go over the plants set out last Fall and, if their roots have been heaved at all by frost action, firm them in again, top-dressing if necessary.

APRIL is an excellent month for sowing nearly all kinds of annual seeds, and seeds of many perennials as well. If the weather is still chilly and inclement, better sow in flats under glass or indoors. Toward the end of the month, conditions are often warm enough for outdoor sowing in well prepared soil.

Hardy Chrysanthemums may be lifted and divided success. fully just as the new growth is starting. New clumps. of course, are best planted at this time, also.

TToo many people believe that Autumn is the best, if not the only time, to set out new perennial clumps. Actually, April is equally good for the majority of species.

## TREES

P$\mathbf{P}^{\text {roper spraying at the right times is essential to the pro- }}$ duction of good home-grown fruits, especially of the tree, bush and woody vine types. The subject is far from a simple one, so it is highly advisable that you secure a good spraying schedule from a reliable source.
B IRCH trees of several species are best planted in Spring. balls of earth they should come through perfectly.

Iv some sections Flowering Dogwood (C. florida) is subject to severe attacks of borers. If you are in one of these areas, get after such pests early in the season, with knifeblade and wire probe.

TTent caterpillar eggs start hatching early-just as the leaf buds start opening. The young ones immediately start spinning a "tent" and are then easily and literally "rubbed out" with the fingers (inside an old glove if you are a bit squeamish about crushing baby caterpillars barehanded).

## SHRUBS

MOst kinds of shrubs can be readily planted in early Spring if you are careful to set them in carefully and firmly and to keep them well watered. Be especially sure that the soil is well worked in and settled around their roots.

Rhododendrons and Azaleas are shallow-rooting plants and should never be more than lightly cultivated. Indeed, it is generally best not to cultivate them at all.

$\mathrm{A}^{\prime}$L. wood that has been killed by Winter cold or any other cause will be in evidence by the end of the month. It should be carefully cut away very close to where it leaves the living tissue. After removal, burn it to destroy any insect pests or diseases.

0 sly an out-and-out expert should use a knife for prun ing. The great majority of us will do a much better and safer job with a good pair of pruning shears.

## GENERAL

OE of the most important secrets of successful gardening is to know the individual likes and dislikes of the species with which you are working. Such matters as soil character, degree of moisture, amount of sunlight or shade are often really determining factors, especially in the case of the choicer kinds. Nor is it at all an appalling problem to find out about these things, if you're not already familiar with them: there are plenty of reliable books you can refer to in any sizable book store or library.

I)these days of widely used commercial fertilizers it should not be necessary to urge applying them according to the accompanying directions. Some gardeners, however, seem to need such advice.

S OME sort of adequate garden notebook, kept up with at least a reasonable degree of accuracy and completeness, is an increasingly valuable asset as time goes on and experience broadens. Suit yourself as to its particular form. but be sure that its records are clear and understandable.

"Idunno how it is thet Petey manages to find my farm ag'in in ev'ry Spring after bein' down South all Winter. For five year, now, 'round the end o' March, he's showed up as chipper as a red squ'rl, all set to git hisself a wife an' go to buildin' a new nest on the corner beams o' the wagon shed.
"Like enough you're wonderin' how I know it's Petey an' not some other robin thet keeps a-comin' back thisaway year after year. Wal, ye see, he's sort o' branded, like-a big white
splotch on one wing, an a couple white feathers into his tail. He's whut ye'd call a part albino, I reckon, an' looks diff'rent from all the rest. But still an' all, he sings as purty as any reg'lar robin in the world, an' there's times when he acts like he's as glad to git back home ag'in as I be to see him.
"As I was sayin', I dunno how it is thet Petey finds his way around the world so good. Mebbe, after all, a bird knows a heap more than just how to ketch worms."
-Old Doc Lemmon
 Let 'em drop in for lunch. You're ready any time, your pantry harbors such Campbell's reserves as -
PARAGUS SOUP . . . Smooth, sublime rée of luscious asparagus, blended with fine ple butter and lightly seasoned. Then a coaxy rnish of whole young asparagus tips.

- AM CHOWDER...A sea-adventure for adlubbers. The broth and meat of plump, juicy ms, flavored with tomatoes, garnished with tato and onions, and invitingly seasoned.



## ESSENTIAL PREPARATIONS BY



- Elizabeth Arden reminds you who are planning a beautiful home, that you, yourself, should be the most beautiful treasure your house possesses. And you can be! - if you use Elizabeth Arden's essential preparations. - Cleanse with Ardena Cleansing Cream and Skin Tonic for clean, clear, colorful radiance. Then soothe with Velva Cream, or, if your skin is dry, Orange Skin Cream for firm, smooth, fine texture. One Home Treatment in the Elizabeth Arden Salon will teach you the technique of using these exclusive preparations at home. •Follow directions conscientiously and you will fit charmingly into the setting you have created for yourself-the lovely hostess to give your house life, warmth, and soft, young beauty.



## SOURCES OF MERCHANDISE

AsA concise aid to our readers who are interested in the merchandise shown on the editorial pages of this issue, we present the following list of the sources from which the material can be obtained:

Wallpapers, Pages 68 and 69
1 and 2. Katzenbach and Warren designs: Margery Sill Wickware
3. Nancy McClelland
4. Emmerich pattern: Louise Tiffany Taylor

5 and 6. Imperial Paper and Color Corp., washable wallpaper: Wolf Bros.
7. Nancy McClelland
8. Richard E. Thibaut
9. Strahan paper: Rebecca Dunphy
10. Imperial Paper and Color Corp.. washable wallpaper: Wolf Bros.
11. Columbus Coated Fabrics: Bello, Inc.
12. Strahan design: Rebecca Dumphy
13. Nancy McClelland
14. Imperial Paper and Color Corp.. washable paper: Wolf Bros.
15. Margaret Owen
16. Richard E. Thibaut
17. Strahan paper: Rebecca Dunphy
18. Grimmer design: Louise Tiffany Taylor

## Recent Rugs, Pages 76 and 77

Page 76, large picture. Hooked rug, standard rug sizes or 27 inch width carpeting. Fieldcrest design: B. Altman. Reproduction 18th Century English mahogany furniture: W. \& J. Sloane

1. Frischer Wilton carpeting, 27 inch width: Elizabeth Peacock
2. Gulistan carpeting in width up to 12 feet: John Wanamaker
3. Frischer Wilton carpeting, 27 inch width: Diane Tate \& Marian Hall
4. Bigelow-Sanford Medley weave broadloom carpeting woven up to 12 feet wide. Also standard rug sizes: B. Altman
5. Alexander Smith's Touraine design. Standard rug sizes and broadloom carpeting up to 9 feet wide: W. \& J. Sloane

Page 77, large picture. Mohawk chenille carpeting woven up to 30 feet wide: Bloomingdale's. Modern furniture: W. \& J. Sloane
6. DeQuintal "Carutex" design. Can be made in any design, size and coloring: Louise Vanderbilt
7. "Seamloc" broadloom carpeting by L. C. Chase. Can be made in any size: B. Altman \& Co.
8. "Moroc", Klearflax design. Can be made in any size and in wide range of color combinations: Lord \& Taylor
9. "Caracul Directoire", Alexander Smith's broadloom carpeting in widths up to 18 feet: W. \& J. Sloane
10. "Hill-N-Dale", C. H. Masland design. Standard rug sizes and broadloom carpeting up to 9 feet wide: W. \& J. Sloane


## IE INSTRUMENT OF GENIUS... THE ONE PIANO FOR THE HOME

s is a complex and a changing world . . . but there are some things in it which never change. sic, the noblest of the arts, still yields its rich rewards . . . still weaves into the prosaic ic of existence its brigbt, golden thread. Teach your child now to know and to love good ic!! For bim, at first, the whole of music may be comprebended in a song . . . a valiant ch . . some gentle, baunting air. But as be grows, and as appreciation grows, music - come to mean friends, opportunity . . . a source of lasting pleasure through the years.

ou were to attend Rachmaninoff's nex tal . . . or Paderewski's, or Hofmann's you would discover what you very probalready know: that the piano used is a rway
nd if you should visit almost any of the ortant broadcasting stations in this counor any of 67 stations in 57 cities of Europe the Orient, you would find there, too, Instrument of the Immortals.
or it is a significant fact that virtually all accomplished musicians of our time . . .
following in the tradition of Wagner, Liszt, and others of music's great . . . insist that the one piano which alone can interpret their high talent is this piano!

What is true in concert hall and broadcasting studio is true, also, in the cultivated home. For the Steinway is pre-eminently the instrument for people of modest means! A student probing the depths of Bach or Beethoven . . . the young mother playing to the child . . . friends gathered around for an evening's "sing" . . . it is at such moments
that the Steinway is most familiar, and perhaps most welcome.
The new Steinway Grand Piano, at the extremely low price of $\$ 885$, is a superb example of piano craftsmanship. The ideals which inspired Henry Engelhardt Steinway one hundred years ago in the building of the first Steinway continue to govern the Steinway's design and construction today. In beauty of tone, celerity of action, workmanship, and quality of materials, it is a remarkable tribute to an enduring tradition.

Exceedingly generous terms may be arranged in the purchase of the new Steinway, or of any Steinway.

THE NEW STEINWAY \& 885
GRAND PIANO FOR ONLY
There is a Stcinway dealer in your community, or near you through whom you may purchase the new Steinway with a small deposit-the balance being distributed over a conve nient period. Used pianos are accepted in partial exchange.

Steinway \& Sons, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.


## Crest, $\$ 9.95$

## yseth THOMAS



They are lasting-they won't wear out in a year or two or become noisy. Brand new in design-styled by leading authorities. Made to the famous Seth Thomas standard of quality. Notice the reasonable prices. These and other electric or eightday key-wound models on display at leading jewelry and department stores. Seth Thomas, Division General Time Instruments Corporation, Thomaston, Conn.

THE IDEAL HOUSE 1937
(continued from page 42)


The above drawing shows the placing of the furniture shown in color on page 38. A fringed rug is indicated, following the curved line of one end of the room

## the libraby

The treatment of this room is modern, a simple bold half-oval molding bordering every bookcase and panel. The furniture is in light wood, repeating the character of the pickled pine cases and panels. Wool and leather upholstery, draperies, and carpet are all in dark brown or in other wood colors. The lamp shades are in the reddish wine color known as dubonnet. This room furnishes extremely well, carrying an unusual number of chairs in so small a space.

## SECOND FLOOR

master bedroom
Both sides of this room have been shown in Mr. Brissaud's charming sketches on page 45, and little more need be noted, except again to call attention to the close scale of color values which the designer uses in the transition from the blue of the wall paper through the mauves and rose of the fabrics, to the ashes-of-roses color of the rug.

GUEST ROOM
This bedroom is described on page 44. The absence of any strongly contrasting colors is in the decorating mode of 1937.

## DAUGHTER'S ROOM

An unpleasing architectural feature, the wall unevenly broken by doors, has by good interior design been made into the most attractive element of this room. By creating a series of doorsized panels over the offending wall, this room has been lifted out of the commonplace. Two alternate color schemes are suggested. If light, naturaltoned furniture is used, the woodwork should match this color, and the toile de Jouy should be in buff and light green on a biscuit-colored background, with the introduction of brighter greens in the upholstery of the smaller chairs and stool.

If, instead of French Provincial pieces, this room is furnished in white maple, one would use plain doors instead of the French Provincial panels. A flowered wall paper and fresh chintzes in modern motifs would then be used to create an arrangement of white, cream, pink and pale rose.

This room of the house mus decorated for sturdiness and ut rather than for graceful effects. yet it need not be banal or ugly. scheme suggested in the caption page 41 is ideal for the purpose this room.

THIRD FLOOR


SEWING Room
An important feature of the House" is a room apart, for the sional visits of the seamstress, an the day in and out care of the fam clothes. The equipment for su room should include a sewing mac an ironing board that folds away its own compartment, a flat table able for cutting, a full-length mi a closet with hangers and ample dr space with compartments for th scissors, etc. The floor should be leum, so that lint and threads wil cling to it.

From the floor plan above, and the little sketch of this room on next page, you can see how, in spi its limited space, this becomes an cient work room. Drawers are into the window alcove. The mo sewing machine masquerades as a sole when not in use. In fact, servants live on this floor, this may well do double duty as thei ting room.

As a color scheme for this roon suggest a washable paper of home design in red, blue, gray and The ceiling is cream-colored Woodwork and trim match the field of the wall paper. The flo gray-blue.


Colorful plate glass finds many practical and decorative uses in today's home. The crisp sparkling beauty that is obtained with mirrored plate glass in color is here smartly illustrated. The table top of blue mirrored plate is framed with satin-finish stainless steel; the whole supported on an oblong pedestal base of the same material. In the modern home, mirrors are used to emphasize and enlarge wall areas
-as a trim or facing material around doors, windows and fireplaces and in many other applications which add crisp new interest to home decoration. Colored plate glass is available in three shades of blue, a peach and a green. Your interior designer or local Libbey• Owens Ford glass distributor will gladly cooperate with helpful suggestions. Libbey•Owens•Ford Glass Company, Toledo, Ohio.


## CELANESE* FROM THE DECORATIVE VIEWPOINT


color . . . new textures . . . and proven serviceability. Filmy Chifonese for glass curtains: two-color Celanese Brocade and crisp Sert Taffeta for over-draperies: Celanese damask. ribbed Lantee Satin, Heavy Moire and dull surface Moiranese for new upholstery textures; delicate Satin Stripe Ninon to drape the dressing table . . all at prices that fit the moderate budget. Illustrated above are interpretations in Celanese of the Dining Room and Master Bedroom. On the facing page are House \& Garden's recommended texture and color combinations in Celanese Decorative Fabrics.


# NOW! THE NEW 

## 1. You save on PRICE! 2. You save on CURRENT! 3. You save on UPKEEP!

TODAY you can buy the finest refrigerator General Electric has ever made and save three ways. You can save on price, current cost and upkeep. You pay no premium for the extra quality built into the new G-E Triple-Thrift Refrigerator. And you get a mechanism that produces more cold with less current - one that lasts longer and gives more years of economical service. All Triple-Thrift Refrigerators have the powerful G-E Thrift Unit which carries five years of performance protection. This sealed-in-steel mechanism is permanently safeguarded against the destructive effects of air, dust and moisture. Forced-feed lubrication and oil cooling - assuring longer life, lower current consumption and quieter operation-are exclusive features. In 10 years General Electric has had more experience in the manufacture of sealed refrigerating mechanisms than all other companies combined. That's worth remembering!
Check the new Triple-Thrift models point by point. They give you all four kinds of refrigeration service: (1) faster freezing, (2) frozen storage, (3) special storage for fruits and vegetables and (4) normal storage with air in circulation and temperature always below $50^{\circ}$.


- The brilliantly styled, allsteel refrigerator cabinets have automatic interior lighting. Full-width sliding shelves with rounded fronts increase the usable storage space. And among the other convenient features are easy-out ice-cube trays, built-in thermometer, deep-dish vegetable drawer, egg rack and water carafe.

Remember, the new G-E Triple-Th Refrigerator is a product of the search and engineering skill for wh General Electric is world-famo Your G-E dealer will be glad to expl how you may buy the Triple-Th model you need on easy terms. Gene Electric Co., Refrigeration Divisi Sec. K-4, Nela Park, Cleveland, Oh

THE IDEAL HOUSE 1937

thiri rloor

##  <br> BEDROOM \#

The third floor bedrooms are broken the slope of the roof, but are amply hted by window alcoves. In spite of ir modest dimensions, they supply e for the necessary pieces of furure, and each has its own clothes

The modern style is excellent for so all a room. Pale yellow walls. Pale low woodwork. White ceiling. Gray d rust in the rug. Neutral and rust holstery.


Green and rust wall paper of diand pattern. Brown and white bedread. Upholstery in the same color. st draperies.
These two small rooms will serve the domestics, in which case the wing room, when not in use, can be fir sitting room. House \& Garden lieves that a definite amount of the called "servant problem" that forms important a part of feminine consation in all American communimight be solved by the provision adequate and attractive quarters for mestics, as is done in the Ideal use. We can no longer expect inligent and well trained servants to with us, if they are condemned to e in the makeshift quarters provided them by older standards of home sign. If, in your community, the serats do not live on the premises, these all bedrooms should be pleasingly mished for guests of the younger mbers of the family.


This kitchen calls for a straight-line plan, making use of the built-in cabinets to which several firms have recently devoted such engineering skill.
The long wall of the kitchen is centered upon the sink, which is located directly under a window, assuring ample light. The stove is placed in the kitchen window which looks out upon the servants' yard, and for this location we would require a flat-top model, in either electricity or gas. The architect has designated glass block as the material for the wall to the right of he stove, bringing an extra amount of daylight to your cooking problems. The refrigerator is located on the wall opposite, within a recess of its own.

Access to the dining room is through a pantry, an advantage not only from the viewpoint of serving, but also for the exclusion of cooking odors. This pantry contains a series of china presses on one side, and an auxiliary sink under the window of the other.
One door from the kitchen leads to the service yard. A second door opens upon the staircase which continues to the third story, where the servants' quarters will be. The third door goes immediately to the entry, enabling the servant to answer a ring at the front door, without passing through any of the living rooms of the house.
Several color schemes might be used. If the painted walls are egg-plant, with an enamel finish, make the floor an egg-plant linoleum with an inset border of coral. The Venetian blinds should then be white with coral tapes. If you wish a brighter kitchen, try canary yellow enamel walls, with slate gray linoleum, and white blinds with yellow tapes.

If you prefer pattern on your kitchen walls, use a washable paper in orange and gray plaid design, with mahogany linoleum inset with orange and white; white blinds with orange tapes.


## gathor lorely flaves for becuitiful rases

A bouquet for Fostoria! This is the Golden Jubilee celebrating "50 years of America's Finest Glassware." A bouquet for you, too! Fostoria affords you a year 'round romance of flowers artistically arranged in brilliant crystal containers.
Fostoria has such a wide choice for flower decorations; vases in all sizes, shapes and colors. Tall vases for long-stemmed beauty. Medium size vases, friendly little flower bowls, bubble balls as clear as dewdrops. Or graciously slen-
der vases for a single, but never lonely blossom. In clearest crystal, Gold-Tint or Azure-Tint and other lovely shades that compliment the beauty of your flowers.

You can see these vases in the Fostoria Golden Jubilee Displays now on parade in the better stores. Their beauty will delight you. The moderate prices will surprise you.
As a Golden Jubilee Gift for You -Fostoria offers "Modern Decorative Tables for All Occasions." Write for booklet 37 F. Fostoria Glass Company, Moundsville, West Virginia.

FOR 50 years the glass of fashion


## Especially Selected


these four exquisite pieces handmade by New England's

FINEST CABINET MAKERS
This superb furniture has been chosen for House and Garden's 1937 Ideal House. Although painstakingly hand-made by craftsmen whose forebears trained them in the art, these rare creations are well within the reach of the moderate budget. Imagine the atmosphere of dignity and beauty they will create when placed as "focal points" here and there in your home! You'll be interested in what the coupon will bring youl Why not ma it today?

## TCAPLAN

OF CAMBRIDGE
KAPLAN FURNITURE COMPANY, CAMBRIDGE, MASS.
Please send me, without obligation, your Booklet describing and illustrating the Ten Kaplan Reproductions for House and Garden's 1937 Ideal House and advise where Kaplan furniture may be seen locally.


,


That's just the question we want the children to ask-and you too! For the quiet "tick, tick" of this intelligent toaster means that the toast is really being timed with the accuracy that only a clock can give! And that's why the fully automatic Toastmaster toaster makes perfect toast every time.
You simply set the adjustment button-like setting the dial of your oven-regulator-for light, dark, or in-between. You put in the bread and press down the


Toastmaster Hospitality Tray, with the new lap trays, one of two smart models, styled for 1937
lever-and the patented Flexible Toast-Timer does the rest. It's "flexible" because it allows more time when the toaster is cold, less when it's hot-just as you do when you anxiously watch an old-fashioned toaster.

But you don't watch this one. It watches itself-and the very instant the toast is done as you like it, up pop the golden-brown slices and off goes the current. You don't even have to turn the toast; both sides toast at once. And you'll never, never burn it. Isn't that the sort of toaster you'd like-for years of better breakfasts? Then see the fully automatic Toastmaster toasternew in beauty, more efficient than ever. You will find it, with other fine Toastmaster products, wherever quality appliances are sold. . . . McGraw Electric Co., Toastmaster Products Division, Minneapolis, Minnesota.

## ARCHITECT'S OWN HOUSE

(continued from page 63)



THE VIEW TOWARD BEDROOM NO. I


THE FIREPLACE END OF THE LIVING ROOM


LIBRARY AND LIVING ROOM ARE DIRECTLY CONNECTED


## WHEN I WRITE LETTERS


hen I write letters ( said Gamaliel Bradford in a letter to Robert Frost ), my soul seems to flow out of me with astonishing ease." Denied conversational contact with but few because of his health, this master portrait painter in words enjoyed a correspondence that connected him "by countless threads of sympathy with a multifarious outer world." Few of us pour out our souls with the ease and grace of Mr. Bradford, but to all is given the opportunity to cultivate the art of correspondence. And one of the best incentives to writing good letters is good paper. - Crane makes good paper. We even believe Crane's to be the best. Certainly no one has had more experience in making fine paper in this country than Crane, at it these 136 years. Crane's marks your correspondence as of the moment and, be it worth preserving, will keep it against time for Crane's Fine Papers possess a rare longevity. (A point your biographer will appreciate, if no one else.) For frequent correspondence to kith and kin and kindred spirits, we suggest $C_{\text {rane }}$ 's Fineline Deckle, a paper priced for generous using and suited in texture to both pen and typewriter.


## IMPERIAL Hashable

WALLPAPERS


One of the world's leading sopranos, famous on two continents as a concert and opera singer and as a gracious and talented hostess as well,

## "Nowhere in the

 world have I seen such beautifully designed wallpaper."See the lovely new Imperial Washable Wallpapers...in all their glory of patterns and color. And, while you're looking at them remember that every paper is even more practical than it is beautiful. Imperial's tremendous resources, research and testing laboratories, studios, the most modern of manufacturing processes, are behind every paper that bears the silver Imperial Washable Wallpaper label. This label guarantees washability and light fastness. Look for it in sample books. Ask your paperhanger or decorator to show you Imperial Washable Wallpapers.

JEAN McLAIN will gladly help you with your decorating problems, FREE OF COST. She will send you actual samples of the wallpapers she suggests and tell you the most convenient place for you to see, and buy, Imperial Washable Wallpapers.


Address JEAN McLAIN, Dept. K-5, Imperial Paper \& Color Corp., Glens Falls, N. Y. GIVE THIS INFORMATION FOR EVERY ROOM:

Type of Room
Size (Dimensions)
Exposure
Type of Furniture
Color Scheme


Your name
Street
dealers and registered craftsmen everywhere


RESIDENCE OF VICTOR LEMOINE

## MEN WHO MAKE OUR FLOWERS


p. L. v. Lemoine
round your garden and see how many of these you have -Solange. Madame Emile Le moine, Mont Blanc, Baroness Schroed er, Le Cygne, the last still the highest ranking Peony. By crossing the Chinese Peony and Paonia Witmanniana he brought out a strain that flowers early in Northern gardens - Le Printemps, Mai Fleuri and Messagère among them. Still a third Peony strain Lemoine created was produced by crossing the Tree Peony and the Golden Peony, with the result that we now have a group showing yellow and amber and red-L'Esper ance, Surprise, Satin Rouge.

An almost universal hybridizer was Pierre Louis Victor Lemoine, and the
world recognized his greatness whil he lived and has honored him eve since. Horticultural societies all ove the world awarded him their medal As early as 1885 France honored hi with its Legion of Honor and in 189 advanced him to the grade of officer From 1873 to 1892 he served on the municipal council of Nancy. When $h$ died on December 11, 1911, in his 89th year, the world lost one of its most incessant hybridizers. Scarcely a gar den in this new world or the old but bears some flowering monument to him In 1926 a statue was erected to hi memory, a shaft and bust to which contributions poured in from eleven countries. In the Golden Book pre served at the rooms of the Noncy Hor ticultural Society are the names of n fewer than 425 professional and ama teur gardeners and societies who thus sought to do him honor.
hichardson wrigut

## A VERY BEST DINNER PARTY

(continled from page 61)

## baby spring lamb

First make some good tomato sauce by simmering 2 pounds of peeled and sliced tomatoes with 2 onions chopped fine, a little parsley and 1 cup of white wine. Simmer for an hour, then pass through a sieve. Melt 2 tablespoons of butter and add to it 2 teaspoons of flour. Add the tomatoes, simmer for a while longer, and add 1 teaspoon of beef extract melted in a little hot water.
Now put 2 legs of baby lamb into a big iron cocotte or roasting pan with 2 tablespoons of butter and 3 or 4 little white onions. Salt and pepper them lightly, add 2 cups of meat stock, cover and let this simmer gently for about an hour and a quarter. Then pour off the juice into a little sauce pan and let it reduce to a glaze by simmering
gently on a low fire. In the mean time, add a little more butter to th lamb, put it in a hot oven, and let i get brown by turning it over and over Then add 2 cups of hot meat stock, good cup of the tomato sauce and the reduced glaze, and sprinkle the whole with 2 tablespoons of good cognac Cover and cook slowly for another hour and a half.
In the meantime, peel 2 dozen little white onions, and put them in a frying pan with 2 tablespoons of butter. Sprinkle them with 1 teaspoon o granulated sugar and cook them slowly, turning them over frequently so that they caramelize evenly all over; but be sure not to burn them. When a golden brown, moisten them with 1 cup of meat stock and let them cook very slowly until tender throughout, but (Continued on page 94)
Colonial Classic is indeed another Reed \& Barton masterpiece in solid silver. Elegant in design and beautifully balanced, it lends fresh charm to a casual cup of tea or the dinner for a distinguished guest. Colonial Classic is certain to be the choice of many brides of this spring and of countless seasons to come.
Imagine it in a setting of candlelight on linen from Sorrento, on hand-cut goblets, amid the scent of Talisman roses, the savor of excellent dishes. Exquisite-and with Colonial Classic most exquisite of all.
Every bride-to-be-in fact, every woman-will want Reed \& Barton's invaluable and charming new book, "How to be a Successful Hostess." Abundantly stored with secrets on the art of entertaining delightfully, it includes enticing menus, pictures of smartly modern table settings, as well as a gift-control plan for brides. The convenient coupon brings it to you.
Below are three of Reed \& Barton's distinguished company of twenty patterns in solid silver -among which Colonial Classic takes its predestined place. Visit your jeweler's today and hold this lovely new design in your own appreciative fingers.

## REED\&BARTON

## A VERY BEST DINNER PARTY

## (Continued from page 92

## 3 DISTINCTVE

 essionsclocks
## selected for the new

 IDEAL (8) HOUSE

The clear, melodious tones of this Sessions self-starting Electric Westminster chime clock cheerily announce each quarter hour. Pleasing lines and mahogany case, $11^{1 / 21} 2^{17}$ high and $9^{1 / 21}$ wide, with lustrous raised numeral dial. Ask for Model 134DJ. 8 -day spring pendulum movement No. 134 WC.

Smart and sensible is this Sessions electric alarm clock for any boudoir. 5" wide by $4^{1} 2^{11}$ high, finished in walnut, maple or ivory. Highly visible raised numerals. Ask for Model 220N. Also made without alarm (No. 220M) or with 30 -hour movement (No. 220A).



I$\mathbf{N}$ addition to the three clocks selected for the 1937 Ideal House, Sessions offers you a wide selection of electric and spring wound clocks ... from a stately living room clock down to the smallest boudoir clock.
When you choose a Sessions

Accurate and useful in everykitchen is this modern Sessions Electric Clock with lustrous chrome bands around the base and top, as well as chrome columns. $9^{\prime \prime}$ wide, $7^{1 / 41} 4^{\prime \prime}$ high, with raised numerals on the dial. Ask for model No. 235S. For the spring wound model (No.235L).

Clock you are selecting a clock made by a famous manufacturer who has been making fine clocks for more than a century. Sessions Clocks can be obtained at all stores where better clocks are sold. If your local dealer cannot supply you, write us.
don't let them fall apart. Now turn the gas on full force and let them boil rapidly to reduce the juice. Add the onions and juice to the lamb and continue cooking for ten minutes. Place the lamb on a big platter and garnish with the onions. Pour the juice over all and serve at once accompanied by peas cooked in the following manner:

## green peas

First pull apart and wash carefully a small head of Boston lettuce, then reform it and tie it securely, enclosing in the center 2 little white onions and a spray of parsley. Now shell enough tender young peas to make 8 cupfuls. Put $1 / 2$ pound of sweet butter in an enamel pan, add 2 lumps of sugar, the lettuce and the peas. Pour over all 1 cup of cold water, and add a tiny pinch of salt. Place on a hot fire and bring quickly to a boil, then reduce the heat greatly. Immediately cover the pan closely with a bowl or deep soup plate containing a little cold water and let the peas cook slowly until tender, which should be in about half to three-quarters of an hour. Just before serving the peas, and I mean just before, remove them from the fire, re move the lettuce, add salt and freshly ground pepper to taste, and faites votre liaison. In other words, beat the yolks of 2 fresh eggs with $1_{4}$ cup of cream with a fork, and pour onto them, gradually stirring all the whle, a little of the juice from the peas. Then pour the whole back onto the peas, stirring them with a fork until well mixed. Don't put the peas back on the fire. Serve them at once.

## salad fines herbes

Pull apart and wash carefully 2 or 3 heads of Boston lettuce. Use only the tender leaves. Dry each leaf carefully. Chop fine a small bunch of Chervil and a few leaves of Tarragon. Make a good French dressing to your liking, using lemon, and red wine vinegar, and plenty of oil. Pour over the salad. Toss lightly but thoroughly. Sprinkle with the chopped herbes. Give it one more little toss, and serve at once. The salad plates should be as cold as ice. To accomplish this place them in refrig. erator several hours before you are ready to use them.

## hazelnut soufflé

It is necessary to serve two soufflés in order to have ten people served quickly enough. You will need for this $1 / 2$ pound of blanched hazelnuts. These are procurable ready prepared, but they may be prepared at home in the same way as you would blanch almonds. They must be prepared a day or so before you will need them and allowed to dry out thoroughly in a warm dry place. The morning of the day you will make the souffés, place the nuts in a pan in a moderate oven to toast slightly. Let them cool completely before putting them through the nut chopper or, lacking that, meat grinder. Use the medium cutter and put them through once, then put them through the second time using the fin-
est cutter. This should make almos 2 scant cupsful of powdered nut When ready to make the souffle clarify enough butter to have $1 / 2$ cup ful. Put it in top part of double boiler Heat together 2 cups of milk with cup of granulated sugar and add a spli vanilla bean. Let it infuse a few min utes. Now add 6 level tablespoons flour to the butter and place pan d rectly on low fire. Cook flour and but ter together without browning about a minute, stirring with a woode spoon. Then add gradually the ho milk from which you have remove the vanilla. When thick and smooth place over boiling water and stir gradually the well beaten yolks of eggs. Add 3 teaspoons of good vanilla Remove from fire and stir in th ground hazelnuts. When smooth an well mixed, cool slightly while you but ter two two-quart souffé dishes an sprinkle them with granulated sugar Now beat the whites of 10 eggs unti very stiff. Fold about a third them into the nut foundation, then fol in carefully the rest. When the white have all disappeared put the mixtur carefully into the two dishes. Plac them in a moderate oven for abou twenty-five to thirty minutes or unti well risen. Two minutes before remo ing from oven, sprinkle the tops them copiously with confectioner sugar. Serve immediately, accompanie by a bowl of well chilled slightly beaten unsweetened cream and a bow of confectioner's sugar.

## glace strawberries on

spun segar nest
For this the strawberries must be perfect. Wipe them clean with a damp cloth. Then lay them out to dry com pletely, on a cloth. Rub a large platte or, better still, a marble-topped tabl lightly with good olive orl. Be sure yot have a sugar thermometer soaking i warm water. Put 1 pound of whit clean granulated sugar in a coppe pan. Add 1 cup of cold water and sti until melted. Wipe the edge and in side with a damp cloth so that stray granules of sugar are left on sid of pan. Place on fire and boil withou touching it. Place the thermometer int the syrup and watch it carefully onc the large bubbles begin to come When it registers $340^{\circ}$ take the par off and place it immediately into a pan of cold water, to prevent further cook ing. During the cooking process wip the edges of pan clean if any crystal form around the edge. Don't burn yourself. Now take the strawberries by their stems with tweezers, and dip them quickly into the syrup and out again and lay them onto the oiled marbl until all are glazed. It is a good idea to use only half of the boiled syrup first, keeping the rest warm in a pan of hot water, as it hardens very quickly
I don't advise undertaking the spun sugar nest yourselves. This may be ordered from any good caterer, saving yourselves a great deal of bother there by. (So can the strawberries for that matter.) Put the nest of sugar on glass plate and lay the strawberries lightly on it.

## TOVALBURL and SATINWOOD

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have it. Or in the rich crotch walnut. Or and here you will see the subtle magic worked by Saginaw craftsmen-you may have it in a lighter tone which transforms the whole design, in a fascinating combination of Toval burl and satinwood . . . and you may have this either with or without enamel decoration! In all woods it is Guaranteed Warp-Proof. Many of America's finest furniture and department stores are featuring this suite. They invite you to visit their floors, to see the many beautiful Saginaw creations for bedroom and dining room, to look over the pieces chosen by House \& Garden for its "Ideal House" and particularly to examine this "Suite of the Month" and to learn how easy it is to own (you'll be surprised). Make a note to do this now. If you don't know where to find Saginaw Furniture, write us.


## SAGINAW FURNITURE SHOPS

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WHen you redecorate a room you must start with its walls. Because the room's character takes its cue from them. No other medium of wall decoration could possibly offer you the scope wallpaper does. Because no other medium can suggest so specifically the period you have in mind or the atmosphere you would create. No matter what Strahan paper you choose, you can be sure that it is correct in every detail of design, color and printing.

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strahan No. 7354 ..."Ipssuicb." The original pattern was put on the woulls of a Nezv Eng land houss in Colonial days. It is an authentic piece of Americana commemorating the Declaration of Independence.


SLIP COVER MAGIC

(continued from page 55)

lavish little expressions as following the design in the cloth. Someone recently remarked about a lounge chair covered in a quilted fabric that it made a soft chair look even softer.

Mohairs are getting more and more interesting every season. The new crop are even more experimental as to weave. They might almost be taken for linen or cotton crashes-smoother, softer, and not a scratch in a carload: far removed from the plushy fabric of a few years ago. Mohair is one of the most successful slip-cover materials. because, being an animal fibre, it has more body than linen or cotton and does not wrinkle easily.

Then there are the lovely soft hammered satins in such subtle, subdued tones. Interesting new stripes and novelty weaves. Luscious colors in sensible ribbed cottons.
And all these fabrics are characterized by a lovely softness of finish. The luster is a soft luster. The sheen, a candlelight sort of sheen. But there is nothing subdued about the colors of the chintzes. They are alive, gay, almost riotous. New times expressed by glorious living. The trend is away from the monotones of the last few years, with eggshell on a dark ground.
Take this striped satin shown in sketch 2. It is a luxury satin, low tone, low sheen, and subtle, in two shades of dusty rose, brown, and beige. Put this on a lounge chair too big for its own good, and the slimmed-down effect is amazing. It narrows the chair and heightens the back. The slip cover should be one of the new variety, tight as upholstery, and well anchored against slipping underneath in a thorough, hug-me-tight fashion. The secret of the success of this cover on such a chair is that the outlines of the chair are not emphasized, and the chair is made inconspicuous. The welting should be of plain dusty rose satin, so that it is scarcely noticeable.

In the same room, another chair that is perhaps too small might be slip covered in a hammered satin of the same dusty rose. This, like shiny satin on a big woman, makes the thing it covers stand out and look larger than it is. A trimming of loose, loopy fringe emphasizes further the chair's importance. A room with these two slip coversthe stripe and the plain hammered satin-with dusty pink walls and eggshell carpet, would be a joy to the eye.

A reproduction of a flower painting by Van Huysum, one of the old Dutch masters, makes one document chintz truly distinguished. This great, beautiful floral with its twenty-four-inch repeat would be handsome on a highback wing chair, for it would tend to lower the back and push out the sides. The superb design needs nothing in the way of trimming.
Quilting is extremely important. A quilted chintz in a petticoat design, or plain, would make something special indeed out of a bed whose design is no longer interesting. The method: slip covers for head and foot-board with matching spread, all in turquoise with a fuchsia colored welting.

A chair and a chaise longue in the same room might be slip covered in a lustrous and lovely faille with huge realistic bouquets in pale pink, fuchsia, turquoise and yellow on a grey ground.


This rich and beautiful fabric would make skimpy pieces of 1 irniture seem luxurious. Finish the room with pale grey carpet, pale grey walls, and transparent ninon curtains, three thicknesses of them, grey, turquoise, and fuchsia, one over the other.

A cocky and impudent note might be introduced into a gay summer home with slip covers of sailcloth trimmed with a flat peasant banding that has been copied from the trimming used on peasants' aprons. Sailcloth is a stout material in a good firm weave that comes in vigorous colors.
Second-best chairs and sofas that have been relegated to the rugged use a library gets could be tightened up and invigorated with slip covers of a good strong ribbed cotton. This is one of the new fabrics with texture and low sheen. It is very soft for such a sturdy fabric. Furniture of unattractive lines that cannot stand clean-cut outlines could have its edges softened with a cord loop fringe.

A very feminine dressing room might be made with a quilted chintz. A little Victorian sofa (sketch 3) might be slip-covered in this quilted chintz, with tiny. scalloped embroidery panty ruffles in the seams. The dressing room, being small, would have draperies and dressing table skirt of the same material trimmed in the same manner.
A country house living room could he cool and quiet and summery with slip covers of a garden-like chintz of parrot tulip and tiger lily design in deep wine and blue-green on a calico background of red and white. Two lounge chairs of unequal sizes (sketches 1 and 4) can be made to look like a pair, even if they are of different shapes, if they are slip-covered identically.

Last but by no means least are the new printed mohairs. These, again, are not the pile fabric of old, but are smooth, sleek and not a bit scratchy. And how they do wear! One has a wheat motif in tans and beige and brown on a dark blue ground. As a slip cover for a big clumsy sofa that nobody likes anyway except that it's so comfortable, it would find its complete and ultimate fulfillment.

Editors' Note: This is the third of a series of articles on modern decoration written for House \& Garden by Miss Leach and Miss Stevenson. The others appeared in February and March.

# WHOL MARE YOUR HOME 0850LETE 

ELECTRICAL APPLIANCES SERVED BY<br>INADEQUATE WIRING ARE AS USELESS<br>AS AUTOMOBILES ON A WAGON TRAIL



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## (continued from page 50)

of 3 inches. Of course these drains must be able to collect the water, so you allow $1 / 2$ to 1 inch between each piece of pipe and the next. To prevent this interval from getting blocked by soil, ycu place crocks, small stones or an inverted piece of turf on top of each joint. Water will only run downhill, as you may have experienced some time ago, when hoping the spilt glass would pour its contents into Father's hat, instead of wetting your lap and causing Mother to make serious inquiries. You must provide a fall for your drains; one inch for every ten in length should be ample. Here the man who is going to have a sloping lawn has a natural advantage. Usually there is some ditch or drain into which you can let your pipe end, but if there is none you can easily make one with a tub and a few empty tincans. The drains can be put down as you dig the soil, but it is far better to dig it thoroughly, let it settle for a few weeks. and then dig down and lay the drains.

## death to the weers

In digging try to get rid of some of the worst weeds, especially those white fleshy roots of Bindweed (Convolvulus) and Couchgrass (Agropyrum repens). Pick the roots out as you go along, and burn them. If possible put some stones, broken flowerpots, gravel. cinders or other rubbish on top of your drains; it will all help. Now on top of this your ordinary soil is spread and levelled. If you are not too certain about its value add some garden-soil, which you can buy by the ton, some leafsoil, and best of all some decayed organic manure, but not too much of this. There are many artificial fertilizers which you can use as well, but caution is advisable, as some may turn out harmful to certain types of soil. You can burn your rubbish on the ground for a time, the ashes will make your soil more fertile.
Now when your "lawn to be" is level. and already a good deal of labor and thought has been put in, there is still something important you have to decide. Do you want to turf your lawn or to sow it down? I think you will decide to sow it down because it is much cheaper, easier and in the end better, though a turfed lawn will present you much sooner with a green surface.

## seed and sowivg it

You can sow your lawn as early as August, and as late as March, but I should prefer September every time. Use the best seed you can possibly get. Take only seed that is guaranteed not to contain rough grasses, especially perennial Ryegrass (Lolium perenne). This is the secret of English lawns, which contain only very fine grasses, Fescues (Festuca vars.) and Bent grasses (Agrostis vars.). The seed need not be sown thicker than $1 \frac{1}{2}-2$ ounces per square yard, but it must be rolled or firmed in and carefully watered, in case you have the bad luck that the sun is smiling persistently. And, last. you have to protect it with nets or a scare-crow or a cat, if you have one. Birds are very fond of lawn seed.

The time of waiting is the worst $f$ some people, but the joyful sight the first green tips pushing through t soil will reward you. Amazing ho quickly your lawn will look a law once you get over that critical sta when the green tips are starting in growth.
patience is a vibtue
Don't make the mistake of usin the lawn too early, out of excit ment over what you have achieve The lawn needs to become a bit olde more established, acquainted with t cruelty of the world, so to speak, fore you too are hard on it. Just thin what a little grass has to fight again the competition of weeds and oth grasses, sudden heat and dryness, a then again sudden abundance of mo ture after you have given it a go watering. Besides, there are all earthworms constantly disturbing soil at its little roots, and what do know about the many beetle lary that may be feeding on its precio roots, the very mouth of its existenc Be kind to your young lawn. Try understand it and it will repay from the following year until the of your life. Cut it gently the first ti with a scythe or shears. Don't use mower on it until the second or thi cutting, and even then don't cut it hard. Later when it has grown old established, you can cut it hard, if want to: it will be no worse for it.

## WHEN TO ROLL IT

Many people roll their lawns, few of them know what they do it $f$ or when is the right time to do Rolling the grass has several purpos but this is the main reason. In Summ when no more rain can be expect from above, the rootlets must dra their water from the moist subsoil. aid this, the soil is compressed, so th the spaces between the particles fo narrow capillary tubes. Now you w understand why it is the worst thi you could do to your lawn to roll when it is wet. The water would unable to penetrate into the soil. would puddle the surface and indu the growth of moss and all destroyi fungi, and meanwhile the precious serves from below would be lifted a spent unnecessarily.
Only a very few more words befo you can get down to it and make yo lawn a real lawn. Don't expect t much the first year. Some time ago looked over the park and grounds Windsor Castle. I asked the head-ga dener, who was kind enough to sh me and my friends around, what did to keep his lawn so marvelous green and smooth and thick. He look at me, rather astonished, and said: thought you were a horticulturist? expect you learned something abo lawns. Well, you just water and r and cut your lawn. Every Autumn a Spring you apply some lawn-sand a other fertilizer. You also feed wi manure water when necessary. You on doing all that for three hundr years and your lawn will be as good this one."

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Fieldcrest textu carpet inspired b herringbone Sco tweed. Blue, green, gundy and $\tan$ co nations. Also black white. From B. Altr

## FRAGRANT SHRUBS

(continued from page 79)

twigs have a pleasant flavor. In the d it is commonly found in dampish ations, but it will flourish in deep anywhere. The twigs are nice for y cutting.
The Winter Hazels (Corylopsis) ver early and before their leaves ear. They make nice symmetrical -topped bushes hung with racemes pale yellow flowers that smell of vslips. They are not of iron-clad diness, but Corylopsis pauciflora endured very well in this cold v York garden. Shelter from cold ds, partial shade, a soil on the acid will help these desirable earlyvering shrubs to continue.
As the Spring advances we have lovely Korean Viburnum Carlesi, of the most fragrant of all shrubs. bears large, flat heads of white vers, pink in the bud at the season on early Tulips are in bloom, and scent pervades the garden. I have v in the garden a small plant of fragrans, the gift of Mr. Frank npbell of Michigan. It is said to even sweeter than Carlesi and was of the most immoderate of Regid Farrer's admirations.
hat old door-yard belle, the Flowg g Currant, Ribes aureum, is a itable spice box for scent. I like to nt a bush or two near the house, its perfume pervades all the rooms. ny Magnolias are rich in fragrance well as in beauty. The Star Magia, M. stellata, is the earliest to om and in time makes splendid
rounded bushes that bear a heavy burden of waxen white flowers early in the Spring. It likes a position on the damp side and a slightly acid soil. Many of the Crabapples are scented. Two in particular come to mind: Pyrus coronaria, the Garland Crab, bears masses of shell-pink blossoms that smell of Violets; P. ioensis, the Prairie Crab, is deliciously fragrant; and its double form, known as Bechtel's Crab, has flowers that look and smell like little pink Roses. These are small trees, not shrubs in the strict meaning of the word, but they are lovely in any garden.
With the coming of May we have three famous scent purveyors-Hawthorn, Lilac and Mock Orange. Not everyone cares for the perfume of the common Hawthorn or May, Crataegus oxyacantha, and it is one of the scents better caught from the breeze than close at hand. It is one of my favorites. I love the way the clustered white blossoms lie along the dark branches like fresh snow, and the little tree is shapely and sturdy. Few gardens are without at least one Lilac bush. It is the shrub of shrubs, beloved by all. There are so many kinds and they are all so sweet and delightful that it is a waste of time to name names. Lamartine is one of my favorites among the earlier bloomers. It is pale pinkish-lavender and very sweet. The scent of white Lilacs always seems to me the most delicate and exquisite, (Continued on page 104)


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FRAGRANT SHRUBS
(Continued from page 103)


CEPHALANTHUS OCCIDENTALIS
and with the deepening of the color the scent also seems to deepen, until in some of the dark reddish purple varieties it is very strong and heady. Mock Oranges are many and offer us a vast number of scents to choose from. Hardly two are alike. A few species, sadly enough, have no scent at all and these it seems to me should not be encouraged. The "ivory-pure" blossoms are strung along the wandlike branches and sometimes bend them to the ground. Some are quite tarry in shape, some cup-shaped, some like shallow saucers, some double, and they may smell like Pineapple, Quince Hyacinth, Violet, Orange, Gardenia r what have you. It is a good plan before investing in Mock Oranges to visit a nursery where a comprehensive collection is in bloom and choose those whose form and scent best please you. Choose also for height, for some make taller and larger bushes than you may have room for, while others are quite low-growing and conservative in habit.

And so we come to Summer. One of my favorite sweet-scented Summer fowering shrubs is the native Sweet Bay or Beaver tree, Magnolia glauca. It is a rather ungainly shrub or small tree, evergreen in the South, but leaf losing though hardy in the North. But who thinks of its lack of seemly port when gathering the thick creamy blossoms with their rich fruity fra grance that open a few at a time from late June well into August? Its pref crence is for a moist situation and il one has such a location to deal with no better use could be made of it than to gather there the sweet-scented shrubs that like moist conditions. There are a number besides the Spice Bush before mentioned and the Beaver tree. Certain Azaleas revel in such a spot, notably among them A. viscosa, our white swamp Azalea, whose scen we often catch as we drive along the Summer roadsides in the neighbor hood of a marshy area. This perfumed native has been used to impart both fragrance and late flowering to some of the hybrid varieties. Blossoming earlier is the white-flowered native A. arborescens with a scent like Helio trope. It will prefer a position at the edge or in the less wet portion of the damp area along with the Mayflower

Azalea, A. rosea, bearing pink flow with a fine spicy scent. Then would want here a few Button. Honey-ball bushes, Cephalanthus o dentalis, found from New Brunsw to the deep South, leaning over wa courses or ponds and bearing a he burden of curious ball-like inflo cence composed of many tiny w flowers, each with a protruding p pistil. This shrub is not exactly as say "out of the top drawer"; rather coarse and the leaves are often the resort of many insects. its balls of honey-sweet blooms last so long in good condition cause to be forgiven much, and in the lit swamp its shortcomings are not spicuous. Clethra alnifolia, the Sw Pepper bush, will also grow in da places, and in August its white spi of bloom send their delicious odor and wide. The old Sweet-shrub Sweet Betsy, Calycanthus floridus, v enjoy a place at the margin of area and there it will mature ma of its curious brownish-purple b soms so beloved by children. This not hardy. I am told, very far nor but it lives comfortably in the nei borhood of New York. One m shrub for the marsh is the nat Nannyberry, Viburnum lentago, w large oval pointed leaves and cymes of fragrant white flowers. Nannyberry sometimes reaches height of thirty feet.

I advise a comfortable seat on ground above our damp area wh one may sit and enjoy its offerings fine perfumes.
The Buddleias with their long spikes of purple flowers in Sum are prominent among fragrant shru but their scent to me is on the sick side and I am glad it is not strong The Elder (Sambucus) of the ro sides is also sweet but it is definit a weed shrub and one should bew introducing it to the garden save unwanted localities, for it is a ramp spreader.
In Summer also we have the R sian Olive, Elaeagnus angustifolia slender tree-like shrub growing un favorable conditions to a height twenty feet. The leaves are narrow a silvery on the undersides, the sm flowers yellowish with a silver she (Continued on page 105)


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## FRAGRANT SHRUBS

## (Continued from page 104)

They appear in June and are exquisitely fragrant. The Sorrel tree, Oxydendron arboreum, a native tree with a round head found from Pennsylvania southwards, has little white bells for flowers, appearing in August, that have a pleasant scent. Sophora japon$i c a$ is a graceful tree from China and thereabouts that hangs itself luxuriantly in Summer with panicles of yellow pea-shaped flowers that bees seek avidly. Vitex agnus-castus, the Chaste-tree or Monks Pepper tree, may be grown effectively at the back of wide borders. In cold climates it is killed to the ground in Winter but springs anew from the root. The leaves are many-fingered and the racemes of lavender-blue flowers appear in August and continue into the Autumn. They are agreeably fragrant.

When Autumn comes we have fewer scented shrubs but there is the little common Witch Hazel, Hamamelis virginiana, that gives off a fugitive and indescribable scent from its thready yellow blooms, and there is the lovely Gordonia altamaha, discovered by John Bartram in 1765 near the Altamaha River in Georgia, and introduced some years later by his son William. This tree grows from fifteen to twenty feet high and bears in Aug. ust and September large fragrant white flowers filled at the heart with golden stamens. The leaves achieve a fine scarlet as the season advances.
Many sweet-scented shrubs have been omitted from this list because of the limitations of space, nor have such as Box, Southernwood, Fragrant Sumac, Sweet Brier and Sassafras, whose leaves are sweet all through the season, been celebrated. But surely enough has been said to prove that there are plenty of shrubs with fragrant flowers for those who seek them.

## WALL GARDENS

(COntinued from page 64)

New York Botanical Garden, N.Y.City.) Let one plea be made at the outset. If Phlox and Aubrietia are used, let no Alyssum saxatile appear, unless one judiciously places a clump of the pale lemon-colored variety citrina. Let the spring scene on the wall garden be dominated either by pink and lilac tones or by gleaming yellow-but never by the two together.

Where a deep orange hue can be introduced (but do it carefully!) Erysimum pulchellum provides a brilliant patch of bloom. Other Erysimums, which are closely related to Wallflowers, come in clear bright yellow.
Small splotches of yellow or white may be furnished by some of the many species of Draba, in which rockgarden specialists seem to be showing great interest of late. For the wall garden, Draba repens is perhaps the most suitable species, for it is tallest and showiest, with its bright yellow flowers.

The jaw-breaking name of Schivereckia Bornmuelleri designates a dainty white Alyssum-like plant which is perhaps too new in this country to have been tried in a wall garden, but from its behavior among the rocks at the New York Botanical Garden, since it (Continued on page 106)
 of Beauty ... Permanency
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was introduced there in 1934, it should prove a pleasing subject where greater delicacy is desired than is provided by Rockcress or Candytuft (Iberis).

Another relative in the great and useful Mustard family (Iberis, Arabis, Draba, Aubrietia, Alyssum, Erysimum, and the new Schivereckia: all these particular four-petaled flowers belong to the Mustard family) is Aethionema, whose fluffy masses of pale rose flowers are exquisite against gray stones in May.
If part of the wall receives more shade than sun, tufts of Erinus alpinus, which grows scarcely four inches high, will make pleasant bits of purplish, white or rose-colored bloom in crevices. But since it is not as adaptable as most other wall-garden plants, it is wise to keep a few extras in a coldframe over Winter.

Another delectable shade plant for the wall is the Greek Valerian, Polemonium reptans, whose loose masses of
bright blue and violet flowers borne above graceful pinnate leav Certain Violets brought in from wild will often bloom Spring af Spring in the chinks of a wall.
In the sun one may have a mass bright blue with the compact a sturdy spikes of Veronica teucria rupestris; or, if one prefers rose mauve or white, this same indispen ble plant may sometimes be found these color varieties.

A lovely rounded cushion of pink made by the Alpine Soapwort, Sapa aria ocymoides, which blooms for ma weeks.

The Alpine Asters flower in M: Since these often grow naturally crevices of rock, they are well sui to a garden composed of crevices. T same is true of the little blue Glol flower, Globularia. Or, either of the may be placed effectively along top of the wall, where they combi (Continued on page 107)

planting between stones

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WALL GARDENS

## (continued from page 106)

prettily with the bright pink species of Armeria (now called Statice by the knowing botanists). Narcissus or Iris is also effective on the top of a wall. Some members of the Geranium family-Herb-Robert, for instance (Geranium Robertianum), or G. sanguineum, with its bright red stems, or some of the Heronsbills (Erodium) grow well on walls. Coralbells (Heuch. era sanguinea) are also successful, and both these types of plants make good contrast among the more solid masses of flowers and foliage.

As in the rock garden, the greatest display of color in late May and June comes when the Pinks open their myriad buds. It would be difficult to find a species of Dianthus that was not beautiful, and many kinds grow successfully in the spaces between the rocks. Thus the best rock garden types may be chosen for the wall gardenDianthus caesius, deltoides, arenarius, alpinus, alpestris, zonatus, plumarius, and others.
The wall changes from pink to the blue of the sky as the Campanulas come into bloom. To one who has seen these dainty plants in their native mountains, spilling a cluster of flowers over the rocks among which they grow, no subject is more perfect for such a situation. There are several Campanulas, similar in habit, which are suitable to plant in walls-Campanula pulla, abietina, carpatica var. turbinata, glomerata var. acaulis, pusilla (the name often applied to C. caespitosa), Portenschlageana (also known as muralis), and garganica.
The Campanula relative, Edraianthus tenuifolius, is another good crevice plant, spreading in broad rosettes which hold tight bunches of purplish-blue bells.

Dwarf Pentstemons give additional blue to the wall garden in summer, and of these too there are several appropriate species, such as Pentstemon hirsutus var. pygmaeus, P. alpinus, Tolmiei, rupicola, Scouleri, and others.
Some of the Potentillas begin to bloom quite early and continue through the Summer into Fall. Among the best of the spreading, low-growing forms for the chinks in a wall are Potentilla verna var. nana, $P$. rupestris var. prgmaea, which has white flowers. $P$. fragiformis, of the more usual yellow, and a number of others. If the Silverweed, $P$. anserina, did not spread so rapidly, it, too, would be desirable in a wall.

Sedums and Sempervivums can always find a place in a porous soil tucked in between sunny rocks. Contrasting airily with their firmly thickened, succulent foliage, such plants as the Coat-flower (Tunica saxifraga) and the dwarf Baby's-breath (Gypsophila repens) give light clouds of Summer bloom in delicate pink. And many of the Saxifrages find themselves quite at home as single plants or small groups between the stones.
A new Summer-blooming Veronica with white flowers and leathery leaves is Veronica Bidwillii. It may demand some protection, but is reasonably hardy and is ideal for the wall garden because it grows best in a crevice.
Those who are fond of Sun-Roses (Helianthemum) will find that these (Continued on page 109)


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AIDS TO AIR CONDITIONING

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quired cooling capacity sixteen pe cent. This represented an actual sa ing of $\$ 208$ in the cost of the require air-conditioning equipment. As th awnings themselves cost 8105 , the sa ing in first cost was $\$ 103$.
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One other aid to air conditionin which should be considered in th (Continued on page 113)


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WALL GARDENS

(continued from page 107)
flowers enjoy a wall-garden situation. While there is no definite record of its having been tried, it seems likely that the showy Evening Primrose of limestone regions in the Middle West, Oenothera missouriensis, flowers of which are often four inches across, should be a spectacular and successful addition to the wall garden.
Hypericum olympicum, one of the many St. Johnsworts, will give a Spring show of large yellow flowers in the South. When Summer comes, two others- $H$. repens, with clusters of inch-wide flowers, and $H$. reptans, with larger solitary flowers, may also be raised in the wall garden where it is warm.
Later the southern garden may have the California Fuchsia, Zauschneriat californica, with its scarlet flowers and, for tall effects from the base of the wall, the feathery white spires of Francoa ramosa. In the South, also, a part of the wall may be covered with Kenilworth Ivy (Linaria cymbalaria or, more recently, Cymbalaria mural. is). Anyone who has strolled along country roadsides in England has seen the small Ivy-like leaves patterned against nearly every stone wall, studded with little purple Snapdragon-like flowers. But none of these last six plants is really hardy in the North.
If the wall garden is in the shade, Corydalis lutea will cover a portion of it with an abundance of delicate, light green foliage and daintily pendant yellow flowers over a long season.
In a shady crevice will go that prize of gardeners, Ramondia (or Ramonda) pyrenaica, with violet-like flowers above a rosette of deep-veined, hairy, crinkled leaves.
Foliage effects are quite as important as flowers in a wall garden. When many vivid flowers are blooming all at once, soft grays and deep greens are needed in masses to blend the contrasting tones. Then when Fall comes and there is little else in bloom except for some of the low Chrysanthemums (C. arcticum and nipponicum, for example), and perhaps the rich blue of Plumbago, the Spring-blooming plants, especially the Candytuft and Alyssum, the Arabis and the Snow-insummer, will do their part with their heavy cushions of foliage in different tones. If one allows a vine to clamber over one end of the wall-Woodbine, Ivy, Winter-creeper, or a more tender plant in warmer climates-this too will add notable color, especially in Autumn.
For grays in Summertime foliage, Artemisias and Achilleas are indis-pensable-especially such relatively low-growing forms as Artemisia frig. ida, argentea, and pontica, and Achillea tomentosa, umbellata, and ageratifolia. The Lavender-cotton, Santolina chamaecyparissus (formerly called $S$. incana), though larger and bushier, can often be suitably placed, and it will hold its grayish foliage all Winter.
Pleasant mats of green may be made against the wall with such small creepers as Sibbaldia procumbens, which has three small teeth at the tip of each of its clover-like leaflets; Acaena microphylla, with foliage like that of a miniature Rose; Alchemilla (Continued on page 111)

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A pINK and green modern wallpaper makes a charming background in the guest bedroom above. Curtains are white string material with brown tassel trimming. Furniture is brown lacquer trimmed in aluminum leaf; rug, sage green

$W_{\text {hite, lemon yellow and gray is the effective scheme of }}$ this master bedroom. Wallpaper, white and silver. Yellow is introduced in the chintz curtains and herringbone covering of chaise longue. Small chair is gray, yellow and silver


This striking dining room has white walls, an apricot rug and gray, orange and apricot chintz curtains. Tables, white lacquer and black glass; chair seats, apricot leather. In the J. J. Hicks Kerr residence, Richmond, Va. Shotter-Larocque, decorators


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## WALL GARDENS

(continued from page 109)

of various species, whose small, ornamental, palmate leaves unfold like a fan when opening; and Potentilla alchemilloides, closely resembling the last-named.
If flagstones are placed at the base of a wall (either flagstones or grass is preferable to a flower border), some of the carpeting plants of the rock garden may be employed effectively Veronica filiformis and $V$. repens, Mazus reptans, and Herniaria glabra, all make good carpeting subjects. And the bright green cushions of Arenaria verna var. caespitosa can not fail of attractiveness. Any of these, like the plants in the wall itself, may be set out as the stones are being laid.
plan before planting
Unless one has long years of experience, a plan should be made for the planting before the wall is begun Otherwise one would enthusiastically put all the Phlox subulata at one end, leaving only some Summer-flowering Campanulas for the other, and quite forgetting the importance of foliage to offset the masses of bloom. The whole wall can be made to appear to flower at every season if the material is judiciously placed.
Some plants-Aubrietia, Candytuft, Campanula, especially-will hang down in heavy clumps, while others will grow erect against the wall. Vines, if they are used, will climb and spread. Some of the smaller alpine subject will merely make compact tufts or cushions in the crevices. These char acteristics of growth must be considered in planning for the wall's final appearance.
In mild climates, at least, Autumn is found the best time to construct a wall. And even where Winters are harsher. if one uses hardy plants which would normally be set out in the garden in the fall, Autumn is still the most logi cal time to build.
Common sense is the best guide one can use in building a wall garden First of all, unless it is built as a low dividing wall, with sun plants on one side and shade plants on the other, it must be looked upon as a retaining wall, firmly set against a bank of earth. Secondly, the plants within it must have proper soil and drainage conditions. This means that a good garden mixture of loam with leafmold and plenty of sand or fine gravel must be rammed into the chinks so forcefully that it becomes one with the earth of the bank. Occasionally it is a good idea to wash it in with the hose. Absolutely no air pockets must be left and this is important.

## careful construction

But this earth against which the wall is set should not be the original soil of the bank. Only the top part of that would be suitable for the growth of the plants. The bank should be cut away to a distance of two or three feet before actual construction is begun. and as building progresses the space behind the wall should be filled in sol. idly with the same soil as is used for the crevices.
It is not strictly necessary, but to (Continued on page 113)

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## GARDEN BOOKS OF 1936

(CONTINUED FROM THE MARCII ISSLE)
Leonian, Leon Hatchig.
how to grow delphiniuns, Garden City, Doubleday, 1936. \$1.00. (Paper ed. Doubleday, 1935. 50c.) L.ongyear, William.
how to make garden pools; il, by the author. Garden City, Doubleday, 1936. \$1.00. (Paper ed. Doubleday, 1935. 50c.)
Mappin, George Frederick.
bigger and better roses; foreword by Robert S. Lemmon. N. Y., McBride, 1936. \$2.00. (English ed. Jenkins, 1935.)
Quint, I. George.
lilies in the garden; il. by Sylvan S. Byck. Garden City, Doubleday, 1936. \$1.00. (Published in 1935 under the title: How to grow lilies in the garden. Paper ed. 50c.)
Ries, Victor Heinrich.
how to grow annual flowers; il. by Mark Russell. Garden City, Doubleday, 1936. \$1.00. (Paper ed. Doubleday, 1935. 50c.)
Root, Ernest Rob.
honey plants of nortil antertca. Medina, O., Root, 1936. \$1.50.
Salisbury, Edward James.
living garden; or, The how and why of garden life. N. Y., Macmillan, 1936. \$3.00. (English ed. Bell, 1935.)

Sedgwick, Mrs. Mabel (Cabot) and Cameron, Robert.
garden, month by month; describing the appearance, color, dates of bloom, height and cultivation of all desirable hardy herbaceous perennials for the formal or wild garden, with add. lists of aquatics, vines, ferns, etc., de luxe ed. Garden City, Garden City Pub. Co., 1936. \$1.98. (Former ed. Stokes, 1907. \$8.50.)
Sudell, Richard.
new garden. N. Y., Scribner, 1936. \$2.00. (English ed. English Universities, 1935.)
Tamura, $T$.
art of the landscape garden in tapan. N. Y., Dodd, 1936. $\$ 6.00$. (Published in Tokyo, 1935.)
Taylor, Norman.
guide to the wild flowers east of the mississippl and north of virginia; with 520 il. from drawings made especially for this book; de luxe ed. Garden City, Garden City Pub. Co., 1936. \$1.49 (Former ed. Greenberg, 1928. \$3.00.)
White, Edward Albert.
principles of flower arrangement. 3 d ed. rev. N. Y., De La Mare, 1936. $\$ 3.00$. (2d ed. De La Mare, 1926. \$3.00.)
Wright, Richardson Little.
practical book on outdoor flowers; de luxe ed. Garden City, Garden City Pub. Co., 1936. \$1.98. (Former ed. Lippincott, 1924. \$7.50.)

## Yearbooks and Annuals

American amaryllis society. yearbook.
American delphinium society. yearbook.
A merican horticultural society. American daffodil iearbook. American rose society. anerican rose annual.
American society for horticultural science. proceedings.
British delphinium society. yearbook.
British gladiolus society. annual.
Herb society of America. herbalist.
Iris society (England). yearbook.
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## WALL GARDENS

(continued from page 111)
give greater strength during heavy Spring rains, it is well to set the foundation of the wall in a trench about one foot deep.
The wall should not be strictly vertical, but should slope just enough to allow the rain to reach the plants at all levels, and the rocks should slant inward to allow the rain to drain down toward the roots.
If stones are laid fairly regularly, more or less like bricks, the effect will be better than if they are placed in haphazard fashion. Cut stones are generally used for a wall garden, but good effects of a different sort can also be obtained with rough native stones.

Plants which have just been well soaked in their pots should stand in readiness in nearby shade while the stones are being laid in place. Time comes for the first plant to be set into the wall. It is tapped out of the pot and laid on a bed of earth which covers a stone. The roots are spread out fanwise, more earth is spread over them and over the stone till a level surface is made, reaching back to the bank, then the next layer of stone is ready to go into place. The plant has the best chance to grow and thrive if a joint between stones comes directly above it.
If seeds must be planted, they are best rolled in a tight ball of wet soil and thrust into a crevice, also one preferably with a joint above.

When plants do well in a wall garden, they are apt to do exceptionally well. Either they thrive or they quickly diminish and soon die. Therefore it is well, especially the first year or two, to propagate plants from the wall garden during the Summer in order to have replacements ready for Fall planting. Thus will the wall garden maintain its good appearance from year to year.

## AIDS TO AIR CONDITIONING

(continued from page 108)
article is the attic fan. These big fans, powerful but quiet, suck the warm air out of the house during the night and exhaust it out-of-doors through a vent in the attic gable. This permits the cool night air to fill the house and it definitely reduces the cooling load the next day.
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Total heat gain with attic venti-
lation and without awnings 56,000 Total heat gain with awnings
and without attic ventilation 48,000
Total heat gain with attic venti-
lation and with awnings......30,200
Since "heat gain" represents cooling load it will be seen that the addition of awnings and attic ventilation can do much toward making your house comfortable during the warm Summer months.
Illustrations in this article are based on material submitted by the Otis Company, J. G. Wilson Corporation and Wellington Sears Company.


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(Above) LUXOR, an exquisite boudoir model. The case is blue klass, mirror finish. Roman numerals are etched on a chrome band. An ideal gift. Priced at. .
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Why not liven up your home (and your family) with Telechron electric clocks in every room? They'll brighten their corners and make every one prompt. Four or five Telechrons, plugged into regular electric outlets, provide your home with a complete timekeeping system. The right time, the same time, upstairs and down.
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## WARREN TELECHRON COMPANY

 Ashland Massachusetts (In Canada, the Canadian General Electric Co.) Schools, hotels, hospitals and office buildings are synchronizing their time with efficientTelechron commercial syatems.
truder. All of which is tempered with docility and affection for children. Police protection and companionship in one and the same dog!
In 1924 the type of the Bull-Mastiff became sufficiently evolved for the English Kennel Club to grant recognition to it as a pure-bred dog, and specimens of this breed were awarded their first Challenge Certificates in 1928. From that time forward, the story of the breed has been one of continued success and growing popularity. The Bull-Mastiff has filled the need which dog owners and dog lovers have long felt, being a superlative guardian with an amazingly even disposition. His utilitarian background has proved to be a blessing to breeders for, through the survival of the fittest, he thrives upon a minimum of care and affords little worry to his owner. Since 1933, when the American Kennel Club granted recognition to the Bull-Mastiff, he has gained numerous adherents in this country. This breed should be from 24 to 27 inches at the shoulder and weigh about 100 to 115 pounds.
the doberman pinscher. Of medium size and extremely clean-cut appearance, the Doberman Pinscher, at first glance, does not give evidence of the great muscular power which he possesses. The adult male, in the pink of condition, weighs 65 to 75 pounds. Its qualities of alertness, agility, muscular and temperamental fire stand patent for any eye to see. It is an honest dog, uncamouflaged by superfluous coat or the wiles of the artful conditioner. One gains at once the impression of sinewy nimbleness; of the quick coördination characteristic of the welltrained athlete.
At first, the Doberman was used almost exclusively as a guard and home watchdog. As it developed, its qualities of ready intelligence and ability to absorb and retain training brought it into demand as a police and war dog. In this service its exceptional agility and unswerving courage soon made it highly prized. The possession of an excellent nose made the dog highly adaptable for trailing the malefactor or the
criminal and also has led to its use a hunting dog. Most of all, perhap among the endearing qualities of tl Doberman has come to be its dev tion to its own hearth and home an its discriminating service as the frien and guardian of the whole family an especially of children.
the english mastiff. In Engli speaking countries the Mastiff is mo properly described as the Old Englis Mastiff. It is a giant, short-haired do with heavy head and short muzzl which has been bred in England over 2,000 years as a watchdog.

Mastiffs are noted for their lev heads, sober judgment and intel gence. They have an unqualified dev tion to their master, his family, h property and, above all, to his childre In them there seems to be born stinctively a ready obedience, a fait ful performance of whatever task duty has been assigned them and calm courage and dignity. Anecdot which extol the power and agility Mastiffs as well as their devotion their masters would fill a large volum of marvels.
Mastiffs have been bred for hundre of years expressly for guards and com panions. Their fondness for children proverbial. In England, Mastiffs fr quently are trained to patrol ground and explore all corners of given prem ises at stated intervals. A Mastiff neve makes a surprise attack. If he wishe to stop someone whom he feels shoul not be admitted, he stands squarely front and emits a low growl.
german shepherds. Derived fron the old breeds of herding and farn dogs and associated for centuries wit man as his servant and companion, th German Shepherd Dog has been sub jected to intensive development durin the last forty-five years. Considerin first the more important side of the do -its character-the Shepherd is dis tinguished for loyalty, courage and th ability to assimilate and retain trai ing for a number of special service
In general appearance, the Shepher is a dog above the middle size. He (Continued on page 115)


Every year termites destroy over $\$ 50,000,000$ worth of property. These tiny woodeating insects silently and secretly undermine the strength of structural members in homes and buildings throughout the country.

Termites work from the ground up and hollow out wood supports for their food. Their presence and insidious attack are seldom known until serious damage has been done. Then costly repairs becomeabsolutely necessary.

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## GUARDIAN DOGS

(continued from pace 114)
long, strong and well muscled, full of life and at attention nothing escapes his sharp senses. His traits and special characteristics are watchfulness, loyalty, honesty and an aristocratic bearing, forming a combination which makes the pure-bred Shepherd Dog an ideal guard and companion.
The impression of the dog as a whole is one of ruggedness combined with nobility, of power combined with agility. He is a natural dog, unmutilated for any whim of show ring. His beauty is that of high character, clothed in harmonious bodily form. The most desirable height for the Shepherd, as a working dog, is between 22 and 26 inches.
great danes. There are many who consider the Great Dane, or German Dogge, to be the noblest of all the canine race. Possessing the good qualities by which the large breeds are distinguished, the Dane seems to surpass all others in vivacity, gracefulness of movement, elegance of form and imposing size. He is marked by symmetry of legs, a proud carriage, beautifully shaped head supported by a long, finely arched, perfectly molded neck, a bright eye, which is an eloquent index to keen intelligence, fidelity and courage. His chest is broad and his legs long and muscular, indicating swiftness and endurance; the short glossy coat displays a perfect muscular frame. Affection, one of his strongest attributes, forms the basis of a strong attachment to his owner and makes him extremely fond of children's companionship. You will find him a brave, faithful friend, ever ready, if necessary, to risk his life defending and protecting his master's person and property.
Year after year all over the world the Great Dane has slowly increased in numbers until he is today perhaps the most numerous and popular of the big breeds. A typical specimen should not be less than 28 inches at the shoulder.
newfoundlands. In the Newfoundland we find a dog with a long record of service to man, a service for which he is peculiarly adapted by temperament and physique. The standard of the breed was written from the point of view that here is a working dog and essentially a dog that is as much at home in the water as on dry land.
In this country where the Newfoundland is kept, not as an active worker but as a companion, guard and friend, we appreciate particularly the sterling traits of the true Newfoundland disposition. For generations he has been the traditional children's protector and playmate. He is not easily hurt by small tugging fingers, and he seems to undertake the duties of nursemaid of his own accord without training. But above all, the Newfoundland has an intelligence, a loyalty and a sweetness of disposition which are his best known traits.

The dog should impress the eye with his strength and great activity. He should move freely on his legs with the body swung loosely between them. The Newfoundland should weigh from 110 to 150 pounds and stand at from 26 to 28 inches at the shoulder.
(Continued on page 117)


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Lower New York State is a region of fine gardens, espe cially that portion of it which includes Westchester County. One of the best is owned by Mrs. Carll Tucker at Mt. Kisco, designed by Ellen Shipman. The photograph at the left indicates the established, substantial beauty of the heavy-pillared pergola with its covering of Wisteria and the adjoining potted plants, Box edging and perennials. Below, the broad steps which connect the two main levels. In season, many Foxgloves accent the planting

$\mathrm{W}_{\text {hat might be termed con- }}$ trolled informality describes the feeling of much of Mrs. Tucker's garden-a type of treatment with which Mrs. Shipman is especially successful. It is well illustrated by this view of one of the curving walks, bordered in June with Foxgloves, Spirea, Siberian Iris and numerous strong growing perennials. Around the pool, too, one finds that quality of sincerity and livability which comes only with a perfect understanding of plant material and a knowledge of its best



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nd me information on: Water Systems
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NATER SYSTEMS

## GUARDIAN DOGS

(COntinued from page 115)
the riesenschnauzer. The Riesen-schnauzer-or Giant Schnauzer, as he is often called-because of his size, natural intelligence and amenability to training has distinguished himself as a police and protection dog. He has also given service for many years as a herding dog. In appearance he closely resembles the cattle dog of Belgium and Flanders- the Bouvier, recently introduced to America.
The Giant Schnauzer should be between 22 and 26 inches in height. His color is usually black, but black with tan, and all pepper-and-salt colors or similar mixtures do not disqualify. His original vocation was that of rat-catcher, yard dog and guard. Before the War, in Germany, fully ninety percent of the dogs used to guard the carts of farm produce in the market places were of strong Schnauzer blood, and it was the extraordinary qualities of these striking looking dogs that led to further inquiries as to their breed. Owing to the characteristics of sagacity and fearlessness, the "dogs with the human brain" were much used by the Army during the War as dispatch-carriers and Red Cross aids; they are also employed in Germany in police work.

All in all the Schnauzer is a robust, sinewy, more heavy-set than slender dog, of somewhat rectangular build. His nature combines high-spirited temperament with extreme reliability.
the rottweiler. To the Rottweiler must go considerable credit for changing the map of Europe. Had it not been for him the Roman Army would not have been able to negotiate the mighty Alps and pour down into central Europe. Many dogs of this type accompanied the Roman expeditions into Gaul and the wild German forest lands, They both guided and protected the army's cattle.
Since 1910, the dog has been known as one of the few desirable types for police training. Always unfailingly faithful and affectionate, the Rottweiler has developed more character through police work. It has served to emphasize his diligence, understanding, courage, modesty and self-reliance. He is a good-sized, strongly-built, active dogaffectionate, intelligent, easily trained to work, naturally obedient and extremely faithful. While not quarrelsome, he possesses great courage and makes a splendid guard. His demeanor is dignified and he is not excitable. The shoulder height for the Rottweiler varies from $21^{3 / 2}$ to 27 inches.

St. bernards. According to tradition the great St. Bernard is descended from the crossing of a female Bulldog of Denmark and a Mastiff shepherd dog of the Pyrenees. The descendants of this mating have inherited from the Danish dog its size and bodily strength and from the Pyrenean Mastiff intelligence, acute sense of smell, faithfulness and sagacity. Through five centuries they have written a record of achievement and service in saving lives that has entitled them to the name of a distinct race. Opposing forces have at various times caused the breed to become almost extinct, but the providential return of a gift of two puppies to the Hospice of St. Bernard formed a (Continued on page 119)
 tire of - if you're fussy when you choose the paints. Cabot's double-white is immune to the atmospheric gases which soon give many whites a dingy yellowish or grayish tinge. Cabot's Green Gloss Collopakes (colloidal paints) contain no filler -the chief cause of fading in cheap green paints. Thus the colors stay bright and fresh. Your white house with green blinds looks new and inviting year after year.

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Write today for your copy of The Little White Book. It gives full information and shows photographs of many prize winning houses painted with Cabot's Double-white, Old Virginia White and Gloss Collopakes. Address Samuel Cabot, Inc., 1203 Oliver Building, Boston, Massachusetts.


Shingled house at New Canaan, Conm. The paint used is Cabot's Green Gloss Collopakes on blinds. The architects are Clark $\mathcal{E}$ Arms.


This distinguished bouse of Soutbern Colonial architecture at Elgin, Ill., is painted with The architect is Elmer Gylleck.


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And, when summertime rolls around, it blower-cools your rooms and continues to filter dust and pollens from the air you breathe. More and more home owners and home builders are installing the Gar Wood Tempered-Aire for its five great luxury features alone! Yet, Tempered-Aire also brings...


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LITTLE COUNTRY BARS

I
$T$ is an indisputable fact that the owners and guests of the simplest and most backwoodsy country house can get just as thirsty as if they were in the best equipped and most expensive suburban residence. In fact, there are occasional weekends when even more than normal sophisticated imbibing seems to be definitely called for. To meet the needs and spirit of such simple surroundings, Mr. Harry C. Richardson has designed the two bars illustrated on this page. Both can be readily built by anyone gifted with fairly good arms and a reasonable acquaintance with the use of hammer, saw, brace-and-bit, and screwdriver. A little imagination will come in handy when it comes to installing the undercounter cupboards and shelves which do not show in the drawings. The chief necessary materials are good, matched :\%" pine boards, inexpensive gay-colored fabrics for skirts, some $1^{\prime \prime} \times 2^{\prime \prime}$ pine for frames, plenty of $2^{1 / 2 \prime}$ and $3^{\prime \prime}$ wire nails, oil and wax for finishing the woodwork, and plenty of bottled
goods, squeczables, sweeteners and th rest of the paraphernalia incidental the imbibing of the potables the selves.
The bar at the top is known as Great Thirst or Quick Action mod Both approach and exit are free an unobstructed, and there is plenty elbow room for vigorous shaking an generous pouring. In cases of eme gency volumteer assistants can ev edge in close enough to reach the gredients themselves if they can't wa for the regular attendant to serve the It is well to locate this model in a co ner of the room where it will recei the support of the walls in case of sudden rush.

The lower model is for more forma restrained places where the rules fo bid undue boisterousness and the ployment of more than one barkeep at a time. As a guarantee of protecti and orderliness its inner sanctum protected by a solid gate. which is al useful in keeping the dog out of $t$ way of the dispenser's feet.


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## GUARDIAN DOGS

(Continued from page 117)
firm foundation on which the St. Ber nard of today has been built.
The dog, as we know him, is an ani mal of great size, immense bone, and has a large head expressive of great character and intelligence; powerful, tall, upstanding, with hard muscular development. St. Bernards require no training for their work, as generations of service in this capacity seem to have stamped the rescuing instinct indelibly upon their characters. At the shoulder, the St. Bernard should measure from 25 to 27 inches.

## PAMPHLETS FOR GARDENERS

Through the courtesy of the Mont 1. clair Public Library we are privileged to publish the following list of small, authentic publications of interest to gardeners, compiled by Gladys Segar of the Library staff. So few of them are widely known that we believe many readers will be glad to know of them and where they can be secured. Sources from which material may be obtained are indicated in the text by the following abbreviations:-
Buffalo Mus. Sci-Buffalo Museum of Science, Humboldt Park, Buffalo, N. Y.

Chic. Tri--Chicago Tribune, Public Service Office, 1 S. Dearborn St., Chicago, Ill
Doubleday-Doubleday, Doran \& Co., Inc., 75 Franklin Ave., Garden City, N. Y.
E. L. Marsh (Mrs.), Secretary, Garden Club, Madison, N. J.
Mass. Hort.-Massachusetts Horticultural Society, 300 Massachusetts Ave., Boston, Mass.
Mich. State-Agricultural Experiment Station, Michigan State College, East Lansing, Mich.
N. J. Ag.-New Jersey Agricultural College, Rutgers University, New Brunswick, N. J.
N. Y. Ag.-New York State College of Agriculture, Cornell University, Ithaca, N. Y.
Oregon-Agricultural College Extension Service, Corvallis, Oregon
Supt. of Doc.-Superintendent of Documents, Government Printing Office, Washington, D. C.
Wash. Inf. Bur.-Washington Information Bureau, 1013 13th St. N. W., Washington, D. C.
Wayside-Wayside Gardens Company, Mentor, Ohio
Wild Flo. Pre.-Wild Flower Preservation Society, Inc., 3740 Oliver St., Washington, D. C.

## Other Abbreviations:-

> Bull.-Bulletin
> circ.-circular
> diag.-diagram circ.-circular Ext.-Extension Dept.-Department il.-illustrated mis. pub.-miscellaneous publication U. S. Dept. of Ag.-U. S. Department of Agriculture

## Bird Attractions

Bird homes and how to build them. 44 p. il. Service library 3155. Boy Scouts of America, 2 Park Ave., N. Y. City. 25 cents.
(Continued on page 121)

THIS FREE BOOK HELPS YOU


FOR YOUR SUBURBAN HOME
OR COUNTRY ESTATE
$\mathrm{W}_{\text {Hatever your fencing require. }}$ ments may be to provide for greater privacy and security in your home, there is an Anchor Fence designed especially to fill that need artistically. Anchor Fences are made in many styles to harmonize with every kind of architecture or landscaping-chain link fences-iron picket-and rustic
wood. And Anchor's Nationwide Erect ing Service insures prompt, efficient in stallation anywhere in the United States, Mail the coupon now for your free copy of this book of helpful fencing suggestions. Or consult "Where to Buy It" in the classified section of your telephone book and call your local Anchor Fence Branch today.

(Below) Anchor Chain Link Fences of this type provide lasting protection against trespassers-last ing because the zinc coating on the steel wire is chemically pure free from vulnerable iron content without cracks or crevices through which corrosion can enter

(At left) Anchor-Weld Iron Gates lend gracious distinction to entrance road ways or walks. Steel members are welded together to form a structure unequalled in strength and durability

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## *PARA

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"Seagull" - Beautiful rayon with delicate bird design.
"Celostripe"-Celanesetaffeta with appliquéd stripes.

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## *WAITE

## BATH RUGS and MATS

Watel Bathroom Courtesy of Briges Mfo. Ce

This smart new "Texture-Tuft" set lends colorful charm to the Ideal Bathroom. There is no other rug like Texture-Tuft.

It is made of thick, fluffy tufted cotton with an interesting high and low pile design-giving it luxurious texture and highlighting the colorful patterns.
Texture-Tuft bath sets include rugs, mats, seat and stool covers. They are durable, washable and entirely color-fast-available in all sizes and in a wide selection of colors and patterns to blend with your other furnishings.

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Oshkosh, Wis.

## Look For This Seal When You Buy

Each House \& Garden selection is identified by this Seal on each piece of merchandise. It is your assurance that they are correct in style and color. Buy merchandise identified by the House \& Garden Ideal House Seal.
$\mathbf{I}^{F}$ you have, in your home, a room Which is little used, and hence of doubtful value, this story may start you on a very profitable adventure into modernizing. Too often a room which once was a sewing room or a small bedroom, having outlived the need which it originally filled, becomes an empty space in which a strange assortment of hat boxes, old suit cases, fringed lamp shades and other dusty relics inevitably accumulates.
Such a waste of good space is bad enough, but when it coincides with a definite need for additional useful space then there is only one sensible thing to do: replan the old room into a new one.
The problem as faced by Mr. Oscar Moss was to utilize an unused sewing room, as shown in the plan below at left, and to provide a quiet attractive study and a private dressing room. Not only did his architect, Edgar Bissantz, succeed admirably in meeting
these requirements but he actua managed to make the new room c siderably more spacious than the one. A comparison of the two pla will show how this was accomplish In order to use the space to the b possible advantage most of the furni ings are built in. These include desk, closets and book shelves in study, and the dressing case, wardro and linen case in the dressing alc adjoining the bath room. The walls veneered Primavera wood, bleached a warm honey color with oxalic a then filled with clear shellac waxed. Furniture is upholstered leather of a light tan color. The w designed lighting fixtures and desk are executed in polished brass. window opening was enlarged fitted with a steel casement. Drapes grey and olive green; the carpet, d brown. The ceiling of the study white, while that of the alcove chartreuse green.

venerred wat


BUILT-IN DE



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n your present home, Balsam-Wool can be quickly and easily applied in the attic at amazingly low cost, saving as much as $20 \%$ of your fuel bills-and, if you aren't completely satisfied, the Balsam-Wool Guarantee will let you have your money back! In new buildings, Balsam-Wool meets every requirement of permanent insulation and of air conditioning. Mail the coupon for complete details about Balsam-Wool-it will pay you to have them.


## DOUBLE-SEALED

## BALSAM:WOOL



## PAMPHLETS FOR GARDENERS

(continued from page 119)

Bird houses and their occupants, by P. A. Taverner. 14 p. il. National Parks of Canada. Dept. of the Interior, Ottawa, Canada. Free. Tells how to build bird houses and take care of them.
Bird houses boys can build, by A. F. Siepert. 64 p. il. Manual Arts Press, 237 N. Monroe St., Peoria, Ill. 65 cents. Contains working drawings for bird baths, feeding shelves, etc., as well as houses.
Homes for birds, by E. R. Kalmbach. Farmers' Bull. 1456. Supt. of Doc. 5 cents.
How to attract birds, by W. L. McAtee. 18 p. il. Farmers' Bull. 621. Supt. of Doc. 5 cents.
Trees, shrubs, vines for attracting birds. 4 p. il. National Association of Audubon Societies, 1775 Broadway, N. Y. City. Free.

## Bulbs

Bulb book, by L. M. Dorsch. 24 p. Wash. Inf. Bur. 10 cents. Directions for outdoor and indoor culture. Bulbs from seed, by David Griffiths. 32 p. il. U. S. Dept. of Ag. Circ. 311. Supt. of Doc. 5 cents.

Cultural instructions for spring flowering garden bulbs generally in use. 24 p. il. Wayside. 25 cents. Includes varieties for the house and in the open.
Daffodils, by David Griffiths. 73 p. il. U. S. Dept. of Ag. Circ. 122. Supt. of Doc. 10 cents. Most useful for large growers but includes material about forcing in the home.
The Gladiolus: its history, classification, and culture, by Alfred Pridham. 65 p. il. Bull. E231. N. Y. Ag. 16 cents.
How to grow spring flowers from bulbs, by Claire Norton. 94 p. il. Doubleday. 50 cents.
Hyacinths for garden and home, by H. M. Biekart. 23 p. il. N. J. Ag. 12 cents.
Narcissus, by H. M. Biekart. 27 p. il. N. J. Ag. 12 cents. Describes types, their outdoor culture and forcing.
Speeding up flowering in daffodils and bulbous iris, by David Griffiths. 18 p. U. S. Dept. of Ag. Circ. 367 Supt. of Doc. 5 cents.
Tulip culture, by H. M. Biekart. 29 p. il. N. J. Ag. 12 cents.
Tulips, by David Griffiths. 63 p. il. U. S. Dept. of Ag. Circ. 372. Supt. of Doc. 10 cents.

## Flower Arrangement

The care of cut flowers, by A. H. Graves. 8 p. Leaflet series XXIII No. 2-3. Brooklyn Botanic Garden, Brooklyn, N. Y. 10 cents. Directions for prolonging life of cut flowers.
Course in flower show exhibiting and judging. 14 p. Mrs. Arthur Decker. Federated Garden Clubs of N. J., 200 Summit Ave., Summit, N. J. 25 cents. Questions and answers on flower arrangement.
The decorative use of flowers, by A. J. Warner. 24 p. il. Bull. 248. N. Y. Ag .8 cents.
How to handle flowers, by Mrs. M. L. B. Hill. 17 p. il. Author, 707 Coverdale Road, Wilmington, Del. 50 cents. Pages on preservation and treatment especially useful.
(Continued on page 123)


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Dahlias in the garden, by C. H. Connors. 32 p. il. N. J. Ag. 9 cents. Advice on all problems of dahlia culture.
Garden iris, by C. H. Connors. 4 p. N. J. Ag. 3 cents.

Garden irises. 46 p. il. Farmers' Bull. 1406. Supt. of Doc. 5 cents. Directions for propagating many types and for treating insects and pests. Garden roses, by E. A. White. 53 p. il. Bull. 342. N. Y. Ag. 16 cents. A desirable planting list with practical directions for their care. Growing annual flowering plants, by L. C. Corbett. 62 p. il. Farmers' Bull. 1171. Supt. of Doc. 5 cents. Growing wild flowers from seed, by P. L. Ricker. 4 p. Circ. 15. Wild Flo. Pre. 3 cents.
Hardy chrysanthemums, by C. H. Connors. 4 p. N. J. Ag. 3 cents. Herbaceous perennials, by F. L. Mulford. 84 p. il. Farmers' Bull. 1381. Supt. of Doc. 10 cents. Very useful pamphlet for a small price.
History, culture and varieties of summer flowering phloxes, by A. M. S. Pridham. 32 p. il. Bull. 588. N. Y. Ag. 11 cents.
How to grow annual flowers, by V. H. Ries. 96 p. il. Doubleday. 50 cents.
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Old-fashioned garden flowers, by D. C. Peattie. 30 p. il. Botany Leaflet 19. Field Museum, Chicago, Ill.
Pansies from seed, by C. H. Connors. 4 p. N. J. Ag. 6 cents.
Peony growing, by Alfred Pridham. 47 p. il. Bull. E321. N. Y. Ag. 16 cents.
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## Garden Planning

Gardening for the small place, by Leonard Barron. 95 p. il. Doubleday. 50 cents.
Garden planting plan. 1 p. Buffalo Mus. Sci. Free. Planting key for bloom from April through October. (Continued on page 125)

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A fascivativg glimpse through the arched entrance to the patio in the home of Mr. Albert Lyttle Dean, at White Plains, New York. Eric Kebbon was the architect for this interesting house which so faithfully reproduces the romantic architecture of Old Spain


THE photograph above affords a better opportunity to study the intricately carved detail of the entrance door and the charming old lantern that hangs beside it. At the right is another view of the tiled patio and little pool and fountain

The exterior of Mr. Dea house shows an excellent of materials: colorful rou tiles which throw an inter ing shadow on the walls, rou textured stucco in warm to and an elahorately carv heavy wood door


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## PAMPHLETS FOR

 GARDENERS(continued from page 123)
How to plan the home landscape, hy A. H. Carhart. 95 p. diag. Doubleday. 50 cents.
Making the outdoor living room. 18 p . diag. Ext. Bull. 1261. Director, Agricultural College, Lincoln, Neb. Free.
Planting the shaded areas, by Panl Potter. 4 p. Chic. Tri. 7 cents.
Woody plants that tolerate shade, by R. W. Curtis, 32 p. Ext. Bull. 268 N. Y. Ag. 7 cents.

## Garden Pools

How to make garden pools, by William Longyear. 96 p. il. Doubleday. 50 cents.
Lily pools and rock gardens, by E. H. and R. T. Tilson. 104 p. il. Floral Book Co. Box 650, Omaha, Nebraska. 60 cents. Includes useful pronunciation table.
Pools for home grounds, by D. J. Bushey. 11 p. N. Y. Ag. 6 cents. Diagrams for construction of formal and informal water gardens.

## Herbs and Medicinal Plants

American medicinal plants of commercial importance. 74 p. il. U. S. Dept. of Ag. Misc. pub. 77. Supt. of Doc. 30 cents. Interesting as well as useful.
The cottage herb garden. 4 p. All Hallows Guild, Mt. St. Alban, Washington, D. C. Free. List of old fash ioned culinary herbs.
Herbs, how to grow and how to use them, by H. N. Webster. 69 p. Mass. Hort. 75 cents. Excellent.

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Begonias and how to grow them, by B. W. Buxton. 47 p. il. Mass. Hort. 50 cents.
A garden in the house, by A. V. Wilson. 112 p. il. Leisure League of America, 30 Rockefeller Plaza, N. Y. City. 25 cents. Handbook on culture of bulbs, care of potted plants, construction of terrariums, etc.
House plants, by L. M. Dorsch. 24 p. Wash. Inf. Bur. 10 cents.
House plants and how to grow them, by C. L. Thayer. 31 p. il. Mass. Hort. 25 cents.
House plants and their care, by H. O. Yates, Jr. 24 p. il. N. J. Ag. 9 cents. Non-flowering plants mostly.
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Nankeen lily, scarce though grown easily in the United States. U. S. Dept. of Ag. Circ. 998. Supt. of Doc. 5 cents.
Regal lilies, by David Griffiths. 19 p. il. U. S. Dept. of Ag. Bull. 1459. (Continued on page 126)


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(Continued from page 125)

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Some hybrid martagon lilies. 15 p. il. U. S. Dept. of Ag. Circ. 299. Supt. of Doc. 20 cents.
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## Soil

Practical questions and answers for soil testing. 4 p. E. L. Marsh. 10 cents.
Test your soil for acidity, by C. M. Lindsley. 16 p. il. Circ. 346. College of Agriculture, University of Illinois, Urbana, III. Free.

## Plant Diseases and Insect Pests

The control of aphids on house plants, by G. H. Griswold. 15 p. il. Bull. 162. N. Y. Ag. 8 cents.

Diseases of boxwood, by R. P. White. 2 p. N. J. Ag. 3 cents.
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Information on the Japanese beetle, by E. G. Rex. 34 p. il. Circ. E138. N. J. Ag. 3 cents.
Insect enemies of the flower garden. 53 p. il. Farmers' Bull. 1495. Supt.
of Doc. 5 cents.
Insect pests of boxwood, by C. C Hamilton. 15 p. il. N. J. Ag. 9 cents. Control methods described.
Rose diseases, their causes and control, by A. M. Waterman. 20 p. il. Farmers' Bull. 1547. Supt. of Doc. 5 cents.

## Rock Gardens

List of rock garden plants, by C. E. Wildon. 41 p. Bull. 228 supplement. Michigan State. Free. Long list of plants in table form giving foliage, flower, height, habit, soil, exposure.
Plants for the rock garden, by Paul Potter. 4 p. Chic. Tri. 7 cents.
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(Continued on page 127)


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## Weeds

Wild garlic and its control by N. W. Talbot. 5 p. il. U. S. Dept. of Ag. Leaflet 43. Supt. of Doc, 5 cents. Weeds, how to control them, with descriptive list of 50 worst weeds. 28 p. il. Farmers' Bull. 660. Supt. of Doc. 5 cents.
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The Japanese garden of the Brooklyn Botanic garden, by Bunkio Matsuki. 37 p. il. Brooklyn Botanic Garden Record. July 1930. Brooklyn Botanic Garden, Brooklyn, N. Y. 25 cents. Planting and care of lawns. 18 p . il , Farmers' Bull. 1677. Supt. of Doc. 5 cents.
Light your garden. 15 p. il. General Electric Co. Engineering Dept. Nela Park, Cleveland, Ohio. 6 cents. New ideas.
Rule book for exhibitors. 40 p. Mass. Hort. 10 cents.
Suggestions for paper-mulch trials, by L. H. Flint. 8 p. il. U. S. Dept. of Ag. Circ. 77. Supt. of Doc. 5 cents. Sundials, by R. E. Gould. 6 p. U. S. Bureau of Standards. Circ. 402. Supt. of Doc. 5 cents. Instructions for construction of a horizontal sundial with drawings showing method of laying out the dial. Table show ing equation of time and some mottoes.


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Roses of the Worlo in Collor. By J. Horace McFarland. Boston: Hough. ton Mifllin Co.
Dr. McFarland's name is so synnoymous with Rose leadership that any book of his dealing with this great flower tribe is automatically accepted as good. In the present case, however, "good" is an utterly inadequate adjec. tive. If we may lapse for a moment into colloquialism, his latest book out-Mc. Farlands even McFarland.
To be more specific, here is a stout volume carrying on virtually every pape an excellent four-color photograph of one of the hundreds of Rose species and varieties which Dr. McFarland knows so well. Interspersed among them are equally successful black-and. white photographs and occasional diagrammatic drawings that illustrate practical points in Rose culture. FinalIy, the text matter that runs through the whole hook is a condensed wealth of facts and sugzestions and conclusions of highest interest and value to all who are interested in Roses and their man agement.
All told, an admirable book, admirably conceived and executed. It is a permanent record of expert Rose judg ment which should long endure.

> R. S. L.

Seeds: Their Place in Life and Leg. end. By Vernon Quinn. New York: Frederick A. Stokes Co.

In view of the fact that seeds are in a very literal sense the source and origin of plants, it is strange that so little of a popular nature has been written concerning them. We have books galore on flowers, vegetables, fruits and all manner of plant material, but scarcely a word on the amazingly varied and wholly unbelievable particles of dor mancy from which they spring.
Miss Quinn set out to fill this serious gap in our horticultural literature, and she has made a striking success of her effort. No one who has the slightest interest in plants can fail to be absorb. ed by Seeds, for its author has an instinct for the odd and striking and has sought diligently for examples of it in her material. As a result, her book is a storehouse of facts concerning the often astonishing characteristics of seeds and the ingenious methods provided for distributing them so that they
may reproduce their kind far from parent plants. So numerous and var are these devices that, were one to ha any doubts as to the all-wisdom of N ture, they would vanish before $m$ pages of the book had been read.
Seeds is much more than an asser blage of plant-world facts, though, Miss Quinn has built her story upon framework of folklore, history, supe stitions and racial beliefs which themselves are deeply interesting. Aft all, to consider plants as something di tinct and apart from the progress mankind would be to miss half the significance and to detract serious from their interest as living, all bit sensate organisms.
R. S. L.

A Piace in the Country. By Dwigh Farnham. New York. Funk \& Wa nalls Co.

Dwight Farnham subtitles his boo "The Story of a Great Adventure." An so it was. People who have lived the country only in the Summer, in a rented house, where all the r planning and thought has been take care of by the landlord, know on about one-quarter of the real three-rin circus of year-round life in the cour try; a circus which, by the way, last not for an afternoon or evening, no yet for four Summer months, but fo twelve months of the year for as man years as you are still amused, usuall forever.
It was indeed a "great adventure from start to finish, and Mr. Farnhar has performed what might almost $b$ called a "service to mankind" by wri ing it down in book form. Amusing instructive and engrossing, it is a boo that should be read with forethough by those who lightly plan to buy "small country place," and with remin iscent enjoyment by those who hav snccessfully come through the rentin or "caravan" stage and have arrived a the promised land of peace, order an quiet in permanency.
Mr. Farnham opens with the prob lems of real-estate buying, continue with the building or remodeling of th house and three cottages on his tate", and the making of the garden and finishes with a chapter devoted t the joys of country living. This las chapter, for sheer enjoyment, is the best in the book. It leaves you inspired (Continued on page 129)



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## HOUSE \& GARDEN'S BOOKSHELF

(continued from page 128)
by a great urge to go out and buy a place and go through the whole merry turmoil of buying and building and gar den-making yourself-a good enough reason for its presence.
There is much good advice given, both architectural and horticultural, but disguised with such agreeably subtle humor that it cannot help but be appreciated. Illustrated by photographs of the Farnhams' property, and with most instructive inside covers drawn by Eloise Anderson Ray, A Place in the Country can be recommended as a delightful book to read and consult again with ever renewing interest and amusement.
O. E. H.

The Squmrel's Granary-A Countryman's Anthology. By Sir William Beach Thomas. New York. The Macmillan Co.

There are few persons whose appreciation of beauty in any form is truly objective. To most of us, the appreciation of a poem, a painting, a strain of music. is due to its pleasant association with a more or less personal experience. Joy in a bird's song, the color of a breaking wave, or a Winter's moonlight is likewise heightened by its spontaneous association with a line of verse or a paragraph of prose in which some other person, under the same stimulus, has become almost divinely articulate.
The interrelation between the two elements of subjective appreciation forms the theme of The Squirrel's Granary. It is a collection of small bits of poetry and prose by writers famous and obscure, all of whom were at one time granted the happy gift of finding the language to express adequately their joy in an encounter with Nature.

The selections were not chosen merely because they spoke of a favorite flower, bird or season-they were chosen because they seemed to one man to express his own personal thoughts infinitely better than he could have expressed them himself. In this respect it is more than anthology, and thus more desirable.

The list of authors covers many nationalities and many centuries. The book is conveniently divided in sections -grouped according to the subject matter each contains, and each section is headed by an introduction by Sir William Beach Thomas explaining his choice of the subjects included.

The decorations in themselves, by Walter Hodges, would be reason enough for reading the book. But once you have dipped into The Squirrel's Granary you will never want to part with it. For country-lovers, even if unfortunately obliged to live in the city, where even the seasons make themselves known only by temperature and the height of the sun, The Squirrel's Granary will be a well-stocked cache of exquisitely flavored nuts, to be returned to again and again with augmenting rather than decreasing appetite.
O. E. H.

Aquaria and Garden Ponds. By W Harold Cotton. New York. The Macmillan Company.

This is a book, written in London by an authority on fresh-water microscopy, Continued on page 130)

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## HOUSE \& GARDEN'S BOOKSHELF

(continued from page. 129)

which will serve as a practical guide to Home Aquarium as well as Garden Pond enthusiasts. If, as an amateur, you seek amusing and provocative "tips" on the fish hobby, this is not for you, for Mr. Cotton is very English, and in these slender pages, serious and to the point; in fact, he labels his approach the scientific one employed by modern doctors. As a text or handbook, however, Aquaria and Garden Ponds cannot be too strongly recommended for readers both abroad and in America.
What is there about that vignette of life on a sumny afternoon which holds the attention of both young and old"A darting fish, a swallowed fly, then the fish is gone and all is quiet in the lazy water?" Mystery and elusiveness have irresistible appeal, but the pleasantness of this scene is due, for the most part, to favorable aquatic conditions. So the author argues. For, unlike domesticated animals, the health of the fish is wholly dependent upon its unawareness of artificial surroundings. Numerous things contribute to this welfare: the size and structure of the aquarium or pond, maturity of the water, the presence of plant life-since a proper balance between vegetable and animal life must be maintained. Lighting is also an extremely important element. Fish have no eyelids and cannot close their eyes, hence the exaggerated expression "fish eyes" in referring to people who fix their glance or stare at us. Direct sunlight without shelter is apt to be painful. This, along with many other technical facts, will convince the reader that a pond is not established by merely filling it with water then adding fish and plants. Success in such a venture is derived from real pleasure in the study of one's subject. Clarity and brevity mark Mr. Cotton's style, so that you cannot close the book without some definite ideas about the aquatic world and its behavior. Breeding of fish, the feeding of "small fry," illness and disease are thoroughly treated, while illustrations in color, and black and white, enhance the interest of this volume.

The Wild Garden. By Margaret McKenny. New York: Doubleday, Doran \& Company, Inc.
A wild garden may be cultivated on any available plot of ground, whether dooryard, meadow, marsh, upland or

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forest. Such is the opinion of Margaret McKenny who, in her recent book dealing with native plants, cites actual experiments. However, success in such ventures depends upon a comprehensive knowledge of various species suitable to garden types. Each chapter is appended with a list of trees, shrubs, ferns and plants peculiar to diverse soils and climatic conditions.
Formerly a wild garden meant a heterogeneous collection of plantsusually souvenirs of a distant motor trip-placed on some neglected weedridden spot to languish and die. The trailing arbutus, doomed to certain death if transplanted, is a good example. Propagation of wild flowers from seed, by cutting, layering and division is accurately handled, while information abound concerning the history of plant favorites. Stories of local colorof the fringed gentian or the brilliant cardinal flower, the latter of which was brought back to England as an example of floral wealth in the New World, add spice and interest to the pages. The author, in her treatise, supports the wide-spread movement for the conservation of native wild life. As such, her work is a distinct contribution to the entire garden movement.
Illustrations of ten line drawings by Robert Snedigar and a foreword by Dr. George H. Sherwood, Honorary Director of the American Museum of Nat ural History, enrich the volume. In itself, it is a competent discussion all garden enthusiasts will welcome.
M. A

Grow Them Indoors. By Allen H. Wood, Jr. Boston: Hale, Cushman \& Flint.
In the course of a garden book reviewer's life there are bound to be moments when he is tempted to groan and eye the end of the nearest riverfront dock with a certain degree of longing. That such interludes should have been more frequently induced by books on gardening indoors than by those on other phases of the horticultural obsession is perhaps not entirely a matter of chance. In fact this reviewer, having no axe of any kind to grind, is convinced that the mediocrity of most house-plant volumes is ample to produce all sorts of expressions of bored revolt.

But a new day has dawned, marked (Continued on page 131)

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## HOUSE \& GARDEN'S BOOKSHELF

(continued from page 130)

## by the publication of Allen Wood's

 wholly praiseworthy contribution to horticultural literature. Grow Them Indoors is refreshingly different from preceding books in its field-different and, asking the pardon of other au thors, far more informative. Its author knows his plants from personal expe rience, and furthermore possesses a sanely inquiring turn of mind and a facile knack of writing. It is no exaggeration to say that his book covers four times as wide a field, and does it eight times as well, as any other volume on the subject which has come to this reviewer's hand. If you are already a house-plant gardener you must get it; if you are not yet of that ilk, Grow Them Indoors is guaranteed to converTrees. By Thomas O. Sheckell. New York: Frederick A. Stokes Co.
There is perhaps a time in the lives of us all when twinkling lights from a city skyline fail to weave their spella time when the nostalgic yearning for past vacations, camping trips, or experiences with the great out-of-doors desires to be renewed, rehabilitated and recaptured. Such feelings are woven into a book called "Trees," a collection of camera portraits with brief text by the author. Here is the photographer's delight, for the studies on many of these pages have hung in important salons of pictorial photog. raphy. They represent years of work and wanderings across our continent, and in the end become a comment on the American scene and its native background.
There are very few people who do not react to the charm of trees. From childhood most of us have loved some tree whose graceful pattern silhouetted against the sky has dominated a famil. iar view. In these eighty-two art gravures, one's favorite tree is brought to life, as striking and moving as it appeared in memory. From a gnarled old cypress on the picturesque coast of Monterey to the dimpling regalia of an Eastern apple orchard, one is impressed by the form and beauty, the strength and splendor which predominate Nature repeatedly like orchestral undertones.
Pictorial effects rather than the mere recording of botanical details was the immediate aim of the author. To this end each photograph is an individual achievement in black and white, so that the pages of "Trees" can be enjoyed by all, aside from those imbued with camera worship. To recommend the book is to say it suits us, not only in our day-off-in-the-country mood, but in all our everyday fancies where Na ture and Escape play synonymous rôles.

Peter and Penny Plant a Garden. By Gertrude and Frances Dubois New York: Frederick A. Stokes Company

To any one who has tried, even if only superficially, to understand the workings of a child's mind, one of the first things to become apparent is its defin ite desire for down-to-earth information. A child takes pleasure in a fairy(Continued on page 132)

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(continued from page 131)
tale, but the more nearly credible it is the more interest it has for him. And when it comes to gardens, and the explanation of who and why things grow, the facts themselves, explained in a child's way for a child's mind, need no imaginative build-up.

In Gertrude and Frances Duhois' book, Peter and Penny Plant a Garden, the authors have succeeded in telling the story of a year's progress in a children's garden which, through its very genuineness, cannot fail to be of interest to other children. The garden was started, appropriately enough, in September; and the first thing the children learned was "for bloom in the Spring plant in the Fall." From then on, month by month, they continued their work, learning what to plant, when and how to plant it, and what to expect it to do. There was definite and appreciable progress made each month; they decided what there was to be done and afterward wrote it up in their Garden

Book for future reference. The work in their own garden was tied up with thei garden work in school, and every day o a year saw new things to be done and the exciting results of work completed. Peter and Penny did not undertake to plant all the things they might have planted, or to do all the things they might have done, but they learned the fundamental principles of gardening by doing a few things well, and made foundation for many more years garden interest and enjoyment.
The book covers, though briefly, pe ennials, annuals, bulbs, shrubs and trees, seed sowing and cultivation. pruning, insects, tools, the care of house plants and some appropriate flower ar rangements. It is delightfully illustrat ed by Marie A. Lawson and woul make a splendid gift for a small boy or girl, to be enjoyed through a whole year of gardening and treasured after ward in the flowers it helped to make
O. E. H.

## BACK PORCH SOLILOQUIES

## By Richard Ferris

When all vantage grounds are weighed one against another, the decision as to the supreme point from which to view the small garden must be given to the Back Porch. Ordinarily, this more or less secluded structure is higher by three or four feet than the level on which the garden is laid out; and this elevation affords an eflective degree of perspective, without breaking the general view as a whole-something that cannot be said of an observation from an upstairs window. So it is naturally from this eminence that the amateur gardener indulges in wishes that he had done certain things-now unkindly intimated by their wailing absence; and regrets that he had done other things -now unduly conspicuous by their rasping presence.
It is from such a pedestal that Neighbor Conningham surveys his garden on this September morning. His first reaction to the pictured beauty before him is definitely one of approval. And he mentally eulogizes himself as he recalls how resolutely, in the Spring last past, he tore up the bordered path that for so many years had led from the porch steps straight through the middle of the lot to the garden seat in front of the shrubbery at the rear, and re-
placed it with sod-so as to form a park-like effect with a body of unbroken lawn. This pathless lawn now seemed to him indescribably more delightful than the former arrangement of two narrow strips of grass lying one on cither side of the old promenade with its narrow borders of flowering and decorative plants. In the old lay out, the whole garden had been dom inated by those straight, paralle stripes of path, flower beds and lawn To be sure, he considered, in self-de fense for his former planning, such pattern of stripes had given his garden an effect of greater depth than it really had; but, by the same token, it had made the whole area appear narrower than it really was. With the central part now one unbroken stretch of grass, these restrictions were gone, and the garden looked spacious-even though the lawn was constricted by outreach ing plantings at one point to an actual width of eighteen feet out of the total of fifty feet.

A further elation in which Neigh hor Conningham indulged himself was that in his planting of the redesigned area, he had secured the semblanc of a greater depth than the one hun dred and seven feet he had at his dis (Continued on page 133)

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 BACK PORCH(continued from page 132) posal in the rear of his house by the same handling of the colors of his growing flowers that a landscape painter would employ to express distance on his canvas. Though he made no claim to proficiency in color art, he knew in a general way that the landscapist made his distance bluer than the foreground; and he figured that blue flowers massed at the rear of his plot would cause it to look farther away than if it were full of scarlet, orange and vivid yellow blooms. This, of course, was true; and he had abundant reason to pride himself on his recognition of the fact, and his boldly taking advantage of that knowledge in accomplishing so admirable a purpose.

## The art of color

So, as he stood upon his pinnacle of observation, the colors of the garden's blossoming spread out before him: the rich, insistent reds of the crimson type nearest the porch and about the steps, with salmon tints and whites as foils, and reddish purples, browns and maroons back near the side fences; then beyond, the paler reds, deep pinks, bright lavenders and soft yellows, with the stronger yellows back against the side fences; then still farther from the porch, soft pinks, bluish tones of purple, and numerous small and indistinct whites-reaching into and blending with the nearer of the massed blues at the rear. The poignant scarlets and flaming orange tints had been a puzzle to the sensitive eye of Neighbor Conningham. In his earlier gardening, he had planted them in the group close around the house, but there they kept pulling his attention to themselves, so that he had difficulty in looking at anything else-thus practically destroying what he decided would otherwise be a decidedly satisfying picture.

## patches of scablet

Eventually, he solved the problem of the scarlets by moving them to almost the greatest possible distance established by the rearmost plantings, and there dividing them into small patches-like the decorative spots in a counterpane. And, to render their presence among the blues less prominent, and at the same time more harmonious, he artfully interposed a few placid yellow blooms next to the scarlets, with small clusters of pale lavender flowers between these yellows and the nearest blues.
The boldest of the scarlets, Salvia splendens, Neighbor Conningham disposed of for all time. For years it had been a dominant entity in his late summer garden, and this year he had decided he didn't want to look at it any more-not even a little bit. As his Salvias were handsomely grown plants, he hated to throw them away; so he gave them to his neighbor third removed toward the South, where by no possibility could they be in view from any part of the Back Porch-and only by an intentional accident from an upstairs window. Not that his antipathy for the strident scarlet Salvia extended to all Salvias: in his grouping of blue (Continued on page 134)


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by the editors of
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Boston, Mass. - 730 Fifth Ave., New York City

## BACK PORCH SOLILOQUIES

## (continued from page 133)

flowers for the distant garden he had made generous use of the perennial blue Salvias-especially of the variety farinacea, whose sage-green foliage was also an aid in the expression of distance. But not all of the blues he tried to use accepted so gracefully the place in the picture assigned to it. The loudest objector to a retiring position was the dwarf Ageratum used as edging across the entire front of the massed bed at the rear. This was one of the newer varieties, so vibrant in hue that its color would not remain where its roots were set, but persisted in coming forward into the composition as viewed from the Back Porch, so that it seemed to be more than half-way the length of the garden nearer to the house. After some experimenting, this difficulty was remedied by moving those Ageratum plants all the way to the group around the house, where they held successfully a place among the gay colors-with a voice of equal timbre in the chorus.

## map in the gardes

As he wrestled with the puzzling question of placement for the blatant types of orange-hued flowers, Neighbor Conningham was seized with an adroit idea. The edge of his planted area outside of the lawn and within the fences, as it cut into the central sod, was irregular-like the rocky shore line of a mountain lake, with bays, capes, an island, and two or three striking promontories whose precipitous heights were formed by the foliage of tall-growing plants-chiefly Cannas, and flanked with rosy-purple Buddleias. The space about the garden seat was partially secluded by two of these promontories, reaching out unsymmetrically from either side. The rearward "shores" of these extensions commended themselves as ideal spaces wherein the orange Marigolds, Rudbeckias, and two-colored Gaillardias might disport their unquiet hues out of sight of the Back Porch. However, having been planted here, they proved to belong to quite another pictureone which had not been planned by Neighbor Conningham, and a large surprise to him when he discovered it.
As seen from the garden seat, these brilliant flowers with their edging of purple Moss Verbena, and the casual spaces between them punctuated with
salmon-pink Eschscholtzia, made a ting foreground for a truly deligh view of the garden-in-reverse-so speak. A peaceful picture it was, spite its glowing start, with the r of the café-au-lait house for its ba ground, and featuring the Back Po draped with white Cypress Vine purple Hyacinth Bean, with a he "cornice" of Moonflower. Below th the rich colors of the plantings cl to the house, blended by the distan spread out in rivalry of a Persian ru

## the disappointing isi.and

But not everything in the gar layout had proved gratifying to designer. The "island" from wh Neighbor Conningham had expecte more than common degree of pleas was almost a flat disappointment. T sizable oval planting was about the length of the garden away from house, and separated from the s border at that point by a noticea width of grass. The island had b planted with a group of Jersey's Bea Dahlia surrounded with the pur flowered Liatris. Outside of these ta growths was a generous bedding rosy Salpiglossis, and an edging dwarf pink Nasturtium-the sort w dark foliage. Near at hand, this rangement made a handsome obj but when surveyed with the whole den from the porch, the soft co failed to carry, and the island plan seemed to move away and range y the blues in the far background. U perceiving this retreat of his cheris masterpiece, Neighbor Conning took council of himself as to how failure might be remedied-conclud that nothing could be done abou this year, but that next year he wo have the island much closer to house, but with the same harmon inhabitants. Its exact site-to-be fixed by the scheme of putting a bu of the Dahlia flowers on the gar stepladder, at the height they wo reach when in bloom the follow year, and then moving them al until they occupied the spot f which their tender pink hue radis to the best advantage when vie from the Back Porch.

As he stood there, he solaced him with the time-worn proverb, "Live learn"; and then soliloquized: "A
(Continued on page 135)

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m the cheery $\log$ homes decorated with nches of birch, country fiddlers lead the cession to the village green. Around traditional Maypole brightly costumed ecarlia lads and lassies swing happily in dances of their June Midsummer Festival. - an American these joyous youths with ir glorious heritage are a symbol of eden's natural charm.
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## BACK PORCH SOLILOQUIES

(continued from page 134) all, perhaps the truer way to look at flowers is one by one-each for itself." In this mood, he started out for a tour of the garden.
The plumed Celosia held his gaze as he came down the porch steps; it was not only a regal crimson, but a veritable triumph of the horticultural idea of the plume. Six plants made up the pentagonal group, the one in the centre being raised five inches above the surface soil in a partly sunken ten-inch pot. As a foil to the color and solidity of the Celosias, they were encompassed with a mass of earlyblooming white Cosmos, having a scattering of lavender Scabiosa inter-mingled-a larger proportion of the Scabiosa toward the outer edge of the mass. Back of these (toward the side fence) was a scattering of Hunnemania, together with maroon Calliopsis (of the tall-growing type), reaching the deep red and bronzy Dahlias in an irregular double row along the fence. Forming the edging of this part of the flower border were the "Blue Cap" Ageratum plants moved from the rear bed at the garden seat, and between them and the Celosia group the space was filled with "Buttercup" Eschscholtzia.

Colors through the spectrum
Across the lawn, the rich red color was duplicated by a large cluster of tall Snapdragons of deep velvety crimson, standing well back toward the side fence which was covered with the graceful drapery of the scarlet-flowered Cypress Vine. In front of these Snapdragons was an irregular band of single Dahlias, mauve and white intermingled; and these had a foreground of yellow Iceland Poppies, and an edging of salmon-pink Verbenas-accented with here and there a plant or two of the Ageratum "Blue Cap"-as if escaped from the farther side of the lawn. A little farther along on this side of the garden, the Snapdragons were replaced by a broad mass of golden Corchorus, which grew high enough to hide the fence completely. This planting was faced with a generous patch of crimson Scabiosa, accented with a scattering of white double annual Larkspur, spikes of the latter increasing in proportion as the planting approached the lawn. The low oval mound at the tip of the "cape" was occupied by a mass of dwarf red Japanese Anemones, and the space between this and the Larkspur was filled with flesh-pink Eschscholtzia.

## flowers for autumn

The large "bay" beyond the Anemone mound was the Aster garden. During the Summer, the many varieties of China Aster held colorful sway there; but as September approached, their domain was more and more given over to the hardy perennial Asters or Michaelmas Daisies, most of them in permanent places, but some grown in pots, and thus available for moving to spots in the garden which had become bare. As Neighbor Conningham paused to admire the display, the little dwarf blue Lavanda at his feet formed an edging scarcely six inches in height,

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The question then of the legal rights of the owner of a home so situated, in respect to preventing the destruction or mutilation of such trees, becomes one of importance. And, by the great weight of authority, a home owner has a peculiar property right in trees so situated, subservient only to the right of the state or municipality to destroy them in the interest of the general public.

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However, even under this rule, the right of a state, city, or town to mutilate or destroy shade trees in a street is not unrestricted, and may not be exercised in a wanton or arbitrary manner. For here an adjoining home owner may question the necessity for the removal of trees, and unless such action may be justified a court in its discretion may enjoin same. Now let us see how it works.
In one case of this kind, a city sought to destroy three valuable shade trees in the course of constructing a sidewalk. The owner of the abutting residence protested that these trees belonged to her, and that their removal was not necessary in the work contemplated. The city conceded this, but condemned the trees anyway on the ground that it had the absolute legal right to remove trees from the street if it so decided. The home owner sued for an injunction. The lower court gave judgment for the home owner which forbade the removal of the trees, and the higher court in affirming this judgment said:
"The interest of the abutting owner in a shade tree growing in the street is as sacred as any other property right. Sentiment and utility combine to give it value. It is subject only to the superior claims of the public, as determined perhaps by the city authorities, but this determination must be the result of a fair and reasonable consideration. It may not be arbitrary or capricious.
"When the city is called upon to answer in court why it is about to des. troy a tree, which perhaps has been brought to its present state by years of patient care and which may be a source of comfort and gratification to an entire community, and offers a reason that proves untenable, it cannot then, while refusing to disclose any further purpose, take the benefit of a presumption of rightful conduct. Its silence under such circumstances is a warrant for setting aside the condemnation of the tree as an abuse of discretion. The judgment is affirmed." So much for that case. So too, it is equally as well settled that a public utility company, even though it has the right to trim or remove trees from the (Continued on page 144)

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## Efficient Shrubs for

## THE CARDENS OF TOMORROW

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Strong evergreen shrub. April sees drooping racemes of creamy white bells. June sees winetinted fronds of new growth, more beautiful than many flowers. 12 to 15 inch ( $B \& B$ ) : 5 for $\$ 4.00$. 18 to 24 inch ( $B$ \& B): 2 for $\$ 5.00$.
are evergreen, and while they do not last long in bloom, they are so showy and neat in growth as to be noteworthy.

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## KELSEY NURSERY SERVICE



Marked formality characterizes this Paris garden designed by Paul Vera. One of its features is the terra cotta colored pavilion shown here in the background. Ivy and pink Begonias, used as planting around it, provide the desired color


Share color contrasts and restrained lines and angles are emphasized at the left, above, where the white painted cement around the Rose is accented with clipped Box. Right, terra cotta cement bucket planted with white Begonias


At the left, the embankment looking toward the parterre. Red Begonias, used for bedding and in the bowls at the angles of the stone copings, key up the simple color scheme. Right, the copings carry red Begonias in pink bowls

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UNUSUAL CLEMATIS-Large and small flowering


Leuthardt-trained Espalier Trees at "Clocheton". estate of Miss Elizabeth Read
at Purchase. N. Y. Photograph at left was taken in May, and one at right in

## ESPALIER FRUIT TREES

## DWARF, TRAINED TO SHAPE

$\mathscr{L}$euthardt-trained Espaliers are as practical as they are beautiful. As a youth, Henry Leuthardt, whose ancestors for 150 years have similarly specialized, learned the art of training Espalier Fruit Trees under master gardeners of the Old World. A medal for proficiency was awarded him by the University of Strasbourg.
Now, after 16 years of studying and experimenting with American soils and climate, Mr. Leuthardt has developed trees of 15 distinctive shapes and 30 choicest varieties of superior Apples, Pears, Peaches, Plums, Nectarines, Apricots, etc. Set out this spring, they will probably bear this fall. Require little ground space and are easy to take care of.

We have available a limited supply of 4-Armed Palmette Verrier Apple and Pear trees, as illustrated above. This is one of the most popular styles with 4 erect arms and all are strong and sturdy trees. Distinctive and decorative. Special Prices: To gain wider recognition of the value of Espaliers, we offer them at the following prices; 4-Armed Palmettes, 4 to 5 ft . high, $\$ 1.00$ each 5 to 6 ft ., $\$ 10.00$; and 6 to 8 ft ., $\$ 12.00$; older specimens, $\$ 15.00$ each. 8 -Armed Trees, illustrated below, 5 to 6 ft ., $\$ 25.00 ; 6$ to 7 ft ., $\$ 30.00 ; 7$ to 8 ft ., $\$ 35.00$. Prices on older specimens on request. Trees are shipped express collect with full cultural directions.

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$\mathrm{T}_{\text {he }}$ feasibility of intimate connection between house and garden in city as well as country set tings is demonstrated by the London home of Mrs. Leo d'Erlanger. Here the French doors of the living room, set in a broad bay, open directly upon a sunny rear garden


Leoking down from upstairs windew one se the whole plan of the g: den to better advantas Through the paved are long trough boxes plat ed with low Yews, Arbd vitaes and Nasturtiun form the basis of the d sign. Beyond is a shru enclosed grassy no

The rear elevation of the house as seen from the back of the garden. Its fenestration, and the curving projection of the wall, assure that maximum of interior light which is so important in any city res. idence. In this instance, too, the outward view is decidedly worthwhile


HIGH GARDENS


Evergreens exclusively are used In Mrs. Godfrey Goldmark's garden outside her New York penthouse. Hemlocks form the main planting, with Golden Cypress and Golden Arborvitae opposite all the windows
Informality is the keynote of Mrs. Lloyd P. Striker's high terrace. Here the large bamboo chair wears bright linen, and the iron ones colored crash. Plantings courtesy of Goldfarb; Harry Raben, designer

The New York penthouse garden of Mrs. Robert L. Kirkbride (above) provides a particularly pleasant outdoor spot. Here are a white iron table, blue chairs, and a red and white leather lounge chair
(Left) Mr. Jack Little's garden, also in New York, has Weeping Willows, Rhododendrons, Azaleas, Cypresses, Hemlocks, vines and various Spring flowers. The bumboo furniture is maroon and white


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A Beautiful Garden that will bloom ALL Summer

Max Schling suggests this fine collection of choicest annuals for cutting and bedding . . . a collection that will add rare beauty to your garden throughout the Summer until late Fall. It includes: MARIGOLD, Crown of Gold: Gold Medal 1937 All America Selections. A new, odorless, early blooming flower, orange colored throughout. Pkt. 50 cts . RUSTPROOF SNAPDRAGONS, Majus Grandiflorum, Mixed: a mixture containing all the lovely snapdragon colors. True in habit, bears large-sized, flowering spikes. Pkt. 50 cts .
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SWEET ALYSSUM, Little Gem: very dwarf, compact, free flowering: for bedding, edging, or rockwork. Pkt. 10 cts .
ASTER, California Giant Sunshine, BLUE MOON: large flowering, free branching, beautiful light blue blooms with amber-yellow centers. Pkt. 50 cts . COSMOS, Pink Sensation: another Schling Novelty for 1937. A new, extraearly blooming flower with petals so light pink that some appear almost white. Pkt. 50 cts.

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PHLOX DRUMMONDI, Finest Mixed: (above) the flowers of this annual may grow as large as the perennials; colors are even more varied. Pkt. 20 cts. CENTAUREA CYANUS(Cornflower), Double Blue: a marvelous addition to any garden. A selection of the oldfashioned blue variety with larger and very double flowers of true blue color. Finest for cutting. Pkt. 15 cts . CELOSIA, Silver Gold: 1937 Novelty of remarkable silver and gold shading. Easily grown. Pkt. $\$ 1.00$

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1 pkt. Sweet Corn, Golden Bantam pkt. Cucumbers, toplantin corn hills 1 pkt. Kohlrabi, White Vienna 1 pkt. Lettuce, Wonderful 1 pkt. Onion, White Globe 1 pkt. Parsley, Triple Curled $1 / 2 \mathrm{lb}$. Peas, Early Dwarf 1 pkt. Radish, Early Round 1 pkt. Spinach, Long Season 1 pkt. Swiss Chard

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TIGRIDIA: (right) A showy Mexican Day Lily that grows all summer in lovely shades and tints of yellow, red, and orange. \$2. per doz.
Schling's Mixture of Giant-Flowering GLADIOLUS: contains an amazing variety of color; striped, mottled and variegated, as well as clear colors. 75 cts. per doz.
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27 bulbs $\$ 5.50$
(Bof each)
Early
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3 L. regale: Pink \& White
3 L. wilmottiae: Orange re L. longiflorum:

LATER FLOWERING
L. henryi: Yellow
suratum: Gold-banded
$54 \underset{\text { (6oof cach) }}{\text { MULBS }} \$ 10$

## BACK PORCH SOLILOQUIES

with a crowded mass of lavender-blue bloom. Back of this were several blocks of distinct varieties, some single, others double, and differing not only in tint, but in height of growth, ranging taller and taller until topped by the laterblooming sorts standing five feet in height along the fence; and flanking the Jane Cowl Dahlias which were the backbone of the "promontory" on that side of the garden.
Across the lawn, the section behind and beyond the "island" was devoted to perennial Chrysanthemums-both as a garden for exhibition and as a nursery of potted plants which, when in full bloom, were moved to places where their color and freedom of flower were needed. As these plants were designed only for outdoor blooming the varieties grown were limited to such sorts as were noted for September floweringwhich, however, are numerous enough to compass quite an extended list of colors and forms. Here, the little dwarf pink Aletta served as edging and was
in full bloom in late August, a w come harbinger of the striking displ of later weeks, lasting till a hard fro This planting was in a measure p tected by a thick growth of Delphinit Belladonna along the fence.
In the blue garden at the rear of lot, the edging was of the dwarf Cam nula carpatica, and besides the b Salvias already mentioned, the effect distance from the porch was aided Stocks of bluish-lavender tints, Sto sia, the late-blooming Speedwell, a the great blooms of Platycodon. The were helped out by some of the bl and violet potted perennial Asters. As Neighbor Conningham moun the steps of the Back Porch on his turn from his tour, he exulted. "Not bad-for September" was his decisio Then a question disturbed him, and went upstairs, took out the mosquit bar, and peered into the yard of th neighbor to whom he had given th Salvia splendens. Whatever he saw, did not see, seemed to comfort him.

## BOOKLETS FOR THE ASKING

## continued from page 136)

78. TAWNS I.IKE VEL.VET describes the casy and efficient working, the engine and parts of the Milbradt Power motors whic roll as well as cut the lawn and come in all
types from a small suburban mower to heavy types from a small suburban mower to heavy
duty park equipment. Mmbradt Mfg. Co, duty park equipment. Milbradt Mfg. Co.,
Dept. G-4, $2410-12$ North Tenth St., St. Louts, Mo.
79. COLDWELL helps you to decide what kind and size of motor-powered lawn mower you need-showing details of several models, and the added equipment, such as hedge cutter, glider and sickle bar, with which they can be made to do extra jobs. Coliwell lann Mower Co., Dept, G-4, New
80. STEARNS POWER LAWN MOW ERS offer a range of five models and sizes, from $\$ 72.50$ to $\$ 235$-to cover as many dif. ferent types of jobs. To know all the details of design, material and operation, send for the descriptive folder. E. C. Stearns \& Co. Dept, G-4, Syracuse, N. Y.
81. SIESTA FURNITURE shows the new and charming metal furniture for terrace and garden-glass topped tables-chairs in all-metal or with waterproof leather-like seats-styles that fit the formality of a sophisticated penthouse terrace or the more rustic simplicity of a Summer garden Chicaco, ILL MFg. Con Dept. HG
82. THE GARDEN HOSE SPRAYER a garden spray nozzle that you simply at tach to your hose ...tackles all the garde This booklet explains how it works, and ells how and when to spray, for all types of
garden enemies. Hosp Insecticide

## Travel

83. FINTAND FOR THE HOLIDAY tells the story of this interesting country aves you glimpses of Medieval Fiman - vibic beside its modern cities sho vou outdoor sport to he had in this land akes and islands-and lists six tours of enuntry, together with much usefurs Ivorm toon Butreav, Dett. G-4, 630 Fipth Av
84. JASPER PARK LODGE in the Can dian Rockies runs the whole gamut fro scenic wonders for passive tourists to is tensely active sports, fishing in glaci streams or climbing Alpine heights-wi golf, swimming and tennis in between. Fro his booklet, you'll find out all about Lodge itself-and the country about Canadian National Railways, Dept. G 673 Fifth Ave., N. Y. C.
85. LANDS OF SUNLIT NIGHTS bring you details of tours and travel data in Den
mark, Norway. Finland-and Sweden, lan i modern art and successful coöperativ Swedish Tranel Information Burea Dept. G.4, 630 Fifth Ave., N. Y. C. 86. SARATOGA SPA is the place for v cation plus cure-for-what-ails-you! This
the story of how the State has created the story of how the State has created
Saratoga one of the fine spas of the worl Saratoga one of the fine spas of the worn
It also lists hotels (with rates). Sarato fpringe Authority, State,


## BOOKLETS FOR THE ASKING

## (Continued from page 142)

THE SKY LINE TRAIL, official or of the Sky Line Trail Hikers of the
dian Rockies, devotes its January, an Rockies, devotes its January,
issue to the hike to be held this issue to the hike to be held this
Its map of the camp site in Larch -pictures of jagged peaks and snow1 mountains-details of Banff Park Is and lakes (and the flies to fish will start you vacation planning! cony, write to The Secretary, treal, Canada.

SUMMER IN JAPAN suggests not y a tour of this enchanting land when als offer special interest-but a stay Japanese seaside or mountain resort, e swimming, motoring, tennis and golf on new excitement with an Oriental
ground. N. Y. K. Line, Dept. 12, 25

## PARIS INTERNATIONAL EXPO-

 TION of 1937 is the title of an elaborate the exposition by a French artist, and ench Line, Dept. G-4, 610 Fifth Ave.,THE AMERICAN TRAVELER IN ROPE offers first aid to the free-lance aveler who wants to get the most out of
trip to Europe. It suggests itineraries, timates costs, and shows how to save much he for pleasure by making reservations h details in advance. Amertcan Express Dept. G-4, 65 B'way, N. Y. C.

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"'WOODMAN, SPARE THAT TREE'
-treet in order that it may give serve, must exercise such right with due regard for the rights of adjoining home owners in such trees. By the same token. t may be held liable for all damages a adjoining property that results from its method of trimming or removing trees from the street. For example: Here a light company in placing its poles and wires on a street slashed through some large and beautiful shade trees on the parkway between the sidewalk and street in front of a residence. The operation practically destroyed the trees. The owner of the residence sued the light company. The latter replied that it acted under anthority of the city, that the city owned the whole street and the trees in it, and that consequently the property owner had no cause of action for the destruction of the trees. A jury, however, gave the property owner a judgment for $\$ 1,000$ damages. In affirming his judgment the court reasoned:
"The (light company's) principal ontention herc *** is that the ease ment to the entire street, including the parkway, vested in the city in trust for the ordinary and necessary pur poses to which the streets of a city ar usually subjected; *** and that con sequently (the property owner) had no cause of action by reason of the destruction of these tree

This question has long since been settled, and settled properly, * * * that while this right (right to use the whole street) may exist in public service corporations, it is not possessed to such an extent as to relieve them from fiability on account of the destruction of property there located belonging to the owner of the adjacent property. T hold otherwise would be unjust.
"These parkways are left and ree ognized by the city for ornamental purposes and with the intention that they shall be used by the adjoining property owners for shade trees * * * and to hold that commercialism is so predominant in this state as to justify the destruction of such ornaments, without compensation to the owner who rightfully placed them there, would be to our minds wholly unjusti fiable. Judgment affirmed

And too, a home owner does not necessarily have to own to the center of the street to have a property right in trees growing or planted therein If the trees are there or if he lawfully

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plants them, he will be deemed the er, and if they are wrongfully damag he may have his action in redress. F Ilustration, let us take the following In this case a home owner plante everal valuable shade trees in fror of his residence between the sidewal and the strect. The home owner di not own the fee in the street, so the trees were planted outside his propert line. A passing horse owner permitte his animal to girdle one of these tree a Scarlet Maple. The tree was course destroyed. The home owner suc the other for damages in the sum 850. In passing upon the case, the cou used the following language
"It is insisted that this right (righ to recover for damage to trees in th street) exists only where the abutte (home owner) owns the fee of th portion of the street occupied by th trees. * * * It seems to me, howeve that, even where he does not own th fee of the highway in front of his lo the abutter who sets out ornament shade trees in the street opposite premises, * * * is entitled to have trees protected against negligent willful destruction at the hands of thin parties, * *
"Even if the fee of the street whe the tree stood was in the city, and the (home owner), by placing the Scarl Maple there, parted with his ownersh thereof, * * * the (horse owner) coul not lawfully deprive him of the shad and ornamental effect which it affor ed. * * * I think he (the home owner made out a prima facie case of injur at the hands of the (horse owner), f which he is entitled to redress. The foregoing cases aptly illustrat the reasoning followed by the grea weight of authority in situations of th kind. This authority recognizing t property right of home owners in shad trees in abutting streets, predicate upon the value of their presence.
However, this right of the publ must be exercised within reason, an the judgment of officials thereon suh ject to review by the courts. So to public utilities that seek to exercis the right to trim or remove trees ar bound to respect the rights of adjoin ing property owners. And as for thir parties injuring such trees, witho any color of authority, the right of the home owner to damages is usually clear as to preclude any defense merit to his action.


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## SMALL TREE MOVING

by R. C. McCollom

T
There has been so much awe built up around the subject of big tree moving that very few owners realize that they are probably capable of transplanting trees on a smaller scale with very little in the way of equipment. I am not depreciating the work of moving large trees. That is a delicate operation requiring special training, special equipment and extra special ingenuity and patience. Considering these requisites, it is doubtful if anyone was ever fully compensated for the headaches this work entails

## SIZE AND ROOTS

However, if you have on your property a nice specimen tree that you would show to better advantage somewhere else, and this tree is under $6^{\prime \prime}$ in caliper of the trunk, don't be afraid to tackle it. If the tree is $6^{\prime \prime}$ in caliper or over, it would be wiser to call in a man who has the necessary experience and equipment to perform this work.

The first step is that of root pruning the subject. This is a process that is often overlooked in the rush of commercial transplanting but one that is of the greatest aid to successful moving. We root prune in order to encourage a heavier growth of the fiber roots. These are the real feeding roots of the plant. The longer roots are merely for anchorage. True, they have fibers at the terminals but it would be impossible to move with a ball to include them all so we concentrate a new growth of hairy roots within a distance of the trunk which may be handled conveniently in the ball.

## how to prune

The time to root prune is fall, although it can be done successfully in the very early spring. The way to root prune is a bit more complicated but perfectly straightforward and simple under ordinary conditions. For this operation have a clean, sharp spade, a sharp saw and a can of tree wound paint. Measure out from the tree trunk in all directions a distance of $6^{\prime \prime}$ for every inch of caliper of the butt. In other words, the diameter of this circle would be one foot for every inch of the diameter of the stem. Dig outside this circle, going down only one spade's depth at a time completely around. The most convenient way of
doing this is to stand in the trench and back around the circle as you dig. Continue this operation, being careful to save all the fiber roots possible and cutting all heavier roots cleanly and at right angles to the length of the root. Treat these wounds with tree wound paint. You should come to a point where the roots stop abruptly. Remember this depth approximately, as it would be convenient in the actual moving operation.
Refill this trench with a good light top soil so as to encourage the growth of these new roots. The roots of the tree should not be disturbed again until it has gone through at least one full growing season. If the tree is large headed or in an exposed location, it might be wise either to lighten the head with a judicious pruning or guy it. We will discuss how to guy in a later section.

The next question to consider is when to move. From my experience I can see no difference between fall and spring moving except in the case of a few trees such as Birch, Beech and any of the nut trees. In commercial work I have found no correlation between losses and the season of transplanting with trees such as Elms, Maples or Evergreens.
When you have decided the time is ripe for moving get the following equipment. One sharp, clean spade, one digging fork, one sharp saw, a quantity of $1 / 4$ " Manila rope, $1 / 4^{\prime \prime}$ jute rope, one ball of twine, preferably binder's twine, and burlap. This burlap can be old potato, grain or fertilizer bags with the seams cut so as to make one rectangular piece out of each bag.

If the tree is over $2^{\prime \prime}$ in caliper, it will be necessary to have a platform. A perfectly good platform can be built at home very reasonably.

## PLatform planks

Let us trace through the building of a three foot platform for example. Get 36 feet of $6^{\prime \prime}$ by $3 / 4$ " lumber. Cut these into three foot lengths. Lay six of them together so that they form a perfect square, three feet to a side. Superimpose on these the remaining six
(Continued on page 146)

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## WARNING TO prospective HOME BUILDERS

## 隹



Above you see a typical example of building injury which will eventually
cause the death of this tine old tree. cause the death of this fine old tree.
The roots have been beedlessly backed The roots bave been beedlessly backed and stavation-and a concrete walk
and drive bave been laid so close to the trunk as to stifle the root system.
Are you planning to build a house or remodel your present home? Then you should realize that such operations present a serious hazard to the trees on your property unless your plans are ok'd by a Shade Tree Expert. Otherwise there is grave danger that some beautiful and valuable tree will be damaged or destroyed through ignorance or negligence.
Here are some of the things to guard against:

Roots being Severed or Damaged in laying Mains, Pipes, Curbs, Retaining Walls, etc.
Bark and Cambium Injuries by Trucks, Tractors, Steam Shovels and Blasting. Roots being Starved and Stifled by laying Concrete or Flagstone Drives, Walks or Terraces over them.
Trees choked by Grading Operations which pile earth above the normal ground level.

The Bartlett Company offers its services to Home Builders and Architects in this matter of protecting valvable trees against building hazards. When planning to build or remodel call in your local Bartlett Representative. He knows where the danger lies and will help you avoid or circumvent it.


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## SMALL TREE MOVING

sections, laid at right angles to the first layer. Nail these together securely, being careful that no nail heads or points protrude above or below the plain surface of the platform to catch on burlap or roots. Drill two holes in each corner. Through these holes weave four or five strands of fairly heavy wire to form a loop. This is a perfectly satisfactory platform for executing work of this size.

## mgering begns

Now to begin the actual digging. Measure out the same distance from the stem as in the case of root pruning and mark a circle on the ground. Go one foot beyond this circle all around to start digging. Dig as before for root pruning, saving all fibers and cutting all heavy roots. Then, with a digging fork, start shaving the ball down to the original circle which you have laid out on the ground. This is best done by holding the fork in a vertical position, placing the points one or two inches from the rim of the ball
of earth, and forcing it down with a twisting, shaking motion. This breaks off the soil with a minimum breakage to the fiber roots. Continue this in small quantities at a time until the tree has reached the original ball decided upon.

As you approach this original ball, cut down and under in such a way that the circumference on the bottom of the ball is smaller by several inches than the circumference of the top of the ball.

## the final stze

This is the point where some judgment enters into the operation. The ideal of moving is to carry the largest ball which there is sufficient fiber roots to support. You may judge for yourself whether the ball has reached this point, and if it has, let well enough alone.
The next move is to make a burlap collar around the stem just where it meets the ground. This is best done by folding one burlap at a time carefully and neatly and rolling it as tightly as possible around the stem. Secure in place with light twine. This precaution of separate and tight wrapping is to prevent turning and twisting under stress which will injure the bark and cambium tissue, the "blood stream" of the tree. Cover the top surface of the

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ball with burlaps laid so that they over lap. Then lay the burlap around the edge so that it hangs down approxi mately the depth of the ball in a skirtlike effect.

## burlapping

If the ball is under two feet in diameter it will not be necessary to use a platform. This simplifies our operation considerably. From this point it is necessary to get one burlap under the ball. Roll up one half of a burlap tightly. Tip the tree as far as possible in one direction and insert this burlap under the ball as far as possible, the rolled end up against the part of the ball still resting on the ground, the remainder laid out flat. Let the tree come back upright and tip in the opposite direction from before. This should allow you to unroll the rest of the burlap and when the tree is righted, the ball will be sitting approx. imately on the center. Fasten binder's twine, doubled, to each corner of the burlap and draw up these corners, including with the ball the skirt-like burlaps, and make fast to the collar around the stem. It is now ready to be handled.
If the ball is larger than two feet in diameter it will be necessary to use platform.
Here we take up our first work with the ropes. In this connection get a Boy Scout or Yachting Manual and learn to tie a square knot, a bowline knot, two half hitches and a timber hitch. Used correctly, these knots will save jamming which will necessitate cutting and consequent loss of rope You would also be wise to whip all rope ends to prevent unraveling.

## the first til

Secure one length of $1 / t^{\prime \prime}$ Manila rope several feet longer than the circumference of the bottom of the ball. Wrap this around the bottom of the ball, enclosing the burlap which is hanging down. Execute one-half of a square knot with the two ends and tighten as much as possible. You can aid this tightening by inserting a fork between the ball and the rope and with this as a lever spring up any slack that exists. Complete the square knot, being careful not to lose any of the tension.
Repeat this process with another (Continued on page 147)

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Hempotead,

SMALL TREE MOVING

Continued from page 146

piece of $1 / 4^{\prime \prime}$ Manila at the top of the ball several inches below the rim. Lace back and forth between these two strands, taking up all slack and being careful not to dislodge either strand from its position. If the two strands are tight a fork again will gain enough spring in the rope to allow the lace line to be inserted between them and the ball.

## Now with another considerable quan-

 tity of $1 / 4^{\prime \prime}$ Manila lace this upper strand in a dozen or so places to the trunk of the tree, around the burlap collar. When finished, the top of the root ball will thus suggest a wheel with rope spokes radiating from the hub, or tree trunk.We are now ready for the platform. Dig a ramp or runway at an angle of approximately 30 degrees to the horizontal and several inches wider than the platform to be used, leading up from the ball in the direction in which the tree is to be moved.
Lay the platform on this runway as close to the ball as possible. Wind several more burlaps into a collar at a point on the stem high enough to secure leverage for tipping and low enough to tip rather than bend the stem. Fasten a good stout rope on this collar. In this instance a sling is very convenient. This is merely a few feet of rope spliced into a continuous circle. Double this sling, wrap it once around the collar and secure pulling rope to both ends of the sling. This prevents twisting or tightening up of the noose

## placing the platform

With a slow steady pull tip the tree to an angle which will allow the plat form to be pushed at least two-thirds of the way under the ball. In this connection I might say that in handling plant material nothing should be done violently. A slow steady pull will prevent the whipping of the top and the consequent crumbling of the ball. It will be useful to take up slack in this puiling rope by a turn or two around a tree, if convenient, or a crowbar driven into the ground.
Now that the platform is partially under the ball, ram it home with a crowbar or some similar instrument and gently ease the tree down on it. The major portion of the tree is now on the platform, but we must center it before making it fast. This can be
done by fastening a stout line on the lacing at a point in the direction of the runway. Wind this rope around the ball, keeping it as low as possible so that the pull may be exerted from the direction in which you wish the tree to move. With the application of this pull, the tree will move with a twisting motion on to the platform. A little experimentation will determine the exact line of pull for movement of the ball in any direction.

## lashed in place

With the ball now centered on the platform, we are ready to make it fast. It is very important that this be done thoroughly and securely. Fasten some feet of $1 / 4^{\prime \prime}$ Manila rope to one corner ring of the platform. Carry this line up and around the stem of the tree, being careful that it rests on the burlap collar, and down to the adjacent corner. Continue this process around the platform until each corner has at least two strands. Be sure this is very tight. If it is not some of the slack can be taken up by a light line wrapped back and forth between two adjacent strands and tightened.

To get the tree out of the hole, again tip in the direction away from the rumway. Insert two stout planks under the ball as far as they will go. If the tree is of some size, or power is lacking, it would help to put a short piece of pipe between the planks and the platform to serve as a roller. Loop a stout pulling line to the wire loops on the two corners of the platform, toward the runway, and pull heartily but slowly on these two lines. It may be necessary to use several more pipes as rollers to get the tree up the ramp and on the level. In connection with these rollers be sure that the pipes are the same diameter, otherwise they will cause no end of trouble.
The transportation of the tree will vary with the size of the ball and the condition of the surface of the ground over which you must travel. If the tree is large, a stone boat and tractor will solve the problem. If these are not available it can be moved on planks and rollers with very little power. You should have at least four planks of the same thickness and no less than three galvanized pipes of the same diameter and of greater length than one di(Continued on page 148)

## Tim YOUR HEDCE <br> DOG-O-WAY <br> KEEPS Reg. DOG AND CAT. Of. AWAY FROM EVERGREENS AND FLOWERS Harmless Proven Successful Harmless to children, plants and animals. Not at all oftensive. to-use powder in sifter can. Large Size 35 c . <br> 3 Cans $\$ 1.00 \quad$ Postpaid <br> P. W. RHOADES <br> SOUTH SUDBURY, <br> Mass. <br> NEW HOLLAND KUT-N-TRIM ELECTRIC \& GAS LAWN MOWERS <br> cut and trim with scarcely a fringe left along the walk or around the trees and along the shrubs. Write <br> NEW HOLLAND MACHINE COMPANY

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mension of the platform. Then there will always be one free roller and two free planks to keep ahead of the ball.
If the tree is small enough to be skidded by hand or by a small truck or automobile, make the coupling short enough so that the pulling power exerts a lifting force on the front edge of the ball. This aids materially in its locomotion. Remember that any pressure applied must be as smooth and as free of violent jerks as possible.

At the new location dig a hole at least two feet greater in diameter than the ball and at least six inches deeper. Fill the bottom with good soil plus a good plant food. Manure is excellent for deciduous trees and must be thoroughly churned up with a good rich soil. Our schools tell us not to use manure with evergreens, but 1 must admit that I have had excellent results with well rotted manure under conifers provided it is well covered by soil so that it is not in direct contact with the roots. Bone meal and linseed meal are two other materials which are well regarded for this purpose. Sod, if cut up fine, is also good. All must be thoroughly incorporated with a good rich soil. If your soil is particularly heavy, sand may be mixed in to advantage. In filling the bottom of the hole, pack well and allow for a bit of settlement. Into this hole dig a runway similar to the one you dug at the old hole. Place two planks down this so that the ends rest about one-third of the
way across the hole. Ease the tree as slowly as possible into the hole until the platform hits solid. Then tip the tree and remove the planks
Untie the lines that secure the platform to the ball. Fasten a line around the ball as was done to twist the ball on the platform and slide it off. It may be necessary to anchor the platform so that it will not turn also.
Your tree is now in the hole. A line around the ball may be used to turn the tree or to move it to the center of the hole. If it is too high or too low, tip the tree first one side, then the other and fill or remove soil under the ball as the conditions dictate. If it is crooked the same process will correct this difficulty.
You can then remove all lacing and burlap. Fill about a third of the depth of the ball with a good soil, again adding sand if the soil is heavy, and pack it well up against the ball with the handle end of a shovel. If water is available, start a hose rumning into the hole and throw in additional soil slowly.

Force the digging fork into this loose mud as deep as it will go with a shaking, probing motion. This is to break up any air pockets that may be formed. When the waler reaches the top rim remove the flow and fill the hole. All around this hole mound up a few inches of soil into a saucer so that all rainfall or watering will be concentrated on the ball.
If guying is deemed necessary, you must have a quantity of galvanized wire, preferably \#12 gauge, and several feet of discarded rubber hose. Select a crotch about half the height of the tree and measure out an equal distance from the stem along the ground. For anchorage, a $2^{\prime \prime}$ by $2^{\prime \prime}$ stake about two feet long with a shallow notch in one side will suffice. Drive this into the ground at an angle so that the pull of the wire comes on an angle of approximately 90 degrees to the stake so that about three inches remain above the ground. Cut a piece of wire slightly over twice the distance from this stake to the crotch to be used and thread it through about 12 inches of rubber hose. Thread it around the stem above the crotch so that the hose rests against all wood of the tree and the two ends terminate at the stake. Tighten this as much as possible by hand and secure to the siake. Repeat this process around the tree with two or three more guys, equally spaced. Then, pound in the stakes so that all guys tighten up equally. If it is necessary to gain more tension on any or all wires the two strands may be twisted.

For after care, water is the main factor. If the operation was carried out in spring this watering could be carried on all summer. In this connection, would say that there is definitely correct way to water. The sprinkling done by the tired business man after hours often does more harm than good. In very dry weather merely lay a hose at the base of the tree and forget about it for several hours. Do this about twice a week in the summer and spray the foliage every evening after the sun is far in the west.
If the moving was carried out in fall, a good straw or manure mulch on the ball will help as it will prevent frost heaving. It is a simple precau tion to swathe the stem with burlap until late spring
1 hope this has been clear enough to encourage you to attempt moving some of your smaller landscape assets. It is fascinating, and a successful job gives a world of satisfaction.

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In this issue of the magazine, the Editors of House \& Garden present the Ideal House for 1937, but already they are looking forward to 1938. They therefore take pleasure in announcing

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the reality of actual fabrics and furniture. Visit these rooms during the month of April. See and examine each detail of the furnishings and select those which you want for your own. You will find your nearest store in the list below.

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