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Don’t be one of the thousands who take it for granted that their breath is beyond reproach when, as a matter of fact, it is not. The unwelcome truth is that everyone is a victim of halitosis at some time or another.

You can readily understand why: a few particles of fermenting food, overlooked by the tooth brush, often cause bad breath. A slightly decaying tooth or a leaky filling produces odors. Also, excesses of eating and drinking, and, of course, temporary or chronic infections of the mouth, nose, and throat.

So we say: don’t guess about the condition of your breath. Simply keep Listerine handy in home and office, and rinse the mouth with it every morning and night, and between times before meeting others. Lambert Pharmacal Company, St. Louis, Mo.
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Kitchen Equipment


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17. "GARDENING" Fences.

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The Poodles are Coming!

By C. E. Harbison

Yes, the Poodles are coming. Both standard and miniature

are rapidly rising in popular favor. For the first time in

many years a Poodle, Ch. Whippendell Poli of Carillon, performed

the amazing feat of winning first place in the non-

sporting group at the Westminster Kennel Club Show, held

in Madison Square Garden, February, 1933. Undoubtedly,

this has much significance.

The public is more and more demanding intelligence

in the pet dog and companion, and while it is true that almost

all breeds of dogs possess this characteristic to a high degree,

it is a known fact that the Poodle stands very high in the

scale of canine sagacity and intelligence. So it seems only

natural that people should turn to the Poodle, because the

doG's flair as an intelligent performer and its "tricky" coat

are what distinguish him from almost every other breed.

The Poodle is of French origin. For many, many years

it has been regarded as the national breed of France. Excellent

specimens are a common sight on the boulevards of Paris.

Although large varieties of the corded specimens are to be

found in Russia and Germany, it is believed that the

foundation stock of these strains came from France. Much

of the foundation stock in this country today came from Eng-

land where the breed has been brought to public notice

through the efforts of the Poodle Club. Many fine specimens

have also come from Germany where dogs of this breed are

police-trained for guarding and protecting. The Russian

specimens have been known as "Russian Retrievers," al-

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though their characteristics were entirely those of the Poodle.

One interesting point concerning this breed is that, of all the breeds claiming ancient origin, the Poodle has retained the same points that have especially distinguished him from other breeds of dog for hundreds upon hundreds of years. Those who have seen the painting, "Laying Down the Law," executed by Sir Edwin Landseer in 1840, will realize how true this is. Today, the specimens of the Poodle that can be seen at present-day dog shows are almost identical with the white, dark-eyed and black-nosed Poodle that is the center of a group shown in that painting. Sir Edwin has given to his subject that wise, sagacious look so characteristic of the breed.

Great injustice has been done the Poodle because of its peculiarly trimmed coat, and some have called the clipping of the Poodle "a silly custom, and an evil device of human minds." Yet the Poodle clipping, as done today, has been done for centuries. It was made a custom many, many years ago by those who used the Poodle to retrieve waterfowl when shooting these birds. The rear end of the Poodle was clipped to improve and facilitate his progress through water. The present-day Poodle retains his aquatic propensity to retrieve game off the water, in which capacity he is still used in France.

There are two varieties of Poodle, corded and curly. The difference in the two varieties is in coat. That of the corded Poodle is allowed to grow to an abnormal length, and is carefully cultivated to that end. The coat of the curly is kept short and is combed out, which explains the fluffy appearance. The two varieties are identical in the shape of the head, body, properties and legs. The two varieties are sub-divided, though, by size and color. The outstanding feature of the corded Poodle is length of coat. The cords of some of these dogs have been cultivated to such an extent as to render the movement of the animal almost impossible. With the curly coated Poodle, a picture of which illustrates this article, fashion ordained that it should be shaven and shorn according to pattern. Of course, this varied in detail in accordance with the particular taste of the owner, but, generally, it provided for a lion-like mane and body covering of hair, the loins, face and legs being shaven with tufts of hair being left here and there.

The trimming in some cases took fantastic forms, such as the owner's crest or coat of arms, or other designs. However, it would seem that fantastic trimmings are generally to be considered unusual and taboo, because, after all, the Poodle should be and is an active dog, which explains why the curly coated variety is the dog generally seen today. The very keen intelligence and tractability of the Poodle are probably what distinguish him most. More specimens of the curly coated Poodle are used at circuses, in vaudeville and is carefully cultivated to that end. The coat of the curly is kept short and is combed out, which explains the fluffy appearance. The two varieties are identical in the shape of the head, body, properties and legs. The two varieties are sub-divided, though, by size and color. The outstanding feature of the corded Poodle is length of coat. The cords of some of these dogs have been cultivated to such an extent as to render the movement of the animal almost impossible. With the curly coated Poodle, a picture of which illustrates this article, fashion ordained that it should be shaven and shorn according to pattern. Of course, this varied in detail in accordance with the particular taste of the owner, but, generally, it provided for a lion-like mane and body covering of hair, the loins, face and legs being shaven with tufts of hair being left here and there.

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and for general entertainment purposes than any other breed, all of which would seem to confirm the belief that their ability to learn and perform is unusually acute. They can be trained to do almost anything.

The attractive physical features of the Poodle are a dark and keenly intelligent eye, long clean-cut head, short body, well-balanced frame, and beautiful straight forelegs. Every movement of the dog reveals unmistakably his symmetry and a coordination of his moving parts, naturally required in a dog capable of unlimited activity and cat-like agility. The color of the coat is all black, all white, all red or all blue. It should be very profuse and of good hard texture, and if corded, hanging in tight, even cords. Otherwise it should be very thick and strong, of even length, the curls close and thick, without knots or cords. To this writer’s mind, there is nothing more abhorrent to the eye than a Poodle whose coat is not trimmed properly or groomed regularly. It reveals, as nothing else can, neglect on the part of the owner.

The best points to look for in a puppy of from 2 to 4 months old, whether large or toy, are dark eyes, narrow skull and great length of head, a short back and well-sprung ribs, good, clean neck and shoulders and absolutely straight forelegs.

The faults to be avoided in any Poodle, whether curly or corded, large, medium or toy, are full eyes, thick head, flat sides, a long back, straight stifles, and thin or open feet. The general appearance of this breed should be that of a very active, intelligent and elegant-looking dog, well and strongly built, and carrying himself with the pride and distinction for which his race has been known long.
In the business readjustments which are constantly taking place many men today find themselves transferred to the New York main offices from branches in other parts of the country which have been reorganized or discontinued. Often such moves come on short notice; always they involve the immediate problem of where to live when the shift has been made.

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French Line. For rates, reservations, information, call or write Otto Goetz, 53 Richmond Street, Toronto, Ont.

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delphia's famed hospitality... indeed, to many thou-
sands of people throughout the world, "The Philadelphia" IS Philadelphia; because it so graciously blends fine, old tradition with every modern idea that could add to the comfort and enjoyment of its guests... and its rates are entirely consistent with present times.

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NEW ENGLAND
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• Take any six people you know and try to plan a perfect vacation for each of them. What are the bets on their landing in New England?

Take the nature lover
Does he want mountains or a beach, lakes or a river, does he want meadows or woods, cultivated gardens or untouched wilderness? It's all in New England—let him have his choice.

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His mouth waters (and doesn't yours?) at the very thought of New England dishes—the fish and lobsters, the berries and pies, the baked beans and strawberry shortcake. We can't bear any more, or we'd give you a few typical New England menus.

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likes New England because he can headquarter in one spot and take fascinating little jaunts to nearby places. Boston is perfect for this type of activity, as many well-satisfied wanderers have found out.

The Antiquarian
needs no inducement to come to New England—you can't keep him away. He knows where to find authentic treasures—and, if he likes to mix a little history with his collecting, he knows that the Pilgrims had him in mind when they so cleverly chose New England.

MILLIONAIRE VACATIONS
to fit any budget

If your income is less this year, but your need for rest is greater than ever, consider this plan to get the most for your money.

First, write for the New England Council booklet offered below.

In it you will find a wealth of vacation tips: Where to find horseback riding, swimming, golfing, or your favorite sport—the secret of pleasant, cool rides on shaded roads—how to get relief from the city's oppressive heat—the thrill of luncheons, dinners or teas at famous mountain or seashore hotels, tearooms—the story of seashore, lakes, mountains and rivers almost within a stone's throw of each other—a land of antiques and first editions—and food that tempts the most jaded appetite.

Write now. Plan early. Use the coupon. It gives the answer to that vexing problem—how to get a much needed rest safely within your budget. New England Council, Statler Building, Boston, Mass.

Send the coupon today!
PRACTICALLY indispensable to light housekeeping in the modern kitchenette is the electric cooker above, which in spite of its diminutive proportions—it's only 19 inches in diameter—can do about anything a great big stove can do. It boils, bakes, toasts and cooks. And cooking odors and smoke are imprisoned inside—an important point to consider when the kitchen is only a tiny closet in your living-dining-bedroom. Polished aluminum, it weighs but 4 pounds. Use on alternating current. $4.95. Hammacher Schlemmer, 145 East 57th Street, New York.

Speaking of the June bride—let's talk about her kitchen—the gayest, brightest room in the house and the most fun to plan. Her shopping list should begin with the saucy French pottery above for the dining above. Gray-white, polka-dotted in green, red or blue as you prefer. Sugar-bowl, $1.25; creamer, $1.25; tea or coffee cup and saucer, $4.50 for 6; tea-sets, $2.50; bread and butter plate, $2.50 for 6; 10½ inch plates, $4.50 for 6. Mittendorfer Strauss, 245 5th Ave., New York.

With the pair above as chief assistants in her culinary enterprise—any bride will be identified as a cook of experience. The caserole is copper—a metal that is again shedding its cheerful glow over the kitchen, not to mention improving the quality of our cooking. 8 inches long, $6.95. The earthenware pot insures stews, fricassees and pot roasts for excellence. 2½ inch—$1.05. Bazar Francis, 666 6th Ave., New York.

KITCHEN TOWELS have quietly been acquiring personalities during the last few years. Above are two of the newest, cleverest patterns. If yours is a modern cookery choose the towel with border of glass and chinaware. The other is for a provincial setting. In blue, gold, green or red Irish linen, 22 by 20 inches. $4.75 a dozen. Maison de Linge, 844 Madison Ave., New York.

With drinks as well as scrambled eggs now being mixed in the kitchen, consider the accessories above. The long slender object is a muddler which, besides its crushing qualities, provides the bartender with a corkscrew and bottle opener. $1.15. Next it, reading down, is a bottle-lock, a syphon-type bottle top and a reseal bottle cap. The first is a metal helmet which paddles onto any bottle whose contents you particularly cherish. The second serves carbonated drinks. The third recloses half-emptied bottles. $1.10, $.60, and $.40 for a box of four, respectively. W. G. Lemmon, 829 Madison Avenue, New York.

THE chipper little yellow chick on the double-boiler above will start each day off right for you by seeing to it that your morning eggs are boiled just as you like them, and then whisking for you to come and get them when they're done. The last is a great help when the housewife is also a business woman who must dress while breakfast cooks. The general idea seems to be that you fill the upper section with cold water to one of three depths marked respectively hard, medium and soft. Then the eggs are placed in the lower section and covered with cold water, and the whole cooked at medium heat. Made of copper, this vessel is priced at $1.50. Lewis & Cooker, 4th Avenue at 48th St., New York.

THE kitchen canary dwells in solitude in a卡通 cage whose smart decor exactly matches the kitchen dishes. Curtains and hood, cut out in tin, are painted off-white with large polka dots in blue, green or red. But I must caution you that unless your bird speaks French he'll starve to death, for his water and seed cups are labeled in French. $15. Blanche Storrs, 518 Madison Avenue, New York.
ATTRACTION TABLES

The wall-bracket above will give any room a head-start toward a smart Biedermeier or Directoire scheme. Arrow is in brass, as are the stars of the hemisphere. The latter and the lamp sockets are olive green. This bracket also comes in black and gold, blue and brass, or pewter and brass. Arrow, 18 inches long; width, lamp to lamp, 10 inches. $29.80. Buller-Kohaus, Inc., 2823 Olive Street, Saint Louis, Mo.

Leather
Cigarette and Match Box with Metal Stars

Cigarette Box, 6" x 3"..... $6
Match Box, 2 1/2" x 1 1/2"... $5
POSTPAID
Beige, White, Brown, Black
Green or Red

RENA ROSENTHAL
485 MADISON AVENUE, NEW YORK

ATTRACTION TABLES

nest of 3 ... $16

THESE tables show the sturdy craftsmanship and the forthright beauty of furniture which is entirely hand made, hand-polished, and hand-finished. They are of solid maple, with either an antique finish or a golden honey tone. Largest table is 23 x 18 x 25 1/2", $18 for the 3, f.o.b. Fairfield, Mo. Order them direct.

We shall be pleased to answer inquiries or send catalog of our furniture. Somerset Shops, Fairfield, Maine.

A Rosemont Rug

With the family’s name upon the gatepost, the bride’s home is complete. Above is a new and exceptionally practical nameplate of aluminum. Letters are raised and emphasized by a black, painted background; cast in one piece with plate, they cannot wear off. Plate measures 4' by 18". Prices, $8.50 lettered on one side; $9.25 with name on both sides. Equipment Supply Co., 11 West 42nd St., New York.

BRYAN M. GARDNER

FOR people who like their flowers in layers there’s the wrought iron stand above, which differs from others of this tiered variety in being only semi-circular. In the small sunroom this feature is a decided advantage, since it can set flat against the wall. The lowest tier is 23 inches wide and extends 12 inches from the wall. $27. Raph, inc., 15 East 45th Street, New York.

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It's clearer. It's brighter. It's flatter. It gives more even reflections. And there's no increase in cost.

Libbey-Owens-Ford Improved Quality Window Glass is hailed by architects and builders as setting an entirely new standard of quality in glass for windows. Those who know glass consider it as great an achievement in the art of glass making as was the famous L-O-F process, which revolutionized the manufacture of window glass when it was perfected some 17 years ago. The improvement in the finished product is immediately obvious to anyone. • Right now is the time to build or remodel. Prices are lower than ever before. Your architect has a multitude of unique and unusual suggestions to offer. Talk things over with him. You will save a lot of money on whatever work you have in mind by doing it now.

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Libbey-Owens-Ford Glass Company, Toledo, Ohio, manufacturers of Highest Quality Flat Drawn Window Glass, Polished Plate Glass and Safety Glass; also distributors of Figured and Wire Glass manufactured by the Blue Ridge Glass Corporation of Kingsport, Tennessee.
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RICHARDSON WRIGHT, EDITOR • ROBERT STELL LEMMON, MANAGING EDITOR
MARGARET McELROY, ASSOCIATE EDITOR • JULIUS GREGORY, CONSULTANT

WHAT'S WHAT IN HOUSE & GARDEN

- With appropriate ceremony we dedicate this issue to the June Bride, bless her. May she find our suggestions of assistance in preparing for the Day. And just a fatherly word of advice before we close: Don't underrate the little things. The sketch above is an object lesson of a bridegroom registering discontent at the selection of wedding stationery. The bride evidently never heard of those stationary ensembles!

- Depressions come and depressions go, but the bride goes on forever. Sometimes Fortune favors her with a house, sometimes it drops down to a present under $25. Anyway, we've covered both extremes. Bradley Delehanty, the architect who designed this house, is well known for his Long Island country homes.

- In the drawings of the Larkspur House for a Bride and the garden umbrellas we welcome a new artist—Robert Schroeder. He is particularly attached to this publication since in 1930 he won House & Garden's foreign scholarship.

- The Mulleins that Mrs. Wilder writes about are an American wild flower that British gardeners appreciated more than we, so they took them over to their tiny little isle, did some trick hybridizing—and now we gladly buy them back.

- Mrs. Walter Douglas who writes on Flower Rooms is not only an indefatigable gardener but a tireless traveler as well. When she is not in her garden at Chauncey, N. Y., she's just as apt to be in Mexico City or Johannesburg.
But what?

Oh, a dozen different things: In the first place, the inspiration is permanent. Monel Metal looks like silver and wears like sterling. No coating—it's the same all through as it is on the surface. Solid, lifetime beauty.

Yes, we mean that! Even after you remind us that the juices of meats and vegetables and fruits will spill on this range top, we still say lifetime.

Forgive us if we seem too positive. It's the result of listening to housewives with scientifically planned kitchens, housewives who own Monel Metal sinks, hot water tanks, washing machines, tables, ranges and cabinets with Monel Metal tops.

Here's one surface on which aluminum utensils leave no black marks. Nor will a cast iron frying pan if it slips out of hand do real damage.

But don't get the idea that it's too hard and tough for a woman's fingers. It's really an "old smoothie" among metals. To the touch as well as to the eye it gives the pleasant sensation of polished silver.

This ingratiating quality becomes more noticeable as the years pass and you change your kitchen's decorative scheme. For the color of Monel Metal is perfectly at home in any combination you may select. It is never at odds esthetically with walls, or curtains, or floor.

As you reach for your pen to fill in the coupon, may we add this final word: When you looked at the picture and thought "Must be easy to clean", that was true feminine intuition!
THE BULLETIN BOARD

THE COVER. The merchandise assembled to make the photographic cover on this number's issue comes from the Arden Studios, John Boyle Company, Carbone, the Corning Glass Company, Frankl Galleries, Mary Ryan, the Select Artificial Flower Company and the Westover Nurseries. We are grateful for their cooperation.

Last you should think that the making of such a color composition is done with the wave of a hand, let us tabulate all the other material which was assembled by the editors. It included two complete sets of garden furniture from two different sources together with separate pieces from another; ten pillows from four shops; three designs of evening material; ten drinking sets from ten different shops—all seventy-four pieces of glassware. This wide selection was necessary to provide just the right piece in the right color and right size. And that's why the editors are growing thinner by the day.

COUNTRY SHOWS. Among the things that make life encouraging to a garden believer is the increase and improvement of little local flower shows. Even the smallest town has them now. They last an afternoon and an evening. The town hall or the parish house is loaned for the purpose—and how the women do slave to fill those rooms with adequate beauty! And how solemnly the imported judges, passing from class to class, study the displays and render their verdicts! For these liliputian shows I have a deep regard and a sincere thankfulness. They are those rooms with adequate beauty! and how the women do slave to fill them forlorn, each jealous, little boat towed there by the current of the ladies!—Martha Banning Thomas.

By ROYAL PATENT. To the list of men (which I am collecting) who made their living by honorable though strange ways, I would now add one. Robert Smith, by Royal Patent, Rat Catcher to the Princess Amelia. Not only did Mr. Smith pursue this vocation, but he was generous enough to extend his knowledge to the rest of mankind, for in 1768 he wrote: The Universal Directory for Taking Alive and Destroying Rats and all other kinds of Four-footed and Winged Vermin. Now I ask you, Sirs, if such an accomplished person came to your place, presented his Royal Warrant and a copy of his book, wouldn't you receive him with the respect that was due his high and honorable station? I certainly would.

ABOUT PLAIS. Almost the first item one finds in plant lists are the three Astrakens or Sand Verbenas which the West Coast has contributed to the garden. Valuable for their trailing habit, for the red, yellow or white of their fragrant flowering, they also have the virtuous attribute of thriving in hot, sandy or pebbly soil. A. lobata (sometimes listed as auronecta) bears lemon-yellow flowers, A. maritima, dark red, and A. umbellata, pink. They are best treated as tender annuals and started early in the hot bed to give a sufficient number of strong plants to set out for mid-summer flowering.

GULLS KNOW THE WIND. They skim the yellow light above the sun, and lean their wings along the slanted gales, soaring in sudden squalls to rest upon the upper air, while here below, the sails flap drowsily, becalmed and in a drowse of quietness.

Tress anchored to the ground, (Heights which could carry canvas for their boughs) Stand by the shore, their heavy branches bound to subdue... yet the gulls still rise and float on every capful of the wind up there; and all forlorn, each jealous, little boat watches their careless flight, and points for air.

—MARTHA BANNING THOMAS.

DISAPPEARING PLANTS. Have you ever noticed how many plants have a way of clearing out once their job is done? Instead of lingering on after the party, they have the good sense to go to bed. When their foliage gets frowzy, you can be pretty sure your Oriental Poppies are about to retire. The Dicentras yawn and sink to bed. When their foliage gets frowzy, you can be pretty sure your Oriental Poppies are about to retire. The Dicentras yawn and sink to bed. When their foliage gets frowzy, you can be pretty sure your Oriental Poppies are about to retire.

CHINESE TASTE. What the nude was to the ancient Greeks, a bit of wild scenery was to the ancient Chinese of the Sung Dynasty, that era of intellectual sophistication. It was the epitome of artistic appreciation. In due time this taste was transferred to gardens and from these Chinese gardens, as any student of garden history knows, it was carried to Europe and became one of the sources of the Naturalistic school of Garden Design. This is the romantic past lying behind what we term the Informal Garden. Yet, after seeing some of these gardens, I am inclined to believe that the descendant has lost a lot in traveling from its native heath. The Chinese exploited their scenery gardens as "an expression of the wholesomeness of the world of which man is but a part." In all too many of what are called Informal Gardens, man is the whole show.

COLORS FOR THE FALL. House & Garden's scouts come in panting to tell us what will be the fashionable colors in drapery and upholstery fabrics this autumn. Deep blue will continue strong. Browns are in the ascendency. Yellows are forging ahead; all shades of yellow, from the pumpkin to the sun sulphur. White for walls continues to be popular. Some of the deep, and ivied greens are being made up for those with strong taste.

FUEL FOR THE FIRE. To those who wish to look further into the subject of gardening projects for the unemployed, one phase of which is discussed in Mr. McCormick's article in this issue, we suggest Community Programs for Subsistence Gardens, just published by the Russell Sage Foundation. In this report, prepared by Joanna C. Colcord and Mary Johnston, the country-wide movement for assisting the unemployed to produce food from the land is reviewed in its entirety and much specific advice is given for initiating it in regions hitherto unorganized. Copies of the report may be obtained at twenty-five cents each from the Russell Sage Foundation, 130 East 22nd Street, New York City, The B. F. Goodrich Company of Akron, Ohio, has also been successful with its employed garden and has published a description of it in a pamphlet called Industrial Cooperative Gardening.

CLEAN CHIMNEYS. The passing of the season for warmth-giving fires in furnace and open fireplace prompts the suggestion that now is the time of times for country-house flue cleaning; to the end that the future pleasure of chimney-bays shall be reduced to its ultimate minimum. Happily the era of human chimney sweeps is no more, having yielded to the machine age. But soot is as inflammable as of yore, and it is the part of wisdom to remove it.
June brings the glory of Delphinium

Of all hardy garden flowers, the modern Delphinium stands forth as the leader in dignity, color richness and sheer dominance of effect. In many, many borders its blossoming marks the high point of the season. Mr. Steichen, in whose Connecticut garden this photograph was taken, is a Delphinium specialist of exceptional ability; to stand among his towering plants is an experience never to be forgotten.
THE BRIDE SETTLES IN A LARKSPUR HOUSE

By Bradley Delehanty

A bride by any other name is just as sweet and so is a Larkspur. You can call it Delphinium if you wish to be botanical. And having gotten this bothersome business of names out of the way, let me tell you about this Delphinium (or Larkspur) house for a bride. The beautiful colors in the Delphiniums grown and photographed by Edward Steichen gave me the first hint for the house. Then the story of the bride and bridegroom gave me another. The two young things came from Charleston. Way back in the bride's ancestry was a French strain. And she adored Delphiniums. On these slender threads I began to weave the pattern.

When you turn the page to the house, you will see that it is half Charleston and half French. The middle section, framed with ornamental cast iron decoration from ground line to eaves, is Charleston. The wings with their Mansard roofs are obviously French. Welding these two we have a house of unusual and striking architecture.

It isn't the cutey cottage sort of home that some people think brides want. At least this girl isn't that sort of bride, and her bridegroom would rebel at a cutey cottage. It is a dignified home designed as a permanent residence for a young couple who naturally belong to the leaders of the younger set. I have presupposed that the plot would be 200' by 200'. I have also presupposed that they can build a house costing about $16,000. They need not finish the upstairs at first, since the bottom floor is complete for living.

This house may be whitewashed brick or stucco. The roof would be slate and on the Mansards the sides would have the same slate with top roofs of lead-covered copper.

The outside walls could have a faint blue tint—the blue of the nearest Larkspur spike in the picture opposite and the walls of the indented middle section could be the bluish mauve of the ace at the extreme left. Wood trim and shutters would be painted a darker blue than the walls, or even the purple of the middle spike in front.

Cross the brick paved front entrance porch, push back the door, and you are in an octagonal lobby. To one side is a lavatory, to the other a stairs, one section going to the cellar, another the maid's stairs leading to her room above.

On the farther side is a coat closet and on the opposite a door giving on the hall that leads to the bedroom wing. All these doors are hung flat with the wall without trim so that they do not break up the wall surface. Directly ahead, a door brings you to the studio living room. This room, 24' by 16' is two stories high, with a curved ceiling. French doors open on the rear terrace and garden. At one end is the fireplace and on the opposite side is the dining room door. In one corner stairs swing upward behind the wall to bring the groom to his own sanctum—a little study sufficiently secluded by an iron balustrade running along one side of the living room wall. Its window looks down on the entrance porch and through the Charleston filagree ironwork to the front drive and lawn.

In orderly fashion, one wing is given over to the kitchen, pantry and dining room. It is only a step from the kitchen to the front door. An equally convenient service entrance is directly off the kitchen. Two windows make this a sunny, well-ventilated work room. Another window is in the pantry, over the sink. In the dining room are two double-hung windows, a French window and a door that opens on the terrace.

Practically the same disposition of space is found in the wing opposite, where there is space found for two bedrooms, a communicating bath and the necessary closets.

As the family and the family's purse increase, three rooms upstairs can be finished. The servant's bedroom and bath occupy the space located directly over the kitchen. A playroom could be made of the room that is behind it. On the opposite side, two more bed-chambers and a bath could be developed eventually.

The rear façade repeats the indentation of the front, only here I have placed a large arch-topped window with narrower flanking windows. These are all French doors.

And now, having walked through the house, let's turn into the garden, which Isabella Pendleton designed.

As we entered the property we noticed that the entrance drive circled a panel of turf with a group of low Cotoneasters at each end and a clipped Box or Privet edging. To the right was a small Apple orchard. Behind the orchard the lawn opened up for a badminton court with shade trees on each side and a convenient bench and garden chairs at the farther corner. On the other side of the house the drive led past a drying yard to a service court and the garage. Alongside the service court runs a path to a little greenhouse. Behind the garage is a compost yard. One heating plant will serve both garage and greenhouse.

The garden design keeps both the bride and the bridegroom in mind. Their Charleston ancestry called for a garden that was old-fashioned in the Southern sense. So you go through the French doors of the living room to a paved terrace and down one step to a turf panel. On each side is a little knot garden worked in clipped Box or Yew. Pink Dogwood, Lilacs and bush Roses fill in the sides.

At the end of the lawn, carrying on the line of the garage, is a Cedar hedge, behind which is concealed the utilitarian parts—an herb garden with brick paths, a cutting garden, and beds for small vegetables and fruits. This working garden has two main paths—a lengthwise path from the herb garden to a terminal tree and a brick path leading to the front entrance drive. At the farther end can stand a wooden figure, such as a queer old pelican.

With such a garden, the bride could easily take her place in the local garden club, and it is even conceivable that she might induce her spouse to forego his golf occasionally and take more than a passing interest in vegetables.
A house and garden for a bride

BRADLEY PELLEGRINI, architect, and Isabella Pendleton, landscape architect, put their heads together and designed this house and garden for a bride. Next month Ruby Ross Wood, with the assistance of Pierre Brissaud, will tell about the decoration of the rooms.

Meanwhile, here's the place, as described on the preceding page. A hybrid between Charleston and old France, the house has a distinguished architecture. Its walls painted faint blue with darker blue shutters and an entrance porch of Delphiniun mauve would make it a colorful spot.

Of course, the gardens wouldn't be made at one fell swoop. Good gardens never are. First would come the paths and structural part. Then the trees could go in. Buy young trees and grow along with them. Then the lawn and hedges. The greenhouse would be added and all that fascinating herb and vegetable garden and the topiary birds behind the hedge could come later.

In fact the house itself is planned to grow over a number of years. Only the first floor is finished at first. As family and purse grow, upstairs rooms are finished.

The cost of the house will depend on the materials used in it—brick painted white, or stucco or ship lap. Slate is suggested for the main roofs. The central decorative trellis, done in the Charleston style, is of cast iron.
A practical chapter
in a bedtime story
for the bride-to-be

The bedding which this year's bride chooses is apt to look rather quaint and old-fashioned—in fact, quite like Grandmother's—enlivened with a modern trick or two. Take, for instance, the naive sheets and pillowcases at the left, bordered with flowered percale in a charming Early American chintz pattern. Embroidery, too, is now having a big revival—in the form of scalloped edges, polka dot effects and dainty, sprigged designs on sheets and pillowcases. And finally, old-time hospitality radiates upon the guest room from linen which has been embroidered with *Bonne Nuit* in large letters. For bedspreads see page 58.
PILLOWCASES, above. Top to bottom:

BLANKETS, left. Top to bottom: Fringed Afghan by Chatham: Diagonal weave throw by North Star: Altman’s. Diamond design; circles—by Esmond; Lord & Taylor. Waffle-weave throw; green blanket—by Kenwood: McCutcheon

UPPER left: Bright new linen for the guest room bed—designed by House & Garden. This hospitable sheet and pillowcase invite one to rest with a gracious “Good Night.” Lettering in red or blue on white. From Masse
The bride selects ready-to-wear curtains

All ready to hang when bought, smart and inexpensive, these new curtains simplify the bride's shopping. Because she knows that a cheerful atmosphere is conducive to good appetites, the bride uses only a single set of ruffled, white organdy curtains (1) at her dining room windows, to let all the sunshine in. Curtains; white bird cage and iron stand; white hemp rug: Altman. White shutter screen: Sloane.

Her bedroom gets into step in the cotton parade with curtains of white piqué (2) that are gayly trimmed with crisp, green gimp. Green and white checked cotton covers the upholstered chair and skirts the dressing table. The seat of the small stool is creamy white corduroy. All from Erskine-Danforth. The pebbly weave, white peasant carpet is from Altman. White Venetian blinds: Burlington Venetian Blind Co.

Reminiscent of her bridal bouquet are the calla lilies that form the heading of the brown Celanese moiré living room curtains, (3) made by opening the top of the French pleats to let the beige lining show through. Glass curtains are beige Celanese ninon. The slip-cover on the chair is brown moire welted in beige, with ruffle repeating the calla lily motif. Entire setting including the plant stand, from McCreery.

The groom chose the curtains for his study (4)—of green chintz with a wide border andribbons of red and yellow plaid—a Waverly print. The curtains and the plaid homespun rug are from Altman. Pine-colored Venetian blinds: Burlington Venetian Blind Co. The modern desk and chair: Donald Deskey. Chromium desk, ashtray, cigarette box and flower pot; crystal and chromium book-ends: Rena Rosenthal.

The sun room of this bride will be bright even on cloudy days with its light-hearted color scheme of white and blue. Fresh blue linen curtains (5) have embroidered, white cotton stripes. Under-curtains are white net made by the Quaker Lace Company. Both sets of curtains and the white hemp rug are from Altman. The white, painted wooden plant stand and shiny white leather armchair are from Sloane.
Signs of summer on the window


Her fashion and his style

With each succeeding June a whole new crop of couples begin to realize—for the first time in their lives, perhaps—that the tastes of men and the tastes of things make a difference. The groom once forget to be docile and the adoring bride skirt a beat or two, and they soon see that the tastes of men and women not only differ, but differ radically. Before long they are facing that ancient question: Whose taste is better, a man’s or a woman’s? I’m not so rash as to say which is better. I can only state both sides, as they affect the architecture, furnishing and gardening of the home.

Women’s Taste. Fashion is the important factor in a woman’s taste. Changes are the life blood of fashion. Not radical changes, but just enough of a change to make things appear new. The fascination of being well-dressed lies in a woman’s ability to keep up with these changes. As in clothes, so in houses. Women don’t expect Schiaparelli sleeves to sprout on houses, but they do want even traditional architecture to appear alive. They realize that the basic style of house design changes very little from age to age—except when it goes off on a Modernistic tangent—but they do expect to borrow a little something here and a little something there so that it won’t always seem the same. Being just authentic is dumb.

Inside the house women are more than ever creatures of fashion. To them, in addition to being a home, however sentimentally they may regard it, a house is a background. Both they and their friends picture them in that environment. Why be fussy about being well-dressed if one’s house isn’t well-dressed too?

By a well-dressed house a woman means one that is furnished and decorated with one eye on the past and the other on the present. Here again she realizes that while traditional fashions change slowly, new accessories can give them zest. She won’t venture to jump over-night from stiff Georgian rooms to stuffy Victorian or from primitive French Provincial to functional Modernism, but with accessories she can make great changes. The fashion of curtains, slip covers, little tables, little boxes and even pictures shifts with changing taste. She can give a Georgian room a new lease on life with stylized curtains of the moment. She pulls many a dining room out of the rut of blue by going the fashionable white. With a vivid modern fabric she makes even a hideous Victorian chair look like something just fresh from Vienna. Disguise of that sort always pleases a woman.

The same spinning of contemporary taste she applies to her bed and table linen, to the way her meals are served, to her china and glass. In the kitchen, style is represented by new gadgets, and a woman accepts them if they actually save labor and make for easy housekeeping.

In the garden it is woman’s curiosity that is seeking out new varieties of plants, and reviving those that are forgotten. Who is insisting on rock gardens but women? Women are behind the current revival of old-fashioned Roses. They have given vitality to the Garden Club movement by making it fashionable. Their sense of social competition has keyed up the garden-making of America.

In short, women (oh yes, there are exceptions) are persistent iconoclasts. Unless they have reached that regrettable age when change is feared because it represents the swift passing of time, they pride themselves on keeping step with every change. Their ambition is always to be alert.

Men’s Taste. The hard competition of business and the games they play exhausts much of the male alertness. Except they be particularly interested in these subjects, they are scarcely aware of changes in architecture and decoration. In fact, men care little for change. Some literally dread it. Let a man once have his room satisfactorily furnished, and he’ll keep it that way for life.

Women are swayed by fashion, men by traditional style. Just as their clothes are uniform and traditional, so their taste in other directions. The apex of their desire is comfort and convenience. There is very little of the spirit of venturesomeness. Often when a man steps aside from the traditional he chances falling into bad taste, and, knowing this, he avoids the pitfall—by doing nothing.

The taste of men is also apt to be warped by some marked prejudice resulting from an unpleasant experience. It may have been a red-haired woman or a blue tie on an especially obnoxious cousin. Thereafter he will be blind to the beauties of auburn and blue!

Men have a weakness for their own past. College and old business associations mean a great deal to them. They like to surround themselves with visible reminders of these. Sometimes these reminders are far from beautiful, yet to deprive them of their homely toys would actually be robbing them of that to which they cling for dear life—their robustness and (so they like to believe) colorful youth.

Idolators of the past, men are mere children in the presence of machinery. A household machine fascinates them. They will frivol away any amount of money on new mechanical gadgets whether they actually save labor or not.

Considering all this, I would say choosing the architecture for a house should be a fifty-fifty proposition. In furnishing it, a man should decorate his own study and, since he has a passion for machinery, he made the great Pooh-Bah of all things to go into kitchen, laundry and cellar. The rest of the house should be the wife’s—and if he’s any kind of a fellow, he’ll back up her frivolities.

—Richardson Wright.
The living bulwark of the trees

In that endless silent striving which makes of Nature the most implacable of trial grounds, one sometimes sees the opposing forces literally face to face in open contest. So the crow, a-wing to some distant goal, battles against the winter gale; so the waterside Elms, tilted but undismayed, hold fast to their advantage and turn aside the current of the stream.
Eight new oases of grateful shade
for the garden, beach or penthouse

**THE influence of the Orient can be seen in the peaked garden umbrella above made of natural split rattan, standing in a natural rattan table. The chairs are also of rattan, with cushions covered in lacquer red waterproof material. From Altman**

**A COOLIE hat was responsible for this reed umbrella. Shiny peel cane in green, orange and dark blue, is woven into a diamond pattern on a natural reed background. Table has wooden top, reed base. Designed by Mildred Steil. Arden Studios**

**UNMISTAKABLY Mexican is this square parasol consisting of a heavy black wooden frame covered with henna colored Italian sailcloth, edged in black. Wood and iron table with rawhide laced iron chairs. From the Arden Studios, Inc.**

**THE PINWHEEL umbrella shown on the penthouse terrace at the right is made in swirling panels of transparent oiled silk in tones of salmon and chartreuse. It stands in a circular wooden bar that is painted the same salmon pink. From Colwell**
BRILLIANT blue canvas decorated with big white anchors makes the festive beach umbrella shown above, adjustable. From Altman. The rattan collapsible sand seats have cushions covered in blue canvas piped in white. From the Arden Studios.

REMINISCENT of the French Riviera, this double-decker of green canvas with string fringe is coolness personified, as the space between the two layers allows for good air circulation. Painted rattan armchairs and table. From Altman.

Mimicked in every detail is this cork umbrella with gleaming copper bands framing each of its ten panels. The table has a blue-green lattelite top. The blue-green rope chairs also have copper frames. Designed by Mildred Steil, Arden Studios.

In the gay cabana type at the right, Victorian and frivolous, has a top of watermelon pink canvas, and wire valance painted dove gray. Under this, the looped-up pink canvas forms practical adjustable curtains by means of draw cords. Colwell.
Another contribution to Florida's international medley of architecture

As most Florida houses follow Spanish or Italian precedent, in too many cases grossly exaggerated, the Palm Beach home of Mrs. James H. Kennedy, in the style of the West Indies, is a welcome relief. Howard Major, architect

Jalousies are the characteristic feature of this school of architecture. In reality glorified shutters, they perform the important function of softening the tropical sunlight. House is white with green shutters; jalousies are white.

The high-walled knot garden behind the house is ended by twin garden houses, one at each corner, with a semi-circular wall between that repeats the curve of a large fountain basin. Mr. Major also acted as the landscape architect.

With palm trees, luxuriant growths of evergreens and native plants along walls and paths, and in pots on the terrace, the grounds have been interestingly laid out in a semi-formal manner appropriate to the spirit of the residence.
2. French glass plates, service and dessert sizes: finger bowl, plate: Mitteldorfer Strauss
3. Six flowers float in concave spaces of this mirrored centerpiece: Bergdorf Goodman
4. For the smart white scheme we suggest this urn lamp in white and gold: Alice Marks
5. Charming small bisque figurines for rooms with a Classic air, 10 inches high: L. M. Triest
6. Practical gift of gay French baking dishes, beige and brown: Mitteldorfer Strauss
7. Steuben crystal, frosted base: Altman. Tall vase, etched design: Madolin Mapeladen
8. White pottery lamp: Olivette Falls. White leather boxes; milk glass trays: Blanche Stores
9. Luncheon set for eight, blue linen, coda dot embroidery in dark blue and white: Mosse

June and wedding gifts
At $25 and much below

1. Double breakfast set, 23 pieces, Ivory china, red and gold bands: Olivette Falls
2. Lustrous silk, fringed on edges, makes this luncheon set for six. Pastel colors: Altman
3. Finger bowls of black and gold Burmese lacquer add cachet to any party: Gerard
4. Very modern tropical fish ornament this new glass by Russel Wright: Olivette Falls
5. Provincial Italian pottery dates, cream and copper color. Six designs in dozen: Gerard
6. Glorified pantry set of gay towels, dish cloths and polishing cloths, six of each: Mosse
7. Salad and hors d’oeuvres sets, black horn and silver in cactus design: Georg Jensen
8. Shallow dish, hand hammered brass. Brass lamp, white and gold shade: René Rosenthal

No gift is over $25; many are considerably under. Write Reader Service for details
Children build colorful houses of cards or pasteboard blocks, tear them down and begin anew. Grown-ups really have the same instincts. At heart we are all potential builders and tearer-downers. The difference is that we must build our houses of more permanent materials and therefore learn to suppress the destructive instinct. Now it's House & Garden's original idea that too much repression is exceedingly bad for the soul, so we herewith present a couple of little houses to take the place of childhood's collapsible dwellings. They are no less gay than the juvenile variety, present the same advantages, and as a sop to the grown-up state are really practical, as well. To be sure, they are not ear round dwellings, but they won't get soggy in the rain, so the honors are even.

Nowadays, with the first touch of Spring the family moves outdoors, if it has any outdoors to move to, that is, and the house is not a home again till Fall. Verandas have grown into disrepute, and uncovered terraces are apt to be uncomfortable in the rain. Anyway, we think there is good reason for what we laughingly call our houses of cards, although they are not real houses and they aren't made of cards; so here they are.

Well, the excuse for the first paragraph of this story is that outside (inside, if you will) of four posts and a roof these houses are entirely made of little, medium-sized and large boxes piled one on another. Walls can be entirely left out, entirely filled in or made as high or as low as you please. New arrangements may be tried every day, if fancy so dictates. Books, objets d'art, or whatever you will, occupy boxes that are open on one side. Other boxes can be made up as cabinets or have drawers to hold useful articles that might need more protection. Many of the staples for the table and dishes, flatware, etc. could be kept in such drawers and cupboards, against use in outdoor dining. Thus you may have at little expense a real outdoor living room—or dining room if the dining room is more important to you—or maybe a combination of both, as shown at the bottom of this page.

The floor should be made of the usual type of summer-house flooring, preferably placed one step above the ground. Square wooden posts support a roof at least eight feet from the flooring. Ordinary shingles might cover the roof or, if something more picturesque be desired, we would suggest thatch, which now can be purchased by the yard. As to size of an outdoor room, that will depend largely on personal preference, situation, use, etc. The one shown below would measure approximately nine by fourteen feet, while the summer house at the top of the opposite page, carried out...
in the manner of a work-room or study, is about two-thirds of this.

The boxes for the walls should be made up in various sizes on a definite unit basis so that a certain number of units or equal divisors of them will entirely fill the given space. This allows for rearrangement into many different schemes at the same time keeping to fairly regular patterns, as shown in the sketches.

The architecture of these little retreats, if they can be said to have any at all, is merely a suggestion of what can be done. Variations to carry the architectural character of particular houses can easily be worked out. Color schemes are as worthy of careful planning as for any room of the house. They should reflect the colors the residence is painted and also the favorite hues of Nature. Green or light blue matting could cover the floor. Plenty of brilliant accents in waterproof fabrics on pillows and chair seats are in order.

To supplement the protection from the elements afforded by partial walls and the overhang of the roof, roll-curtains of canvas or Venetian blinds might be arranged to drop down at each side. When not in use they could be hauled up practically out of sight under the eaves. If preferred, side curtains of gaily colored canvas or some lighter, waterproofed fabric might be permanent features that, caught to the posts with tiebacks when not in use, would add to the interest of the general scheme.

Going into the whole idea a little more thoroughly, many interesting ideas and variations will occur. An entire side facing upon an indifferent or actually undesirable view might be blocked off with boxes, each containing one or two vases filled with the various different flowers grown on the place; or potted plants, Ivy, etc. could be used instead. Low ledges made by only one tier of especially wide boxes, cushioned and with a three-cornered pillow at each end will make delightful impromptu chaise longues.

To the right is one of these houses of cards designed as a playroom for the children. It is carried out in the gay, military spirit of the French Directoire with a tin canopy roof painted scarlet and white. A valance, also of tin, is white with blue stars and red edges. A tin drum strung with blue cords serves for a nursery table.

A miniature Punch-and-Judy theatre is ingeniously contrived at one end of the playhouse. This is supported by two tiers of boxes housing colorful toys, and the sides and top of the stage are boxes with hinged doors that might contain articles of the children's wardrobe.

Floor, posts and roof are permanent in these outdoor rooms, except in the case of the playroom above, the tin canopy roof of which is removable for winter. Walls consist entirely of boxes merely laid in place.
Back to log cabin days

By John B. Burnham

When the first settlers landed on our wooded shores they built for themselves houses of logs, and, particularly in the climate of New England, they found these cabins ideal dwellings for warmth and comfort. The Puritans, however, were not noted for their perception of beauty and it is doubtful if any of them realized the innate charm of their cabin homes. When the first “up and down” water-driven sawmills made lumber commercially available many of them changed to the more pretentious and stereotyped frame houses, though the more sensible ones clung to their cozy cabins, with floors constructed from logs hewed to a semblance of uniformity and fairly steep roofs covered with spruce bark or great shingles split from pine, called shakes, or tile-like roofs made from small logs split and partly hollowed and placed over each other with the round surfaces alternately up and down.

No more picturesque buildings were ever designed than these first primitive dwellings of our ancestors.

The pioneers crossing the mountains to the Mississippi watershed carried with them the memories of their birthplace and they also built log cabins, but in the new West, New Englanders rubbed elbows with Virginians and settlers from the Carolinas and the Northern type was modified by the Southern style with flatter roofs, mud chinked, and with log and mud built chimneys at times in place of stone. Abraham Lincoln was born in such a cabin.

In the dry, semi-arid Rocky Mountain country the cabin roofs became flatter still, and the truncheon and shake coverings were replaced by earth laid over poles sheathed on top with moss to keep the dirt from sifting through. The earth covering formed an admirable insulation from the cold and was perfectly suited to a country where it never rained long enough at any time to wet the covering through. In the Northwest and Alaska, flat pitched roofs are typical, even when not earth covered.

Because they conserve fuel and heat. The occupants have no fear of temperatures of 60° and 70° below zero.

Log cabins have an appeal to us today for sentimental reasons and also because of their picturesque beauty. The intrinsic advantages of low cost and comfort are again recognized, and I look to see an increasing use not only by vacationists but also by suburbanites for year-round homes. The growing demand for such residences has attracted the attention of some of our best architects to the special technique of log cabin construction and we now have a number of very capable men producing workable and charming designs.

I do not mean to say that log cabins cost less to build than houses of flimsy frame construction, because this is not true. Experience, however, has shown that both first cost and maintenance expense are less for genuine log cabins than for other houses of an equally substantial type.

Proper design and construction are both essential if one is to have an enduring cabin that will last as long as brick or stone. All logs, for example, are not equally good for construction purposes. White Pine is perhaps the best readily available timber, though Spruce, Hemlock, Douglas Fir and others of the so-called “softwoods” are also satisfactory. White Oak, Northern White Cedar, Cypress and Southern Chestnut are all unsurpassed for lasting qualities, but not easily obtainable in suitable form in the East. The logs should be peeled and seasoned for a year or so in advance of their use, and protected against fungus and other forms of rot with creosote, which, colored brown, restores the natural bark appearance.

Anyone who has ever noticed log cabins built from unpeeled logs knows that the logs quickly deteriorate and decay. Boring

ONE ROOM, KITCHEN
insects begin their ravages directly beneath the bark in the cambium layer. Rainwater gains access to the logs, and the bark keeps the moisture from evaporating. Fungi flourish, and in time the solid log disintegrates. Such, however, is not the fate of seasoned logs of the right kind, peeled and treated with wood preservative. A cabin built of logs of this character, so treated, will last for a century or more, in fact as long as the roof is kept in repair.

Logs are heavy, and except for the smallest cabins a continuous foundation of stone, concrete or brick is advisable. It is false economy, moreover, to put up such a building on piers as this ruins its usefulness for cold weather. With a continuous foundation and double floors the elements may be defied. Our ancestors accomplished the same result by banking their cabins up to the sill logs with earth, but this practice was bad because it encouraged rot in the lower logs and greatly shortened the life of the building. "Breathers", or small openings, should be provided in the foundation wall to guard against the dry rot which always occurs where there is no air circulation.

Precaution should be taken to ensure that the outside corners of the cabin are designed to prevent the lodgment of rainwater. There are half a dozen kinds of log corners in common use, but some of these are highly susceptible to rot. If cupped corners are used, the cupped log should be the top one, to serve as a roof for the log beneath. The process should not be reversed, as sometimes happens, for convenience in building. The corner, however, which is the more certain to prevent the access of moisture and, therefore, the most satisfactory, is the V mortised corner, where alternate logs end on the inner side against logs which run by. In this type of corner only every (Continued on page 62)
Spatter-dash—an old New England custom

By Alfred Easton Poor

It would make a very pretty story if we could truthfully tell how some early New Englander, grown weary of drab surroundings, decided to pep up his home with a few touches of bright paint. We could have him mix himself a bucket of paint and, mindful of the admonition always to begin at the bottom and work up, try the effect on the floor by sprinkling a bit here and there, baptismal fashion. About this time artistic efforts might have been brought to a hasty conclusion by a gentle snapping blobs of paint off in a hit-and-miss manner. However it was done in our ancestors’ lives, as opposed to the aesthetic, it seems most likely that the spatter- or splatter-dash floor was evolved to serve not only the practical side of protecting floors when it was the custom to run sand, but to keep the mud that was inevitably tracked in, from showing up too badly, as it would have against a single color.

There is, of course, more to spatter-dashing a floor than holding up a brush and snapping blobs of paint off in a hit-or-miss manner. However it was done in the early days, quite a technique has now been evolved to assure best effect. As with every great or minor art, authorities differ as to the fine points, although the principal factors usually remain the same.

First of all, and this is of utmost importance, before beginning work thumb-tack old newspapers up each wall to a point at least two feet above the floor. (Of course if you want a spatter-dashed dado, don’t do this—but we would advise against such a development.) Now lay on the ground color. Black, gray, blue, green or violet are all good ground colors to be spatter-dashed in white; or a pumpkin yellow ground spattered in brown may appeal. If the floor is old and drinks up the first coat quickly and unevenly, you will need to apply a second, when the first is dry.

After the first (or second?) coat is dry, apply a final one on a section of the floor about 4 feet square. When in beginning to dry the paint reaches a sort of sticky consistency (as differentiated from runny) the time is ripe for spattering. Spattering should always be done before base coat is dry in order that the spatter will amalgamate with the base and not remain on top to wear off. Applying the finish coat and spattering obviously must be done in sections. Don’t try to spatter right up to each edge, but leave about six or seven inches clear, to be done with the next section.

The necessary implements for spattering consist of a round stick a foot-and-a-half long and about the thickness of a broom-handle and a very coarse paint brush or a long handled whisk broom. Dip brush or broom, withdraw making sure it is not so heavily laden as to drip. Hold stick firmly in one hand about two feet above floor. Tap brush smartly against stick. Move along floor and repeat.

To be perfectly frank, some experts, however, insist that a much better method of procedure is to hold the brush firmly in one hand and rap the handle of the brush smartly against the afore-mentioned stick. Whichever method is adopted, we would remind the novitiate that the paint spatters up as well as down, and it is a wise precaution to wear old clothes or overalls when at this task. And be sure to hold a rehearsal in wood-shed or cellar before attempting to work out on the home floors. It will take at least a little practice to gain complete mastery of the art.

The residents of Cape Cod were not content with the plain spatter-dash but thought up distinctive variations of their own, such as shown by the sketches below. The leaf pattern is from an old house in Barnstable. Base coat is brown; spatter, dark brown and design black. “Thunder and Lightning,” from a tavern at Dennis has a gray ground with thunder white, lightning in blue and spatter blue. It is claimed that these decorative designs were originated by children playing on the sanded floors when it was the custom to protect floors with sand. When paint replaced sand, these naïve designs were carried into the more enduring substance and thus preserved for posterity. Although this sounds a bit fanciful, it may none-the-less be true.

Along with spring-housecleaning, spatter-dashing is a yearly custom along the Cape. In this way the identical patterns and colors have been handed down from generation to generation in houses that date all the way from the 1600’s—a veritable legacy in charm.

In applying spatter-dash the brush is usually held in one hand and tapped smartly against a stick held in the other. To the left are two designs painted on spattered floors. The leaf pattern is from an old house at Barnstable. “Thunder and Lightning,” the second design, comes from a tavern at Dennis.
Cap’n Bowles admires his spatter-dash

Among the goodly domestic customs of Cape Cod was that of painting the floor with spatter-dash or a succession of vari-colored spatters of paint over a ground coat. How this was done is explained in the text on the opposite page.

Meantime, Cap’n Bowles, just home from China, smokes his pipe in the bosom of his family and admires his floor.
Genial German dishes to escort your amber brew

Whether they come from the North or the South, all Germans subscribe to one doctrine—that of good food, and the enjoyment of it. It is an essential part of their domestic philosophy, the backbone of their great hospitality. And what variety in German dishes! Though now a political unit, the Reich was originally formed from scores of individual states, each with its own customs, its intense sectional pride. So, what is sauce for the goose on the shores of the North Sea is by no means sauce for the gander in the home of the genial Saxon! To each clan its own delectable viands! And, since beer is preeminently the Teutonic beverage, many of these culinary triumphs are peculiarly adapted to be enjoyed with a stein of the foaming brew.

In every well-regulated German household, Sunday night supper starts off with "Heringssalat" and beer. On this foundation is then built up the following menu.

**Sunday Night Supper**

Scrambled Eggs with Brotwürste
Cold Ham and Nettweizens
Swiss Cheese, Pretzels, Pumpernickel
Fresh Butter and Radishes
Knaeckebrot
Coffee

To make herring salad (Heringssalat) soak two or three herrings over night in milk or water. Remove all skin and bones. Cut into small bits. Add two soup plates full of cold potato, two tablespoons of cold beets, the same amount of sour apples, one dill pickle, all of these diced. A small onion finely chopped mixes well with the above. Season this combination with salt, pepper, oil, vinegar. After thorough mixing, add cream, additionally with cream as this salad requires a lot of sauce. Sprinkle finely grated beet, yolk of egg and white of egg on top and garnish with parsley.

**Informal Luncheon**

Linsensuppe mit Frankfurter
Fresh Asparagus, Westphalian Ham
Green Salad, Maitoner Handlaum, with Pumpernickel
Apfelschnitten
Coffee

Linsensuppe mit Frankfurter (lentil soup with Frankfurter) is made by boiling dried lentils, until tender. Season with chopped bacon, pepper, salt and chopped onion. Strain and beat to smooth, creamy texture. Add thin slices of cooked Frankfurter.

Apfelschnitten (apple cake). For ten people. Take 1 pound of flour, ½ pound butter, sugar and salt to taste, mix and add ¾ cup of water. Mix thoroughly and spread so as to form thin sheet of dough. Make a filling of apples chopped very fine mixed with bread crumbs and raisins which have been browned in butter seasoned with cinnamon, sugar and lemon. Fill dough with mixture, roll and bake until crust is brown.

**Also Good with Beer**

Wiener Schnitzel (breaded veal cutlet). Cut veal into slices half an inch thick for serving. Salt and pepper the meat. Dip into crumbs first, then into beaten egg, then into the crumbs again. Fry on both sides until well browned. Finish cooking slowly. When done, sprinkle with lemon juice, garnish with... (Continued on page 58)


N O W  t h a t  b e e r  i s  h e r e —
**X + Y = Z, WHEN**

**x** = present conditions

**y** = a small expenditure

and **z** = a good investment

By Gerald K. Geerlings

For the one-too-many overnight guest in the summer cabin or weekend cottage, adopt the idea of a ship's upper berth to provide an extra bed. When not in use it can be stowed away. It calls for a removable corner post, four brackets fastened to the wall as shown above, two side brackets to hold the spring and mattress in place, and the curtains supported on a wire. Instead of a spring and mattress the principle of an army cot may be invoked, using a rectangular frame covered by sturdy canvas.

Vertical post held by moldings on four sides at top, at the bottom by moldings on three sides and the removable peg on the fourth side. The cost without curtains, spring or mattress would be about $10.

This work can be done without professional help; the cost is inconsequential. Use any round peg capped with a flat flange (perhaps of sheet metal) and with a hole for a nail in the other end.

Screens for the living room couch-bed are not always wide enough, and they are prone to tumble over. Curtains suspended from a wire are apt to blow in the wind. This may be easily overcome by fastening the bottom edge of the curtains to rings sliding on a smooth rope. The end of the latter is secured to the peg contrivance shown at the right, which is slipped through a keyhole shaped hole in the floor and given a half turn to hold it. Placing the loop end from the corner will avoid embarrassing shadows.
A good corner fireplace instead of the old wood stove is pleasant to look upon in good weather and a saving grace on rainy days. A simple metal box made and costs the least. A spark arrester (place of screen at the base of the flue) is vastly important in preventing chimney blazes. The flashing built-in seats will be prized locations for tea-toasters when the fire is going.

The weekend cottage or summer camp is usually smallish, and the steps between kitchen and dining room table are numerous. But cut an opening in the intervening wall, provide cupboards or shelf under it, and many trips between the two rooms can be eliminated. The vast opening can be filled with a hanging or a door.

Sometimes a corner is so hedged between doors and windows that neither a chest of drawers nor a desk will fit. The man about the house can build or hire built a corner cupboard which will serve the combined duties of bookshelves, desk and bureau drawers. If the corner fireplace shown above is built, this corner furniture combination will compose a fitting complement. Ordinary chains can limit the lowered position of the desk top at a saving over pull-out supports.

Complete for one-story structure, varying in price according to local conditions, upwards from about $30.

Suitable readymade furniture is well worth investigating. Otherwise, cost of cupboards: material, about $10; labor, $20.

This month these pages present practical and inexpensive solutions for summer cabin, weekend cottage and camp problems which are frequently met. Yours may be among them; if not, a descriptive letter to our Reader’s Service will receive personal attention.
Living edges to complete the Rose garden

Much of the beauty of Rose gardens depends upon the plants that outline the beds and borders. These edging plants are valuable because they help to hide the bare earth around Rose bushes. More than that, they add infinitely to the intimacy and coziness of the garden.

First and foremost among the edgings are the Polyantha Roses, or what the English sometimes call Pompon Roses and we are apt to call Baby Ramblers. They are dwarf plants not over eighteen inches high that have a compact bushiness and delightful small flowers in many-flowered clusters that will bloom almost continuously throughout the Rose season. No other plant is able to put the Rose garden into a gayer, more flowery mood.

The Polyantha Roses are fascinatingly varied in color. There are pure white Polyanthas, such as Katherine Zeimet and Yvonne Rabier, particularly interesting for gardens reserved for white Roses. There is Marie Pavie. The flesh-pink centers to the dainty waxy white flowers make this variety pleasing in association with other pink Polyanthas for edging beds of flesh-pink Hybrid Teas. There is Perle d’Or with the most exquisite little slender buds of light coppery-yellow borne on graceful loose sprays, and there is George Elger with lovely orange-yellow buds and delicate yellow flowers fading to white. These varieties are very charming with the rosy-yellow and coppery-pink Hybrid Teas that are so fashionable nowadays. The reddish-orange and bronze Eugenie Lamesch and Leonie Lamesch with bright coppery buds and flowers shaded with yellow are very unusual. They are very striking with yellow and coppery varieties. It is a pity they are now so difficult to obtain.

Then there are many pink Polyantha Roses. Cecile Brunner has miniature light pink flowers borne in graceful clusters. It is the old and much beloved Sweetheart Rose, sometimes also called the Fairy or Mignon Rose. Echo has large, open, frilled, light pink flowers very similar to the climbing Tausendschön. La Marne is a particularly lovely variety. The single flowers with frilled petals are vivid pink with bluish-white centers. And Greta Klus is deep pink changing to carmine rose. The buds are globular and the very double flowers are gathered in tight little bunches like old-fashioned nosegays. The different pink varieties are charming when they are interplanted as an edging for beds of pink, rose-pink and red Roses. Then there are the older and familiar bright pink varieties such as Mrs. W. H. Cutbush and Anechen Müller that are still useful for bright and gay-colored gardens. And there are many different red varieties such as the cherry-cerise Josie and the geranium-red Orleans. These are more difficult to use effectively in a definite color scheme but they can often be intermingled to produce a joyous medley.

There are other plants that can be used either as a substitute for Polyantha Roses or to supplement the edgings that they make for rose gardens. First among them is Boxwood with its fragrant evergreen foliage. It is in keeping with many a garden whether the design is simple or intricate. It is particularly charming when it is allowed to grow freely in low bell-like masses. Then there is Daphne cneorum with recurrent habit, tiny evergreen leaves and lovely rose-colored flowers. And there is Heather with its gray foliage and fascinating little bells. These plants make rather unusual but astonishingly charming edgings for Roses, but it is only fair to give a timely warning that they are expensive.

Again, there is Thyme, for instance, a favorite of old gardens. It has always been associated with old-time Roses but is just as lovely with newer kinds. It is an herb of low dense growth with small lilac or purplish flowers arranged in short terminal spikes. Its leaves are fragrant, particularly so when it is trodden upon or crushed. For this reason it ought to be allowed to spread its lovely irregular masses out into the paths. Another herb that can be used is Santolina, Lavender Cotton or French Lavender, as it is sometimes called. It needs to be used with care, to be really effective, but its silver-white foliage ought to be just right with gray walls, gray flagstone pavements and gray-touched evergreens in a tiny garden that has been reserved, perhaps, for yellow Roses.

Pinks are ever so pleasing as edgings for Rose beds. An edging of the ever-blooming White Reserve is keenly refreshing. An edging of soft-toned Pink Beatrix, especially when a few plants of intense pink are sprinkled here and there among them, is ever so sweet. An edging of the varicolored, fringed, summer-blossoming annual Pinks is most dainty. And such edgings are all the more enchanting when Viola cornuta or deep blue Lobelias are interplanted with them. Lobelias are, indeed, precious little plants covered over with deep royal blue flowerets that quite by themselves make delightful harmonies with Roses. The Violas, too, with their tufted little blossoms and dainty flowers, have a rare charm in combination with Roses. There are so many delightful varieties. Sometimes a single variety like the violet-blue Jersey Gem or the unique Pasley-flowered Sutton’s Apricot can be effectively used and then again it is more interesting to have the different varieties intermingled.

An altogether different effect can be produced with edgings of the dwarf annual Phlox drummondii with its gay blooming. The white and buff varieties, used singly or interplanted, are charming with white Roses. An intermingling of buff, apricot and light pink kinds is delightful with yellow and coppery-pink Roses. A mixture of bright pink and red Phlox heightens the colorful display of pink and red Roses.

Then, there is Veronica repens. Its deep rich blue flowers add a pleasing color to the June Rose garden; afterwards, the deep
green, flaky matted plants are a nice foil for colorful Roses. *Campanula carpatica* has delightful little tufts of prettily shaped leaves to which the delicate blue bells at midsummer contribute a choice accompaniment to Rose bloom. *Nepeta mussini* blossoms several times through the season if the plants are sheared after each bloom. The delicate lavender-blue flowers are particularly lovely with soft pink, apricot, buff and coppery-toned Roses, but even when they are not in bloom the fluffy, soft, gray-green foliage makes lovely edgings for Roses. Ageratum has a summer-long bloom of lavender blue that harmonizes with all colors of Roses. For small beds choose the small-flowered variety. Its violet-toned buds in tight little bunches are ever so fascinating. For larger beds select the large-flowered, loosely clustered, taller varieties with a delightfully free growth.

Then there are Verbenas. Their flowers have a rich quality that is charmingly in keeping with Roses. You can use them in single colors or in mixtures. Some gardens need purple Verbenas and those known as "blue shades", and other gardens require the livelier effects (Continued on page 65).

**Roses in the manner of the French**
Seven summer window gardens
with painted shelves and pots

Painted white and used against gray shingles, the flower-pot bracket below is very gay with spring flowers. In design it consists of a shaped shelf with a low inclosure at each end and three central, circular holes. Shelf is supported by shaped wooden wings.

Paint and gay, this wire-edged shelf recommends itself for a suburban house. White painted wire could go on a white shelf, or black or colored wire might be used on a shelf decorated with a colored edge.

A simple flower bracket for a cottage window has a painted and scalloped apron with wooden supporting brackets. The flower pots are set down into round holes that have been cut out of the shelf top.

More formal in type, the window box shown above should be used in town or on a large country house. Made from a variety of mouldings with a scalloped gallery, it would be at its best painted white.
Designed for the simpler sort of farmhouses, this pair of flower brackets, reminiscent of the kitchen salt-box, would be attractive painted blue and used with yellow pots. Any carpenter can make them.

This lattice box, suitable for a town house or a Georgian type of country house, is in the Chinese-Chippendale style. Painted white, it makes an attractive silhouette against terracotta pots and green foliage.

In black and white, this flower box would be delightful on a seaside cottage. The "whitecaps" are cut from a piece of 1/2" thick white pine, painted white. The "waves" are cut from a piece of lattice and are painted a rich blue for contrast.

These boxes and brackets are designed to take advantage of the decorative color and silhouette of the common flower pot. Where the terracotta of the pot does not agree with the color scheme of the house, paint the pots any color desired.
It is difficult to conceive of a well-equipped country house without its flower room. Sometimes these are passage ways converted to flower arranging equipment, sometimes they are planned when the house is built or enlargements made.

The flower room at Glenalla was built as a connecting link between the old house and the new guest wing. After the work was started for the addition, to be joined to the house by a prosaic hallway, the providential arrival of House & Garden for that month carried such a delightful sketch for a flower room, that work was suspended on the hallway as planned, and the present flower room substituted.

Among its conveniences are doors leading into the garden on each side of the house, so that flowers are carried directly to this central distributing point. There are three cupboards for vases of all shapes and sizes and two open shelves. One is for an assortment of flower containers, the other for garden books.

Two wainscot cupboards contain a file of seed catalogues, folding flower boxes of assorted sizes, strong wrapping paper, green waxed paper, and stout green string. The boxes are heavy white cardboard, with pale green linings, and have the name of the farm stamped outside, also in green. These boxes are quite inexpensive when bought in quantities and so are gummed labels printed with the name and address of the sender; a great convenience for pasting on the well-wrapped parcels that one sends to more distant friends.

Sending off heaps of flowers is one of the great pleasures of having a garden. Their condition at the end of the journey is so largely due to the way they are packed, that one is well rewarded for simplifying the work that this entails by providing a supply of these necessities.

The sink with convenient high faucets is hidden from view when the doors next the stairway are closed on all the paraphernalia of scissors, knives, wire, and tin waste basket. Rubber gloves and apron hang inside the door. The walls are painted robin's-egg blue, and the window shades of glazed chintz are patterned in bunches of summer flowers. (Continued on page 65)
At the upper corner of the opposite page is a view of the well-equipped flower room in the home of Mrs. Charles Wheeler at Bryn Mawr, Pa. Walker & Gillette, architects.

Below it is the window room and open vase cupboard in the residence of William Bristol, Jr., at Westfield, N. J., of which the firm of Bagg & Newkirk were the architects.

Off the flower room at Glenalla, the home of Mrs. Douglas at Chauncey, N. Y., is a little enclosed garden where the cut flowers are kept in the cool shade before arranging.

When the cupboard doors are closed, the flower room at Glenalla, shown above, is a delightful little sitting room between the house and the garden. Open, they are ready for work.

In the home of E. H. McCarty in Lake Geneva, Ill., is this thoroughly practical flower room with sink and convenient storage cupboards. Mildred M. Moore was the decorator.

Rooms that gather the garden's beauty
House & Garden's
own Hall of Fame

**Mrs. Clark:** For the skill with which she follows her profession of landscaping into civic and park development fields as well as private estates. And also for her firm belief that true horticultural knowledge must underlie good design.

**Mrs. Flanders:** For her broad grasp of horticulture, landscape design, architecture and practical engineering, and her ability to apply them to the creation of lovely gardens. And for that essential which no training gives—native genius.

**Mrs. Payson:** For the soundness with which she applies to her gardens the principles of landscaping and architecture learned at Lowthorpe and Columbia, and for the sympathetic feeling for varying material which her work always shows.

**Mrs. Greely:** For choosing landscape architecture rather than one of the several other arts she studied, and for her well considered use of architectural detail in the gardens and estates she has done from New England to New Mexico.

**Mrs. Shipman:** For being the dean of American women landscape architects, in a manner of speaking; for adding immeasurably to garden beauty in many States; and for having been so long a sane, understanding leader in her profession.
Better screens and Venetian blinds

Since screens and doors are so prominent a feature of the exteriors of all buildings, it is essential that their appearance be made as attractive as possible. In this connection, such accessories as screens and Venetian blinds are important factors.

Until a few years ago, screens were just screens—nothing more. Four-sided bulky frames of wood with metal wire or mosquito netting tacked on—anything to keep out unwelcome winged insects. Each year of their life they were rewired, patched or painted. Screens were merely one of the necessities of life and looked the part.

Today, screening goes beyond the functional and practical art requiring a specialist's skill, and many of the large screen manufacturers now maintain an advisory service to analyze the window problems of individual home owners. Both inside the house and out, screens now blend into the decorative scheme.

More important than screens from the decorator's point of view are Venetian blinds, a popular window treatment of the past which has recently returned to favor. While screens are a provision for admitting air without allowing disease to enter the home on wings, Venetian blinds temper and diffuse the light and insure absolute privacy. Their present popularity is largely the result of mechanical improvement.

Great strides have been made within the past few years in the development of screen cloths. Screens of steel wire have been widely used because of their cheapness. However, their replacement costs have been so great, owing to the fact that they only last one or two seasons. To provide a stronger screen, metal, widely used in industry, although rust-resisting, has strength and ruggedness and will give long service. Aluminum, also lacquered or galvanized to protect the surface, copper and bronze resist corrosion and will give long service. Aluminum, also rust-resisting, has strength and ruggedness required for permanent screening. Monel metal, widely used in industry, although more expensive than any other screening cloth, is recommended under conditions of exceptional exposure—as on the sea coast or in sections where there are excessive amounts of coal smoke or chemical fumes.

Many screen authorities recommend giving screen mesh a coat of varnish at least every two years. This is especially important in a salt air atmosphere.

For general use, screens are made in three different sizes of mesh. These are designated by the number to the inch—as 14, 16 and 18 mesh sizes. The size 14 will exclude flies and larger insects; 16 will keep out mosquitoes of ordinary size; while 18, the finest, will exclude gnats and other tiny winged creatures.

Formerly, little attention was given to the use of carefully made screen frames. Now, however, carefully constructed frames of wood or metal are used with the more lasting screen cloths of today. To be effective, screens should fit snugly and be sufficiently stiff and well-braced to prevent twisting or warping. Screening should be drawn tightly over them and so secured that it cannot easily be removed. Newer than the metal screen frame is the roll screen, in which the wire cloth is not held stationarily in a frame, but is fastened to a roller and wound and unwound around it in the same manner as an ordinary window shade. It is designed for both casement and double-hung windows and when installed at the time of building a house, may be completely concealed.

With reasonable care, screens of strong, rust-proof metal will last a lifetime. All types, with the exception of the roll-type screen should be taken down in the Fall, cleaned and put in a dry place for the Winter. One Winter's exposure is equal to two or three seasons of hard wear. To facilitate rehanging in the Spring, each screen should be marked according to the window or door to which it belongs.

Venetian blinds which materially lower room temperature in Summer by admitting refreshing breezes while excluding the sun's rays, may be used all year round in place of window shades, especially where they form a part of the interior decoration. Mechanically, these blinds are ideal for any room in the house, operating noiselessly by cords on ball-bearings. By merely pulling the cord, they will fold up or roll down easily. One of the most important improvements in the modern version is the adjustability of the slats which may be tilted at any angle and as easily brought back into place.

Wood and metal frame screens and roll screens together with Venetian blinds represent the output of the Kane Manufacturing Company. One of the newest developments of this firm is a folding screen which introduces an entirely new principle in screen design. The screen itself is completely assembled with no fitting of parts required and can be installed and removed from the inside. It covers the entire window and hangs from hinges at the top—then locks in position at three points. Since it folds horizontally at the center, it allows for the operation of the window sash and can be fully or partially opened without fear of closing. It is made with bronze wire cloth and galvanized steel, bronze, or aluminum frames.

The Venetian blinds made by this company have slats made of cedar or basswood which do not split, crack or warp. A unique feature is a support which prevents sagging at the center when the blind is used in a large opening.

The Chase Brass and Copper Company is known the world over for its screen cloth, specializing in pure copper and bronze mesh. The latter comes in bright and antique finish. They recommend bronze as superior to copper because of its strength and springiness. On attic windows and other inaccessible places, it is possible to leave this screening out the year round. This firm also manufactures copper tacks and brass escutcheons designed for fastening screen cloth to wooden frames.

Venetian blinds built by the Bo.stwick- Goodell Company are of the best materials and in every hue of the rainbow. Alternating slats of different colors, such as silver and gold, or lavender and blue, may also be had. The tapes too are dyed as silver and gold, or lavender and blue, or silver and gold, or lavender and blue, or silver and gold, or lavender and blue, or silver and gold, or lavender and blue.

The Higgin Manufacturing Company, Inc. makes an extensive line of complete screen units for windows, doors and porches with wood or metal frames and covered with the best types of screen mesh. One of its newest developments are rolling screens designed especially for outward swinging casement windows. These are installed permanently and inconspicuously as a part of the window itself. Worthy of mention are their ornamental sliding screens also designed for casement windows. This organization also makes excellent screen doors as well as Venetian blinds.

During the past year the Hough Shade Company has produced an automatic locking device for (Continued on page 60)
Productive gardens for the unemployed  

By Cyrus McCormick, Jr.

A man walked down the grassy alley between the gardens. He came slowly, carrying a heavy bundle of Beets, their red roots in front of his arms, green tops trailing behind him. Behind him, a mile away where the city sweated in September heat, a factory chimney rose gaunt and lifeless. Like the man, it was unemployed; but the man was whistling as he passed us.

At a little distance three other men followed. One was clumsily balancing on his hip a bushel basket filled with ripe Tomatoes. The second, a giant in a slight undershirt, was bearing a knobby sack on one shoulder and his coat slung negligently over the rippling muscles of the other. The third was carrying a pair of bulging paper sacks. These men, too, were unemployed.

As they passed us, the radio loud-speaker on the tool shed roof blared forth news of the Cubs. They stopped and the big man said, "Something about baseball being a waste of time; those players ought to be gardening. "Huh," said one of his companions, "I don't know. They've got jobs. And what about that three-bagger you knocked last Sunday?"

The Superintendent called out, "Hey, Joe, what you got in your bag?"

The big man grinned. "Lots," he said, "wanna see?"

He put the sack tenderly on the ground, undid the string around the mouth, and poured out his wares. Beets and Carrots and Kohlrabi and a few Potatoes. He gazed at the vegetables tenderly as if he loved them.

"Lookit, boss," he said. "Them Potatoes is bigger than the foundry got. This is just like shooting fish! Say, boss, is the shop gonna open soon?"

He did not expect any answer. Business was dead and he knew it. But there was no despair in him, now. Unemployed or not, he knew he had enough food for the winter.

A year before that afternoon, another man and I had wrestled with the problem of the men in a southern saw mill who, because of the depression, would soon be unemployed and without support. It was easy, in Mississippi, to plan gardens where they could produce greens and, perhaps, an income from truck for sale. But when people came to me, the former boss, suggesting that gardens for the unemployed might be started in Chicago, too, I doubted. Where in a city could you get land enough, or how would artisans accustomed to meat and bread and cans take to fresh vegetables? You might do such things in small towns where fields were not too far away, but you could not grow potatoes in asphalt streets or cinder yards.

Desperate with the horror of unemployment, the Company faced the problem. These men carrying sacks of fresh vegetables down the grassy lane between acres of gardens a year later were the answer. The unemployed still lived on their crowded city streets, but they had found out how to grow their own food for the winter.

The system whereby five thousand gardens in Chicago have produced vegetables during the summer of 1932 to feed unemployed men is a simple one. Perhaps it is not a perfect system—yet—but it is a fair start along what may well become the ultimate highway of industrial relations. The Company itself has applied it with equal success to the out-of-Chicago

The photographs on these pages, taken last summer, are conclusive evidence of the success with which industry in the Middle West has undertaken the plan of enabling families of the unemployed to raise much of their own food. The start outlined in the accompanying text has broadened into a country-wide movement the value of which goes far beyond the production of edible crops by those who otherwise might be standing in bread-lines.
factories. Other companies have adapted it to their own situations. Still other companies have installed plans of their own. All of them offer continuing and widening possibilities.

In the plan I saw in successful operation, there are no limitations an unemployed worker must meet to qualify himself as a gardener, save only that his service record must show five years on the payroll. Anyone, whether he is working short hours or is totally unemployed, may garden if he so desires. Part time work is now in vogue throughout American factories. On an average it may give a workman twenty-five or thirty hours per week and it allows him to cling to the minimum of subsistence; but obviously it will not sustain the so-called American standard of living.

Therefore it is desirable for a man so situated to reduce his cash outlay for food by raising vegetables. To an unemployed man who has no cash except what he may draw as a loan or as direct relief, food production in any form is a necessity. Vegetables from gardens are not as good as pay from jobs but they are better than soup in bread lines.

When the winter of 1931-32 in Chicago melted into spring, the Company sent out the call for gardeners. Five thousand men answered. They were shop men, men from the foundries, the forge, the machine shops, the assembly rooms. They knew nothing about truck gardening or any form of (Continued on page 63)
Meet the Mullein, a weed that makes good

By Louise Beebe Wilder

Certain plant families are conspicuously and unaccountably neglected by American gardeners, amateur and professional. In the forefront of these are the Mulleins or Verbascums. Perhaps the reasons are not far to seek. As gardeners many of us have not yet begun to cultivate that power to take pains that is the part of a good gardener no less than of genius. And Mulleins, though they are so easy to grow, do nevertheless cause us some trouble because most of them are biennial by nature, and even those designated as perennial are short-lived unless grown in light, poorish soil, well drained and in fullest sun.

We do like, the majority of us, to see the same dear flowers lift up the same dear faces (if I may take some liberties with the poet) in the selfsame places year after year with little or no trouble to us, but we are continually left in the lurch by Mulleins if we have not been forehanded enough to keep a number coming on in seed beds to take the places of the departed as we must with Foxgloves and Canterbury Bells. We are resigned to the behavior of these two famous biennials, but we have not yet got round to putting up with like idiosyncrasies in Mulleins. Nurserymen in particular will have no truck with such unstable wares, though I know one (more power to him) who lists five of the best kinds in his catalog and I shall be glad to give his name to anyone who will write and ask me for it.

Moreover, we are afraid of that word "weed," and the name Mullein in the mind of many of us is synonymous with this outlaw term. Weeds, it might be said, are Nature's sins of commission and we as a nation are pledged to blot out sins—of commission rather than of omission. Hence we do not countenance weeds. But if anyone with an eye for line and color can view without interest a raw roadside cut rescued from blatant hideousness by the intervention of the amazing dignity and beauty of crowding towering stalks of what we are pleased to call our native Mullein (Verbascum thapsus), it is difficult to think that he himself is not a sin of commission on the part of improvident Providence.

But to begin at the beginning: The name Verbascum is an old Latin one that I read was originally Barbascum, meaning bearded, because of the bearded stamens. The origin of the common name Mullein I do not know for certain, but it is very old. Early writers spelled it variously Moleyne, Molleyne, Mollen, Mullen, and Lyte also gives Wolley or Wulleyn, and as Gerard says "Mullein or rather Woolen" it seems these names all derive from the characteristic woolliness which marks most of the species.

Mulleins inhabit Europe, North Africa and western and central Asia—America only by adoption. We have no native Mulleins despite the prevalence all across our country, north and south, of Verbascum thapsus, V. blattaria, the pretty little Moth Mullein, and others. Not all are suitable for garden decoration though I never saw any that lacked a decided decorative quality such as is possessed by Thapsus of the scarred roadsides. Garden plants are required to hit you in the eye, so to speak, before they are admissible, and V. thapsus has a stingy way of opening its blossoms one by one or a few at a time, and so this plant so aptly called High-taper is not fit for garden circles. So, too, the Moth Mul-
lein, *Verbascum,* for all its quaint charm of slender stalk set with round yellow or white blossoms, is a bit too wayward, too nonconforming to garden standards, though a pleasant enough companion when one is on the loose, so to speak, after escaping from trim garden ways to the freedom of the countryside with the “key of the fields” in one’s pocket.

But for the strictly garden-minded there are plenty of Mulleins, though of all of them it must be said that they have the look of things but once removed from the wild, not untidy, not gauche, but affinitive certainly with free spirits. In England a race of hybrid Mulleins in beautiful and unusual colors has been developed but that we may not have them goes without saying, so we need not dwell here on the tones of cinnabar-red, of buff-terracotta, of bronzy yellow that they display, but had better turn our attention to what is still within our reach.

Mulleins are essentially of the summer months and for the most part they grow tall—from five to eight feet. In these two respects they are extremely valuable to the gardener. The inflorescence is either in a long spike like a candle, or in the form of a candelabra, with many branching arms, and the color most commonly displayed further carries out (Continued on page 61)
The Gardener's Calendar for June

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a different time in the carrying out the operations. The dates are for an average season.

SUNDAY
1. First Quarter on the 1st day of the month, 6 h. 53 m., morning, in the East.
2. Full Moon on the 8th day, 0 h. 5 m., morning, visible in the West.
3. Last Quarter on the 22nd day, 0 h. 26 m., morning, to be seen in the West.
4. First Quarter on the 30th day of the month, 4 h. 40 m., evening, in the East.

TUESDAY
1. Chrysanthemums. Spring-cuttings of the greenhouse types, if usual care will make them, will now be in bloom for forcing purposes. Spring-cuttings for winter forcing may be planted in a cold frame or in a cold greenhouse.
2. Letter or beginning of the first day of no voting. If the law is not yet in force, the voters will have the right to vote on this subject. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.
3. If bears are seen, they should be killed. If they are killed, the matter should be reported to the proper authorities.
4. If there have been frosty weather, the earth may give you an opportunity. Do not cut the plants, or they will be damaged. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.
5. If there are any vacant lots, they should be bought. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.

WEDNESDAY
1. In the wild or wild flowers, the seed of spring flowers should be sown now in the greenhouse. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.
2. In the wild or wild flowers, the seed of spring flowers should be sown now in the greenhouse. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.
3. In the wild or wild flowers, the seed of spring flowers should be sown now in the greenhouse. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.
4. In the wild or wild flowers, the seed of spring flowers should be sown now in the greenhouse. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.

THURSDAY
1. In the wild or wild flowers, the seed of spring flowers should be sown now in the greenhouse. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.
2. In the wild or wild flowers, the seed of spring flowers should be sown now in the greenhouse. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.
3. In the wild or wild flowers, the seed of spring flowers should be sown now in the greenhouse. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.
4. In the wild or wild flowers, the seed of spring flowers should be sown now in the greenhouse. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.

SATURDAY
1. In the wild or wild flowers, the seed of spring flowers should be sown now in the greenhouse. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.
2. In the wild or wild flowers, the seed of spring flowers should be sown now in the greenhouse. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.
3. In the wild or wild flowers, the seed of spring flowers should be sown now in the greenhouse. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.
4. In the wild or wild flowers, the seed of spring flowers should be sown now in the greenhouse. It is a good plan to give them an application of strong liquid seed. This will encourage the practice of the people in the city and the country, which is of great importance.

Old Doc Lemmon knew Wyndham long ago

"If you can't see the county paper that more'n a billion gallons of water are going to waste every year in the spillway of the big Wyndham Reservoir dam, what with all the rain we had this spring, it's a sight o' water I can't help thinking about. The water was high, and it was a sight to see the water flowing over the spillway. I had a visit one day from the county paper, and the man said, 'It's a sight o' water I can't help thinking about.' I said, 'It's a sight o' water I can't help thinking about.'"
Clear and cool and gardenia-smooth, the Englishwoman's complexion is like some pink-and-ivory-petaled flower, exquisite and rare. And she cares for it as she would her most precious possession. She will use only the finest preparations that the world affords: these English Lavender things from Yardley of London. . . . Yardley's English Lavender Soap, to give her skin the gentle stimulation that it needs, morning and night.

And finally, Yardley's English Face Powder, delicately perfumed with Yardley Lavender. It will give you more than you had ever hoped for from a powder. It is so light, it will cling for hours; so luxuriously fine (like delicate, tinted mist); so subtly shaded that only the touch of your fingers and the richer, softer finish of your skin will reveal that you have used a powder at all. Truly a cosmetic miracle!

And because we cannot tell you here of all the Yardley series, we have made up a booklet, H-6, "Complexions in the Mayfair Manner." Won't you write for a copy? It's free. Yardley & Co., Ltd., 452 Fifth Avenue, at Fortieth Street, New York; in London, at 33, Old Bond Street; and Paris, Toronto, and Sydney.

YARDLEY'S ENGLISH LAVENDER
TO FOREVER MARK THE WAY . . .

There is no event in life quite so important as the wedding. As such it is deserving of all the dignified atmosphere with which it is surrounded, and every detail in its celebration is worthy of meticulous attention. Of these, none reflect more distinction than the quality and character of the wedding papers. Crane’s Fine Papers confer this distinction with that grace and assurance that comes from more than 150 years of making fine papers.

This careful attention to detail decrees the use of a fine paper of substantial weight, with inside and outside envelopes. For the wedding invitations and the announcements Crane offers Crane’s Kid Finish, soft and velvety, in Crane’s new Naturel, a warm white shade, in four correct sizes. For informal use and bride’s notes, Crane’s Pinebark, which has the feeling of highly finished decklin is much in vogue, as is Crane’s Columbade for new house stationery, to be used by both the bride and the groom.

Crane’s Fine Papers • MADE IN DALTON, MASSACHUSETTS

Bedspreads for summer

There are no events more fittingly beautiful than those that are marked by the wedding. Such an event is deserving of all the dignity with which it is surrounded, and every detail in its celebration is worthy of meticulous attention. Of these, none reflect more distinction than the quality and character of the wedding papers. Crane’s Fine Papers confer this distinction with that grace and assurance that comes from more than 150 years of making fine papers.

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Crane’s Fine Papers • MADE IN DALTON, MASSACHUSETTS

German dishes to escort your amber brew

CONTINUE FROM PAGE 94

...some capers and a finely minced sardellen. Replace meat in sauce till thoroughly heated through again. Serve very hot.

Polish Fish (in beer). Get 2½ pounds of fresh fish. Wash, drain and rub ½ tablespoon salt over all. Cover and let stand twenty minutes. Place in saucepan; add 1 pint of beer, 1 sliced onion, ½ bay leaf, 4 whole peppers. 1 lemon cut into thin slices. Place over fire, and simmer slowly till done (allowing about ten minutes to the pound). When done, place fish on a platter; keep warm. Melt 1 tablespoon butter, add 1 tablespoon flour, mix. Add to sauce, stir, add ½ tablespoon sugar, boil 5 minutes, then strain and serve over the fish. Serve with boiled noodles.

NOTE: The Rueckaing in the Sunday night supper menu is a slightly salt fish, which can be used as an hors d’oeuvre, or cut up in fine pieces and mixed with the scrambled eggs. Mettwurst is German sausage, Mainzer Handkaese is a small, highly flavored German cheese which is served with caraway seeds. The recipe for Apfelstrudel is given by courtesy of Luchow’s.
IT HAS long been a pleasant custom for a mother to build for her growing daughter a service of solid silver tableware, a few pieces at a time—as gifts on birthdays and at Christmas. And each year, as the set increases in size, the additional pieces cause added pleasure and enthusiasm.

Rogers, Lunt & Bowlen have always realized a very definite responsibility in the building of these sterling services. First, they know that the designs must be worthy, that they must be based on sound decorative art, so that they will always be in perfect taste—always beautiful.

Then, the silver must be of ample weight and the craftsmanship worthy of a cherished heirloom. And, very important, the pattern must be carried in stock year after year, so that even when "she" has a home of her own, she can still continue to add to her service and some day, perhaps... the Tea Set, Candle Sticks, goblets, Center-piece, etc.

You will find TREASURE Solid Silver measuring up to all these requirements, and more. The designs are of exquisite beauty, and though the styles are of wide variety, each one is in excellent taste. You may see them at your jeweler's.

Write for a copy of "The Modern Way to Choose Your Silver." You will find this booklet most helpful. Please address Department B-11.
their Venetian blinds which eliminates the troublesome wall cleat or hook that has been used for many years. This patented gadget enables the operator of the blind to release or lock it at any point desired within the window area, instantly, instead of winding the cord around the wall hook. A further improvement is in the fastening of the cord to the bottom swing board of the blind so that it raises and lowers with it. This eliminates the accumulation of the cord at the bottom of the window. The products of this organization are equipped with ball-bearing rollers which greatly facilitate their operation.

The Watson Manufacturing Company makes roll screens, metal and wood frame screens, screen doors and Venetian blinds. Their metal frames are unusually light owing to the one-piece tubular form of construction. A patented method of wiring the wire cloth tightly in the wooden frames by means of flexible strips, eliminates any sagging or ordinary breaking of the wire. This company also supplies screen units for porches, elaborately designed and fitting into any type of architecture. A roll screen, as the name indicates, has developed two outstanding roll screens of full and half length types. The latter, the newest innovation in the modern screening field, costs half as much as the full length screen and fits on the outside of the window, while the former is installed on the inside. An ingenious spring-head roller in a compact casing controls the screen automatically at the touch of a finger. The screens are thoroughly insect-tight, with their mesh fastened securely at the top and bottom of the casement and snugly locked into close-fitting guides at the sides.

Any window, no matter what its size or shape can be perfectly fitted with Venetian blinds made by the Western Venetian Blind Company. These popular, colorful devices are operated on a worm gear principle with a positive locking device. The slats cannot shift their position. The wood for the slats has been kilned-dried to prevent warping and control cords, an eighth of an inch in diameter, are glued to prevent wear and assure long life. The rollers over which all lifting cords pass are of the steel ball-bearing type, except where climatic conditions make the use of fiber desirable. One of the newest developments in their blinds is the "U" type which is controlled from the bottom instead of being lowered from the top. It is especially useful in climates where there are frequent dark days, since it permits the upper part of the window to be entirely uncovered and all the lighting concentrated to the ceiling and redistributed from the upper part of the window while the lower part is covered.

The New York Wire Cloth Company makes an inexpensive, heavily zinc-coated, screen of drawn steel wire treated with a flexible lacquer to prevent discoloration and at the same time preserve the life of the screen. Other products include a pure copper screen which has a resiliency and durability in weather exposure characteristic of bronze. Their bronze mesh, which is made of hard drawn wire, has a springiness that prevents denting. One of their newest and most durable screen cloths is aluminum. This company builds its screen cloth with a salvage of extra heavy strands. This reinforcement prevents the cloth from tearing easily at nailing point.

**Special Sizes**

Flexibility of design is a feature of products of the Carolina Venetian Blind Company. Where windows have semi-circular or elliptical tops, this company installs a blind as high up in the window as the sides are permitted, and provides the arch above the blind with slats set horizontally in a frame or in a fan shape on radial lines. They meet every demand in color and finish required to match or contrast with interiors. Their blinds are finished natural wood varnished, stained and varnished, painted, enamelled or lacquered.

The Venetian blinds of the Columbia Mills, Inc. provide control of light without loss of ventilation, for rooms equipped with any type of window. Narrow horizontal slats in a wide range of colorings are made of white cedar and will not warp out of shape even after years of continuous usage. Exclusive features perfected by the firm prevent the slats from being jarred out of position by the vibration. Like a number of companies manufacturing these blinds, this firm offers ten years of trouble-free service. Rolling Screens, Inc. have available a rolling window screen, the small enamel-colored casing of which fits into the window trim almost out of sight and appears to be an integral part of the trim itself. It is operated with flexible high carbon tapes balanced for smooth operation and heavy duty. Each screen is made specifically for the window for which it is to be used.

The Casement Hardware Company, the Detroit Steel Products Company and The Crittall Casement Window Company have developed a complete metal window frame combined with a screen, fitted, hinged, painted to harmonize with any home decoration color scheme. In these complete window units, casements may be opened and closed and securely locked on the inside of the screen. Screens for these metal window frames lie flat against the casement and are held securely by hardware incorporated into the bottom and by clips near the top of the window. Locked handles or ad

(Continued on page 64)
It is doubtful whether the standard which Cadillac has set for itself has ever been quite so far removed from the contemporary as it is today. . . For this, there is logical explanation. Cadillac, with the aid and the inspiration of General Motors, has used the past three years to make the very greatest advancements in its history. Centering around the origination and perfection of the 16-cylinder V-type motor, this progress has embraced every car in the Cadillac family—and has affected every phase of chassis and body. At the normal pace of advancement, we could not logically have expected today’s Cadillacs before 1935 . . . The public has been quick to sense this, and Cadillac’s share of the fine-car response has gone progressively upward, with scarcely a pause. . . Such, of course, might be expected—for people who choose from Cadillac’s field are people of discrimination, and buy their cars for genuine merit and basic evaluation. . . Your dealer will gladly acquaint you with the three new Cadillacs—the new V-8, the new V-12, and the magnificent V-16—the last now limited in production to 400 cars for 1933.

Cadillac list prices begin at $2665, f. o. b., Detroit. Thirty-two Fisher and Fisherwood body types. Government C. M. A. C. terms may be utilized.
Some rooms achieve an air of utter peacefulness without a single decorative highlight. A blend of neuter colors and of quiet comfort... like a landscape through the mists of morning... lovely without a single sharpness. Such rooms are rare and memorable... cool and charming but not cold. Soft gray walls, fawn for the curtains, pale rose and gray blues and soft greens for the furniture and Ashes of Roses carpet for the floor.

Ashes of Roses is but one of many charming colors available in Alexander Smith Wide Seamless Carpet.

Alexander Smith Wide Seamless Carpet is made in two different qualities—Claridge and Deepdale—sold by good stores everywhere at very moderate prices, either as wall-to-wall carpet or bound as rugs.

You will find helpful information and a choice of colors in Clara Dudley's interesting portfolio—"The Use of Wide Seamless Carpet in Decoration," which will be sent to you on receipt of ten cents for handling.

Write W. & J. Sloane, 577 Fifth Avenue, New York, who are Wholesale Selling Agents for Alexander Smith.
Meet the Mullein, a weed that makes good

(CONTINUED FROM PAGE 35)

the analogy to light, for it is yellow, a peculiarly radiant quality. The first time I ever saw Mulleins used in a garden was in England more than twenty years ago, in a little lane with walls of bricks that connected two sections of a large garden. Verbascum olympicum with its enormous candelabras was planted thickly along the sloping sides of the lane and though the day was overcast and dusk approaching the tens of thousands of little yellow blossoms gave a very fair counterfeit of a gala illumination.

GARDEN VALUES

Mulleins are valuable in the garden not only because of their height and their color (which seems to blend with all other colors happily), but because they have a very long period of blossoming during summer, and because even when the blossoming period is past the tall gray stalks possess a comely dignity that makes us let them stand. The plants, if allowed to mature their seed, self-sow freely so that there are always plenty of gray velvet rosettes to be taken up in the spring and transplanted to situations where we would have them. These plants are eminently fit for border use, for planting in beds in the shrubbery, for groups in the wild garden, and one or two are even suitable for the rock garden. For the best effect they should always be planted in groups and they are so easy to grow from seed that any one who can achieve Zinnias and Marigolds and Hollyhocks may have Mulleins. They have also the good quality of being resistant, standing up manfully beneath our hottest suns.

When we come to consider the kinds I must begin with my first love—Verbascum olympicum, the Olympic Mullein, which I still think the handsomest and most valuable of all the kinds I have grown. In my experience it is not a biennial but a triennial, for the first year three years from seed before it matures its immense flowering stalk. This sounds a lengthy business, but after the first wait, which does require patience, there will always be plenty of seedlings for use where they are required. It is a noble and stately plant, quite architectural in the ordered arrangement of its tiers of long rough leaves that clasp and hide the stem for half its length and then give way before the aspiration of the blossoming column. Some thirty or forty inches long, interrupted at more or less regular intervals by the flowering branches that give it its candelabra look. The main flower stem and its branches, though set thickly with buds, do not give a crowded or disorderly appearance, for the flowers do not open all at once but twinkle forth a few at a time over a period of three months or more. Think of the short and hurried blossoming of Forget-me-nots and Canterbury Bells, and the care we must take to keep them in our midst, and then of this generous, splendid plant, defying drought, blossoming for months and perpetuating itself without any trouble on our part! I have seen its seedlings in some queer places but never did they seem out of place; once in a flight of broad stone steps where they grew shorter than common because of lack of nourishment; once in a high dry wall where they reached toward heaven in a most gracious gesture; many times at a border edge where they should have perished but did not. I cannot pass on to the other kinds before I have recommended Verbascum olympicum as a care for commonplace in any garden, as an effective house decoration, and mentioned its curious pleasant fragrance.

V. phlomoides also has great claims to distinction. It is handsome from top to toe, from its great woolly rosette up its leafy stem to the tip of its long gold candlestick. The stalk has a few branches and the flowers are the color of Evening Primroses, five-petaled and about two inches across. Its defect is that these flowers remain open only while the sun shines upon them, though even in cloudy weather the six or seven foot stalk seems a gray staff and has real decorative value.

V. pennsylvanicum (V. longifolium) is the giant of the family so far as height is concerned, reaching eight feet or more. It is a care for cornfields and in congenial surroundings. The very large and long leaves are silvery, the flower spike somewhat branched and well clothed with sulphur-yellow flowers. It comes from Macedonia.

MULLEIN COMPANIONS

Verbascum chalixii is listed as a perennial but with me has not proved long-lived. It was one of Miss Jekyll's favored plants and she suggests placing it next to Thalictrum flavum. The tone of the Mullein's yellow is considerably deeper than that of the Meadow Rue and its dignified carriage complements well the spry, small-leaved habit of the latter. A few pale Delphiniums add to the attractiveness of this grouping. V. chalixii is not as tall as many Mulleins but can usually be counted upon to reach a height of five feet. There is a white-flowered form, but I have not seen it. The white-flowered Mullein with which I am most familiar is the hybrid Miss Willmott's Mullein and in front of this Miss Willmott's Mullein, Pink (Agrostemma coronaria alba) and some clumps of the shock-headed yellow Knapweed, Centaurea cyanus. This planting keeps its beauty for several weeks and even after the flowering is past the texture and tones of the foliage and the sustained round form of the taller plants make it a continued pleasure.

Another white-flowered Mullein which is worth growing is V. nigrum which is worth growing is a continued pleasure. It is a biennial but with me has not proved sonier than many of its cousins but an admirable border plant nevertheless, three feet tall, with smooth leaves and an

(Continued on page 62)

FRANCE

This land of personality invites you to partake of her daily life...a life of cultured happiness, a life where the joys of today are curiously mingled with the romantic memories of yesterday. Versailles with the fountains playing...twilight in the Bois...moonlight over Sceaux...Longchamps for that June classic, the Grand Prix...Deauville, Biarritz, Dullard, La Baule, Vichy, Le Touquet decked with gay casinos...tennis courts...polf courses and polo fields make a chic spectacle...The Riviera, jeweled with red roofed avenues and sparkling beaches...Corsica just beyond the horizon, set against a background of palms and sheltering hills...Villages nestling in the Pyrenees like colorful toy towns...the Alps of Savoy, rising to the majestic snow-crowned summit of Mont Blanc...Follow the Rhone through Provence...the land of the Troubadours...lovely Avignon, past the Palace of the Popes and on to the Camargue country...Alsace-Lorraine where the old provincial costumes may still be seen along the great wooded humps of the Vogues...The tower-ridden valleys of the Loire make romance and medieval fable live again...The famous "cares" of Luchon, Châtel Gazon, Brides, Aix, Evian and Vittel make getting well and keeping young a pleasure...The finest and fastest trains with tariffs of less than two cents a mile...hotels, villas and pensions suited to every purse...live gloriously for a few weeks and store away memories that live a lifetime...acquire the culture that distinguishes a person well-traveled. Your travel agency will gladly plan an itinerary.

RAILWAYS OF FRANCE

1 East 57th Street N.Y.
June . . . month of brides and Bachelors (of Arts, of Science). ... What to give? ... We suggest a Telechron Electric Clock. ... New homes and new careers should both be started off on time!

When you see the rich variety of models Telechron is offering this month, you'll wish you were annexing a ring or diploma yourself! Minimaster, the "speedometer clock," is especially ingenious.

Telechron, of course, is the oldest self-starting, synchronous electric clock. It teams with the Telechron Master Clock in your power house (which made modern electric time possible) and measures minutes smoothly, silently, accurately. It is well-known, well-made, dependable — the recognized "best."

Telechron prices are as low as is consistent with fine materials and skilled workmanship. They range from $3.95 upward. Next time an engraved invitation arrives in the morning mail, say "Telechron" to the nice young clerk in the nearest jewelry, hardware, radio, electrical, or department store.

WARREN TELECHRON COMPANY, ASHLAND, MASS.

Meet the Mullein, a weed that makes good (continued from page 61)

other log will project.

There are a number of different methods in use for closing the cracks between the logs. In primitive days moss was used in the North and clay in the South for accomplishing the result. In Alaska and Siberia moss is still giving satisfaction. The modern prototypes for moss and clay are, on the one hand, oakum, and, on the other, lime mortar, cement or some plastic material of which there are a number of patented kinds. At this time, also, poles or quarter-rounds are nailed in between the logs. When a caulking material such as moss or oakum is employed, the cracks between the logs must be made very narrow, because the material would not otherwise stay in place, but with clay or the cement as a filler, the openings are sometimes four or five inches apart and the logs not even trued by hewing. Naturally, this is a cheaper method of laying down, but if employed, mortar should be applied, inside and out, on metal lath sprung on a parabola to give elasticity and so prevent the cracking of the coating. The use of oakum is more likely to give satisfaction in the long run. The logs should be accurately hewed up and bottom, or better still "sized" in a sawmill. Strips of oakum are laid between the logs before nailing, as the walls go up, and afterwards additional oakum is driven in from both sides.

One other point from the construction standpoint: if your cabin is to be used in winter do not have the living room open to the rafters. In this case the living room should be closed overhead. Exposed log joists make an effective support for the overhead floor.

The upkeep cost of log cabins is trifling as compared to frame houses, for example. So long as the roof is maintained in good condition there is very little else to be done. Frame houses require painting at frequent intervals to guard against deterioration. Even the outside walls of a log cabin which has been creosoted will go for years without attention. When you want to freshen up its appearance, a single coat of stain will do the trick. If the doors and frames for both windows and doors are made of white pine they also may be sanded and then the only parts requiring painting are the window rails and muntins. Of late, architects are calling for stain also on these minor parts, so that in many cabins no paint at all is used.

Modern log cabins have stone fireplaces, often fitted with Heatilators to supply additional heat, galvanized window- and door screens and kitchen and electric lights. If electricity is used, the lighting fixtures may be made appropriate and not too conspicuous by the employment of rustic fixtures, though before these are purchased, the local inspector should be consulted to ascertain if the particular type satisfies the requirements of the fire underwriters. The wiring may also be made inconspicuous by judicious use of cable conduit and wiremold.

If the cabin is intended for occasional use only, it is particularly essential to have a simple and well designed plumbing system. A inexpensive system should pitch to a point where the water is certain to run out when the drainage plug is removed. Wash-down toilets are preferable to more elaborate types on account of their ease of drainage with a siphon. No trap should be concealed below the floor. For practical purposes, a simple line of four-inch cast iron pipe from outlet to stack above the roof is the best, with no back trapping or other frivolities. A hose faucet should be placed at the bottom of the hot-water boiler, so that when it becomes necessary to drain it, a piece of hose long enough to reach out of doors can be attached.

Comfortable log cabins can be built in these days of low prices in small sizes as cheaply as $2,000, and larger cabins with four or five bed rooms for from $5,000 to $5,000. Such cabins have open fireplaces and possibly furnaces, fitted both rooms, hot-water boilers and kitchen sinks, electric lights, and in fact all the essentials of modern life.
KEEP A JAR in the Bathroom

This is the all-purpose bathroom cleaner—for tile, porcelain, nickel and chromium fixtures. In half the time, Wright's Silver Cream will brighten every spot. Use it for keeping silver bright...for glassware...for porcelain and enamelled refrigerators. Send for a free sample jar.

J. A. WRIGHT & CO., INC.
109 Emerald Street, Keene, N. H.

WRIGHT'S
SILVER CREAM

Avoid Stair-Climbing

No longer need you dread those steep, tiresome stairs, and the discomforts that come with their use. These modern residence elevators can be installed without disturbing the stairs or stairwell, and the cost does not prohibit installation in modest homes.

INCLIN-ATOR

Routinely installed on existing stairways, Glides quietly and smoothly. Folds against the wall when not in use. Does not interfere with use of stairs. Electrically operated from car or from top or bottom of stairs. The entire house now made available to invalids and the aged.

"Elevette"

This unique home elevator can be installed in a stairwell or other small space. Car constructed to fit available space and when desired can be made sufficiently large to carry medium-sized wheelchairs. Controlled electrically.

For complete information and name of nearest representative address

INCLINATOR CO. OF AMERICA
1414 Vernon St., Harlanburg, Pa., U.S.A.

Productive gardens for the unemployed

(continued from page 53)

agriculture except the horticulture of agricultural implements. They were not hungry because relief plans had been providing them with the bare necessities. But, for the most part, they had no jobs. They wanted to work.

The Company found the land. Not its own, for it had none suitable, but borrowed from the forest preserve districts which had fields to spare, or from owners of vacant acres who had no use for them, or from estates, or from foreclosures, or by protracted negotiations. Land around a big city is not difficult to secure. It must be reasonably near transportation and it must be chemically suitable for farming. The Company's managerial staff included soil experts who rejected or accepted land offered for the project, and the Department of Agriculture stood ready to help.

Motor trucks and buses were organized to transport men to the gardens from the street-car lines. The city and county authorities gave free use of the streets without a transportation license, and also water where pipes were available. The manufacturing staff in the factories provided supervision.

At work

For days in April a fleet of tractors and plows plowed through a thousand acres in and around the city. The forge shop made hoes. Engineers laid out the plowed and harrowed lands in gardens fifty by one hundred and fifty feet in area. Tool sheds were built. A baseball diamond was provided and barbecue fireplaces built, since even the unemployed cannot live happily by bread alone. The men bought seeds at wholesale prices from the Company.

A man with whom I talked in his garden one day told me that he was glad to pay for his seeds. True, the Company bought them cheaper and better than those the men could find for themselves; but, more than that, the Company wanted to hear of the use the men made of the seeds—themselves—of the cost themselves—even though, where cash was lacking, the charge might be taken from wages. The only worthwhile venture of this kind is cooperative, free from the atmosphere of the hand-out—out that builds character and does not dehumanize.

The cost of it all to the Company?

Nothing—that is to say, the money spent for plowing and transportation and tools was less than the expected budgetary allowance for vegetables under the established loan and relief plans. To set this matter in its proper light, it must be suggested that the Company provided the idea, supervised its functioning, and advanced the capital (these being the functions of the employer in industry) and the men did the rest.

They turned out in legions as soon as the land was ready. Five thousand Chicago gardens produced. They were in existence for men who needed food, not for statistical purposes. One man claimed to have produced enough for his family with a lot left over to sell. Another claimed to have produced enough for future wages. The only worthwhile venture of this kind is cooperative, free from the atmosphere of the hand-out—out that builds character and does not dehumanize.

The result

There is no exact way of telling how much food the five thousand Chicago gardens produced. They were in existence for men who needed food, not for statistical purposes. One man claimed to have produced enough for his family with a lot left over to sell. Another claimed to have produced enough for future wages. The only worthwhile venture of this kind is cooperative, free from the atmosphere of the hand-out—out that builds character and does not dehumanize.

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W e had never really stopped to think that the walls of our house were hollow, nor that heat—and cold, and even drafts—passed through them as easily as water passes through a sieve.

"We knew the attic got stifling in the summer, but we didn't know how that oppressive heat got into the bedrooms so easily."

"And we never even guessed that a fireproof wood, made from rock, could be 'blown' into those hollow walls and empty attic spaces... and would protect us against heat and cold as effectively, to quote your book, "as a stone wall 10 feet thick."

"A year ago we put in J-M Rock Wool Insulation—throughout. Our fuel bills dropped 22%! The house could really be kept warm and free from chilly drafts all winter. And last summer it stayed 15° cooler than outside—even upstairs was comfortable."

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KIESLING RESIDENCE ELEVATOR

(PRODUCTIVE gardens for the unemployed

(CONTINUED FROM PAGE 65)

Better screens and Venetian blinds

(CONTINUED FROM PAGE 69)
Flower rooms for the fastidious gardener

(Continued from Page 48)

The floor is covered with heavy linoleum in black and white squares. A flower room should be as practical as possible and still be clean in appearance. Plenty of elbow room is essential. A compromise had to be made, at Glenalla, between this desirable simplicity and the room serving as a possible studio for arranging the flower room with other activities. It is next the dining room of a country cottage, which overflows with weekend guests of all ages. Therefore, the flowers are arranged early in the morning, that an old pine stretcher table may be set, as an auxiliary on which to serve luncheon and other meals.

The French doors opening into the little garden with a wall fountain, give access to a cool shady spot where deep pots may stand, full of flowers to be refreshed over night. A sturdy table stands here on which to arrange the jars of tall flowers. Potted plants that need a good soaking may be plunged in the pool of the fountain.

For gathering flowers, a very useful substitute for a basket is a small wicker wheelbarrow, light enough to lift up and down garden steps and which can be turned, filled with its gay freight, right into the flower room.

Among faithful friends on the flower room shelves are: black pottery bowls from New Mexico--most becoming to Marigolds; the old ivory Doulton jar for French Anemones; Steigel glasses to fill with Daffodils and a crude crystal vase to hold the irises, which were captured from a florist's window on a Spring morning long ago, has been a source of joy through all the seasons.

A very few of us have unlimited space to store our flower containers, so it is a good idea to resist the lure of a vase or jar just because it is beautiful. In these times of careful economies, it is necessary to be very firm with yourself and only buy something that you know you like, the right color, size and shape for a particular flower and place. To study the types and sizes of containers used in flower arrangement at the Shows is a liberal education.

Beverly Nichols tells us, in his charming book, Down The Garden Path, "If you want to have flowers looking their best, you must have an adequate assortment of receptacles for them. Most women have a shelf or two containing a measly assortment of tall and short glass vases, one or two bowls and a selection of miscellaneous horn- cows whose only conceivable merit is that they hold water." He also disproves of "wire cages which fit nothing and hateful glass blocks with holes in them." Soft lead strips, about two by ten inches, are convenient to bend about the base of the stems of even tall bouquets. They are best used in opaque china, but may often be hidden by a few leaves when arranged in glass.

Though there are many delightful flower rooms I might describe, space limits me to one, the flower arranging room directly off the garden in the residence of Mrs. Charles Wheeler, at Bryn Mawr, Penn. It is completely equipped. Ample shelves accommodate a collection of vases and flower holders, including lovely Ming pottery, and interesting glass and china vases—many of them in gay colors. Cupboards hold the larger vessels. A locker holds the more massive garden tools and drawers for smaller garden implements, hooks for holding shears, brushes and so forth. Another good feature of this small interior is the sink, which has been made unusually deep so that the tallest of flowers can be laid into it and arranged. A trap door in the floor, leading to the cellar, is used for throwing all the waste material—stems, leaves, etc., which are picked up below.

The walls are finished a soft green—cupboards and door are oak. The shelves are painted jade green, edged in barberry color. Walker & Gillette, architects, and W. F. Holstein, decorator.

Living edges to complete the rose garden

(Continued from Page 45)

that pink varieties provide, while there may be occasional gardens where the brilliant red varieties such as Eta are effective. Often a few plants with red flowers can be sprinkled in to brighten the effect obtained by other colors. The Moss Verbena with miniature flowers and filmy foliage are even more charming, probably more than the large flowered kinds, especially when the tiny Polyanthus Roses Perle d'Or are used in back of them.

And there is Mignonette. These modest plants do not vie with the Roses but the pleasing foliage, unassuming sombre flowers and sweet fragrance make something indescribably lovely to rose gardens.

Important practical details in the handling of these plants are as follows:

Pink and White Roses: Plant 12" apart.

Bordow: Six to 8" plants will do to start with—planted 4" to 6" apart; but a far lovelier effect can, of course, be obtained with 12" bushy specimens planted close together.

Daphne cneorum: Plant 12" to 18" apart.

Heather: Plant 12" apart.

Thyme, Samodina, Diasbasis White Reserve, Diasbasis Beatrix, Viola cornuta, Veronica repens, Campanula carpatica, Nepeta xeranthemum are all perennials and can be planted about 12" apart in a straight row if the space is limited, but better in a double row of alternately placed plants.

Mignonette: Must be planted where it is to grow and several successive sowings are advisable for continuos flowers.

Pilos dorostrum, and dwarf varieties, can be sown where they are to grow or they can be started in confinement.

Lablab, Ageratum and the large flowered Verbena: Buy plants each spring and plant about 12" apart.

Moss Verbena and all the fringed Pinks cannot be obtained from florists but if you haven't your own greenhouse your florist will usually grow them for you from the seed you provide.

Goodrich Garden Hose

You can't do this when you buy Garden Hose

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- Cord reinforcement is built into garden hose for the same reason it's built into tires... to give extra resiliency and strength. You can buy all-rubber hose, a thick rubber tube without cord reinforcement of any kind. You may think the slightly lower price is saving you money. But the strength, the flexibility, the lasting qualities you want, just aren't there. It's very likely to stiffen and develop troublesome breaks in a few months' or a few weeks' time.

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THE B. F. GOODRICH RUBBER CO.
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Goodrich Garden Hose
A Face at the Window

The garden scrapbook

Home Plant Propagation. In recent years the use of electricity as a heating material for plant growth purposes has made great forward strides. The electric heated is now a well established and satisfactory fact, and the application of current to temperature control in miniature indoor greenhouses has found a definite place. Still a third use of electricity is in specially made enclosures for rooting various kinds of cuttings which need more or less heat supplied from below in order to encourage rapid root formation.

It is perfectly simple to make at home a successful electrically heated case for propagation by cuttings if you follow the lines of one which has been developed at the Brooklyn Botanic Gardens. This little case, which can be kept anywhere in the house where there is good light from windows, is a sort of two-storied box which may be thus described:

The bottom section, of 3/8" wood, measures about 20" x 12" x 8" high. In one side is set a hinged door containing a glass panel. This opens to allow the insertion of a 10"x12"x8" high. In one side is set a hinged door containing a glass panel. This opens to allow the insertion of a glass pan. This opens to allow the insertion of a glass pan.

In the tests made at the Station it was found that the thrips winter over on the bulbs and that under ordinary storage conditions there is considerable injury to the bulbs from the feeding of the adult thrips and the young that are produced during the winter. Treatment of the bulbs in storage seems to be the most promising method of control, says Dr. Gambrell. Bulbs from severely infested plants can be saved (Continued on page 67)

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Cyclone Fence Company

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Standard Fence Company, Oakland, Calif.

Cyclone—na a "pipe" of fence, but fence made exclusively by Cyclone Fence Company and identified by this trade-mark.

The bulb catalogue

BULB

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What, you say, buy bulbs now? When planting time isn't until the Fall? To which we reply: Get out of the rut and have some of the rare new and unusual things not offered in the Fall, and which must be ordered before August first.

A new bulb catalogue is waiting for you. It contains the greatest collection of bulbs ever offered in this country. Hundreds of new, definitely and wild bulbs for the rock garden. Many that must be ordered before August first or you will lose out.

Furthermore, all orders placed before August 1st are subject to a special 10% discount. You order now and save when delivered. Mart 7th will find all of our bulbs agreeably reduced in price. Send for catalogue at once. Get your order in early.

Wayside Gardens

100 Darwen Clips $2.50

If you order before August 1st this famous SCLING'S SPECIAL MIXTURE of choice top size bulbs, sure to bloomer up especially from us ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

100 Narcissi & Daffodils $4.00

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Also these choice bulb varieties at special import prices

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2nd. "" "" "" Dizydia

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Order NOW—pay on delivery in September, or if you send check with order you may deduct 10% cash discount. These prices good till August 1st only.

Our Import Bulb List

N.B. Bulb prices will be much higher this Fall if the Peace Treaty Bill passes the Netherlands parliament. Take no chances. Send for our IMPORT BULB LIST—full of rare bargains at lowest prevailing prices.

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FACE LIFTING FOR THE TIRED HOUSE

Color! The success or failure of a room depends on it! The costliest furniture may be ruined by the wrong color of upholstery for its period... or the wrong color of carpet or curtains. The simplest little made-over-barn country house may attain high distinction through color alone. In no department of decoration does the amateur need more guidance.

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