Deep, restful, relaxing sleep

Under the fleecy warmth of a Kenwood Famous

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What is there about this truly famous blanket that brings such glorious rest, such luxurious relaxation? The secret lies in its selected long fibre new wools, the skill of the weaving, the deep fleecy nap. Together they give it that feeling of warmth without weight. And because it is thoroughly pre-shrunk, it holds its generous tuck-in size through a lifetime of satisfying use. Its colors remain always lovely, its lofty nap does not wear or wash away. This season you will find the Kenwood Famous in two distinctive color ranges. One group of exquisite colors, lightened with a delicate white bloom, is richly bound with satin. The other group, in lovely pure colors, is bound with Truhs Crepe, long lasting, absolutely fast to sun and washing. There are now Kenwood Blankets and Throws for every purse and purpose. All are 100% new wool. Each, at its price, is the utmost in value this famous mill can offer or you can buy. They are sold, only under the Kenwood label, by selected stores with a reputation for handling quality merchandise.

Kenwood Mills, Empire State Building, New York City. Mills at Albany, N. Y.

Kenwood Blankets are also produced in Canada by

Kenwood Mills, Limited, Toronto, Ontario

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Myrtle—of all women—was going to be married. The townspeople simply couldn't believe it. Seeing one man after another slip through her hands, they had come to look upon her as a sort of premature old maid, who every year came out of obscurity to act as bridesmaid for some of her girl friends. And now she had won a man for herself—not only an attractive man but a successful one. Myrtle's friends were very happy about it all. "Well, Myrtle finally woke up to herself," they said. "She could have been married years ago if she had even suspected her trouble."

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Listerine cleanses and freshens the mouth. Halts fermentation. Checks decay, and resists infection—all a cause of odors. Then gets rid of the odors themselves.

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Be fastidious: Keep Listerine, and Listerine only handy in home and office. Use it every morning and every night, and between times before meeting others. Lambert Pharmacal Co.
In this Manhattan Penthouse—as in modest homes—a lovely view takes on added beauty when framed by **QUAKER "VISTA" CURTAINS**

*A gentle pull on the side cords and the "Vista" becomes the worthy frame of an attractive outdoor setting.*

One of New York's most attractive and costly apartments—an inspiring view—and Quaker "Vista" curtains, "Vista," because they are decoratively smart and practical and a fitting companion to all nice things.

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Upper Picture: To screen the glare of the molocy sun and light, release the side cords and the "Vista" falls into place as a flat hanging curtain.

Lower Picture: An ugly unfinished frame for such a beautiful outlook.
living . . . .

in the present tense

For those young people who are planning homes adaptable to today's demands for comfort, distinction, livability, Altman recommends these newly designed modern living room pieces. Note their direct simplicity of line, the beauty of their wood grains, the interest in their fabric textures . . . small wonder that this group won applause at the Century of Progress Exposition.

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**The toy terrier from Belgium**

*By C. E. Harbison*

We present the Griffon Bruxellois. A lady's pet, intelligent, sprightly, robust, of compact, cobby appearance and rather captivating because of its seemingly human expression.

We in this country know this up and coming breed as the Brussels Griffon. As part of the name implies, they are a product of the Belgian capital. The other part of the name rather contradicts itself because Griffon means "rough" and there are two coats of fur in Griffons—the rough and the smooth. The latter is designated Brabancon—a smooth red Griffon with black points.

The Griffon is a much later breed than his compatriot, the Schipperke, and not as numerous as yet, nor as popular. Yet the strides he has made in America within the past two years are quite unbelievable. Today he is in smart society.

The appeal of the Brussels Griffon lies in his quaintness and dignity, quite out of proportion to his diminutiveness (for the dog is a toy—really a Toy Terrier), and his power to retain his youthfulness in advanced years.

The rough-coated dogs are far more numerous than the smooths in Belgium, England and America, although Belgium has been drained of the choicest specimens to satisfy the demands of English and American trade. The Griffon is a manufactured breed. To those who know these dogs it seems quite clear that the breeds used in its creation are first the Yorkshire Terrier, usually described as the "most elegant morsel of toy dog flesh." Second, the King Charles (Ruby) Spaniel. This seems obvious when one looks at the short, retroussé nose of the Griffon. Third, the Irish Terrier. This was a wise selection, because this breed contributed the coat and its color and the general air of dignity and captivating manner of the Bruxellois. Intelligent and selective breeding, together with the support of a special handful of clubs, has given fixity of type so that the Griffon now breeds as true as other created breeds.
When first introduced into America the Brussels Griffon did not arouse deep interest. A club was formed and flourished for a time, but the breed had very limited representation at shows and the club ceased its activities and remained dormant for a number of years.

A fresh impetus was given to the Brussels Griffon breed through the importation of some outstanding specimens and judicious breeding on the part of a small group including Mrs. F. Y. Mathis of Greenwich, Connecticut, Mrs. Olivia Cedra of Pelham, New York, Mrs. F. W. Pickard of Green ville, Delaware, Mrs. D. R. Topping and Mrs. Philip A. Cone and Mrs. Jerome Napoleon Bonaparte, of New York City, Miss Iris de la Torre Bueno of New Rochelle, and Mrs. Henrietta Proctor Donnell of Larchmont, New York, Mrs. Cedar and Mrs. Mathis have been identified with this breed in America for a good many years and are two of the breed's oldest judges. With new interest and greater activity it wasn't long before a new club was formed—Brussels Griffon Club of America with Mrs. James Austin, president, and Miss Iris de la Torre Bueno, secretary. In 1932 the club had become strong enough to justify the giving of a Specialty Show at which some of the outstanding specimens of the country were exhibited. The interest in the breed has continued to increase, and a second Specialty Show was held on September 14, 1933 at Catawba Farms, Old Westbury, Long Island, at which Mr. Alca Rosenberg will judge.

The Griffon is definitely on its way to success in America.

The chief points to look for in the selection of puppies at from two to four months old and after are: extreme shortness of face, short, compact bodies, crisp coats, good sound color and diminutiveness. The standard description and code of points prepared by the Griffon Brussels Club, Brussels, February 5, 1901, are:

Head—Long and rounded, very rarely the eyes, nose and cheeks. Ears—Semi-erect when not cropping.

The standard description and code of points prepared by the Griffon Brussels Club, Brussels, February 5, 1901, are:

Head—Large and rounded, covered with rather coarse hair, somewhat longer in the eyes, nose and cheeks. Ears—Semi-erect when not clipped, erect when clipped.

Eye—Very large, black or nearly black, eyelashes long and black, eyelids often edged with black, eyebrows furnished with hair, leaving the eye perfectly uncovered. (Continued on page 8)

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A wooden cheese dish above is as beautifully grained as the proudest product of the cabinet-maker’s handicraft. 16½ inches in diameter, it is fashioned by hand from birch and is in the natural, light finish. Blade and handle of the knife are of the same material, as well as the chubby little, lidded butter bowl in the center. Cheese dish, $4. Knife, $1. Butter bowl, $4. Arden Studios, 460 Park Avenue, New York

This maple tilt-top table comes in five shades—light or dark brown, cherry, antique maple and honey. Hand-rubbed. 27½ inches tall; 23 wide. $8. Somerset Shops Co., Fairfield, Maine

Hand-hooked chair seats, above. Soft blue, rose and lavender, framed in black, that at left, of a mercerized material, will harmonize with almost any color scheme. In four sizes: 17 by 17 inches and 16 by 18, $2.90; 15 by 17, $2.60; 11 by 14, $2.55. Round design in wool. 8 inches in diameter, in deep red, beige and green. $2.70. Laura Copenhaver, Rosemont, Marion, Va.

If you’re giving someone something to remember you by, your silhouette is an enduring idea. In this work, known as intarsia, the silhouette cut in ebony is inlaid in a background of curly maple. $10, for one silhouette in frame of any wood. Two arranged in a folding wooden case, as shown, $25. One in a case, $15. Each panel in case, 3½ by 4 inches. A photograph in profile against a contrasting background should be enclosed with orders. Pomeroy G. Hubbard, 525 Winthrop St., Toledo, Ohio

If you are buying something for the nursery or even for the home of friends with a new baby, you will want to provide a well-designed and suitable child’s bed. Childhood, Inc., manufactures the headsboard for the bed shown below, as well as all the other furniture for children. The new original design shown below is made in Oak, Maple or Mahogany and comes in four sizes. In the $20 and $30 ranges. Headboard of a child’s bed—a new, original design created by

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RENA ROSENTHAL
485 MADISON AV...NEW YORK CITY
let's be very modern and have
AN OLD-FASHIONED DINNER
next Saturday night

by Josephine Gibson

IT is smart to be "home-spun" about our meals. And, glory be for that, because now we can all enjoy with gusto, the simple, wholesome American foods.

The things we eat are ruled by style, even if we don't always like to admit it, but our natural tastes are with us just the same. If you could have taken a secret ballot of palates most any time since our Pilgrim Fathers landed, you would have found baked beans elected our national dish, by a delectable majority.

The patient art of baking beans did not go out with the olden times, but today the need of practicing this art has disappeared. Heinz Oven-Baked Beans solved that nice problem, perfectly, and they will be the main course of our old-fashioned dinner.

These tender, savory morsels seem, miraculously, to have come from an iron pot on a crane in a blazing Salem fireplace. Close by, of course, will be Heinz Tomato Ketchup, with its tantalizing tang; sly teaser of the taste at millions of tables.

NOT to be too logical, we'll start our old-fashioned meal with a new-fashioned drink of ice-cold Heinz Tomato Juice...the whole goodness of pedigreed aristocrats, sun-ripened on the vine.

Next, we will have soup; one of the fourteen delicious varieties, prepared by Heinz. Perhaps you'll choose Clam Chowder with its tang of the sea, or that other early American soup, Pepper Pot. Whichever you choose, know this: Each Heinz soup is slowly simmered, with patient art, in open kettles; just exactly as you would make soup at home. Heinz Soups are all ready for you to eat—just heat them, that's all.

You will probably wish to end your old-fashioned dinner with a pumpkin or apple pie. Before you get up from the table, take a vote and see if it isn't unanimous that this has been the most welcome meal in many a day. And you will know that, thanks to Heinz, it has also been the easiest one to get ready.

OUR NATIONAL DISH...Heinz Baked Beans are actually oven baked, in hot dry ovens. Each plump bean is a golden nugget of goodness, packed with flavor and lusciously satisfying. There are four distinct Heinz styles of baked beans; each ready to heat and enjoy. That bottle of Heinz Tomato Ketchup you see, is the world's favorite condiment; for it gives sparkling zest to almost any food that you can name. Another touch to our Old-Fashioned Dinner is a dish of pickles and olives. Heinz offers you eight types of fascinating pickles; and those wonderful olives come from Heinz's own establishment in Seville, Spain.

HERE'S HOW...A toast with a tang! A gay start to any meal, Heinz Tomato Juice. This is not the juice of ordinary tomatoes but the pure goodness (only a pinch of salt added) of prize, red beauties, grown from registered seeds in carefully selected soil and pressed the self-same day they are harvested. Here's health!

Perhaps you would like me to send you a timely booklet of ours about baked beans...it is full of tempting surprises. Just write to me in care of H. J. Heinz Company, Department 19, Pittsburgh, Pa., and ask for "Thrifty new tips on a grand old favorite."
Contents for September, 1933

HOUSE & GARDEN

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WHAT'S WHAT IN HOUSE & GARDEN

* For those who like a good, solid foundation for late-afternoon gossip-fests we recommend the Kaffee Klatsch as an improvement over afternoon tea. Those who must spoil their dinners might as well do it with hearty confections. Full instructions for aspiring Kaffee Klatschers will be found on pages 24 and 25

* The roof's the thing these days. Houses by the more radical architects appear to have been designed mainly to provide roof terrace space. The glass house from the World's Fair on pages 20 and 21 illustrates this tendency. Here even interiors are but glassed-in roofs. There is much logic on the side of these modern architects. A glass house lets you get all the sunlight you want, when you want it. If you don't, Venetian blinds, roller screens, etc. keep it away

* The friendliness of certain flowers is as real as it is difficult to define. Who can see a Pansy or a Johnny-jump-up, as Miss Kauser does in her article on Violas, without sensing its geniality? It isn't a question of size, for the Sunflower and the great trusses of the Lilac have the same quality, just as Madonna Lily and Saxifrage do not. Perhaps, after all, it is a matter of old associations.
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MORE PEOPLE BUY GORHAM STERLING THAN ANY OTHER STERLING IN THE WORLD
SEPTEMBER, 1933

THE BULLETIN BOARD

AN ARTIST AND HIS COVER. Louis Bouché, who painted the cover of this issue, is a tall young man who might, despite his name, pass for British—very British. He is abroad just now, having been awarded a Guggenheim traveling fellowship. His murals have already brought him an enviable reputation. On this cover he shows the end of a hall or living room in which French garden scenes—eux optique—is the name for them—are copied in large size for wall decorations.

FLORIDA GOES FORWARD. The garden consciousness of Florida seems really awakened. Just the other day a group of Floridians banded together and formed the American Amaryllis Society which will devote itself to increasing interest in Amaryllis, Clivia, Crinums, Nerines and such other bulbous flowering plants as will flourish in their state.

At the same time the Florida Federation of Garden Clubs has announced a program of educational work which centers most of its attention on native plant material and its use, both for the garden and for roadside planting. With these two organizations at work, a marked advancement will be made in the beautification of Florida.

COLOR SCHEME CHART. On pages 22 and 23 will be found a number of mysterious color blocks which, if you read the simple directions, soon lose their mystery. They are guides to selecting color schemes for various types of rooms. At each side large blocks show the wall colors. The smaller inside blocks suggest colors for curtains, furniture upholstery and floor, with the hints of accents for accessories in the circles. You read these color schemes across the page either way.

For example: You may select the lemon yellow walls shown at the top of page 22. Any of the four successive schemes go with these walls. Or you may be attracted by the green walls at the top of page 23 and any or all of the four schemes set out in detail to the left will go with such walls.

Let’s try it: You select the yellow walls at the top of the page and prefer to be conservative. So you choose the conventional scheme on page 23 and arrange to have blue curtains, mauve upholstery, plum carpeting or rugs, a white lamp and shade, green figures on the mantel and cigarette boxes, tie-backs and such other accessories in deep purple.

If you want to be more daring, then, with either the yellow or green walls you use dark gray curtains, light gray upholstery and a deep plum floor with all white accessories, or lettuce green curtains, magenta upholstery and deep green floor coverings with blue and mauve highlights in the accessories.

LETTERS. We are beginning to believe that good stationery induces letter-writing. A sheet of paper of fine quality and an address or initials at the top of it produce a pardinable pride, and one way to enjoy it is to write letters on such stationery. A minor amenity, this, yet it looms important in the furnishing and enjoyment of a home in good taste. It takes its place in importance beside well-chosen linen and, like linen, it has an uncanny way of indicating the taste of the one who selects it. A pleasant monograph could easily be written on linen and stationery as symbols of taste.

A VERSE FOR WINTER

When bare trees rub their knuckles in the cold, And stand forlorn and aching to the grain Of every joint; and flat-eyed puddles hold A chill, clear light more colorless than rain,— I shall remember how the clever ran In rowdy mobs along the ragged cliff Up where the shunted, sunny fields began. Wild-carrot, furtive commoner in stiff Queens-lace and roses joyously alight With hidden candles burning in their hearts; I shall remember flogging swallows’ flight, Long, long delays, and frantic, buried stars For nowhere . . . and that lovely, nameless scent Of salt and lilacs mixed enchantingly; I shall remember when the winter’s spent. .

—MARTHA BANNING THOMAS

St. Maurilius. While gardening has its two patron saints—St. Phocas and Fiacre—there is another that should be allowed to join the select horticultural company—St. Maurilius. A native of Milan, he studied under St. Ambrose and then followed the trail of St. Martin to Tours where he was ordained. From here he was sent to Clermont to convert the heathen. In due time his labors and saintliness brought him to a bishopric—he was made Bishop of Angers. But the task was evidently too great for him, for he laid aside his vestments and fled to Britain where he found work on an estate as a common gardener. One day a caller to the place recognized him—and his freedom was over. He was induced to return to his responsibilities. This all happened way back in the 6th Century, far away and long ago. Nine hundred years later when the designer of the famous Angers tapestry came to select the scenes he would depict, he chose the picture of Maurilius working in the garden.

UPTURN IN BUILDING. Though it is common to see reports of an upturn in various trades and manufacturing lines, the news that residential building has begun to awake from its long slumber comes with particular refreshment.

For the past few years the architectural profession, builders and manufacturers of materials of building supplies have been passing through their own Gehenna. This, it seems, is about to end. We need more homes. Many houses need restoration and modernization. Home owners and those who plan to build will be wise to start work now as prices will surely advance in the not distant future.

WILL WE TAKE IT? The huge crowds that have been surging into the Congress of Progress have had their eyes opened by the Modernist design of several houses displayed there. One of them is pictured in this issue—a house in which the rooms are not square, walls are not symmetrical, living rooms are not on the ground floor, the steel frame is exposed, no closets exist (since there are plenty of movable wardrobes), there is no basement, no windows will open as the house is 100% air conditioned and no lighting fixtures or brackets are in evidence. Every opportunity is offered for a complete and comprehensive sterilized existence. And, we wonder, are the American people going to take it? What is going to live on the roof? To exist without closets? To be satisfied with pursuing life inside scaled rooms? To take pride in the exterior of a home that is completely divorced from tradition?

Modernism sprang up in countries where people were weary of their traditions. Here we are so young that we cling to any fragment of a tradition we can find.

SIGNITIS. It is rather distressing to motor through the beautiful precipices of Cape Cod and see to what an extent that historical and picturesque region is suffering from signitis. While the billboard does not annihilate scenery as it does in many regions, the native’s desire to sell his wares by means of signs comes dangerously near depriving the Cape of its serene beauty. How many more years will it take, we wonder, for people to realize that a countryside plastered with billboards and signs is the sort of country tourists more and more are avoiding? Since few remember the wares that are extolled, such advertising is wasted effort.

One of the most instructive series of signs is to be found along the New York-Albany Post Road. On small swing panels set several hundred yards apart are colored pictures of American wild flowers and birds that should be saved.

QUALIFICATIONS FOR A GARDENER. In The Countryman, that excellent English quarterly, a farmer has been telling what he considers to be the ideal distribution of qualities necessary to the make-up of a good farmer. To natural aptitude or instinct he gives 40%, to character 50%, and to technical knowledge only 10%. And he complains that today technical knowledge is usually rated at 90%—is estimated out of all proportions to its value. With a fervor that positively sings we agree. This 40-50-10 distribution of qualities is the very one necessary to a good gardener. Without character, all the technical knowledge in the world is wasted.

ELIA ON ASPARAGUS. Charles Lamb, who generally looked on life and death with a sort of pensive relucance, once stated that Asparagus was a vegetable to hold above all others, since it induced gentle thoughts.

Ouch! Elia was a Laureate&emdash;descended to the town, and his view of good vegetables to eat was not so profound as those who dwelt in the country. The author whose opinion of Asparagus rose to the heights of a noble counsel was Brillat-Savarin.
To capture the glint of early sun, the morning room in the New York apartment of Mrs. Stuart McMillen is carried out in soft yellows and browns. Curtains are old bronze chintz and a brown and gold chintz covers the sofa. Two chairs are in yellow taffeta. The browns are further repeated in old calf-bound books on either side the mantel on the opposite wall. The scenic screen introduces its punctuating contrast of blue. From a room portrait by David Payne.
Decoration goes back on the gold standard

By Margaret McElroy

What with decorators emitting brilliant ideas like so many Roman candles, with smart shops offering all kinds of temptations for you to do your own decorating, and with prices sane for merchandise of quality, the problem of fall furnishing was never so simple. After years lean of ideas, the decorating world is brimming with them; whether it's a wall, chair or window you want to refurbish, there is a new and exciting way of doing it.

First of all, it looks as though decoration had decided to go back on the gold standard. Yellow in all its glory is enormously in favor and the outstanding color in the fall spectrum. Surprisingly versatile in combination with other colors, turning cold rooms into gay ones, and equally effective by night or day, it is the season's pet hue. Which is quite as it should be, for yellow comes of proud lineage. The golden apples of the Hesperides, Juno's offering to Jupiter, the yellow honey of ancient Greece held to be a celestial gift of the morning dew. Imperial China's regal roles, in heraldry, the symbol of constancy and wisdom—all bear witness to the high estate of yellow. And if today we sometimes refer slightingly to "a streak of yellow" are there not as an offset plenty of "golden opportunities" waiting for us?

As to the shade, you may have everything from pale lemon to deep gold. The lemon and chartreuse tones are the colors of the moment and a bright combination is gray or silver with lemon yellow. There is a new wall paper in this coloring—Classic acanthus leaves in a columnar pattern in dove gray, velvet white and silver gilt on a vivid lemon ground for which we predict a particularly bright future. Another delicious paper in white and primrose yellow has a design of curling yellow ostrich plumes on a white ground. This was used recently in a hall that opened into a living room papered in the same idea, only this time it's the fabrics of your smartest pet hobby or perhaps the illustrations from a much-read book. May have walls showing scenes of your favorite haunt, your pet hobby or perhaps the illustrations from a much-read book.

With yellow, you may use plum color, brown, violet, delphinium blues, bright, dark blue, gray, silver and green. Greens this season are of the vivid emerald variety, and dark, bottle greens. For other colors, bright, dark blue—the color seen so much at the Century of Progress that it should be named "World's Fair Blue"—is especially smart combined with white or watermelon pink; brown is as good as ever and there is much gray. Clear, bright red will be used, as well as the newer Burgundy shade. Violet and lilac seem in for a definite revival thanks to Victorian decoration, along with gray and fuchsia pinks. The white theme, although done to death is too charming to be discarded for any change of fashion. White taken as a main theme, however, has definitely given way this fall to the yellow family.

After much scouting, House & Garden gives the following notes as showing the main fall decorating trends.

Walls: Papers in general show brighter colors, with yellow appearing everywhere; white grounds and white and gold designs are also greatly in demand and there is some gray and gold, chiefly in classic designs. Bold white flowered patterns on dark grounds are striking, such as the white lilies on dark blue and the big bouquet on brown shown on page 26. Then there are a number of crisp red patterns on white, and very new is a paper with a column pattern in dusky blues on a silvery white mica ground giving a slightly embossed effect.

The most definite trend in design is towards modern interpretations of Classic motifs that will harmonize with both modern or period settings. Plaids, while not new, are more popular than ever and come in every conceivable combination.

Stripes—important big stripes in bewildering colors, and crisp little peppermint stripes add to the gaiety of the fall scene, as well as a whole crop of new borders. These are charming with the satin-stripe papers in gray and the off-white shades. Finally, for a completely individual room, there are paper murals made from any selected photograph. You may have walls showing scenes of your favorite haunt, your pet hobby or perhaps the illustrations from a much-read book.

Windows: Nearly two years ago House & Garden introduced dress cottons for summer curtains and bedspreads. Now among the bright new features of fall decorating we find the same idea, only this time it's the fabrics of your smartest fall wool costume that are used to cover chairs or adorn a window. One of the best features of the Design for Living house in the Century of Progress, and one that has had instant response from all over the country, was the use of sheer dress woolens for curtains and bedspreads. These for the most part were soft, thin fabrics that draped beautifully, with trimmings in highly contrasting colors. In the same house, the kitchen curtains were made of cellophane—a glistening white, straw-like material bound with vermillion. Then another new idea that has proven practical is oil silk for kitchen and bathroom curtains. This material in a dark vivid blue bound with silver is shown on page 48 in a very modern little kitchen.

In the regular decorating ma- (Continued on page 60)
Now you can actually live in a house of glass

America's first glass house, revolutionary in design and construction, is creating excitement at the big fair in Chicago. Of glass and steel, this circular "House of Tomorrow" is built around a spiral column that encloses the electrical, plumbing and air conditioning systems. Century Homes; George Fred Keck, architect.

The circular stairway winds around a central steel column from ground to topmost terrace. Walls are lacquered gray, steps in gray rubber tile. The third floor is gay with a circular sunroom and an observation terrace furnished in the marine manner with chairs and hammocks. On the second floor is another terrace.

No need to worry about curious neighbors in this glass house as walls are equipped with three lines of defense. New type aluminum-finished Venetian blinds deflect infra-red rays and keep the room dark and cool. There are roller shades that pull up from floor and, also, soft draw curtains. Opposite is a night view.

Interior walls are of gray glass, black glass and gray lacquer. Pink-beige and blue leather and gray automobile broadcloth cover the living room furniture. A child's room has disappearing beds, a vast play cabinet and a water garden with tropical fish. Colors here are cool greens. The late Irene Kay Hyman, decorator.

The ground floor contains airplane hangar and garage, hall, heating and cooling unit room, laundry facilities, and recreation room. On the second floor are the combination living-dining room, kitchen, bedrooms, bath and terrace. The sunroom, circular and surrounded by an observation terrace, constitutes the third floor. No windows open, the air conditioning system keeping the atmosphere fresh as a day in June.
SEPTEMBER, 1933

A DRAMATIC NIGHT VIEW

EACH INTERIOR IS FUNCTIONAL

CORNER OF THE NURSERY
**House & Garden's color schemes**

**A: DARING SCHEME**
- **Curtains**: Daring scheme colors
- **Furniture**: Daring scheme colors
- **Floors**: Daring scheme colors
- **Accessory accents in circle**: Daring scheme colors

**B: CONVENTIONAL SCHEME**
- **Curtains**: Conventional scheme colors
- **Furniture**: Conventional scheme colors
- **Floors**: Conventional scheme colors
- **Blue and purple pillows**: Conventional scheme colors

**FOR DARK ROOMS**
- **Walls**: Suitable for dark rooms
- **Good with white accessories**: White accessories recommended

**A NEW COMBINATION**
- **Pale green for lamps**: Recommended for lamps
- **Light tan accents**: Recommended for accents

**FLATTERING TO FURNITURE**
- **Rich in colors**: Recommended for furniture

*For further instructions see page 17*
in sixteen modern combinations

C: CONVENTIONAL SCHEME

D: DARING SCHEME

WALLS TO BE USED WITH D, C, B or A

WHITE, GREEN AND PLUM NOTES

WITH WHITE LAMPS AND SHADES

LIVING ROOM OR LIBRARY COLOR

OCHRE ACCENTS

WITH ORANGE NOTES

STILL IN HIGH FAVOR

COOL GREEN NOTES

MAUVE ACCESSORIES

FOR A YOUNG GIRL'S ROOM

A COUNTRY HOUSE COMBINATION

FOR A MODERNIST ROOM

ARRANGED BY AGNES FOSTER WRIGHT
Let's hold a Kaffee Klatsch

In one's good, though not necessarily best, bib and tucker one sets out for the Kaffee Klatsch. Upon arriving at the destination, one rings the bell, waits until the latch clicks and then ascends the stairs. A uniformed maid ushers you in and the family emerges ("emerges" suits the action exactly, for they ooze formality on the Continent) and polite greetings are exchanged. After a chat of this and that for a long half hour, the maid noiselessly appears and stands waiting to catch the hostess' eye. Their glances meet; the lady arises, and the Kaffee Klatsch is on.

Tables are usually covered with fine linen worked in azure or fillet tîrè, or the regulation damask tablecloth. Often the service is white porcelain, one particularly attractive set being Nympphenburg fluted ware—their stock pattern—discreetly banded in gold. Some hostesses favor individual creamers set on tiny round mirrors. In one lovely home the cloth is beautiful old linen heavily embroidered and cross-stitched in red. In summer the table decoration is generally made up of bright berries and evergreens. Flowers as a rule are bought from the flower vendor who, with her huge basket, comes on Tuesdays and Fridays, in weather good or bad throughout the year.

Flanking the flowers—at the head and at the foot of the table—are usually two platters of cake. On one, often, the bund kuchen, a rich brown studded with large crisp almonds. On the other side of the centerpiece is placed the almost inevitable apfelkuchen (apple cake) with rows and rows of finely sliced apples, or any fruit in season, arranged neatly on a base of rich yeast dough—mürben teig. This is accompanied by a bowl heaped with billows of whipped cream. Sometimes these cakes are substituted with platters of schnecken or individual coffee cakes filled with raisins, citrus, nuts or various kinds of jellies or nut fillings. An interesting cake, rarely heard of in this country, is the schlangenkuchen, which comes in long strips and resembles the back of a diamond-back rattlesnake. This palate tickling delicacy has a crisp outside and an inside as soft and light as the first snowfall. Mostly coffee is served and, somehow, it seems to belong, tea being too thin.

At a "simple" Klatsch, rolls are often served, the most luscious, tender, thinly crusted Vienna rolls—sometimes plain and sometimes dotted with poppy seeds. They are slit and spread with sweet butter—only in North Germany do they use salt butter which, sometimes, is first mixed with anchovy paste.

Conversation as the Europeans know it is a requisite of a good Kaffee Klatsch and it runs the gamut of subjects.

For the foods mentioned above and others equally appropriate to the Kaffee Klatsch, use the following recipes:

**SAND TORTE**

<table>
<thead>
<tr>
<th>8 whole eggs</th>
<th>4 yolks</th>
<th>3/4 lb. sugar</th>
<th>6 oz. cake flour</th>
<th>4 oz. cornstarch</th>
<th>3/4 lb. butter melted</th>
<th>Grating of lemon and vanilla to taste</th>
</tr>
</thead>
</table>

Separate eggs, beat whites firm, then add sugar gradually, beating all the time. Add flavor and stir in yolks. Add the flour and cornstarch mixture. Pour the mixture in bowl and add the hot melted butter and finish mixing. Bake in medium oven and, when cool, ice and decorate.

**KAFFEE KUCHEN**

The basic dough for coffee cakes such as the form cake—kugelhopf or bund kuchen—is made as follows:

<table>
<thead>
<tr>
<th>1/2 lb. sugar</th>
<th>1/2 lb. butter (salt) not melted</th>
<th>6 eggs</th>
<th>1 pint milk</th>
<th>1 3/4 lb. bread flour (not cake flour)</th>
<th>2 oz. yeast</th>
<th>Grating of lemon and vanilla to taste</th>
</tr>
</thead>
</table>

Set mixture of milk (lukewarm), yeast and flour in bowl and allow to rise to double its size. (Continued on page 58)

**PIE NAPPOLE PIE**

The pineapple pie with meringue doves at the top of the page comes from the Waldorf-Astoria. White porcelain plate, raised scroll and dot design: From Copeland & Thompson

This robust table set for a comfortable German kaffee klatsch is covered with a cream damask cloth gay with red roses: Mose. Pink roses also decorate the coffee service and plates: Rich and Fisher. The épergne, white porcelain baskets with gold metal rope moldings, and square dish with colored flowers on cover: Mitteldorfer Strauss. Nut dishes of latticed white china: Pitt Petri. German cakes from Schma’s.

No kaffee klatsch is complete without a profusion of rich, luscious cakes, as well as some of the plain dry cakes for which German kitchens have always been famous. At the right you will see three mouth-watering examples. The topmost one is an elaborate mocha affair inset with almonds on the sides, very gay to look at. Below are a plainer crumb cake and a rich chocolate cake. All are from the Waldorf-Astoria.
Traveling to Decorate

One of the paradoxes peculiar to people who own homes is the eagerness with which they leave them. Look around any well-to-do community, and you find that those who move about most, by trains, vessels and motors, are also the most solidly established. Persistent travelers, they leave their homes eagerly, that they may come back to them, it would seem, with even greater eagerness.

Between leaving and returning lie whole worlds of adventure. Columbus setting out to discover China and Mrs. Brown Jones setting out to discover the exact chairs she wants for her dining room are explorers under their skins.

Someone has said that on journeys we see what we are. These travelers who leave their homes see new worlds in the light of the world to which they are most devoted—their homes. The man who admires splendid or ancient architecture, sees architecture. The woman who is interested keenly in furnishing sees all her travels in terms of chairs and beds and tables and tapestries and lighting and rugs. Those whose passion is gardens have an uncanny way of ruling out all other diversions except such as satisfy their persistent hunger for the green growing world. Each man’s hobby on his travels draws him as steel is drawn to the magnet. He leaves his home that he may return to it richer for having seen other homes. And almost invariably his home thereafter is more charming and interesting.

Some travelers with an eye to building or furnishing or making a garden before their minds are quite made up what kind of house or what type of rooms or style of garden they want. The vague dream of an English cottage draws them to the Kent or the Shakespeare country. The half-formed desire for a French farmhouse leads their steps to Xormanily or the Kent or the Shakespeare country. The half-formed that he may return to it richer for having seen other homes.

Other diversions except such as satisfy their persistent hunger and tables and tapestries and lighting and rugs. Those whose passion is gardens have an uncanny way of ruling out all other diversions except such as satisfy their persistent hunger for the green growing world. Each man’s hobby on his travels draws him as steel is drawn to the magnet. He leaves his home that he may return to it richer for having seen other homes. And almost invariably his home thereafter is more charming and interesting.

Most, however, pick up an idea here and a suggestion there—and leave their conglomerate gatherings for the ingenuity of the architect and decorator to combine into something livable. Americans have always been eclectic about the design and furnishing of their homes. They take their style where they want it and they mix styles and eras with a fine disregard for tradition. Well, this is not so strange, seeing as we are a melting pot nation and our national tastes are a grand melange.

While this shopping around in the world’s past and present styles of architecture and decoration is apt to prove a dizzy diversion, it can also be one of the most persistently romantic. I have yet to visit a country house that was patterned after Compton Wynyates but the owner, sooner or later, stated so. Or it may be a doorway idea taken from a Grand Canal palace and put on a suburban home, or a roof line from an Irish cabin or a fireplace from Fontainebleau or a Baroque wall decoration from a villa out Fiesole way. Inevitably if you notice it, the owner starts his romantic account of how he happened to be riding by and saw it or had a special invitation or was introduced by So-and-So.

The association of how the owner came by the idea is often just as important—to him at least—as the idea itself. The cynical architect who is engaged to weave these unrelated ideas together may wish that the notion had stopped at the romance, but somehow he manages to make them fit. When architects come to build and furnish their own homes they are the chief offenders in this way. Perhaps they are loathe to see a client suffering from their own pet weakness. And it may help the client to realize that his architect is smitten with the same jackdaw habits as he.

While writers on decoration usually advise against conglomerate furnishing, yet furnishing of this sort, when it results from many and long travels, manages to make a comfortable style all its own. Much of the charm of rooms in many English homes derives from this sort of travelogue furnishing. Often it covers several generations and even the outwings of the family. Grandfather bought that clock in Amsterdam, uncle lugged home that pierced brass from Samarkand, when going to Samarkand was an event, and the crewel-work curtains are an exact copy of those at Knole that auntie saw when she was invited there by the next before the last of the present Sackvilles.

Recently in New England I was in just such a household. The objects on the living room mantel were obviously from Venice, Constantinople and Greece. In one doorway the hanging proclaimed its North African origin. A pottery bowl on a side table reported from our own Southwest and the basket beneath it registered sunny Jamaica. That large Majolica plate in the dining room obviously hailed from Italy and the fragile French chair in the hallway had withstood both time and travel.

Room after room, the house was a record of journeyings, and I made so bold as to ask the splendid old lady and gentleman who lived there how far they had actually gone. It seems they had crossed the Atlantic forty-three times, been twice to Africa, once to the Near East, had made a dozen or so visits to the Caribbean islands and Latin American countries, crossed our own continent four times and had covered the Mediterranean islands and countries fairly completely. Now, at the respective ages of eighty-seven and eighty-one, they lived romantically among the reminders of their wanderings. They only regretted that they didn’t think it fair to their children—who would worry about them—if they made the one trip they had missed—going around the world.

—Richardson Wright
The living room of the Kennedy residence at Palm Beach is really but a large loggia with jalousied or curtained arches that may be closed tight for inclement weather and opened wide to catch every breeze when the days are pleasant. Howard Major was the architect of the house. Other photographs will be found on pages 42 and 43.
House & Garden picks twelve smart papers for fall

Spelling over these pages are twelve smart ideas for walls selected by House & Garden as illustrating the latest trends in wall paper design. As dark grounds are so important, we are showing at the upper left a flowery Chinese pattern of pink blossoms and bright blue birds on a cocoa ground, Birge. Life-size waxen white gardenias are symmetrically spotted on pastel grounds in the pattern next. These glamorous flowers have mulberry leaves on yellow, turquoise leaves on a melon ground, or moss green leaves on azure blue, Katzenbach and Warren. In the lower left-hand corner is a modern design by Jean Lurçat, the well-known French painter—a gay medley of birds, leaves and bars of music in blue, gray and yellow-green on a white ground, or white with pattern in gray, copper and bright green. Margaret Owen

Paper at least one room this fall in a gay plaid, for plaids and checks are among the first families of decoration. An example of a delicate plaid that will add life to any room appears at the top of the page. This is bright blue and soft green, with fine pen lines in red, on white. Or you may have the same design with white ground and the plaid in brown, yellow and red. From Thomas Strahan. An example of the big plaids now popular is the paper just above which comes in deep blue, raspberry red, yellow or brown, on white. Between these plaids is a formal paper with a beautiful big white bouquet on a tete de nègre, another instance of a dark background. This pattern also comes on a grand yellow, on turquoise blue and in shades of white on white—a delightful solution if you crave a white scheme. From Margaret Owen
to show the brightest new ideas in wall treatment

When House & Garden sponsored dark walls for formal rooms, this treatment received such wide acceptance that we again suggest the dark background, this time by means of wall paper lightened with dazzling white motifs such as the sheaf of lilies above on a rich, dark blue ground. This pattern comes in yellow, pink or green with white, or gray-blue with flowers in silvery tones. Margaret Owen. Just above the lilies is "cobweb"—loops and dots in bright red on white, or white on hydrangea blue swinging across the background like a graceful necklace. Richard E. Thibaut. The design on top of the papers is "Corinth," a new classic bay leaf pattern that is good for walls, ceiling, or dado. It has a white ground with leaves in two tones of green, or turquoise ground with gray and white. From the Imperial Paper and Color Corporation.

In the upper right hand corner, you will see a charming paper for a bedroom with a gay pattern of tiny fans and feathers in bright red, and soft green on white, or in shades of Delft blue on white. Thibaut. Stripes have returned with renewed vigor, bold effects as well as tiny peppermint stripes. The striped design above, called "Tunis" comes with bands in varying widths and color harmonies so spaced as to suggest fluted pillars. They shade from gray to off-white on yellow, broken with a wider band of silver; also the stripes may be had in gray with band of electric blue, or in a red, white and blue combination. Katzenbach and Warren. In the lower right hand corner is a beautiful latticed design of big, green ivy leaves on white—cool, decorative and very usable. Or you may have this pattern in a gray with leaves in soft greens. Strahan
The spotlight focuses upon the finest garden Tulips

By Jan de Graaff

To some people there seems to be a particular charm in growing Tulips small, but to me the true art is to have a specimen flower on every bulb planted and to group the varieties in such a way that their size as well as their color will be a feature. To select your flowers so that their coloring will blend exactly with your color scheme, to have the right types for beds, herbaceous border or rock garden, to know the finest varieties in every class and to use them where they will show to the greatest advantage—that is Tulip gardening at its best.

There is no doubt that, both in interior decorating and in gardening, there is a strong trend towards the early 19th Century styles, the late Empire, the Biedermeier and the Victorian.

Biedermeier, that honest, straightforward simplicity of well-designed furniture, substantially built houses and carefully planned intimate gardens, has a charm which is appealing to more and more people. And in those gardens so typical of the period, the Tulips in formal beds or in groups among the shrubs deserve an important place. In these days of rapid changes there is a charm in looking at these Tulips, some of them grown and sold since 1620. In my ideal garden I would always have a few very old varieties, such as Zommerschoon, mentioned as early as 1620, so highly coveted in the 'Thirties and 'Forties of that century and then almost forgotten till the Dutch growers rediscovered its beauty late in the 19th Century. There is Gala Beauty, boldly striped with red and yellow. There is Viridiflora which was called the Green Knight in 1700, and the old parrot Tulips Perfecta and Rubra Major, already known in 1680. Whether your garden is in the German Biedermeier or French Empire style, whether it is laid out by a follower of Le Nôtre or Le Corbusier, Tulips will always find a place.

If we use the official classification, we shall begin this review with the early flowering Tulips. Although the Duc Van Thol group is primarily useful for pots, I have seen these bulbs planted in a rock garden where they made a charming effect very early in the season.

The single and double early Tulips are
at their best in formal plantings. The Prussian stiffness of a bed of Pink Beauties, the pink and white flowers standing straight up on their stiff stems; the martial red and yellow of Keizerskroon—we called it Lord Kitchener, during the war—the unique contrast between foliage and dark red flower in Couleur Cardinal—all these features come into their own in a formal planting.

Then there is Diadem, a tall pearly pink Tulip; Pink Perfection with bright crinkly petals; and General de Wet which should be in every garden, sweet scented and of a unique orange color. Thomas Edison, quite the best of the Moore sports, is a brick-red Tulip of lovely proportions; Hobema is a satiny lilac-rose, and Morning Glory a coppery orange. These last two are very unusual colors in Tulips and should be seen more often in this country. Then there is Princess Juliana, a delightful pink, and Pink Perfection, a delicate silvery pink. For a yellow flower, I should refer Golden Glory and Rising Sun, both excellent for the garden.

The next class is the Double Early Tulips. Of these I much prefer the Murillo sports, which seen together present an altogether charming spectacle in the garden. There are more sports of Murillo known than of any other Tulip, and since they are all quite uniform as to size and flowering time, they are a tempting subject for a large formal planting.

Much has been said against these formal plantings, laid out in figures and planted with differently colored flowers. Such a bed, planted with some twelve different sports of Murillo will, however, present a spectacle that will appeal to or appall all your gardening friends, but is sure to create a sensation. Three or four dozen bulbs of every variety are necessary and with these you can make the most impossible or the most attractive geometric designs and counterbalance the orgy of informality that has descended on our gardens. I have had to judge and admire so many naturalistic gardens and designs, so cleverly created to look like a border from Anne Hathaway’s cottage or a Swiss mountain stream with some of Mrs. Coreyon’s best plants, that I have yearned for an honest-to-goodness formal garden where every plant is in its geometric position and every bed is planted with the definite idea of supporting and strengthening the unity of the design.

In case you are willing to try this formal design with Murillos, I shall mention the origin of them all. There is the pure white Snowball, the primrose-yellow Tea-rose, the dark yellow Mr. Wonder Hoef, the soft orange Maréchal Niel, and the deeper pink Apple Blossom, Azalea and Triumphator. The darker shades are represented by the violet-rose Electra and the orange-red Orange Nassau. This gives as wide a range of colors as would be necessary for the most intricate design.

The next class is the Cottage Tulips. They are without doubt the finest of the long stemmed varieties for informal plantings. They have the full range of colors that can be found in Tulips. To name the outstanding varieties in this very large group is more than ever a matter of personal taste. But comparing the more than fifteen hundred varieties I have seen, I have found some that I am particularly fond of and that seem to stand out in my trials.

Of the many whites in this group I prefer Themis because it is so early, Carrara because of its perfectly formed globular flowers, and Miss Blanche because it is slightly creamy white. This breaks the monotony and takes away the coldness of the pure white. There are quite a few good Tulips with white or creamy white petals edged with pink. Elegans Alba is the best of the older types, but be sure and get the true variety. Carnation is similar to it and also very good. Pride of Inglescombe is more creamy tinged and is an older variety. Seraphine is the latest addition to this group, and it is an extremely well-formed and graceful Tulip of a most delicate coloring.

In the pink, cerise and cochineal-red shades there are (Continued on page 64)
When amateur gardeners shone

Towards the end of June there was held on the Pratt Estate Oval at Glen Cove, L. I., one of the most successful outdoor flower shows ever attempted in this country. It was a cooperative exhibition of the Second District of the Federated Garden Clubs of New York State and the North Country Garden Club of Long Island.
The success of this exhibition was due to the cooperative work of all the clubs included, to the complete absence of commercialism and to the beautiful disposition of the exhibits around the courtyard and in the various buildings surrounding the Pratt Oval. Across page is a sketch of the inside court with closer views of the white garden that was laid out in the center of the oval and one of the pushcart exhibits.

In the buildings were set up the horticultural displays and the artistic arrangements of flowers, fruits and vegetables. Farm wagons and barrows held some exhibits. Vases were banked in the stalls. Under one shed were smaller exhibitions and in another shrubbery and perennial borders. The small vase display boxes and the perennial borders are shown above. The sketch pictures approach to the buildings.

Among the features was an excellent rock garden and pool planted by the Long Island Nurseries' Association. Set in a corner, it displayed 100 plants in their natural environments. These growers contributed the trees that shaded courtyard and tea garden. In the center of the courtyard was a large white garden contributed by Mrs. Harold I. Pratt, who was chairman of the flower show committee and under whose guiding genius the idea of an outdoor exhibition was brought to such a high standard of success.
A decorator's cottage that became a year-round home

To give a more urban character to her cottage at Chappaqua, N. Y., Mme. M. R. Dewarstet of L'Etoile relied on symmetrical furniture groupings and plain modern materials in place of conventional chintzes. In the dining room the finest pieces of the owner's collection of Breton furniture recreate the atmosphere of a French provincial salle à manger.

In the living room illustrated below, the long cottage hearth was modernized with only a few minor changes. Such modern upholstery materials as suede cloth, glazed leather and ribbed velvet give new interest to the period furniture to which have been added occasional contemporary pieces, such as the small table placed before the fireplace in summer.
Clever modern touches give
country rooms an urban air

The small guest room has a blend color scheme of whites and pale lavenders. Cream wall paper delicately patterned with lavender flowers is gay with the ivory brocaded satin curtains and Louis Quinze gilt mirror. The graceful Directoire chair by the poudrière is covered in flowered lavender silk. Other pieces are upholstered in white brocades.

Yellow, browns and Chinese red and white have been well combined in the living room, another view of which appears below. A modern rug, plain furniture coverings and wide white monk's cloth curtains accent the forthright quality of the decoration. The tall black china cat on the window sill is flanked by rare Lowestoft urns. Decorations by Libbey.
The beach residence of Mr. and Mrs. Walter Leimert at La Costa, California is a whitewashed brick and frame structure of two stories carried out in the low, rather rambling manner typical of this section of the country. H. Roy Kelley was architect.

Above is a view of the fireplace side of the living room and the stairs to the second floor. At right is the guest room, opening directly to the patio. The living room serves as dining room also. The house has four master bedrooms, each with bath.
The true type of Early New England

Russell Mcelrath's home at Rye, N.Y. combines into one interesting unit several phases of Early American farmhouse architecture. A studio living room is in the left wing and the right wing is devoted to service. The house contains four master bedrooms and three baths. A servant's room and bath are on the first floor. W. Stanwood Phillips, architect

California residence in a Mediterranean mode

The Palos Verdes, California residence of Mr. E. E. Holmes has a delightful setting in a heavily wooded spot. The view above at left shows the road face. H. Roy Kelley was the architect

The second photograph is of rear terrace, opening off the living room. Garage and service rooms are at front. Principal entrance is at corner where living room wing meets main body of house.
Time signals and weather forecasts

The spots before your eyes these days are apt to be on the new clocks which have dots instead of numerals. At left. Black maple case with glass ornament. Created by Gilbert Rhode. Clocks by this designer shown on this page: Ovington's

Modern architectural lines distinguish the sturdy clock below, at left, which would be an excellent choice for a man's desk. The rectangular case is Maidon burl and has for decoration horizontal bands of bright chromium. By Gilbert Rhode

At the extreme lower left, a clock that personifies simplicity—single disk of black glass mounted on a small, brushed chromium base. Polished chromium, ball "hours." This is also a Rhode design. All five of the clocks on this page are electrical

The topmost of the two clocks below is a new Telechron design. Chrome or gold finish metal frame. Face in silver or gold: Altman. The port little piece at the very bottom is another Rhode model in Maidon burl and harewood with chromium
You can’t argue with the little black box above as to whether it’s the heat or the humidity—it knows. Combination Taylor thermometer and humidigage in satin black case with chromium trim: E. B. Meyrowitz


Right. Twin clock and barometer by Chelsea. Eight day spring or electrical movement. Finished in bronze or chromium plate. Height, 6 inches; width, 11 1/4 inches. Easel support: Abercrombie & Fitch

Left. Timepieces turn turtle and develop retiring natures. Largest, a travel clock, pops into brown leather case: Udall & Ballou. Other two, watches, are at home in pocket or on desk—standing up when open. Red lacquer, and gold and platinum cases: Black, Starr & Frost-Gorham
The florid beauty of a Chinese Chippendale dining room
Contrasted with the sterile utility of Modernism

Chinese Chippendale is an opulent style

After a fairly steady diet of Modernism, no style is more refreshing than Chinese Chippendale. These two stand at opposite poles. Modernism is stark and negative. Its furniture is frankly utilitarian. Its general atmosphere, sterile. Chinese Chippendale is the product of a flamboyant era which had just taken to its ample bosom the Far East and all its tastes.

Chinese gardens, Chinese ceramics, Chinese wall papers, Chinese art, adaptations of Chinese architecture, all came into vogue. Lordly owners of English estates saw nothing incongruous in erecting Chinese pagodas on their grounds. When Thomas Chippendale evolved his Chinese style many an English house of importance went completely Oriental.

That same Georgian architecture was easily transplanted to this country and with it trailed Chinese Chippendale influences. Here and there we find rooms in old houses that reveal marks of Chinese taste and often, in new houses, Chinese Chippendale is adopted in toto for some one room.

An example of the latter is found in the home of Mrs. Harry English at Atlanta, Georgia, of which Porter & Porter were decorators. On the walls is a hand-painted English paper in a Chinese floral pattern. Above this is set a heavy white classical cornice. The ceiling and wainscot are in old white. The doors are painted lacquer red and over two of them is a decorative treatment in the style of the period—a deeply-carved broken pediment with a central Chinese figure. The wall is covered to give these figures a dark background. The gilded mirror over the white fireplace is of the period. So are the chairs, whose Oriental effect is heightened by seats in gold and red Chinese brocade. An Aubusson rug covers the floor. Hentz, Adler & Shutze were the architects of the house.
In a section populated mainly by houses of Latin antecedents, this Anglo-Saxon house, the residence of Mrs. James H. Kennedy, stands as an oasis of simplicity and calm repose. It is in a style evolved for the West Indies where climatic problems are much the same as in Florida and justify the white wall, high arcades, jalousied arches and galleries. Howard Major, architect of the house, when such a setting as that shown on the opposite page gives invitation it is little wonder that the house should be constantly deserted for the out-of-doors. The patio is the real living room and the loggia at one side, faced with the bougainvillea-covered arcade, is dining room. Jalousies at the opposite side of the loggia provide concealment from outsiders' view and protection from sun.

At the top of this page is the hall with Chippendale stair of bleached cypress, extremely effective against the white walls. To the left of the stair is a small bay window filled with masses of tropical bloom. The dining room, at left, is furnished in the manner of the late 18th Century and decorated in modern colors and fabrics. Walls are pearl white; curtains and chair seats, brick red oilcloth.
The British Colonial style—a Palm Beach import
<table>
<thead>
<tr>
<th>BOT. NAME</th>
<th>COM. NAME</th>
<th>COLOR</th>
<th>DESCRIPTION</th>
<th>FOLIAGE</th>
<th>PROPAGATION</th>
<th>NEEDS</th>
<th>HABITAT</th>
<th>HEIGHT</th>
<th>BLOOMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viola</td>
<td>advancialis</td>
<td>Pale Mountain Violet</td>
<td>Very pale blue</td>
<td>Scentsless flower, less than ½&quot;</td>
<td>Leafy stems, hairy leaves</td>
<td>Rooting runners</td>
<td>Shade, cool</td>
<td>Mt. canyons, and Lo.</td>
<td>3&quot;</td>
</tr>
<tr>
<td>Viola. japonica</td>
<td>Blue Violet</td>
<td>Blue and purple</td>
<td>Scentsless flower, 1&quot; long</td>
<td>Leafy stems, hairy leaves</td>
<td>Rooting runners</td>
<td>Open hillsides</td>
<td>California, Oregon</td>
<td>2&quot;-4&quot;</td>
<td>Spring</td>
</tr>
<tr>
<td>Viola</td>
<td>alpina</td>
<td>Eastern Alpine Violet</td>
<td>Royal purple</td>
<td>Central crown, no runners</td>
<td>Rounded heart-shaped leaves</td>
<td>Seed</td>
<td>Loom, neat, limestone cliffs</td>
<td>Eastern limestone Alle</td>
<td>2&quot;-3&quot;</td>
</tr>
<tr>
<td>Viola.</td>
<td>anceps</td>
<td>Pink Sand Violet</td>
<td>Bright pink</td>
<td>Tufted, masses of small, pale, pale leaves</td>
<td>Division</td>
<td>Sandy, rock garden</td>
<td>Europe and Asia</td>
<td>4&quot;</td>
<td>All season</td>
</tr>
<tr>
<td>Viola</td>
<td>Bechbeamiana</td>
<td>Twin-flowered Purple</td>
<td>Bicolor, purple and blue</td>
<td>Somewhat hairy stems</td>
<td>Deeply cut</td>
<td>Division</td>
<td>Division</td>
<td>Sierras of California</td>
<td>5&quot;-6&quot;</td>
</tr>
<tr>
<td>Viola</td>
<td>biflora</td>
<td>Sweet White Violet</td>
<td>White</td>
<td>Small fragrant flowers, veined</td>
<td>Round heart-shaped leaves</td>
<td>Division</td>
<td>Swampy, wet, sun</td>
<td>Quebec to North Carolina</td>
<td>2&quot;-2½&quot;</td>
</tr>
<tr>
<td>Viola</td>
<td>heterantha</td>
<td>V. primus. alba</td>
<td>Pink or wine rose</td>
<td>Blunt, marbled habit</td>
<td>Rooting runners</td>
<td>Cuttings or seed</td>
<td>Shade, sun, part shade, sandy leaf mold</td>
<td>Europe</td>
<td>4½&quot;</td>
</tr>
<tr>
<td>Viola</td>
<td>calcarata</td>
<td>Alpine Pink</td>
<td>White, yellow, purple</td>
<td>Spreading; 2½-4&quot; stems</td>
<td>Smooth, oval; scalloped leaves</td>
<td>Cutting, seeds</td>
<td>Rich, moist open</td>
<td>Alps of Central Europe</td>
<td>4½&quot;</td>
</tr>
<tr>
<td>Viola</td>
<td>canadensis</td>
<td>Canada Violet</td>
<td>White, outside tinged purple</td>
<td>Branchy</td>
<td>Pointed, heart-shaped leaves</td>
<td>Division</td>
<td>Rich, moist open</td>
<td>Canada to Ariz. and Ab.</td>
<td>3½-4½&quot;</td>
</tr>
<tr>
<td>Viola</td>
<td>canadensis;</td>
<td>V. c. alba</td>
<td>Dog Violet</td>
<td>Flowers above foliage</td>
<td>Leafy stems</td>
<td>Division</td>
<td>Dividing, Self sow</td>
<td>Europe</td>
<td>3½-4½&quot;</td>
</tr>
<tr>
<td>Viola</td>
<td>canadensis;</td>
<td>V. c. alba</td>
<td>Dog Violet</td>
<td>Light purple</td>
<td>Creeping; small flowers, leaves</td>
<td>Yellow-green, heart-shaped leaves</td>
<td>Division</td>
<td>Shade, damp, Europe</td>
<td>3½-4½&quot;</td>
</tr>
<tr>
<td>V.</td>
<td>cornuta;</td>
<td>V. c. majus</td>
<td>Tufted Violet or Bedding Purple</td>
<td>Violet and various</td>
<td>Tufted; strong, bright, pretty flowering</td>
<td>Division</td>
<td>Any good soil shade</td>
<td>Europe</td>
<td>2½-4½&quot;</td>
</tr>
<tr>
<td>Viola</td>
<td>cucullata</td>
<td>Early Blue Violet</td>
<td>Rich clear blue</td>
<td>Dense clump</td>
<td>Heart-shaped, long stems</td>
<td>Division</td>
<td>Shade, Heavy sandy loam</td>
<td>Eastern U. S. A.</td>
<td>2½-6&quot;</td>
</tr>
<tr>
<td>Viola</td>
<td>cullulata</td>
<td>Yellow</td>
<td>Goury purple</td>
<td>Compact, branching</td>
<td>Foliage narrow like V. cornuta</td>
<td>Cuttings or seed</td>
<td>Open situations</td>
<td>Macedonia; Asia Minor</td>
<td>1&quot;</td>
</tr>
<tr>
<td>Viola</td>
<td>cullulata</td>
<td>Violet</td>
<td>Velvety purple</td>
<td>Compact, branching</td>
<td>Foliage narrow like V. cornuta</td>
<td>Seed</td>
<td>Rock garden, shade</td>
<td>Southern States</td>
<td>4½-10&quot;</td>
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<tr>
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<td>cullulata</td>
<td>Purple</td>
<td>Dwarf tufted</td>
<td>Very showy</td>
<td>Division</td>
<td>Half shade</td>
<td>Europe</td>
<td>4½-6&quot;</td>
<td>May</td>
</tr>
<tr>
<td>Viola</td>
<td>cullulata</td>
<td>Yellow</td>
<td>Dwarf tufted</td>
<td>Very showy</td>
<td>Division</td>
<td>Half shade</td>
<td>Europe</td>
<td>4½-6&quot;</td>
<td>May</td>
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<tr>
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<td>cullulata</td>
<td>Violet</td>
<td>Dwarf tufted</td>
<td>Very showy</td>
<td>Division</td>
<td>Half shade</td>
<td>Europe</td>
<td>4½-6&quot;</td>
<td>May</td>
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<tr>
<td>Viola</td>
<td>cullulata</td>
<td>Purple</td>
<td>Dwarf tufted</td>
<td>Very showy</td>
<td>Division</td>
<td>Half shade</td>
<td>Europe</td>
<td>4½-6&quot;</td>
<td>May</td>
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<td>Viola</td>
<td>cullulata</td>
<td>White</td>
<td>Dwarf tufted</td>
<td>Very showy</td>
<td>Division</td>
<td>Half shade</td>
<td>Europe</td>
<td>4½-6&quot;</td>
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<td>Division</td>
<td>Half shade</td>
<td>Europe</td>
<td>4½-6&quot;</td>
<td>May</td>
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Some worth-while Violas at a glance

- **Wild Violet** (Viola tricolor): Blooms from April to June, prefers moist, shaded areas, blooms in blue, purple, or white.
- **Sweet Violet** (Viola odorata): Blooms from April to early summer, prefers well-drained soil, blooms in white, pink, or red.
- **Hairy Violet** (Viola hirsuta): Blooms from April to June, prefers drier conditions, blooms in blue or purple.
- **Tufted Violet** (Viola sagittata): Blooms from April to June, prefers moist soil, blooms in purple or white.
- **Woodland Violet** (Viola lutea): Blooms from April to June, prefers cool, shaded areas, blooms in yellow or white.

These violas are just a few examples, with many more varieties suited to different garden conditions and preferences.
Violas to save the garden day

By Alice Kauser

When your pet Androsaces and Gentians or Saxifragas display unmistakable signs of ennui there is solace in the drifts of violet and blue, white, yellow and rose which the Violas give so freely and generously, with so little care. That is, nine out of ten of them, for the race harbors some exacting High and Mighty Ladies of the Screen.

From the lowlands to the highest shingles, mostly throughout the Northern Hemisphere, the Viola family spreads itself, though New Zealand, South America and Africa contribute their quota. Roughly divided into two sorts, Violas are either of the Pansy or the Violet type. The emeralds, rubies and pink pearls of the race belong to the Pansy tribe, with one notable exception: our own glorious V. pedata.

A few words only for Viola calcarata, V. cornuta and V. gracilis, the three matriarchs of the many varieties that their alliances with V. tricolor and the hybridization of their own species brought forth. Violas hybridize rapidly. Their progeny, dubbed "mules" by Reginald Farrer, should be welcome, as sometimes they excel their parents in merit.

The Pansy of the Alps, V. calcarata, is misty. Though it comes in yellow and white, upon me the Violet scale alone has been vouchsafed. V. cornuta replaces V. calcarata in the Pyrenees. It is the least difficult. The Macedonian V. gracilis with its noble great violet Pansies is my favorite. All three have many horticultural descendants, all of them requiring light shade and moisture.

Viola hybrida grandiflora (Tufted Pansy), a horticultural product of many forms, is unhappy in our climate. But we have the Jersey Violas—T. H. Weston's gift to the gardening world—tolerant of sun and satisfied with garden soil. They are Jersey Belle, clear mauve; Jersey Gem (known in England as Blue Gem), violet blue; Jersey Jewel, violet blue (Continued on page 60)

CENTURIES ago the Violas were valued flowers, and they are just as welcome today. Their forms are many, as was shown even in Gerard's old Herbal, illustrations from which are shown here with the names assigned to them by that master botanist of an earlier day. The chart opposite was prepared for House & Garden by Mrs. William H. Darrow
\[ X + Y = \text{A first-class kitchen} \]

when \( x = \text{present conditions} \)

and \( y = \text{a small expenditure} \)

By Gerald K. Geerlings

It is one thing to take a walk before breakfast, but quite another to trudge about a needlessly large kitchen. In the old days the kitchen was sensibly a workaday sitting room, but the modern house should be fitted out like an efficient domestic laboratory. Limit the kitchen to about 9' in width and use the remaining space for a larger dining room, pantry, breakfast room or flower room.

\( Y \)

changes the plan shown above into the one below by using only 9' in width of the former kitchen, then building a form of vestibule to exclude winter drafts. The inner door of this vestibule can be taken down in winter, thus aiding in proper cross-ventilation. Sink, refrigerator, range and cabinets are arranged against the walls so as not to waste any of the corner space. All necessary equipment, conforms at a convenient counter height of 3'. Monel metal sink, from $50 up. Counter tops of monel metal or stainless steel, 2' wide, come to about $5 per lineal foot.

\( X \)

exchanges a new range for your old one, and utilizes the space above for cabinets. The base is recessed for toe space, coved and 6' high. Along the two long sides of the room a light reflector covered by ground or opal glass supplies illumination; cost about $3 per lineal foot in lengths of 4' or more. On the under side of the upper tier of cabinets are smaller light reflectors, about $1.90 per lineal foot. Upper (steel) cabinets, 2' high and 1' deep, per unit: 18' wide, $15; 24' wide, $18.25; 30' wide, $20.50; 36' wide, $23.

The plan at the left is typical of the kitchen too large for its own good. Wall space in a kitchen is always at a premium, so rather than one large room with unused floor space in the center, divide it into kitchen and pantry, thereby doubling the cupboard space. If the kitchen is out-of-date, money cannot be better invested than in such revisions as those which are shown in the drawings below.
The rooey kitchen of yesterday, shown to the left in plan and here in perspective, was difficult to keep spotless. The modern version builds-in all the units, as shown below, reducing the floor area to a strip about 5’ wide. Instead of the electric center light, illuminating troughs are arranged along the ceiling. Thus the mistress-of-ceremonies is never in her own light. The old over-sink shelf is supplanted by a roomy cabinet. A cabinet above a sink having a reflector (see below) is more convenient than a window.

While the table has disappeared from the modern kitchen, its working area has been increased by continuous counter space. The free-standing range sheltered a floor area which collected dust, but the built-in version shown below to the left avoids this. The boxed on finish of the cabinets requires only occasional wiping. There are two possibilities for the base; it may be recessed for toe space, or left flush, as directly below. When the base is flush the counter top projects at least 2”, keeping one away from the doors.

Y suggests variations from the usual drawer shelf type for the low cabinets, and shows a tall linen cabinet adjacent to an automatic refrigerator. The base cabinets, 2½’ high and resting on the baseboard, may consist of a series of drawers, a single drawer with doors below, or an electric towel dryer as shown below with its doors thrown open. Manufacturers of kitchen cabinets will build their units to accommodate any make of automatic refrigerator. It may be an advantage to eliminate the legs from the refrigerator and set it up direct on a sub-base about 6” high or thereabouts.
House & Garden designed the modern kitchen (above and top) in dark blue, gray, black and white. We like its blue linoleum floor with border of pots and pans in black and white, the gleaming white enameled metal cabinets, chromium breakfast group and stainless steel sink. Walls, ivory linoleum marbled in black. Striped curtains are in blues.
Three gala new kitchens ingeniously equipped to keep a good cook happy

Although only eight feet square, the modern kitchen shown opposite, designed by Florence Brobeck, is completely equipped with every modern device including a breakfast bar in red, white and blue. Bright dark blue walls, blueoil silk curtains and a blue linoleum floor inlaid with a merry John Held design. Lewis and Conger built and equipped the three kitchens illustrated. The Normandy interior on this page combines atmosphere with the most up-to-date equipment. At right is the gay little breakfast corner with compact eating group and latticed window hung in yellow chintz. Eloise Davison, designer.

A NORMANDY INTERLUDE

Walls are yellow, with brown woodwork charmingly decorated with brightly colored flowers. The modern gas stove is in a tile-decorated recess with a copper hood; utensils are copper, earthenware and gay china. Equipment from Lewis and Conger.
The sub-tropics are the home of many odd horticultural forms that seem strange to northern eyes. Perhaps none is more striking than the Heliotropiums, own cousins of our fragrant Heliotrope. The family is a varied one and includes both herbaceous and shrubby plants some of which, as suggested here, offer studies in form and pattern which are unique.
How to grow the alpine plants from seed

By F. W. Boissevain

One of the most fascinating things about a rock garden is that it is never finished. There is never a time when you cannot find some little nook into which to stick another plant and no matter how many hundred varieties you use—and I mean literally hundred—they will always blend. This is probably the main reason that people are becoming interested in growing them from seed, for in this way they can have their desirable profusion of plants for less expense. Many Alpine plants, such as Aubrietias, Campanulas and Erinus, can be raised as easily as any of the common perennials, but all Alpines are not as obliging in their requirements.

One of the principal factors of success in raising Alpines is to be sure that the seeds are fresh. One cannot emphasize this too much, for often people have given up trying to raise them when their only trouble was this. With the Japanese, Chinese and Australian varieties, which come from such a long distance, you need not worry about this for even though you can not get them really fresh they take so long to germinate that they will not be much harmed by the delay. Practically no nursery can guarantee the reliability of the labelling of all of the seeds offered, for with many kinds such as the Aubrietias and the Hypericums, the species is so hybridized that they will not run true to form throughout the entire package.

As a general rule it is best to sow the seed as soon as it is ripe, which in most cases is in the spring. Then the plants will have enough of a start to weather the winter. For the late flowering kinds, you must depend on the climatic conditions. In the northern states where there is plenty of snow the late fall is best—and be sure that it is late enough so that the seeds will not germinate before snow falls. I am a great believer in the snow treatment for all seeds—even for obstinate ones—and it is a good idea to help Nature along by piling the snow up on them and watering them well before a frost so that the solid ice will protect them from any partial thaw and refrosting. You want them to be the last to appear from under the snow and the harder the frost covering them the better, for this will give them an even temperature and prevent them from appearing prematurely when frost may re-occur.

One cannot give a general rule for sowing time in the other States, but in the middle and southern States if the seeds are ripe in August there is still plenty of time; if later they should be carried over till the following spring. Where you can depend on no frost at all of course you can sow them at any time.

The next thing of vital importance is the soil mixture. A mixture of 1/3 peat, 1/3 garden loam and 1/3 granite or calcareous sand, depending on the particular seed, is best. Mix with this a little powdered sphagnum which will keep the soil light and at the same time act as a sponge, giving the soil water when it needs it and playing the part which rocks play for the plants in their natural habitat. The soil must never be heavy or rich, for remember that their natural mountain soil and rocks are very porous and barren. I should like to print in capitals “never use manure or a chemical fertilizer” in your soil mixture either for seed or plants. Nothing but ultimate failure results; though you might have success at first, the plant gives all its strength the first year and will die out rapidly. Remember that the life of a mountain plant is a struggle for existence, which should be continued under cultivation.

With some seeds, such as Androsaemas, Saxifragas of the encrusted and Kalschia section and Sempervivums, a mixture of old mortar or sandstone broken down quite fine, with a small amount of good fibrous loam and a little lime will prove the best.

The following are a few kinds that need a special mixture: Adenostyles: 1/3 sand and 1/3 sifted rubble and loam. Dianthus: At least 1/3 sand. Primula: The mealy leaved kinds need plenty of lime. The Chinese and Japanese need 1/3 peat, 1/3 loam, 1/3 sand. Ramondia and Soldanella: 1/3 peat, 1/3 loam, 1/3 sand.

If the earth shows a tendency to sour, a little powdered charcoal will relieve the difficulty.

In regard to the coldframes in which you keep your seeds, they need not face south. In fact, a northern exposure is better, for the coldframes are meant only to keep out heavy rains and direct sunlight. The seeds need plenty of air and moisture and it is well to leave them uncovered during a light rain or heavy dew as well as during the middle of the day.

The best way to sow seeds is in pots or pans depending on the amount to be sown of each kind. Flats are more liable to dry out and are more difficult to handle, though in cases where one wishes to grow quantities flats might be simpler. You must never grow different seeds in the same pan or flat, as they do not germinate at the same time.

Whatever container you use, be very sure that it is clean. If you use pots or pans it is well to leave them standing in water for about twelve hours before you fill them so that they will not absorb the moisture from the soil when it is put in.

Despite the general advice to sow seeds in finely sifted soil caution must be used because it is very easy to go wrong on this point. If the soil is too fine it becomes too solid and the air cannot penetrate, thus stunting the growth of the root system. However, if the soil is too rough you will have great trouble when lifting the seedlings, so use your discretion.

The depth of the pots and pans ought to be divided into three equal parts: 1/3 drainage, 1/3 peatmoss and 1/3 soil mixture with a bare covering of soil sifted in proportion to the size of your seeds. Then press this down evenly all over. Only press it down once when you have filled the pan and do not add any after this. Pressing and adding are what hinder the penetration of air. After the pans are filled and ready for sowing one should water them thoroughly and (Continued on page 68)
An expert demonstrates how plants are propagated

**PANDANUS**

Here begins a photographic record of plant propagation methods which the amateur can employ. The pictures were taken at the Brooklyn Botanic Garden under the direction of Montague Free, Horticulturist, and will appear each month. At the left, removing a side shoot from a Pandanus.

**RUBBER PLANT**

Air layering can be practiced on some kinds of woody plants, including those of the Rubber family. The initial step is to make a fairly deep, V-shaped cut in one of the strong growing shoots. For this, as in all propagating work, it is important that the knife used shall be very sharp.

**After** the Pandanus shoot has been cut away from the parent plant a sharp knife is used to decrease the leaf area and thereby lessen the chance of wilting. It should be noted that the foliage is all held together and severed by a single clean cut that leaves no ragged edges in its wake.

The third step is to insert the trimmed off-shoot in a 3" flower pot filled with damp sand. A small wooden dibble is used to open a receiving hole in the sand and also to fill in around the cutting after it is placed. The sand is pressed firmly all around the base of the cutting.

When the cutting has been planted in the sand an ordinary glass tumbler is inverted over it so as to maintain a humid atmosphere around the foliage. This done, the pot is set away in a moderately light but shaded place until new growth starts and the glass can be removed.

After a few months the apparently mutilated cutting will have developed into a healthy young plant like this. Prior to this stage, of course, it has been removed from the sand in which the new roots started, and then transferred carefully to another pot filled with good potting soil.

The incision in the shoot is then covered with a double handful of bog or sphagnum moss, tied firmly in place with string. This material must be kept moist during the period in which the roots of the plant are forming and striking out from the wood at the center of the moss ball.

Air layering is to cover the notch with two halves of a flower pot held together by encircling wires. In this case the pot is filled with soil instead of the moss, and the whole is kept moist so as to induce the formation of good roots in the vicinity of the cut made in the stem.

In this photograph, taken after the moss had been removed, the layer is well rooted and ready to be severed from the parent plant at a point immediately below the rooted portion. This operation works no harm to the remainder of the old plant, which keeps on growing naturally.

And finally, the new Rubber Plant is potted up, ready to lead an independent life henceforth. Ordinarily the whole process, from the cutting of the original notch in the stem to the removal of the rooted layer from the parent plant, occupies an elapsed time of about six weeks.
New notes upon the snowdrops

When spring fever, that disturbing malady, begins to run in our blood during late winter we are apt to buy a railroad ticket or polish up the car and hasten southward to see the Azaleas bloom, or perhaps it will be the Cherry Blossoms along the Potomac, or the Apple Blossoms in the gracious valley of the Shenandoah. But have we not in our haste missed a potent easement of our unrest right at home—the blooming of the Snowdrops? Theirs is a fragile but hardy celebration that takes place in the very teeth of winter and seems to me one of the most stirring and heartening demonstrations of the whole year. To see these tender organisms intrepidly forcing their way upward through the frozen earth and unfolding their snowy bells in the face of such elemental terrors as prevail in the northern winter is a sight curious enough to engage our attention and brave enough to stiffen our spines. Poets and ordinary persons alike recognize Lilac time, Rose time, even Iris time, but Snowdrop time goes unheralded and unsung.

I have always thought that the time when Snowdrops bloom should be given some pre-eminence, but the trouble is that seldom does anyone in this country plant enough Snowdrops to produce those sheets of living frost that thousands blossoming together bring about. A thousand Daffodils or Tulips make a grand show, a thousand Snowdrops are a mere handful in the vast emptiness of the winter landscape. But a thousand, or even five hundred, are a step towards later realization, for Snowdrops happily situated increase steadily and sturdily, and if we plant the different species we may quite easily span the brief period from the time when winter's cold hand fairly clutches us until spring begins her first delicate approaches.

Not, of course, in localities where the snow lies deep the winter through and bitter cold is the rule for months on end will Snowdrops bloom out-of-doors all winter, but where the winter knows relenting moments now and again, when the sun shines warmly and the earth thaws a little under its genial glance, there certainly we may have them during January, February and March. I have occasionally had Snowdrops in December, but not often, and my garden is a cold one with a chill, clay soil as hard as host and the climatic exigencies of New York State as nurse—or the other way round. And I have known Snowdrops to force their way upwards in mid-winter through solid ice and blossom, each surrounded by a tiny melted circle in the ice as if the chill little blossoms emanated a slight warmth before which the frigid element must needs give way.

There is surprisingly little general knowledge about Snowdrops. Even more than was Peter Bell's Primrose nothing more to him than a yellow Primrose, so a Snowdrop to nine persons out of ten is a mere Snowdrop, but what kind of Snowdrop is not known at all. As a matter of fact there are a number of species. The Kew Hand-List recognizes twelve species and a number of varieties, and there are more. The differences between them are perhaps not great; chiefly they consist in size of bell, width of leaf, height and, most important to the gardener, time of blossoming. There is also considerable variety of habitat resulting in diverse needs which must be taken into consideration if those sheets of frosted whiteness are to be attained that so brighten the dawn of the year. Let me here quote Sir William Lawrence, V.M.H., Bart., an authority upon the subject: "Snowdrops may be roughly divided into two classes, namely, the Snowdrops of Northern and Southeastern Europe, and those that come from Greece, Russia, Turkey, and Asia Minor. The former, of which Galanthus (Continued on page 66)
Two pleasant gardens among New Jersey hills

The free use of stone is peculiarly fitting in a situation such as that of Jay R. Morrow's garden at South Orange, N. J. So we find it applied in varied and appropriate ways to this formal design—in the low enclosing wall, as a coping for the pool, as stepping stones between the beds and in the lower walls and seats of the tea house which terminates the end of the garden. Ethelbert Furlong, landscape architect.

Madonna Lilies play an important part in Mrs. H. Seaver Jones' garden, also in South Orange, where their pure white trumpets stand out in strong relief against the background greens of Spruces, Pines and deciduous trees. Here is an example of marked simplicity in planting which is made exceedingly effective by its very restraint and the care with which the flowers build up against their background.
Factors that justify the price of plants

By Arthur D. Slavin

When we purchase new plants for our gardens we often ponder over the cost but seldom over the reasons for it. A better understanding of this subject would do much toward gaining increased satisfaction and obtaining better material. No one is ever pleased about paying money for something they know nothing about. Intelligent buying requires a knowledge of the commodity offered for sale.

Economically, a purchase of any kind represents an investment on the part of the buyer. An investment which does not offer some form of return is worthless. The return need not be financial to be of value. Satisfaction is the real profit of an investment and may be represented in many ways. To the gardener lover it is the immediate or future satisfaction which is to be derived by the increased beauty of the garden or landscape. If for the future only, there is the financial return due to the increased value of the property because of its esthetic surroundings.

The returns obtained from the purchase of the more costly plant materials are definite. This element has always been understood in the minds of experienced gardeners and real estate operators. The former knows that he has always had his best success with high grade stock. The real estate man, although he cannot always give the reason why, will, almost without exception, offer the information that well developed property moves the fastest in his market.

Like the true Oriental rug in the living room, good plant materials for the outdoor quarters cost the most. The investment is sound in both cases. Today, our fruit and vegetable growers as well as the grain producer pay extra money for good tree stock or seed. The return is worth it. So it is with the purchaser of ornamental plant materials.

Like all products which enjoy a great demand, substitutes and cheap methods of production constantly enter the market although they never have and never will take the place of carefully produced stock. In the commercial field of horticulture there is, today, too much competition to carry prices beyond values and, like the automobile, you get your money's worth and no more. A tree or shrub which can be purchased at one-half the regular price invariably lacks some feature of quality which has decreased the value to the consumer in a corresponding ratio to the price.

With the present-day interest in gardening, materials which are commonplace no longer stand. The landscape must be carefully designed to suit the surroundings and must contain materials which make it individual in aspect. Hence, it becomes necessary to suit the plant to the landscape and not the landscape to the plant. In garden work we no longer purchase plants because of their name only. They must conform also to certain habits of form, quality and vigor if success is desired. An unlimited area is easily planted with both trees and shrubs the price of which may amount to only a few cents each, but the resulting effect will be without character and of little, if any, beauty.

Many factors combine to make expensive trees and shrubs a valuable investment. Rare forms add exclusiveness to the garden. Well developed materials show character while vigor and healthiness are conditions which make for life-like surroundings.

Plants which show scant growth and appear as if barely existing never add beauty to a planting and often detract from other effective situations. They are like an unhealthy quarter in a town, a breeding place for diseases and insects which may soon spread and eventually destroy the better elements in the garden or landscape.

The price of any plant is dependent on two conditions: Distribution and Quality. In evaluating plant material, each of these factors must be determined separately, and the results then brought together to give the required answer. Because of certain features present only in woody plants, this discussion is limited to that type of material.

By distribution we mean the degree of commonness of a plant. If we desire to purchase a Norwegian Spruce, we find it obtainable from many sources. However, should our choice be an Oriental Spruce, we soon discover that it can be obtained from only a limited number of sources, and that the price is quite different from that of the more common species. As both trees are grown by the same methods, we wonder why the cost is not the same. There is a greater demand for one than the other, and greater demand leads to mass production, which means lower price.

A transition is now taking place in ornamental horticulture. Fifteen years ago there was little demand for what we now term the “better materials.” Today this demand has become greater than ever before in the history of American gardening. Unfortunately, there are several reasons why it cannot be satisfied at once. A great quantity of the woody plants which adorned the gardens of plant lovers twenty-five years ago were imported from abroad. Because of certain conditions in those countries, it was often possible to purchase imported material at a much lower price than would be required if it were grown in this country. The result was that ever so many of our best ornamentals were never grown here on a large scale. In 1917, our government found it necessary to pass a quarantine act prohibiting the importation of plant material because of the dangers of increased insect pests and plant diseases. This legislation left us without a source for these valuable plants. Our nurserymen had never been required to grow them, and as they had nothing to work on they could not begin production.

They had to collect their stock wherever they could find it. As many of these trees and shrubs are slow growing, it was some time before actual production began. Because of different economic and climatic conditions, new methods were developed for this work. Many of these are better than those previously used abroad. Much time and effort have been spent by our research institutions in these developments.

We can now obtain most of these coveted garden plants and investigations of our nurseries show that more are soon coming. Often we visit gardens laid out twenty or more years ago and note the beautiful flowering trees and shrubs, only to discover later that we cannot obtain them today. They are imported material. All our purchases now carry an invisible trademark, “Grown in the United States.” It is well to remember that a quarter of a century ago most of our Lilacs came from France. Many of our best conifers were grown in England and Holland until the World War. All this material is high in price but will (Continued on page 67)
The Gardener's Calendar for September

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

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY
Full, 4th day, morning, W. Last Quar., 11th day, evening, W.
Last Quar., 11th day, evening, W. New, 19th day, evening, W.
1st Quar., 25th day, evening, E.

First Week: Protracted dry hot spell, hazy skies
Second Week: Cooler and more pleasant; still dry
Third Week: Damp, cloudy, occasional light showers
Fourth Week: Clear and cool, followed by eastern storms

FRIDAY

1. When planting Callias with earth, be careful not to fill any soil which rests the hearts of the plants. The roots of these plants, when planted, are in a state of rest and if left in the soil, and the soil is kept out of the plant by the rowdy, the roots will not separate themselves from the soil. The soil is better for it, as it will not keep the plant alive.

2. Eggs and other live animals that have been recently removed from the earth should be kept in order in order to prevent the animals from moving about without the aid of the soil. The eggs should be placed in order on the soil and covered with a little earth. The eggs should be protected from further disturbance until such time as it may be necessary to remove them from the soil.

3. The greenhouse should be thoroughly cleaned and the soil thoroughly aired. The greenhouse should be kept warm and dry, and the plants should be watered frequently.

4. In the case of soil which is too hard at the roots, it should be handled with great care. A little water should be poured over the soil in order to soften it. The soil should be carefully handled to prevent the plant from being injured.

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15. The greenhouse should be thoroughly cleaned and the soil thoroughly aired. The greenhouse should be kept warm and dry, and the plants should be watered frequently.
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21 kinds to choose from…

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Celery  Pepper Pot
Chicken  Printanier
Chicken-Gumbo  Tomato
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Consomme  Vegetable
Julienne  Vegetable-Beef
Mock Turtle  Vermicelli-Tomato

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The soup-chef whose skill is an Art welcomes the critical judgment of the connoisseur. Campbell’s French chefs stand alone in the world—the most famous of all soup-makers. Their genius shines brightest on the tables where most is expected and where none but the finest cooking is admissible. Let Campbell’s Tomato Soup convince your taste with the authority of a masterpiece. So delicious—so joyous—so subtly perfect in its blending! Enjoy it, too, as a Cream of Tomato prepared as the label directs—richly ingratiating!
When ready add the eggs, sugar, butter and flavoring. Work ingredients in very well, tearing dough to develop strength. Allow to rest. Permit dough to rise again and work again; repeat same operation once more. Your dough is now ready to be made up into the various delicacies as illustrated.

FORM CAKE
Take 1 pound of dough; work raisins, finely sliced citron, sliced orange peel and chopped almonds (total 4 ounces) into dough. Butter mould well; fill half full with the mixture, let raise three-quarters full and bake in medium heat.

FRUIT CAKE
Roll out thin sheet of basic dough and butter a shallow, straight-sided baking pan. Press up well against side of pan and allow to rest. Take fruit in season, peel, core and cut thin slices. Put fruit on cake in even rows; allow to rest again. Sprinkle currants, some sugar and cinnamon and bake. The cake may be brushed with melted butter before baking and after baking.

SCHNECKEN
Take piece of dough; roll long strip with rolling pin, brush with butter; sprinkle with currants, sugar, cinnamon, sliced citron and sliced orange peel. Roll up like jelly roll, cut in slices cut side up, allow to rise, bake in medium oven and ice with sugar and water icing when baked.

BISCUIT-ROLLE (JELLY ROLL)
5 yolk of eggs are stirred thoroughly for 8 to 10 minutes with 3 oz. or 2 oz. of sugar, some lemon juice or extract of vanilla. The whites of eggs, with 3 oz. of sieved flour and 2 oz. of hot butter are slowly and lightly stirred into this mixture with a wooden spoon. Place into a baking pan a sheet of white buttered paper and spread the mixture evenly in the thickness of about 1/8 inch; bake in moderate oven 15 to 20 minutes. Every 5 minutes turn the baking pan so that the biscuit will be uniformly baked. The moment you take it out of the oven, turn it over on the baking board and remove carefully the paper. Then spread evenly apricot marmalade (or any other) which should be prepared beforehand and roll the biscuit while it is still warm into a secure and tight roll. Then place it into a sheet of clean paper and allow to cool. When cold remove paper, spread evenly apricot marmalade, roll in crystallized sugar (to which you can add ground walnuts) or trim the jelly roll with watercress. The jelly roll is then cut into slices and served with tea or wine.

MARRIAGE—KUGELSPICH
Fifty skinned almonds are ground and sifted with a liqueur glass of rum. Then in a mixing bowl 4 whole eggs, fine sugar are mixed with the above ingredients. Place on a warm stove until a thick mixture results. Then move the bowl from stove and add to the mixture, stirring with a wooden spoon, 3 oz. sieved flour and 3 oz. of lukewarm butter. A flat baking dish is well buttered and lined with finely cut almonds. Fill the dish three-quarters full with this batter and bake 30 or 35 minutes in very moderate oven. When firmed you can, if desired, spread over with apricot marmalade and sprinkle roasted split almonds.

HOUSE & GARDEN

Let's hold a Kaffee Klatsch
(Continued from Page 24)

Strong coffee is a necessity of the Kaffee Klatsch. One favorite German method of preparing it is to use 5 oz. coffee per person (slightly less if it is a large party). Fill the pot with hot water to warm it thoroughly. Hard water makes better tasting coffee than soft water. Pour off water and replace with freshly ground coffee. Put in a cup of freshly boiled water for each person, taking out again a few cups until pouring them right back. Place pot over a slow fire and allow to bubble. Take off fire and allow to settle and cool. Pour into the serving pot which has been thoroughly warmed beforehand. Serve with either hot or cold milk or cream.

For those who object to the skin which forms on hot milk, the following is advised: Set a pan of fresh cold milk on a rapid fire and stir continually until it boils. Take the yolk of a fresh egg and add a few drops of cold water. Gradually stir the hot milk into the egg yolk until no skin forms. This milk adds greatly to the flavor of the coffee.

To make strong percolator coffee take a spoonful of ground coffee to a cup of water and cook for twenty minutes.

What the Germans call kaffee verkern (inverted coffee) is made by pouring coffee and hot milk into the cup simultaneously—coffee pot on one hand and milk pitcher in the other. The cup then contains equal parts coffee and milk, thoroughly blended and of very definite flavor.

The foregoing recipes for ronntorte, kaffeekuchen, form cake and fruit cake are given by courtesy of Slama's. The other recipes are from Oscar of the Waldorf.
Textured like velvet, colored like a bit of Dresden china or a Botticelli portrait, there is a story-book quality about the Englishwoman’s exquisite complexion. And it’s a story with a happy ending. Everything she does to achieve loveliness is possible to the American woman.

She uses three preparations, only three, but all are of finest quality... “England’s best,” and all are from a single famous perfume house: Yardley of London. First, Yardley’s English Lavender Soap, for the Englishwoman knows that nothing... nothing... will replace a thorough soap-and-water cleansing with a mild, pure soap.

Then Yardley’s English Complexion Cream, supplementary to the soap-and-water ritual, and for cleansing at odd moments during the day; as an emollient, to lubricate the skin and rebuild the tissues while she sleeps; and as a foundation for Yardley’s English Face Powder... so fine that only the smooth, warm bloom of your skin attests to the fact that you have used it at all. (There’s magic in the right face powder.)

There are many other preparations in the Yardley series, about which you will also want to know. May we send you our booklet, H-9, “Complexions in the Mayfair Manner”? It is free. Yardley & Co., Ltd., British Empire Bldg., 620 Fifth Avenue, New York City; in London, at 33, Old Bond Street; and Paris, Toronto, and Sydney.

Yardley’s English Face Powder, to leave your skin with a velvety bloom. In six new shades, including English Peach, a warm and becoming hue with a trace of pink. $1.25 for a large box.

Yardley’s English Complexion Cream, cleansing cream, skin food, and powder base; and Yardley’s English Lavender Soap. The cream, formerly $1.50, now $1.25; the soap, 35 cents a cake; bath size, 55 cents; guest size, six in a box, $1.05, or 20 cents singly.

Yardley’s English Lavender, the best-loved fragrance of all. The national English perfume, it is treasured throughout the world. In varying sizes, from $1.10 to $5.5. The bottle shown, $1.75.
Decoration goes back on the gold standard

(continued from page 99)

violas that will save the garden day

(continued from page 45)

Violas that will save the garden day

(continued from page 45)

with heliotrope shadings; and White Jersey Gem, the albino sister of the Jersey Gem—aristocrats all. Portland violet, tender blue; yellow eye; Seattle Gem, pale yellow (shade for the latter) are two new Northwesterners that seem to derive from the Jersey group. Viola cornuta, a kin of tricolor but soundly perennial, has narrow sepals, lavender flowers, and blooms all summer.

V. alpina is alphabetically the first of the High and Mighty Ladies of the Srens, but the least difficult. Its residence is the alpine Alps and the Carpathians. A tiny tuft of frilly flowers with heart-shaped green shiny leaves and big flowers of deep glowing purple. It will abide with you in light soil scoured with leafmold and limestone chips, in half shade and provided with moisture at the roots.

V. alpinus, one of the amaranthoes of the Pansy, is close to V. chamaejasme but shorter in leaves. Opulent Pansies of yellow, mauve, or purple adorn it. From Asia Minor and Asia. I had this delightful creature once from seed but it is passed away from old age—at least that is the belief I cling to—having lived with me for five years.

The biennial V. botrytes from the Balkans is vividly rose, and by seedling discreetly it persists in the garden.

V. Alphonso is a daughter and V. hybrida, "Crimson King," a son of this species.

The Highest and Most Beautiful of the Ladies of the Srens is V. cornuta. The dizziest heights alone satisfy her, as her name proclaims. Purple of countenance, golden-eyed, with a name etching of a black mustache. In cultivation it should have a granitic moraine. For three years I kept it, flowering well; then came sudden collapse. A crown jewel, nevertheless, V. Bertoloni is a kin and V. occidentalis a cousin, from Spain.

Allied to V. cornuta is V. dubyana (V. heterophylla), with thinner and longer flowers, blooming for a long season. It doesn't thread afield like V. cornuta. This species is somewhat easier, in liny moraine, but is short-lived and must be raised from seed, as the tap root forbids division.

V. convolvulus is a rare plant of the Orphan Alps, grows rose with an enamelled reverse of pale yellow on its long scented flowers. V. floribunda is a hybrid between V. convolvulus and V. convolvulus. Lilac and purple flowers, dark leaves. An everblooming type that is easy. Don't miss it.

We must leap to the highest scores

(Continued on page 62)
There is a fashion today for windows with a simple, tailored air. And the texture of net is the ideal medium for this tailoring. Especially effective is this heavier open mesh, sturdily woven to fall in precise, straight-line folds and last for years. Just one of many lovely new weaves available in Scranton Net Curtains.

See them at your favorite store
THE SCRANTON LACE CO., SCRANTON, PA.
VIOLAS that will save the garden day

(continued from page 60)

Here is the perfect kitchenware...All the cleanliness of super-sanitary porcelain enamel plus 36 times the life (proved by tests) of ordinary enameland...These utensils have everything: The vapor seal rims assure more tasty foods, they save flavor, time and labor; Ever-brilliant chromium covers; Bakelite knobs; Quick heat-conducting black bottoms and Fuel-saving straight sides...There is no ware so beautiful or so easy to clean.

See this new Federal ware, in harmonizing colors, at local department, hardware and specialty stores.

* Every utensil carries a positive guarantee definitely specifying that the ware will be replaced without question if it chips or stains during a period of one year's ordinary kitchen service.

FEDERAL ENAMELING & STAMPING CO.
World's Largest Manufacturers of Enamelled Kitchenware PITTSBURGH, PA.

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(Continued on page 68)
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Hours at home are precious hours...fleeting hours of enjoyment with family and friends. Make the most of them by first attending to the comfort of your household and its guests. * Bryant offers you five paths to greater comfort. Select the one that best fits your home conditions.

MASTERPIECES of Bryant engineering are the Bryant Prepared-Air systems, which circulate filtered air, heated and humidified in winter, cooled and dehumidified in summer, always under accurate and unfailing automatic control, more dependable than human supervision.

Under Bryant design and construction you can install equipment now to provide for your heating requirements in winter and later easily add equipment for cooling in summer.

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Bryant Warm Air Furnaces represent the high point in convenience of warm air heating plants—carefree, trouble-free, clean, and automatic—popular wherever warm air heating is popular.

The Bryant Dualator is a unique heating plant which delivers to selected rooms warm air, filtered, humidified, and prepared to your liking, and steam heat to other parts of the house. In summer the warm air unit can be transformed to a cool air unit and continue to protect your comfort.

Bryant Conversion Burners—the newest and most efficient of such devices—enable a home-owner to change over to gas-heating and use his present equipment.

Through the development of an entirely new design and the application of Bryant gas-actuated controls, Bryant engineers have materially increased the dependability and satisfaction of this type of heating.

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The name Wamsutta is its own guarantee of those very qualities of luxurious smoothness, lovely texture, and thrifty wear that every woman wants in her sheets and pillow cases.

WAMSUTTA sheets and pillow cases will be used exclusively in "The Second Little House," sponsored by HOUSE & GARDEN, which W. & J. Sloane are erecting in their New York and Washington stores. They are also used exclusively to furnish the model apartment that will be on display shortly at JAMES McCREEKEY COMPANY, Fifth Avenue at Thirty-fourth Street, New York City.

The finest garden Tulips

(Continued from page 51)

There are also many good novelties. Barbara Pratt is one of the newer varieties that has found instant favor with the public. Its shape is unique, as the petals fold back slightly, giving almost the effect of what we call a Lily-flowering Tulip. Leda is a vivid rose shade, that seems to do well wherever planted. Mrs. Elizabeth S. Prentiss is one of the newer varieties and will find its way to popularity. Rosa Bella is not quite so known and is so substantial that it will weather any storm. We have used this Tulip in large quantities for cut flowers in England where the flower buyers are very partial to it. Solon is one of our latest seedlings. It is a unique Rose Nyonon red with lighter edges.

In the scarlet and orange scarlet shades there are some attractive novelties. In my opinion one of the best is Buff Beauty which, though small, has a tremendous appeal. Its effect is a bright strawberry red which is an unusual color in Tulips. Cocrade is a Geranium-red and reminds one of the Geranium Paul Grampaul. Mayflower, one of the largest Tulips grown, is a fiery carmine and is very effective against a dark green background. In the "art shades" we have the well-known Ambrosia and Didio which are deservedly the favorites of most American gardeners. Then there is the new Jersey Beauty of most delicate coloring, getting softer when the flower ages, and Los Angeles, a most unusual Tulip, soft cream with a scarlet orange flush.

There are likewise some very fine new yellows, of which I prefer the three novelties, Joan of Arc, a rather short but very large bright yellow, Mr. Wenthol, one of the finest Tulips ever raised, and Mongolia. It is difficult to describe this Tulip adequately, but it should certainly be in every garden. Among the light yellows I found three especially beautiful Tulips. Mrs. F. E. Dixon, though still very rare, is one of the best. Its petals have most unusual substance of an almost wax-like texture, and the pole sulphur-yellow color gives it a particular charm. Arethusa and Capej are both excellent yellows which are not yet sufficiently known.

NEW COTTAGES

There are two excellent new Cottage Tulips with red and yellow petals. Argo has perfectly formed globular flowers which, when opening, are almost pure yellow. When the flower ages, tiny specks of red appear, and gradually cover the petals more and more until the flower assumes a vivid orange color. Jeanne Desert has a most striking color. The petals are deep orange-yellow with a broad border of scarlet toward the edges. To add piquancy to your collection, I would suggest the green Tulip Virginias. Frances, this is the improved form of the old Viridiflora or Green Knight. Its coloring is most unusual; the petals are a soft apple green, and the slight striping of light and dark green which they show is most attractive.

In my trials I have not found any English Breeder Tulips comparable to the Dutch representatives of this class. Annie McGregor, the only variety still sold, does not much appeal to me. The Dutch Breeders, on the other hand, seem to come in about unordered quantities and are all of good quality. In the red shades I found Heloise and Indian Chief to be good. King Lear is a newcomer and will soon make its way. It is an extremely tall Tulip of a deep mahogany-red color shot with purple. In the violet shades I found the best Violet King Bunch and the excellent novelty Barentsoe which in most trials was one of the largest Tulips shown.

Of the lovely bronze shades, Cheltenham, one of the very old varieties, still seems to be a universal favorite, with Garfield a close second. But here we also have some very excellent novelties which fully deserve your attention. Anan Rak, John Riding, Hirschbrun and Huchtenburg are all Tulips of unusual size. Anan Rak is lemon yellow, with a darker edge, the petals slightly flushed with carmine.

In old-yellow

John Riding is a darker edition of the same Tulip. Its color is old-yellow overlaid with a dull wine-red. Hirschbrun is a dull carmine-violet, merging into mahogany, and Huchtenburg is a curious mixture of colors, bluish lilac and chestnut red, margined brownish gold, and strange as this may seem, a very beautiful and steady Tulip. An entirely different note is struck by Joy McArden and by Sunbeam, the one a Tulip of light orange with the interior bright red-orange, the other a true burnt-sienna.

I shall mention last that beautiful novelty, Tantalus. Its petals are of a light cucumber-yellow overlaid with slight violet. The flower is cup-shaped and borne on an extremely tall stem. These sixteen Breeder Tulips form a truly representative group and show the best that has thus far been produced.

In the Darwins, the next class, my selection turns more to the better known varieties. Among the best varieties which I finally selected there are twelve which are already well known in the United States. These are Clara Butt, which I would not do without in the smallest or largest collection; Farncombe Sanders, which does so well under adverse conditions; Feu Brillant, the best red; Frans Hals, the tallest and largest of the violet-blues; Eclipse, the finest of the very dark reds; City of Haarlem, the beautiful red Tulip of perfect form; Afterglow, with its coloring so unusual in a Darwin. Then there is Cherry Blossom, the light sport of Pride of Haarlem, rapidly being adopted by the connoisseurs; Venus, about the best silvery pink I have observed; Prince of Wales, with its unique coloring, King George V, now that the price has come down, should be in every garden; and Herodias, appropriate wherever a shorter pink Tulip is needed. This last Tulip can be grown very successfully in large pots and can then be used for decoration on a terrace or in a sunroom.

Of the newer varieties I first want to mention the beautiful lavender Blue (Continued on page 65)
Briar... only the Violets and Reds
clash with this friendly new color

Only a few shades can be completely happy with
two out of three neighboring colors. Briar has
that grand capacity for being charming with all
colors except the reds and violets.

This compatibility makes Briar the almost
perfect carpet shade. It takes true genius for
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Briar is but one of many charming colors
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Sold by good stores everywhere at very mod-
erate prices, either as wall-to-wall carpet or bound
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of colors in Clara Dudley's interesting portfolio
"The Use of Wide Seamless Carpet in Décor-
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Are you beginning to tire of your bedroom? Does it seem as if you have had it that way for ages and ages? Then just see what one simple change will do for it! New Beds! A new vanity... Or a smart new dresser.

And the newest of the new! Made of smooth metal. In charming soft colors, or in black. With smart metal trim.

This metal furniture by Simmons fits into any bedroom, without change of your other furniture. And what a fresh, new feeling it brings to your room!

If you are doing an entire room over, start with this new furniture and plan your room around it. Simmons makes it in eight colors—black, pea-cock green, French grey, beige, coral, yellow and old ivory with Exposition-red or Exposition-green band. Each bed is in a slightly different style, with matching pieces to choose from—a charming night table, a novel vanity with bench, a nice roomy dresser, handsome chiffonier, mirror and chair.

This furniture has a new soft finish, virtually imperishable and is beautifully made to the last detail. It is appropriate in any home, city apartment, country house or seashore cottage. In any climate, the drawers always fit—slide smoothly, noiselessly. The finish is practically peel-, chip- or crack-proof.

You can see it at leading furniture and department stores. Four-piece groups can be purchased for less than $200, exclusive of any retail sales tax. (All prices slightly higher west of Denver.)
The finest garden Tulips

(continued from page 64)

Perfection. This sturdy flower has such a fine coloring and such an attractive shape that it soon will be very popular. Then there are some very good whites. Remscheid and Helen Eakins are both equally good. The perfect shape and the purity of the flowers make them of unusual value for special effects in the border.

Rue d’Amour is a creamy white Tulip which when ripening turns a delightful strawberry red. Although Mrs. H. L. Pratt does not really belong to this class, I shall mention it here. The very large flowers are purplish lilac, while the edges of the petals are slightly yellowish. The whole is flushed with a delicate bluish-mauve.

Then there is the beautiful Queen of Hearts, a lighter colored Farmcombe Sanders sport which will grow as well as its parent, and as a final word I shall mention that beautiful Tulip, Yellow Ghant. The coloring of this last variety is magnificent and the shape and habit are without flaw. For those who have not seen it, I can certainly recommend a trial.

Broken Tulips

We now come to the Broken Tulips. The brilliant work of the members of the John Innes Horticultural Institution, under the leadership of Sir Daniel Hall, and the exhaustive studies and trials of Dr. Frank Whorther and associates of the Corvallis (Ore.) Agricultural College, have recently demonstrated that this breaking is due to one or more transmissible viruses, and consequently should be classed as a disease. As early as 1912 Dr. David Griffith of the U. S. Department of Agriculture had already voiced his belief that this breaking might be due to an agent similar to that which caused the Potato mosaic. But in 1914 Sir Daniel Hall still wrote: "The cause of breaking remains unknown; change of soil, a hot and dry situation accelerates it, but we are acquainted with no method of preventing it. It is a property of all garden Tulips containing the anthocyanin pigment; i.e., of all except the white and yellow selves."

ON BREAKING

Fifteen years later in a lecture before the Royal Institute of Great Britain Sir Daniel said: "Breaking remained unexplained until recently, when certain analogies led to the suggestion that it might be due to a virus, one of the microscopic filter-passing agents, such as cause mosaic in Potatoes. Many experiments are under way to fix the transmission upon a particular aphid. When this is done it will be easy to find a method of keeping the Tulip beds free of that carrier and we will be able to plant with impunity our charming Broken Tulips where they are most effective."

During the spring of 1929 I described and classified more than one hundred different Broken Tulips. I had these planted in little groups in my own garden and a more beautiful sight could hardly be imagined. In looking over some old books I recently found a description of an old Hollander who visited a Tulip collection in 1623. One of Amsterdam’s city commissioners had made a large collection of Broken Tulips and had placed a little cabinet with mirrors in the center of his garden, and my author remarks that this reflected the flowers so nicely that it looked like a royal palace.

In those days the Breeders or self-colors were of value only in so far as they were a medium to obtain the Broken Tulips. From the above it is evident that breaking is a disease. For that reason I should not recommend planting Broken Tulips with others, unless it is assumed that the planting will be taken up and destroyed at the end of the season. If this is not done, all the Tulips in the garden would be broken in a very short time. Because of the colder and wetter springs in Holland the spreading of the disease is hardly apparent. In this country, however, it assumes alarming proportions.

STRIPED FLOWERS

Some Broken Tulips show only the striped flowers without any loss in size of the plant. American Flag is such a one and it is one of the most striking Tulips you could see. In others the disease is much more serious and in addition to stripping the flower, weakens the plant. In my opinion some of the best striped Tulips are Amsterdam's city commissioners had made a large collection of Broken Tulips and had placed a little cabinet with mirrors in the center of his garden, and my author remarks that this reflected the flowers so nicely that it looked like a royal palace.

The finest garden Tulips (continued from page 64)

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The Pierre

FIFTH AVENUE at 61st STREET
NEW YORK
Charles Pierre, President
New notes upon the Snowdrops  

(Continued from page 53)

Pierce-Arrow built the first fine car in America. It continues to build, in the same plants and by many of the same hands, the finest of American motor cars.

nically, the common Snowdrop, is the type, will grow on a slope or on the level. They prefer a shady position, cool and moist without being damp, and whilst at rest do not seem to mind being grown over as long as the herbage dies down completely in winter. Of the other group, G. elwesi and the Crimean Snowdrop, G. plicatus, seem to require a stony slope, well drained and dry in summer. In planting in such a position care must be taken that the stones do not interfere with the young shoots. In this group also come the Snowdrops which bloom before Christmas, such as oligac, byzantinus, and ebulid. These require all the sun they can get.

For many years I made the mistake of treating all Snowdrops alike; in a shaded position and so came to the conclusion that elwesi, plicatus and some of the others were short-lived and unreliable. This is not at all the case, but it may be said with some certainty that they do not require in our climate the same amount of sunshine that they do in the moister atmosphere of the British Isles. Sun for part of the day is sufficient.

General Notes

Now before we come to discuss specific kinds, a few remarks of a general character may be of service to the first hand. It is important to secure the bulbs of Snowdrops as early as possible, preferably in August, and to get them into the ground immediately. A nourishing but not rich soil is the best for the general run of them; in heavy, over-fed soils they are habitually short-lived. A mixture of leafmold and light loam with a little sand seems ideal for them. In this the bulbs should be planted from three to four inches deep from the top of the bulb, and about two inches apart for the small kinds and from three to four for the giants of the race. When planted they should be left alone. Their increase is principally from offsets and, though they may be moved with safety at almost any season, our aim is to have them form fine thrifty clumps which can do only when left in peace and not harried by continual lifting. Most kinds seed freely when happily situated, but the seed commonly takes from a year onwards to germinate. Nevertheless our store of Snowdrops is appreciably increased in time by this means. The seed may be rubbed into the ground about the parent clumps or sown in pans sunk in a cool place.

It is well known that Snowdrops are happiest when growing among other plants and we may take advantage of this fact to bring about many a pleasant early picture in the garden. The neighborhood of early-comers as the Asiatic Witch Haeus, Spice Bush, Pussy Willow, red-stemmed Dogwoods, Cornus mas, Dehove weberiana and Dehove bladhii, are becoming and congenial to them. They may also be grown among Christmas Roses, Lenten Roses, Hepaticas, Ferns, Winter Aconites and such small bulbous things as the early Crucuses Leucojums and Scillas. I cannot pretend to a knowledge of all the Snowdrops, but as the saying goes, I am on my way. Particularly are some of earliest kinds still unknown to me. Mr. Bovees says he knows that it is easy to have Snowdrops in our gardens from October to April it is worth our while to seek and grow those that will carry on the succession throughout that period. The Greek forms of Galanthus nivalis, G. elwesi and G. rachelius, open the Snowdrop season, and by the time that the green markings of these then leafless forms are fading out G. elwesi, with its sea-blue leaves well developed, should be showing itself.

Some of these species grow in our garden, but then comes byzantinus, which in milder climates than mine will surely blossom in December. It is the first to bloom with me, never failing to appear in January. This grand Snowdrop is supposed to be a natural hybrid between elwesi and plicatus and comes from about Constantinople. It has the conspicuous plicate foliage of the latter, the large globular flowers carried on tall stems and richly marked with green on the inner tube. Some think it the finest of all Snowdrops. A friend in Ohio writes me that it always blooms in his garden before Christmas, growing in light woodland. Snowdrops do not as a rule force well but if one is going to attempt this operation byzantinus is the species to use.

January 20, April

When the blossoms of byzantinus are at their best appears elwesi, bold and assured in the face of winter storm and stress. In sheltered situations it seldom fails to bloom before January has run its course. It comes from Asia Minor from an altitude of from three to four thousand feet and is one of the kinds too often given a shaded, dampish situation when what it ardently desires is a stony slope, sun and drought in summer. It is a splendid species, the blossom of large oblong-roundish in shape, the leaves stout and channelled and somewhat glaucous. In propitious seasons I have known blossoms on this species to open early in January until the beginning of April.

There are several forms of G. elwesi, but the only one I see listed this year is schillingii, said to be the giant of this branch of the family. It is on my autumn list, for Claims are made that it is taller and altogether more robust than elwesi.

Another early-blooming species, which, however, seems to have some late-blooming forms, is G. plicatus, known as the Great Crimean Snowdrop. It has a large bulb, neatly brown-coated, which sends up two glaucous leaves sometimes to a foot of a foot and more and notably broad, their edges curiously folded back, by which peculiarity this species may be distinguished from others of the clan. G. plicatus is found in southern Russia near the shores of the Baltic and is quite hardy; indeed it is one of the easiest and most reliable kinds to grow, increasing satisfactorily on any loamy slope with shade for part

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Factors that justify the price of plants

(continued from page 55)

not continue to be so because of the larger amount of distribution.

The grower who carries only certain types of material is called a specialist. His work is another phase in plant distribution which affects price. In ornamental horticulture it is not uncommon for a plant to have many forms. There are close to four hundred species and varieties of the Lilac and more than that number of cultivars. The specialist may not grow all the varieties of a certain group, but he must have at least a good selection. He is dependent upon a limited trade because everyone is not interested in his material. His individual sales are small since he does not offer a complete selection for the whole garden, and therefore, he must ask a greater price.

**INTRODUCTIONS**

New introductions which are the products of plant breeders always cost more when first placed on the market. Generally this type of material have no competition for the first year or two because they are the only ones who have the stock. As the distribution of the plant increases, other growers obtain stock and the originator loses his non-competitive market. The price then drops to normal. The recent past, moreover, regarding plants especially affect this type of material. It is difficult to state what the outcome will be, but it is doubtful if it will result in a lower price. Of course, it is rare possible to let everyone grow the material on a royalty basis. The breeder is thus assured of his return. The fact that by this means a greater number of plants may be placed on the market the first few years may tend to reduce the introductory price.

The quality of a plant is determined by the physical condition of the individual specimen. This condition is dependent upon all factors which enter into the procedure of growing. As it is obvious that a plant of highest quality can be produced commercially without running up the cost factor, we may say price is contingent upon quality.

Propagation is the first step in the development of a plant. The method used is an important factor in the quality of the specimen. Where only one method is possible there can be no choice. The ornamental forms of the Oak come under this classification. Grafting is the only means by which they may be propagated. If a strong stock is used and the work carefully done, this method is satisfactory.

Propagation by seed is to be most desired provided it does not require too long a time to produce a salable plant. Layering, cuttings and division are methods equally as satisfactory as is seed propagation because the plants will be self rooted. Budding and grafting, although necessary in many cases, cannot be generally recommended as the best means of multiplying plants. Two, or at the most three, transplantings, properly carried out, should suffice to develop a good root system for any plant. The importance of this operation cannot be over-estimated.

Trees and shrubs require considerable individual attention in the nursery. Care must be taken that they are trained, by proper disbudding, to a single leader. They must be pruned to develop a good root system for the first specimen budded on Privet differs from the first only in that the suckers may be recognized. The plants grown from cuttings is on its own roots, which automatically removes the trouble of wild suckers.

Garden Roses are invariably propagated by budding, although it is possible to obtain some plants from cuttings. In this case budding is the most satisfactory method because the work can be accomplished in such a way that there is practically no sucker ing and the plant is made more healthy and vigorous by using a strong stock.

From what has been said, it is not difficult to understand why different methods of propagation affect the quality of the plant. With the new ornamental materials, we find that any one of several procedures may be used and it is quite natural to expect that the one chosen will produce the best plant. Unfortunately, this is not always true. We often find that if a plant can be obtained by a cheaper method or by one that will save time, quality is sacrificed for the saving. Very often the same method is more difficult to accomplish on some plants than on others. Facilities required for work on certain plants are often far more expensive than with others. An example of this condition is readily found in the combers which, with the exception of the species, may be grafted or grown from cuttings in the propagating house. All these factors have a distinct bearing on price.

**FOR QUALITY**

After propagation comes the development of the plant in the garden. Careless planting must not be allowed if quality is desired. Cultivation must begin immediately after planting. This is necessary for two reasons: First, to pulverize the top soil so as to create a dry mulch which will act as an insulating layer to preserve the moisture in the soil about the roots; secondly, to keep the ground free of weeds which, if permitted to grow, would not only rob the soil of its fertility, but also crowd out the stock.

Two, or at the most three, transplantings, properly carried out, should suffice to develop the root system of many plants. Two, or at the most three, transplantings, properly carried out, should suffice to develop a good root system for any plant. The importance of this operation cannot be over-estimated.

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**Bulbs**

- **For Fall Planting**

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The following special mixed varieties are carefully selected and contain all best ones.

- **Giant Darwin Tulips**—$1.00 for 100; $8.00 for 1,000; $75.00 for 10,000.
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**Orchids**

- **Orchid Plants**—12 ready for fertilization, form the highest rated varieties.

**Violas**

**Violas that will save the garden day**

(continued from page 52)

**How to grow the Alpine plants from seed**

(continued from page 51)

leave them standing for several hours to let them settle and drain.

The seeds are very tiny, such as Achilleas, Androsaces, Drabas, Gentians and Ramondias, and it is better to mix these with very fine sand to insure an even distribution. These will not need any other covering. Always sow the seeds very thinly and use just enough soil to cover them. Never sow Alpine seeds in drills as they are likely to be sown too thickly and covered too deeply if they are done in this way.

After the seeds are sown, the next important step is watering them. Seeds will not germinate if allowed to dry, and yet the general idea is that rain is wrong, too, for "just watering the top" merely soaks the sand and hardens the soil and starts growth. The seasoned grower will be able to detect this and nip it in the bud, but the great trouble of the problem can be prevented by watering the pans by submersion, or even better by having a perforated water pipe run on top or directly below the soil between the rows of seed pans. One of the essentials for success with Alpine is keeping their roots cool and moist and having the root tips in clear contact to the surface. Soil kept the plants well shaded for a few days and then gradually let them have sunlight. As soon as they have started to grow move the ones that need it into open air pockets. As a general rule the seedlings should be started deep enough to place the lowest leaf very close to the surface and soil kept the plants well shaded for a few days and then gradually let them have sunlight. As soon as they have started to grow move the ones that need it into open air pockets.

When the plants have taken on a little more color—indeed until they have formed their first true leaves—it is time to prick them off. In some cases, as with Gentians, it is better to let them be a little thicker and later they can be thinned down. In other cases, where the plants are very sensitive to root disturbance and even temperamental about having their roots disturbed, it is usually much better to leave them in a little longer and shock them out when they have grown a little larger. Among these are some of the heathers, Stachyurus, Euphorbias and Erythrodalea.

The soil used for the prick off should be of the same character as the seedling soil, but should be a few inches deeper. Be careful when you are prick out the seedlings to have them firmly planted so that the roots are not left in open air pockets. As a general rule the seedlings should be started deep enough to place the lowest leaf very close to the surface and soil kept the plants well shaded for a few days and then gradually let them have sunlight. As soon as they have started to grow move the ones that need it into open air pockets.
New notes upon the Snowdrops

(Continued from page 66)

of the day only.

But if I could have but one Snowdrop I am sure it would be the little common kind I have known all my life, Galanthus nivalis. In certain localities in this country, though Gray does not mention it, it has gone native and spreads occasionally with its peculiar frosty whiteness in February and March. I remember such a hillside in Maryland where I played as a little girl that was literally alive with Snowdrops in winter, as it was later shimmering with Dog-tooth Violets.

G. nivalis is neither so early-flowering nor so showy as the larger-flowered kinds but it is a lovely thing, a grand door, a most gratifying spreader and its virginal scent is a delight. It loves a lightly wooded hillside, a place where Pernas and Fothergilla and Dutchman’s Breeches thrive, and I know of no sight more heartening on a winter day than its fountains of fragrant bells and arching slender leaves. If I possessed a wood it would harbor thousands; if only a shaded shrubbery it should be carpeted with them; if only the north side of a rock garden I would tuck in as many as possible. These little storm troops of the year are a most precious possession and you should spend your winters in the city you will want plenty of them.

I like the common single form best but the double sort is quaintly opulent and magnifying. It is said that single Snowdrops have a tendency to go double but this has not proved true in my experience; rather the reverse has happened—the doubles go single. There are other forms of nivalis, among them maximum; virid-ae-petrae, with greener tips; inexpectata, in which the segments are so different as to come by and the little common kind and its double form will satisfy most of us.

On my list to secure this early autumn if possible are various other Snowdrop species, chief among them G. lesliei, a form of bulbilus from the island of Shikara off the coast of Asia Minor. It is said to be a beauty with emerald-stained blossoms exceeding an inch in length, the plant growing a foot high. If it is secured it must be given a warm position under a south wall or against a south-facing rock in the rock garden. G. fosteri, also from Asia Minor, is liked by some and I have it on my list. It has been called the King of Snowdrops and its foliage is broad and blunt but it is scarce and doubtful whether I shall ever find it. If you read Mr. Bowles’ My Garden in Spring you will know that Snowdrops are not sprinkled and flourished and you will probably sigh in envy for many of them. But to be sure, the least satisfactory and the most obtainable is as much a part of gardening as rejoicing over the obtained—or weeding. It is all part of the game. But plant a thorny Snowdrop this autumn and so take the sting from winter’s frosts.

Factors that justify the price of plants

(Continued from page 67)

Digging and packing are the final factors in the determination of the quality of a plant. Gardeners should insist that both be well done. Material carelessly dug or pulled from the ground will not have the roots intact. When correctly done, digging is not an easy job. Unless the plant is of great size, all the roots should accompany it. We have the idea that we can have all its roots cut short when being dug, and thus save the purchaser the trouble of root pruning, is hardly a sensible argument. The method of packing material, as is commonly practiced with evergreens, is quite acceptable if all the roots are the same.

Packing is an art. Some people can pack a shipment, and the plants will still be in good condition after a month has passed; others are fortunate if they can keep a plant alive for more than a day or two. Material should be so packed that the roots will be kept damp and the remainder of the plant boxed or wrapped. It is best to employ any of the common mixtures in distribution and quality to the price of the plant. If the specimen is commonly seen in modern gardens, we know it cannot command a high price from the viewpoint of distribution. If it is something which is easily propagated and is fast growing, the price cannot be high because of the quality factor. On the other hand, when we purchase a plant from a specialist, we are generally buying something not common as regards distribution and, in most cases, it is a plant requiring special care and treatment in the nursery which means an increase in quality. Obviously, the time, labor and knowledge which a reliable nursery applies to its plants are expensive and must affect the price.

To the consumer they are an economy, for they spell quality with a capital "Q.

The plant which is most uncommon today and therefore expensive has a chance to be cheap tomorrow, if its distribution is increased. Some materials will never be cheap. Evergreens will always command a high price because they require almost every factor of quality in their development. They are expensive to propagate. They require constant cultivation because of their shallow root system, and as these roots are of a very fibrous nature, they must be transplanted to obtain proper development. Their slow growth makes it necessary to keep them in the nursery longer than most plants.

The person who cannot go directly to the nursery and select his plants is forced to rely on the literature put out by these nurseries. Garden magazines are the best sources of information on distribution. A collection of nursery catalogs is an important accessory to the garden library. When a plant is quoted in but few catalogs, it may, for practical purposes, be considered uncommon. The size of a plant is largely a matter which must be left to the grower. A plant is ready for the garden when sufficiently developed to care for itself. The longer it stays in the grower’s care the more he must ask for it.
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This attractive Hodgson greenhouse goes up in a jiffy. It costs only $178. One million such class home and garden units have been placed. patio-cum-automobile, arbors, fountains, play house, swamp-land, etc.

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The six wonderful May-flowering Tulips in this Drer collection are considered a great improvement in size and vigor over previous introductions of similar color. Height, from 26 to 25 inches. In top-size bulbs only. Afterglow, deep rose with salmon pink edge; 70 cts., per doz., $1.75 per 100, City of Haarlem, intense vermillion scarlet; 70 cts., per doz., $5, per 100, Melicette, all lavender, with reflexed outer petals; 75 cts., per doz., $5.75 per 100, The Bishop, the purest heliotrope shade in the Darwins; $1.25 per doz., $8, per 100, Venus, in lovely pink tones with silvery sheen; 85 cts., per doz., $6, per 100, Zwanenburg, the long-wanted pure white Darwin; 85 cts., per doz., $6, per 100.

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3 each of the above 6 sorts, 18 bulbs—$1.15; 6 of each sort, 36 bulbs—$2.19; 12 of each sort, 72 bulbs—$4.25 of each sort, 150 bulbs—$7.75. All prices postpaid.

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HENRY A. DREER


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The Finest New Types of Delphiniums

You'll never realize the breathtaking beauty and perennial satisfaction of this lord of the garden unless you plant Duckham's Super-Strain Delphiniums.

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Choice blended colors, massive 2 year old clumps, 311 a dozen. Six for $6. Inferiorly superior to ordinary plants. Give your color sense a treat.

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That Bloom Unceasingly

Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

22 BUILDING MATERIALS

Insulation


Kitchen Equipment

136. Moline Metal Sinks and Ranges. Literature describes sinks, ranges and other household equipment made of Moline Metal. Separate booklets describe Moline Metal Hot Water Tanks. The International Nickel Co., Inc., 73 Wall Street, New York City.

Paints and Stains


139. Schilling's Bulb List. This folder lists some choice imported Hyacinth, Crocosmia and Madonna Lilies. Max Schilling Seedsmen, Inc., Madison Avenue at 59th Street, New York City.

140. Schreiner's Iris Gardens. The catalog of this firm lists 100 varieties of Iris. Schreiner's Iris Gardens, Box 310 F, Kenilworth Station, St. Paul, Minn.

141. Insecticides


Garden Decorations and Furniture

143. F. R. Ackermann. An illustrated folder which shows weatherproof garden furniture. F. R. Ackermann, 50 Union Square, New York City.


145. House Furnishings: Bathroom Equipment

146. Blankets

147. Furniture


149. "The Smart Point of View." An attractively illustrated booklet which outlines Margery Wilson's course in Charm. The "Charm Test" is sent with this booklet.

150. "Twenty-One Delicious Campbell Soup Recipes." This folder contains brief descriptions of twenty-one different kinds of soups. Campbell Soup Company, Camden, N. J.


152. TRAVEL

153. European Travel

154. American Travel

155. House & Garden's Reader Service Bureau • GREENWICH, CONN.

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Young together

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See your Karpen dealer now. If you do not know him write us and we shall gladly send you the names of those near you.

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IN LUSCIOUS CROWN RAYON

MOTHER NATURE dips her brush in Autumn’s pot of ochre, to tint the tips of summer-weary leaves. The smell of wood-smoke, softly shaded lamps, and deep, squishy chairs bid you come indoors . . . invite your mood of languor. Here . . . sit in this lovely chair by Karpen . . . lose yourself in this enveloping couch, and leave a call for dinner! Karpen, crafter of fine and authentic furniture, has chosen Crown Brocade for this salon set. Because of its rich beauty. Because it is made of Crown Rayon Yarn. Because it is laboratory-tested against wear and tear and the fading-power of direct sun-rays. In green or rust, the Karpen Salon Set (couch and chair) is surprisingly reasonable. It is being shown by leading department stores and furniture dealers everywhere, among them:

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PRODUCT OF THE VISCOSE COMPANY, 200 MADISON AVENUE, NEW YORK CITY
"A PERFECT DINNER — AND THE PERFECT CIGARETTE... CAMEL"

Camels are made from finer, MORE EXPENSIVE tobaccos than any other popular brand

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Every woman knows what a difference finer ingredients make. Leaf tobacco for cigarettes can be bought from 5¢ a pound to $1.00, but Camel pays the millions more that insure your enjoyment.

The fresh, mild flavor of every Camel you smoke grew in the tobacco—that is why you like Camels so much better.

Jewels by Marcus Linen by Moni
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