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This American home in Honolulu follows the architectural lines of the ancient grass hut, its Polynesian prototype shown above left. The high peaked roof, once thatched, now tiled, makes for cool spacious interiors. The modern architect has extended the long sloping lines of the roof in a graceful overhang which shelters the open-air porch.

**LEFT:** At Waikiki—Try to top this gate for originality. It's made of surf-boards graduated according to size. The highly polished boards are bound together by heavy iron bands which also serve as hinges.

**RIGHT:** Orange and red flowers of the wiliwili (erythrina) tree add a burst of brilliant color to the tan and beige motif set by lauhala which is used for rugs and upholstery.

**LEFT:** An all Hawaiian ensemble for your porch. Furniture in bamboo, chair seats of fine bamboo rattan. The trim is old stained wood. On the table—native Hawaiian pottery.

**RIGHT:** On this lanai or verandah in Honolulu we found the tables covered with siapo, a Samoan bark cloth, decorated with Polynesian designs. Fish-nets are also used.
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SKEET IN THE SOUTH. Outstanding on the midwinter sports calendar at Sea Island, Georgia, will be the Invitation Skeet Tournament to be held at the Sea Island Gun Club, January 21, 22, and 23. The tournament will mark the official opening of an attractive new clubhouse and two new skeet layouts.

Teams from New York, Chicago, Dayton, Cleveland, and Detroit will participate, each team headed by a sportsman who has previously enjoyed skeet shooting at Sea Island. A special shield for ladies is planned. Two separate tournaments for men will be staged, one an open tournament and the other restricted to teams in which all members are residents of the same city.

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Festive spirits looking for a wherewithal to cool their liquid delights will find a thoroughly competent, not to say attractive, answer in this wine cooler. A copy of a Sheffield design, it is fashioned of silver plate on copper, with an engraved crest. Good for flowers, too, $17.50. Tatum's, 103 Allen Street, New York. Pol Roger champagne, of course.

No relation to the white elephant, these jumbos serve as a jolly motif on this child's bath set. Baby-sized towels of very soft terry cloth come in pale pink or blue with a deeper border, and contrasting elephant, bunnies, or cats. $2.95 for a combination of two towels and a washcloth. Comes from Maison de Linge, Inc., 209 Park Ave., N.Y.

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Annoyed that ought to smooth out any problems concerning the modern fireplace. These are made of Pyrex glass, heat-resisting and specially cast. The Shank is of wrought iron. Price $30.00 the pair. With them you can get an accompanying fire set that sells for $35.00. Both of these may be seen at Wm. H. Jackson, 16 East 52nd Street, New York.
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RECENT QUESTIONS AND ANSWERS

Question: Where can I get information about obedience tests, which are mentioned frequently in news reports, and what tests must a dog pass to secure the various ratings? Mrs. A. J. L.

Answer: If you will address a letter to Mrs. Whitehouse Walker, at Bedford Hills, New York, I am sure she will be very glad to send you the booklet entitled Obedience Tests—Procedure for Judge, Handler and Show Giving Club, of which she is the author.

The Novice Class is for all dogs of any breed and of either sex which have not won more than one first prize in an Obedience Test Class. One dog only can be shown in this class by any one exhibitor and no professional handler or trainer shall be allowed to compete as exhibitor or otherwise. A dog must twice pass the novice test with a score of at least eighty per cent of the requisite points each time in order to merit the letters C. D. after its name (Companion Dog).

The Open Class is for all dogs of any breed and of either sex which shall have won the title of “Companion Dog” in the Novice Classes. One dog only can be shown in this class by any one exhibitor and no professional handler or trainer.
The first of a new series of inquiries from our readers, together with our replies to them. Have you, too, questions you would like to ask?

shall be allowed to compete as exhibitor or otherwise. In this test, it must win at least two hundred points twice before CDX (Companion Dog Excellent) is awarded. Two hundred and eighty points must twice be won before the coveted UD (Utility Dog) title may be received.

QUESTION: Our dog, an Airedale, which we purchased as a protector for our child and a watch dog, is very friendly with the members of the family, but is distinctly the opposite when there are visitors in the house. This seems objectionable to us. What is your opinion of it? Mrs. S. T. S.

ANSWER: It is our opinion that the dog's actions are rather commendable, and should not be considered a fault, especially since you procured this valuable dog as a watch dog. To have him welcome every stranger in a hail-fellow-well-met attitude is liable to cause him to make a mistake when some undesirable intruder happens to attempt to enter the yard or house.

It is easy to understand that no one wants a house dog (Continued on page 16)
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**Question:** Is an overshot jaw in a Pekingese a serious drawback?  Mr. C. B. A.

**Answer:** The extent to which the upper teeth extend over the lower jaw determines how much of a fault it is. The teeth ought to be level. The lower jaw should be prominent.

**Editor's Note:** We regret the omission in our December issue of the names of the owners of some of the dogs whose photographs were shown. Specifically, the Sealyham Terrier, St. Margaret Magnificent, is the property of Mr. and Mrs. W. L. Penney; the four Pekingese puppies are owned by S. Kirkland; the Samoyede with her litter is owned by Mrs. Charles H. Queeneaux; the three St. Bernards, the property of Paul Forbriger; the Whippets, of Miss Helen Ruth Huber, and the German Shepherd is owned by Jessford Kennels.

The Champion Boxer, Ronzo v. Stolzenberger Hof, recently imported from Germany by Mrs. Marion Pierce. Though shown but a few times since her arrival, she has proved a sensation in the ring.

Through the courtesy of Mrs. S. A. Halsey we show this photograph of the French Bulldog, Ch. Beaud t'Amorenette, an excellent example of correct "Franche" type and conformation as recognized today.
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WASHINGTON, D. C. SAN FRANCISCO AND BEVERLY HILLS, CALIFORNIA
PRAYER FOR A NEW YEAR

Keep me from bravado, God, but make me brave; Save me from suavity, but give me poise; Silence I ask for, knowing well its splendor, But not that silence harsher than the noise.

Sorrow I would have, but never grieving; Love, but never jealousy or fear; Meeting of friends, God, tempering the leaving... Restrain in all Your gifts to me this year!

—Helen E. Murphy

B O O K  W I S H E S . House & Garden lays its hand across its heart and wishes its readers, on this New Year’s Day, an abundance of grace, mercy and peace, the attainment of many things wished for and the gift to live gallantly and serenely in a distracted world.

AUTHORS. Raymond Ten Broeck Hand, who writes on Dutch Colonial houses in this issue has been up to his neck in that sort of thing since youth. There are very few old houses in northern New Jersey or lower New York that he has missed... Carol Woodward, who writes on chasing rock plants in Italy, is a member of the staff of the Bronx Botanic Garden... J. H. Harvey-Clark, who spills a whole palette of colorful words about a Great House in Jamaica, has really followed a very dignified and serviceable career. He was Commissioner for the Cayman Islands and is now Inspector of Constabulary at Montego Bay, Jamaica. He was recently awarded the King’s Medal for acts of exceptional bravery in the pursuit of his constabulary duties.

VOICES. Any blazin’-eyed reformer who wants a job can come right into this office and get a good one. We are on the rampage against the voices of telegraph boys who hawk their company’s service through trains at stations, where they (the company) get them (the boys) we can’t conceive, Maybe these gawking youths have to take a course in telegraph whining. Or maybe they don’t. It isn’t a man-sized voice they use—hawk-hollers evidently aren’t acceptable for the post—just something between a Viola anomala (look that up in your botany) and the worst nasal accent that ever came out of Maine.

COVER HOUSE. Set close to a tropical shore with its fringe of reclining Palms, the house that graces our cover this month was designed for a client in California by William Lescaze. Pierre Breuasol furnished the setting.

GREAT FISH CHOWDER BATTLE. Spaniards killing each other by the thousands and taking pot shots at those unmocking windows, Japanese threatening Chinese, Hitler thumbing his nose at Blum and Blum kissing Stalin on both cheeks—all these international upheavals are tame compared with the war that has been waged those many years between New Yorkers and Bostonians on how to make the perfect fish chowder.

New Yorkers fall across the barricades in defense of milk, Bostonians behind their stone walls snipe the milk chowder invaders. To halt this horrible carnage we called a truce, assembled our own Locarno and asked Richard Wymian, famous nunsryman and nationally-known chowder expert, to preside. He ruled against milk. He also condescended to give the chowder-awary world the perfect recipe for the dish:

"If you want a real fish chowder—one that will make the tears of perfect happiness course down your cheeks, and cause you to believe that the millennium is at hand, use haddock. Take a big, deep, thick haddock, for the older the fish the fuller the flavor. Use only the meat from the heaviest part of the body. Don’t cut into small chunks, but leave fairly large. Make the chowder in the usual way except that you must not put the potatoes in until an hour or so before the finish. Cook the chowder—sans coconut milk—until you feel, at three hours, simmering slowly. That is the reason for the large chunks of fish—than three hours, simmering slowly.

If you are going to make a real fish chowder—always exposed... this type of design is more direct in its appeal than the European style which vests all constructing members from sight."

OUR OWN POOR RICHARD'S SAYINGS. Bang-shutters cause matters... Paint in time saves grime... You can tell a home by the temperature it keeps... Insufficient lighting hampers writing... Early to bed and early to rise means the gardener’s pretty wise....

NEW YEAR’S—WOBURN, MASS.—1800. The record reveals that Col. Loomis Baldwin, a local worthy, absolutely spread himself at the turn of the century. On New Year’s Eve he gave a magnificent ball in his stately house. One of the attractions was the figure 1799 traced in colored wig lights. At midnight this turned into 1800.

GREENHOUSE NEWS. We’re been waiting for greenhouse manufacturers to stumble on a bit of news that might boost their sales—but they evidently haven’t discovered it yet. Capt. Nathan Hale—the same who said he regretted he had but one life to give to his country and gave it gallantly—was tried and condemned as a spy in a greenhouse. It was near the old Beeckman mansion which stood about three miles from City Hall in New York, a house occupied by the British commander-in-chief during the Revolution.
Until recently—when fire and the elements wrought its destruction—there stood at Sickel-town, West Nyack, N. Y., the Sickel house, which embodied many points of Dutch Colonial architecture. The main section had a gambrel roof with an overhang front and rear, whereas the wing had a hip roof. Double entrance doors with panels cut midway, cellar bulkhead, cut red sandstone walls on one part and clapboards on the other, gable ends boarded with vertical sheathing were all authentic features illustrating the Dutch influence in America.
DUTCH COLONIAL

The origins of a favorite house style

The Dutch Colonial farm house found in the valleys of the Hudson, the Hackensack, and the Passaic is both unique and picturesque. Much of its charm lies in the lines of its roof, that roof which came to be known as the Dutch Gambrel. It is without doubt the best example of a purely colonial contribution to architecture that we have. Though it was built by Dutchmen (who were, by the way, English subjects) there are no antecedent or contemporary examples of this roof in Holland. It was to be found, so far as we know, only in one other part of the world, in South Africa, and that also was a Dutch colony.

How did it happen that the colonist, once in the New Netherlands, so completely and so quickly forgot the traditional form of buildings of his home-land? The influences which bear upon this question are psychological as well as physical. On the one side stands the fact that, while new colonists were sent out from Holland from time to time, the greater portion of increase in population was from the natural increase in the families sent over in the first years of the settlement. Their ideas and habits of living were more simplified than those of later arrivals. On the other hand, and perhaps less obviously, the reason lay in a state of mind; the Dutch as a nation had already broken with tradition—Holland was the only Republic of the 17th Century. The settlers were thus, possibly, more susceptible to new ideas than to the influences of the past. This condition was further augmented by the great distance which separated the colonies from the mother country. The development of this house, therefore, was more closely linked with the background of conditions and affairs within the colony than with the influences emanating from Holland herself.

As to the temperament and traits of the builders, we pick up the scattered records of correspondence which passed between the colonists and their relatives in the New Netherlands, running through the short Journal of Father Isaac Jogues, Jesuit Missionary, and so also through the Pamphlets of the Provincial Secretary.

Our conception of this settler is that he was both level headed and broadminded. We accepted his devoutness as a reflection of the times, yet we are indeed surprised to find in him a total absence of bigotry. New Amsterdam had no undemocratic arbitrary laws discriminating between the permissible attire of the rich and the less rich. It did not forbid bowling, dancing, card-playing and other forms of more or less innocent amusement. There were no witch burnings, for the simple reason that in this colony people did not believe in witches. New Netherlands and Maryland were perhaps the only parts of the 17th Century world where the individual was left to worship his God in the manner he thought best. This, then, is something of the man under whom Dutch Colonial was brought forth.

The actual tracing of an architectural movement in a house is much like the building of any particular house. We must start at the ground, or more specifically, with a hole in the ground. Our search for this hole will lead us straight back to the first settlement on Manhattan Island. Here we will choose our starting point, for here it is that the rules governing construction were first laid down.

The West India Company wished first of all to establish a fort. The first document of importance which we find is "Instructions for Cryn Fredericxsz by the Directors of the West India Company, dated this 22nd of April 1625. Special instructions for the Engineer and Surveyor according to which they are to regulate themselves in regard to the fortifications and the building of houses when the Council pursuant to our instructions shall have found a suitable place in which to establish a settlement with all the cattle." And herewith are set down the early building rules which the Dutch colonist never forgot.

The first consideration in building a house obviously is in the determining of its size, and the second is in the laying out of the ground-plan of the four walls. Cryn Fredericxsz was instructed to survey the site chosen and to lay out all lots 25 feet wide, some to be 35 feet deep and a few 50 feet deep. Houses were to be built all alike (the Company wanted no jealousy on this score among its employees), and they were also to be built "one along side of each other." It further stipulated that they should be 25 feet square and close to the street. The only exception was that the Commissary's house might be larger than the oth-

By
Raymond T. B. Hand
In later years the front extension of the roof was sometimes carried out and supported by posts to make a narrow porch. The gable ends of this house were clapboarded and both the main body and the wing had rough stone walls with roughly dressed stone corners.

ers and, if so, it was to be extended (unconsciously) in the rear. The first floor was to have a height of nine feet, the total height of the house to be 15 feet (we assume this to refer to the height of the walls).

Here, then, is established the size and the shape of the hole. These instructions, as brief and as crude as they are, are part of the earliest Dutch Colonial specifications.

As the settlement grew and extended itself beyond the walls of the old fort, many of the limitations and characteristics of the first structures were unconsciously retained. How strong these early influences sometimes were may be seen when we recall that the standard width of New York City lots to-day is the same as in the original survey of the trading post.

It is clear that all through this early period the development in building was very slow. In the first place the Company was still very much interested in fur trading. Even those first settlers who moved out into what is now New Jersey and lower New York State merely established trading posts. It is only after the Dutch fur trade began to fall off that the colonists showed any substantial interest in farming. The Dutch received large grants from the Duke of York or bought tracts from Lord Berkeley and Lord Carteret.

As late as 1650 Cornelis van Tienhoven, that resourceful secretary to Director Stuyvesant, wrote a pamphlet entitled "Information Relative to Taking up Land in New Netherlands, in the Form of Colonies or Private Boweries". A part of this is headed, "Of the building of houses at first. . . . Before beginning to build, it will above all things be necessary to select a well located spot, either on some river or bay suitable for the settlement of a village or hamlet—those in New Netherlands and especially in New England, who have no means to build farm houses at first according to their wishes, dig a square pit in the ground, cellar fashion, six or seven feet deep, as long and as broad as they think proper, case the earth inside all around the wall with lumber which they line with bark of trees or something else to prevent the caving in of the earth, floor this cellar with plank and wainscot it over head for a ceiling. Raise a roof of spars clear up and cover the spars with bark or green sods, so that they can live dry and warm in these houses. . . ."

The houses which are standing to-day are very often not the first houses of the original purchasers of the land. They built simple log cabins. Sometimes the log cabin formed the integral part about which a larger and finer house was built. It was at this period that the Dutch settler learned to wield his broad-axe. The huge, roughly trimmed timbers have invoked the admiration of many of us of this generation.

The Dutch sandstone house of New Jersey and New York dates not earlier than 1690. It is a storied house—the first settlers of New Amsterdam had learned to live in the first story, the second story was reserved for the stores of the West India Company. When the farmer built his house he needed but one floor to live on and a garret in

The cellar bulkhead (above) was an almost universal convenience in Dutch Colonial houses. To the right is a rear roof line carried down and covering an extension opening off the original single room—one of the earlier ways of increasing the room space of these stone houses.
Now and then, as in the example to the left, the roofs of both main house and wing were given the same pitch and had about the same extension. It was also customary in many of these additions to carry out the side wall clapboards so that the extension had a finished return which to store his grains. He made the walls of stone because of the abundance of this material at hand, nor must it be forgotten that the Dutch were a nation of brick layers. While domestic brick was poor, and imported expensive, the sandstone could be squared and laid like brick.

The house now had substantial walls of stone, but it was still a one room affair. It still had a single pitch roof, but from his experience with filling the interstices of his log cabin with clay, the colonial builder knew that the clay in his walls would not stay unless those walls were protected from the rain. He extended the eaves, but was annoyed, perhaps, to find that this extension cut down the light in his rooms. This problem was solved by lifting the eaves in that gentle sweep upward which is typical in the Dutch Colonial roof.

The house, gable end facing the street, was then extended so that there were two rooms, one behind the other, and each room had a fireplace on the outside end. Outside of these minor changes the house was little different from what it had first been. It was larger and it was more carefully constructed, that was all.

Someone, and we will never know who, owning one of these one or two room houses, put in a form of partition dividing one room lengthwise into a fairly large room with a small bedroom behind. This partition, simple as it was, was destined to be the most revolutionary thing the Dutch carpenter ever did. This builder, whoever he was, made the very first bedroom. In the next step, someone reasoned that since two (Continued on page 73)
TAME JUNGLE
In the grounds around the Palm Beach home of Mrs. Peter H. B. Frelinghuysen, Florida native plant material is used generously to create the effect of a garden cut out of the jungle. Near the house are civilized areas, such as the paved terrace with its octagonal fountain, directly off the arched loggia—an extensive outdoor room under reeling Palms and feathery Tree Ferns. There is also the walled garden, a polite and secluded spot, furnished with comfortable sunning chairs.

Deeper in, the planting grows thick and lush like a jungle. Palmetto Palms and twisted Eucalyptus trees rise above a host of richly colored foliage plants and shrubs and, with them, make a shaded grove. Through it winds a naturalistic path, its rock-strewn edges supporting the low growth of miniature perennials and Ferns that thrive in the hot damp shade of the Tropics. The architects were Wyeth and King.
LIFELONG residents of Italy are often unfamiliar with the Adda Valley. They know their blue lakes—Garda, Maggiore, Como and the others—but only a few have ventured to follow that thunderous river which pours its tumultuous volume of water into the head of Lake Como.

Perhaps it is because the valley never led directly or easily to a particular point of interest that people seldom followed the banks of the Adda. There is the little bleak mountain town of Bormio at the head, but beyond Bormio there was little that one could do, except to go climbing with rucksack and spiked boots and come back to Bormio again.

For ninety years there has been a coach road across the mountains, but comparatively few people ever used it. Now, however, a magnificent highway carries the motorist (and an occasional hiker) from Bormio's 1,225 meters of altitude over some twenty-three miles of snake-like turns up the bare wall of the mountain to the stark summit at Stelvio, 2,553 meters above the waters of the Adriatic.

Italy seems to have built the finest assemblage of roads of any country in Europe during the last few years, and this year is making automobile travel particularly advantageous for foreigners. Through tourist agencies in other countries, hotel coupons are obtainable which entitle the holder to reduced rates at approved hotels; and with these, "petrol" coupons, allowing a 40 per cent reduction in the price of gasoline—or 30 per cent for a visit of more than 90 days—are also offered. To one who has paid 80 cents and more a gallon for "gas" in Italy, the new coupons are a most tempting inducement to return.

But a railway ticket will not carry one up the steep motor road toward Stelvio. This is the highest pass in Italy... more than 3,000 feet; and it leads the traveler into the heart of the picturesque Dolomites.

I can not speak for the scenery at the top of the pass—where, it is said, one looks out over the glaciers of the Ortler—for I only reached a point six and a half miles above Bormio, from where, before the road workmen pushed my balky car around to send it rolling down toward the town again (that day it was rolling better downhill than up), I could see the road winding far away and far above us, weaving sharply back and forth in zigzag lines against the perpendicular wall of rock. A bus that had passed us was reduced to the size of a beetle at that height and distance; a passenger car was a mere ant crawling along in its wake.

But even at our comparatively low altitude, we had climbed high enough to glimpse true alpine flowers—the sort that one usually hunts for hours on foot to find—and for the first time I realized what a treasure Aster alpinus was. Formerly it had been just another Aster, and pleasant enough to observe when it came into bloom in midsummer in the rock garden; but here in its native setting it was an exquisite thing to see, with its pinkish and violet (lower-)heads dotting a thin dry meadow or following a crack in a gigantic shroud of rock. A bus that had passed us was reduced to the size of a beetle at that height and distance; a passenger car was a mere ant crawling along in its wake.

Low tufts of Sedum album—which seems to grow at every altitude—were in constant evidence along the road. Could a garden designer do better than to emulate what was seen here, and combine with the Sedum masses of that gem among bellflowers, Campanula pusilla? Here on the mountainside, even as in our garden away back home, this shell-leaved Campanula (for C. pusilla is also known as C. cochlearifolia) spreads into broad, low mats of a lovely blue which color the rocks with bloom for many weeks.

On the west (Continued on page 75)
Background for Living

For 1937—kindness, unselfishness, a sense of humor, tolerance—these and scores of other virtues will be the goals set up in countless New Year Resolutions. We might combine all these in one "master" resolution and, since one is easier to remember than fifty, here it is: to cultivate a sane and quiet mind, with a true sense of proportion, in a world which conspires to make us forget that we have minds at all.

Conducive to the achievement of this goal is a material background of a quiet, harmonious home to which, at the end of a day of necessary struggle with the dissonant and unruly forces of our existence, we can turn for peace and the realignment of affairs in their proper proportions. Color, line and form have more influence on us than perhaps we realize, and in too many homes the influence is of the wrong sort. Almost invariably the trouble is the same. There are too many things living together that do not and cannot harmonize. Each in itself may be attractive, but together they make only discord.

The last room we entered offered the following problems. It was a large room, paneled with molding, quite well-proportioned, with good cornice, three well-placed windows, a decent mantelpiece and a modern light-colored parquet floor. At the end opposite the fireplace the wall was almost entirely covered with a very large, deep-colored still life of fruits, flowers and game. The floor was covered with a huge, ugly Turkish carpet that went with nothing and contained every unattractive color in the world. Then there was a tiny sofa, covered in an elaborate brocade, and several armchairs, overstuffed and too big for the room and the sofa. In addition, there were a few rather uncomfortable French chairs that looked awkward and apologetic wherever they were placed. The windows were curtained with flowered and fringed damask.

There was only one thing to do with this room, since the painting must remain—to make the whole color scheme of the room play up to it. The walls should have been painted a warm, light neutral color, contrasting with the depth of tone in the painting. The curtains should have been one of the deep wines or greens found in the fruits and leaves. The carpet could have been dyed or faded out to an almost neutral color, or thrown out and a plain one chosen in a rich color which contrasted with the curtains. The big armchairs should have been replaced by chairs of more suitable proportions. The undersized sofa might have been replaced by a very large one, or re-covered and matched with another of its own size, to make a pair, one on either side of the fireplace, where two small sofas can always go. The French armchairs should have gone in favor of ones more comfortable for bridge. With two centers of interest provided—the fireplace and the painting—the room would then have been ready to begin working on—to be made to live and to have personality which complemented that of its owners.

Arrangement of furniture can almost always be bettered. It is an awkward thing to have to enter a room with your hand outstretched and grope your way through tables and chairs; worse still to be marooned in a corner, hemmed in by a mass of furniture. There should be at least one inviting group of furniture with a clear passage to it. And once in a room there must be a place to walk up and down, for the conversationalist who is good only on his feet.

The obviously decorated room is often unsuitable in a house in which people have lived happily for many years, and the atmosphere itself has become almost antique. But still many things can usually be thrown out or re-arranged: mantelpieces are crowded with too many objects, tables littered with things that nobody looks at, quantities of furniture suffocate, while the things that are pretty and of value are overwhelmed and lost to sight.

So let's look to our backgrounds. Fabric, color and form may be ever-present, if unconscious, bars to contentment. But rightly used and combined, their beauty is a constant aid to peace and the facing of a complicated world with an uncomplicated mind.

For its eighth Flower Print House & Garden selects a colored-sipple engraving of a collection of colorful Spring flowers painted by Jean Louis Prevost. It is one of the forty-eight plates found in his folio Collection de Fleurs et de Fruits, published in Paris in 1805. Prevost was born in a small town near Paris, studied under Bachelier and exhibited in various salons and academies of his day where his paintings of flowers, fruits and occasionally birds were eagerly bought by the nobility and other art patrons. Examples of his work are found in French provincial museums and in the museum at Stockholm.
Six suggestions are here presented for framing the flower prints that have appeared in recent issues of House & Garden. These serve, as well, as fashion notes for the framing of other subjects in the 1937 manner.

Picture framing is no longer an off-hand matter of a cardboard mat and a molding. Great attention is now paid to color, with mats or moldings repeating a favored tint from the picture. Mats may be of fabric or mirror as well as of orthodox board. Raw wood, mirror and bamboo appear as materials for the frame, in addition to severe modern lacquers or the fine gilded bevels of 18th Century moldings. These various materials are combined to add optical illusions of space or of littleness, so that the picture may assume more or less importance, as you desire it, in your decorative scheme.

(1) Mary Lawrance Kearse's drawing of the Provence Rose, from our June issue, is given a slip repeating the rose color, and an important framing of double moldings with segments of mirror slanted so as to give depth to the arrangement. Raymond & Raymond.

(2) George Brookshaw's print of fruits is framed in raw wood, with a line of red on the surface immediately surrounding the print. The picture is deeply recessed, giving the effect of a small shadow box. This was designed by F.A.R. Galleries.

(3) The Damascene rose is framed by a slip of pongee surrounded by a simple grooved molding. Bamboo is also suggested for this framing, in keeping with the oriental feeling of the pongee.

(4) Lower left. Everyone in New York knows the imaginative framing done by the galleries of R. H. Macy's. For a modern room, the Arum, from our September issue, is framed in a new smart double frame, lacquered white, with a slip painted to match the flower.

(5) Pieter Casteels' print of summer fruits, with a tinted border that repeats Casteels' margins, is framed in an 18th Century gilt molding; conventional but suitable to a large variety of rooms. Courtesy of Raymond & Raymond.

(6) Jessie Leach Rector uses a mat of silver paper within a beaded gilt molding to frame Pieter Casteels' print of flowers. Sophisticated and decorative for a formal room.
You may know of Jamaica. I don't mean Long Island Jamaica, where the city swarms and Big Business overshadows the simpler lanes of life. I mean the Jamaica of our British West Indies, discovered by Columbus on the third of May, 1494, lying subtropically at Latitude North 17° or 18° and at West Longitude between 76° and 78°.

I am a Jamaican. You cannot have a paternal line of ancestors trailing back to a doctor who, on a round-the-world clipper of the sixties, broke his leg trying to get ashore from a heaving deck and stayed for all time—plus a maternal line that owned sugar estates, African slaves, extravagant ideas and a taste for a quiet spot of buccaneering as far back as the 1740's—you cannot have that sort of background and pretend you are English, can you? (It is done down here, in the Isle of Springs, as Columbus called it. The romantically warped life of our Alice-in-Wonderland people calls for the hauteur of the Mad Hatter at times, and the cool insolence of the Caterpillar, in order to paint in the English background so apt to vanish at a Creole sneeze!)

Most of us are nice people, a trifle lazy-minded and colonial, but not bad. Others will grate on you.

But when the writer tries to generalize on his own people the reader's interest tends to droop and the eyes wander from the print. So I turn to Jamaica itself.

The coastline and plains are beautiful, but their beauty is the beauty of the magazine-cover girl, the sort of thing you can almost explore with your eyes from the cabin port-hole of your ship, without going ashore. It is white, gleaming grins of sandy beach; theatrical Royal Palms; warped Coco-nut trees (not Palms, please) writhing against the green of the semi-tropics; a red Hibiscus stuck behind an ebony maid's ear; a road which carries you, never far from the blue Caribbean, past great Cotton-trees; thatched huts of the Jamaican peasant; black women with figures that would make a chorus girl wince with envy, all carrying head loads, varying from a piece of wrapped-up salt fish to two bunches of bananas. If you want that beauty, go to Bermuda, Nassau, Trinidad, go anywhere else in the West Indies where you can take a single-track mind for a stroll. They can give you those things almost as well turned out for tourist consumption as we can. But here is another beat. I want to take you to an old Jamaican Great House, proudly towering some five thousand feet above the sea, where the air drives new life into the tired machinery of your world-soiled body, and the song of the solitare, the most musical of all the Jamaican birds, will surely thrill the most blasé who may chance to wander round a Blue Mountain garden. (Continued on page 66b)
Le Grand Presbytère, country house of Viscountess Rothermere, is in the little village of Mareil sur Mauldre, near Versailles. Originally the priest's house of a 12th Century church, the house was built early in the 17th Century. After the Revolution it became a farmhouse. Now the cart and tool sheds have been made into servants' quarters and a garage, while the barn has been converted into a large studio living room.

- The garden is on two levels, the steps descending to the lower level being made a decorative feature. Chestnuts, Laburnums, Lilacs and fruit trees shade the garden. Against the old walls are espaliered trees and Roses. Potted plants are effectively used here and there about the garden. The arrangement of plants on steps before a closed gate is especially attractive.

- Both the house and the adjoining buildings are a warm beige, with trim and shutters weathered brown. The brown-black timbers are original and their carved decorations still identify them with their ecclesiastical past. Climbing Roses and Ivy add to the picturesque quality of the walls. About the place still lingers the deep-seated serenity of the days when a country abbé paced the garden paths.
EYE SHADOW. Smart Continental women are tinting their walls in tones borrowed from their favorite face powders. Acting on this clue, Macy used cosmetic colors in Forward House with singularly effective results. What more appropriate for beauty rites than a powder room, left, in eye shadow blue and masque white? Table is stripped walnut flanked by lighted glass panels.

FACE POWDER. The inspired use of three shades of face powder—eggshell, china amber and pongee—in panel effect on the walls of the living room below creates a glareless background that is flattering, restful and space increasing. Fabric colors are equally subtle. Eggshell damask and pongee faille cover the chairs; curtains are of amber quilted satin with pongee flounce.
FACE POWDER AGAIN. Cosmetic colors and the Chinese exhibition in London gave Macy the cue for the scheme above. Three shades of face powder—rachel, shell rose and rachel ombre—are seen in the wall treatment of leather paper applied to form a block design. The Chinese note appears in the jade carpet. Fabrics are striped silk in a rachel ombre shade, and rose satin

LIPSTICK. A flashing gold, silver and white lipstick suggested another striking bedroom, left. The background is hammered gold and silver paper—the gold used on the lower portion of the walls, the silver above. Bedspreads here are of lipstick red satin, the curtains white damask over fresh white net. Furniture is of bleached Primavera wood inlaid with bleached walnut
Colonial in appearance and in the direct, simple handling of mass and detail is the home of Laurence Bevan, Esq., of Darien, Connecticut. The plan, however, is strictly up-to-date in its skillful organization of the various rooms in relation to one another. Thus one enters through a vestibule into a large living room which effectively separates the bedrooms from the dining room and service quarters. A servant’s room is located over the garage. Exterior walls are white shingles, the roof brown shingles, and blinds are painted blue-green. Mineral wool insulation and winter air-conditioning are included in this 30,000 cubic foot house designed by Chester A. Patterson, architect, and built in 1935 for about 34 cents a cubic foot.
The grace and dignity of the Adam style contribute much to the home of William E. Lorenz, Esq., in Egypt, Massachusetts. The front of the house is smooth matched boards, the balance being clapboarded. The angle between the house and the garage has made possible a porch and terrace which is shielded on the side facing the street and, on the opposite side, opens out to overlook a simple formal garden. Appropriately, the interior of the house carries out, in design and feeling, the simple, studied proportions of the Adam tradition. George R. Paul, the architect, tells us that the house contains 21,000 cubic feet and, at thirty-one cents a cubic foot, was completed in 1935 at a cost of approximately seven thousand, five hundred dollars.
Rent, Build, or Buy?

Some points to consider before reaching a decision

It is safe to say that the great majority of individuals who do not, at present, own their own homes, look forward to doing so as soon as such ownership shall become a practical and economic possibility. The answer to whether to rent a home, or whether to buy or build one, will, therefore, result from a systematic consideration of the factors which should be allowed to determine the present advisability of home ownership. If, after making a careful survey of all aspects of ownership, it seems wise to defer purchase or building for a time, then the obvious alternative, and most sensible course, is to rent.

The fact that the purchase of a home is generally the largest single investment a family makes is not the only reason why we should approach it carefully. Of equal importance is the need for us to examine, with almost cold-blooded detachment, the practical and financial aspects of ownership so that we may have a justifiable assurance that our home will be the pleasant, enjoyable and secure retreat which we naturally expect it to be.

But how should we go about making such a systematic survey of the factors involved in buying or building? Many of us embark on this great adventure with few facts in our possession beyond the knowledge that we have a certain sum of cash on hand, and an income, and that other individuals in similar circumstances are able to own attractive homes. Often enough the outcome of such reasoning is entirely happy; sometimes it is not. In any case, most of us would prefer, if we knew how, to pursue a more deliberate and thoughtful course and to do our part of home planning as carefully as the architect will do his. In this article such a course is outlined, suggesting, first, the preliminary considerations, progressing to the various methods of paying for a home and suggesting a means of estimating how much house we can afford.

The first step is to recognize that ownership is not advisable unless the purchaser can definitely plan on living in a given location long enough to get the benefit of his investment. If there is some likelihood that he may suddenly be called to another location, he should remember that such a move usually involves a forced sale of his property which, if it happens within the first four or five years of ownership, may well entail a considerable loss. Legal expenses, and commissions, which are part of the process of transfer, will have to be deducted from what he receives on the sale.

If conditions appear to favor a reasonably long period of residence in a given locality, the next step is to try to get a clear picture of the investment value of a home, since this factor is one which many of us are apt to over-estimate. Actually, it does not need to be over-estimated to be encouraging, if the rest of our thinking is sound.

In all cases, depreciation should be figured when estimating the investment value of a house. Like any of the other things we buy to use, a house depreciates by being used. Nor should we speculate on the value of the land, and count on recovering our entire investment, or more, on the basis of future land value. The tendency to overlook depreciation, or to speculate on real estate value, is largely due to the rather wise, but misplaced, confidence that factors which operated in the past will continue to operate in the future. A house built forty or more years ago was built for appreciably less money than it would cost to build today. Consequently, in the present market, it still may bring a pretty fair price compared with its original cost.

There are indications, however, that building costs, influenced by changing methods, may in the future tend to come down rather than to advance. At present, building costs are going up, and may continue to do so for a time; but there is little to indicate that this condition will obtain fifteen or twenty years hence. Therefore we must not count on prices offsetting depreciation.

Likewise in the matter of real estate, we have passed through an era of tremendous growth which we cannot expect to see continued. There are many indications that our population is reaching a condition of stability. The automobile and other means of modern transportation have made congestion and centralization less necessary than formerly—and, incidentally, has made it difficult to forecast how desirable any given location will be twenty years hence.

So we come to the point of view which sees homeownership as a combination of buying shelter and investing savings. The cost of shelter is the difference between what you have spent for the house and its value, say, 15 or 20 (Continued on page 68)
By the side of a stream in a wooded corner of the park at Osterley, England, stood a small Regency house. Its proportions tempted the Marquess of Anglesey to make it over into what in England is called a playhouse and in America a weekend house. The house itself was renovated and modernized and a swimming pool built.

The house is painted green and the terrace is gay with tin umbrellas and iron furniture. Inside the rooms are freshly furnished. On the walls of the living room is a modern Chinese paper in parchment colors and lacquer reds. The dining room has a Regency carpet in greens and petunia with a Regency paper to match. Furniture is of the period. The bedrooms are in bright schemes, such as red and white—now fashionable in England—yellow and white, and soft shades of blues and pinks. Decoration of the house is by Sybil Colefax.
ENGLISH PLAYHOUSE

- Above the banks of the stream was built the swimming pool, with its bathing cabins painted the same pale green as the house and furnished with orange canvas sun curtains and deck chairs. One end of the pool is extended with a wide semi-circular paving of flat stone and strip of brick. The renovated façade of the house shows an interesting use of round-topped flat panels and French windows with extended walls each side.
Through a Florida door

A door in the home of Persifor Frazier 3rd at Miami Beach is both beautiful and useful. The fanlight and neatly paneled door are in the vernacular of the South. The fanlight being open and the panels made of shutters, free air circulation is assured, a factor of obvious importance in a warm Southern climate. Wyeth & King, architects.
Do I love to cook? Of course I do. Do I ever hate to cook? Indeed I do. Cooking is great fun, providing you happen to feel like it. Generally speaking, the more complicated the meal to be prepared, the more fun and satisfaction I have producing it; but once in a long while something happens to my great enthusiasm, something so devastating that I find myself vaguely contemplating the possibilities of a permanent diet of bread and milk. Obviously a compromise must be made. Once having attained the reputation with friends and family of being a good cook, it would never do to relax into mediocrity. Nevertheless, that “I can’t be bothered” feeling must be coped with.

Oh, for a little magic table that could be gently rubbed into producing a meal worthy of the company of Brillat-Savarin himself! No use, there aren’t any little magic tables, and hunger is staring us in the face. Nothing left to do but think up something oh, so easy, but oh, so good, practically foolproof, but which can be prepared with a minimum of effort and still appease “the clamorous calls of craving appetites”. So for these moments I have collected the following recipes.

**EGG SOUP FOR FOUR**

Chop a little parsley or, better still, chervil until nice and fine. Boil together 6 cups of water with 1/4 pound of butter for five minutes. Put the yolks only of 4 eggs into a soup tureen, sprinkle with 1 good teaspoon of salt and plenty of freshly ground pepper. Pour the reduced water very slowly onto the eggs (drop by drop at first) and stir with a wire whisk until all the water has been incorporated. Add the chervil or parsley and serve at once. If a slightly richer soup is desired, replace the water with chicken or veal broth and proceed in exactly the same manner. A third variation is to replace the water with milk in which you have cooked 2 tablespoons of minute tapioca. In this case omit the parsley and add instead a little dash of paprika.

**TOMATO SOUP FOR FOUR**

Place the contents of 2 cans of condensed tomato soup in a pan. Stir into it 2 cups of rich cold milk. Add a dash of Tabasco or cayenne, a little salt, and some freshly ground pepper. Place on low fire and heat, gradually stirring all the while. (Don’t let it boil.) At the same time heat 4 tablespoons of good Sherry. When the soup is hot, stir in the Sherry and serve at once. Croutons and whipped cream may be added but are not necessary.

**HOT BOILED SALMON WITH HORSERADISH CREAM FOR FOUR**

Wrap a 2-pound slice of fresh salmon (preferably from the center of the fish) in a double piece of cheesecloth and tie the ends with string. Place in small pan just big enough to hold it, and cover it completely with warm (not hot) court bouillon, made of water and 1 good cup of dry white wine, 1 teaspoon of salt, 1 carrot, a little parsley, 1 tablespoon of vinegar and 1 sliced white onion. Place on fire, bring slowly to the simmering point and simmer for about thirty minutes. In the meantime put 1 1/2 cups of thick cream in an enamel pan and reduce it by letting it just barely simmer on a low flame. Stir it frequently. When it has reduced about one-third, place in double boiler on back of stove until ready to serve, at which time a pinch of sugar and a pinch of salt are added, and from 4 to 6 tablespoons of grated horseradish (preferably fresh). When the salmon is cooked, drain it well and remove the cheese cloth. Pull off all the skin carefully, place on hot platter, garnish with lemon and parsley, and serve at once accompanied by a sauceboat of the horseradish cream and, if possible, boiled potatoes. The same fish and the same sauce served ice cold are equally delicious. If, however, the sauce should have thickened too much when cold, thin it with cream. Canned salmon may be substituted for the fresh, but must be very completely drained of all its oil before using.

**BOILED SHRIMPS FOR FOUR**

Wash 1 pound of shrimps in cold water. Then with little scissors snip the shells open from head to tail along the center of their backs and remove every bit of black intestines with a little knife. This is definitely a bore but absolutely necessary. When finished, rinse them once more in cold water and dry them well. Now pour 1/4 pound of melted sweet butter, mixed with 1/2 cup of olive oil, over the bottom of a flat Pyrex meat platter. Sprinkle the dish with 1 heaping tablespoon of chopped shallots and 3 cloves of garlic, also chopped fine. Now place the shrimps on the platter, rolling them over in the butter and oil so that they are well buttered and so that they are not one on top of the other. Squeeze the juice of 1/2 lemon over them. Place the platter under a hot grill for five minutes, then sprinkle them lightly with salt and heavily with coarsely ground black pepper and turn them over onto their other sides. Grill them five minutes longer, being sure they are near enough the flame so that they actually brown lightly. Remove from oven, sprinkle again lightly with salt and heavily with pepper, and pour over them 1 cup of reduced, (Continued on page 74)
SHELTERED in the southerly lee of an arm of the Taconic Mountains the century-old house of Lowell Thomas, internationally-known news commentator, author and world traveler, looks out over the pleasant Harlem Valley. The low mountain slopes besides affording welcome shelter from wintry winds provide many sporting necessities for Mr. Thomas and his outdoor-living family. Here there are woody bridle paths, open ski runs and quiet walks. Hidden in the woods high above the house is Mr. Thomas's fur farm where he raises, with some profit, such desirable fur-bearers as silver fox and mink.

Nearer the house, and in the level ground of the valley, are the vegetable farm, the flower gardens, of course, and the swimming pool and tennis court where the Thomases find health and relaxation on the warm days of Summer. Recently, when we were there, work was starting on an addition to the east end of the house which will provide a sort of locker room and showers for tennis players, and in Winter, skaters. There is, now, beyond the swimming pool a bath-house and further off a gymnasium where Mr. Thomas exercises on inclement days and where he has a little broadcasting studio from which he can relay his news comments to the big broadcasting studios in New York City.

Mr. Thomas's house was built in 1827 on Quaker Hill, near Pawling, N. Y., about seventy miles north of New York.

When Mr. Thomas acquired the house he engaged Charles S. Keefe, an authority on early American architecture, to make this severe old house into the country home of a modern American gentleman.

Here was a typical modernization problem, the difficulties of which are rarely sufficiently appreciated. Everywhere today, one is constantly seeing the rejuvenation of old houses without realizing the imagination an architect must possess to accomplish his architectural "face lifting". It is the easiest thing in the world to tear out a lot of walls, mess up things generally and give the house a changed appearance. It is quite another thing to take a building and, by judicious minor alterations, make a different house out of it. In remodeling the Thomas house, Mr. Keefe's main purpose was to improve and develop the form and lines of the old house as he found them. The lines were generally good, though rather severe and plain, perhaps like the old Quaker who had originally built it years before.

From the picture taken before the alteration, it is apparent that, because of a sloping terrain, the (Continued on page 71)
At the top of this page is shown the south, or garden, front of Lowell Thomas's house as it was remodeled by Charles S. Keefe, architect. Below are two views of the remodeled entrance front and at the upper right are two snapshots of the house before Mr. Keefe took it in hand. Notice that Mr. Keefe accepted the restful horizontality of the entrance front and made a splendid, imposing feature of the two-story portico on the garden side of the house.

The coloring of the house is a traditional soft white with dark green shutters. The roof is black slate. The interest in the interior of the house is divided between the attractive color schemes, devised by Mrs. Thomas, the fine old Colonial pieces and the unusual collection of memorabilia given to Mr. Thomas in his many years of travelling the world over.
Light on Color

In Rooms—By Thomas S. Kelly

Just as you choose an evening dress under artificial light, and a necklace with the aid of a daylight lamp, so you should light your room in such a way that its colors will look as well at night as they do by day. Most decorating is done by daylight, with the result that a room often changes completely under ordinary artificial light, which has a yellowish cast. Also many colors that look bright and rich at night turn muddy and hazy in the daytime. So if your room is to be used mainly in the evening, plan your color scheme under electric light. But if it must stand the test of both day and night, then it becomes a question of careful lighting that will preserve daylight colors in their purity.

The color in all lighting, whether it be an auditorium, night club, or drawing room should be subtle—pastel in tone—never an obviously strong blue, pink, glaring white, etc. Blue, for instance, makes one sleepy, whereas red brings on a feeling of restlessness and often anger.

Having lived a number of years in Paris, I naturally had occasion to attend many night club openings. I soon found I could give a pretty good guess as to how long the club would last by the way it was lighted, and the colors used in the decorations. I remember one hopeful proprietor felt that bright, glaring lights would create a gay effect on the people than soft, subtle illumination. Instead they hardened the whole aspect of the room, proved a strain on the eyes, caused headaches and the breaking up of what might have been a gay party. In another instance, the room was illuminated with a bluish light and was so dull that no amount of champagne could save the evening. I found that the successful night clubs were softly lighted, with a warm, restful color and so arranged that the glare of the bulbs was concealed from the eye.

Every room should have a certain amount of reflected light, with lamps used for decoration or where local light is necessary. The most attractive and restful lighting results when the bulbs are hidden in view in such a way that the light is thrown on the ceiling or walls. In this way, the ceiling or wall becomes a reflector and throws a soft, diffused light all over the room. This system of reflected light is only practical where you have light tints on walls or ceiling. I lighted a drawing room in this manner where the walls where painted a pale gray-green with white moldings and white ceilings. A gray-green damask was used on the chairs; the carpet was gray. The same soft greens found in the walls and fabrics also appeared in the photo-mural decorating one wall. Curtains were mauve pink taffeta. Under ordinary artificial light, the room completely changed, becoming dull and muddy looking, losing all its delicacy of coloring, the pink curtains turning to an ash color. So I installed special parabolic reflectors, fitted with bulbs dyed a pale orchid color, in decorative urns at two ends of the room. The result was that the warm diffused light brought out the colors of the room as they looked by daylight.

Recently I was asked to light a room in the Decorators’ Picture Gallery which had been designed by Diane Tate and Marian Hall around a Modigliani painting. The problem here was to illuminate this exhibition interior, which in all respects resembled a living room in a home, without giving a picture gallery look. Walls here were painted a yellowish-orange and the entire scheme was taken from the colors in the painting—yellowish-orange and white with the added touch of tortoise shell. I was not permitted to bring in any other furniture in which to conceal the lights, so I selected three table lamps and changed the interior equipment, using parabolic reflectors in such a way that when the shades were in place, the light was thrown out at the top and spread evenly over the white ceiling, which reflected the light on to the pictures and walls. In this particular case, I used an ordinary Mazda bulb of high intensity—a white light slightly on the yellow shade. A bluish light would have killed the rich color of the walls. With this type of illumination, people were able to enjoy the room as a whole and at the same time see the pictures under the most favorable conditions.

Parabolic reflectors can be installed in many ways—in a lamp, urn, pedestal, recess, behind draperies or Venetian blinds or behind a cornice. One lighting arrangement that was highly successful consisted of a concealed weather-proof flood light attached to the masonry outside a window. This sent a stream of light into the room giving the effect of noonday sun. In all my installations I try to use products of well-known manufacturers, in most cases stock equipment. There is no secret about dyeing bulbs the correct shade for your room. Almost any local electrical shop will have this work done for you.

Blue has probably given decorators more headaches than any other color when it comes to the matter of lighting. The ordinary artificial light turns light blue walls a yellow-green, and hyacinth blue walls a dusty gray. To keep a blue room really blue, use daylight bulbs which have no yellow in them. This will result, however, in a cold-looking room. A good compromise is bulbs tinted a pale ivory color. If these are so placed that the light is thrown against a white ceiling, it is reflected and diffused evenly about the room.

Yellow is another color that frequently disappears at night. Under electricity, yellow is apt to take on a dull tanish aspect or turn cream unless enough green is put in the paint to offset this. A strong (Continued on page 74)
These two views are opposite sides of a drawing room decorated by Frank Everett Moffat and painted in oil by David Payne. They illustrate the effect of daylight and artificial night light on a color scheme. Light gray walls, yellow ceiling, pale gray curtains and an Oriental rug comprise the major background colors. The room was designed to be lived in mostly at night, although its colors hold equally well in day. The furniture is mainly French. A great many pictures are used, hung in groups, so that the wall is patterned architecturally with them.
Versatile Vienna

Loun & Taylor, Dec. 18—William C. Pahlmann, New York interior designer, told the House & Garden news reporter today that a Lelong evening dress, very Viennese in feeling, inspired this window treatment. Not only the design of the dress, but its very materials, are responsible for the graceful effect. For the curtain are of the same hammered gray satin, caught up with the same brown tassels. Cornice is of mirrored glass. Mr. Pahlmann puts this subtle combination against strawberry pink walls to create a really new color scheme.

Crown of Gold

W. Ayler Burpee, Dec. 19—Mr. Burpee presents for 1937 a Marigold that is wholly new in form, odorless as to its leaves and with a collar of truly golden yellow petals. It grows about 2½ feet tall and has already won the Gold Medal of the All American Council. It is expected to prove a real garden sensation in 1937.

Color

Red Meets Pink

Macy’s, Dec. 19—Latest reports on color schemes in decoration indicate an increased use of red with pink. Now for the first time this lively combination appears in table linen. Shown above is a rayon-linen cloth simply designed in blocks and stripes. The red glasses, flowers and reed chairs pick up the reds in the pattern, while the dishes, of heavy white French pottery, perfect with this informal type of tablecloth, provide just the right color contrast.

Peacock Preferred

COXWELL CO., Dec. 18—Lawrence J. Colwell, when interviewed yesterday, said it is an open secret that the peacock has long been the brightest bird in the decorative cage. Long ago it bestowed its name on the garden chair with the spreading back. And here it is again—the latest version of the soaring peacock design—very airy and light, painted shining white, with leather covered cushions in the new lemon yellow shade. Mr. Colwell suggests combining this piece with metal or reed terrace furniture painted the same vibrant tone.

No More White Nights

B. Altman & Co., Dec. 18—The use of dark-colored sheets in place of the pallid percales of yesterday was confirmed today by Wamsutta. According to the same source, these Supercale sheets are entirely practical, washing well and holding their color if given ordinary care. The new slumber-inducing shades are hemlock green, winter rose, brown and cocktail blue.
Towels That Yodel

Mary's, Dec. 19—The Tyrolese invasion continues! Now it's kitchen towels, gay with the sprightly figures you see on Lanz of Salzburg dresses, developed in the typical strong, clear colors. From right to left the patterns are "Stag," "Edelweiss" and "Alpine." For good measure Martex contributes an airy "bubble" design carried by Bloomingdale's.

Fish Out of Water

James Pendleton, Dec. 18—Mr. Pendleton, recently returned from a tour of Paris shops and decorators, reports a great interest in straw accessories of all kinds. He brought back a number of cocktail trays made of straw decorated with inlaid designs in bright colors. The emerald fish shown above is one of the best developed.

Now It's Baroque

Loom & Taylor, Dec. 19—Anticipating a revival of Baroque interiors, William C. Pahlmann of Lord & Taylor's decorating department designs a living room in this romantic style. We illustrate a window for its buoyant Baroque detail and luxurious curtain treatment. Wood trim is painted white with silver leaf rubbed into the moldings. The bouffant curtains, looped high and trailing on the floor, are of emerald green dress taffeta over white net. This room is done entirely in two colors—emerald and white—a dramatic decorating idea that bears watching.

Wall-climbing Vegetables

Mrs. Kenneth Torrance, Dec. 18—Word comes from Peiping that Chinese artists have recently raised the lowly vegetable to a new high in decoration. By their deft touch, a whole kitchen bouquet decorates a hand-painted wall paper that is just waiting to grace your little breakfast room or country house hallway.

Decorator's Nest

New York, Dec. 19—There has just come to light an authentic case of a decorator who took her own medicine. This altogether delightful bedroom was designed by Miss Helen Needham for her own use. We show it for the new color scheme and for a bright idea in fabrics. The effective spread is ordinary cotton mattress padding machine quilted. Pink and white striped mattress ticking upholsters the bed.

Not A Lily

Max Schling, Dec. 18—Lily Family. With a face that looks like a Lily's, but a body that holds itself up by clinging with tendrillike leaves, Gloriosa rothschildii has gardeners chattering excitedly. In the North it does best in a greenhouse. Floridians, however, can grow it outdoors.
Colors as vivid as noon in the tropics invade this mid-Winter luncheon setting. A violent green was selected for the napkins and cloth, against which the sterling silver flatware has the glint of shimmering white heat. Yellow place plates with superabundant flowers suggest a primitive sun-baked pottery. In the centerpiece, where the color scheme is again pronounced, large variegated leaves of the Croton plant vie with subtle sprays of Mimosa. Crystal wine and water goblets add a civilized touch. Gay terrace chairs of wrought iron and wire are from W. & J. Sloane.
It's January. Up North the snow is flying. Down South is eternal Spring. Whether north or south, you can create an illusion of tropical luxury by patterning your table after the one on the opposite page. Here the effect is achieved through the use of exotic flowers and a study of intense sunlight colors. The brilliance of sterling silver flatware is shown to advantage on a luncheon cloth of "Shanghai" green linen, from R. H. Macy & Company. Lunt Silversmith's celebrated "William & Mary" design, upper right, may be purchased through John Wanamaker. • Yellow as a Van Gogh sunflower are the place plates (close-up center, right), which are individually planned and executed by Edith V. Cockcroft, well-known sculptor; Gerard, Inc. To the center, left, is featured Georg Jensen's "Bouquet", a yellow earthenware with bright floral motif, which is used for serving the remaining courses. Napkins: Macy. • Wine and water goblets to the lower right of the page are of Orrefors pure cut crystal. Like the matching finger bowls, they may be obtained from Georg Jensen. • The table is arrayed, but what of the food? It too must have tropical flavor. Rum cocktails will be suitable as an appetizer. Follow with cold leek soup, then an entrée consisting of carried chicken with condiments. The vegetable is fresh green garden peas; the accompanying white wine, delectable Pouilly-Fuissé. A really authentic and tropical course is the well-chosen avocado salad. Dessert is stewed mangoes served cold with cream. Black coffee, of course; and to polish off, a glass of Crown Basil Madeira.
PLANNED SUNSHINE
A NEW PRINCIPLE OF ORIENTATION INSURING MAXIMUM BENEFITS

To residents in southern latitudes where the sun’s heat is acute during most of the year, the importance of controlling sunshine by architectural design is obvious. Equally, if less obviously, it is important to those who live in Polar latitudes where the sun never sets during the Summer. The architecture of southern regions makes use of shaded patios into which all doors and windows open for cooler air, and of permanent obstructions such as wide porches and galleries shielding the walls from the sun’s rays. Polar architecture provides openings only towards the south, excluding the Summer sun entirely during the night hours when the household must sleep and some approach to the darkness of normal night is essential.

But in our temperate latitudes, where conditions are not acute enough to force us to be observant and to take the sun into account when building, we are apt to let the sun fall pretty much where it will, contenting ourselves with rooms which may be dark and cheerless in Winter yet which in Summer must be so elaborately shaded from the sun’s heat that most of the breeze and light is also excluded. This haphazard treatment of an important factor in design results in a loss of valuable radiant heat at a time when we are spending money to heat our homes, and a wholly unnecessary heat gain during the season when we most want our homes to be cool and are using all manner of shading and cooling devices to that end.

A few challenging facts, not generally appreciated, will serve to indicate why the sun-planning technique merits careful consideration on the part of anyone who expects to build a new home. In a report for the John B. Pierce Foundation, Henry N. Wright shows: The maximum heat-value of the sun’s radiation in the vicinity of New York City (where the tests were conducted) is the same throughout the year, and the greatest average heat value is reached in Winter in the late afternoon; the effective sun heat on a wall facing south is almost five times as great in Winter as in Summer, but on a wall facing west-north-west it is six times as great in summer as in Winter. These are actual facts (Continued on page 72)

These two drawings of the same room at two extremities of the year were made to illustrate the possibilities in the new theory of orientation which is published here for the first time. A glance at the drawings will show that the pattern of sunlight on the floor at the left, at 2 o’clock on the shortest day of the year, is large, therefore this room is warm and cheerful. On the other hand the sun pattern on the floor of the same room (at right) at 3 o’clock on the longest day of the year is small and the room is cool and comfortable.

Proper placing of your house on the lot can make it warm and cheerful in Winter, cool and shaded in Summer. The house from which the drawings of this living-room were made was oriented with its living-room windows facing twenty-five degrees west of south. In the latitude of New York City this means that besides getting the most desirable amount of sunlight the year round, the big living-room windows will catch the prevailing Summer southwest breezes yet be perfectly protected from the northerly blasts of Winter.

DECEMBER 22, LEFT; JUNE 22, RIGHT
COOL IN SUMMER, WARM IN WINTER

SUMMER: \[\] WINTER: \[\]

These two drawings of 1-story houses with exactly the same floor plan demonstrate the difference that proper orientation can make. Tests indicate that the average amount of sun heat in these houses, in Summer and Winter, is equivalent to the number of electric heaters shown. The house at the left is wrongly oriented since its principal rooms do not face the south-west. The Summer sun heat averages 4½ electric heaters. In Winter the sun heat only averages 1½ heaters.

HOT IN SUMMER, COLD IN WINTER

SUMMER: \[\] WINTER: \[\]

The house at the right has the same floor plan as the house above but it has been oriented properly so that the living-room and an adjoining bedroom face twenty-five degrees west of south. The window area has been rearranged and increased slightly. The average daily sun heat now, in Summer, is only the equivalent of one-half an electric heater. But in Winter the average sun heat has been increased to five heaters as against 1½ heaters in the house above.

SAME HOUSE DECEMBER 22, LEFT, AND JUNE 22, RIGHT

Here we see the patterns the sun makes on the floor of the properly oriented house in Winter and in Summer. Arrows indicate the path of the sun at 8 A.M. and 4 P.M. December 22; and at 9 A.M. and 5 P.M. on June 22 (in the latitude of New York City). In each case the dining room (upper right on plan) and kitchen get the morning sun. But only in the Wintertide is the living-room and adjoining bedroom (lower left on plan) flooded with warm afternoon sunshine. In Summer the house is comfortably cool.

On the opposite page is shown the living-room of the properly oriented house as it appears in the early afternoon of December 22 and June 22. Above we show the whole floor plan for this house on these days. At the upper right on this page is a perspective drawing of this same house. In each case the living-room windows face south-south-west which the article on the opposite page, based on extensive experimentation by Henry Nicolls Wright for the John B. Pierce Foundation, shows is the best possible orientation.
WILLIAM B. POWELL thinks nothing of dashing to the ends of the earth at the merest hint of something interesting to write about. This much-traveled young man (he has made twenty-three trips to Europe in his thirty-odd years) does, however, settle down occasionally. That he settles very charmingly is apparent in these rooms which are part of his New York apartment.

The big decorating idea in the living room at left is the black walls. What a background they make for white leather curtains and sofa, white corduroy chair, white rug, white painting by Georgia O'Keefe! Equally striking is the hall with chartreuse walls, white plaster bamboo pilasters and mirrored recess. Floor is brown and cream inlaid linoleum. The decorators, Diane Tate and Marian Hall.
CHARLES MACARTHUR, ex-Chicago newspaper man and co-author of several movie hits, is married to Helen Hayes and, if you know your House & Garden, you will remember the splendid Victorian rooms in their house at Nyack, shown in the August issue.

Nothing could be a greater contrast to those colorful 19th Century interiors than Mr. MacArthur's combination bed, sitting and work room done in a modern monotone scheme. It's a long room paneled in bleached Primavera wood. At balanced intervals hang draperies of natural raw silk serge. Bedspread and upholstery are mohair the same tone; carpet is sand color. The desk surrounded by books occupies one end; opposite is the severely tailored bed with built-in units providing a generous amount of drawer space. Joseph Mullen, designer.
AT THE STEICHEN SHOW

Men who make our flowers—II

EDWARD J. STEICHEN
CREATOR OF BEAUTY

A dirt road stems off a lower Connecticut main highway. It winds crazily around sheer rock ledges, past isolated farmhouses, and begins climbing the hills. Finally it comes to the brow of a low rise and at the top instinctively you stop the car. Below, acres and acres of them, spread out like a patch of blue sky, lie the testing fields where Edward Steichen grows his Delphiniums. Step into the rows and you are soon lost in a forest of towering stalks, Steichen’s Delphiniums grow as high as Iowa corn in August and as lustily.

Those who know Steichen as an artist and photographer are numbered by the thousands. For many years his photographs have been appearing in Vogue. Those who knew him as a superb horticulturist and hybridizer were limited, until recently, to a discerning few. Then in mid-summer last year he burst on New York with a one-man Delphinium show at the Modern Art Gallery. He filled room after room with ceiling-high stalks—blue in a host of tones, mauves, purples and spotless whites. Those who saw them haven’t stopped talking yet. Henceforth Steichen and Delphiniums will be synonymous as Steichen and superb photography. His quiet hybridizing of the past 15 years is slowly nearing the high standard of flower perfection he set for himself. (Continued on page 77)
I first heard of alpine lawns in captivity I was greatly intrigued. They had a most pleasant sound. One visualized the short alpine turf sprigged with bright flowers, the air crystal clear, the surrounding towering hills. An interval of serenity amidst geologic violence. I narrowed my vision, half closing my eyes, in an effort to subdue this bit of high mountain scenery and transport it from its natural locale to the limitations of my lowland suburban garden. It seemed that with the aid of a little imagination it might be done.

But the first snag encountered was grass. Grass to form the turf and of a type that would not grow so heavily as to smother the small plants. Experiments were at once begun with so-called “fine” grasses that might presumably serve. But let me say, and with emphasis, that of all weeds that may be introduced to the rock garden grass is the worst. It is grasping and inexorable; once entrenched it can hardly be got out. All the kinds I tried grew, in the words of Clarence Elliott, “wild as a wig”. Mayhem followed my experiments and death by strangulation for my small charges. There was no possible resemblance to the shorn alpine turf I had in mind. It is only, indeed, the Hardy exhibitors at flower shows that are able to introduce grass in their alpine gardens, and it is a highly artificial and misleading gesture. If you value your rock plants keep grass away from them. Nothing but the toughest little bulbs and tougher weeds will survive its hungry clasp.

And so I abandoned with cynical unbelief the idea of an alpine lawn as an adjunct to the rock garden. But one day, turning the pages of an old bound volume of _The Garden_, April 2, 1924, I came upon an article by Clarence Elliott of Stevenage, England. Mr. Elliott is the person who first, it seems, demonstrated the feasibility of domesticking the alpine lawn. And grass does not enter into his calculations at all. The story of how he came to make his first alpine lawn is worth telling. He was fond of mixing his plants but fell that this practice as generally followed was unsatisfactory. So he decided to try an experiment. He had an old stone sink. It was about three feet long by two feet wide and three or four inches deep. This he filled with earth of a poorish quality and in it he made a tiny garden. He collected a great store of turf-making alpines and planted them very close together in the sink.

“About a year later a strange thing happened,” he wrote. “I was looking at my sink garden and was reminded of the Alps. Now, a common old stone kitchen sink rescued from a builder’s yard is the last thing to which one would go to be reminded of the Alps. Yet I felt then as distinctly Alp-sick as one may feel homesick. The feeling was so strong I wondered why, and then realized that my little mixed garden—one corner of it especially—was an almost exact reproduction of those close-flowered lawns that one finds everywhere in the high Alps. The plants had matted together. It was an alpine lawn, all save the fine grass, and that did not seem to matter.” This was just one of those happy chances that often befall the observant gardener.

Mr. Elliott realized that he had made an important discovery, that he had solved the problem of the alpine lawn in captivity. Any one could have such a one and the murdering grass could be—must be, indeed—left out without sacrificing any of the realism. Since then Mr. Elliott has developed and matured his young idea and in his catalog and in his book, _Rock Garden Plants_, he tells of his further experiments.

But the American gardener must do his own experimenting for, the little plants that lend themselves to this type of gardening in England will not always be found satisfactory in our so different climate. They must be carefully chosen. Just any small plants picked at random will not necessarily thrive in this particular kind of mixed gardening. Many quite definitely will not stand it at all. Certain plants are natural mixers, sociable little bodies that like mingling their roots and their branches and being crowded by their neighbors. Others must have isolation for their best happiness and shy away from the close communal life of the alpine lawn. Mossy Saxifrages, for instance, will have none of it, nor such as _Armeria cespitosa_, which likes to issue from a crevice or sit in serene isolation in the arid wastes of the moraine; not many Pinks, save the cluster heads, will stand it. (Continued on page 77)
JUDGING by the advance notices, unusually promising new plants await the gardeners of 1937. Here, at the start of the year, we present necessarily condensed descriptions of those to which their introducers have called our attention:

Ageratum Blue Ball. As its name implies, literally a ball of blue. Seeds for Spring sowing.


Anemone decapetala. Hardy perennial to 10", blossoms variable, tending to rose with gold stamens. Long Spring flowering season, occasional Summer and Fall bloom. Seeds for early Spring sowing.


Aquilegia Crimson Star. Exceptionally large, deep, dull crimson sepals and spurs, and pure white petals. Free flowering. For light shade.

Aster Amethyst. An outstanding variety, the nearest approach to a double, purple-blue Aster so far developed.

Aster Blue Jacket. Novi-belgii type, fine dark blue. Strong, free-flowering, 3'–4' tall.

Aster Charles Wilson. Same type as preceding, deep cerise red.


Aster F. R. Durham. Same type as preceding, Very free-flowering, lavender.


Aster Mammoth. Semi-double, with long, broad rays of warm lavender color. Very free flowering. Vigorous, upright, with long side sprays.


Buddleia Fortune. Numerous branches tipped with 12”–18” flower spikes of true lilac color, round and full. Fine for cutting. Hardy, much neater habit than most Buddleias.


Campanula isophylla White. Known in Europe as Weeping Bellflower. For shady place in the rock garden, or for window boxes, pots and hanging baskets. Hardy south of Philadelphia, North, winter in coldframes or indoors.

Carnation Crimson King. Outstanding hardy Carnation for the garden, flowering freely through Spring, Summer and Fall. Dazzling crimson flowers on long stems.


Chrysanthemum The (Continued on page 79)
Old World Charm

The Bowling Green as seen from the Lich Gate

The Pond beyond the Bowling Green

Lich Gate at the North End
CONSIDERING their typically American surroundings, the grounds of Fairfield Manor, Mr. Noble Foster Hoggson’s home at Redding, Connecticut, are notably reminiscent of continental precedents. That they accomplish this without its seeming in the least out of place gives them high rank as a landscaping achievement.

Prominent among these European features is the bowling green, entered through the lich gate which stands at its northern end. Looking down the length of the green from this latter point, two tall Elms frame a far vista where, all but concealed by shrubbery, lies a quiet pond dotted with Waterlilies.

Sixteenth Century Tuscany suggested two of the important characteristics of the enclosed sunken garden at the rear of the house—the giardino segreto, or secret garden, and the bosco, a shady, closely planted grove for hot days.
NOTES FOR JANUARY

DRY AIR, lack of ventilation and inadequate light are the three main causes of failure with house plants. A modern air conditioning system is the most efficient remedy for the first two, while the last is chiefly a matter of window space, of course. Even without air conditioning, though, it is possible to have a perfect, if miniature, indoor garden by employing for it one of the moisture-retaining glass cases made for the purpose. Even delicate mosses, Ferns and various tropical plants can be grown in such containers.

Many kinds of ornamental trees, shrubs and woody vines can be propagated quite easily by cuttings taken at this time and kept covered with damp sand all Winter in the cellar or fruit storage pit. In general, select wood that formed during the season recently passed, and let the cuttings be from 4" to 8" or so long. Most of them should be cut off just below a leaf bud. After being covered by the slightly but constantly damp sand all Winter, these lower cut surfaces should have formed callouses and be ready to root when set upright, to ½ their depth, in the light soil of a closed frame. Later, they are planted out in the open.

Scale insects of different types, on the evergreen as well as the deciduous trees and shrubs, are the traditional Winter quarry of the crusading gardener with his spray gun. The ammunition for said weapon should be a miscible oil or one of the lime-sulphur mixtures, made exactly according to directions.

It is a great mistake to think that regular feeding of the Winter birds is merely a sentimental matter rewarded only by the problematical gratitude of “our dear little feathered friends” (perish the phrase!). Actually, Winter feeding has its highly practical side, for in exact proportion to the number of birds that come to the food station, so will the insect pests which hibernate on nearby trees and shrubs and plants become fodder for the visiting avians. Birds never seem to stuff themselves so full of suet, sunflower seed, bread crumbs, etc. that they can find no room for a dessert of borers or chrysalsids; the main thing is to get them to come up and see you some time, and then to form the habit of so doing. It’s appetite and not gratitude that makes them eat the grubs, but that’s all right. The main point is to get the pests destroyed.

Primarily, the Winter-time coldframe is a place to keep dormant plants. This does not mean, though, that it needs no attention. On the contrary, a well managed coldframe is ventilated on warm, sunny days, watered if its contents show symptoms of undue drying, and covered with an extra protection of mats, boards or straw when a bitterly cold spell comes along. It is just as well, too, to keep a couple of efficient mouse traps set in the frame, for mice will get in and do damage if not stopped.

FAMOUS AMATEURS AND GARDENERS

- Dr. J. Horace McFarland, dean of American rosarians, has been an outstanding figure in horticultural affairs for so many years that the mind of man runneth not to the contrary. Closely associated with him is his very able superintendent, R. Marion Hatton, whose immediate care is the famous garden at Breeze Hill, Dr. McFarland’s Pennsylvania home.
- As a skilled practical gardener of long experience, as well as a leader in amateur horticultural organization work, Mrs. Clement Houghton is widely known. Among the positions which she holds at the present time is the presidency of the American Rock Garden Society. Her Massachusetts garden is presided over by Oskar Aerschou, an able plantsman in his own right.
SUGGESTING HOW MUSHROOMY AND CREAMY
IS CAMPBELL'S CREAM OF MUSHROOM SOUP

Oh... Oh... What is that teasing, tantalizing aroma coming tip-toe through the kitchen door?... So savory and sly... why! It sets you swallowing, just in hopes...

Here come brimming steaming cups!... Look at that rich creamy color, coaxing... saying "Come and get me!" And MUSHROOMS—whole big-hearted slices of them!

Don't wait for it to cool... Blow on a spoonful and taste.

Mmm—mmm! What cream of mushroom is this? Campbell's?... It tastes even better than Campbell's did last time... better than any cream of mushroom that ever was! They've done something to it!... Made it more "mushroomy"... and creamier... and so smooth!

Now, another spoonful... and savoring its creaminess, sampling its melting tender mushroom morsels... eyes shut!... Picture a pasture somewhere, green with June sunshine and wet with morning dew. A milking pail glowing with golden cream—rich, fresh, country-style cream!... And shoving up through the grass around, mushrooms, tender, plump, fresh as the June morning... Now! That's what this new, even finer Campbell's Cream of Mushroom tastes like!...

NEW! It's true—better than ever now! More specially cultivated mushrooms and more double-thick cream!
JAMAICA

CONTINUED FROM PAGE 35

Jamaica's Alps, the Blue Mountains, rear themselves up through the eastern section of the island, and attain their highest peaks at 7,383 feet above sea level. The road from the capital city, Kingston, idles out through the suburbs, called the Liguanea Plains, and comes to zigzag and rise near a little village called Papine. I left Kingston one Sunday day this year with the thermometer freezing in the nineties, and after seven miles when we began to go in long graded passages up the mountain's deeply wooded southern flank, it had dropped to 85°. Presently, 1,500 feet up, the vegetation started to change: dull, brown earthy earth was replaced by Jamaican gorse, pretty yellow-flowered Wild Blackberries, giant tree Fern, pink and white Daisies, and mosses, glorious soothing in their deep greens. The thermometer shivered in the misty seventies.

OVER KINGSTON HARBOR

At 4,000 feet we got out and looked down. The earth was delight in particular, perfumed Ginger Lilies in the bright afternoon sun, raced out in a flat ledge of sixty feet or so and in joyful abandon of itself almost perpendicular to the plains below, where Kingston squatted, a scattered blur of white dots, the round green toadstool rings of race-courses, and shimmering heat haze, Kingston harbor, slightly ruffled by some passing afternoon breeze, snuggled into the long arm, on the end of which stand the remains of infamous Port Royal. This, wickedest and richest pirate city of the West Indies, flourished up to the 7th of June, 1692, when an earthquake flung the greater portion of its evil side into the sea, slaughtering thousands of its inhabitants, good, bad, loyal or indifferent. This view, although the Blue Mountains of Jamaica are among my favorite mountains on which England places a military garrison town, with a company of well-drilled soldiers — rifles, bayonets, half-trained seamen and English beer-in-the-wood.

Then we are at the Great House, round a corner of the road. We can see it yet, but a short, steep slope, branching off the main way, bears us down very abruptly between heathery Japanese Bamboos and purple Lucianthus, whose pink blossoms strangely refuse to clash with the violet richness of their handsome blooms; and presently we are at a garage, built from the reconstructed coach-house. We get out and try to believe that in less than twenty miles the temperature has dropped from a grilling 98° to a very delightful 67°.

We go through an arch of ancient, time-polished Orange tree wood, where the Mexican Cigar-plant climbers in riotous confusion, a mass of brick-red, candy-striped little flowers. The garden, going down a hundred yards in natural, pouting terraces, lies below us, and from our feet four separate paths twist among glorious flowers, avoiding moss-covered rocks and Tree-turtles which grow to ten feet. Behind a rock, green etched by star moss, from crevices of which gold and silver Ferns drip with subtropical rebellion, a tiny babbling stream is born. Leaping clear of the gray stone, it rounds a sand-swirling pool not more than a yard across and finally dashes down through the slopes and falls of the garden in effulgent spray. But even in this it disappears round a corner of the Great House. We go down slowly, passing to admire a patch of Nuttall's Japanese Bamboo, a clump of delicate gold, which try to imitate the little river in the exuberance of their flow among the rocks.

Below the Nuttalls we find a group of wild Coffee bushes, rounded and ornamental, with their white star flowers and bright red berries. Near them a wild Tamarind tree branched over a still little pool where three kinds of Jamaican fresh-water fish are to be found: the tickle-tick, tiny brown tinge, beautifully marked and swiftly moving; the mountain mullet, a sporting fish not unlike trout, but gander; and a species of long, spiny rudderfish, which darting backward and forward over a floating stick or leaf. We wait long enough to approve, silently, that the everlasting goldfish has not yet penetrated into this purely West Indian water picture, and also that no barbarian has thrown a false "Japanese" rustic bridge over the pool's quiet depths, nor put any leaden figures of frogs and toads to leer from the wild Coffee bushes.

There stand before the house two or three Plantain trees, one of which is laden with bunches of lush green vegetable, first cousin of the Banana and exactly like it, except that the "fingers" on the Banana turn upwards and the Plantain, like the dates, down. Then we pass by a bloodthirsty Roman crowd, are toward the ground, Every West Indian, on showing you the two, will explain this as something, anything, he could possibly know. If you do know it, he respects you for increases a hundredfold. The Plantain is eaten with the most dish, as a sweet vegetable; never, like Cousin Banana, as a fruit.

THE GREAT HOUSE

The old house, built in 1702, bobs over us, as we stand on a gray stone path. On both sides Primroses vie with red, yellow and pale pink Hibiscus, and great bunches of heavenly blue Hydrangeas, behind, mingle with our Black-Eyed Susan, a lovely yellow thing with a dark purple center. A final background of pink and white June Roses still carries a few pinks. Then the Great House, ... Great Houses, massive, brooding, still, present intrusion, abhor publicity. We can but examine superficially the stones and mantles of freshly quarried. Ten after they were set in place, by the black men, toiling under our fierce sun to the crack of the overseer's whip, those stones became like granite, hard and tough, grasing and everlasting amid their mosses.

(Continued on page 68)
If you are planning to build a home in 1937
(EAST OF THE ROCKY MOUNTAINS)

You MAY BE ENTITLED TO THIS Informative VOLUME

People marvel that we present a big, handsome and informative book like Home Owners’ Catalogs without cost or obligation. Yet, during the past year, thousands of new home owners have experienced the satisfaction of receiving it and testify to its inestimable value during the planning and construction of their homes. Many of them write to say that Home Owners’ Catalogs will remain a treasured volume in their libraries for many years to come.

Home Owners’ Catalogs is a compilation of the very data and literature which you will want most when you are ready to go ahead with your plans. It contains the interesting stories of hundreds of products of outstanding members of the building industry — materials, equipment and furnishings. It contains ideas and suggestions that tend toward the building of better homes.

You can have a free copy of Home Owners’ Catalogs, if you are planning to build — or modernize—a home for your own occupancy, within 12 months, in the 37 states east of the Rocky Mountains, to cost $4000 or more for construction — exclusive of land. There is no cost or obligation, but distribution is limited to those who meet these requirements. EVERY APPLICATION WILL BE VERIFIED BY A DODGE REPRESENTATIVE. Accompany your application with a personal letter giving (1) description of home (2) when you will build (3) location (4) value, and (5) architect, if selected. This offer is good indefinitely and application should not be made until you are ready to proceed with your plans.

Published by F. W. DODGE CORPORATION, 119 West 40th Street, New York, N. Y.

APPLICATION

RESTRICITONS — Home Owners’ Catalogs will be sent only to owners who plan to build homes for their own occupancy within 12 months, East of the Rocky Mountains, costing $4000 or more for construction, exclusive of land. Every application must be accompanied by a personal letter giving (1) description of proposed home, (2) anticipated cost, (3) location, and (4) name and address of architect, if selected.

F. W. DODGE CORPORATION, 119 W. 40th Street, New York, N. Y.

I hereby apply for a copy of Home Owners’ Catalogs. My letter is attached.

Name ........................................ Street ................................

City .................................................. State ................. Telephone ..................
CONGENIAL ROOMS

Outstanding among the series of rooms displayed at department stores this season is that of Loeser's in Brooklyn. A definite stamp of individuality appears throughout, while each room is further characterized by unusually fine treatment in the matter of color, and an adept use of furniture. This collection of twelve rooms emphasizes three currently popular period styles—Eighteenth Century English, French Provincial, and modern arrangements. Separated from this main grouping appears a smaller section of maple rooms, five in number, also a special economy cottage, and a small three-room modern apartment.

One of the most striking of the entire group is an Eighteenth Century English living room, the walls of which are painted a tawny clay color. Windows, framed in a narrow cornice all around, are hung in a satin of the same clay color. A Hepplewhite sofa quilted in caramel velvet harmonizes with the walls. Chinese prints arranged in a straight line over a group of English bookcases are mounted on black mats, and finished with gold frames. A Chinese motif lends character to the large mirror over the mantel, and to accessories throughout the room.

Importing a subdued charm to the Eighteenth Century English dining room below is the beautiful hand-blocked wallpaper designed by William Morris. The dark, almost olive green of the paper is brought out in the monotone broadloom rug, and in the material on the chair seats. The claret and beige tones of the paper are cleverly carried out in claret twill curtains which fold back to reveal a beige lining. One of the most unusual pieces of furniture is a fine reproduction of an old English mixing table on which has been used a pair of antique Bristol decanters. Sheffield wine coolers filled with huckleberry leaves decorate the plant stands beside the windows.

The library in the center picture has a map believed to have been used by Captain Kidd. Eighteenth Century furniture comprises a wing chair, inlaid couch and chairs, and a breakfront bookcase and desk of Queen Anne period. The bookcase holds a collection of Royal Doulton figurines, some of which also serve as lamps and bookends.

SHALL I RENT, BUILD, OR BUY?

(Continued from page 33)

years hence. Its salve value, at that time, marks the extent of the savings which have been put into it. Naturally, it is not possible to calculate in advance what that future value will be, and how much of your investment will be savings and how much will be payment for shelter and enjoyment. The condition of your home, at that time, its style, the character of your neighborhood, will all influence the value of your property. Thus, even if future values cannot be accurately estimated, it is well to bear in mind the factors which influence them so that your home may, after 15 years have passed, represent as much as possible in terms of savings, and as proportionately little in terms of money spent for shelter.

Any systematic approach to the purchase of a home should end by giving a reasonably accurate estimate of how much house we can afford. But, before we begin to think about that, it may be well to review, briefly, the various ways of paying for a home.

Broadly speaking, there are two ways of paying for a house. One is to pay for it outright, in cash. The other is to make a down payment and to cover the balance with a mortgage which will be paid off in future years. The latter method is again divisible into the various types of mortgages available.

Although not many people have sufficient accumulated savings to enable them to purchase a house outright, in cash, the wise procedure in the average case when possible, is to set aside for emergencies.

Not even the purchase of a home can justify the entire depletion of the family's cash reserve. But, after this provision has been made, it is probably wisest for the average individual to lend his savings to himself, so to speak, for the purchase of his home, rather than to lend it to others and then borrow from others to pay for his home. (Continued on page 70)
Your silver—it will be Sterling of course—for in the deepest sense only Sterling is silver. But its design—have you considered how really important this is? Lasting beauty and permanent good taste are so essential! Thoughtfully chosen, your silver will become one of your most prized possessions—dearly cherished throughout all the years. LUNT SILVERS Smiths have always appreciated the importance of permanency of design in Sterling Tableware and have, with marked discernment, created patterns based on sound principles of design, following the best accepted styles of decoration. Glance at the William and Mary Style, illustrated at the right—a delightful interpretation of 17th Century English design that blends so perfectly with American Colonial furnishings. The William & Mary pattern will never lose its charm and correctness. So with other "Treasure" patterns. Here is silver which you will be glad to live with—and which your grandchildren will inherit with no little pride. Write for a copy of "The Modern Way to Choose Your Silver," addressing Dept. B-35.

Lunt Silversmiths
GREENFIELD—MASSACHUSETTS
A Direct Heritage of Fine Silversmithing
for over Two Hundred Years
MAKERS OF STERLING TABLEWARE EXCLUSIVELY
ELECTRIC MAIDS

The off-quoted argument that such a cash payment amounts to putting all of the family's eggs into one basket is not valid. True, if the investment should prove bad the savings would be lost. But a mortgage is no insurance against such a calamity. A mortgage lender, forced by default on the part of the borrower, has a right not only to sell the house by foreclosure, but to reach the home-owner's other investments to make up his losses.

The majority of us, however, will pay for our homes by means of a down payment, with a mortgage to cover the balance; in other words, we will purchase part of the house outright, with our accumulated savings, and the remainder we will buy out of income, over a period of years.

With respect to the amount of the down payment, the best policy, in the average case, is to make the largest possible down payment, after setting aside a reserve sufficient to cover family emergencies. From your banker's point of view, the down payment should be sufficient to make the loan safe; that is, it should be at least sufficient to cover all expenses, including foreclosures, alterations, repairs, and sale, in case the borrower left on his hands, but from your own viewpoint, as well, a substantial down payment is a good investment. The same arguments advanced in favor of purchase for cash, when that is possible, apply equally to the desirability of a large down payment. A substantial down payment, furthermore, is convincing evidence to the mortgage lender that you have, in the past, been able to save money and will therefore in all likelihood be able to meet your obligations in the future. He will be justifiably prejudiced in your favor in the event that some unforeseen emergency prevents you from remitting, in full, one or two payments on his loan. Remember, when considering this item, that your banker does not want the house and is interested in helping you to set up a financial plan which will be comfortable and safe for you. Therein lies his own security as well as yours.

The various types of mortgages are not all equally desirable in a given case. Although you would go into this subject at greater length with your banker, a brief summary of these types is given here for comparison.

STRAIGHT MORTGAGES

A straight mortgage is a promise to pay the entire amount of the mortgage on a given date, one, three, or five years from the date of contract. Usually the lender is expected to renew the mortgage for a similar period after requiring a payment sufficient to cover depreciation. But he has a legal right to demand full payment and refuse renewal if he so desires. In any case, there is no assurance as to how much payment he will require, and, consequently, the borrower finds difficulty in estimating how much of his income to set aside to meet the demand. This type is not at all desirable from most standpoints. Such a mortgage is demonstrably more costly at 5% than any monthly amortized mortgage at 7%. The reason for this is that periodic payments which are accumulated in a savings account to meet the date of maturity of the mortgage will not earn as much interest as the same payments would have earned if invested directly in that mortgage.

Sweep of heretofore "accessory tools", and incorporates them as an essential part of the equipment. Hoover machine, designed by Henry Dreyfuss, has a side slot attachment for all types of cleaning — $96.00, James McGeeary

HOSPITALITY is distinctly evident in this fully equipped Toastmaster set. Besides the regular toaster are four service trays of wood, a toast slicer and trimmer, and relish dishes. $23.50, Hammacher Schlemmer

DOUGHNUT making no longer limited to the brave. This contraption takes care of all deep fat frying, so that results are edible. Separate fat container his icebox, Rittenbcrger product, $14.75. Erb Electrical Supply

THIS new Foodcraft supplants human kitchen slavery. It slices, shreds, squeezes, chops and mixes with the ease of a magician. Beater with or without extra attachments, $17.95 to $36.45 complete. Gimbel Bros.

SUNDAY morning waffles guaranteed evenly baked in this new General Electric waffle iron. Both heat and signal light indicate when the waffles are ready, and there is a rim to catch batter overflow. Automatic, and finished in chrome plate with old-ivory handles, $9.65, Bloomingdale's

SHALL I RENT, BUILD, OR BUY?

(continued from page 68)

The amortized mortgage is the soundest type for the average person. It runs, for a period of years, a series of payments monthly, quarterly, or semi-annually, depending on how the home-owner's income is received. With each installment, both of principal and of interest, the amount is slightly less, as the end of the period is approached and the debt is paid. The amount of interest in any one year is, however, about the same as the total of the payments, in the case of a mortgage payment and rent charged on the house first, and for the same period of time. Obviously, the payments during the first few years, when the larger part of the principal is still outstanding, will mainly represent interest. During the last years, when much of the principal has been paid off, the same amount will largely represent payment on principal.

Against the fixed monthly payments, there is this to be said; it calls for the same monthly payments, whereas our home is two years old as it did when the house was new. It would seem more in accordance with good business practice to arrange payments so that they will bear a better constant relationship to the value of the house to its owner. Such an arrangement is the decreasing monthly payment, by means of which the owner makes larger payments, at first, than under the fixed payment system, but pays proportionately less, towards the end of the term.

In approaching the purchase of a house, there is a temptation to take the mortgage payments and whatever rent the purchaser is at present paying. Sometimes such a comparison leads directly to a decision to purchase rather than to continue renting. Such a comparison is not justifiable, however, for the reason that certain expenses, borne by the lessee of a rented house, will have to be shored up by the owner himself when he builds or buys. We list some of these, which can be rather definitely ascertained in advance and some others—less calculable—for which a minimum annual amount should be set aside and added to the estimated cost of ownership.

Important among expenses which can be calculated are: municipal and other taxes; possible assessments; fire and other insurance.

Among other costs is upkeep, which includes repainting and redecorating, plumbing and heating repairs and replacements, etc. These costs may seem unimportant when the house is new, but the need to meet them will certainly arise, and is wise to put aside at least one percent of the cost of the house annually, against that time. Wiser, when your home is ten or more years old, you may want to bring it up (Continued on page 71)
to date, in some particulars, as new equipment and conveniences are placed on the market, or even add some space to the old house, to accommodate the expanding needs of the family. An allowance of another one percent annually should be set aside to meet the cost of such modernization.

The important question of estimating how much the family can afford to spend for a house deserves careful thought. It is very advisable to arrive at a reasonably accurate figure before you begin to look at houses or talk to an architect. To do this you should tabulate all your personal expenses, include your annual savings, and arrive at a total which should equal your total income. In the case of items like furniture, vacations, medical expenses, savings, etc., it is best to allow for fluctuations and take the average over a period of years rather than the amount for any given year. It is advisable, also, not to count on the probable increase in your income as this surplus will usually be absorbed by children, a new car, and similar items.

You know by the present amount of your savings how much you will be able to advance as a down payment. The amount you now pay annually for rent, plus the average annual amount of your savings, may be taken to represent what you can afford to pay, annually, on a mortgage. This figure, divided by twelve, will be the estimated extent of the monthly payments you can make on your home.

The statement is often made that the proper proportion of income to allow for rent is 25 per cent of total income, or that one should not purchase a property costing more than 2 or 2½ times his yearly income. This is the type of quick calculation which may lead to error, and which we seek to avoid. Actually, families in the low income bracket will assign proportionately more of their income to such payments than families with higher incomes, although the actual amount, in dollars, will be correspondingly lower. Family income and family responsibilities alone can be taken as a measure of what should be paid.

**THE HOME OF LOWELL THOMAS**

(continued from page 16)

house was a story lower at one end than at the other. Such a condition is often disturbing to the general architectural lines of a house. Mr. Keefe decided, therefore, to build a retaining wall at this low point and to fill in the first floor level, to form a terrace which could be used for outdoor dining. This gave him an opportunity also, by filling in front of the terrace, to build a turn-around drive to the entrance of the house, which, curiously enough, was approached originally from the garden side, in spite of the fact that the house to accommodate the expanding needs of the family. An allowance of another one percent annually should be set aside to meet the cost of such modernization.

A balcony was added at the second story. Such a monumental porch, like any other added architectural feature, should give the impression of always having been a part of the building. Because, however beautiful in itself any supplementary architectural form may be, it is not in harmony with the architecture of the original edifice it is out of place. In building this two-story porch, therefore, the architect continued the existing entablature, refining it with added detail. He used square columns instead of round since such forms seemed to tie in better with the old building.

At the right of this porch an arched and latticed enclosure, with its top line with the porch floor, screened the lower level service entry.

On this side of the house, opening on the two-story porch, were two well-proportioned doorways with side lights. To each Mr. Keefe applied graceful engaged columns surmounted by a cornice at the transom bar. So often as simple an expedient as this can be used to make a severe architectural feature into a graceful, pleasing one.

The interior plan of Mr. Thomas's house is much the same as it was, The room arrangements were quite satisfactory for the needs of the family and the many guests whom the Thomsens entertain. The large attic space has been developed into a sort of Omnium-gatherum room where many types of amusement are provided and where groups of people can gather.

Mrs. Thomas has been her own decorator and has achieved something quite the reverse of the one he found on the entrance front. There his purpose was to accentuate the long, low lines of the house by building up the low corner. On the garden elevation there existed a low, one-story porch. This he removed and in its place he built a two-story, formal porch in order to break up the horizontal lines of this elevation and relieve its somewhat monotonous fenestration. A balcony was added at the second story.

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PLANNED SUNSHINE

(Continued from page 56)

and wing-walls, as illustrated on this page. The purpose of these so-called permanent obstructions is to shut off the sun's rays during the Summer without obstructing them in Winter. The technical controlling their design is essentially simple.

In most parts of this country the path of the Summer sun is much higher in the sky than that followed by the Winter sun, By computing the angles of the sun's rays with relation to a given wall of a building it is a simple matter to design a projection which need be no wider than the narrowest of balconies which will effectively interrupt the sun's rays during the Summer when the sun is high, yet allow them free entry during the Winter months. Narrow wing walls may similarly be used to cut off early morning or late afternoon sun.

WINTER AND SUMMER WINDS

In regions where the prevailing Wind wind is northerly and the prevailing Summer breeze is southerly, this study has an added significance. We plan and orient to the wind, whether coming the warmest sun in Winter and the prevailing breeze in Summer. Further, since this orientation, in Summer, minimizes the entrance of sunshine into rooms, we may leave our windows open and unobstructed by blinds or curtains.

In this brief article it has not been possible to do more than give the reader the salient points in a new technique which we have every reason to believe will be of increasing importance in the design of homes in the future, and to which we have every reason to believe will be of increasing importance in the design of homes in the future, and which we have every reason to believe will be of increasing importance in the design of homes in the future, and which we have every reason to believe will be of increasing importance in the design of homes in the future.

Editor's Note: For the original research on which this article is based, the Editors of House & Garden are indebted to Henry N. Wright and to the Department of Housing Research of the John B. Pierce Foundation, in New York. The significant results of Mr. Wright's investigation into solar radiation as it applies to architectural design are here published for the first time.
rooms were required, a separate partition or wall run parallel with the back wall, but outside it, would have the advantage of giving another room and at the same time keeping the large room in its original size.

The builders knew from experience and training that a particular pitch of the roof was practical or right—and that any other pitch would be wrong. It requires very little understanding of geometry to see that if the proper pitch is to be maintained and at the same time the width of the house is to be increased, the peak of the roof will have to be raised. While the Dutch carpenter never devoted any thought to esthetic principles, he knew almost instinctively that carrying the roof higher would be uneconomic. A wide house with a high roof would increase the amount of material used and the amount of labor required. It therefore broke the roof; the narrow segment on each side of the ridge was given a low pitch, and from there on a steeper pitch was given; the sweep upward at the eaves remained the same as it had been in the single pitched roof, thus was developed the Gambrel Roof.

Whenever a house was approximately thirty feet wide the gambrel roof was used. The upper, more flat part of the roof was narrow enough not to give any trouble from the heavy snows; and the wider sections below the break were sufficiently steep for the snow to slide off. The roof was once again practical. The Dutchman was satisfied. He did not know that he had made a contribution to architecture; that he had invented the Gambrel, which the Dictionary of Americanisms defines as "A hipped roof to a house, so called from its resemblance to the hind leg of a horse, which is termed a gambrel."

This was at approximately the year 1700; after this there were no startling developments in the Dutch Colonial. The house now had two or four rooms according to whether it was extended or not. The fireplaces were now in the center of the outside wall of the large rooms instead of at the far end of the inside wall of the house itself. When this took place, the Dutch builder had to bend the chimney in order to make it still come out at the ridge point. This was not for the sake of symmetry, but for the very simple reason that if the chimney came through the roof where the roof slants down on both sides, there would be less opportunity for leakage. He had, it must be remembered, no flashing material. This fact has bearing on another important detail. Today nearly all these houses have dormers, whereas originally they had none. Without flashing it would have been impossible to make the valleys of the dormers right. Later generations desiring more space looked to that below the roof and, finding that the small windows in the gable ends did not admit sufficient air and light, proceeded to pierce the roof with all manner of dormers and skylights.

The Dutch Colonial house of sandstone grew and thrived for approximately one hundred years. Shortly after the Revolution, while sandstone continued to be used and while houses still were built with the Gambrel roofs, they were usually two and one half stories high instead of the original one and one half story. The Colonial house passed definitely with the passing of Colonial days. The Revolutionary War, in itself a political upheaval, marked the culmination of an architectural achievement.

The modern application of the Gambrel roof is this: In order to get long, low lines which are considered attractive today, it would be necessary to follow the principles set by these Dutch builders. That is, if the width of the house is carried over a certain length, the Gambrel roof must be used.
Here is another dish similar to the above and, providing you share my enthusiasm for cottage cheese, you will enjoy it too for a luncheon dish.

**COTTAGE CHEESE WITH SLICED RADISHES AND LEEKS**

First peel and slice fine 1 large tender endive and 1 small head of radishes, 1 leek, and 1 small green onion. Slice them crosswise into thin rings. Put all into a large saucepan. Cover and simmer for about twenty-five minutes, at which time they should have absorbed all the liquid. Remove from heat.

**COTTAGE CHEESE, HAM, AND RADISHES**

Cook slowly 1 white onion, chopped fine, in 1/2 pound of butter until it begins to brown lightly, then add 1/2 cup of raw rice, unwashed, and stir constantly over low fire until well soaked in the butter and until it begins to become slightly opaque. Then add 1 cup of cold boiled dried ham, and when this has heated through add 1 good tablespoon of tomato puree or 1/2 can of condensed tomato soup, and I pint of good clear chicken broth. Bring to a boil gently, cover tightly, put into a simmer for about twenty-five minutes, at which time it should have absorbed all the liquid. Remove from heat.

**OH, SO EASY AND SO GOOD!**

(continued from page 47)

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(continued from page 50)

lemon yellow stays yellower at night than a butter yellow.

Dark wall colors look richer at night—browns, for instance, that may seem a bit cold or grayish in the daytime—appears much warmer and browner under artificial light. But these somber colors—brown, bottle green, navy, plum, black—absorb a tremendous amount of light. The best way to illuminate them is to get what is known as I. E. S. units (Illuminating Engineering Society) which can be installed in lamps, urns, vases and so forth, or I. E. S. lamps complete which will throw a soft diffused light in whatever corner section of the room you want it.

Finally, the most ideal way is to plan the lighting equipment of your house at the time of its construction in such a way that you plan your heating and air-conditioning. It is just as important to have your house properly lighted as it is to have efficient plumbing or the latest insulation. Putting some facts showing the effect of light on colors, which are published through the courtesy of the General Electric Company:

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(continued from page 47)
oven, salt and pepper to taste and stir into it lightly, using a big fork, about 2 heaping tablespoons of freshly grated nutmeg or Ceylonese cheese and another 1/2 pound of butter cut into little pieces. Serve at once.

ROAST FRENCHED LOIN OF PORK

FOR FOUR, WITH APPLESauce

Ask the butcher to prepare you a little roast, weighing about 3 pounds, of this choice cut from the loin to the bone. Remove the paper frills temporarily, salt and pepper the roast well and put it into a very hot oven for fifteen minutes. Then reduce the heat to about 375° F. and continue to cook slowly, basting frequently, for about an hour and three quarters longer. Pour off every bit of grease, and place the meat on a hot platter. Add 1 cup of water to the brown residue in the pan, put the pan on a hot flame and stir the juice until it has reduced to a thick paste. Pour this over the meat, replace the frills and garnish with parsley. Serve at once with mashed potatoes and apple sauce prepared which you have stirred 2 good tablespoons of grated horseradish.

CALVES' LIVER IN CREAM FOR FOUR

Dip both sides of 8 small slices of calves' liver, cut about one-half inch thick, in flour into which you have mixed salt and pepper. Melt at least 1/3 pound of butter in a frying pan. When it is hot, add the liver and cook, not too fast, five minutes on both sides. Place the meat on a hot platter and pour into the pan 1 cup of thick cream. Stir well until heated through, taste, season with salt and freshly ground pepper. Pour over the liver, sprinkle with chopped parsley and serve surrounded by plain boiled potatoes peeled and buttered.

FRIED TOMATOES IN CREAM FOR FOUR

Slice 4 firm tomatoes in three-quarter-inch slices. Sprinkle both sides with salt and pepper and a very little granulated sugar, place them in a frying pan, where you have heated 3 tablespoons of butter. Stir well until heated through, taste, season with salt and freshly ground pepper. Pour over the liver, sprinkle with chopped parsley and serve surrounded by plain boiled potatoes peeled and buttered.

PLANTS IN THE ADDA VALLEY

(continued from page 29)

side of the road toward Stelvio, a deep, narrow valley is left by the upper reaches of the Adda River. But no highway follows there. From the road far above, the sound of rushing water can barely be heard. To descend to the river on foot would be all but impossible, though one is tempted to try, at sight of the flowers in the sparse grass on that side of the road.

An airy cluster of delicate pink looks strangely familiar. It is the Coat-flower, Toadflax, or object not enough used in gardens in this country, though easily procured from rock-garden specialists and from many other seedsmen. Its foliage is a delicate grey-green, its lovely, exposed rock surfaces, and adds a delightful note among low-growing plants along a path.

Snapwort (Saponaria) has few members worthy of cultivation, unless one gets highly improved forms of this rather weedy genus, The Cowbirds and Bouncing Bet, which belong to this group, are best left along the roadside, to where they have spread from early Colonial gardens. But the Alpine Snowflakes offer a different picture. In the Pyrenees there is the low-growing, rose-colored Saponaria cespitosa, and in the warm Mediterranean countries, especially Greece and southern Italy, there is the lovely S. calabaris (once time called S. multiflora), with delicate flowers opening on lovely low branches during the southern Spring. But for northern gardens where hardly perennial plants are wanted, these mountains in northern Italy provide the finest of them all—Saponaria ocymoides. Averag- ing about six inches high, the whole plant, on the mountainside or in the garden, gives the effect of a loosely clustered mass of rose, for the deep.

(Continued on page 76)
TRAVELING through England, one is enraptured by the myriad of flowers that lend their brilliant hues and shades to the landscape. And yet, do you know that this same array of beauty can be transported into your own garden? Those who are accustomed to the common American Germander (Teucrium canadense) and who use either this or a similar form largely for gravel foliage effects in the rock or wild garden, will be surprised at the low-growing tufts of Teucrium montanum. While it can, under certain conditions, rise to nearly a foot in height, it is most often seen, both in gardens and in the wild, as it occurs on the road beside Borino, lying almost flat against the ground, with a broad head of yellow-white flowers terminating a short stem whose small oval leaves decrease in length from a half to an eighth of an inch between the flower and the ground.

The all up and down this road, fragrant mats of Thyme carpet whatever areas are provided with soil for its growth. As the highway descended toward Borino and the vegetation grew more lush, one of the first plants to catch our eye was a lovely fragrant Orchis, Habenaria odontotis, with redish-purple flowers in a slender spike. Exploring further in a grassy meadow not far above town, we found handsome tall spikes of Campanulas, flanked by a feathery-leaved, silver-gray Armeria—a combination well worth remembering for next Summer's perennial border. The deep pink of a wild-escape which trailed roundabout through the grass served to accentuate the harmony of the gray and blue.

All Summer long I had been intrigued by the many species of Phyteuma, the Horred Rampion, which I found in mountainous regions, especially where wooded. We have still much to learn about these interesting plants for garden use. A few of them may now be seen in Summer-time in the rock garden at the New York Botanical Garden. With few exceptions—naturally Phyteuma ladinicum, which has a slim, loose spike of wheel-shaped flowers—these curious members of the orchid family bear heads or compact spikes of flowers whose five petals are tightly united at the tip and base, but separated in between, like the paper lanterns of the kindergarteners make.

(Continued on page 77)
PLANTS IN THE ADDA VALLEY (CONTINUED FROM PAGE 76)

There are white ones and blue ones, surplush-flowered species, some entirely green, and some of a shiny black, and many range from white to black, or a rosy attack on a rock when they rise from a reveille to woodland types which are three or four feet in height.

The frank-and-insipid brown on the road above Bormio was Phyllanthus Schenckii, a medium type, a foot or more tall with slender, inconspicuous stems, and a terminal head of violet-blue flowers. This one may be seen at the New York Botanical Garden.

Europe, it is true, has nothing to equal the Asters and Goldenrod of America's wayside fields in the autumn months (though it appreciates its more far-famed flowers and their presence in gardens across the ocean), but when I first saw a field of yellow Bedstraw (Galium aparine) in the Alps, I scaled our September Goldenrod. Yet I have seen peonies seen this foreigner in America. Perhaps the plant is not wholly unknown in its native land. I have seen a gravelly field without much moisture, it should produce as filmy sprays of its minute yellow flowers as it does its golden flowers, with a still more delicate glow in a field where the road toward Bormio grew less steep as I felt we were getting back to earth again.

As we drove, again through the little town with its narrow streets and ancient buildings, and onto the highway that follows the Adda River into Lake Como. Again we entered the vineyards masting the mountain sides, the snows capping their peaks and filling depressions high on the mountain walls. We proceeded with a gasp as we came to stupendous waterfalls which streaked the dark mountain walls with gleaming ribbons of foaming white.

The curiously angled, ivory-colored flower clusters of Spinacea sinuata marked the borders of rivulets which they add much to the effect of the scene. So far as we know or believe, it produced an advantage to have had the garden at this place had I seen it see it again; and from the point where we turned north near Colico, at the head of Lake Como, to cross the Italian Alps near Chiasso, the flowers we saw, combined with the scenery and the fine mountain road, surpassed any sights we had previously seen or imagined.

And his purpose? To arrive at a Delphinium with stamina, one that is a true perennial and is supposed in the interest of realism; on the margin of a third side may encroach a thicket of few bushes, dwarf Rhodo- dendrons, Azaleas, and other low Cotoneasters, little Huckleberries, Empetrum nigricans, certain of the Spisas, as S. aduncah and S. bellata, even the tiny Spiranotropis (Petrophysa saxifraga), Erica, Potentilla tristifolia and some of the tiny Willoys. A fourth side may join the moraine section of the rock platform.

The soil should be well drained and on the poorer side, it is not desirable that the plants grow fat and voluptuous; they should remain taut and stiff, and on a strict diet will keep them firm. The surface of the lawn, wherever its size, should be gentle to the eye, perfectly flat, and here and there a rough shoulder of rock (not too many of these) may rise out of the thickest herbage. Now and then a low shrub, such as alpine ceanothus, or the variety Gregoria, thrusts up, or an occasional small herbacious shrub. These are best set near the shoulders of stone so as not to make the surface of the lawn spooky with taller growths and outcroppings.

The majority of the plants in the lawn proper should be of the mat-making type, either small creepers or of the tufted kind, but a few taller subjects may arise among their prone eminences. The most especially near the cliffs. Such plants as Acheneum palustre or Aster lanarius, and some others of similar kind, are suitable, and the Harebell. Certain minute growths, such as alpine ceanothus, or the variety Gregoria, thrust up, or an occasional small herbaceous shrub. These are best set near the shoulders of stone so as not to make the surface of the lawn spooky with taller growths and outcroppings.

The major effect of the spring garden.

MEN WHO MAKE OUR FLOWERS (CONTINUED FROM PAGE 60)

What sort of background and man figures in this evolution? A rangy six-footer, with hair—not too much of it as the years pass—brushed back from a thinker's forehead. He can slip into tails and while clear eye, direct gaze, Direct thinking at home, though, in old corduroys and slouchy back from a thinker's forehead. He can slip into tails and while clear eye, direct gaze, Direct thinking at home, though, in old corduroys and

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Orange Flare. Annual. A sensation in England, this dwarf blue flower grows about 1 foot high, with foliage unlike any other Cornflower, contrasting with double, dark vivid blue flowers, Pkt. 50c. 5 Pkts. $2.

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3 ASTERS (California Giant Sunshine) Stretensipes; rich dark blue to ponsy-violet-gold petals, changing to lavender in the short quieted petal, orange center.

Meamine: beautiful snow-white flowers with centers of soft orange.

Blue Moon: petals of light blue in contrast with an amber-yellow center.

MARIGOLD
Diasa Sunshine: (left) late blooming annual with bright yellow flowers. Both the rich green foliage and the flowers are free from the familiar Marigold odor. Pkt. 25c. 5 Pkts. $1.

GAILLARDIA, grandiflora, GOBLIN: dwarf perennial, 12 to 18 inches high; its bushy foliage nearly hidden by blooms of a bright yellow with a deep little zone. Sow by early March for first year blooming. Pkt. 75c. 3 Pkts. $2.

VIOLA, Normandie: large, Grassi type flowers, burgundy-red, with interesting slight color variations. Sometimes double flowers. Pkt. 75c. 3 Pkts. $2.

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**Veronica's**

- New Giant Verbena
- Sutton’s New Things

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**THE ALPINE LAWN**

(continued from page 77)

The alpine lawn is ready to plant an alpine lawn. One setting out to make such a lawn is well to try some small scale experiments, planting little patches of two or more kinds of plants to see how they will behave under the stress of close communal life, before he advances to the final planting.

It was in the course of such experimenting that I found how delightfully Veronica arvensis and Androsace aveneum Chambv threaded their branches together, helping one another not at all; how pretty and how happy were little clumps of Forget-me-nots rising out of the wiry tangle of Mulleinbeckia nana, how Bellis ranunculoides and Bellis annua nestled about, forming little tight tufts amidst the other herbage, as did Eriogonum alpinum—and the latter, he said, is much harder and longer lasting in the lawn than when planted on the open slopes of the rock garden. How little the golden-flowered Ranunculus montanus minded being inundated by small creepers; how Arenaria montana loved being crowded against a rock, and that Coccus Tomentosus, left to its own devices, soon made a tuft of its own, what with self-sowing and increasing from the forms. This I have found to be the sturdiest of the Coccus species, though it looks the most fragile.

Needless to say, no labels must appear in the lawn; this would quite destroy the illusion.

Of course all along one must keep in mind the size of the lawn in relation to the plants that are used in it.

If it is of tentacular dimensions the plants used must be small and not too rampantous. For instance, instead of making use of the ordinary forms of Thymus serpyllum the tiny-bracted and more or less conservative form under the name of minima or minus should be chosen, and instead of Veronica prostrata, V. reptans should be employed.

There is a type of alpine lawn where one may make use of very coarse and pervasive plants, such as the Ajugas, Lamium, the little gold-flowered Lyssimachia nummularia, even Periwinkle and many wild Violets. But this is hardly more than ground covering, and may be practised where grass is disliked to thrive or on banks that are difficult to keep tidily shorn. Such forms of Phlox subulata as the common “ticky pink” variety and the springy and lovely G. C. Wilson are suitable here and doubtless there are many more that may be thought of.

After you have done your work of planting the matter is in the hands of the plants themselves. They will do some surprising things, bring about some unexpected effects. The alpine lawn should be made out in the open and get the full benefit of the sun. Stepping stones may be sunk across, but it should be of such a character that with a little picking of one’s way it may be walked upon. Most of the plants will not mind this rough treatment. The groups of one kind of plant may be large or small according to your space and taste, but they should always be irregular in shape.
PLANT NOVELTIES FOR THIS YEAR

(continued from page 63)

Moore, Double Korean hybrid. Ama-
ranth purple or part wine red, intense
and brilliant, flowers 3" across in late
September. Very hardy, 2' tall.

Chrysanthemum Topsy. Irregular,
semi-pompon flowers with sharply ser-
rated petals. Peculiar soft cracked
strawberry and gold color blend.

Cosmos Sensation Giant Pink. A
lovely shade of Newport pink. First ap-
pearance of this color among Cosmos.
Dahlia Buckeye Glory. Informal deco-
orative, 8'-11' flowers of clear orchid
pink. Vigorous grower, free flowering.

Dahlia Buckeye Star. Standard with
jasper pink with golden yellow center,
lasting well when cut.

Dendrophilum orientalis. An annual
from Kordistan, making broad bushes
to 2' tall. Very rich Tyrian purple.

Dendrophilum Satan. An immense
new sort, dark Hyacinth purple. To 6' tall.

Gypsophila Rose Veil. Dwarf, pink
double flowering. Throughout Summer
and Fall. Blue-green foliage, 2' tall.

Iris Captain Blood. Deep red, simi-
lar in form to Burning Spear. It's gol-
den parent, but much nearer to true red.

See illustration 15.

Iris Elthart. As much a brown as it is
a red—a actually, a sort of chestnut
color with an inner glow.

Iris Pearl Lustre. Well shaped, frag-
rant blossoms of blush yellow, six or
more on a stalk 38-4' tall in midseason.

Sugarman. See illustration 8.

Iris Treasure Island. Very large-
flowered deep yellow. Clear color. See
illustration 10.

Ivy, Dwarf Albany. A dwarf, upright
form of the hardy English Ivy. Slow
growing, exceptionally fine for low
evergreen edgings and indoors.

Marigold Giant Imp. Coral King.
Blush pink suffused with coral. See
illustration 5.

Larkspur Giant Imp. Gloria Im-
proved. Rich, deep rose 10" tall. Early
flowering, bushy habit, 4'/2 tall.

Larkspur Giant Imp. White King.
Pure, glistening white, fully double, 2'
across on 3' stems. Excellent for cutting.

Larkspur Lilac Supreme. A Stock-
flowered type, deep rosy lavender.
Thick spikes formed by large, well
rounded flowers. Grow on 30" tall.

Lilium X Subig. A hybrid Lily re-
sulting from a cross of L. sulphureum
and tigrinum. Free growing, similar to
L. Henryi in growth, with large, open
flowers the color of L. tigrinum.

Marigold Crown of Gold. An entirely
new type. Flowers slightly sweet scent-
ed, and foliage entirely odorless, Illu-
strated in color on page 52.

Marigold Gigantea. Rivals Chrysan-
themums in size. Light lemon yellow,
odorless foliage. Illustration 23.

Marigold Gigantea Sunset. Giant. Ex-
tensively large, fragrant, loosely for-
blossomed ranging in color from
golden orange to primrose, 3'-5' tall.

A dwarf form of Guineas Gold, only 12
fruit for edging and bedding.

Milla biflora, Mexican Star of Bethle-
hem. Interesting habit with waxy white
flowers of 2" diameter with Lily-like
fragrance. 12'-18" tall.

Narcissus Daisy Schaeffer. Giant
Leekii type. Flowers 4 1/2" across, cup
nearly 2", Perianth pure white; cup
opening primrose and turning to light
carmin yellow. See illustration 1.

Narcissus Mrs. Henderson. Leekii type,
strong growing and tall. Broad white
perianth and large, bold ivory crown
with flanged and serrated brim flushed
at the edge with coppery gold.

Nasturtium Harmony. Semi-dwarf dou-
ble. Quite large, very sweet scented
flowers of primrose overlaid with soft
salmon pink suffusion. Freesia-like.

Nasturtium Mahogany Gem. Dwarf
(color) type. Very deep mahogany,
double fragrant blossoms. Very dark
foliage, Dwarf, extremely compact.

Nasturtium Primrose Gem. Globe
type. Soft primrose, fragrant double
flowers of large size. Plants compact.

Nasturtium Ruby Gem. Dwarf, com-
pact, globe shaped, Large, double,
sweet-scented, bright ruby colored
blossoms, Very free-flowering.

Neptia musinssi. Six Hills Giant. For
the rock garden. Large deep maroon
flowers. More upright than the usual

Phlox Daily Sketch. Extra large
(Continued on page 80)

600 BLOOMS
FIRST YEAR! AZALEUM

In 4 GORGEOUS NEW COLORS; HARDY—LAST FOR YEARS

THE 1937 novelty sensation for rock
and flower gardens! 600 blooms per
plant, delightfully fragrant. Blooms
on bushy-size plant first season. 1936
and second season plants will be more
than sufficient to glorify your garden with
unusual hardy beauty of this new
hardy perennial. Now available in
the following colors: Azaleum, Red;
Azaleum, Pink; Azaleum, White
and Blue. Write us at once for full information.

FREE BAG GARDEN BEAUTY
BOOK. A new 1937, 96-page, Garden Beauty Book is out. It's free.
Ask for it. Mailed promptly. Full of
swamping flower bargains! Send 25c.

R. M. KELLOGG CO.
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NEW YORK CITY

THE AMAZING NEW GARDEN SENSATION!

THE 1937 novelty sensation for rock
and flower gardens! 600 blooms per
plant, delightfully fragrant. Blooms
on bushy-size plant first season. 1936
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Ask for it. Mailed promptly. Full of
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R. M. KELLOGG CO.
313-138 Church St. (Car, Warren St.)
NEW YORK CITY

WINTER'S TOLL

A sleet storm followed by a
high wind always takes a
heavy toll of unprotected
trees with weak v-shaped
crotches and similar defects.
Why risk losing some beau-
tiful and valuable trees
to neglect when it's so
easy to call in the Bartlett
Representative and give
these "weak sisters" the
Bronco Pruning or Cabling
they may require.

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in every community from
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literature and full informa-
tion, write:

The F. A. BARTLETT TREE EXPERT CO.
Laboratories and Main Office
STAMFORD, CONN.
PLANT NOVELTIES FOR THIS YEAR
(Continued from page 79)

trusses of light salmon-pink blossoms with crimson rose eye. To 3½" tall.
Phlox P. D. Williams. Huge flowers in pyramidal clusters, soft rose-pink
with darker center. Buds and reverse of petals, rose red. Compact, 2½" tall.
Phlox Rosalind. Similar in form to Miss Lingard, and more freely flowering.
Rose-carmine with darker eye of same shade. Strong growing, clean foliage.
Phlox Tigriss. Brilliant orange scarlet. Flower trusses large pyramids built up by long branched laterals.
Primula versicolor. Large size flowers in yellow, lilac, pink, coppery reds and dark reds.
Rose Coral Cup. A "sport" polyantha, very free flowering. Fragrant, disease-resistant foliage. Especially good for greenhouse culture. To 6" tall. See illustration 6.


Rose Golden Frills. A "sport" of the fine yellow Feen Joseph Losaymors. Tall and more freely blooming, more intense and golden color. Recurrent bloom from June to December. See illustration 20.

Rose Mrs. Georgia Choise. Similar to Dame Edith Helen, but much stronger grower, and does not die back. Exceedingly large soft blush pink blossoms, buds nearly 3" long. Illustration 21.

Rose Signora. Many-headed bloom with reverberating iris-scene. Tall growing, long buds of warm burnt sienna. See illustration 4.


Snapdragon Majico Terra Cotta Pink. A new strain of this type, flowers terra cotta pink with gold suffused on lower lip. Average of 16 spikes to a plant, 36½" tall. Rust resistant.

Shasta Daisy Esther Reed. Snow white double blossoms to 4½" wide, resembling large double Petunia.

Sweet Pea Bonnie Bollus. A giant ruffled, unusually large blossoms of salmon pink overlaid on rich cream, the pinched center deeper towards the edge of standards and wings. Very fragrant.
Sweet Pea Burpee Blue. Giant ruffled, distinctive dark blue, clear, bright and uniform. Very strong growing. Produced large, beautifully ruffled, and duplexed blossoms on long stems.

Sweet Pea Bridal Veil. More nearly pure white than any other Sweet Pea. Flowers are daintily frilled and well spaced on long, stout stems.
Sweet Pea Early Star. Rose pink on a white ground, delicately shaded with salmon. Large, long-stemmed blossoms, Tahoka Daisy, New annual with beautiful lavender, fragrant, yellow-centered flowers in yellow, lilac, pink, coppery reds and dark reds.

Sweet Pea Venus, Dwarf, compact, rather erect growth to 8½" tall and broad. Not creeping or spreading. Soft chamois pink florets, the innermost ones suffused copper or terra cotta rose.


Zinnia Panama Dwarf Double Spon Gold. Pastel shade of butter yellow, rounded blossoms 2½" to 3½" in diameter. Plants 12½" to 18½" tall, Seeds.

How to

Many stores have been added to this list since this advertisement went to press. November 5th. If your city is not listed, write Nashua Mfg. Co., Worth St., N. Y. N. Y. to locate a store near you now sells Anchor Line Sheets.
Go to any store listed at left and buy a pair of Dwight Anchor Sheets with the new Anchor Line. They come in a Cellophane package, sealed fresh and clean, ready for your bed. You can see the Anchor Line—a color-fast thread near the lower hem—through the Cellophane.

The Anchor Line is a guide line. Merely place it on the edge of mattress and you get exactly the right amount of tuck-in head and foot . . . saves time and steps.

And, most important, you are assured of a comfortable night’s sleep, undisturbed by “creeping” sheets, because with the Anchor Line the sheets are never too high or too low on the bed.

For almost a century, Dwight Anchor Sheets have been highly regarded for their soft texture and superior wearing qualities. Yet, even with the new Anchor Line, they cost no more than ordinary sheets. Buy a pair today and see how they simplify your bed-making. If there is no store in your vicinity listed, write Nashua Mfg. Co., 40 Worth St., New York, makers of Nashua Blankets and Indian Head Cloth.

END BED-MAKING “Blues”
When dining, think of digestion too!

A WELCOME mealtime touch is the serving of Camels. Your guests will prefer Camels for their mildness, and because they accent subtle flavors in fine foods. Camels also have a pleasant effect upon digestion. Smoking Camels, scientists affirm, encourages a generous flow of digestive fluids—so imperative for good digestion. "On shipboard," says O. Naffrechoux, maître d'hôtel Principal of the Normandie, "Camels are a distinct favorite. Men, and women, too, seem to get more pleasure out of dining when they add Camels to the menu."

COSTLIER TOBACCOS—Camels are made from finer, MORE EXPENSIVE TOBACCOS...Turkish and Domestic...than any other popular brand

FOR DIGESTION'S SAKE—SMOKE CAMELS