Only 2 more months in which to submit material for

HOUSE & GARDEN'S

Awards in Architecture

1939

NOTICE TO ARCHITECTS

New Program of Awards

In drafting its 1939 Program of Architectural Awards, the editors of House & Garden have repeated, with minor changes, the highly successful plan originated last year, the results of which were published in our issue for January, 1939.

It will be observed that we have attempted, in every detail, to eliminate the customary competitive requirements which place an unwarranted burden of work or expense upon the architect.

Accordingly, House & Garden’s Program of Awards does not require that special entries be prepared. It is only necessary for an architect’s work to be selected for publication in House & Garden to make him eligible for one of the Awards in Architecture. These awards, totaling $1,500, will be made at the close of the year, by a competent Jury of Architects.

From the houses published in the March to December issues of House & Garden, the Jury will select the ones which are considered most significant and distinguished in design, plan, and construction. The designers of these houses will receive the four prizes and the ten honorable mentions.

The Editors of House & Garden will not serve on the Jury of Awards. They will function exclusively in their editorial capacity as a nominating committee, appraising material and making selections for publication. The Jury will consist of three or more outstanding architects.

Note that the issue of December, 1939, is the last in which material, eligible for the 1939 awards, may appear. Material for the December issue must reach the editors on or before October 1st.

SECTION 1. Eligibility:

(a) Only architects are eligible to receive these Awards.

(b) All residential work as described under Section 2, designed by architects practicing in the United States, and reproduced in this or any subsequent issue of House & Garden, up to and including the issue for December, 1939, shall automatically be eligible for certain awards, as detailed under Section 2. (Material submitted for publication in the December issue should be received no later than October 1.)

(c) Photographs of houses may be submitted at any time during the year (up to October 1), and in the customary manner of submitting photographs for publication. No special mounting is desired, but photographs should be of good quality on glossy paper.

(d) It is preferable that black and white floor plans accompany such photographs, but plans may be prepared after material submitted has been definitely accepted for publication.

(e) After such acceptance of material, architect will be asked to supply blueprints of the elevations for the information of the Jury.

(f) Photographs submitted by photographers or others, by request, or with permission of the architect, are equally eligible for consideration and publication in House & Garden.

(g) There is no restriction on the number of houses an architect may submit.

SECTION 2. Awards:

Published material will be judged and awarded as follows:

Class I

Houses of 7 to 10 rooms, inclusive:
First Prize $500
Second Prize $250

Class II

Houses of 6 rooms and under:
First Prize $500
Second Prize $250

HONORABLE MENTIONS

Supplementing the prizes in the above classes, a number of houses—not to exceed ten—will, at the discretion of the Jury, be selected for Honorable Mention and an award of $50 each.

SECTION 5. Jury of Awards:

(a) The Jury will be composed of three or more outstanding architects.

(b) Judging will take place during November, 1939, and announcement of the winners will be made in the issue of February, 1940.

(c) The editors of House & Garden will function as a Nominating Committee, reviewing work submitted and making selections for publication; their decisions in this respect will, of course, be final. The editors will not serve as judges on the Jury of Awards.

Address all material to: Architectural Editor, House & Garden, 420 Lexington Avenue, New York City. Material not selected for publication will be returned postpaid to the sender.

Additional copies of this program will be supplied upon request.
Out of the Gardens of the World—

HOUSE & GARDEN'S PORTFOLIO

Flower Prints

25 Superb Full Color Reproductions

in a Handsome Portfolio Case

For art lovers, or garden enthusiasts, here is a treasury out of the past—25 entrancing color engravings representing the finest creations of the Golden Age of Floral Illustration.

These are the flower prints selected by the Editors of House & Garden for serial appearance in the magazine. Here they aroused so much admiration, and so many requests for duplicate prints, that a special portfolio edition was authorized.

As each color engraving is printed separately, the collection is a valuable source of decoration for the home. Individual prints can be selected for framing. At the same time, it is an authentic reference volume for the library of the print lover—its interest being pointed up by Richardson Wright’s Introductory Essay, “Flower Prints and Their Makers”.

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The OLD MEXICO SHOP
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Follow your grandmother's liking for an old-fashioned brass lamp with a clear glass chimney and a broad wick. But instead of the smudge and smell of kerosene you'll have a faint electric night light beside your bed. Complementarily this lamp, 12½" high, is only $2.75 prepaid. Aerolux Light Corp., 633 Eleventh Avenue, New York City

LADIES today have returned to writing cases. These are gold tooled and measure 10" x 12". When opened, the top stands up alone. The case, including a pen and calendar, comes in all medium shades. Leather throughout, $12.50; leatherette, $6.50. Obtainable from Froelich Leather Company, 41-47 West 16th Street, New York City

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HENRY BIRKS & SONS
LIMITED, TORONTO LIMITED, MONTREAL
CANADA
If you are interested in any of the things shown on these pages, kindly address your checks or money orders directly to the shops mentioned in each case.

A x-celent tea will be served on this delightful set in the "Thousand Wise Men Pattern." Bands of copper, turquoise, black and blue decorate a tan background. A fine gilt edging trims each of the 21 pieces which sell for $7.50 complete. Attractive rafia mats sell in sets of 13 pieces for $1.35. From Gunn & Latchford, 325 Fifth Ave., N. Y. C.

Put those colorful felt pictures in a bedroom and admire (for you can't help it) the delicate cut-out features of the children. The pictures come with either a pastel pink or blue background and have natural wood frames measuring 10¾" x 8¾". This gay pair is $5.50 prepaid. They come from Yale Barn, located at East Canaan, Connecticut.

Be completely modern out-of-doors with this five piece Smoigalshard set made of California redwood with wrought iron bases in either antique green or white. The set is guaranteed not to warp or be affected by weather conditions. The table measures 28" high, 30" wide and 72" long. With four benches, $39.75. Adams, Inc., Indianapolis, Ind.

Illustrated Booklet available. Send 15c to cover mailing.

America's Largest Specialists in Modern Furniture

Put these colorful felt pictures in a bedroom and admire (for you can't help it) the delicate cut-out features of the children. The pictures come with either a pastel pink or blue background and have natural wood frames measuring 10¾" x 8¾". This gay pair is $5.50 prepaid. They come from Yale Barn, located at East Canaan, Connecticut.

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America's Largest Specialists in Modern Furniture
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No Tools Required

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For your Summer parties and picnics... a gift to your week-end guests... a Nathalie-handled, incomparable SMOKED TURKEY is the smart answer. Cooked after a centuries-old secret formula, then slow-smoked over fragrant green applewood fire, it comes ready to serve direct from our Smoker-Roaster here on the Farm. Irresistibly delicious! $1.25 per lb. express prepaid—weights from 7 to 16 lbs. Money gladly refunded if you're not delighted.

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LITTLE crystal sauce boats to use for melted butter for lobster, sauce tartare for scallops, meat sauces and all your salad dressings. They measure 3½" across the top, have tiny glass ladles and come in pairs—just the way you'll want to use them—for $1.25, prepaid. You can get them from Stanley Davis whose shop address is Old Lyme, Connecticut.

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SOLD HANDMADE—Mahogany of superb quality. Antique finish. Size: 26" high, 10 ft.
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A PLANT stand that, as you've probably guessed, is a copy of an old wig stand. This one preserves its ancestral dignity and is beautifully made of solid mahogany. It measures 31 high. With each stand comes a bowl of fine green glazed pottery. Complete, the stand is only $13. Lenox Shop, 1227 Broadway, Hewlett, Long Island, N. Y.

No gardener will scoff at clipping shears that have plenty of finger sharpening. This pair retains the shape of an old horseshoe from which it was hammered, is strong and lasting. They measure 8⅛" long, cost $1 a pair. You can order them from Malcolm's House & Garden Shop at 524 N. Charles St., Baltimore, Md.

Try to imagine this crystal cock spilling over with New England rambler roses and adorning your Colonial fireplace. Even unfilled, this yardmark crowns its superiority over all other brilliant decorations. He stands 7½ high and measures 8½" across. Use a pair or buy just one for 85¢ at Pitt Peri, 501 Madison Ave., New York City.

You'll use silver bells instead of buzzers at the table in your Summer home and here are two for you to choose from. One is chased with a clover leaf design; the other is plain with an English crest. Both measure about 2½" across the bottom of the bell, have a clear ringing sound. They are $4.50 each at Olga Woolf, 500 Madison Ave., N. Y. C.

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Write for free illustrated literature of other garden and home specialties.

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240 Chicago Ave. Evanston, Ill.
THE DOG MART OF

The Popular Great Pyrenees

This appears to be the age for selecting “Glamourites” in various fields. It seems to me that the Great Pyrenees might well be termed the “Glamour Dog” for 1939. It fills the requirements of beauty supreme, personality plus, charming manners, nobility of bearing, aristocracy of breeding, and grace of action. It is the “country gentleman” of the canine world—reserved, discreet, intelligent, and dignified.

I fully believe no other long-coated large breed of guard dog has made such gains toward popularity as has the Great Pyrenees during the last two years. It is no longer the relatively rare and unknown dog of the few who had either imported specimens to establish kennels or become so enamored of their charms and beauty abroad as to search them out diligently for pets. Today the Great Pyrenees has spread nationwide across the country, into Canada, and across the waters even to foreign lands, to Porto Rico, South America, Belgium, and far-away India. They are now owned by increasingly more and more families far and wide from the homes of “We The People” to the large country estates and châteaux of the aristocracy here and abroad, and even to the palaces of princes.

The Pyrenees today in every essential is still the same dog that he was hundreds of years ago, a fact evident in a comparison between the dogs of today and those in Oudry’s original painting of La Chase au Loup painted about 1756.

SHETLAND SHEEPDOGS
(Miniature Collies)

We have shipped puppies and breeding stock to satisfied customers all over the North American continent.

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Great Pyrenees

We have puppies of these two breeds now available.

LA COLINA KENNELS
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Telephone: Goshen 13

GREAT PYRENEES

We have puppies of these two breeds now available.

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922 S. Negley Ave., Pittsburgh, P.A.

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Cairn Terriers and Cockers

Champion bred stock for sale at stud.

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Convent, Mrs. Paul Moore, owner
New Jersey

SHETLAND SHEEPDOGS

Imaginate the grace and beauty of a Collie in a shape, truly, unattainable by any other breed. Ideal performers or small home guards. Buy or lease your Shetland puppy now.

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RFD 2, Atkrit, Georgia

COCKER SPANIELS

If you want a small dog with excellent manners, steady temperament, the character and want breed, select a Cocker Spaniel. We offer them in solid and parti-icolours, bred from the best of stock at a price that is reasonable for those who want a small, family puppy as a pet in the house or a hunting-dog in the field.

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Dalmatians

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Salisbury, Conn.

Dalmatians and Chows

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Dogs may be seen by appointment only.

We do NOT publish a catalogue.

Kennel Telephone: Oyster Bay 1344

Mrs. L. W. Bonney, Owner
Donald Sutherland, Manager

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HOLLOW HILL KENNELS

Convent, Mrs. Paul Moore, owner
New Jersey

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Also Scottish Terriers English and American.

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Edgerton Kennel
6074 Young Road
New Hampton, Orange County, N. Y.

These Advertisers Will Give Special Consideration to Letters from Readers Who Mention House & Garden’s Name
This has ensured to the Great Pyrenees his rugged constitution, his hardiness, and his lack of nervousness—all good strong inheritances from his healthy out-door life as guardian of the flocks high in the Pyrenees Mountains. This naturalness of the breed is one of its charming features. The Great Pyrenees requires no special trimming or plucking—just a good grooming with a stiff bristle brush three times a week to keep the coat healthy, glossy and free from foreign objects. It is a coarse coat and does not mat easily nor soil.

The Great Pyrenees is trustworthy and gets on well with other breeds, never picking a fight unless attacked. These are great factors in his favor in this age when one's neighbors and visitors and their dogs must be considered. He merely gives the alarm and warning of approach by a loud deep bark, which is in no way objectionable, and then blocks the advance of the would-be intruder. He rightfully protects what is his own with other breeds large and small. Our dogs, for instance, have shared our house and kennel runs with English Cocker Spaniels, a small Pyrenean sheep dog used for herding, a white Pekingese, and a Dachshund, which certainly gives a pretty good test for variety and size!

And lastly, the Great Pyrenees is affectionate, adoring, and loyal to his family at all times. Furthermore, he is naturally fastidious in his habits. This (Continued on page 10)
The Dog Mart

(Continued from page 9) tendency toward cleanliness makes him further desirable and ideal in the home as a house pet. The Great Pyrenees can never get too much attention and love. They thrive on it, and repay it many times over with their own devotion.

With these natural charms to endear them, it is small wonder the Great Pyrenees are filling a long felt need for a breed large enough to instill fear and respect into the would-be marauder; tolerance and sanity in the treatment of strangers with absolute lack of viciousness; patience and loving care for children; a natural instinct for guarding; and yet absolutely trustworthy with a kindly devotion to the home and no inclination to wander or get themselves or their masters in trouble. The Pyrenees could not wander from his flock in olden times, so now he is not prone to roam off his domain other than to make a circuit of the immediate neighborhood to assure himself that all is well. His training has been always toward watchfulness and protective care. Add to these hardness of constitution, personality to the nth degree, strength of character, absolute charm and great beauty, and you have a Super-Dog who makes the ideal companion for adults and children in American country homes.

Mary W. Crane

Now You Can
WORM YOUR DOG

as Successfully
as an Expert

For Only 50c

With Pulvex (Combination Treatment) Worm Capsules, you can
free your dog of Tape, Round (Ascarid) and Hook Worms...or any combination of the three. Dogs frequently have more than
one kind of worm at the same time.

No known single capsule can ex­
pel all 3 kinds of worms. When you use a specific Tape Worm or a spe­
cific Round and Hook Worm Capsule, you may be doing for the wrong kind of worms or worms. Pulvex Combination Treatment Worm Capsules expel all three kinds of worms, thereby enabling you to worm your dog thoroughly.

Worming your dog at home ensures him the or­
dinal of strange handling, strange surroundings—and saves you 50% to 80%. Demand Pulvex (Combination Treatment) Worm Capsules—the only treatment in one package that expels Tape, Round (Ascarid) and Hook Worms. Packaged two ways: for dogs and puppies 10 pounds or more; for puppies under 10 pounds.

These Advertisers Will Give Special Consideration to Letters From Readers Who Mention House & Garden's Name

I GUESS YOU NEVER
HAD FLEAS

Imagine an itch that's everywhere. Your slip gets raw and you scratch! Maybe you get a skin disease and your hair falls out!

I had 'em till the master got some Sergeant's Improved SKIP-FLEA POWDER. No duds it left my coat, and...boy, does it kill 'em dead! It soothes old itching too!

What a treat—and SKIP-FLEA SOAP does the same job and cleans too. Take it from me, SKIP-FLEA'S a treat for any dog. Get it at drug and pet stores—and your free copy too.

Sergeant's DOG MEDICINES

SERGEANT

After You...Your Dog's Best Friend

DIXIE DOG-DOP

MAKES DOG WASHING
LOTS EASIER FOR YOU

DOES AWAY WITH MESSY SOAP AND LATHER

No soap, no mess, no lather. Makes soap and lather ready to wash with hands. Has never been used. Made only to clean skin and banish many pests. Use with soap. Soaps and cleans while washing. No smell. Can use repeatedly. Order Dixie Dog-Dop Today!

SERGEANT'S

DOG MEDICINES

SERGEANT

E. K. EATING. Cleans, kills fleas, brightens coat, tones skin. Works so well that you may use it repeatedly. It's designed with an eye to beauty, comfort and convenience. What a treat—and SKIP-FLEA SOAP does the same job and cleans too. Take it from me, SKIP-FLEA'S a treat for any dog. Get it at drug and pet stores—and your free copy too.

GEORGIA PINE TURPENTINE CO.

Dillon B., Florence, N.Y.

Sergeant's, Dept. KB-7, Richmond, Va.

Specific Questions on Dog Subjects gladly be answered by
The Dog Mart of House & Garden

Keep Your Dogs FREE FROM WORMS

 writes for free booklet No. 652

NEMAX

WORM CAPSULES

EFFECTIVELY REMOVE LARGE
ROUNDWORMS AND HOOKWORMS IN DOGS OF ALL AGES

Nema Booklet tells you about worms
Write to Animal Industry Dept., Dept. 3-17-90

PARK, DAVIS & CO., DETROIT, MICH.
Drug Stores Sell Parke-Davis Products

BUFFALO PORTABLE FENCING

"Glovers" Double Action

PULVEX

COMBINATION TREATMENT
WORM CAPSULES

GLOVER'S

FLEA POWDER

KILLS FLEAS

Also kills Ants, Raches, Bed Bugs and Plant Lice. Economical! Sold on money-back guarantee.

BUFFALO WIRE WORKS CO., Inc., 616 E. Flatiron St., Buffalo, N. Y. W. C. M. RANER

"BUFFALO" PORTABLE FENCING

"Glovers" Double Action

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For our cover, David Payne portrays America’s most famous doubleton through a window in Mr. Whalen’s Perylon Hall

IN THE NEXT ISSUE

The reports from government agencies and statistical bureaus all show that home-building is increasing in all parts of the country by leaps and bounds.

It is for that reason that we take particular pleasure and pride in announcing the publication, with our August issue, of one of our famous books of Houses and Plans. This will be our Second Section for August. It will contain 30 houses, with plans, costing less than $10,000 to build. These will all be new houses designed by architects and they will represent all sections of the country. As usual we give full information about each house, detailed floor plans and specifications. If you are thinking of building or buying a house this Fall or next year don’t miss our August issue.

In the First Section for August you will find many diverse attractions. In full color photographs we are showing interiors decorated for coolness during the hot Summer months. These suggest interesting new color schemes as well as furniture suited to the season. We are also presenting full color photographs of gardens by the noted photographer, Steichen. Other features in the issue are practical gardening articles, an unusual modern farm, the use of glass in architecture and decoration and a number of distinguished new houses.
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In the heart of Southern New Hampshire, this recently remodeled old Colonial, surrounded by 325 acres of open fields and woodland, has inclusion and high elevation commanding a magnificent view. The grounds are beautifully landscaped with flower gardens, herb garden, and expansive lawns shadowed by old trees.

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CARRIER HOME AIR CONDITIONER describes an efficient air conditioning system to meet your own weather—summer and winter! Illustrations show you exactly how it works to give you proper temperature, humidity and circulation of clean air. Carrier Corporation, DEPT. G-7, SYRACUSE, N. Y.

BURNHAM HOME HEATING SYSTEMS gives you the facts of a complete type of heating system best suited to your home. It expresses an impartial judgment on the various systems and the burning of various fuels. R. W. Knapp Co., DEPT. G-7, IRVINGTON, NEW YORK.

THE DOOR TO A NEW LIFE offers a “lift” to invalids and old folks. It’s an illustrated story of the Homestead, easily installed in any home, operating automatically and safely by any lighting circuit. Shepard Elevator Co., DEPT. G-7, 3429 Coleman Ave., CHICAGO, ILL.

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Other Important Booklets

ROUND SOUTH AMERICA—an elaborate 48-page booklet—is packed with travel information and pictures of cities as modern as tomorrow, smart resorts, primitive villages, intriguing shops, and delightful scenes on board the fine ships that take you to round-the-world. 104 FIFTH AVE., NEW YORK CITY.

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(As the supply of many of these booklets is limited, we cannot guarantee that inquiries can be filled if received in excess of two months after appearance of the Review.)
Chances for Clay. Of recent years architects and builders and amateurs who follow the new quirks in building materials have been dazzled by the infinite uses for glass. Blocks of glass are being built into partition walls and outside walls as well. Glass furniture, glass floors, glass, glass, glass! We are wondering, though, what the manufacturers of clay products are doing all this time. Are they just sitting still watching the glass world roll by or are they preparing to challenge the supremacy of glass? Clay has an honorable and ancient heritage as a building material. Come along, Clay!

Persistent Gardeners. It happens every now and then when ardent gardeners choose to raise—or hope to raise—a great many kinds of primroses, their fond hopes are blasted. The little beggars are tricky and mischievous. They either refuse to come up or, having come up, take one look at this world, dislike it intensely and depart, it lights our disappointment to find that even in our seasons and bloom in Spring.

On Buying an English Tea Service

Instead of sheep I counted hoarded coins That filtered through my head as rapidly As turnip seed in Spring slips down and joins The garden loam again. How could it be Unwise to want a thing so beautiful Even though it meant the dissipation Of savings garnered to safeguard that cool Unfruitful time when age demands its ration? The glowing service purchased, sleep returned And brought no nightmare dragging famished years. If I were Judas, this much have I learned: That for my body there will not be tears For it could live upon a meager dole With silver graciousness to feed my soul.

Harriet Gray Blackwell

Verse on Pane. Our collection of verses cut on window panes was recently augmented by these lines discovered, scratched with a diamond, on a pane of glass in old Gay’s Tavern at Dedham, Mass.

At the Full Tide of June

Now comes at last the full tide of June, With iris flaming by the garden walk; With hollyhocks like soldiers—a platoon Magnificent and stately. Over all A sky with fleecy sailboats light and bright, And the frail shallop of a day-moon, silvery white.

Robert Burns

Mr. Theophilus Hardenbrook. One of the ways to check up on culture, taste, comforts and luxuries in Early America is to read advertisements in old newspapers. Take the year 1758, for instance, and consider the city of New York. A mere country town, then. And yet someone must have had taste, else why this advertisement?

"This is to give Notice that Theophilus Hardenbrook, Surveyor, Designs all Sorts of Buildings, well suited to both Town and Country. Pavilions, Summer Rooms, Seats for Gardens, all sorts of Rooms after the Taste of the Arabian, Chinese, Persian, Gothic, Mascovite, Paladian, Roman Vitruvian and Egyptian, also Water-Houses for Parks, Keepers Lodges, burying Places, Niches, Eye Traps to represent a building terminating a Walk or to hide some disagreeable Object, Rotundas, Colonades, Studies in Parks or Gardens, Green Houses for the Preservation of Herbs, with winding Funnels through the Wall so as to keep them warm. . . . Said Hardenbrook has now opened a School near the New-English Church, where he teaches Architecture from 6 o’clock in the Evening till Eight."

Charles Hanson Towne

Reasons for Fortitude. When things in this brisk and ruthless world seem going utterly to the dogs, it stiffens our fortitude to learn (1) that in this country we have no fewer than 26 municipal rose gardens; (2) that Scituate, Mass., has a Grasshopper Lane and evidently doesn’t intend to change names, (3) that although in Australia the daffodils bloom in August, September and October, when the bulbs are transported to England and America they accommodate themselves, to our seasons and bloom in Spring.

Gardener’s Calendar. The first gardener’s calendar written in America is generally attributed to Mrs. Martha Logan of Charleston, being published at the beginning of the Revolutionary War. It is also interesting to find that in Aiken’s General American Register and Calendar for 1774 was printed “the gardener’s calendar for Pennsylvania, containing many curious and useful directions for gardening.”
Distinguished and sophisticated—the Ford lounge at the Fair, by Walter Dorwin Teague
Trends of Tomorrow

A twenty-two page report on what the New York World's Fair means to decoration

The Fair, in a typically American word, is an eye-opener. Millions who will see it, even though only casually, cannot fail to be impressed by the World of Tomorrow. To applaud the new, free, colorful architecture. To gaze at the miraculous lighting effects. To ponder, approving or disapproving, the social implications apparent in both European and domestic exhibits.

But there are a hundred different angles from which to view the Fair, and it is possible to spend many days there without becoming fully conscious of all the decorative influences. Therefore House & Garden, beginning months before the Grand Opening, has been making a survey of the Fair from a decorating viewpoint. In the following twenty-two pages we have attempted to evaluate for you the Trends of Tomorrow.

The impact of the Fair as a whole will surely bend the collective American mind to a much more widespread acceptance of the modern idiom—in architecture, decoration and landscaping. For Modern is the theme throughout—in the exclusive private clubs, in the executive suites of the large commercial companies, in the European restaurants large and small, in the decorative displays at the foreign pavilions.

The three private clubs at the Fair—Perylon Hall, center of official entertaining, the Club of the National Advisory Committee, and the Terrace Club—although they are not open to the general public have altogether some 12,000 members and will be seen by many times that number of guests. These three clubs were decorated by Miriam Miner Wolff; in all of them her clever blending of Modern and Baroque has not only proved distinctly effective for the size and purpose of these buildings but is peculiarly in the mood of our times.

Our notebook bulged with ideas from these three buildings alone. We noted the use of monotone color schemes: Perylon Hall in the deep greens shown on our cover, the Advisory Committee's club in blues ranging from midnight to pale hydrangea. We noted, too, the use of leather everywhere, of warm metals like brass and copper, of bleached woods, often turned to look like bamboo, of wallpaper trompe l'oeil treatments, and of lavish use of glass, mirrors and indirect lighting.

Among the executive suites, that designed by Walter Dorwin Teague for the Ford Exposition is perhaps most significant. It is an example of Modern in its purer phases and at its most elegant. A view of the lounge is shown on the opposite page. Here leather is again used generously, and warm metals combine with cool colors such as moss green and eggshell.

This suite is in striking contrast to the state rooms of the Federal Building, also of Mr. Teague's design. These present Modern in its more classic and monumental mood suitable to the building itself.

And aside from these three Moderns—baroque, classic and "pure"—the foreign pavilions have Moderns of their own. In Scandinavia, for example, modern decoration is definitely coordinated with social progress, for the governments there have subsidized design and the decorative crafts to a high degree. Exhibits like the Swedish, therefore, have a social significance as well as ideas for our decoration notebook.

Four pages are devoted to the pavilions of Poland, Finland and Sweden. As a note of apology for this seemingly narrow coverage of the foreign buildings, we must add that at this writing some pavilions are still not open; and two months ago when, camera in hand, we attempted to storm the others we were politely shown the exit in at least ten different languages.

And it was not only the "colossal" aspects of the Fair which we studied, for decoration, here as anywhere, is where you find it. Some of the best ideas we took home with us were not in the formal exhibits at all, but small, clever tricks in odd corners of the gardens, restaurants and terraces. We sketched an inviting chair here, an adjustable lighting fixture there, a manner of training ivy up a wall, a way with woods, flowers growing up a staircase, a new sort of lattice or fence—these and a hundred other fresh impressions.

On the following pages we have set forth these impressions. Venturing a bit of prophecy, we feel that each should play an important part in shaping the Trends of Tomorrow.
Colorful leather, varied woods in natural finishes
distinguish these rooms in the Swedish Pavilion

Sweden offers a new modern

Sweden takes vacation in seashore lodges like this one, designed by Elias Svedberg. Beside a typical Scandinavian fireplace (top picture), a long bench, with drawers underneath, is covered with blue and white textured fabric. Pink and white cushions and duck decoys are vivid accents.

On the opposite wall (bottom picture) is a series of sailing charts of Sweden’s coastline, fitting background for a tall ship-model. Before the natural wood trestle table stand chairs painted terra-cotta, with blue, yellow and brown plaid cushions. The lamp moves on a ceiling bracket.

That Sweden uses many woods with a free hand is shown in this room by Josef Frank, two views of which appear above. The fireplace chair is walnut, covered with a leaf-pattern fabric. The coffee table, mahogany-topped, has a light bamboo stem.

The half-round desk is teakwood, and the desk chair mahogany with leather button-back. A green textured rug covers the black-and-white linoleum floor. The glass hanging cupboard holds Swedish china and glass by Svenskt Tenn.
This farm kitchen, designed as a model for Swedish low-cost housing and planned to utilize every inch of space, has many features adaptable to American Summer cottages. In the kitchen end (left) shelves over a stainless steel sink hold china and glass; cupboards below hold utensils. The table rolls through into the living room (right). Design Committee: G. A. Berg, Horlen Mattis, Åke Huldt

All the furniture in this room, far from being custom-made, is nationally available in Sweden's stores. Against gray and white walls Axel Larsson, designer, has set a white ash sofa covered in coral fabric, a white ash chair (foreground) with beige leather seat, a mahogany chair with russet woven leather seat, near a mahogany side table. A yellow rug picks up the accents of a painting by Sven Erixon.
Unusual wood finishes and tooled leather achieve great style

Influence of Poland

RIGHT: Poland sounds an exciting note in modern not only with its designs but with its exotic uses of materials. The table in this dining group, designed by Barbara Brukalska, is light walnut in a dull, almost driftwood finish; the chairs are covered with honey-colored leather tooled in gold and the backs are laced with leather thongs. The carpet is handmade in uneven pile and natural colors to represent a small garden.

BELOW: Called “The Envoy’s Room”, this exhibit also presents ideas adaptable to home decoration. The black oak paneling, for instance, and the beautiful maple parquet floor, left bare. The long table of white maple might be used as a dining table. The chairs, formal in design, are also white maple and covered in white leather. The console under the window is of red mahogany and oak. All furniture was designed by Jan Boguslawski, the wall and carved doors are by Stanislaw Sikora, floor, C. Damiecki.
The three groups on this page are Fair exhibits by Finland's leading shops. Above: Interesting things are done with leather by Lisa Johansson in her channelled bench and chair with back woven from beige leather bands. The wall map is pale beige and delicate blue-green, and the cabinet and other furniture are of birch wood.

Below: Delicate and blond, this furniture designed by W. West, features woven cane. The upholstery is textured chenille, pale turquoise and brown, the rug brown and white. Note unusually low dropleaf table

Above: Rich textures, fine wood finishes in Finland's decoration are illustrated in this cabinet with curved front, designed by Margaret Nordman, and in the hand-made shaggy rug by Eva Eklov

Finland contributes lightness, grace, compactness in design

Finnish modern
18 new tricks we selected because they were merry, practical, distinctive

**Finds at the Fair**

Bas relief roses of plaster rim this Polish clock which is set flush against the wall.

Movable screen for the garden—uprights are of birch, the flower boxes built-in. Swedish Pavilion.

Curly trellis of iron in the midst of a rambler rose bed at the Turf Trylon Cafe.

A golden sun and a silver moon, bright as Christmas balls, set on white modern walls. Poland.

Swedish space-saving dishrack hangs conveniently high, folds into the wall.

Accordion fence with triangular bars—nice relief from picketing. Borden’s.

Fat little chair in Kelly green needlepoint—love scene on the back, a posy on the seat. From the French.

To house a collection of dolls—lighted niches down the stairs. Portugal does this.

Sweden’s hanging glass filing cabinet for flour, coffee, seasonings.
A fence with a windblown look. Nice for country life—and easy to build. From Norway’s Pavilion.

Fun for the foyer—Poland’s long-waisted green satin chairs with silver scrolls.

Gay idea for week-end farmers. Cowbells strung from a copper disc. Outside the Borden Exhibit.

Their size is their chic—cushions of rosy bronze leather, each four feet square. Belgium puts two to a bench.

Polish parquetry—striped with blond wood—climbs the steps.

Gay idea for week-end farmers. Cowbells strung from a copper disc. Outside the Borden Exhibit.

On a low blank wall—ivy splayed like a fan from little triangular garden patches. At the Swedish Pavilion.

Bright blue trellis, twenty feet high, slanted out from a white wall. Consolidated Edison uses it for grapevines.

Traveling lights that slide on a track in the ceiling. A convenient trick from Sweden’s Pavilion.

The pouter pigeon chair. You can sink against that back in comfort. From the French Bar.
Simple and sophisticated

Planned as a living display of work by the handicapped, the House of the Sheltered Workshops, shown on this page, is entirely decorated with fabrics, furniture and accessories made by hand. The living room, left, includes: a pivoting desk that swings over to the window for daylight, a sectional round-ended couch in bright stripes, and comfortable chairs of latticed hand-woven tapes. Two walls are in an ivy paper, two are plain green like the hand-knotted rug. Accents are lemon yellow and orange.

Below: Though this nursery was designed for twins, any two moppets would beam with pride to call it home. Everything that belongs to the blond twin is a soft blue, to the brunette, coral-pink—even to bedspreads and separate chests. A ladder leads up to the top of the double-decker bed; a slide is used for exit and to cover compartments for toys. On the walls, blue and white dot paper; on the floor, a circus rug. Furniture designed by Paul Bry, Decorator, Hortense Reit, Architect, George D. Conner.
ABOVE: In direct contrast to the unpretentious house opposite is John Wanamaker's sophisticated "Motor House", entered through its wide garage. The living room is formal in character, modern in its coloring. Eggshell satin chairs gleam richly against deep blue walls. Grace notes: crystal lamps, Franklin Stove, gilt mirror, rose-beige rug. Decorator, Virginia Conner. Architects, Adams and Prentice

ABOVE: The library boasts walls of natural fabric, like burlap; pickled oak furniture covered in turquoise or beige leather, plus built-in bookshelves, desk, and table

LEFT: Opposite end of living room, shown at top of page. The mirror shutters lend importance to the single window, forming a sparkling background for the sea green sofa designed by Miss Conner, and the crystal lamps
Luncheon today in the shadow of the World of Tomorrow

Overlooking America's best-known twosome, the Trylon and Perisphere, we have planned this luncheon table on the balcony of Perylon Hall. It is cool as new-picked mint with its green-bordered white cloth appliquéd with blue and yellow daisies and made especially by Mosse. The Syracuse china plates are banded in deep blue and gold; the goblets are Cataract-Sharpe's slender "Royale" pattern; both from Ovington's. The silver, "Grenoble" in Oneida Heirloom plate, is the one silver design buried in the Time Capsule at the Fair. Yellow daisies are arranged in Pitt Petri's blue pottery bowl.
Prophetic Panorama

From that gigantic exhibition on the doorstep of New York, we've garnered a few of the decorative prophecies that will shape our World of Tomorrow. We've noted little ideas, spotted fledgling trends. Watch them grow!

Keep an eye on glass—it makes chairs and fireproof fabrics. Watch fluorescent illumination—the nearest thing to daylight. Look for more and more mirror—acres of it, gunmetal, amber, rose, or water-clear. For strange new decorating colors: undersea blues, herbal greens, circus red, marigold. See floors of linoleum inlaid with baroque designs. Frameless doors of glass, doors covered with rope. More and more leather—seen even on the ceiling.

At the Fair—the accent is on interior architecture and exterior decoration as shown in color on these 4 pages

Above: George Washington looks down on the lounge of the National Advisory Committee's club, from a 150-year-old American needlepoint tapestry set in a huge plaster frame. Decoration by Miriam Miner Wolff

Center: Everything's glass—even the draperies and upholstery. Reflected in the mirror, a glass-supported piano. Furniture, Pittsburgh Plate Glass

Left: The Park Row City Hall in New York forms the motif of the wallpaper in the reception room of Mayor LaGuardia's "Summer City Hall" at the Fair. Décor by Miriam Miner Wolff
Above: Among the gay and intimate restaurants and cocktail rooms, that in the Argentine building is one of the brightest and most charming. Flowers grow up the staircase, reflected again in the mirror walls. The banquets and chairs are Victorian, tufted in turquoise; the chandeliers are of plaster. Armando d'Ans, architect

Left: Tiers of blue hydrangeas mount to the forty-foot ceiling of the entrance hall in the National Advisory Committee's building. Against a panel of Della Robbia blue is set a curlicued couch of white tufted leather. The design of the blue and white linoleum floor leads into the George Washington lounge, on the preceding page.

Below: Just off the great circular lounge in Pervlon Hall is this large boardroom of the Executive Committee. Panels of gray-beige wallpaper alternate with coral red stripes. Consoles and the long table have marbeledized tops, are mounted on large plaster plumes; the chairs are coral. The polished black linoleum floor has sweeping baroque inlays of white. Miriam Miner Wolff, decorator.
ABOVE: Focal point of official entertaining at the Fair is Perylon Hall, which overlooks the Theme Center and is the club of the Executive Committee. At one side of the great central well (shown below) which distinguishes the lounge is this spectacular pair of rococo sofas, each ten feet long and flanked by columns of spiral brass.

RIGHT: Another view of Perylon Hall, showing in detail the central column of windows through which may be seen the floor below. Over gauzy curtains, striped draperies of green sateen are caught through crystal rings. Chairs are bleached wood covered in green marbled leather. Accents are in the softer yellowish “herb green.”

RIGHT: This oval dining room was designed by Walter Dorwin Teague as part of the executive suite in the Ford exposition. The table is covered in beige rawhide and a dado of leather surrounds the room. The gunmetal mirror mural over the sideboard was executed in Paris by Max Ingrand.

Behind the scenes—
where Fair executives meet
and administer, relax and entertain
Above: Before a tiered wall of corrugated glass stretches this modern garden. Its shape: a surrealist triangle. Its plan: pansies to right, cineraria in the background. The gravel path from the pool spirals up to a clump of tulips. By Carol Folkerson in Gardens on Parade

Right: Beside the Bell Telephone Building, great salad-bowls of concrete, ten feet in diameter, hold yellow roses curling round a 15-foot bamboo sphere. Below: A mammoth pink Japanese maple with Vinca vine planted beneath it

Above: White benches with crimson spokes curve round the corner of this patio garden in the Federal Government Building. Beyond the pink dogwood tree are terraced hedges. In the foreground, a little pool of jonquils and narcissus chaperone an oak. And moss grows between the pink flagstones. Landscape architect: Alfred Geiffert, Jr., who also did the treatments at the center and lower left

Below: In the Seventeenth Century parterre gardens not so different from this flowered on the lawns of French châteaux. Against a sculptured hedge, mixed beds of tulips and pansies frame a fleur-de-lis of blue pansies. This design is by W. E. Moore of Bassi Frères, in the Gardens on Parade
The most glittering social spot on Flushing Meadows is the Terrace Club, whose roster of 400 names includes those of many prominent New Yorkers. The photograph above, taken in the doorway of the main lounge, shows the spectacular central reception hall, done in dark green, putty-gray, sharp black and white.

Low modern couches of green leather and towering green leather plant stands holding rubber trees stand on either side of the stairway, just visible at left. Indirect lighting floods the ceiling. Decoration by Miriam Miner Wolff, Margaret McElroy and James Amster
FURNITURE

Right: You'll be tempted to linger in the garden of the Polish Restaurant by these curving, comfortable chairs. The frames are of natural rattan laced with thongs of Polish willow. Designed and made by students of the Warsaw Industrial School.

Below: In the Finnish Pavilion stand these chairs of laminated bentwood, remarkable for their graceful fluidity of line. Back and seat of the chair at right are plain bentwood, the one at left is covered with leather. By Finnish architect, Alvar Aalto.

Above: Simplicity and a delicate restraint of line give this sun-porch group in the Danish Pavilion a distinctive charm not often found. Made of unpolished mahogany, the chair and sofa are covered in soft green textured wool. From Jacob Kjaer.

Left: In outdoor furniture the Danes have managed an effect of delicacy even in sturdy all-weather designs like these low-slung chairs of natural cane. The seat cushions and glass table top are a brilliant turquoise blue. Designer, R. Wengler.

Right: In the Swedish Pavilion, three birchwood chairs, by the famous designer, Elias Svedberg, illustrate the characteristic directness of Swedish design. Note the adjustable leather arm-straps on two folding outdoor chairs at the left.
Four pages of foreign home-products exhibit varying views of Modern Made in Europe

The European industrial arts illustrate to a high degree the theories of modern decoration in these countries. They are the fruit of a concerted effort to bring fine modern design and high quality mass production within the reach of all. Reacting against the too-heavy decoration of yesterday, European home-products of today make inherent beauty and sincerity of form and material the principal aesthetic consideration.

This new Modern is peculiarly an art of the people. Much of the material we show on these four pages comes from Swedish Home Craft Leagues. These Leagues, found in many sections of Sweden, were begun in an effort to bring a knowledge and love of fine design and craftsmanship into the lives of the lower classes.

Handcrafts of all sorts have always been a part of the Scandinavian home-life, long Winter evenings being whiled away by weaving and wood-carving. But until a few years ago designs, although charming, were crude and somewhat uninspired. Now well-known designers work out the original patterns and correct color schemes for fabrics, ceramics, wood-carvings.

These designs and materials for working them are given out to farm dwellers to complete at home. Government officials inspect the work at intervals, and returns from the finished products help the farm women to augment their rather limited incomes. The work thus produced in leisure time comes to possess a high degree of individuality as well as superior workmanship.

1. This modern Swedish tapestry is an adaptation of a very old design dating from 1500. Woven by Skane Homecraft.
2. Swedish handwoven baskets are here shown on a colorful striped rug, all cotton. From the Swedish Homecrafts League.
3. Linen and cotton have been woven together to make this fabric, a two-tone block effect. Handworks Friends Society.
4. Hangings by Astrid Sanpe: left, blue and crimson stripes, cellophane filling; right, hand-printed silk cretonne.
5. Handwoven upholstery fabrics exhibit endless variety of weave. Arranged by Edna Jonsson, of Swedish Homecraft.
6. Two drapery fabrics imitate sheepskin with rows of long linen fringe on a wool ground. Homecraft from East of Sweden.
Silver, china, glass, illustrate the artistic functionalism which pervades Scandinavian life.

1. In the Swedish Pavilion you'll find charming informal dinnerware such as this, from the Gustavberg Works, with its ridged color bands around the edges and embossed rosettes.

2. Fine porcelains are a feature of the Danish Pavilion. Here are two small figurines by Bing and Grondahl, and vases decorated in characteristic soft blue-grays and greens on white.

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**CHINA**

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**GLASS**

1. Scandinavian crystal has a world-wide reputation, not only for its limpidity and purity, but for its workmanship. The Orrefors goblets here are the designs of Simon Gate, famous Swedish artist, whose influence cannot be overestimated.

2. Another stemware design by Gate, also shown in the Swedish Pavilion. Based on the shape of the old brandy globe, the wine glasses, highball and old-fashioned glasses are particularly modern, and come in clear crystal and in a smoky shade.

3. This heavy lead-crystal hand-blown vase with engraved swirls, designed by Jacob Bang, is part of the Danish Exhibit.

4. The simple clarity of this sparkling lead crystal by Gerda Stromberg, Sweden, is emphasized by its thickness.

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**SILVER**

1. Danish silver is famous for its unadorned surfaces combined with elaborate concentrations of ornament, as in this pair of candelabra and bowl by Georg Jensen in the Danish Pavilion.

2. Swedish silver bowl whose graceful flutings give a modern air to a traditional form familiar to us in plainer guise as the "Paul Revere" shape. By Sven Carlman, Swedish Pavilion.

3. The original of this compote was part of a set made for the table of Christian X of Denmark, by Georg Jensen. Clusters of grapes hang from underneath a completely plain silver bowl.

4. Swedish Pavilion. This bowl, with its low simple ridged base, owes its beauty to its graceful oval as well as to the excellent workmanship. It was designed by Sven Carlman.
3. An unusual effect is achieved in this pottery, gray-beige in color with vertical lines giving the appearance of melon slices. It is made by Rostand Porcelain, Swedish Pavilion.

4. This plate is a sample of some of the porcelain tableware turned out by the Gustavberg Works. Thin and translucent, it is decorated about the border with delightful flower motifs.

5. In contrast to the fine china (left) is this charmingly simple informal tableware, also from Gustavberg, shown in the Swedish Pavilion. Although generally regarded in Sweden as kitchenware, its good taste and gracefully functional designs illustrate the attention given to producing everyday things which still have beauty and style. Bands are in various colors.


7. From Finland come these asymmetrical hors-d'oeuvres dishes and vases in clear and opaque glass, made by Karhula. Designer, Aino Aalto, wife of the Finnish Pavilion architect.

8. A new Orrefors technique called Ariel glass forms this vase by Vicke Lindstrand. The color is embedded in the glass.


5. A new Orrefors vase, depicting Adam and Eve, engraved by Vicke Lindstrand, outstanding Swedish designer.

6. Various sports—boxing, running, soccer, swimming—form the inspiration for the decorations on this Danish crystal vase designed by Jacob Bang and engraved by Runeman. The "Life of a Viking" inspired the artist's design on the bowl.

7. From Finland come these asymmetrical hors-d'oeuvres dishes and vases in clear and opaque glass, made by Karhula. Designer, Aino Aalto, wife of the Finnish Pavilion architect.

8. A new Orrefors technique called Ariel glass forms this vase by Vicke Lindstrand. The color is embedded in the glass.

French artists contribute modern designs to the Fair

Guest Artists

The excellent spirit of modern art finds expression in countless different channels but perhaps no event provides a greater opportunity for the physical expression of this art than a World’s Fair. And this year two great expositions, one on the east coast, one on the west, have created fresh outlets for the expression of contemporary design in fabrics, ceramics and painting.

On this page we show six modern French artists and designers, two women and four men, whose works will be a noteworthy part of French Government exhibitions at the New York and San Francisco spectacles.

Among the exhibits in New York you will see four striking murals, depicting the rivers of France, by Lucien Coutaud and an unusual collection of ceramics by the celebrated Henri Navarre.

LEFT: Paul Marrot began her career as a painter. She became a textile designer in one of the largest manufacturing plants in France. Later she entered business for herself and exhibited at the Salon des Artistes Décorateurs. Her work, which revolutionized the textile industry by its originality and fantasy, can be seen in the New York and San Francisco Fairs.

RIGHT: Henri Navarre, leading exponent of glass and ceramic as a dramatic new medium for sculpture, contributes two interesting works—a torso of a maiden in glass and the great vase of Sévres—to the exhibition in the Salle des Fastes in the French Pavilion at the New York Fair. He is shown at work in his Paris studio on one of the figures for the vase.

LEFT: Lucien Coutaud was commissioned by the French Government to execute four large murals for the Tourisme section in the New York exhibition. His subject was the four great rivers of France, the Seine, the Rhone, the Garonne and the Loire. He is shown at work on the panel of the Loire. One of his cartoons is shown in a tapestry opposite.

LEFT: Colette Gueden, talented young designer, has startled the decorating world with her novel use of form and color in furniture, glass and decorative accessories. A director of the Primavera Studios, she won the gold medal at the last decorative exhibition in Paris for her room furnished entirely with hanging furniture.

RIGHT: Raoul Dufy, in his youth one of the famous group known as “les Fauves” and to-day one of France’s top-notch painters, is a favorite among collectors of water colors and oils in America. He has executed many designs for tapestries—see Amphitrite on the opposite page—which will be on exhibition in this country.

ABOVE: Jean Lurçat, celebrated painter of the Ecole de Paris, is one of the leading figures in the renaissance of modern French tapestries. He has recently executed cartoons for the new Gobelin tapestries and his design for “The Forest”, shown on the opposite page, appears in the Hall of Honor at the French Pavilion in New York.
Tapestry in modern dress

Of all the interesting and important art exhibitions at the Fair, none is more pulse-quickening than the spectacular collection of modern tapestries to appear at the French Pavilion in August. French painters of today contributed such fresh and unusual designs as the eight shown above, to be woven on the looms of Gobelin and Aubusson. The weavers, inheritors of one of France's most ancient and distinguished skills, have depicted the artists' patterns with fidelity and imagination, catching the smallest nuances of color, the slightest variations of line. The result is a rare collection of heirlooms for the World of Tomorrow.

Here ends our report on the decorative Trends of Tomorrow as previewed at the New York World's Fair.
Modern decoration distinguishes the old New York home of the World's Fair president

Mr. Whalen's World of Today

Here is Grover Whalen at home. Kingpin of that amazing World of Tomorrow, he enjoys his rare leisure moments against a sophisticated background blended of yesterday and today.

For in historic Washington Mews, one of New York's oldest and most picturesque sections, are the two houses of the Number One Man of Tomorrow. The first, a combined scheme of French Provincial and Modern, we showed in the October, 1937, issue. Since that time the Whalens have taken over the adjoining house and made it into the charming series of rooms on these two pages. The two buildings are connected by a passageway at the rear.

Large sections in both the back and front walls of the house have been cut out to make broad windows of opaque glass. One of these windows is a focus for the dining room; the other does much to increase the apparent size of the living room at the rear. Through both rooms Rebecca Dunphy has carried a pleasant modern color scheme of chartreuse, apricot and sepia brown, with sharp accents of gunmetal mirror, crystal and silver leaf.

In the living room, bookcases mark off a pleasant conversation group around a modern black glass fireplace. Against apricot walls, the curved bench is covered with a melon-colored textured fabric. The blond coffee-table is topped with glass over a silver-leaf pattern; and a pair of crystal obelisks accent the mantel. Sepia-brown carpet appears in both rooms, its solidity contrasting with pale colors.

In the dining room, soft gray pearwood makes the sideboard and the chairs which are upholstered in chartreuse leather. The table is covered in chartreuse leather, with inlay and legs of gunmetal mirror. Chartreuse loop fabric hangs the full length of the broad window.
The long living room window is curtained in a lemon yellow metal-threaded fabric. Armchairs wear tortoise-shell leather with leather fringe. Over the table is an old print of New York City and its harbor, a most suitable background for the photograph of Mr. Whalen which we have reproduced on the opposite page.

A glass brick wall, silver-threaded curtains sparkle in Mr. Whalen's living room.
These decorating exhibits in New York stores provide added excitement for Fair visitors

Midsummer in Manhattan

All roads lead this Summer to the New York World's Fair but, sooner or later, all roads lead back again to Manhattan. For there's more for visitors to see than just that mammoth show on Flushing Meadows. All the shops of New York have outdone themselves in exciting decorating and homefurnishing exhibitions. Never has there been such a wealth of new ideas, never such a tempting choice of things to look at, study and enjoy.

New trends in color, in fabrics, in decorative effects usually begin in the late Fall. But this year the influences that will mold the backdrops of 1940 are already discernible, ripened early like hot-house blooms, brilliantly illustrated in rooms by well-known stores. On these four pages we show high spots from four of the displays that will surely be of decorative interest to visiting firemen and hometown boys and girls alike.

W. & J. Sloane has opened a new eight-room "House of Years" with strong emphasis on rich background colors and unexpected hues for contrast; traditional furniture is put into modern dress by means of unusual fabrics and accents. At Grosfeld House, twelve newly-created rooms have been added to an already impressive array which runs the gamut from Regency and French to out-and-out modern. Lord & Taylor's new Pahlmann rooms range from the sentimental to dashing sophistication. And Macy's "Forward House" again presents modern with a new technique and a play on blond woods, black and cocoa lacquers, leather and fresh color schemes. These exhibits are shown on this and the next three pages.

Above left: Regency in two moods at W. & J. Sloane's, New York. Lush elegance expressed in the contrast of olive green walls with the curving sofa, fat and pink as a cherub, and the flashing mirror accents. The fine Directoire chairs are eggshell satin, the carpet lime green. The hurricane globes in gilt bronze sconces are old ones from a famous Regency house.

Left: An air of dramatic restraint keys this octagonal dining room. Above the rosewood cabinet, set between classic columns, is a sentimental panel of Cupid and Psyche framed in mirror. Niches in the silver gray walls are chartreuse to match the dining chairs. Damask draperies and rug are raspberry
**Above and Right:** Modern Regency at Grosfeld House, a New York decorators' exhibit. We present two views of a living room, traditional in inspiration, modern in technique. Walls are mauve, the carpet pinky-tan, the fireplace painted black like the garland framing the mirror. Plum matelassé covers a pair of hearthside chairs, draperies are beige under chartreuse swag valances held by small gilt obelisks. At one side of the room stand two modern lyre-back chairs (shown right) in rich cream patent leather.

**Left:** Blue wallpaper patterned with white birds in a bedroom fresh as a Summer morning. Figured organdie, crisp and white, covers the bed over an underskirt of peach satin banded in brown; and spills out in starchy folds from between peach satin draperies. The carpet is silver gray, the furniture Cuban mahogany in modified Regency design.
Elegance glances into the past and the future for inspiration in this Modern Victorian bedroom

Shades of a Fair of Yesterday lurk in this bedroom, one of a series done by William Pahlmann in Lord & Taylor's, New York. For the noble canopied bed won a medal at the Amsterdam Exposition of 1826. The color scheme of the room above is taken from the candy pink wallpaper, a special design by Katzenbach and Warren, with its vertical stripes of Nattier blue ribbon and pale green roses. Swags of blue taffeta drape the bed and windows hung with white eyelet-embroidered batiste. The rug is an old needlepoint of pale green with pink flowers, from Ernest Tregowan. A low, curved love seat slip covered in blue taffeta stands before the fireplace.

The tremendous mirror-topped circular dressing table in front of the window is four feet in diameter, and opens out (see right) for easy primping. It is skirted in white eyelet batiste, and blue taffeta ribbon embroidered like that on the wallpaper is threaded through the top. A pair of old French oil lamps flank a gilt mirror; the bench is 19th Century Italian in gold leaf.
RIGHT: Black lacquer furniture, with unusual brass handles, stands out against the pale lime green of the walls in this bedroom, one of the Forward House exhibits at R. H. Macy's. A trompe l'œil lattice and white bands quarter the side walls. The carpet is a deep wine shaggy worsted, and the beds (seen in mirror), also black lacquer with white tufted leather headboards, are covered with wine colored velvet bedspreads.

BELOW: Chartreuse brings a cool, lime-squash effect to this dining room, which boasts a floor inlaid with highly polished leather squares. The chairs are covered in chartreuse reverse calf, the same shade as the curved painted dado and the draperies hung over gold ninon. A modern hurricane globe stands on the bleached maple table.
Summer time is garden time: it is also thirsty time. Thirst is a greater tyrant than hunger. Pleasure and pain make us forget hunger, but not thirst. Sleep cheats hunger, but not thirst.

Thirst is due to the partial or complete exhaustion of the salivary glands, and there are a great many ways and means of relieving this state of exhaustion. Some methods are more suitable than others for the prevention—and some for the cure—of thirst. Some are pleasanter than others, some are safer, some more immediately effective. Some are simple and inexpensive, others are extremely complicated and even more costly.

The Ancient Greeks warded off thirst in the Summer time by keeping in their mouths just a few polished pebbles. Their water supplies were probably brackish surface water, and they kept their wines in goats' skins that were pitched outside and in—this may account for their otherwise curious choice of polished pebbles. These were, at any rate, free from all unpleasant taste or smell; moreover, a mouthful of stones must have made it difficult, if not impossible, to deliver those thirst-provoking orations which ancient Greeks were noted for.

Fortunately we are better off than they were—if not in the art of oratory at least in the matter of liquid refreshment. We may talk, sing and shout to our heart's content and our neighbour's torment; we may play tennis, bowls or croquet, and never know the torture of a burning thirst. For a nice cup of tea will very soon recondition our parched palate.

A cup of hot and weak tea in the garden, when the sun is fierce, the heavens blue and faces flushed may be the choice of wise people, but it is by no means the most popular. Few among us have any claim to be numbered among the wise, and few have even any wish to be called wise; and most of us turn longing eyes towards tall glass jugs full of icy delights. In the summer time we love a long drink, a cold drink, whether it be good or bad for us. Lemonade and orangeade, fruit cups and wine cups, lager beer and sparkling cider—so long as they are cold and unstinted they are all favorites as garden drinks in the Summer.

But what about wine? Why not wine in the garden this Summer? I mean wine out of a bottle—not out of a jug, where it has been drowned in water, revived with brandy, coaxed with liqueurs, soured with lemon, sweetened with sugar or syrups and made to look utterly ridiculous in a garb of vegetables and other greenery, cucumber rind, borage leaves and the like. No—I mean real, true and straight wine, unperturbed and unsweetened. Not any wine, but wine that is suitable for the Summer.

Summer thirst is no common thirst, the sort of thirst which merely requires that attention should be given without delay to the moist condition of palate, tongue and throat. This sort is just local thirst, usually brought about by some form of irritation, such as inevitably follows too much shouting or too much salt. A nice cup of tea, or even a gargle is good enough to dispose of that sort of thirst.

But the Summer thirst is something different. The exhaustion of the salivary glands is, in the case of this sort of thirst, just a warning of the dehydrated condition of our tissues, a warning that there is a loss of moisture to be made good in the whole of our anatomy. Our tissues, like all living tissues, are steeped in water: not in tap, distilled or softened water, but in a briny moisture, not unlike sea-water, which is responsible for the highly mineralized state of our bodies. Perspiration is an excellent thing: it is
the best way of clearing the pores of the skin. But what is lost through perspiration must be made good—not merely the moisture, but the mineral salts of which the most minute quantities are of immense value. Hot and cold water, in the form of hot tea or iced lemonade, or in any other form, render first aid to our salivary glands; they suffice when the thirst is an ordinary thirst, the common dry-as-dust throat sort of thirst. But they do not assuage the Summer time thirst, the whole-of-the-body thirst, the thirst that calls for Summer wine.

Wine, one of the greatest of God's gifts, like many other divine gifts, does not receive the measure of grateful recognition that it so fully deserves. Which shows on our part a sad lack of gratitude and a deplorable absence of common sense. Wine is the child of an ardent father, the sun, which is responsible for its fire—alcohol; and of a wonderful mother, the Earth, which tempers its fire by water, not ordinary water, but earth-conditioned rain water, filtered and sent up to the grapes by the roots of the vine, together with microscopic quantities of mineral salts from the soil.

There is no part of the world which is at all fit for white men to live in that is not also fit for the cultivation of the vine, and there are so many different varieties of vines, as well as so many different ways of making wine, that one might as well begin counting the stars in heaven as the wines on earth.

There are wines that are dark and others that are light in color; some are strong and others are weak; some are dry and others are sweet; some are still and others sparkling; some are young and others are not.

And in each class there are quite a number of different wines, different according to the species of vines from which they were made; according to the nature of the soil of the vineyards in which the vines grew; according to the incidence of rainfall and sunshine which differ from year to year and determine the degree of maturation of the grapes; according to the method and manner of the fermentation which transforms grape juice into wine; according to the length of time during which the wine is kept in cask, to begin with, and in a bottle at a later stage of its existence; according to the temperature of the cellar in which it is kept whilst awaiting our pleasure; and lastly according to the glasses, the company and general conditions prevailing when its last hour has finally arrived and it reaches our lips.

There are wines made from the finest species of grapes, grown in exalted vineyards, vintaged in particularly fine seasons, tended with loving and expert care during a number of years until they reach a superlative degree of excellence. Such wines are exceptional wines. They are made in very limited quantities and there is never enough of them. Consequently they are costly as well as difficult to procure and, anyway, they are much too good to be drunk by the thirsty. They are not Summer wines.

Summer wines are not to be chosen from the aristocrats among wines, the wines that one should sip with reverence, wines of exquisite bouquet and flavor, of great age and price. On the contrary, Summer wines should be chosen from the mob of honest if undistinguished wines, which are made in sufficiently large quantities, year after year, for their cost to be reasonable whilst their unsophisticated freshness is most acceptable almost as soon as they are out of the nursery. Summer time wines should also be chosen from the drier types of white wines and the lightest in point of alcoholic strength. A sweet wine, whether its sweetness be due to its own excess of grape sugar or to added sugar, may be agreeable to the taste, but it is not suitable in the Summer. It is too heating, and so also would be any wine of high alcoholic degree.

Among the many dry white wines highly suitable for the Summer first place belongs to the white wines of the Rhine and Moselle. That is to say, besides German wines, those from Alsace-Lorraine and Luxembourg. (Continued on page 53)
When your ship from the States steams into the harbor of Auckland, New Zealand, you experience the same sense of drama that a visitor to America must feel as his ship enters the harbor of New York. Not that the two are in any way similar. They are as different as the poles. But both are packed with theatre. Approaching New Zealand, you rise at dawn to see shadowy islands looming from the dark. Islands with towering peaks capped with cloud. Islands and more islands mysteriously emerging one beyond the other, blue in the distance, vivid green near at hand. The ship angles this way and that in the winding channel. Then, suddenly, the sun strikes through and glitters on the red roofs of a city climbing the green hillsides. That sudden city is as startling as a curtain going up in a theatre on a totally unexpected scene.

Landing, you walk up through streets which intensify this impression of theatricality. For they are like a stage-setting for a play of the mid-Victorian era. You fully expect to see ladies in crinoline strolling along the footways, attended by gentlemen in beavers.

New Zealand is a land of such incessant surprise to the visitor—a mingling of the theatrical and the familiar, of the expected and the unexpected, the probable and the improbable. Here, in these two long narrow islands stretching one thousand miles across the Southern Seas, you find fjords grander than Norway, geysers more spectacular than the "Yellowstone" glaciers that suggest Alaska, mineral springs that rival Arkansas or the Schwarzwald, snow-capped peaks of Alpine stature, towns that might have been lifted out of Nineteenth Century England or Scotland, volcanic cones as startling as Fuji, a native people—the Maoris—who possess a life and an architecture as beautiful and distinctive in its way as the Zuñis of our Southwest, and fishing, both fresh-water and deep-sea, that will make a sportsman blink. What, for example, do you think of rainbow trout running to ten and fifteen pounds apiece? Things like that don't happen elsewhere outside of a dream, but they do actually happen in New Zealand.

A few hours south of Auckland by train brought us to Rotarua, the Baden-Baden of the Southern Hemisphere. Rotarua has all the trappings of a spa, with numerous springs of medicinal and healing powers and handsome modern bath-houses. But Rotarua is more (Continued on page 53)
SAWDEH-CUSHING

NATIVE HANDWORK—GATE NEAR ROTARUA

SUTHERLAND FALLS, 1905 FEET HIGH

MAORI GIRL—STRONG, POETIC, INTELLIGENT

STALACTITE ARCHITECTURE—WAITOMO CAVES

SAWDEH-CUSHING

HYDRODYNAMICS—THE POHUTU GEYSER

SOUTH ISLAND—EN ROUTE TO FOX GLACIER

SAWDEH-CUSHING

WAKATIPU SCENERY—THE SHADOW OF MT. CECIL
Modern gas ranges, like automobiles, might be described by comparing them, point by point, with earlier models. However, this would be a round-about method of explaining the amazing features of either one today, for a new gas range is as different from the one you bought ten years ago as this year’s car is superior to the one you were driving back in 1929.

This great improvement in the old familiar gas range is no haphazard development, nor are the changes confined to superficial streamlining and modern gadgets. The new ranges are the proud result of intensive research and engineering by the entire gas range industry. The improvements are basic, affecting the performance of every part of the range. Exterior designs have been modernized and convenient new features are included to complete the transformation. These standards of performance and convenience, as developed by the industry, have been accepted by different manufacturers and are embodied in the new ranges which are marked with the CP seal for Certified Performance.

Though these new ranges are standardized for excellent performance, they are not limited to any one type or design. Each manufacturer has developed special features and arrangements so that there is a wide selection of CP models to meet different requirements.

The new designs have produced ranges which are far more compact than the earlier models and consequently better adapted to space-saving modern kitchens. Today you can get a range with six, or even eight, top burners, two ovens and a large broiler—the sort of range that is needed with a large family—and it need not be more than forty-five inches wide. If, on the other hand, you want a very small range, there are models less than two feet wide which have four burners, a good-sized oven and broiler, and which meet all the CP requirements for performance. The popular average-size range with four burners, oven, broiler and storage compartment is now thirty-six to forty inches wide.

The depth of the new ranges is usually about twenty-seven inches and many of them are designed so that they can be installed directly against the back-wall, in line with the kitchen base cabinets and other equipment.

Warming ovens, deep-well cookers, high broilers and clock-controls are important features, offered in addition to the basic CP standards which are sketched.
Economical Preheating. The “new low” shown in the gas bill is just cause for pleasure and congratulations. The oven and broiler preheat rapidly because of the scientifically designed speed burners. Cuts gas consumption.

Tailored Heat. You get instant and unlimited heat selection with the new type burners. Any amount you need from fast boiling speed to the slowest simmer is easily controlled. This flexibility is important to fine cooks.

Scientific Insulation. Quantities of the best modern insulating materials are packed into modern ranges to form a heavy blanket around the oven and broiler. Thorough insulation saves fuel and also keeps kitchen cool.

New Burner Design. Just one look at the cooking top of a new gas range shows what basic changes have been made. The old star-shaped burners and open grids have been replaced by new type burners—more economical.

Heat Control. You can say good-bye to old-fashioned oven-watching. Go off and leave your meal in the oven, the heat control will stand watch. It maintains temperatures and regulates efficient gas consumption automatically.

Efficient Operation. This oven, sketched at the left with the bottom plate removed, shows one of the new types of burners which have been developed to provide accurate baking temperatures, low operating costs.

Reduce Meat Cost. It may be a cheap cut to the butcher but it will make a tender, tempting dish when it is cooked at low temperature on a modern gas range. Many inexpensive meats well cooked have extra flavor.

Spilling Food Avoided. The new oven racks have specially designed “stops” which prevent their tilting or pulling out too far. Rack-bands are flat to keep small dishes from tipping. These oven interiors are easy to clean.

Cut Meat Shrinkage. Surprise is natural when you find that your great big roast is still a great big roast after it is cooked by the low temperature method. Meat shrinkage can be reduced as much as twenty percent.

Smokeless Broilers. There’s no chance of a grand steak going up in smoke with this type broiler. As sketched the grill is lifted away from the pan to show how fats are drained away from heat to prevent burning.

Save Vitamins. Every last little vitamin can be kept right in the food where it belongs if you cook on a new gas range. Use very little water and turn the gas burner to a low simmer—save vitamins and minerals.

Stop Baking Failures. With an accurate heat control you can be sure that your oven will stay at just the temperature you select. The wide range from two hundred and fifty to five hundred degrees meets all needs.
The Gardener's Calendar

Dog days and dawdling come in July and so does quite an assortment of jobs to do.

1. How rapidly the wheel of gardening turns! Scarcely have we filed away the Spring seed catalogs than July brings the tempting pages of the bulb catalogs.

2. Now that you've emptied the cold frame and seed beds of annuals, start sowing perennials. Fork the soil and rake it smooth. Plants will be ready for Fall.

3. Here are easy perennials: anchusa, aquilegia, aubrietia, centaurea, coreopsis, delphinium, gaillardia, lupines, lychnis and penstemon, pyrethrum and viola.

4. The biennials to sow at this time are hollyhock, foxglove and sweet william. Pansies can wait for August sowing. Keep Summer seed beds damp and shaded.

5. Cut down lupin and pyrethrum foliage. The latter blooms again in August. Pick off dead flower heads from Canterbury bells and side buds will come out.

6. If you want good rose bloom in Autumn snip off all dead flowers now. Water in hot weather to encourage new growth. Cut roses with long stems. Spray regularly.

7. Don't let seed pods form on peonies. Work in a little general fertilizer, cultivate around the plants and water to help form the eyes for next year's blooming.

8. Use a contact spray against the lace bug on rhododendron and azalea foliage and the red spider on evergreens. Watch for injury from aphids on new growth.

9. July is the ideal month for lifting, dividing and resetting pumila and tall-bearded iris. Watch for borer activity by his slimy trail and dig him out of the rhizome.

10. Before re-setting iris, dust the cuts with sulphur, water the bed with Bordeaux mixture to kill borers and then work in a dusting of hydrated lime.

11. Remember that manure in the soil of peonies leads to disease and in iris soil to Winter rot. Use bonemeal instead and see that both have good drainage.

12. Crab grass is one of the Summer complaints of lawns. First rake up the tenacles of the crab, cut off and burn the clippings. This will prevent its re-seeding.

13. Other good lawn habits are: roll once a week to force roots down into cool earth, water in dry seasons and feed with weak ammonium sulphate solution.

14. Keep on pinching out the laterals of dahlias and saving only good flowering stems. Don't let dahlias want for water. Continue tying them up as they grow.

15. Elm seedlings have an annoying habit of sprouting in flower beds and rock gardens. Pull them up while they are young. And the same applies to aspiring maples.

16. If a Summer wind storm breaks off or injures limbs of trees, go at the repair work promptly. If you're not equipped, call in a competent tree surgeon.

17. Do not expect weekend guests to lend a hand at gardening. It is safer to let them rest in the shade and watch you work. Accept their gratuitous advice weekly.

18. To keep polyantha rambler roses in continuous bloom, cut off flower clusters. Shear 6" from tops of bachelor buttons and feed manure water for re-blooming.

19. Root cuttings of coleus, begonias, geraniums and other plants needed for next Winter's house plants can now be started in damp sand kept shaded until rooted.

20. Climbing roses, too, can be propagated from slips. You might also try cane layering—laying a cane on the soil, slitting it and covering with earth.

21. A general all-purpose fertilizer to feed flowers at this time is a 4-12-4 mixture. Set out late cabbage and cauliflower and sow late string beans for Fall.

22. Prune wisteria fairly hard and shorten all wayward side shoots. Root soft growth cuttings of catmint in damp sand. Use grass clippings for bush fruit mulch.

23. Go around lilacs, almonds, Japanese cherries and roses to see that suckers from below the graft are removed. Use weed killer on paths and roadsides.

24. Keep window boxes and plants in pots well watered. A pinch of pulverized sheep manure worked into the soil will help. Dust mildewed phlox with sulphur.

25. Bagging grapes will thwart predatory birds. At this time some vineyardists shorten all side growth on their vines. Keep the soil around them stirred.

26. Everbearing strawberries can now be allowed to set fruit. Each week spray delphiniums with pyrethrum or rotenone against bugs causing malformed flower buds.

27. Toward the end of this month order pansy seed for next month's sowing. Don't pinch the pennies in buying pansy seed. Move dormant Oriental poppies.

28. Since you are now enjoying them, you ought to honor that anonymous Italian musician who introduced tomatoes to Boston's tables in the Year of Grace 1802.

29. Muggy days are sure to bring mildew to rose foliage. Dust or spray before rains and be sure to cover under side of leaves. Give the bushes a final feeding.

30. If you are raising potted fuchsias, give a pinch of Scotch sotl to each plant. Christmas cherries can be pinched back and fed half a cup of manure water.

31. What become of gardeners' widows? In France, the Le Nôtre family and its friends contained many widows who inherited their husbands' jobs. The widow of Gerard's friend, "Master Tuggie", grower of the renowned carnations, kept on faithfully cultivating her husband's flowers. John Tradescant's relief kept up his Ark.
When it's COLD

Into the best of summers a little rain must fall. When it does, when the air turns suddenly chilly, you may preface the crisp cool salad you've planned with a warm invitation of soup. Such a soup as Campbell's Consommé. A steaming dark cup of it warms the heart and quickens the appetite.

and when it's HOT

Cold comfort on a wilting hot day is Campbell's Consommé, jelled. Cool and clear it shimmers in your cup, like the amber depths of a bubbling mountain spring. Cool it looks—and cool it is, as it slips from spoon to tongue. And it brims with the appetizing flavor of fine beef—a teasing taste that prepares a welcome for the other good things that are to follow. As wilting summer days go by, it's a problem to keep meals enticing. Many a summer table acquires a fillip, a lure, from consommé, coaxing and cold. Campbell's makes three kinds, your grocer has or can get them for you, and your refrigerator turns them to a well chilled jelly in four hours. Keep a supply cooling—and keep cool with Campbell's.

Consommé Printanier. Garden vegetables—celery and carrots and peas—in a clear amber beef broth. Serve either hot or jelled.

Consommé Madrilène. Delicious broth of tomatoes and beef strained to crystal clarity. Served hot or jelled, its piquant flavor will charm your taste.

Consommé (illustrated). A vigorous broth of fine beef, delicately flavored with celery, carrots and parsley and strained clear. Hot or cold, a delightful appetizer.
RIGHT OVER YOUR OLD WALLS — If you want to get rid of dingy walls and ceilings, Masonite Products will do the trick. These all-wood, grainless boards go on right over old walls—nailed or cemented. Look at this dining-room, for example, brightened up with marble-smooth wall panels of Masonite Tempered Presdwood.

EYE-APPEALING EFFECTS — Masonite Products can provide any number of eye-appealing effects at very comfortable cost. In this living-room, dark Masonite Tempered Presdwood forms a durable, scuff-resistant wainscot, topped off with upper walls of Masonite Tempered Presdwood in light finish.

SMART, MODERN DESIGNS — In this den, the walls are completely covered with Masonite De Luxe Quartrboard. Here's a surface you can paint any color you want. Or use it in its natural, warm-brown finish. Either way, it's a joy because it's so easy to keep clean. And notice the interesting, horizontal grooved pattern that can be executed with this material.

MAIL COUPON TODAY FOR FREE SAMPLES OF MASONITE TEMPERED PRESDWOOD AND MASONITE DE LUXE QUARTRBOARD

GIFT HINTS

When the Fair is sufficiently familiar and friends are adequately fitted, there is still an impulse to culminate a successful visit by buying presents for departing guests and for those who have remained back home.

Even the smallest gift such as a masculine-sized beer mug or the lightweight serving tray pictured below is doubly valuable if it is slightly reminiscent of the time and the place where it was bought. And this type of present which avoids a souvenir appearance but clings to the picturesque can be real fun to buy.

Here and on another page we have made some gift selections which you may find exciting enough to keep yourself. The scenic service plates of New York, for example, delicately embossed and beautifully colored. The tablecloth with flowers (Cont'd on page 51).

The large gray tray at the top has a scene in maroon and blue depicting Washington's inauguration. The oblong tray in bleached wood is of New York in 1882. From Ovington's

Service plates commemorating the World's Fair. Left: delft blue on white, Ovington's. Top right: design in red, Lewis & Conger. Bottom right: gray monotone, Gordon Waldron

Wamsutta's new spun rayon and flax tablecloth and napkins. Flowers of the original thirteen States printed in natural colors on white linen. A gay table covering at Lord & Taylor
GIFT HINTS
(CONTINUED FROM PAGE 50)

of thirteen States in color. Or the bit of amusing napery that you see at the top of this page. It is called "New York After Dark" and has a border telling you what head waiters to call for at the Stork Club, Paradise, Twenty-One and all the other places you'll go.

Then, as a further incentive to give original presents, we have chosen two stunning World's Fair wallpapers shown at the bottom of this page. One comes in a gray, one in a rose-beige background; and can be sent on home with no trouble at all. You'll like to cover a paneled screen, a closet or a tray with one of these dashing designs.

Then, as suitable gifts for almost every member of the family, we have chosen the gray pottery mugs shown in the picture below. Each mug is decorated with an historical scene.

New York's gayest spots are located on this tablecloth map while the border supplies the lowdown on whom to ask for after you're there. The color scheme: red-white-and-blue. At Macy

Beer mugs stamped with legends from the history of New York, including that famous transaction of the twenty-four dollars and the bottle of rum swapped for Manhattan. Macy's

Thibaut's two wallpapers designed especially for the Fair. Trylon and Perisphere dominate the one at left, in the Federal Building. Right, Fifth Avenue scenes, in the Terrace Club

For executives, managers and buyers—of department, gift and specialized stores—here are important new's. At the semi-annual, international Leipzig Trade Fairs, you are always sure of finding new products, new materials, new styles, new ideas! In one week's time, you cover all the important markets of the world. You know what the whole world offers in your lines.

The 1939 Fall Fairs will be held from August 27th to 31st in Leipzig, Germany. In the General Merchandise Divisions, some 6,000 firms from 25 countries will show their wares to 150,000 executives and buyers from 72 countries. Your firm will profit by covering these Fairs.

We invite you to write for Booklet No. 23; tell us the lines in which you are interested. Let us supply full details—help you secure important travel discounts—help you plan your trip for profits. Please write on your business or professional letterhead to: Leipzig Trade Fair, Inc., 10 East 40th St., New York.
THE SYMBOL OF

ROYAL

DOULTON

The Beaufort is a fine example of Royal Doulton in lustrous English Bone China. Top o' the Hill is one of a famous line of figurines. Lowestoft Bouquet is an authentic reproduction—in Earthenware—of a particularly lovely 18th Century pattern. Every piece of Royal Doulton bears the same famous symbol. Write us for the name of your nearest dealer.

FAIR LUNCHEON

In the three photographs below, we show you in detail the appointments of the luncheon table on the balcony of Perylon Hall, which appears on page 24. Part of the cool charm of this table, as of any Summer table you might plan, is due to the choice of low-key colors which have a psychologically refreshing effect, and part is due to the selection of simple, unembellished designs in silver, china, and crystal. Against our frosty linen cloth with its blue and green motifs, we have set the delicately modelled "Grenoble" pattern in Oneida's Heirloom silver plate, gleaming service plates of deep blue and white Syracuse china, and Cataract-Sharp's tall crystal goblets. Both the service plates and the glasses will be found at Ovington's.

The only adornment of this silver is the slender carved hand down one side and the simple leaf spray at the end of the handle. This is Oneida's "Grenoble" design in silver plate.

Narrow gold bands edge the deep blue borders of these Syracuse china plates, and are repeated in the rest of the service. Adaptable in character, they can be used for formal dining.

Goblets such as these for water and wine look cool and charming on a Summer's day. The pattern, Cataract-Sharp's "Royale," is decorated, like the silver, with stylized leaf sprays.

Use a large tumbler filled with Ice
Add the juice of a Lemon
One tablespoon of Sugar
One jigger MYERS'S FINE OLD JAMAICA RUM
A dash of Bitters
Fill up with Soda Water and stir.
Decorate with a cherry and a thin slice of lemon.

MYERS'S RUM
"Planters' Punch" Brand
100% FINE OLD JAMAICA
ALL 8 YEARS OLD—97 PROOF

FREE: Write for collection of over 80
delicious rum drinks recipes to K. U. Dennis

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than that. It is the center of an amazing volcanic region of geysers, champagne-fizz springs, fumerole, steaming valleys, black bubbling mud pots, chemical lakes of fantastic greens and blues—an area where the surface of the earth seems merely a skin over a vast, molten, seething underworld. We saw a brook rushing down a narrow valley where you could whip a trout out of the ice-cold slather of foam and, without stirring a foot, plop the fish into a boiling pool ten feet away and cook him to your taste on the instant. We visited a Maori village where everybody’s dinner was cooking in dishes sitting neatly in the boiling springs just below the houses; and women were doing the wash in warm soupy pools and then rinsing the clothes in cold clear springs which were only a few feet away.

One night as we lay in bed, the hotel suddenly trembled as if a big truck was passing in the street, then came another shake, accompanied with roars and crashes. I leaped up, slid into a dressing gown and ran downstairs. The manager soothed my nervousness. It was merely an earthquake. “We have them all the time,” he said, “nobody thinks anything about them.” And, strangely enough, nobody does.

SCENIC SPLENDOUR

Then, carrying out the pattern of surprise that is New Zealand, we took a drive from Rotorua one afternoon that carried us out of the area of volcanic manifestation into something quite as amazing—a magnificent primeval forest. Soaring kauri pines, superb trees—some of them over forty feet tall, red-flowering eucalyptus, so interspersed and interlaced with tall ground-fern and vines that a few feet from the road you were lost in a lush, fragrant, impenetrable wilderness.

One readily can imagine the wonder of the early Maoris who landed on these shores after their long south-westward canoe-voyage from central Polynesia to meet this tall, solemn, immensely vertical forest growing to the water’s edge in their new home. Indeed, such a magnificent forest did once clothe much of New Zealand, but ruthless lumbering has swept most of it away and now you drive through miles of plantations where the Government is reforesting the denuded areas with Oregon pines, which seems to be better adapted for the purpose than the native trees.

THE MAORIS

You will see a good deal of the Maoris in and around Rotorua. You will admire their beautiful carved houses, see their exciting native dances. Of all the Polynesians, the Maoris are the most able. Their migration from the tropics to the cooler climate of New Zealand centuries ago developed in them a vigor and enterprise unknown to their racial brothers under the equator. The Maoris are the only primitive people whom the English never defeated in war. The Maori-English struggle ended in a truce, honorable to both. Today the Maori sits in the New Zealand parliament, practices law and medicine on an equality with the white man. A distinguished Maori, Te Rangi Hiroa (Peter H. Buck), is professor of anthropology at Yale.

Pushing west by car from Rotorua we came to Waitakere, where we paused to witness perhaps the most astonishing phenomenon of all New Zealand’s volcanic region—the Karapiti Blow-Hole. After nightfall, we set forth with a party from the hotel and after driving to a certain spot in a dark valley, we were asked to climb out and continue on foot. We clambered on over rough ground under the amazing South Pacific stars blazing down from a cold, inky sky. We halted near a slight black hole in the earth. Periodically this hole emits roaring blasts of steam. It is, said our guide (a Maori with a beautiful Oxford accent), the safety-valve of New Zealand.

“If it were stopped up, the whole North Island would explode,” he said, perhaps not quite seriously. Then he performed the stunt of which we had heard. He wadded up two gummy sacks, dosed them with kerosene, and just as the hole began to blow, touched a match to the sacks and tossed them into the hole. The steam carried them upward, flaming. Higher, higher, higher in the black night, a tremendous, towering and half-terrifying fountain of fire and showering sparks. When you go to New Zealand, you mustn’t miss that.

Southwestward of Waitakere our route took us around Lake Taupo, a drive of almost unbelievable color—a lake as blue as Lake George, yellow gorse thickly crowding the road-sides, and above it all the towering volcanic cone of Ngauruhoe, dazzling white with snow, a faint plume of smoke from its crater drifting up into the towering clouds. That night we spent at the Tongariro Chateau, far up the side of the volcano, where we dined before a great roaring log-fire with a crowd of skiers who had been sporting all day on the higher slopes.

Wellington, capital of New Zealand, a night’s journey south of Tongariro, at the southern tip of the North Island, lies in a nest of strange, stark, tawny hills enclosing its astounding blue harbor; while far away across Cook Strait float up in the sky the jagged snow-crested Alps of the South Island. Almost all the harbors “down under”—Sydney, Adelaide, Perth, Auckland, Wellington, Dunedin—are magnificent, but of them all I give the crown to Wellington.

FLIGHT TO SOUTH ISLAND

And from Wellington we set forth on the climax of our New Zealand adventure, an airplane flight of five hundred miles to the far southeast coast of the South Island. Taking off at dawn, we flew across Cook Strait to Blenheim in a small two-motor plane, then transferred to the big four-motor De Haviland. Of all the air-journeys I have ever taken this crowded more sheer sensation than any other. Part of the time we flew above the clouds, winging apparently over a sea of mountains. The Maori Mountain-peak strengthened by the sharp mountain peaks that, thrusting up through the clouds, looked precisely like islands in a frozen ocean. Then a sudden rift (Cont’d on page 54)
would appear in the white sea, revealing the real sea down below, startlingly near, intensely blue, breaking on a rocky shore; or a patch of farmland flitting along into the curving hills, with every paddock, fence, barn, barnyard, roadside, brookside, as neat and brushed and clipped as Normandy or Surrey, and shot-razoring in the paddocks so individual and near you could, you thought, reach down and pat their woolly backs. Then the clouds shredded away, the wisps of mist and we were flying seemingly alongside a row of saw-tooth snow-capped peaks that towered across the west, while below us our bird-shadow scudded over rust-brown hills whose crests we seemed to clear by a foot or two. Then again farmlands—Christchurch, a little Oxford in its green meadows—and finally at montauk point Quinmest nesting in its hills beside the sea, more Scotch than Edinburgh, the town from which Andrew Byrd embarked for Little America.

Back in Wellington the next day, by a flight even more spectacular—wind and tumultuous clouds made it so—we took train north for Auckland and, en route, our New Zealand sejourn had a climax of a quite different kind.

THE WAITOMO CAVES

Ever since we landed from the States, people had been telling us that we must visit the Waitomo Caves. They were, so everyone said, the one thing you must see in New Zealand. Constitutionally I am disinclined to caves, avoiding them whenever possible. But when I found that a special stop of our Welling­ton-Auckland sleeper had been arranged so that I could get off before daylight and drive up to an early breakfast at the motel at the cave-mouth, and that a special guide was waiting to take me through at an unusual hour, could I evade those caves by any pretext? I didn't see how, so I rose and climbed out of the boat and mounted slowly up a long flight of steps into the world of bright sun and wind, I was still in the grip of my astounding illusion.

NEW ZEALANDERS

You will go to New Zealand to see and do all those things and much more—bathing, fishing, hunting, mountain climbing, exploring above ground and underground, flying and sailing. You will not, I take it, go to study the people and their ways of life. Yet even with the briefest visit, the character of the New Zealander can scarcely escape your notice. He is English of the English, Scotch of the Scotch. Yet with many things happily lacking that trouble the eye and mind in Britain.

One Saturday afternoon, on the way to the cinema in Auckland, my wife bought some strange-looking candy at a sweet-shop. It proved too intractable for our teeth, and she said, "We'll give it to some little boy." So we walked along through the Saturday afternoon crowd looking for a little boy who might like a bag of candy. One wouldn't have to walk far in a crowded street in Los Angeles, Chicago, London, Berlin or Cairo to find such a boy. But in Auck­land all the little boys and girls we met were so well-dressed, so dignified, that we didn't dare insult them by offering them a bag of candy. We kept saying, "Pretty soon we'll find a poor, ragged boy," but we didn't find any.

This may seem a trivial incident, but it struck us rather forcibly. There apparently isn't any poverty in the metropolis of New Zealand. And even the children have a dignity that grown-ups in some other lands could emulate.

MAGNIFICENT WAR MEMORIAL

Another thing I like about the New Zealanders is that in Auckland, overlook­ing the harbor, they have built a great War Memorial building and, instead of filling it with trophies of battle, they have shoved the battle-flags, guns, bayonets, to the attic and given over the two main floors of the memorial to a magnificent museum of Polynesian culture, with superb collections of native handicraft from the whole sweep of the South Seas. To see that museum alone is worth a trip across the Pacific.

New Zealand is an all-year country. One season I think is the Winter. Although it lies far south of the equator, as Illinois is north, the New Zealand Winter is as mild as the Carolinas. And even the children have a dignity that grown-ups in some other lands could emulate.

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This Yello-Jacket

Burnham Boiler

"It stings it, as only a Yello-Jacket can sting. It makes no difference whether you burn oil or coal, the sting is just the same. If you burn coal, then the front part of the jacket isn't needed. If oil, then the front covers the burner. It lifts off easily, to get at it. If after burning oil for a while, you want to switch to coal, you can do it with this Yello-Jacket Boiler. The jacket is a large, adobe, red adobe dellowland. But the really im­portant point is that this Yello-Jacket Boiler stings your fuel bill.

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Confronting you on opening your camp cabin or cottage each season is wall reconditioning. Modern wall panels of Gibbs Boardtile used throughout the living quarters allow you to move right in with no decorating ever required. Simply wipe with a damp cloth to clean and restore bright gleaming surfaces.

Choose Gibbs Boardtile for decorative distinction and colorful beauty. Available in perfect replicas of rare wood-grains, marbles, varieties, tile-scored effects and 21 colors. Use it for durability, moisture and insect resis­tance; easy installation. See the Gibbs Boardtile bathroom in the Number One Demonstration House in the "Town of Tomorrows" at the New York World's Fair. Consult your architect or builder and in the meantime write for sample and suggestion circulars.

GIBBS BOARDTILE CORPORATION

651 N. Aberdeen Street, Chicago
TOMORROW'S RADIO LIVING ROOM

Television will change our living rooms, not only by introducing strange new pieces of furniture, but also by insisting upon color schemes that are necessarily softer. In the Radio Corporation of America Building at the Fair, John Vassos, the noted industrial designer, has worked out this radio living room of tomorrow with functional cabinets and quiet coloring in sepia, blue and white.

Like an amphitheatre, the room is planned as a semi-circle with a curved bench facing the television screen and flat white wall on which movies are projected from the machine left of the sofa. The fluorescent lighting can be dimmed when either screen is used for movies or television, the sepia ceiling reflects no light.

Next to the television screen, and opposite the sofa, is a facsimile recording set which prints a complete news bulletin by television. The printed sheets fall used when in both television and radio. The white wall above successfully serves as a movie screen.

This cabinet will keep the Man of Tomorrow abreast of culture as well as current events. It houses receiving sets for radio sound broadcasts and television, a movie projector, mechanisms for playing and making records, and books to keep them in. The rosewood cabinets, neatly fitted together, can be easily moved about.

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PRIVACY—snug comfort—a place for playthings—justifiable pride in "my room"—these are high in the list of children's rights. And all can be found in a room such as this—a room that can be fashioned quickly in waste attic space with Celotex Insulating Interior Finish products.

That "extra bedroom" you've wanted for so long, a "Rumpus Room," new comfort in an old room that's always been "hard-to-heat"—any of these can also be yours at small cost with the help of Celotex Interior Finish products. And with them will come fuel savings and other important advantages guaranteed in writing for the life of the building. These modern materials can be applied right over existing walls to give your decorations an authentic period style, or the touch of modernism that you may seek—plus winter warmth and summer coolness—all at one low cost. And they can be painted, stained or left in attractive natural color—depending on the effect you wish to create.

Ask your Celotex dealer for our new book of interior decorating suggestions. See how Celotex Interior Finish products can be used to carry out your cherished ideas, in a colorful, easy-to-pay-for way! Or use the coupon.

*For the side room shown, 15' x 15' or larger, with both Celotex Interior Finish and labor to apply it. Cost will vary, of course, with dimensions, job conditions and local labor costs.

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Travel

A directory of distinguished hotels and resorts

JULY CALENDAR:

July 2nd—Third sixty-sixth Annual Virginia State Amateur Golf Championships to be held at White Sulphur Springs, West Virginia.

July 17th—The thirty-fourth Annual Open Lawn Tennis Tournament for New Hampshire State Championship under the authority of the United States Lawn Tennis Association to be held at Crawford Notch, New Hampshire.

July 29th—Don't miss the baseball game to be held at Wrigley Field, Los Angeles, between the comedians and the leading men of the cinema. Harold Lloyd is the general chairman and the game is a benefit performance.

MISSOURI


Lake of the Ozarks—Blue Hill. Located near Columbia, Missouri. Deluxe accommodations. Fishing, boating, golf, tennis, swimming.

NEVADA


NEW HAMPSHIRE

Canaan—The Belvedere. A really fine and modern hotel.

White Mountains—Whitefield. Open June 15 to Sept. 15. 50 rooms, all with bath. Tennis, golf, swimming, boating, fishing, hiking. An ideal vacation spot.

White Mountains—North Woodstock. Open May 1 to Sept. 30. 40 rooms, all with bath. Tennis, golf, swimming, boating, fishing, hiking. An ideal vacation spot.

NEW JERSEY

Atlantic City—The North Beach. Tennis, golf, swimming, boating, fishing. A resort with all the facilities of a modern city.

NEW YORK

The MOUNTAIN VIEW HOUSE

An unusual location on a private estate, serving for many years a distinguished clientele, where Hospitality is a tradition and all the culinary and entertaining features. Offers all outdoor sports and an interesting social life. Booklet and rate schedule upon request. W. F. Dodge & Son, Box 60, June 15—October 29.
New Products

A compact, prefabricated bathroom

If you have ever felt the need of another bathroom in your home, but hesitated to put one in because you could find no room for it, here is a possible answer to your problem. Incidentally, none of the inconveniences usually associated with operations of this sort will be experienced.

The unit shown in our drawing comprises a three-compartment bathroom, with walls of metal and leakproof composition floors. The walls come in a standard light-green finish of baked enamel, though a variety of other colors may be had at slight extra cost. The cabinet is 36" deep, 90" wide and 76" high, and costs $180, f.o.b. the factory. Toilet, lavatory and mirror are not included. By Fiat

DUDE RANCHES

For you who like the sagebrush and the open spaces.

ANADA

Skookumchuck—British Columbia

WHERE TO EAT

A Concise Directory of Distinguished Eating Places

CONNECTICUT

Norwalk
Dorothy's Shen House—Bid. Old New England Shire & Lobster Dinners. Established for over fifty years.

Washington

Andover
Fieldstone—A charming place to eat a most delightful meal. On Route 90. Two miles south of Andover. Sally Bedell.

Dudbury
Mary Hackett's, Rustic 14. Good food served in the modern manner in a home built in pre-revolutionary days.

New Boston

Wrentham
The Wakefield Inn—"Noted all over the world for its famous Crabmeat Dinner." Hundreds between Boston, Mass. & Providence, R. I. on Route 113.

Yarmouthport
The Anchorage and Oar House. Typical Cape Cod inns in lovely old-fashioned gardens. Delicious food, quiet guest rooms. Close to a need or a longer stay.

NEW YORK

New York City

Lake Champlain—Lakewood

Waverly

Ohio

Columbus
The Macaroni Restaurant. 25th, dinner transfer from that Munster Food in the finest Food in the world.

Lebanon

Pennsylvania

Carlisle
The Carlisle Inn—"Adventures in good eating." Beautiful restaurant. Dine outdoors or indoors. On Route 211.

Scranton

Vermont

Rutland
The Creweon—Delightful Inn situated in a private park and having excellent food. Lunchroom, Dinner, overnight or longer.
Then there are the popular and inexpensive white wines from the Bordeaux vineyards, more particularly the white Graves wines. There are also a large number of excellent Summer wines made practically all along the course of the River Loire, from Anjou to the Atlantic, but few of these, outside the wines of Sancerre and the Muscadets, are ever exported.

Of course, the white wines of Chablis are among the most popular in the Summer, and they deserve to be; but the penalty of their popularity is in their higher prices. As to the greater white wines of Burgundy, the wines of the Côte d’Or, which possess a greater breadth and power, they are better kept for more ceremonious occasions.

There are also some charming rosés or pinkish wines, which are delightful Summer wines. The best and best-known of these come from Tavel, Arbois and Ambron. Of course, in all other lands where the vine grows and wine is made, be it Italy, Switzerland or Chile, California or Hungary, there are ever so many different sorts of white wines made every year which are most welcome in the Summer. But did you want to know which is the best of all wines for the Summer time? Of course, that must always be a matter of individual taste, but it is also, sad as it may be to relate, a matter of cost. The best wine for the Summer time is champagne. Young champagne is young and not mature; a dry champaigne, dry but not acid; cold but not over-iced—this is the finest pick-me-up there is, in the Summer time. The pity of it is that it certainly costs more than “a nice cup of tea.”

HOUSE & GARDEN’S BOOKSHELF


André Simon, the well-known and recognized authority on food and wine in London, the founder and president of The Wine and Food Society and editor of its quarterly magazine, has certainly every right to, and every qualification for, being the author of a cook book. (The book, of course, is written in English.)

It is the ideal book for would-be gourmets in search of more learned information on the fascinating subject of wine and food, but whether Bridget the cook will be quite as appreciative of its qualities is problematical.

The chapter on French and other culinary terms and the one on a vocabulary of wines with descriptions of them in English, will be found both interesting and useful, especially if you are addicted to the reading of French cook books depending on a rather sketchy knowledge of the French language. I, for one, am grateful for relief, at long last, to have learned from M. André’s book that jardins, clearly defined for me. Also the deciphering of restaurant menus ought to be much easier once Chapter 5 (culinary terms) has been duly absorbed and digested.

The recipes themselves have been knowingly and admitttedly culled from many famous sources and are precisely and helpfully written, but for me the real joy of the book is contained in its dictionary of wines, which condenses briefly the rich experience and knowledge of a great gourmet.

COMMON SENSE IN HOME DECORATION. By Carl Maas. New York: Greenberg.

When Carl Maas bursts out with the debatable words “common sense” in his book, Common Sense in Home Decoration, he comes upon a much trodden road, may we say trampled, ground. The most admired and famous results, we have to admit, have been accomplished by impractical amateurs. Witness Thomas Jefferson, as architect, forgetting him as President for the moment. Monticello has come down through the years as an honorable, though highly impractical, structure. It is what Jefferson planned it, common sense was decidedly lacking, as he allowed for no stairway—thus the present inconvenient makeshift of stairs between the first and second floors.

In traversing the subject of home and how to decorate it, as Mr. Maas has put it in print: First, we must say it is a welcome addition to the literature on this subject, because it goes over all of it conscientiously from A to Z. Next, he specifies, “it is written for the women of America,” a little gesture of gallantry in the introduction. But we hazard that the type of grown woman in America who will be persuaded to work with a “graph” and “cutouts” in planning where she will put her furniture is negligible.

Students in schools of interior decoration are trained to work professionally in this way, but it is a mere supposition that American women will rise to all this trouble instead of using their own visual imagination, with which they are amply endowed and with which they have “played house” since babyhood.

Having said so much, we praise the work as a whole. These are the chapters, and they contain meat enough to provoke much supplementary reading and study. Furniture Arrangement, The Decorative Scheme, Furniture, Color, Wall Treatments, Floors and Floor Coverings, Fabrics, Draperies and Glass Curtains, Lighting and Lamps, Accessories. There are also a bibliography and an index, 48 half-tone illustrations and 46 sketches.

If there is one thing more than another that gives this book its individual value, it is as a sort of encyclopedia of co-related facts, handy for reference when a problem arises in actual housekeeping as well as in decorating or re-decorating, and as such it will slip into many a bookshelf as a welcome addition.
In August

HOUSE & GARDEN

Presents Its 1939 Collection of

30 SMALL HOUSES AND PLANS

How much house can you buy today for $5,000 or $10,000? What's the most you can expect in design and construction for this expenditure?

In its August Home-Building Double Number, House & Garden answers these important questions for you. It shows you 30 new houses, carefully selected from every section of the country, representing the outstanding types of homes available now at moderate cost.

You'll see the photographs and architects' plans for each house...learn how each was built and what materials were used...find what you might expect to pay for a similar home (depending on building costs in your locality). And you'll be delighted with the beauty, the distinguished design, and the sound construction which you can have at these reasonable expenditures.

Yet, while you can obtain more for your building dollar today than ever before, the pitfalls for the unwary purchaser are many. That's why, if you plan to build or buy a home, you need House & Garden's August Double Number as a yardstick to good value. Watch for it on your newsstand July 20th, and see the best before you decide!

SECTION I — SOUTHERN HOMES.
A brilliant collection of new ideas in "warm climate" architecture and decoration—from recently-built homes in Palm Beach, Palm Springs, and Jamaica. In addition: Mid-Summer Gardens...August Vacation Trips...Hot Weather Entertaining.

SECTION II — 30 HOUSES and PLANS.
A carefully-chosen group of outstanding small houses in the $5,000 to $10,000 class, showing floor plans, photographs, construction outline, and estimated cost for each. All houses are designed by professional architects.

HOUSE & GARDEN'S AUGUST DOUBLE NUMBER

2 magazines for the price of 1–35¢
Dear Eve—

All six of us ran away from the heat last weekend—
in the Lincoln-Zephyr.

We enjoy the new car for many reasons—not the least of which is Stan. With his first driver's license in his pocket, and his young lord-of-all-he-surveys complex, we'd far rather have him at the wheel of a Lincoln-Zephyr. As for him, he'd rather drive it than eat, sleep, or swim!

The Lincoln-Zephyr plays no favorites. Every member of the family can be pleased. If Father admires power, here it is aplenty. If Daughter admires style, here are the graceful streamlines that inspired today's vogue. If Mother would have comfort on journeys longer than she used to make, she will find it in this car. Safety for all is inherent in the unique trussed construction of Sedan and Coupe. Peace of mind rides with you in this sure-footed car. Lincoln Motor Company, Division of Ford Motor Company.

Lincoln-Zephyr V12
Earned Through Years of Service, Quality and Knowledge

It was Wayside Gardens who introduced not so many years ago the now universally recognized superior "Ideal Darwins". Outstanding and unsurpassed stand the following: Glacier, Grullemans Giant, Helen Gabagen, Humming Bird, La Tosca, Mrs. Grullemans, Queen of the Night, Scotch Lassie, Lady Hillington, and many others. All still superior in the class and holding an unabated popularity.

DAFFODIL COLLECTION

It was Wayside Gardens who first offered the American gardeners an outstanding collection of the newer and finer Daffodils, such as, Lovenest, Mrs. Backhouse, John Evelyn, Silver Glory, Moonshine, Fleur, Francisca Drake, Eve, Alasnam, Firetail, Mrs. Walter Brewster, etc. You can’t go wrong on any of these outstandingly choice Daffodils.

NEWEST TULIPS

It was Wayside Gardens who first offered the new Mammoth-flowering Parrot Tulips, told gardeners about the new Lily-flowering Tulips, Chinese Lantern Tulips, Chameleon Tulips, which change their colors from day to day. And, it was Wayside Gardens who two years ago introduced the NEW GIANT BREEDER TULIPS of which Jessy, Penelope, Stephanie, Hercules, Blois van Amstel, Augustus, Perycles, Thomas Stephenson are a few. Colors so beautiful they remind one of old world tapestries. Don’t miss them this year! These are only a few of the new bulbs we are offering each year, along with many others shown in our new bulb catalog so replete with full color illustrations.

REMARKABLE LILIES

It is Wayside Gardens who is first to present at a most reasonable price a beautiful mixture of Shelford Hybrid Eremurus or Foxtail Lilies, usually priced at $2.00 each—now offered at 75c each.

FROM ALL OVER THE WORLD

Nowhere in this country will you find offered so complete a collection of useful, unusual bulbs as at Wayside Gardens. They have been gathered together from all over the world. A little-known group of Iris under the heading of Oncocyilus and Regelio Cyclus Hybrids as well as the “Mourning Iris”, or Black Iris Susiana will delight the Iris fans.

AN INVITATION TO VISIT WAYSIDE NURSERIES

On Route 20, about twenty-three miles east of Cleveland is located the largest Hardy Plant Nursery in the world. Come, see these 300 acres on which are growing some six million plants each year! These plants find their places in thousands of gardens throughout the country. And now, because Fall planting of perennial plants is so desirable, we offer: “Guaranteed autumn planting”.

THE BULB CATALOGUE

Lack of space prevents us from going into greater detail so why not send for the Catalog called

Wayside Gardens
Bulbs From Holland

This catalogue is “authoritative”, “up to the minute”, and contains the best and largest collection of bulbs suitable for the average American garden.

Success With Autumn Planting Guaranteed

Inasmuch as the autumn is the better time to plant most Hardy Plants, we urge you to do all planting possible from September 15th to end of October. We will replace free of charge the following spring, plants sent you this fall that might be winter-killed. We assume all responsibility, but of course, you will give them the required care and protection and not hold us responsible for personal carelessness or neglect. When reporting losses in spring mention order number, please.

Hardy Plant Catalog

Only a limited number of plants are offered in this bulb catalog. If you do not have our Plant catalogue we will gladly forward a copy. It's a 160-page hard book with full cultural directions offering the most up-to-date collection of hardy plants grown in America, Roses, Bulbs, and Sutton’s Seeds, 32 pages in faithful colors. Please include in letter of request five 3-cent stamps to cover forwarding charges. Or drop a postal card and book will be sent by express, 25c collect. This charge may be deducted from remittance for goods purchased.
From Roots

Iris through seven months

June ends. July begins. And still there is more iris flowering to come. A long season of blooms is among the satisfactions to derive from iris—that and the minimum care most of them need, their adaptability to various garden sites and finally their different, gorgeous and picturesque flowering. Little wonder the iris is called the poor man's orchid.

The iris parade begins in late March and early April, according to the climatic zone you live in, with those miniatures—the bulbous Persian; *pumila*, the little iris with the big flowers; and *reticulata* or the netted iris. It marches full-flowered through May and June and goes into July with Japanese iris, finally ending in August and September with Fall-blooming tall-bearded kinds and the lovely vesper iris, *dichotoma*. Between these two extremes are forty-odd other kinds that advanced amateurs and iris fans bring to bloom. In all, there are seven months of flowering from some kind of iris somewhere in the garden.

For Beginners. The tall-bearded, pogon, flag or German iris is usually the beginner's choice. Its abundant and varied hybrids make the garden glorious in May and June. They are easy to grow. Try both intermediate and later-blooming types. Then interest spreads to some of the earlier and lower forms—to the little early *pumila*, which are miniature reproductions of the tall-bearded sorts; to the American crested iris, *cristata*, in blue and white; to an even smaller kind, the slender iris, *gracilipes*; and to roof iris, the blue and white *tectorum*.

Where space permits the interest can extend to the tall Siberians and Japanese. Indeed, collecting irises is one of the most alluring temptations that beset the gardener. But you must choose the right iris for your garden.

Say it is a dry, sunny garden, then you plant the tall-bearded kinds that like their roots or swollen rhizomes baked by the sun. Say it is damp, then you plant Japanese iris, blue flag, *versicolor*, the yellow flag, *pseudacorus*, the Louisiana kinds and those others that have matted, hairy roots which demand water. If you are a rock gardener, then you find room for drifts of the crested, the slender, the grass iris or *graminea*, the cubeseed or *prismatica*, the netted, the *pumila*, the roof, and the vernal iris or *verna*. If your garden is shady, still you can make crested, slender and vernal iris thrive and, in half-shade, the roof iris.

Iris classifications. Besides grouping by sites and roots, irises fall into further classes. Some grow from rhizomes (see below), such as the tall-bearded sorts. Others have wandering roots, like those of *gracilipes* and *cristata*. Still others grow from bulbs, such as the Dutch, English, Persian and Spanish. Some want drainage, sun and a little lime in the soil, such as all the bearded kinds. Others, which are beardless, hate lime—the Japanese and *verna*. This mention of beards brings up two other classifications: those that have a beard or slight ruff, generally yellow, on the falls or three lower petals are called pogon iris; those that lack this are apogon. All native American iris lacks

Division and replanting

(Above) Iris divisions planted 1' apart to make a compact clump

(Lefi) Cut at A for a moderate division, at B for a full division

B. Bearded D. *dichotoma*
E. English—Spanish—Dutch
J. Japanese P. *pumila*
Kinds for beginners who want continuous bloom

beards. A third group, the crested or Evansia, have a crest instead of a ruff. This you find in *cristata*, *gracilipes* and *tectorum*.

**TALL BEARDED.** Tall-bearded or German iris has its own color classifications. (1) *Ameenas*: white or tinted white standards or upstanding petals with colored falls or those that droop, such as Cantabile and Shah Jehan. (2) *Sels*: in which the standards and falls are about the same color, such as Meldoric and Elegy. (3) *Bi-colors*: in which the standards and falls are of different colors or different shades of the same tint, such as Othello and Valor. (4) *Plicatas*: white with standards and falls stitched in blue or mauve along the edges, such as that old faithful Madame Chereau and the newer True Delight and San Francisco. (5) *Blends*: in which the colors are blended. (6) *Variegatas*: yellow or near-yellow standards with deeper falls, such as Portia. This may sound like so much gardener’s jargon, but tall-bearded iris have been so brilliantly hybridized into rainbow tints and tones that they need such classification. Even further, they are grouped according to their season of bloom —early, midseason and late.

**COLOR GROUPS.** With such a range of colors and forms, imagine the number of color groups that can be made with iris blooming at the same time! The pink of Dog Rose, the tall Blue Gown and the pink and yellow blend of Spring Maid would be one group — and one root of all three can be had for less than $2.

Spring Maid, the rosy-lavender Coralie and the reddish Dauntless would make another. The coral pink of Eros and the pale blue of Blue Triumph go well together. So does the pink and yellow Midgard with the reddish copper of Clara Noyes.

Columbines, sweet rocket, Oriental poppies, wild indigo, pansies, coral bells, lemon lilies, *Veronica* (early veronicas all bloom at the same time with the tall-bearded types and can be combined with them to make border groups. With the earlier sorts come clove pinks, coral bells, *Veronica rupestris, Phlox divaricata* and *P. subulata*, and arabis. Or consider this group — yellow Jasmania iris and cream white Venus de Milo, with Oriental poppy Tanager and day-lily Dr. Regel.

**THE TOP HUNDRED.** It is possible to buy a beginner’s set of varied tall-bearded iris for $3.50, enough to start a display. It is also possible to spend large sums for the latest kinds of which the stock is limited and hence high-priced. Irrespective of prices, here are 100 iris considered to be the tops for all sections:

- **White Selfs:** Crystal Beauty, Gudrun, Snow King, White Goddess, Mount Cloud, Oriana.
- **Plicatas:** San Francisco, Los Angeles, Washatch and Seduction.
- **Ameenas:** Wabash and Shah Jehan.
- **Light Blues:** Anitra, Blue Monarch, Blue Triumph, Exclusive, Gloriole, Aline, Shining Waters, Pale Moonlight and Waverley.
- **Medium Blues and Blue Blends:** Missouri, Norain, Sierra Blue, (Continued on page 39)

**DEPTHS FOR BULBS**

Where the sequence of bloom is the same be sure to plant the taller iris well to the rear. The bulbous group are unsurpassed as cut flowers. These bulbs produce the flowers above them.
**Peonies at their best**

*Whereas* iris gives a long season of bloom, the peony shoots off its display in a relatively short number of weeks. Thereafter remains the perfection of its green and arching foliage. Yet without peonies the May and June gardens would lack something of the lush beauty we have always enjoyed.

**KINDS OF PEONIES.** With peonies, as with iris, one should know the various kinds in order to use them most effectively in a garden. Several types of herbaceous kinds are shown here, classified according to their flower forms: double and semi-double rose, crown, etc.; and blooming early, mid-season and late through several weeks. Another great group is comprised of the Japanese and singles, in which the golden stamens play an important rôle. A third group, one not so well known to beginning gardeners, is the tree peonies or *Paeonia moutan.* Finally come the wild species and their hybrids, which are worthy of a wider acquaintance.

**GROWING PEONIES.** The herbaceous kinds, those that die down each Autumn, are the sort most commonly grown. They offer the widest range of colors, from dazzling white to deep maroon. As they bloom at the same time as tall-bearded iris, they make perfect companionate flowers. Planted either in the middle range of perennial borders or in beds by themselves, both their flowers and foliage are of immense garden advantage.

The time to plant the roots is from September 1st on to hard frost. Buy strong divisions with 3 to 5 eyes. Prepare the bed or border area a month beforehand, digging it deep. Be sure to use no manure, which brings disease to the roots; use bonemeal instead and work it through the soil to the depth of 1 ½’. The depth of planting is essential to successful blooming. If your soil is clay, see that the eyes or root buds are 2” below the surface; if it is light and friable 2 ½”-3”. For this purpose make a measuring stick—a lath with an arm not deeper than 3”, and as the peony is set in the soil see that its eyes do not exceed this depth. The first year mulch the planting with a covering of 3”-4” of leaves or salt hay.

Start cultivating the soil around peonies early. In Spring feed a trowelful of pulverized sheep manure to each plant and, if the soil is dry in the week when the buds unfold, cultivate and water the soil and then feed it with a cup or two of manure water. For bigger blooms, disbud the plants; i.e., allow only the terminal buds to develop. For a quantity of flowers and a noticeably longer flowering, leave on some of the lateral buds.

After the first Winter peonies need no mulch. It is well to give them bonemeal in the Fall, so that it will be in solution by the time the feeding roots start searching in the Spring. Incidentally, the peony is a plant for regions that have cold Winters; it will not thrive in the hot climates of the South.

**DIVISION.** Peonies should not be disturbed until the flowers grow small and the stems crowded—after ten years. Then lift and divide.
Their varied kinds, cultivation and garden uses

As a 3-year-old plant will have developed a root system that spreads 20" to 30" with roots 15" long, dig the clump carefully by removing the soil on all sides and prying up the roots. Let the roots lie in the sun until the soil can be shaken off, and after this wash the roots free of all dirt and cut off the stems to 2". Start working the roots until they show where they easily separate; then cut at these points, using a stiff, short-bladed knife.

Let each division have at least 3 eyes, as is shown below. Daub the cut ends with sulphur as a sanitary precaution, and start re-planting as before. In all these processes, keep each plant carefully labeled.

A SELECTION OF CHINESE. From the scores of varieties on the market, let us select a beginner's dozen affording the widest possible color range, form and season of bloom: Festiva Maxima, white flecked carmine, early; Alice Harding, flesh pink, midseason; Kelway's Glorious, white, midseason; Le Cygne, ivory white, early; Mme. Jules Dessert, white, late midseason; Mrs. A. M. Brand, white, late; Philippe Rivoire, red, early; President Wilson, rose pink, late; Solange, cream, late; Therese, rose pink, midseason; Longfellow, crimson, midseason; Walter Faxon, pink, midseason. To make a baker's dozen, add Baroness Schroeder, flesh white, flowering in late midseason.

JAPANESE AND SINGLES. No collection of peonies is complete unless it includes some Japanese and single types. Since the cultivation is the same as for Chinese, we need only make a selection of varieties for the beginner. Here are nine good ones: Ama-no-sode, rose pink, midseason; Cathedral, dark rose, midseason; Fuyajo, purplish crimson, midseason; Isani Gidui, white, midseason; Le Jour, white, early; Pride of Langport, rose pink, midseason; The Bride, white, early; White Lady, white, midseason; Wild Rose, white powdered pink, midseason.

TREE PEONIES. Chinese peonies are herbaceous; their foliage dies to the ground in Winter. Tree peonies are deciduous; while they lose their leaves, the branches remain intact, growing each year an inch or so as the new wood develops. Though enjoyed for centuries in gardens of old China and Japan, and known to us for more than a century, the tree peony is just beginning to arouse the interest of the average American gardener. The plants in variety have only become universally available within the past decade. Today they are found in practically all nursery catalogs. They thrive best in the belt of the Middle Atlantic states westward.

The desirable soil is one containing a third humus and a third sand to assure good drainage. Wood ashes and bonemeal are the accepted fertilizers. Watering in dry weather is desirable. As the plants start their growth early in Spring but are dormant in the Fall, they should be set out in September, October and November. Grafted plants, which most of ours are, should be set so that the graft is 6" to 1' deeper than set in the nursery (the soil mark on the stem indicates this) so (Continued on page 39)

Dividing and Planting

(A) Full peony clump.  (B) Divisions with root growth and "eyes"  (C) Correct planting of a B division and mulching for the first year

When once established and properly fed, peonies will bloom beautifully for 10 or 12 years without division. They are very heavy feeders. Give plantings an annual top dressing of bonemeal or well-rotted manure.
The Daffodil habit

Selections to help beginners choose types for long flowering

If you are the sort of person who says casually, "I just want some daffodils," then these pages are not for you. Since very few real gardeners are so off-hand and since you inevitably grow interested in the uncles and the cousins and the aunts of any plant family as soon as it captures your imagination, you can continue reading. But before we plunge into further facts about this flower, let us understand the matter of names: narcissus is the Latin name, daffodil the English and what a jonquil is you will learn later.

SOME SELECTIONS. You slide into the daffodil habit easily. The investment pays large dividends of bulbs that are dug up every three or four years. By careful selection the blooming season can extend over six weeks.

If your garden is small, start with a small, choice collection designed to give a full season of flowering and a variety of superb bloom. It might be selected from the following newer sorts: Beer-sheba, Mrs. John Bodger and Mrs. H. E. Krelage of the White Trumpets; Dawson City and Mount Royal of the Yellow Trumpets; Moira O'Neill, Robert E. Lee or Jelta for Bicolors; Pilgrimage, Francisca Drake and Bernardino for Incomparablis; Lady Diana Manners and Diana Kasner for Barri; Mystic, Mitylene and Gertie Millar for Leedsi; White Wedgwood and General Pershing for Jonquils; March Sunshine of the Cyclamineus; Moonshine for the Triandrus; Twink and Indian Chief and the old orange and primrose Phoenix for the Doubles; Dactyl and Socrates for the Poets; and Stella Polaris and Glorious for the Poetaz or clustered.

If your garden is roomy, with an old orchard or a bit of woodland dotted with sunny glades, then daffies can be planted in quantity. For such massed planting one either buys the reasonably priced mixtures by the hundreds or thousands or buys them in groups, such as Queen of Spain, Evangeline, Mrs. Langtry, Barri conspicus, Sir Watkin, Horace, Almira, Poeticus recurvus, etc.

REASONABLY PRICED. There are no rules in making a daffodil collection, only suggestions. And the suggestions are (1) select varieties to give a long flowering season, (2) have all classes represented, (3) keep a balance between the whites and the yellows and the red cups, (4) buy some of the cheaper, older kinds that have worn well and some of the newer and more expensive.


THE ELEVEN KINDS. These classifications need not bother the beginner. He will soon enough learn to understand them, however. What's more, he will read bulb catalogs more easily and with more understanding. The Royal Horticultural Society of London has divided the whole family into eleven groups:—

1a. Yellow Trumpet. (Both trumpet and perianth are yellow. The trumpet or crown is as long or longer than the perianth segments.)

1b. White Trumpet. (Both perianth and trumpet are white or almost white, otherwise same as 1a.)

1c. Bicolor Trumpet. (Perianth white, trumpet yellow, otherwise same as 1a.)

2a. Incomparabilis with yellow perianth. (Large chalice-cupped daffodil, cup measures from one-third to nearly the length of the perianth segments.)

2b. Incomparabilis with white perianth. (Otherwise same as 2a.)

3a. Barri with yellow perianth. (Short-cupped daffodil, the cup or crown measuring less than one-third the length of the perianth segments.)

3b. Barri with white perianth. (Otherwise same as 3a.)

4a. Giant Leedsi. (Cup not less than one-third but less than equal to the length of the perianth segments.)

4b. Leedsi with small crown. (Cup less than one-third the length of the perianth segments.)

5. Triandrus and Triandrus Hybrids.

6. Cyclamineus and Cyclamineus Hybrids. (The cyclamine-flowered daffodil.)

7. Jonquils and Jonquil Hybrids.

8. Poetaz or Tazetta Hybrids.

9. Poeticus. (True poet's daffodil.)

10. Double varieties.

11. Various species and hybrids.

Some are thus named because of the nature of their flowering, some from their species source and two from the names of hybridizers. The daffy fan, of course, uses these classifications constantly.

PLANTING. Having been thus led by the hand through a catalog, the beginner will next want to know when, where and how to plant the bulbs. Plant them from late September on 'til the ground freezes. In sun generally, although, since Spring shade is not dense, many thrive in light shade under trees and bushes. Set the bulb so that the top is 4" below the surface of the soil.

When planting in a border, dig the hole with a broad trowel, mix a good pinch of bonemeal in the bottom and, having set the bulb firmly on this bed, cover it with soil.

When naturalizing in quantity in grass, either you dig separate holes as in border planting, or else lift a strip of turf, mix in the bonemeal, set the bulbs the required depth and replace the turf. The separate hole planting is slower but will give better effects. Broadcast the bulbs—throw them as you would dice—and plant them where they land. For grass planting there comes a little bulb planter that reams out a hole into which the bonemeal and bulb can be dropped and covered in with the plug from the next hole.

In both grass and borders bulbs should be planted not less than 6" apart: they will soon enough crowd the intervening spaces. Also the soil beneath them should be well dug, for if you give daffodil roots a chance they go down 10" or 12" and produce better flowers.

Newly planted daffodils should be well protected the first year with a covering of leaves or salt hay. Newer planted daffodils never grow so high as the old ones. The old ones, too, flower earlier.

FOR ROCK GARDENS. Into rock gardens go the little fellows—

Cyclamineus minor, and its hybrids, March Sunshine and Orange Glory, Triandrus albus or Angel's Tears and its hybrids Snow Bird, Agnes Harvey and Moonshine, N. minimus, nanus, capex plenus, obvallaris, lobularis, that quaint hoop-petticoat type, N. bulbocodium and finally the jonquilla, the single sweet jonquil.
Growing daffodils

Cultural pointers for successful blooming—their companion flowers—feeding and lifting—pot growth

Part of the fun of gardening is dreaming about it. June's end scarcely brings July than bulb catalogs commence arriving. We turn to the lists of daffodils and read, "Napoleon, golden yellow trumpet of immense size" . . . "Orange Glow, very large flat perianth 4½" across, cup deep orange heavily frilled" . . . "Actea, purest white, scarlet rimmed eye." Such is the substance of bulb catalog dreams.

From then on, it is just visualizing what sort of background will support Napoleon's golden yellow trumpet and in what corner Orange Glow's orange frilled cup will best appear. Before you know it, you'll be making notes such as these: "Plant Cleopatra under Parkman's Crab—gold at the foot and pink rose buds above" . . . "Tullus Hostilius under the bronzy leaves of Malus purpurea" . . . "Seagull in masses—coronals of white with spots of wan sunlight at their hearts—beneath flowering crab Rochester."

Kinds for Sites. It is all very nice to make these pretty plans, but we must also consider the likes and dislikes of certain daffodils. Despite Wordsworth's line about daffodils dancing in the breeze, it is best not to put the trumpets in a windy spot. They hold their perianth (outside petals) about them like a man with his coat collar turned up and bent before a storm.

The so-called pink daffodils—Love Nest, Mrs. Backhouse and such—will retain their delicate tints if planted in half shade. Plant white grape hyacinths close by them—and catch your breath some morning next Spring. Try, also, a drift of Heavenly Blue grape hyacinths close to that pure white narcissus, Mrs. John Bodger.

The little daffies are either given safe corners in the rock garden or a sheltered nook with a green background. The jonquils, types which are late to bloom, and the poeticus seem to prefer a rather dampish spot.

For cutting set aside John Evelyn and Bernardino, Alasnam and Eekimo, Mrs. Barclay and Twink.

How Many to Plant. As in border flowers, so in bulbs; never plant less than three to a group. Where space permits, use a dozen of each kind, keeping the varieties separate so that you can enjoy their individuality. They can be drifted through borders or planted in solid ranks in special beds that later will support such covering and quick-growing annuals as petunias and verbena. These will hide the yellowing foliage. Of naturalizing in quantities we will speak on the following pages. Here we would only hint that one can never have too many narcissus. One either starts with a small collection, lifting the bulbs every three years and planting the increase in new positions, or else starts with a dozen of each kind, keeping the varieties separate so that you can enjoy their individuality. They can be drifted through borders or planted in solid ranks in special beds that later will support such covering and quick-growing annuals as petunias and verbena. These will hide the yellowing foliage. Of naturalizing in quantities we will speak on the following pages. Here we would only hint that one can never have too many narcissus. One either starts with a small collection, lifting the bulbs every three years and planting the increase in new positions, or else opens the purse wide and splurges on them.

After Flowering. After the bulbs have flowered, snap off the dead heads—but not the leaves. You do this, first of all, for appearance's sake; and also because you thereby prevent seed production, which might drain too much strength out of the bulbs. The foliage is necessary to the growth and increase of the bulbs and should not be cut off until it is well browned and withered. Where daffodils are naturalized, let the grass grow around them, then in July scythe down the grass. There are more daffies lost and spoiled through premature foliage cutting than ever succumbed to disease.

Along in June, when the bulbs are storing up strength for another year is the time to feed daffodil plantings. For quick action use sheep manure, for slower action bonemeal. The latter will be in solution the following Spring and ready at hand for the feeding roots.

Amateurs often complain that their bulbs are "running out." Flowers grow smaller, foliage is crowded and dwarfed. These signs indicate a need for change. The bulbs should be lifted and divided every three or four years. After enriching the soil with compost and bonemeal, re-plant the largest. The smaller can go into the nursery or an obscure corner to grow to flowering size.

When you lift the bulbs, examine each carefully. If there's the slightest sign of rot or grayish-white grubs in the bulb, or the inside is ringed with brown, off they go to the bonfire. Of course, if these are rare and expensive kinds you can soak them for three hours in water heated to 110° and follow this with a two-minute dip in a mercurial solution.

In Pots. Spring can be anticipated by raising daffodils in pots and flats. These are planted in the late Fall. Use either 5" pots or bulb pans and, for soil, a mixture of ½ garden loam, ½ sifted leaf mold or peat moss, enough sand to assure drainage—a handful to a flat—and a handful of bonemeal. These planted trays and pots are then buried outdoors in a trench 10" deep. Cover them first with peat moss and then coal ashes. For the subsequent six weeks they will be forming roots; from then on they can be brought indoors to make top growth. They should be placed in a cool room—not over 50° — and in a window where they do not get too much light. The soil should be kept moist. King Alfred is the popular variety for this purpose. Others to try would be Emperor, Mrs. E. H. Krelage and Lady Moore.

Here's a gardening trick worth trying. Say you've got a flat of daffodils just coming into bloom in the greenhouse. Lift them from the flat and, dipping carefully in water, wash off all earth from the bulb and roots. Then re-pot in decorative pots—preferably those new white ones—using only soaking-wet peat moss for soil. Let them stand in the shade for a day, then bring them indoors and stand in a north window. This soaking at the roots and fresh potting will hold the flower longer in bloom and it will be able to stand the heat of the room, as there will be sufficient moisture at the roots to offset the usual evaporation through the leaves.
Ten daffies

SNOW KING

FLEUR

TWINK

LA VESTALE

CHEERFULNESS

MARY COPELAND

GERTIE MILLAR

MRS. BARCLAY

JOHN EVELYN

DIOTIMA
Gardens as they grew in the New York International Flower Show

An intimate rose garden, with formal beds and climber-wreathed pergola, was among the suggestions made by Turner Brothers.

A glade in early Spring, with its leafing maple and rising fern croziers and azaleas, was Arthur H. Kottmiller's exhibit.

Flowers arranged at the N. Y. Show

Among the prize winners at this year's International Flower Show was a robust and colorful Fruit and Vegetable Shop Window, decoration arranged by the Summit Garden Club of New Jersey.

Mrs. Robert R. Kearfott of the Little Garden Club of Rye, N. Y., used strelitzia and loquat leaves, anemones, roses, pears, pandanus and plums in a still life which is reminiscent of the work of Cézanne.

The tall leaves used by Mrs. Frederick W. Lewis of the Little Neck Garden Club were amaryllis, with loquat leaves surrounding the oranges. The background was yellow green in color. First Prize.
Below the white wall of Dauernheim & Co.'s modern garden were massed pink rhododendrons with dogwoods flowering above them. In the corners of their rose garden, Bobbink & Atkins used dogwoods, azaleas and rhododendrons behind a clipped hedge.

Mrs. Philip E. Erhorn, representing the Garden City-Hempstead Club, used a container and three stands with fern, strelitzia leaves and flowers, dracaena leaves and a succession of colorful fruit.

California material—prickle bush spikes, silver bush, staghorn fern and an anthurium leaf complete the flower picture made by Mrs. Walt Thomas of the Hortulus Club, Greenwich, Connecticut.

Mrs. Nelson B. Grove, of the South Orange, N. J., Garden Club, took her inspiration from a copper-colored bubble with blue-violet tones showing through. The extremely tall leaves are anthurium fulgens.
Among the newer tulips

WHITE ENSIGN

DAWSON CITY

HEUCHTENBURG

EROS

NEW ORLEANS

GRACE
Settings for tulips

Color schemes for planting tulips together with shrubs and trees, other May flowers and ground covers

Either you do or you don't do these things in gardening; either you grow trees, shrubs and flowers as crops, the way a farmer grows corn; or as individual specimens the way a collector assembles pictures and glass paperweights; or else you try to make compositions with them, relate one to the other, so that color and form harmonize into memorable groupings. Of nothing is this more true than in handling May-flowering tulips. Whether you are dealing with Darwins or Breeders, Cottage, Lily-flowering or the fantastic Parrots and queerly broken tulips, you are an artist playing with many pigments and any size of canvas you wish to choose or your means allow.

Just as no man can live unto himself, so should no flower in the garden be allowed to blossom unto itself; it enjoys the color and support of others and must share it with others.

TULIPS TOGETHER. Whether planted formally or informally, as explained on the two preceding pages, there is an infinite number of color combinations and blendings that can be made with tulips alone.

Start with the easiest single-flowered types and combine the orange-golden-salmon effect of De Wet, which grows 17" high, with the golden yellow of Kimberley, which grows 12". Or the scarlet Keizerskrans and its yellow petal rims lifted to 12", with Yellow Queen, deep primrose, standing slightly higher. Among the lower double sorts these can be grown together: the pure white of Boule de Neige and Murillo, soft pink with white markings. Or the soft canary yellow Marechal Niel with the deep yellow Couronne d'Or, both blooming at the same height.

The species described (see pages 14 and 15) should be in colonies by themselves with little ground covers of pansies or forget-me-nots. The curious tulips—the fantastic Parrots and broken-colored Bizarres and Bijbloemens—should also be accorded individual situations even though some gardeners like to mingle them with the more orthodox sorts. This leaves us the great color groups offered by Breeders, Darwins, Cottage, Lily-flowering and Triumph tulips.

COMPANION PLANTS FOR MAY. In planning these color combinations first list the flowers blooming in late May. Of shrubs and trees are lilacs, bridal wreath spirea, snowdrop tree, dogwoods, Rosa hugonis and R. ecae. Of perennials—pumila iris, Alyssum saxatile compactum in yellow or lemon, arabis, Phlox divaricata laphami, hardy candytuft or iberis, mertensia, bleeding hearts, primroses, Daphne cneorum, Iris cristata. Of bulbs the late scillas. Of the plants to set out between tidips there are scilla, Primroses, especially the Munstead strain, can serve for ground cover. The pale blue Darwin tulip Dresden China and the lilac-colored Insurpassable might well be carpeted with them. Of the other bulbs to use. Deep blue scilla campanulata or blue bells with the orange-red tulip Dillenburg and the lilac bronze of Garibaldi. The pale lilac of King Mauve will also go well with blue bells. Phlox divaricata, with its soft blue upstanding flowers, goes excellently with the purple of The Bishop, the deep yellow of Golden Statue, and the yellow of La Tosca.

With the colors and growths of these in mind, you can then turn to the catalogs' color descriptions of tulips and begin making contrasting or harmonizing groups. In many places the background of a hedge or rising iris, peony and phlox foliage will afford a green foil. The low plants are used for ground covers; the higher for contrasts. Again, contrast and harmony can be worked out by combining differing tints of tulips.

COLOR COMBINATIONS. Considering shrubs for backgrounds there are these suggestions. Darwin tulip Venus, which is pink, inter-planted with blue mertensia or blue bells, scilla campanulata. Cottage tulip Nectarine—primrose yellow—or the white Darwin Avalanche, in front of Rosa hugonis, The Lilac pink Geisha before blue lilacs. The Darwin Adoration—old rose—mixed with forget-me-nots and English daisies under a dogwood or lilac. The Breeder Admiral Tromp—orange scarlet—planted with white iberis in front of a Japanese maple.

Combinations of tulips themselves might include—Bronze Queen, which has the color of its name, and Roi Soleil, violet-bronze. The Breeders Dom Pedro, coffee and yellow, with Southern Cross, which is yellow-purple. Breeder Goldfinch—chestnut—and the mauvy purple Darwin The Bishop. Or William the Silent—purple—and Cottage Advance, red-blue. In the Cottages you can combine the amber and rose of Amyrba and the wine tints of the Darwin Faust.

A third group of combinations would be with ground covers. Breeder Hercules, orange-red, with brown pansies and the orange of Siberian wallflowers. Yellow pansies serving below Velvet King—royal blue—and the coffee of Jessey. The light lavender of Thomas Stephenson—supported by the lemony alyssum saxatile compactum var. citrinus. Brown wallflowers would go well with the light yellow of Cottage tulip Arethusa. The black tulip, La Tulpine Noire, could have a contrasting ground of white pansies and the sheer white of Mrs. Grußlamm, of purple pansies. The scarlet lily-flowered Florestan might have contrasting white pansies and Darwin tulip Valentin—violet—the harmonizing tones of viola Jerzy Gem.

Primroses, especially the Munstead strain, can serve for ground cover. The pale blue Darwin tulip Dresden China and the lilac-colored Insurpassable might well be carpeted with them.

Consider some of the other bulbs to use. Deep blue scilla campanulata or blue bells with the orange-red tulip Dillenburg and the lilac bronze of Garibaldi. The pale lilac of King Mauve will also go well with blue bells. Phlox divaricata, with its soft blue upstanding flowers, goes excellently with the purple of The Bishop, the deep yellow of Golden Statue, and the yellow of La Tosca.

With Siberian bugloss, Anchusa myosotisflora, combine the violet blue of Breeder tulip Bacchus, the orangey salmon-buff of Cottage tulip Claudius Pernet and the clear yellow of Alaska.
Tulips in variety

Some hybrids and species—How and where to plant each of these

In the course of their extensive history, tulips have not only gathered a sizable body of romantic legends but also have developed so many variations that a beginning gardener may be fairly bewildered by them. Even those that are grown in formal military ranks, like soldiers in different colored uniforms marching past, have their divisions and subdivisions, their different seasons and types of bloom. In addition to these are those heterogenous species which straggle their lovely flowering from early Spring right over the threshold of Summer.

Hybrid kinds. Of tulips that have been hybridized, we begin with the early sorts, single or double, with heights ranging from 11" to 17" and in a great range of colors. They are succeeded by the taller sorts—Breeders, growing as high as 40", and called breeders or mother tulips because they have the original old self-colors. They flower at the same time as the Cottage and Darwin tulips. Cottage tulips are hybrids usually marked by long, rather pointed petals. Besides these are the lily-flowered, which have reflexed, curved, pointed petals; Parrot tulips, with fantastic serrated edges and clumpy heads; Rembrandt tulips, varied with stripes and blotches; Bizarre and Bibloemen tulips, the former having brown stripes and featherings on a yellow ground and the latter rose or mauve stripes on white; Triumph tulips, results of crosses between early singles and Darwins and filling in between the blooming of the late and early kinds; and finally the new Giant Breeders, including such superb sorts as the violet Augustus, the unusual blue Blois van Amstel, the bronze Hercules, the bronzey-yellow Penelope and the chestnut Pericles.

Breeder, Cottage and Darwin are generally grown for late May flowering when they have the association of a host of other sorts of flowers then in bloom.

Setting the bulbs. Of these twelve kinds there are two garden ways to use them. They can be grown formally, in mathematically correct beds and set in individual color blocks or in color designs and with contrasting ground covers of low-growing pansies or forget-me-nots. Or they can be used in informal drifts through the border where, during late May, the rising foliage of other plants affords their colors a contrasting background.

But the problems that stump many gardeners is not how to plant them, but how to protect them from predatory mice and what to do with the bulbs after flowering. And will they maintain their size from year to year?

Informal plantings. The soil is excavated or prepared to 1' deep and each bulb set 4"-6" deep on a 1" cushion of sand. Planting can go on through October and November; and after the ground has frozen a mulch is laid over the top. Very well decayed manure or bonemeal are the usual enrichments for tulip soil. Tulips for informal ribbons or drifts in perennial borders are usually planted
The stiff stems of Breeders, Darwins and such other tall-growing tulips should be given protection against strong winds. When the flowers fade they should be cut off, but not the foliage. The bulbs can stay in the ground, or else be lifted with foliage and heeled in to ripen in an out-of-way corner, after which they are dried and stored in a cool, dry place until October and November, the months when tulips should be set out. Left in the ground the bulb rarely reproduces as large a flower the second and third years as the first. For uniform flowering, if you insist on leaving the bulbs in the ground all year round, the only solution is to buy fresh bulbs every other year.

The species. To the "curious" gardener—and even beginning gardeners soon grow "curious"—the species tulips will unfold a new world of interesting and unusual bloom.

Earliest to flower are T. kaufmanniana and its hybrids, coming in late March and early April. The flowers, held on stems 1' high, open flat, revealing a yellow center in creamy petals marked with carmine. They should go in 6" deep in sheltered corners, under trees or walls where they will have some shade. Grape hyacinths can accompany them. Also blooming in April is the scarlet and gold T. acuminata or cornuta, lifting to 16".

The last of the species to flower is T. spretigeri, fiery orange and scarlet mingled with buff. Though its stem is 18" high, it is suitable not only for informal drifts but also for rock gardens. Between these two extremes come a number of other fascinating little fellows. T. clusiana, the lady or candy-stick tulip, is white striped rose with gray-blue leaves. Its little bud is pointed and it eventually opens its tiny face languorously wide. Under-plant it with forget-me-nots, their clear blue in pleasant contrast.

April also sees T. dasystemon in bloom, lifting its star-shaped cups only 6" above ground. Several flowers grow on a stem, yellow with white lights. It is ideal for the rock garden. The scarlet fosteriana, especially the variety Red Emperor, is a gorgeous scarlet with black center and yellow border. In the rock garden can also be found a corner for T. linifolia, remarkable for its fiery scarlet in April. Another charming dwarf is T. persica, carrying in twos and threes on a slim curved stem fragrant yellow flowers that are bronze outside. Still another type that carries several flowers on one stem is T. biflora, pure white. T. saxatilis, growing to 9", offers the relief of delicate lilac with a yellow base, and T. sylvestris, hailing from Persia, gives clear lemon flowers.

The most curious of all these species is the green tulip—T. viridiflora praecox, which has soft pale green pointed petals edged with yellow. It is really just as beautiful as it is curious. Greigi, which is illustrated here, is also vividly charming—when you can make it bloom. Its foliage is broad, thick, and flushed with purple, above which rise in late April and May the orange, globe-shaped flowers. It wants a hot, dry spot.

Other varieties. There are other species, but these will suffice for even the most ambitious beginner. His or her taste, anyway, will probably run to the late May flowering hybrids—the Giant Breeders, Darwins and such. For color suggestions in planting them and for the flowers to bloom at the same time, see pages 12 and 13.
The little bulbs of Spring

An assortment to plant this Fall—where and how to set them out—their flowering and care

Now, having considered those two major groups—tulips and daffodils—which bring such waves of flowering to the garden in Spring and early Summer, we can turn to the humbler sorts that mark the incoming of the season’s tide.

Snowdrops, Spring snowflakes, Winter aconites, chionodoxas, crocus, scillas, grape hyacinths, fritillarias, mariposa lilies, anemones, ranunculus, star of Bethlehem, hyacinths—by such colorful advances the tide of Spring beauty creeps in.

WHERE TO PLANT. Most of these smaller bulbs are naturalized—dribbled through the grass or colonized in safe corners of borders and under the lee of shrubs. Consequently, when only a few of each are being set out, we can put a pinch of bonemeal below each bulb in its individual hole.

For larger and more pretentious plantings the soil or soil can be lifted to the right depth, fed, and the bulbs set and covered. The right depth for crocus and snowdrop is 2 1/2" deep and 3" apart; scillas and chionodoxas 3" deep and 3" apart; grape hyacinths and crocus 3"-4" deep and the same apart; crown imperials 6" deep.

SMALL BEGINNINGS. Snowdrops, Galanthus, bloom in February and March in the mid-Atlantic states and appear later farther north. Give them a moist, cool, shady spot in grass that need not be cut over until early Summer when the leaves die down. Leave them undisturbed. The three types are G.憋zantinus, a very early bloomer for sheltered spots; G. elwesi which is recommended for the southern states; and G. nivalis, with both single and double nodding blooms.

WINTER ACONITES, Erantis hyemalis, want a half-shady place under shrubs, bringing the first yellow into the garden in March. They increase with the years and thrive after cold Winters.

GLORY OF THE SNOW, Chionodoxa, thrives in any fertile, well-drained soil where there will be moisture and light during their growing period until their foliage is ripened. They come in white and pink and can be mingled in drifts with snowdrops and scillas. For a beginning, start with the standard sorts—C. luciliae from Asia Minor, bright blue with a white center, and often bearing six to eight blooms to a stem; and C. sardensis, with gentian blue flowers. All grow 6"-7" high and will freely cross and seed themselves. More unusual types are gigantea in both light blue and white, the white and blue forms of luciliae and tmolusi or tmoli which is blue and white and blooms quite late in the season.

SQUILLS, Scillas, come in two groups, those that bloom with chionodoxas and crocus and those called harebells or wild hyacinths which flower later with Darwin tulips and lilacs. Scilla bifolia, deep blue and early, wants sun, a good soil and an undisturbed life. S. b. bourica has sturdier stalks of softer blue. There are also rosy salmon and rosy pink types. From Russia come the sibirica kinds, bright blue or white. Later are the deep blue fragrant aticos and the Austrian amoena. Many of the scillas are suitable for rock gardens and, naturalized near tulips and lilacs for companionate blooming, are Scilla campanula and S. nutans. The last two come in many blue, white and pink named varieties. Scillas should be lifted and divided and the ground re-dressed every 4 or 5 years.

GRAPE HYACINTH, Muscari, also bloom with the scillas and can be planted in drifts under flowering almonds and early magnolias. These should be planted early in the Fall and left undisturbed. No particular soil. White, blue, in several forms, and pink varieties are available. Heavenly Blue is the popular variety but the others are well worth growing. M. armeniacum, deep cobalt blue and fragrant, comes early. Azureum is light blue and early. Botryoides comes in blue or white and plumosum, a later bloomer, bears feathery plumes of violet colored flowers in May. Paradoxum grows to 8" high and bears blackish-blue flowers. Neglectum, with the same flowers, blooms longer. Moschatum comes in the month of April, with grayish purple bells or flowers that turn pale yellow.

CROCUS should be set out in September in drifts of not less than a dozen and in well-drained soil. Lift and re-plant every third year. Set where the lawn mower doesn’t chop off their foliage—some in sunny spots, some in sheltered. They are delightful in rock gardens. The catalogs teem with varieties. Don’t forget the Autumn crocus or Colchicum. Planted in Summer 2" deep beside undisturbed plants, they will reappear year after year.

SPRING SNOWFLAKES, Leucojum vernum, want a sloping spot. Their white spattering flowers are so
small that they should be given a protected sanctuary. The variety *L. aestivum*, or Summer snowflake, flowering in May, is especially prized for cutting for flower arrangements.

**LARGER FLOWERS.** Fritillarias come in large and small types. Of the first, Crown Imperials are the noble representatives. An old denizen of gardens, they want protection from winds; and please let them alone, as they are apt to disappear if fussed with.

Smaller types include *F. meleagris*, the snake’s head, which wants a moist soil; and the native American kinds—*F. biflora*, *lilacea*, *pluriflora* and *Purdyi*—which grow in full sun in open fields and should be accorded a sunny garden spot undisturbed.

The other western American group—*atropurpurea*, *coccinea*, *lanceolata*, *parvifolia* and *recurva*—want a shady, well-drained spot.

From California come the mariposa tulips or *Calochortus*, which can be grown in many parts of the United States. Plant about mid-November in a sheltered, well-drained soil with plenty of leafmold and sand. Mulch after planting. Lift bulbs and dry after foliage has ripened. You find them grouped under globe tulips, suitable for woodlands and partial shade; star tulips, which flourish in the open; and mariposa or butterfly tulips, which want full sun and a heavy soil.

**FOR THE WILD GARDEN.** Star of Bethlehem, *Ornithogalum umbellatum*, had better be given a corner to itself lest it become a weed. The white, starry flowers stand 6”-8” high.

**THE TROTTILIES, Erythroniums,** while also at home in wild corners, are not so rampant. In early April they show their tints of pink, cream, white, yellow and rose, holding the flowers 6”-7” high. They seem to revel in woody places and under shrubs and in shady, damp corners. *E. californicum* is the yellow; *cilrinum*, cream with lemon center. *Hartwegi* also is yellow. *Revolutum johnsoni*, the queen of troutlilies, is rose pink. When it does flower, the glacier lily, *E. tuolumnensis*, golden, is one of the loveliest. It wants a shady, well-drained spot.

**THE BRODIAEAS** are as easy to raise as narcissus. Their small, crocus-like corms should be naturalized in drifts planted 3" deep. They seem especially happy under oaks and deciduous trees. Leave them alone to produce their grassy leaves and flowers of great lasting quality. Their colors are blue, yellow, red and white.

An amazing array of colors is now found in the ranunculus, since they have been successfully hybridized. For cut flowers they excel. As the bulbs are doubtfully hardy, they should be lifted and stored over the Winter. Replanted in April and May, their flowers come in July.

Here, may we say a word in defense of hyacinths, which now seem to be eclipsed. Even the loosely-growing Roman types are neglected. Since there is evidently a return to formality in garden planting perhaps these grand old bulbs will come into favor again. The Roman types, which come in white, blue and pink, lend an effective bit of color to the Spring border.

**OF THE FORMAL KINDS** you can always depend on Queen of the Blues, which is pale blue, *L’Innocence*, pure white, Lady Derby for a pink, *La Victoire* for cerise, *City of Haarlem* for yellow, King of the Blues, dark blue. Grand Maitre, lavender, and King of the Belgians for scarlet. Of course, hyacinths can also be grown indoors in water or fibre and can be forced for early bloom.

**FOR THE AMBITIONISTS.** Those who care for less common bulbous plants might try alliums, the decorative onions. Of the many sorts, the old-fashioned *moly* is still the favorite. Then there are anemones. In the south these are Fall-planted 6” deep in semi-shade to be cool and will continue for years. In the north plant in early Spring. The St. Brigid strain is the popular sort for beginners, from which they can pass on to the taller De Caen and the bright blue *A. apennina* which is especially at home in rock gardens.

**THE FOXTAIL LILIES, Eremurus,** after enjoying many years of popularity in England, are at last finding a place in American gardens. They want particular locations and care. Some grow as high as 10’. The roots are clusters of fleshy fibres that must never be broken. The leaves, which make dense rosettes, disappear after the plant has flowered. The flowers, set on tall spikes, are yellow or rosy according to variety. They want a sunny, well-drained spot with protection from wind. Mulch over Winter against too ambitious Spring leafing. Beginners can try the Shelford hybrids in orange, yellow, pink or white, and then pass on to the species.
Lilies for beginners

Twenty-four kinds and where and how to grow them to advantage

If ever there was a test of your "green thumb", it is when you commence growing lilies. Some of them are easily grown: sorts for gardeners with only pale green thumbs. Others should be ventured on by those whose thumbs are bright green. Now the reason for this caution lies in the fact that we haven't conquered or prevented the various ills to which the lily flesh is heir and also because many people do not realize the particular care necessary to growing lilies successfully. Let us look into the elements of that care which is required for successful cultivation.

SOIL AND SITE. Where will you grow lilies? What kind of soil do they want? Good drainage is essential for all lilies. If the lay of the land doesn't provide it, then it must be put in the bottom of the bed. The ideal soil is one in which there is an equal mixture of clay, sand, leafmold and well-rotted manure. Some types require a damp location, *L. pardalinum*, for instance. The European lilies—*L. candidum*, *chalcedonicum*, *croceum*, *martagon* and *testaceum*—will thrive in alkaline soil. The American native lilies—*L. canadense*, *superbum*, *pardalinum*, *humboldti* and *parryi*—and the species from the Himalayas and Japan seem to prefer acid soil. These soil requirements immediately tell us where to plant the bulbs. Those that like acid soil can be grown with other acid soil plants, rhododendrons, azaleas and such. Those for neutral or alkaline soil go into borders where perennials grow. But, whether acid or alkaline, the soil must have good drainage and plenty of leafmold.

Most lilies seem to succeed in full sun, although partial shade, especially at midday, preserves the colors and prolongs the flowering season. Lilies also want air around them. They shouldn't be crowded.

The soil should be dug down to 1' and mixed thoroughly so that the sand, leafmold, clay and rotted manure are worked all the way down. Superphosphate or bone meal can be added at the rate of 5 lbs. to every 100 square feet.

WHEN AND HOW TO PLANT. In the neighborhood of New York, American-grown bulbs should go in before October 15th. *Lilium candidum*, Madonna lily, is planted in August or early September. Imported bulbs, which often arrive late in the Fall, can be planted in heavily mulched ground or potted up and kept in the cold frame. Experts are divided on the ideal season for planting. One should consult local experience from other gardeners.

Size of bulb, type of soil and manner of root growth are all factors in proper planting. Vigorous kinds—*L. auratum*, *henryi* and *regale*—can be planted deeper than *L. concolor* and *rubellum*. The stem-rooting lilies should be set deeper than those which grow roots from the base of the bulb alone, such as *L. candidum*, *chalcedonicum*, *martagon* and *superbum*. Large bulbs are planted deeper than small bulbs of the same species. In sandy soils plant bulbs 2" deeper than in clay soils. A good general rule is to set a bulb three times its own depth. Space small lilies 6"-7" apart and larger ones 1'.

Dig a largish hole to the proper depth. Work the soil and some sand carefully around the roots and bulb and fill the hole. Label and mark the area of the planting so that you won't disturb them.

CARE AND CULTIVATION. When growth appears above ground, keep the soil free from weeds by shallow cultivation with a hand tool. Take care not to break their tender growth. Since lilies like to have their roots cool and moist, a peat moss or leafmold mulch should be placed around them. If dry weather comes in July and August, soak the planting down to 6" once a week. A top dressing of well-rotted manure tankage, dried blood or cottonseed meal will supply extra food. Or a fertilizer of a 5-10-5 formula.

Except from those that you are saving for seed, all faded flower heads should be removed. Stake where necessary, being careful not to drive the stake into the bulb. As the green leaves are required by the future life of the bulb, do not cut off the foliage after flowering. Above all, if a lily is doing well, resist the temptation to move it.
LILIUM CONCOLOR  LILIUM DAURICUM  LILIUM SPECIOSUM  LILIUM ELEGANS  LILIUM SUPERBUM

**SUCCESSION OF BLOOM.** By making a judicious selection you can have lilies flowering in your garden from early June to late September. Here are twenty-four lilies for gardeners with pale green thumbs—they are easy to grow—and the months in which they flower, together with their color, size and depth to plant.

**JUNE**
- *amabile*, orange red, 1½'-3', set 6'' deep in sun or partial shade.
- *bulbiferum*, red, 2'-4', 6'' deep, sun.
- *candidum*, white, fragrant, 3'-5', shallow planting, sun.
- *concolor*, red or yellow, 1'-2', plant 4'' deep, full sun.
- *dauricum*, red, 1'-2½', plant 5'' deep in sun or partial shade.
- *elegans* in variety, red, yellow, orange, 1'-3' high, set in sun.
- *hansoni*, yellow, 4'-5', plant 6''-8'' deep.

Mrs. R. O. Backhouse, *orange, martagon-hansoni* hybrid, of which there are many other varieties, 4'-6', set 6''-8'' deep.

*umbellatum* in variety, yellow, orange, 1½'-2½', set 4''-6''.

*pardalinum*, orange-red, 4'-7', damp soil, set 4''-6'' deep, sun.

*pumilum* (*tcnuifolium*) red, fragrant, 18''-3', set 5'' in sun.

*pyrenaicum*, red, 2', plant 5'' deep in moist shade. Try from seed.

**JULY**
- *canadense*, red or yellow, 2'-5', creeping roots, damp soil.
- *cernuum*, lilac, fragrant, 1'-3', plant 5'' deep, full sun.
- *davidii*, orange-red, 4'-6', set 6''-8'' deep in sun. Easy from seed.
- *regale* and hybrids, white, fragrant, 4'-6', set 6''-8'' deep, sun.
- *sargentiae*, white, 4'-7', set 8''-10'' deep in sun. Try from seed.
- *superbum*, orange, 4'-8', set 6''-8'' deep, sun. Damp soil.
- *testaceum*, apricot, 4'-6' high, set 4'' deep in sun.
- *willmottiae*, orange-red, 4'-5', set 6'' deep in sunny damp soil.

**AUGUST**
- *henryi*, orange, 6''-8'', partial shade. Easy from seed and bulbils.
- *speciosum*, pink, 3'-4', set 6''-8'' deep in sun or light shade.
- *tigrinum*, orange-red, 4'-6', plant 6'' deep in dry sunny soil.

**SEPTEMBER**
- *formosum*, white, fragrant, 6', set 6''-8'' deep. Easy from seed.

**LILIES AND OTHER FLOWERS.** Of course, each of these has its individual method of flowering: the funnels of *regale*, the nodding Turk's caps of *superbum*, the deeply reversed and spotted *tigrinum*, the delicate sprays of *martagon*, the lifted cups of *elegans*, *dauricum* and *concolor*, and the seemingly precision of *candidum*.

These, together with the heights and seasons of bloom, are taken into account if one is associating lilies with other plants. For lilies should be so associated. The nearby plants shade their lower stems, which is desirable. Where there is space, lilies should be planted in colonies of not less than a dozen bulbs. Many of them are suited for woodlands, and among shrubbery they are at home, the shrubs affording both a background and protection from wind. The smaller-growing sorts are useful for front-of-the-border plantings, with low-growing annuals about their feet. The taller sorts can go at the back.

**FROM SEED.** We have suggested raising some of these easy lilies from seed or bulbils. Thereby you increase your stock at no expense, can have bulbs with live roots on them ready to establish themselves and, if your lilies are healthy, you will have clean bulbs. Fresh seed can be sown when ripe in cold frames and allowed to grow along there until the bulbs are well formed. Keep the seedlings shaded the first year. You can also increase the stock by bulbils sown the same way and by scales of bulbs rooted in damp sand.

**DISEASES.** Lily mosaic is a most prevalent and virulent disease. We illustrate here how it affects a plant. When you see this, be hard-hearted, dig it up bulb and all and burn it forthwith. Botrytis is another disease which is usually confined to the foliage, which shows orange circular spots followed by a gray mold. Against this, spray the plants at intervals during May and June with Bordeaux mixture, spraying before wet weather. Burn all fallen leaves.
Brookside plants

Those that thrive in boggy places and can be set about the rims of garden pools

The best way to learn the plants that will flourish in boggy soil is to go and study bogs; and the best way to find what plants to set out beside a pool or a brook would be to visit pools and brooks. Nature is your book. First nature in your own immediate region, then in others.

**MANY BOGS AND BROOKS.** In the colder regions one group of plants survives, in the south another. The brookside gardens in Southern Ireland find calla lilies flourishing with the vigor of cattails in the colder climates. The damp places of China are a habitat for primroses of amazing beauty, which can be naturalized in the same circumstances here and will thrive with the lusty growth of our common marsh marigold. Once on a day, a romantic gardener in Hingham, Mass., planted the wet spots of his meadow with *Myosotis palustris*, the damp-soil-loving forget-me-not; and today Spring sees the meadows thereabouts sheeted with blue clouds of this flower.

Decide then, if you have a brook or boggy place, whether you merely want to copy nature as you find it at home, or whether you will introduce plants from other like situations the world over. Either is interesting, the latter more so.

**SOME NATIVE PLANTS.** Apart from water lilies and such other nymphae which we are not considering here, what are some of the plants you find along northern brooks and pools? From a long list let us select just a few. False Solomon’s seal, *Smilacina racemosa*, gives speckled white berries that turn red as the season advances. Joe-pye-weed and mallows, meadow rue and milkweed, and snakeroot, *Cimicifuga racemosa*, all like damp soil. Cardinal lobelia will flourish right up to the edge of the water and so will marsh marigolds and Japanese iris. With its feet in water the yellow flag, *Iris pseudacorus*, grows lustily and so do some of the sedges.

Along the damp banks of brooks and around shady pools there are often pockets for pitcher plants, yellow ladyslippers, and Chinese primroses as well as the common type and the Munstead variety.

**BOGS AT HOME.** For those who have no brook or boggy spots in their gardens and still are interested in the plants that inhabit them, a miniature bog can be made at home. A half barrel, buried in the ground, will serve. Fill it with rich, moist woods soil and on top lay a deep layer of sphagnum moss. Another barrel filled with water would do for the real aquatics—arrowheads, cardinal lobelia and such. Again, a bed can be dug in a hollow and filled with woods soil and moss, in which bog plants will grow if the soil is kept watered.

Even in these small quarters one could bring to flowering such woodland treasures as trilliums, native orchids and the pink wood-sorrel for ground cover where there is shade. In pockets of sandy, acid soil the birds-foot violets would grow, and the bristled aster, pipsissewa, pyrolas and the carpeting wild cranberry. In a partially shaded bed of moss could be tucked away closed gentians and marsh St. Johnswort.
A serene garden enclosed by flowering shrubs and trees

LEFT: The garden behind Mr. and Mrs. Meade Prince's estate at Westport, Conn., is a wide panel of turf with flowering shrubs and evergreens giving it enclosure. A shallow oblong pool, rimmed with stone and guarded by a satyr, makes the central feature. At one side a seat, shaded by a large, overarching tree, commands a view of the garden and of the meadow beyond. Serene and colorful, it is a garden in which to enjoy a long Summer.

RIGHT: Formal in general design, as it should be to blend with the architecture of the house, the garden is informal in its planting. Masses of encircling shrubs interspersed and faced down with tall vari-colored flowers soften the pattern of the garden. The pool is set on the main axis from the house and the figure of the dancing satyr terminates it. This piece of sculpture is happily placed against a most colorful flowering background.
Seven gardens on three levels give interest to one Connecticut country place

1. The garden of Dr. and Mrs. Thaddeus Hyatt of Stamford, Conn., is remarkable for its changing interests which are given it by various divisions. To the left is a glimpse of the Spring garden, where pachysandra serves as ground-cover to early flowering bulbs planted in drifts under the apple trees.

2. Since the property is uneven, it has been laid out in levels. On the lower level, shown to the left, rough stone walls enclose a parterre garden. The lawn is broken by formal box-edged beds in which Darwin tulips are followed by arrays of heliotrope Royal Fragrance, in the Victorian manner.

3. In the left corner is a glimpse of the blue and white garden. A Greek key design is worked in box. Matched dwarf pears will be arched over the path. The white flowers include white single peonies, annual vinca, zinnias and cynoglossum. The gardens were designed by Charles Middelee.

4. The garden is laid off the axis of the porch, as can be seen below. From the level where the apple trees stand amid their ground-covers and daffodils, the garden rises to another level where a double perennial border reaches, again by low steps, as far as the grassy terrace before the porch.
5. On the opposite page is the blue and white garden (3) in its early stages. Here the arches are in place and already, although newly planted, the pears are reaching across the arches and bearing fruit. Eventually these fruit trees will make a green and shadowy tunnel from which, on each side, will extend the colorful beds of blue and white flowers. In the distance, at the other side of the central ramp, lies a blue, gray and yellow garden, another delightful feature of Dr. and Mrs. Hyatt's well-planned and carefully planted country place.

6. Here is the Fall garden. Borders are of dwarf asters, Victor and Countess of Dudley, taller St. Egwin, Blue Gem and Skyland Queen flower with chrysanthemums and late zinnias and Mexican sunflowers. The green accents are provided by globes of sheared white pine.
How both flat and uneven sites can be given individuality is demonstrated by these gardens.

RIGHT: Tall hedges insure privacy to the gardens of William K. Richardson’s place at Nahant, Mass. Differences of levels or gates on summerhouse mark the transition from one garden to another. This is looking towards a garden that ends in an arbor covered with an arched, vine-draped trellis. This garden produces successive flowers blooming from early Spring until late Autumn. Arthur A. Shurtleff was the landscape architect.

BELOW: A formal plan is used in the garden of Nathan Ohrbach at Krugers, N. Y. A green and white scheme of tulips edged with pansies is backed by an occasional white dogwood. At the end of the turf panel is a focal white wrought iron bench set before massed evergreens. Clipped shrubs and hedges contribute a slightly formal note. J. J. Levison was the landscape architect of this estate.

ABOVE: This alpine garden, owned by Mrs. Theodore Burgess of Dedham, Mass., was made by sinking into a sloping bank old moss-encrusted rocks brought from a nearby woodland. The curving grass walk and low stone wall follow the natural contour of the land. A great variety of rock plants and low evergreens fill this bank with Spring color. At the same time old apple trees overhead are a cloud of pink and white bloom.
The Fall Gardener

Advantages he gains over those who garden only in Spring

By Richardson Wright

The first of these garden sections, which accompanied the January issue of HOUSE & GARDEN, was devoted mainly to the fundamental work of soil preparation and plant maintenance and to explanations of why such work is done. In this, the second special gardening section, more space is devoted to plant families, especially to those set out between July and the closing down of garden activities by black frost. Whereas the first surveyed the year as a whole, this second section narrows down to that essential period of Summer and Fall work.

You may tell a real gardener from a mere sentimental amateur by the amount of gardening he or she does from July on. It is easy enough to garden in Spring and early Summer. The awakening green world and the crowding cascades of flowering present an irresistible lure. Then every one wants to get his hands in the earth.

Eventually come the dog days and the gardening urge wanes before the increasing sultriness. At this point it dies altogether with many people, until another Spring rouses them to passionate activity again. For the real gardener late Summer and early Autumn are only the commencement of a fresh gardening life. Whereas in Spring we are spurred on to garden by enthusiasm, in Autumn we garden by faith. Those rich entombments of bulbs and those credulous settings out of plants, shrubs and trees and those sowings of minute seed are done with the sure belief that they will rise up more glorious than before. The Spring gardener is certain of his results coming quickly: the dormant rose he plants now will break into leaf a few weeks later, his zinnias and marigolds will run the cycle of their lives before frost. The Fall gardener is willing to wait; he has patience, which is the mark of those to whom gardening forms part of a full life.

Apart from his philosophical aspects, the Fall gardener is also wise. First of all, by doing a lot of work in the Autumn he saves himself tasks that would crowd the days of Spring. Garden procrastination exacts a heavy toll. Except in emergencies and when a new project is going forward, gardening should advance at a steady pace. Time as well as strength must be budgeted. Frantic haste is an indication of poor planning. Do all you can in the Fall, and you will take Spring in your stride.

The second advantage of Autumn planting is the early start it gives the plants. A dormant rose bush set in the earth in late October is ready to go ahead growing when the ground first begins to warm. A tree or bush now given its generous hole and well prepared soil can recover from the shock of moving and be on its way when the sun drives the sap up through its trunk and limbs.

Spring-flowering bulbs, of course, must be planted in the Autumn—the daffodils first, then the tulips and hyacinths and smaller items. The same is true of iris and peonies. By the end of August new iris should be in place and old plantings lifted and re-set. Then come the peonies. By early September the perennials raised from Spring-sown seed are large enough to begin their life in permanent places. Seed beds and coldframes thus are cleared for Autumn sowing of those seeds which germinate more uniformly if they are frozen over Winter.

Thus from July onward gardening advances by steady pulsations until, with the coming of black frost and the consequent clearing away of the dead plants and mulching of those that need to be kept dormant, it gradually slows down, either to stop entirely or to continue under glass. Then the gardener enters into that blissful state of recollection. All things are swept and garnished.

Some, being calculating souls, at this period also count up their failures. You can, if you want to go into that sort of thing, find how appalling were your losses and how little skill you showed in the past year. I am not sure that anything is to be gained by these garden regrets. It is better to forget them in the glamorous memory of magnificent flowering you did have. If a man is successful in half the business ventures he embarks on, the world calls him a titan of commerce. If we gardeners succeed in bringing to superior flowering half the seeds and bulbs we plant, we need not be ashamed.

And so the Autumn gardener, when others would make it the ending, finds in his work the beginning of a new garden year. Spring is richer for his anticipation of it. When crocus star the lawn and Winter aconites spread their pale golden buttons under stark bush branches, and tulip foliage begins drilling up through the frost-bound soil, then he knows that his faith is assured and his work worth while. He comes into Spring gradually, easily. His decks are cleared for what lies ahead. He faces another gardening year with the sure knowledge that he is going to enjoy it.
Making a rose garden

There are several successive steps in making a rose garden, and the first one begins in the heart. Somehow, you must prefer roses above all other flowers. You must be willing to work for the perfection of their bloom. You must pass from plane to plane of appreciation as new varieties are offered. You must look forward to each June as the gateway to a new gardening life.

Having thus enshrined roses in your heart, you begin to work with your hands and head.

PLACING THE ROSE GARDEN. Sun, shelter from wind, good drainage, distance from large trees are all aspects to consider. Also, if the place is small, the rose garden can be near the house so that the flowers can be seen and enjoyed intimately.

Even though torrid sunlight does fade some colors, roses are not tolerant of shade. Give them a sunny spot.

Shelter may be afforded by a wall, fence, low building, hedge or the lay of the land. It is often possible to encircle the beds of hybrid teas and hybrid perpetuals with higher wild roses that will act as a wind screen.

Roses are not among those plants that tolerate wet feet. Moisture in the soil they want, but soggy pools beneath are anathema to them. Give them a sunny spot.

Distance from large trees is essential because the feeding roots of these giants are far-reaching and greedy. Once in a bed, the trees get the nourishment and the roses have to take what's left over.

The next step, once you have visualized the site and the under-surface preparations, is to plan the design of the garden. Most rose gardens tend to formality. Frankly, there are seasons, especially if black spot hits the foliage, when rose bushes may not be called beautiful. Since their planting is fairly permanent, the design in which they are set should also be of a permanent character. Low hedges that outline the beds can also afford protection. On these pages we are suggesting two types of design—a rectangle and a circle. Either would provide a most suitable setting for the Queen of Flowers.

PREPARING THE SOIL. The fastidious rosarian begins preparing the soil for his beds at least a year before he plants. It begins with a good compost heap. It is accelerated by an equal quantity of well-rotted manure. With a good supply of these available, rose soil preparation can almost attain perfection.

Clay is generally considered the desirable type to have; and yet you see many a successful roserie in which the soil is light and sandy. The great English rose test garden at Hayward's Heath is sand and rotted manure. Light soils have to be built up with compost. Sticky clay must be broken down with sand and compost. A soil on the light clay side is ideal. It is also coming to be believed that roses prefer a soil that inclines toward acidity. Hence lime and bone meal may not be the ideal adjuncts.

The roots of hybrid teas and most other roses rarely penetrate more than 18' to 2', so a two-foot preparation, unless drainage must be installed, is sufficient. The enrichment should go all the way down and be thoroughly mixed. Do not sandwich manure and soil.

PLANTING. Roses may be planted either in Fall or Spring. Rosarians prefer the Fall, because the bushes are freshly dug at the nurseries and will be in their garden place ready to start growth when the ground warms again. Stock for Spring planting is generally held in storage over Winter; it is apt to be dried and shriveled and really doesn't get into normal growth until mid-Summer. The climate of one's zone has much to do with the advantages or disadvantages of both times of planting.

Plants are received from the nursery in early Spring and late Fall and are in a dormant state. As soon as they arrive, unpack them, place the roots in water for an hour and then plant. If it is impossible to plant upon their arrival, heel them in a trench, water and cover well with soil.

A planting plan of the bed or beds should be made before the bushes arrive so that no delay is necessary. Also the ground should have been ready and settled. Planting distances vary with varieties. Hybrid teas and baby ramblers should be set 18' apart, whereas the stronger-growing hybrid perpetuals should go in 24' apart each way. The rugosa and similar types should be allowed at least 4'-5' and the hybrid wichuraianas and multifloras re-
From first turning the soil to cutting flowers

quire 6'-8'. In order that they can be worked easily from both sides, rose beds for hybrid teas and perpetuals should not be more than 4' wide.

Proceed with the actual planting as follows:
(1) dig a hole large enough for the roots to be spread out;
(2) trim bruised roots and cut back the tops. Hybrid teas are cut back so that four buds are left on four or five stems; hybrid perpetuals to seven or eight buds on five or six stems; climbers are cut back to force them to make a good root system which will produce vigorous canes.
(3) The soil should be heaped a little in the bottom of the hole so that the base on the roots can rest on it and the roots be spread out each side.
(4) Each plant should be set so that the union of bud and stock is slightly below the surface of the ground. Pour in soil and work it well around the spread-out roots with the fingers. Pour in a little water to settle it. Add more soil. When the hole is three-quarters filled, tramp down the soil. Then complete the filling and heap soil 4" up the stems so that the effort of the bush will be directed to sending out feeding roots and getting itself established. After two or three weeks this heaped soil can be leveled off. Then, instead of heaping soil, use peat moss or leafmold.

If the soil has been well prepared, do not add extra nourishment in the hole. Avoid lumps of raw manure and resist the temptation to fill the hole with bone meal. The first season no extra feeding should be given. Water liberally in dry seasons, running the water into soil that has first been cultivated, rather than spraying the foliage.

WHAT ROSES TO PLANT. Whereas those who live in mild climates can enjoy the luxury of teas and tender climbers, in the zone from Washington north more frost-resistant types must be used.

The Cornell Test Gardens recommend these for New York State: Hybrid teas of the newer kinds—Angels Mateu, reddish salmon; Carillon, coral pink; Contesse Vandal, reddish gold; Condessa de Sastago, red and yellow; Crimson Glory, deep velvety crimson; Eclipse, yellow and gold; Gloaming, pink-salmon; Golden Main, unfading yellow; McGredy's Pink, pink; McGredy's Sunset, yellow-red; McGredy's Triumph, red orange; Miss America, buff pink; Mme. Cochet-Cochet, coppery rose; Mme. Joseph Perraud, yellow-copper; Rex Anderson, white tinged yellow; Rochester, orange yellow; Signora, orange apricot; Sterling, clear pink; and Texas Centennial, red.

OLDER HYBRID TEAS. Pink: Betty Uprichard, Dame Edith Helen, Lady Ashford, Margaret McGredy, Mme. Butterfly, Miss Rowena Thom, Mrs. Chas. Bell, Mrs. Henry Bowles, Radiance, Willowmere; Yellow and Orange: Golden Dawn, Joanna Hill, Mrs. E. P. Thom, Mrs. Pierre du Pont, Rev. F. Page Roberts, Ville de Paris; Red: Ami Quinard, Charles K. Douglas, Cuba, Etoile de Hollande, Red Radiance; White: Caledonia, Kaiserin Auguste Viktoria, McGredy's Ivory, Mme. Jules Bouché, Mrs. Herbert Stevens (Tee); Bicolors: Autumn, burnt orange, yellow, red; Charles P. Kilham, coral-red and orange; Edith Nellie Perkins, orange, salmon, pink; Federico Casas, red, yellow; Heinrich Gaede, apricot, red, gold; Heinrich Wendland, golden yellow and nasturtium red; Mrs. Sam McGredy, scarlet copper; Padre, coppery scarlet, yellow; President Herbert Hoover, maroon, orange, gold; Talisman, yellow, red orange; Singles: Cecil, pale yellow; Cuba, red; Dainty Bess, ruffled soft pink; Innocence, white; Isabel, flaming orange pink.

HYBRID PERPETUALS. Frau Karl Druschki, white; Henry Nevard, velvety scarlet; J. B. Clark, red; Mme. Barbier, clear salmon pink; Mrs. John Lang, clear pink.

POLYANTHAS OR BABY RAMBLERS. Cameo, salmon; Catherine Zeimet, white; Cecil Brunner, light pink; Chatillon Rose, vivid pink; Ellen Poulsen, soft rose pink; Gloria Mundi, orange scarlet; George Elger, yellow; Ideal, red; Marie Pavic, blush; Triomphe Orléanais, crimson.

FLORIBUNDAS. Anne Poulsen, scarlet crimson; Brilliant Echo, rosy-pink; Carillon, coral-flame; Else Poulsen, bright rose-pink; Gruss an Aachen, soft salmon-pink; Lafayette, cherry-crimson; Mrs. (Continued on page 41)
Planning perennial borders

Before you start dreaming about color schemes and companionate flowers, there are five initial steps you should consider in making a perennial border: (1) its site, (2) its size, (3) its relation to the rest of the garden or the house, (4) the background to give it and (5) preparation of the soil.

**SITE AND SIZE.** On a rolling site the border will naturally follow the curve of the land. An easy way to visualize the proper curves is to lay down a hose and kick it around until the curves are gradual and pleasing. On a flat site, where the shape of the garden is rectangular or square, make a straight-line border. The proximity of the house may also decide its shape. A third deciding factor may be such walls, fences and hedges as already exist. The perennial border needs a support background.

The border should be made at some distance from trees and shrubs lest they rob the soil of its nourishment and cast too deep a shadow. Most perennials want sunlight.

While the depth of the border will be determined by the space available and its scale in relation to the rest of the garden, the irreducible minimum for depth is 8′—9′ and the ideal 12′. Without this width you cannot include enough different kinds of flowers to maintain a three-season display. There are exceptions, of course, such as special companionate plant borders, where this depth is not required.

The length will also depend on the area available and its relation to the garden as a whole. Certainly a border 12′ deep should extend not less than 60′. In deciding the length, you must also calculate the time and labor required to maintain the border.

Finally there is the preparation of the soil. A border well prepared should last four years before it needs remaking. Or, after the third year, it can be gradually re-made by shifting and dividing plants. Consequently the soil must be well prepared. It should be trenched down to 3′ and, if drainage is needed, stones covered by sods laid in the bottom. Above this comes a mingling of good loam, well-rotted manure and leafmold. This depth of nourishing soil assures healthy growth to the plants by giving deep anchorage to their roots and a cool, moist root-run.

**THE PLANTS.** Another question that you must answer before embarking on an ambitious perennial border is, “Where are the plants coming from?” A border can swallow an appalling number of plants and, unless you are a Midas, their cost may run up into embarrassing figures. The answer is: raise those plants that you can and buy the others. Iris, peonies, gas plant, baby’s breath, phlox, daylilies, Oriental poppies and Fall asters should be bought; the others you can raise from seed. The plants raised from seed should be started a year in advance and grown along until big enough to set out in their permanent places.

The first year any border made only of perennials alone is apt to appear skimpy. Fill in for the first two years with annuals. In fact, it is often necessary to use annuals to fill the empty spaces in even a well-established border. Thus the expense can be distributed over a number of years. By the third year many perennials have to be lifted and divided, so that after that period the question of where the plants are coming from ceases to be a problem.

**HEIGHTS AND COLORS.** In selecting the plants for a perennial border and determining their location, you begin by listing them according to (1) flowering height, (2) type of foliage, (3) type and color of bloom and (4) season of bloom. Tall plants go at the back, medium-size down the middle, and low in front. Examples of these three heights are delphiniums, peonies and creeping phlox.

Having prepared this information, you then begin matching colors, contrasting foliage and seasons of bloom. Thus: at the back, say in June, are the rising tall delphiniums with flat foliage and blue flowers; before them is the medium-size daylily with fountain-like narrow foliage and lemon yellow flowers. In the foreground of the daylilies is a clump of iris with sword-like foliage and coppery flow-
The five steps that precede actual planting

ers and before that, a rim of white sweet alyssum and mauve ageratum. This simple group also offers a contrast in the types of flowers—the spires of the delphiniums, the trumpets of the daylilies, the standards and falls of the iris, the lacy blooms of the sweet alyssum and the rounded mounds of the ageratum.

**SPRING AND SUMMER.** The early Spring border is apt to be all of one height except the front; when tulips are blooming, the foliage of other plants is just reaching its height so that it furnishes a green foil for the cups of the tulips. And in and through the tulips run pansies of contrasting or harmonious colors, or a froth of blue forget-me-nots, or the pinks and white of creeping phlox.

The late Spring and early Summer combinations are infinite. Peonies and iris and gas plant and daylilies and lupines in the middle range, with early Summer phlox showing before the rising foliage of hollyhocks and helenium in the rear. In the front either low annuals, such as the multi-colored Phlox drummondi, or petunias, or marigolds, or such small perennials as pinks, heuchera, violas, campanula and foam flower. By mid-Summer and early Autumn we depend on phlox and annuals for color. Then come the Fall-blooming perennials—chrysanthemums, Japanese anemones, physostegia, late lilies, Michaelmas daisies, gladioli and the gray foliage of artemisia with edgings of the lower annuals.

Next you begin to name definite varieties. Thus:

- Anchusa italic, Dropmore, blue clouds, May and June with a light bloom in Fall.
- Peony The Moor—gobbi blobs of deep maroon, May and June. This is one of the darkest peonies.
- Siberian iris Snow Crest, May and June flowers.

Instantly you have made a color combination—a blue cloud of anchusa, a splash of maroon peonies and slightly below this or to either side, the white of the Siberian iris.

**MAKING THE PLAN.** After the lists of flower characteristics are made, then you start on a plan. Get cross-section paper and a box of crayons, putting down the various seasonal color combinations. At one time there was a fad for all-blue or all-white or all-yellow borders, but these have passed and the mixed border is now considered more satisfactory.

The mixed color groups that can be made are as varied and numberless as a table of combinations and permutations. Personal tastes have to decide which ones are desirable in the border and ingenuity can create a succession of groups that will give color harmony and contrast in different seasons.

Some simple principles of color discords and harmonies should be remembered: that yellow and white are peacemakers between colors that disagree; that pink and blue, red and blue, pink and white and orange and blue are companionate, whereas red and purple, orange and pink and pink and red are discordant.

With the scaled paper in hand, marked with seasonal flower colorings, begin to calculate the number and groups of plants required. Make a pattern for a 10' or 15' strip of the border and repeat that along the entire length. Aim for bold effects. While the size and extent of individual groups depend on the available space, certain plants have a minimum number required to make a display. Three plants are the minimum of any group and, according to the size of the border, these can be increased, but they should not be so large that at certain seasons of the year whole sections are flowerless.

Plants that grow 1'—1½' tall should be set 1' apart; 1½'—2½', 1½' apart; 2½'—4', 2' apart; and 4'—6', 2½' apart.

A group of three phlox clumps will eventually occupy a little under a square yard. The taller and more vigorous types such as Michaelmas daisies, rudbeckias, heleniums, anchusas, delphiniums, meadow rue, bocconia and boltonia will each need at least two square feet per plant. Peonies at maturity require almost a yard. Pyrethrum, iris, anthemis and salvia in threes occupy a good square yard.

Cross-section of a border showing height of plants

Before the plan is made, list flowers according to their height, color, type of foliage, shape of growth and season of bloom. With this information you can start locating the plants on the plan. Use cross-section paper for plan. Mark flower colors with crayons.

These lists suggest only a few of the four heights of flowers suitable for a border 12' wide. Besides the many others, individual plant groups are also chosen by named varieties that have distinctive colors. Make careful selection. Search catalogs for these...
Trees and Shrubs

The flowering sorts with which to make economical gardens

English garden owners, who have felt the pinch of overwhelming taxation and the rising cost of labor, are casting about to find ways in which they can make gardens that are inexpensive to maintain. They have hit on flowering tree and shrub gardens, a style that will doubtless appeal to Americans who also survey the rising cost of garden maintenance with alarm.

In flowering trees and shrubs we have beauty of form, of foliage and, through the successive seasons, beauty of blossom. And there is ample material available in each climatic zone of this country with which to make such gardens.

The general style is naturalistic. The trees and shrubs are set in groups around a stretch of lawn; and, if the site affords differences of levels, the garden will have added charm. Color combinations and flowering successions can be arranged much as we do in perennial borders. For Winter effects, evergreens are mingled with deciduous trees. Low shrubs are grouped with tall ones: low-growing cotoneasters and prostrate evergreens can serve as ground covers to the taller types. Banks of briar and rugosa roses and other rose species can mingle with Asiatic cherries and flowering crabapples and mockoranges. Clematis and other light vines can be trained to run through the foliage and, in the soil beneath, bulbs can find a satisfactory home.

In planning a tree and shrub garden, first choose those that do well in your climate and your soil. Then from each class select the best forms. Thus, if your soil is naturally acid in reaction, it will suit the broad-leaf evergreens—rhododendrons, azaleas and such—and from these, if your climate permits, you can specialize, not only in the newest hardy sorts of rhododendrons, but also some of the multi-colored Kurume azaleas. If its reaction is neutral, a great host of flowering shrubs are at your command. Whereas herbaceous flowers—iris, peonies and such—reach maturity in a few years, trees and shrubs require more time. Consequently, where purse permits, fairly large specimens can be chosen, at least for the main feature, to produce immediate effects.

The soil should be trenched and enriched to at least 2'. This is going to be a permanent planting. Prepare the whole area to be planted; do not merely make holes in the grass.

Have a well-studied planting plan so that, once the trees and shrubs arrive, there need be no delay in setting them in their permanent places. Space must be left for growth and mature size.

For a season or two the planting may appear meagre. During this period interest can be given by under-plantings of flowers. Or else the soil can be kept cultivated. Trees may have to be guyed with wires for a time. Some may have to be shaped and, as they grow, old wood cut out. Spraying must be resorted to lest their enemies make inroads on them.

On these two pages we are showing types of flowering trees and on the next two types of shrubs. The architecture as well as the kind of flower is indicated, since the shape of the bush will decide its location and association with others.

MAGNOLIAS produce flowers from the earliest days of Spring, when M. stellata spatters white stars along its branches, until early July, when M. glauca lifts its cup-shaped white flowers. Between these two come M. acuminata, the cucumber-tree, the fragrant M. conspicua obovata with the silvery leaves, M. virginiana, kshopus and Paulownia tomentosa for the North and, south of Virginia, M. campbellii, M. fraseri, grandiflora, macrophylla and tripetala. Plant in moist rich soil, keep well watered and mulched.

FLOWERING PEACH, Prunus persica, is at once one of our best stone fruits and most gorgeous flowering smaller Spring trees, with large, double flowers in white, pink or rose red. Blushing Bride is white. Burbanks and Clara Meyer double pink, and Aurora soft pastel pink. To avoid damage from late frost, plant them where they have a northern exposure. They enjoy a well-drained loam soil. P. davidiana, a slender tree with white or pink blossoms, is the earliest to show its flowers.

JAPANESE CHERRIES come in no fewer than twenty-three kinds, with flowers ranging from pure white to old rose. Any well-drained good soil with average moisture will suit them. A pendulous or weeping form is popular for lawn adornment. Tomentosa, illustrated here, will spread to 10' wide and bears white flowers and reddish fruit. Most cherries have Japanese names. We recommend Naden-sakura for late flowering, Paul Wohlert for early, Yoshino-Daybreak for abundant blossoms.

IN OUR AUGUST SECOND SECTION: THIRTY EXCEPTIONAL SMALL HOUSES BY ARCHITECTS
HAWTHORNS are desirable for their flowers and fruits and for their dwarf forms. Almost any soil suits them and they thrive both in semi-shade and full sun. Washington thorn, Crataegus cordata, is the latest to flower. Cockspur thorn, C. crus-galli, grows with outspread branches. English hawthorn, C. azarolus, bears white or pink flowers and bright red fruit. Paul Scarlet thorn has double scarlet flowers. C. laurifolia has the largest fruit of all. C. pumila is short, thick, horizontal

SPRING CHERRY, Prunus subhirtella, the Spring cherry of Japan, is the first to flower. A low, bushy tree, rarely exceeding 20' in height, its twiggy branches will spread out 30' in diameter. Consequently it should be given plenty of room. The silvery pink flowers completely hide the branches. Its weeping form, on the other hand, will grow to 70'. In Japan it is often found in temple grounds; but Western gardens have not yet accepted this pendulous type for common cultivation

HORSE CHESTNUTS, or buckeyes, have long been a favorite decorative tree both for their pyramidal form and the white, yellow or dark red panicles of flowers. They should be planted in the background, where their litter is not objectionable. The common species, Aesculus hippocastanum, with white flowers, grows to 60' high. A. carnea is the pink form. And there are dwarf kinds—bottlebrush buckeye, A parvifolia, which can be kept quite low (6'-10' high) and is suitable for massing

DOGWOODS. One of America's greatest contributions to flowering trees is the dogwoods, and they are becoming more and more popular both for public and private planting. Cornus florida is the white form, C. f. rubra the pink, and the June-blooming oriental dogwood, C. kousa, white with rich Autumn coloring. Shade or half shade suits them. Silky dogwood, C. amomum has yellowish flowers. C. stolonifera dark red branches, and racemosa gray. Cornus mas is a favorite European shrub

CHERRY PLUM, Prunus cerasifera, can be used both as a tree and as a hedge plant. Its more popular variety is P. pissardi, with the decorative purple leaves. This family named Prunus includes plums, cherries, bird cherries, cherry laurels, almonds, apricots and peaches. Thus the flowering almond, P. triloba, the Western sand cherry, P. besseyi, and the beach plum, P. maritima, all belong to this group. All are decorative after their kinds and when planted in proper places

CRABAPPLES. As a symbol for that great family of flowering crabapples which enrich gardens in Spring we choose Malus bechtlei, Bechtle Crab, the fragrant variety with rosebud flowers. Six others we would suggest: M. baccata, fragrant white; M. arnoldiana, an early semi-double pink; M. theifera, the tea crab with the thick flowering; M. parkmanii, double pink; M. toringoides, white tinged rose; the low M. sargentii, with all-white flowers; and M. floribunda, the glorious early pink
Flowering shrubs to select for a garden of successive bloom in temperate climates

RHODODENDRONS require acid soil, either so by nature or made artificially with peat, pine needles and well-rotted oak leaves. A fair amount of moisture at the root helps growth. Partial shade and protection from wind are desirable. They should be grouped in varieties or with other broad-leaved evergreens requiring the same acid soil and shady location.

LILACS, or Syringas, as botanists call them, are among the glories of the garden, whether one chooses the many-hued French hybrids or the species. Careful selection will provide a long season of bloom. Plant in early Spring or late Fall, giving well-enriched soil. Cut off seed heads after flowering, to encourage growth. Feed with bone meal and keep watered.

MOCKORANGES (Philadelphus to the botanically-minded) are old citizens of the garden commonwealth, although many new hybrids are available. The form varies from the robust vase-shape of *P. coronarius* to the rigid growth of *P. virginiana*. Flowers are large or small, single or double. Many have a sweet fragrance. Figure on a 6' to 10' spread upon maturity.

SPIREAS comprise a large family, some wild, some hybrids, that flower through the Spring. They make twiggy, fountain-shaped bushes, generally bearing small white flowers in sprays and with delicate foliage. Occasional thinning out of old wood cut to the base often improves them. American species good for naturalistic planting. Spireas are 3' to 8' high.

ANDROMEDA, or bog-rosemary, is one of the broad-leaved evergreens requiring acid soil and, because of its stature, can be used in front of rhododendron and azalea plantings. Partial shade is desirable. The foliage is effective throughout the year and the nodding white umbels of flowers come in mid-Spring. It is a fairly slow grower, reaches 1'-2' in height.

BROOM, so beloved of the Scots, can be raised here successfully. It is fairly hardy. In late Spring it bears large yellow pea-like flowers. Its growth, though spiky, from 3' to 12', will spread from 6' to 15'. It carries bright green foliage all Summer and then green stems throughout the whole Winter. It wants a light sandy soil and prefers open sunshine.

PYRACANTHA, or scarlet fire-thorn, bears an abundance of white flowers in late Spring, followed by showy red Autumnal fruits. It wants well-drained garden soil and protection from wind. Can be espaliered on walls and also used for thickets. Grows about 10' high.

The variety *lalandi*, erect and vigorous, is generally grown today. Its fruit is extremely vivid in color.
FORSYTHIA. One of our showiest of Spring flowering shrubs, the forsythia comes in a number of forms. *F. ovata*, sulphur flowers, blooms quite early. It is very hardy. *F. suspense* has tangled growth and rich yellow flowers. *F. intermedia* is arching. *F. viridissima* is less showy and less hardy. Resist the temptation to plant too much forsythia—it is an easy pitfall!

KALMIAS. *K. angustifolia* is sheep-laurel of our bogs and can be grown in damp garden soil. *K. latifolia* is the mountain laurel of rocky woods and damp places. *K. polifolia*, pale laurel, is the low, scraggling shrub of bogs and mountains. Carries rose-colored flowers in May and June. All three, where conditions are right, can be used in naturalistic groups in our gardens.

WEIGELA, a native of the Orient, is remarkable for handsome flowering, although its foliage, being coarse, suggests it for a specimen or accent rather than a companionate shrub. In the *W. amabilis* group there are both pink and white forms and of the *floribunda* type the dwarf crimson Eva Rathke is commonly grown. Both of these resent crowding. Give sun

JAPANESE QUINCE, having passed through several names, now staggers under *Chaenomeles*. By another name it would be just as beautiful in the Spring. It comes in white, pink and red. Prune after flowering and watch for San José scale. No special soil requirements, except that it prefers sun. Can be increased by suckers. The bush grows 4'-6' high, transplants easily.

KERRIA is the old-fashioned globe-flower with little orange powder-puff blossoms; it also has Winter attractions because the foliage remains bright yellow-green. The bush eventually grows to about 7' and will spread to 9'. There are single and double varieties and one with silver-green foliage. Best in partial shade. Dead twigs should be regularly cut out

SWEETSHRUB. In June, with the flowering of the mockoranges, deutzias, snowberries and crabapples come the brown buds of sweetshrub, *Calycanthus floridus*. Because of its form, it is useful in shrub borders, growing to 5' or 6' high and spreading out to 8'. Though growing in either shade or sunlight it wants a fairly moist loam, rich and also well drained.

AZALEAS. Like the other broad-leaved evergreens, these require acid soil and need mulching with peat or pine needles. Can be planted in masses or used to face down high rhododendrons. *A. roseum*, the rosy downy pantherbloom, *A. vasseyi*, the early pale rose, *A. arborescens*, pinkish white, *A. nudiflora*, and *A. viscosa* or swamp azalea are all American varieties.

DEUTZIASC are graceful Spring-blooming shrubs, in white or pink, single or double. *D. gracilis* is a dwarf. Of medium size are *D. lemoinei* and *crenata floreple7ia*, white-flowered and upright. The tall-growing kind is *D. scabra*. There are various named varieties. They want a light, well-drained soil and will tolerate a location either in full sun or in partial shade.
Gardening under glass

Plant windows, lean-tos and greenhouses—how to equip them and what to grow for all-year gardening

It is just as well to arrive at having a greenhouse by a series of convictions. The first conviction is when, frost having killed off or slowed down the garden outside, you are sure you can’t enjoy Winter without some living plants about you indoors. And you fill a southern-facing window with potted treasures and fuss with them. The second conviction is when you feel that gardening should go on, somehow, all year long; that this interruption of Winter is not to be tolerated. This may lead to building a lean-to against the protected side of the house.

The third conviction comes when a lean-to no longer affords the room your ambitions or purse demand. Then you arrive at that third and blissful state when, whether large or small, the greenhouse with potting-shed and workroom attached provides relief for your Winter discontent and satisfies that continual urge to be pottering with your plants.

These three steps are shown on the page opposite. Lean-to and complete little greenhouse are familiar, but the plant window is a new aid to Winter gardening. Made to fit various sizes of windows, it is a little glassed bay that you can easily attach after having removed the sash.

ORDER UNDER GLASS. The uses to which even so small a sunny area as this plant window can be put are numerous. In addition to growing foliage plants and potted flowers (see the suggestions on two succeeding pages) a certain amount of Spring seed preparation can be crowded in. Even more is available in a lean-to with one long bench and benches at each end. Real elbow room for all sorts of plants, within reason, is offered by the greenhouse, because all the glassed space can be used for plants and the work goes on in the shed.

In any confined Winter gardening quarter, order is the first law. There must be a place for everything from strings to soils, from pots to catalogs. Complete equipment, even in small quantities, is highly desirable. The second rule is cleanliness. Complete sanitation must be maintained. The factors in this include ventilation, spraying, curing or removal of sickly plants, control of heat and sunlight. Inside a greenhouse life must be disciplined. Schedules for work should be followed rigidly if any degree of success is to be obtained.

WHAT TO GROW. The first temptation, when one has a greenhouse, is to grow everything. However, since space is restricted, you must soon arrive at selective growing. Choose the types of plants that interest you most, especially those that you are not apt to grow outdoors. One of the most interesting developments of the past few years is the acceptance of the orchid as a popular greenhouse plant. Whereas it was once considered a rich man’s hobby, it is now considered a flower family for any man who has a bit of glass. Indeed, apart from a few routine flowers that one will want to grow for house decoration, it is just as well for a greenhouse owner to be a hobbyist from the first.

In addition to orchids, consider some of the special lines that may be followed. Some gardeners are fascinated by new and unusual carnations, or the rarer primulas, or difficult alpine plants. Or the taste may run to roses or tender lilies or the less rampant tropical ferns and vines. It may center on bulbous iris from the Near East or even vegetables. Then, again, the greenhouse may be used mainly as a propagating center, where seedlings and cuttings are advanced through their preliminary stages before being transplanted outdoors in the Spring.

If you are going to allow yourself the necessary luxury of a greenhouse, its contents and work should also be a very personal expression of the family’s interests. From children to grown-ups, each should have a share in it. Even in the smallest space there is some room for all.

Especially where the greenhouse is close to the residence or attached to it, you have a chance of making it an extra living room, a conservatory where work and play and entertainment can easily be housed. Doubtless, this is the most desirable arrangement for those who own a small place.

HEATING AND PLANTS. The cost of maintaining a greenhouse depends on its size and the kind of plants you wish to grow. Some need damp heat, in others a lower and dryer temperature is necessary. These will determine the fuel bills. There is also the item of labor: will you do the work yourself or continue a gardener over Winter? If it is attached to the house, it can be kept at the right temperature by a simple extension of the heating system used in the house.

These factors, which enter into the bills, can only be decided by personal tastes, purses, size and type of property. A greenhouse should not be undertaken without expert advice. True, one can run up a home-made lean-to at a minimum expense and have a lot of fun out of it, but an expert’s advice will probably make it a better lean-to and provide more fun. The proper placing to get most sunlight and necessitate the least labor, the necessary equipment, the types of plants a greenhouse will grow—these are fundamental items on which experienced advice should be sought before embarking on Winter garden projects.

HOME-MADE OR BOUGHT? There is no use heating all outdoors, and for that reason even the smallest plant window or greenhouse should be heat-tight and have the heat evenly distributed. To maintain the proper atmosphere it is also necessary to have the right amount of controllable ventilation. Whatever goes in as equipment—benches and such—should give permanent service. Because many home-made glass houses lack or neglect these essential items, it is far wiser to buy a greenhouse than to build one without expert guidance.

Today there are plant windows and greenhouses to fit every sort of purse. They have ceased being a luxury and become a necessity to a complete, year ’round gardening life.
The complete greenhouse, no matter what its size, consists of a span of glass, a workroom or potting shed and a battery of cold frames in which plants started indoors can be gradually hardened off. It should be located where the shadow of trees does not cut off sunlight and where it is not exposed to too much wind. It can either stand alone, with its own heating plant, or be attached to the house and thus serve as a conservatory or an additional living room in Winter and Summer.

The lean-to, when built sufficiently wide, affords space for quite a number of plants and for the starting of seed flats in early Spring. It can be warmed from the house heating plant and sufficient ventilation should be available. Located off a living room, it can be converted into a conservatory for plants.

Among the newest devices to reduce the Winter discontent of gardeners is the Window Garden. Made in two sizes, it fits over a window frame and is made larger than the frame itself and equipped with a glass top. It has a hinged ventilating sash. Glass sides may be replaced with screens in Summer. Lord & Burnham.
Window plants—twelve kinds for Winter leaf or flowering

PHILODENDRONS
For a north window, nothing is more useful than a philodendron or two. The variety shown here is *P. verrucosum*. Its leaves will grow 8" long and 6" wide and are a shining green above and salmon-violet on the underneath side. Like the rest of the family, it hails from tropical America and, being a climber, needs some support. This in pot plants is usually supplied by a slab of cork. All the philodendrons need moisture.

NEPHHYTIS
Because of their variegated foliage the nephthytis are prized for hothouse and almost any windows of the home. The variety *Afuelli* stands neglect. It is a native of tropical Africa. Like other house plants it should stand in a tray filled with sand or peatmoss which is kept moist. Do not stand them on radiators. Give an occasional syringing to keep the leaves clean. In Summer this can be moved into the garden.

JADE PLANT
Known to botanists and nurserymen as *Crassula portulacea*, the jade plant is still an easy Winter plant and, in warm climates, a good outdoor shrub, where it will grow to 10' high. The little succulent leaves are thick and shining and the flowers rosy red. May is the month to re-pot it. Through July and August it rests and needs very little water. At all times it needs fresh air. Cuttings of Crassula will root in damp sand.

CHRISTMAS CACTUS
Thank Heavens we don’t have to call it by its botanical name—*Zygocactus truncatus*! April is the month to re-pot it and it can rest in the garden until mid-September. By December it will bear its red flowers, at which time it can be given manure water once a week, but do not water more than every third day. It should be kept in the sun. It rarely needs re-potting and then into meagre soil without manure.

DRACAENAS
In windows facing south, east and west dracaenas can be successfully grown. In October and November, they stop producing new growth and need less water but plenty of sunshine. Then in January they rouse again and want warm moist air and plenty of water at the root. In January scrape off top soil of pot and replace with fresh. Grow the more spectacular reddish and interesting purple varieties.

SAINTPAULIA
African violets are among the loveliest of flowering house plants. In March they can be started from leaf cuttings thrust in damp sand. Give a fair amount of moisture applied to the roots. As the brilliant blue flowers fade, remove them at the base of the stalk; and brown leaves should be taken off, too. Their favorite soil contains sand and leaf mold and rich compost. A cool, shady window is best for them.
PALMS

Several of the palms, in their miniature state, are used for house decoration, but the one that seems to defy neglect most successfully is the Weddell palm or Syagrus weddellianus. It reaches eventually to 6'-7' and has slender, graceful foliage. Since it thrives in partial shade, a north window will suffice for it. However, it wants moisture and good drainage. Rotted sod, old manure and sand make its soil mixture.

IVY ARUM

You can call this Pothos aureus, since there's no pleasing all the botanists. A climber from the Solomon Islands, its green foliage is spotted yellow. Also it is a tropical climber and can be used in a hanging pot, together with the grape ivy and German ivy and emerald feather, as Asparagus sprengeri is called, and the other trailers that can soften the sides of a plant window, either in brackets or on clear glass shelves.

CHINESE EVERGREEN

The Brooklyn Botanic Garden states that there are over 130 species and varieties that can be grown as house plants. Out of these 17 are guaranteed to take it and of these 17 one is the Chinese evergreen or Aglaonema simplex. It will grow in soil or water. It will persist even in a minimum of sunlight. Its cousin A. costatum is almost as tractable a plant and is recommended also for a north window where sun is scanty.

GERMAN

When you ask a florist for this plant he will call it Monstera deliciosa. It is really one of the philodendrons, those most accommodating of house plants, and is a straggly climber with big deeply-cut leaves. Here in the North we grow it in pots and it seems to have no especial soil requirements, although it does need water. In the warm climate of the South it can be grown out of doors and is often used in tubs on terraces.

IVY GRAPE

Now for a trailer to hang in a basket—ivy grape or Cissus rhombifolia, which means that it has lozenge-shaped leaves. It should be grown in a pot, with a watertight saucer to prevent dripping, and can hang in a sunny window. If its trailers grow too long, snip them off—and they can be rooted in damp sand to produce other plants. In these pots you can also cultivate strawberry geranium and wandering Jew.

INDIAN KALE

This is one of its common names. Another is linden malanga and it staggers through life as a Xanthosoma. The arrow-shaped leaves, a foot long, are bright green with white veins and mid-ribs, especially in the varieties lindenii and magnificum. It is successful in windows facing south, east and west. And so end these suggestions for house plants that grow under reasonable care and survive even in neglect.
Making a good lawn

How the soil is conditioned and enriched—What seed to buy and when to sow it—Cutting and watering

Rome wasn't built in a day and neither is a good lawn. The steps by which it is reached—and each step takes time—are: (1) Drainage, (2) Soil Preparation, (3) Sowing, (4) Maintenance.

DRAIN AND PREPARE SOIL. Since there is no turf grass known that will exist where water stands on it for a long time, artificial drains must be laid down in low-lying places where water is apt to lie. Otherwise, deep soil preparation and grading will take care of drainage naturally. The roots of turf go down 4", but it is necessary to prepare the soil at least 6" to 8" deeper to provide both an easier natural drainage and to help maintain the condition of the top 4". Rough grading should then be attended to and all large stones removed.

Soils can be prepared by green manuring, i.e., planting a crop of rye, vetch or clover in Spring and then forking this under in the Fall before sowing seed. Humus and peat moss can also be used to supply water-holding sponges to the soil, and even better to coat the existing surface with well-rotted manure and work this down 5"-6". To each 1000 square feet of lawn use 500 lbs. of manure or a bale of peat moss. Commercial humus goes on to the depth of 3". A top-dressing of 4-8-4 fertilizer may be added at the rate of 30 lbs. to 1000 square feet. Make these preparations at least a month before you plan to sow. If the work is done in early Spring, sow the area to domestic rye at the rate of 1 lb, to 1000 square feet to give a temporary coverage that can be mowed and the weeds removed as they spring up. In Autumn fork this in lightly and then hand-rake the area, breaking up all lumps.

SEED AND SOWING. Before sowing seed, scatter over the surface either hydrated agricultural lime or limestone—the former at the rate of 30 lbs. per 1000 square feet or of limestone 50 lbs. to the same area. Rake this in lightly and roll or, if on a small space, tamp with back of spade.

How much seed will you need? For northern gardens provide 7 to 8 lbs. for every 1000 square feet of lawn. What kind of seed? A good all-purpose mixture contains 80% of Kentucky blue grass, 10% of red top and 10% of Rhode Island bent. Do not skimp on the price of seed. Buy from a reputable dealer. If your soil is sandy, add 2 ounces of white clover to every 300 square feet, sowing it after the general mixture for even distribution. Kentucky blue grass, it is well to remember, will not thrive in great heat, shade or acid soil. For shady places special mixtures are made.

It is better to sow a lawn in the Fall—after September 15th—since the grass then does not have to compete with Summer weeds and rarely needs watering. Small areas can be seeded in Spring and weeds removed by hand and water given when necessary. The dates for Spring sowing are March 15th to May 1st.

In sowing seed, rake the area in squares 50' x 50'—because grass seed seems to "take" better on freshly raked soil—and sow criss-cross so that the soil is evenly covered. Sow early in the morning of a windless day. Then rake the seed in lightly and finally roll.

BENT LAWNS AND SHADE. The finest textured lawns are made of bent grass, which, when once established and well maintained, last many generations. These prefer a slightly acid soil and special preparation is made before planting—clay being conditioned by adding sand, humus and well-rotted manure worked into the top 6" and loose sandy soil by adding clay and the same organic material. The proper kind of bent must be used—Colonial, seaside velvet and such. The plants are either bought in the form of sods and torn apart to plant 3"-4" each way or a sod bed can be made from which to take the plants. Bents are heavy feeders and should be regularly fertilized and well watered, since all bents are extremely shallow rooters. It wants to be quite closely cut.

While there are special shady area mixtures, almost every suburban or country place has some spot where it is desirable to cover the ground but grass will not grow. Under horse chestnuts and some of the lindens lawn grass simply won't succeed. In this case use ground covers—ivy, pachysandra and such. It is also possible to make a camomile lawn—sowing the seed, and cutting and rolling as usual.

MAINTENANCE. A top dressing of sand, loam and screened humus should be raked into the grass in early Spring or, lacking this, a good lawn fertilizer broadcast at the rate of 1 lb. per 1000 square feet, to be watered in afterwards. The best time to feed lawns, however, is in the Fall, when grasses are recovering from their Summer dormancy. Thus they are strengthened for Winter and the food is well assimilated and ready for them to take up in Spring. A good turf food should analyze approximately 10-6-4.

New lawns are mowed when the grass is 3" high. After that adjust the blades on all lawns so that they cut the grass to no less than 1" high but during July and August to approximately 1½". Roll lawns in Spring, rolling once each way, but do not roll a lawn when wet. Water must be given in dry seasons, either by an installed underground system or by overhead sprinkling. Soil one area well before moving on to another so that the water really penetrates to the roots.

SOUTHERN LAWNS. In places where the heat is intense lawns are made of St. Augustine grass, Bermuda centipede or carpet grass—in sandy dry places St. Augustine or centipede, in moist sandy areas carpet and in heavy clay Bermuda. These are planted as stolons and kept wet.
PEONIES AT THEIR BEST

(Continued from page 5)

as to form roots above the graft. If half-shade the flowers last longer. It is also preferable to place them where they won't get too much direct morning sunlight lest they suffer from frost damage. Set the plants 4 apart and do not prune except to shape the plant. In selecting true peonies choose from the European and Japanese types those that will afford a representative group of colors—white, light pink, clear pink, rose, red, scarlet, crimson and purple. We suggest Reine-Kalu, double, fragrant, pure white; Bankai, double, flesh pink; Yoyomoshime, semi-double, bright rose; Reine Elizabeth, double, salmon rose; Miss Stuart Low, single, bright salmon red; Gumpow, deep rosy carmine, fringed petals; and Rurhan, semi-double, dark red. Then, when the pure colors stand still wider, you can add some of the yellow lutea hybrids—ranging from a pure yellow to a yellow and red combination—Argosy, sulphur yellow; L'Esperance, primrose yellow; and Surprise, straw yellow, pale salmon and rosy purple, with a final extravagance for that most fragrant Souvenir de la Malmaison, deep yellow shaded orange salmon.

For a curiosity, try the early blooming fernleaf peony—Tenuifolia flora plena, which bears its brilliant crimson flowers above cosmos-like foliage, early in the Spring. One can always point to it with pride.
BOOKS ON GARDENING


This book, a daily diary to be kept by an amateur gardener, is bound in convenient form for the pocket of a working jacket. It is arranged to carry garden notes and a brief record of the daily temperature and the weather throughout the year. The figures are big—so you can't miss a day without its showing!

When little work in the garden is expected—that is, from January 1 to March 30 and from October 3 to December 31—half a page is thought sufficient; for the remainder of the season, a full page is allowed. There is even a special allowance of half a page for February 29, in case of leap-years! Besides the blank space for the owner's daily notes, each page comprises a paragraph of suggestions: on outdoor gardening, or on house plants and their insects; on feeding the birds, or on garden birds and magazines to read when the weather is bad; on how to care for tools; or on how to pronounce Latin plant names.

However, the author warns you at this point not to think too hard if you are an amateur, but much harder if you lean toward serious gardening. A few blank pages are bound in near the close of the book, especially for drawings and notes—so improve one's layout and cultivation. They seem destined rather for reminders to the well-informed, recalling nearly forgotten items, than spaces for the newly fledged amateur, who finds it rather a novel feat—with a lead pencil. As for the pages devoted to garden expenses, they were better omitted—they always are.

All of this is in the body of the book, so that it attracts early attention, but the first few pages should not go unheeded. Among them is an index list of nearly 300 installations of information, graphic subjects of prime value to the would-be gardener; also, 21 addresses of National Garden Associations, which one may wish to join if he is to be a real game: a sound chapter of advice on soils and fertilizers—rightly called "fundamentals."

There is also an adequate chapter on lawns; with paragraphs on the handling of diseases and injurious insects; and a compost pile: a survey of the dates in the garden in which a long assortment of flowers may be expected to bloom; packing for mail or express; and the address of the State Colleges in each State in the Union, with the assurance that they are always ready to answer queries from their own State. As this volume was prepared by Professor Dempsey of the Massachusetts State College, the inquiring mind will wonder whether he left these questions to his own College to answer—not on purpose, anyway.


This book is announced as having the definite design of awakening a fellow-ship for wild flowers among children. It has also an appeal to adults who long ago tramped the wild countryside in search of those self-same blossoms, and who will delight in renewing to this extent their former acquainances. The flowers are displayed in their natural colors, in twelve groups of eleven varieties: Flannel Flowers of Spring; Flowers of Late Spring; and Flowers of Late Summer and Autumn.

Mrs. Johnston's pictures, daintily done in water-color (and, by the way, much richer in effect under a strong electric light than by daylight), are immediately the chief attraction upon opening the book. On the opposite pages, Miss McKenney's brief descriptive and historical paragraphs are admirably adjusted to the impatience of the child mind; and enough of this lore will be caught in a rapid survey to cause a turning back of the pages for a second view, so that practically all of the notes will become a living part of the garden lore. For adults, the notes will aid in recalling pleasurable memories, never quite forgotten, of excursions in woods and fields, whose special delights may not be found elsewhere.

For these same adults, the last page of the book carries a list of the approved botanical names of the flowers herein pictured.

A feature too likely to be overlooked in a hasty examination of the book, and one that the children will not go back to for a long time, is the series of botanical drawings in black-and-white, which will fail not to interest the young-grown-ups who have expanded their interest in plant life with the passing years. These drawings are admirably done and, for some of us who dig deeply into the mysteries of the largest puzzle in creation, are of an even greater interest than the colored work.

The painstakingly careful exactness in expression exhibited in these drawings, is something which is likely to be overlooked. Even the most casual skimmer of the book will find an unexpected fascination in this discussion of the three title pages of the sections into which the book is divided, both as to originality and selection of material. This will receive a higher reed of appreciative praise from those who have ventured upon similar ideas behind a hesitating pencil.

It is to be hoped that every party of children who go wild-flower hunting this season will have this book to guide them and make them acquainted with what they are finding.


As a worthy member of The Gardener's Library, being published by the Massachusetts Horticultural Society, under the editorship of Edward L. Fawcett, Mrs. Webster has practically rewritten her former book upon Herbs, first published in 1933. The great antiquity of the bed of herbs, dating from the time when its various constituents were virtually the (Cont'd on page 45)
IRIS THROUGH SEVEN MONTHS

and the deep violet and white I. mi-
smowiczii and the Siberians, orientals
and Japanese. While the Japanese
thrive on their roots and sun on their
heads, the Siberians will grow in rich,
damp soil where there are only a few
hours of direct sunlight.

The names of Japanese irises are so
mixed that the beginner should select
them from the grower's file when in
bloom or trust to catalog descriptions.
The Siberians have enjoyed successful
hybridizing. We would suggest starting
with the white Snowcrest, Perry's Bluf.

Select Roses during blooming season

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Questions & Answers

Tool Shed for a Well-Organized Gardener

Q. I want to improve the rather haphazard appearance of my garden tool shed. The long tools now hang on pegs attached to wide strips of wood on the short wall. The small tools, pots, slats and fertilizers are scattered everywhere. With a new sink as a base, how shall I coordinate both storage and working space?
Will need plenty of shelves.

A. Center the sink on the long wall and over this arrange to have pegged cross-members on which to hang small tools such as trowels, shears, weeder, within easy reach. Beneath the sink have shallow bins installed for loam and peat moss and, to the right below, build wide shelves for bulky sprayers, pots, etc. Cabinet shelves on either side of the tool section will hold chemical jars and insecticides. Try to fit in a small desk at the far corner left.

Growing an Avocado Pear Tree from Seed

Q. I have tried several times to grow an avocado pear tree from seed as I have been told it would make an interesting house plant. When I put the pit in a glass of water it eventually started to decay. Can you give me any more definite instructions?
When should it be potted?

A. If you don't have a regular bulb glass, stick three toothpicks radially in the broad base of the seed to support it above the glass. Only the bottom of the seed should touch the surface of the water. In a few weeks it will sprout, first pushing out a long white root and then proffering glossy leaves on a slender stem. Later on, add soil gradually to the water and eventually transfer it to a pot.

Creating Illusion of Perfect Balance

Q. I am trying to make an interesting furniture arrangement along one wall of my 18th Century English living room. Unfortunately, the only window in the room is a long narrow one placed in the northeast corner. A sofa and chair seem out of balance. Is there any way I can create a balanced arrangement?

A. You can solve your problem by optical rather than symmetrical balance. Place a secretary, which will be about the height of the window, in the far corner and center a Duncan Phyfe table between this and the window. Hang a mirror and two dagnuerrotype or small flower prints over the table.
**Interior Decoration of a Corner Cupboard**

Q. I am having an old maple corner cupboard refinished for use in the dining room. It will house my collection of old china and glass. In my opinion the natural maple finish does not set off these pieces to the best advantage. Would it be permissible to paint the background a dark maroon or black or should it be kept as it is? The room walls are cream and the carpet burgundy in color.

A. We can appreciate the fact that you want to have a good background for your old china; however, we would hesitate to paint it a dark color. Later on you may wish to change this color and although the paint can be removed, it would be more than a painstaking job. Perhaps your best solution would be to cover the interior with a tiny floral patterned Colonial wallpaper. This will make a charming background if the design of the china is not too striking in itself; however, a painted background would be correct according to period.

**Outdoor Sleeping Quarters for Boys**

Q. I am building a sectional hexagonal garden house on our Summer place which is to be used for my son's sleeping quarters. The walls are 7' long to allow for three portable bunks which are to be attached on hinges. Sufficient room is left in the center for a bridge table. Should the side be screened in entirely and do you recommend the use of a heavy awning roof?

A. Thirty inches of siding around the base of the house will furnish a permanent wall to which the bunks and screens may be attached, and will afford protection against bad weather. Although particular care would have to be taken in fitting awning material to the peaked roof, it would make a very effective roofing. You would also find lead-coated copper a very durable choice for the roof of this garden house.

**Dazzling White Roofs of Bermuda**

Q. I have been very much impressed by a Bermuda house which appeared recently in your magazine. I am about to build a small country home here in Havana and would like to know of what material these sparkling white roofs are constructed.

A. The Bermuda houses are built of native white coral sandstone. Since the slate blocks are porous, the roof is coated with cement wash followed by layers of lime wash. As Bermudians rely almost entirely on their roofs as water catches, the houses are planned with large roof space as seen in both the drawing of the charming little house above and the plan to the right.
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BOOKS ON GARDENING

(continued from page 40)

remedies depended on for the cures of many diseases, has had the effect of carrying along with the specific study of these plants a mass of old-time "wisdom" so interwoven with any definite portrayal of the herbs themselves as to make present-day acquaintance with them a very intricate and complicated matter.

Such a familiarity as exists between the gardener and his usual wards is altogether lacking. The atmosphere of the medicine patch clings to many of the herbs, setting them apart as aborigines, even their official title, "simples", belonging to historic times.

The group commonly known as "pot herbs", used for flavoring edibles, are properly a part of the vegetable garden. Another grouping is made of those with fragrant leaves and flowers, now yielding essential oils for perfumes, and known to the herb gardeners as "sweet herbs".

With a wide range of ancient lore, Mrs. Webster takes her readers along from the beginning of the 5th Century, helped out with copies of old pictures, among which the bee keeper has a place, because his honey comes, in some degree, from the flowering herbs. Nor does she omit a plenty of purely poetic concepts, made vocal through expressed sentiment.

Several hundred interesting quotations from old writings are woven into the texture of the book and attest the tireless searchings of the author for every conceivable sort of material that may serve as enlightenment upon her chosen subject.

A list of the herbs grown for various uses in England from the 6th to the 15th Centuries covers several pages, and is accompanied by pictures and a page of designs for layouts of herb gardens employed in that period.

For a later period, the makeup of the Colonial gardens is intimately discussed and some exquisite engravings of large herb gardens where the production is for commercial sales, and some extensive private gardens of a later date, add copiously to the reader's source of enjoyment.

The "wild garden" also has a chapter, with suggestions as to suitable herbs which may be included, and some views as to herb plantings that are extremely useful when landscaping the formal garden.

An extensive check-list of herbs available for modern gardens is crammed with paragraphs of explanation and information, so that among the host of botanical names, for those who "do not know the language", there will be no mistake as to selection of the most satisfactory sorts for the beginner in this extension of gardening.

The book closes with a list of the books upon herbs in the library of the Massachusetts Horticultural Society—a dependable guide for reading also in other libraries, where many of these books may now be found.
During this month a constant watch should be kept for the insect enemies of plants and prompt counter-attack made on any which may be discovered. To be sure that you are using the proper insecticide, you really should have a good book on the subject—one that will prepare you for all kinds.

Summer transplanting is not a thing to be generally recommended, but it can be done with smallish, properly grown plants, if you are careful to water them thoroughly several hours in advance, lift them with plenty of earth, replant immediately, firm the soil and shade for a few days.

Bearded iris, of course, can be safely divided and replanted as soon as they have finished flowering. Cut the rhizomes into sections, each of which has two or three shreds of leaves, clip off the latter three or four inches above their base, and plant so the top of the rhizome is at the surface. It is a good idea to dust the cuts on the rhizome with sulphur to prevent iris rots setting in.

Cultivation of the soil surface after every rain accomplishes two things: it lessens evaporation of the moisture from the root area and kills aspiring weed seedlings. As a matter of fact, regular weekly attention with a good cultivating tool, rain or no rain, is the only sure and certain way of keeping all weeds in check throughout the season.

Seedlings of all kinds are ill-adapted to withstand either the fierceness of a midsummer day sun or the beating of a heavy thunder storm. If the seed bed is in the open always give it the protection of a cheese-cloth-covered slat screen on posts a foot or two above the ground.

Hardy chrysanthemums ripen their new growth too early if the summer is hot and dry, with the result that it becomes woody and fails to produce good bloom. So be generous with water and, in extreme cases, provide some protection from direct midday sunlight.

The new shoots on the climbing roses are putting in their appearance now and need attention from the time they are a foot or so high. Save them from injury, for one thing, and start training them in the right direction while they are still soft and easily directed. Use care in bending them, though, for they are quite easily broken at this stage. These shoots are used to replace old wood that has become scraggly or overgrown and needs cutting out.

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CONTINUATION OF PAGE 47

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