

FOR A BRILLIANT ENTRANCE

here's a splendid example, daring in color, tastefully handled. Typical of the best Chinese period in its simplicity of motif, it is entirely modern and American in its execution. Individuality marks the floor. It is Armstrong's Black Marbelle Linoleum, with specially designed inset and border of plain white and terra cotta. It plays its part in the decorative scheme as few other floors could . . . yet it is planned first of all for comfort and practical service. Dripping coats and umbrellas won't spot this floor. Tracked-in dirt will disappear after a quick, easy dusting. Waxing now and then with Armstrong's Linogloss self-polishing Wax will keep the colors sparkling. Cemented tightly in place over felt,

Your entrance hall is the show window of your home. Let it reflect an air of gracious welcome for every guest who visits you. Remember that in a small room like this, the floor assumes double importance. No floor can better carry out your desires in color and design than Armstrong's Linoleum . . . no floor can keep its beauty more sparkling . . . no floor is easier to take care of. (Complete specifications for the brilliant entrance hall illustrated here sent on request.)



it will stay warm and comfortable underfoot for years. But don't stop at the entrance hall! There are scores of designs to choose from in Armstrong's Linoleum, suited to every type of room, priced for every purse. See them at your local linoleum merchant's. Find out how much comfort and beauty a few dollars will buy.

There's only one satisfactory way to install linoleum on wood floors. Insist on a permanent job cemented over felt.



NEW BOOK OF HOME BEAUTY
See what others have done to make their homes happier with floors of Armstrong's Linoleum. "Floors That Keep Homes in Fashion" is a 36-page book showing all types of rooms in full color. Just send 10¢ (10¢ in Canada) to Armstrong Cork Products Company, Floor Division, 3602 Mulberry Street, Lancaster, Pa. (Makers of cork products since 1860)

**ARMSTRONG'S
LINOLEUM
FLOORS**



**For every room
in the house**



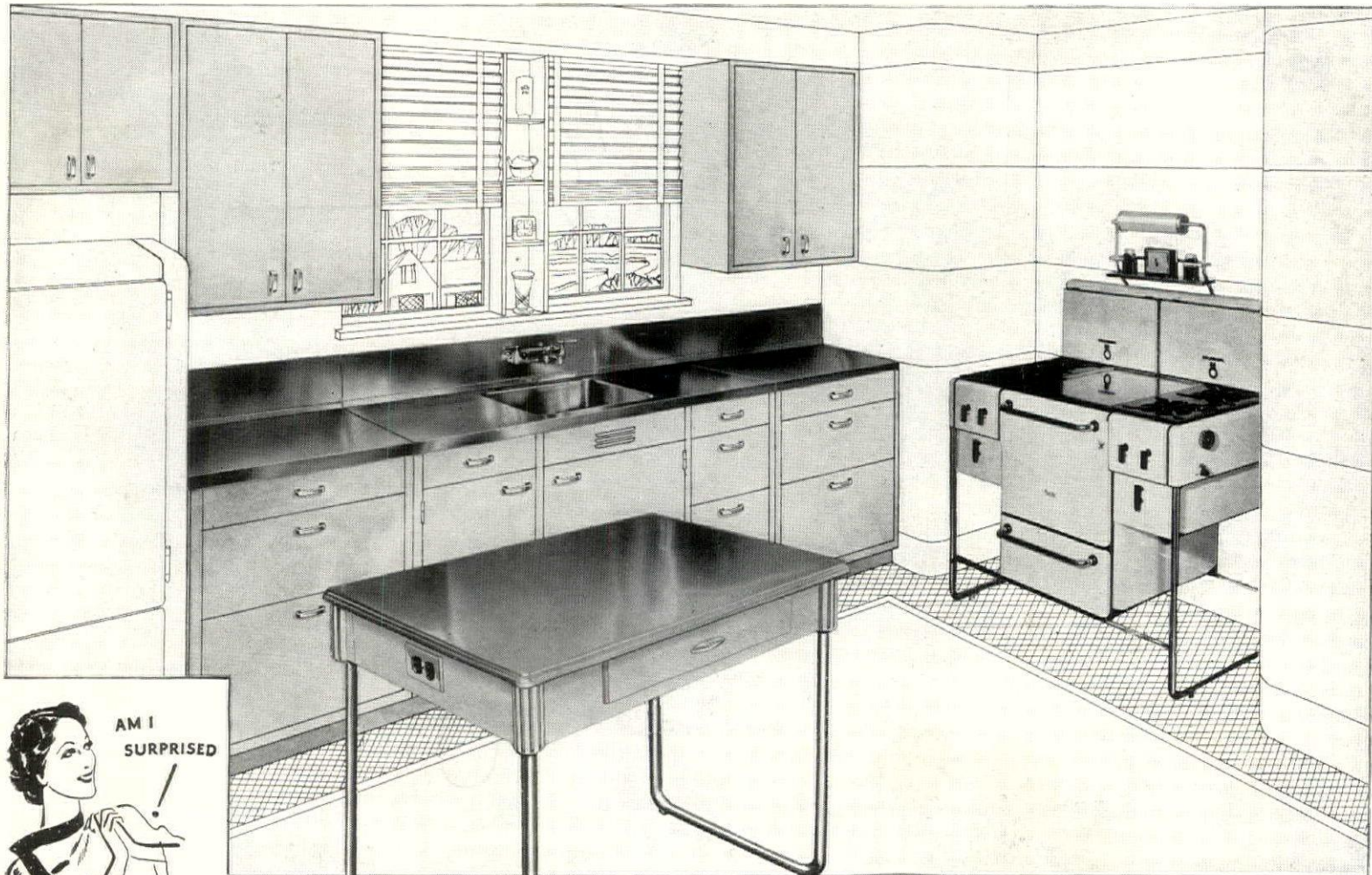


Sir Christopher possesses outstanding style distinction . . . massive but graceful proportions; rich, handsome carving. It is well named, both in tradition and inspiration . . . a design of the ages and of the age.



Sir Christopher

The genius of the High Renaissance in England found its foremost medium of expression in the work of Sir Christopher Wren and Grinling Gibbons. The majesty of the creations of these two masters serves as the inspiration for this magnificent new sterling silver pattern now presented by . . . WALLACE SILVERSMITHS, WALLINGFORD, CONN. Send for price list and more detailed description.



This modern kitchen was designed by Lurelle Guild, prominent interior decorator. Against the right hand wall is the newest Magic Chef Range, made by the American Stove Company, Cleveland, O. The top is Monel Metal. In the rear, a Monel Metal "Straitline" Sink with steel cabinet. The "Smartline" Table brilliantly topped off with Monel Metal is one of many attractive models manufactured by Mutschler Bros. Co., Nappanee, Ind.

..the AMAZING TRUTH comes out

...What a thrill — to discover that Monel Metal equipment costs so much less than you thought

AND what a joyful feeling — when you realize that you can actually afford to make your kitchen modern — with the most beautiful equipment ever designed.

"But just what is this surprising truth about Monel Metal prices?" you ask. Our answer is that Monel Metal prices never were half as high as most people thought. *And they're lower than ever today.*

For example — that Magic Chef range in the illustration above. It is brilliantly topped off with gleaming Monel Metal — yet it costs no more than many ranges with old-style tops.

Next consider that handsome sink and cabinet unit. A combination to make any kitchen feel proud and prosperous. It's yours — for only \$105.50.* That one price includes a five-foot Monel Metal sink, steel base-cabinet

with four drawers and two storage bins — everything but the faucet.

Finally, we should like to point out that Monel Metal-topped tables cost very little more (often cost less) than old-fashioned models. In fact, they start at \$10.00.

Please understand that anything made of Monel Metal is *not* a plated or coated affair. It is one solid piece of rust-proof metal — crack-proof, chip-proof, accident-proof. That is why these lovely surfaces remain smooth and easy

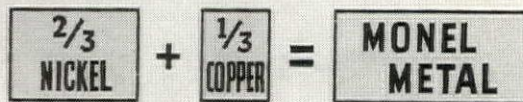


to clean throughout a lifetime of service.

The Whitehead Metal Products Co. of New York, Inc., now offers home builders and modernizers a complete line of Monel Metal Sinks and metal kitchen cabinets. They are built to meet a uniform standard of quality — and designed to make it easy for the kitchen planner to get matched units in harmonizing designs. For detailed information write to the manufacturers — Whitehead Metal Products Co. of New York, Inc., 304 Hudson St., New York, N. Y.

*This price applies only to deliveries made east of the Rocky Mountains.

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street
New York, N. Y.



From Nickel, Monel Metal inherits many of its finest qualities — its strength and beauty, its ability to withstand rust and corrosion. Nickel is a common denominator of white metals — the whitening, brightening, strengthening partner in scores of useful alloys. If you use metals in any way, you will profit by remembering that the addition of Nickel means a big increase in toughness, strength and beauty. And extra years of service.

Monel Metal



Seen at the Smartest Places

WHERE fashionable society gathers, there inevitably is Oldsmobile—smart car-about-town. People with a taste for the distinctive have been quick to approve Oldsmobile's modern streamline beauty—quick to appreciate the luxury of Oldsmobile's roomy and richly tailored interiors. Behind Oldsmobile's wheel, discerning drivers have gained a new conception of steering ease, shifting convenience and braking response. In Oldsmobile's restful seats discriminating passen-

gers have found the comfort of a gentle, gliding ride. And all have thrilled to performance that is smoother, livelier and more economical, both in traffic and on the open road. Naturally, then, the Oldsmobile Six and Eight... at their new low prices... are favored cars among smart people everywhere.

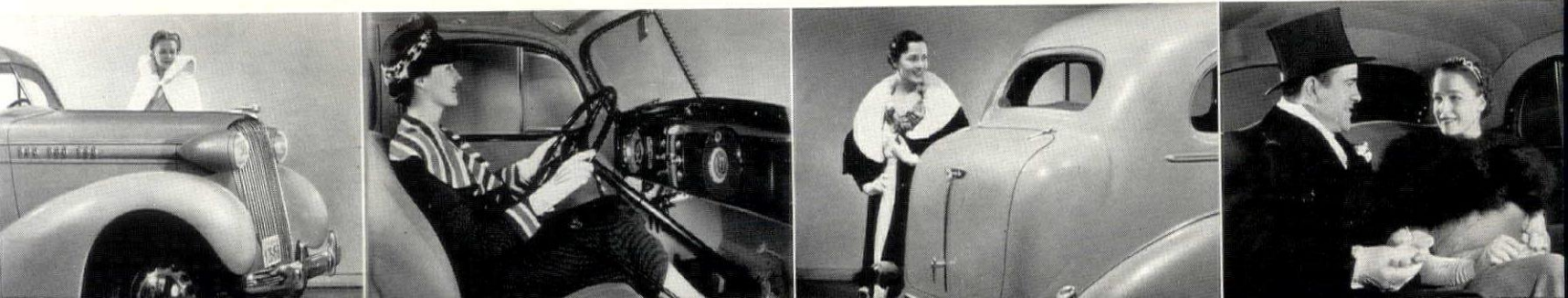
Sixes \$665 and up... Eights \$810 and up, list prices at Lansing, subject to change without notice. Safety Glass standard equipment all around. Bumpers with guards, spare tire, and rear spring covers built into all cars at the factory at extra cost. Car illustrated is the Six-Cylinder Touring Sedan, \$820 list. A General Motors Value

\$665

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COURTESY OF WESTMINSTER SCHOOL

Fireside friendships

A long hike over the frozen hills . . . and then—home to the dormitory and that delightful before-supper gathering in front of the fire.

Every subject in the universe, from last week's game to the future of the race, is discussed with youthful authority. The new boys will discover amazing things . . . that Jones, the star half-back, wants to be a doctor and his real interest lies in curing sick people . . . that the gilded rich man's son is a regular fellow who has a passion for mechanics. They will probably find themselves putting forth ideas which they scarcely realized were in their minds and learning, to their surprise, that other people have similar thoughts.

Here at these casual, seemingly unimportant gatherings are cemented lifelong friendships. Here the quiet chap, who may not shine on the athletic field or at formal gatherings, becomes known and appreciated. In considering the more obvious advantages of a school it is important to remember, also, the value of friendships formed at a good school.

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WESTMINSTER SCHOOL

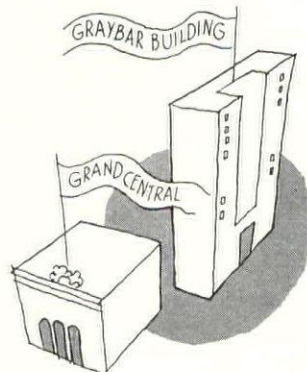
For boys. Preparatory to the leading universities. Accredited. Flexible forms and small classes. Junior School. Swimming pool and ample recreational facilities. Address The Registrar, Westminster School, Box 40, Simsbury, Conn.



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If you come to House & Garden's School Bureau, you can discuss every angle of your problem at one time. You can get all the complete data of the schools themselves without the delay of correspondence.

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

... who live in Glass Houses ...

Looking back to '27 and '28 early "modern" furniture probably invited the stones thrown its way. But in Forward House 1936, "modern" has 'come home'—come home to live *in*, to live *with*. Even its glass walls withstand the brickbats of the die-hard 'traditionalists'; its cool, calm corridors are filled each day with converts, buying livable and lovable furniture, buying fabrics, and glass and curtains and decorative caprices of great character, buying one or another of its 170 distinguished contemporary American paintings and sculptures. . . . Come and prowl its 15 fascinating rooms, its penthouse, its serene 'executive's office', its debutante's

FORWARD HOUSE 1936

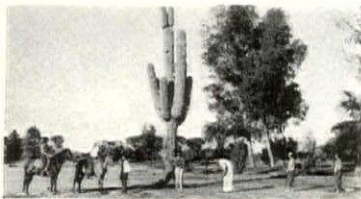
on the ninth floor at **MACY'S**

dressing-room. The prices are Macyesque: lower always than you expected. Cash prices, debt-free, do a lot to create a new mood for living. So does Forward House 1936.



ARIZONA

Chandler



SAN MARCOS ON DESERT

The San Marcos Hotel and Bungalows—now in 24th season—own all-grass, 18-hole golf course adjoining. Exclusive clientele. Glorious, warm, dry winter climate here amidst orange, palm groves—giant cacti—romantic desert—rodeos—all sports. Low wind, no dust. 20 miles from Phoenix, Myron K. Gilbert, Manager.

Phoenix

Ingliside Inn and Cottages. Distinctive, conservative, yet delightfully informal. Internationally famous for food and hospitality. Polo, golf, horses, tennis.

Tucson

El Conquistador. Landscaped resort hotel, with spacious bungalows, in midst of desert grandeur. Distinguished clientele. Glorious climate. All sports. Pioneer Hotel. Southern Arizona's finest. 250 rooms, each with bath. European. Coffee Shop. Dining Room. Roof Garden. Sun Deck. Sensible Rates.

CALIFORNIA

Arrowhead Springs

Arrowhead Springs Hotel. All sports. Reasonable rates. New health rewards your visit in this restful, charming, modern Spa.

Beverly Hills

Beverly Hills Hotel & Bungalows. Mid the quiet and beauty of Beverly, twenty minutes from Los Angeles. Featuring a One, Two and Three Meal Plan.

Ojai

Foothills Hotel & Bungalows. Newly redecorated—Scenery of the east with desert climate—Very best of cuisine—Golf, riding, tennis.

Palm Springs

Desert Inn. Luxurious hotel and bungalow accommodations. Swimming pool, golf, all sports. Season October 1 to June 1. American plan \$10. up. El Mirador Hotel. America's foremost desert resort. Unexcelled cuisine. Golf, tennis, riding, outdoor swimming pool. Discriminating clientele.

Pasadena

Maryland Hotel and Garden Bungalows. European Plan. Rates \$3.50 and up. Ten minutes from Santa Anita. Entirely new Management.

Santa Barbara

Santa Barbara Biltmore. Famed seashore resort hotel, sheltered by mountains. Sunny days for swimming and all sports. American Plan \$9. up.

COLORADO

Denver

Brown Palace Hotel. \$200,000 improvements just made . . . for your greater comfort and pleasure at this, the Mountain West's ranking metropolitan hotel.

DISTRICT OF COLUMBIA

Washington

Annapolis Hotel. 400 outside rooms, 400 baths. Close to shopping district & Government Bldgs. From \$2.50 single; \$4. double.

The Raleigh Hotel. Across Pennsylvania Ave. from new Govt. Bldgs. Dining rooms air conditioned. Rooms with tub & shower. \$3-\$5. one, \$4.50-\$8. two, E.P.

FLORIDA

Bradenton

Hotel Manatee River. Fireproof. Modern. Hotel rooms and apartments. Amazingly moderate rates. Wonderful meals. Golf, fishing, etc. November 15th.

Daytona Beach

The Princess Isseena. Noted Cuisine. Best clientele. All sports. Sun deck. Concerts. Cottages. H. W. Haynes, Prop. N. Y. Office, 500-5th Ave. MED. 9-1827.

Florence Villa

The Florence Villa. Central Florida. Lake Shores. Boating, fishing, golf, 2 theatres, Trfo. Fla. 2. U. S. 17 & 92. A.C.L. & Seaboard R.R. Select Clientele.

Hollywood

Hollywood Beach Hotel. Featuring the "Super-American" Plan with club-like facilities including private beach, golf, etc. Booklet.

Lakeland

Hotel Lakeland Terrace. Fireproof, modern, centrally located. Overlooking lakes. Steam heat. Moderate rates. Golf, hunting, fishing. Open all year.

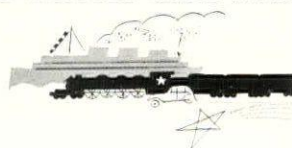
Miami

Hotel Alcazar. "Miami's most modern bayfront hotel." Steam Heat. Two channel radio, dining room, coffee shop, and beautiful roof garden. Open all year. The Columbus. "Miami's Finest Bay Front Hotel." Seventeen floors of solid comfort. Roof Dining-room. Accommodates 500. European Plan.

The McAllister. Facing beautiful Bayfront Park and Biscayne Bay. 550 rooms with bath. Reasonable Rates. Leonard K. Thomson, Mgr.

TRAVELOG

A directory of fine hotels and resorts



FLORIDA WEST COAST. St. Petersburg, the "Sunshine City" on Florida's West Coast has a wide variety of activities in February. The Annual Junior League Ball comes this year on February 7 at the Vinoy Park Hotel. Golf tournaments include the Women's Invitation Open Tournament at the Pasadena Golf Club on February 7, the Gulf Coast Open on February 9 at the same club, and the West Coast Men's Tournament at the Lakewood Golf Club on February 10 and 11. Finally, the National Lawn Bowling Tournament will be staged at the St. Petersburg Lawn Bowling Club from February 17 to 24.

PASADENA TURF NEWS. Pasadena, California, is but a few minutes from the Santa Anita race track where the famous Santa Anita \$100,000 Handicap will be run on February 22. The race itself will be only half of the show, for the leading costumers of Hollywood, Los Angeles, and Pasadena will send their most beautiful models to the track on that day to participate in a fashion parade.

February, in Pasadena, is also an active month for polo. At the Midwick Country Club there will be a series of games of international importance. Teams from the East, the West, and from England will serve as an incentive for a round of private parties.

PAGEANT OF SARA DE SOTA. Each year on February 21 and 22, Sarasota, Florida, goes completely Spanish in its colourful "Pageant of Sara de Sota." Everyone in Sarasota dons Spanish costumes, a typical two-day Spanish holiday is declared, and the entire populace turns out to participate in gay parades and enjoy the evening water carnivals in the Bay of Sarasota.

The parades and general merriment, augmented by the entire animal group of the Ringling Brothers Circus, make the Pageant a most brilliant spectacle.

FLORIDA

Miami Beach

The Barelay-Plaza. Conveniently located, ultra modern, agreeably different, thoughtfully planned to please the discriminating. Now open—first season.

Fleetwood, DeWitt Operated. On Biscayne Bay. European plan. Coffee Shop with excellent food. Ample parking space and pier, with free bus to beach.

Ormond Beach

Coquina Hotel. Directly on the Ocean Front. Fireproof. Amer. Plan. \$7 up. Golf, Tennis, Fishing. Select Clientele. Open Jan. 11 to May 1.

St. Petersburg

Soreno Hotel. On Tampa Bay. Modern, fireproof. 310 rooms each with bath. Finest service and cuisine. American plan. Every sport attraction. Booklet.

Vinoy Park Hotel. On glorious Tampa Bay. Sun-bathing. . . . Every recreational feature. Booklet. Clement Kennedy, Managing Director.

Sarasota

Hotel Sarasota Terrace. Leading resort hotel, Roof Solarium. Unexcelled cuisine. Bobby Jones Golf Course. Fishing, Bathing, etc. December 15th.

Sebring—On the Ridge

Harder Hall. In the Scenic Highlands. No humidity. 150 Rooms with Bath. Steam Heat. Golf Course (6500 yds.) at door. Moderate Rates. Booklet.

Kenilworth Lodge. With own championship golf course, 6406 yards, at the door. Pure soft water. Steam heat, sprinkler system, elevator, etc. Booklet.

West Palm Beach

Hotel Royal Worth. Fireproof, modern resort hotel overlooking beautiful Lake Worth. Spacious lounges, porches. Steam heat. Golf, sailfishing, etc. Dec. 15th.

FLORIDA

Winter Park

Virginia Inn. On Lake Osceola. An Inn of Charm and Friendly Hospitality. Steam heat. Elevator. Automatic sprinklers. Amer. Plan. Attractive rates.

GEORGIA

Atlanta

The Atlanta Biltmore. "The South's Supreme Hotel." Appointments unexcelled. Convenient for motor and rail travelers. Rates from \$3.00.

Augusta



BON AIR HOTEL

Operated both American and European plan, under direction of Theo. DeWitt, nationally famous hotel operator. Two fine golf courses on grounds, splendid stables and bride paths and every sport facility. Augusta is the "winter golf capital of America," with winter temperatures warmer than Nice or Naples. For rates and particulars write Theo. DeWitt, Cleveland, Ohio.

GEORGIA

Savannah

Oglethorpe, DeWitt Operated. On Wilmington Island. Golf course, swimming pool, tennis, riding, shooting, dancing, etc. Commercial rates. Free garage.

Sea Island



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Thomasville

Three Toms Inn. The aristocratic resort of the South. Splendid golf, hunting, etc. Ideal climate. American plan \$6.00 up. Write for booklet.

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Inn By The Sea and Cottages. Always open. C private bathing beach. All sports. Paved road. Climate ideal. Near New Orleans.

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Peckett's-on-Sugar Hill. Skiing center of the White Mountains. Arlberg technique. Booklet. Post Office: Franconia, New Hampshire.

NEW JERSEY

Atlantic City



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"Added attractions" are daily features at these year-round seaside hotels. Sunny ocean decks and lounges. Game rooms, squash courts, and modern health baths. Music, dancing, and varied entertainment, topped with tempting meals. Playrooms for the youngsters. Outside, golf, skating, riding on the sand. American and European Plans. Special weekly rates.

Atlantic City



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De Witt Clinton. A Knott Hotel. New, well appointed. Faces Capitol Park. Splendid meals; attentive service. Come, we'll make you happy.

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Hotel Parkside. 20th St. and Irving Place. In convenient Gramercy Park. Solariums, roof terraces. \$2 per day, \$10 per week. A Knott Hotel.

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Sedgefield Inn, Restful, Modern, Adjoins Famous Golf Course, Riding, Tennis, etc. Excellent Food, American Plan. Folder.

PENNSYLVANIA

Pocono Mountains—Buck Hill Falls

The Inn, 100 miles from N. Y. & Phila., 300 fire-proof rooms. All winter sports. References requested. N. Y. Office, 500-5th Ave., Lackawanna 4-4212.

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Aiken

Highland Park, Aiken's most beautiful resort situated in seven-acre private park. Excellent accommodations. High-class clientele. Rates reasonable. Bklt.

Charleston



THE FORT SUMTER HOTEL

"Charleston's Only Waterfront Hotel." Located on the Famous Battery overlooking the White Point Gardens in the center of the city's exclusive residential section. Fifteen minutes from wonderful golf at Charleston Country Club, to which guests have card privileges. The Fort Sumter is a "Colonial" Hotel. Jno. S. Cator, Manager.

TEXAS

San Antonio

Gallagher Ranch, Beautiful, historic ranch, 10,000 acres. Rooms with private bath, Electric lights, Telephone. Also cattle ranch. Open November to June.

BAHAMA ISLANDS

Nassau



BRITISH COLONIAL HOTEL

Holiday center of this British Riviera. Renowned for its Continental comforts and cuisine, the beauty of its waterfront garden estate overlooking the sea, its complete resort facilities. Outdoor swimming pool; surf bathing; every sport from golf to game-fishing. American plan. Address: British Colonial Booking Director, 521 Fifth Ave. (Suite 2421-25), New York, N. Y.

BERMUDA

Hamilton



PRINCESS HOTEL

Built 1885, re-built 1931. Bermuda's largest hotel. Half a century in tradition, in hospitality, under one continued management. Insures the nicety of living to be found only in a truly great hotel—delightful suites available also in Princess cottage colony. Attractive rates. For full details, consult your local Travel Agent. Or write to the Princess Hotel, Bermuda.

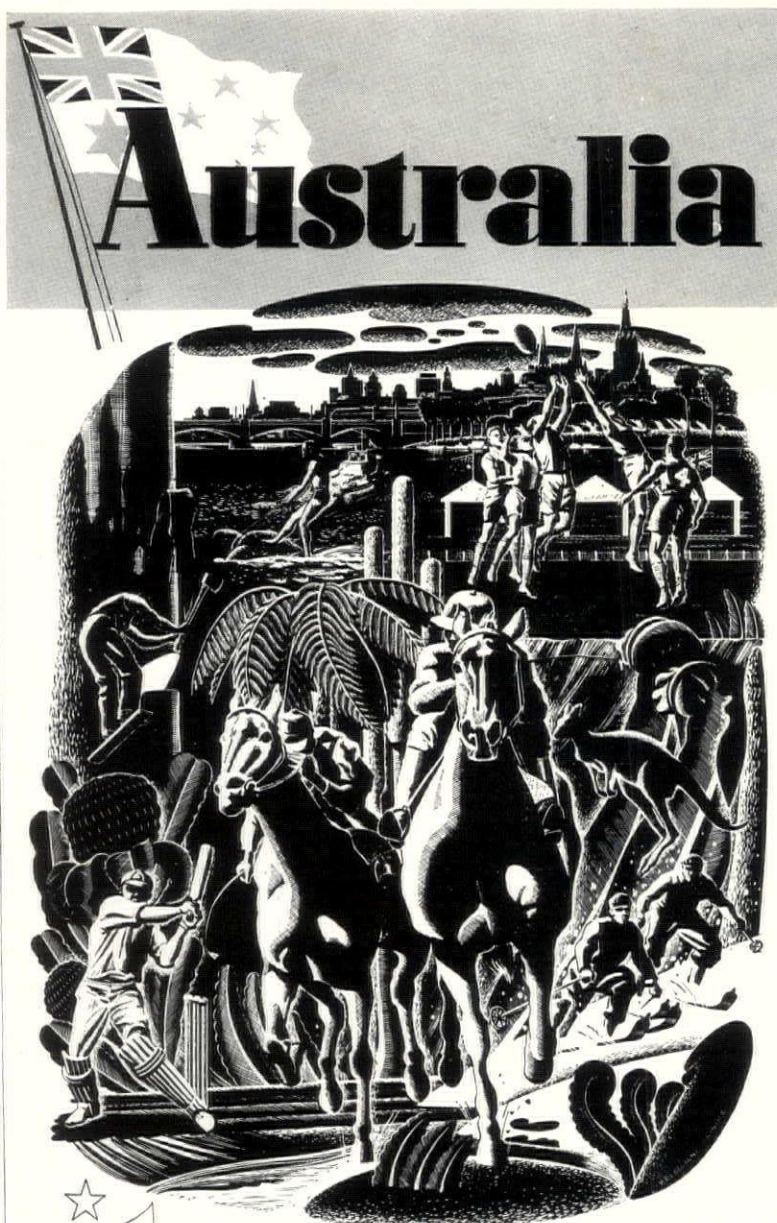
CUBA

Havana

Hotel Plaza, Facing Central Park. The home of Americans in Havana, where the guest finds comfort, distinction and convenience. E. Espin, Manager.

SWEDEN

Send for Scandinavian tour booklet "Lands of Sunlit Nights." Swedish Travel Information Bureau, Dept. TD, 551 Fifth Avenue, New York.

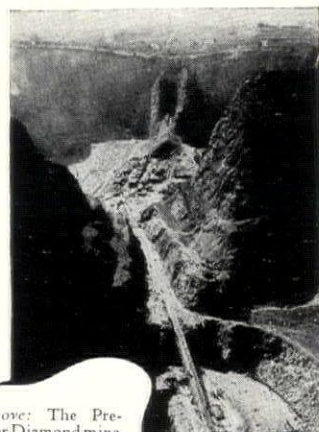


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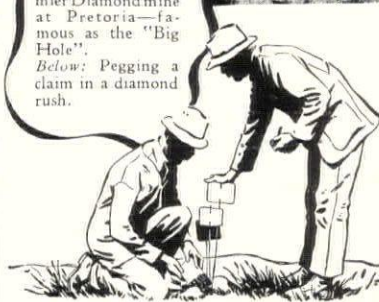


Telephone your Travel Agent, or write
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 (A non-profit community organization)
 SUITE 304, HOTEL CLARK, LOS ANGELES, CALIFORNIA

The home of The JONKERS DIAMOND



Above: The Premier Diamond mine at Pretoria—famous as the "Big Hole".
 Below: Pegging a claim in a diamond rush.



THE drama of diamonds has its mainsprings in South Africa—notably Kimberley, the "Valley of Diamonds", and the Premier Mine at Pretoria.

Since 1867, when a traveler first found a farmer's children playing with "shining stones", South Africa has produced 61½ tons of the precious gems, including the "Star of South Africa", the celebrated "Cullinan", and the latest sensational find at Beynestpoort, the 726-carat "Jonkers".

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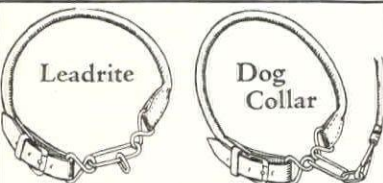


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DOG



The picturesque Bobtail from England

Countless stories have been written and told about the pleasure and companionship that man has derived from dogs. But to our mind, one of the very best is that which appeared in the July, 1927 issue of the American Kennel Gazette by Mr. Rudolf Eickemeyer. Space does not permit our reprinting the story in full, but the following excerpts contain some of the highlights. This story, entitled *Sir Toby Belch—an Old English Sheepdog*, is reprinted with the special permission of the American Kennel Gazette.

"How clearly I recall the rainy morning in May when I carried Toby, in my arms, upstairs to meet the astonished gaze of my wife, Isabelle. Nor will I ever forget the catastrophe that followed this introduction to our hearth and home after a long train ride—in a crate—from his birth-



ROBBERY IN BROAD DAYLIGHT is the name of this typical Old English Sheepdog owned by Mrs. Roland Baker of Woodland Farm Kennels. Beneath the breed's amazing coat is a body of great power and grace

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MART



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place the moment I deposited him on a rug. But this could not mar the joy of the day I had longed for through the years when I pictured myself as a modern Cincinnatus. Not, however, to entertain more and greater commitments, but to retire from active business and, like many of my neighbors, again own a dog. . . .

"As time passed, Toby and I became the closest of friends. His trips to town, a fifteen-minute walk, were exhilarating and delightful to us both, as he had brought his gait to suit mine, and I never felt the leash too loose or too tight.

"Although his hearing was remarkably acute, our steps never disturbed his slumbers. A strange sound, however, even of the faintest nature, invariably aroused him to immediate attention and action. (Continued on page 12)



Two puppies that are owned by the Cleoftaegel Kennels. As they get older they will gain the heavy coats and powerful build which are characteristic of this ancient and honorable breed from Great Britain

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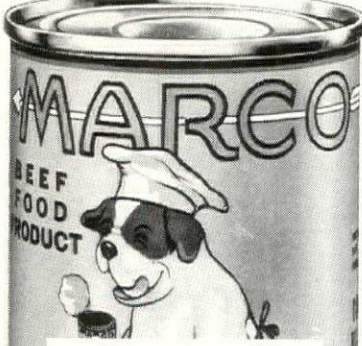


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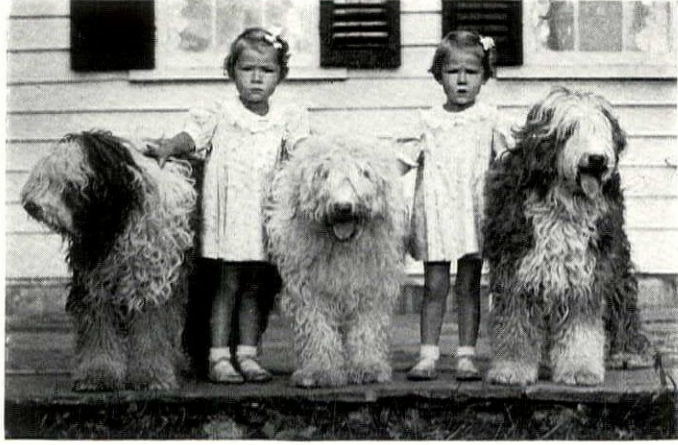
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DOG MART

(Continued from page 11)

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"He was so formidable looking that many dogs feared to approach him and I had considerable sympathy for those courageous enough to tackle him. His combats were brief. In a second, Toby would be on top, and his opponent, unable to get any grip save hair, concluded he was in a barber shop and the fight was off. Yet Toby was the quietest and most sedate of creatures, possessing 'strength without insolence,' and not in the slightest degree destructively inclined."




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BUILD AND BUY . . . NOW! Walter S. Schmidt, Cincinnati, president of the National Association of Real Estate Boards, points out the advisability of building and buying, before shortage begins its inevitable pinch.

"Today fewer living units exist in the country than we had five years ago. In that same five years families in America have increased by almost 2 millions. From now on we must build about five hundred thousand living units a year to repair losses and supply new families. That task will be extremely difficult, because hundreds of thousands of skilled mechanics have died or gone into other work, and no apprentices have been in training for years. Consider beyond this the demand that will come when families undouble and those inadequately housed want new quarters.

"Construction is ready to start, if there are not unnatural retardments and impediments placed in its way that cause fear, and stifle private enterprise. With building active, prices will advance. General business is getting better. Putting these two elements together it is my prediction that the next few years will see about a 60% increase in land and building cost.

"It is plain that the wise person will protect himself before it is too late to buy or build economically. He will acquire or build before the time goes by when he can gain advantage of present prices.

"The shrewd investor uses his savings, even borrows to buy, as things move up; the foolish one, fearful, waits and buys at the peak. This past four years I have not advised any one to purchase; the moment was not ripe. Now, I urge it most strongly.

"Every self-respecting family, unless forced to move from place to place, should make it a first order of business to own its home."

SOUTHERN REVIVAL Mr. Schmidt's prediction is borne out by the fact that Real Estate transactions in the South are 75 to 180% ahead of last year, according to southern leaders in the brokerage and renting fields, whose convention was held recently in Atlanta.

Georgia is 180% ahead of the corresponding period of last year. Apartment vacancies have been reduced to 3%, single family to 1%, with a parallel improvement noted in commercial leases.

Building activity in Tennessee is 75% ahead of last year, with \$20,000,000 in new homes and store construction reported. Farm prices show a sharp increase, with a promising steady demand.

Similar reports of improvement were made for Florida, Alabama, Mississippi, North and South Carolina. Especial significance was given the fact that large insurance companies are gradually advancing prices on their real estate holdings.

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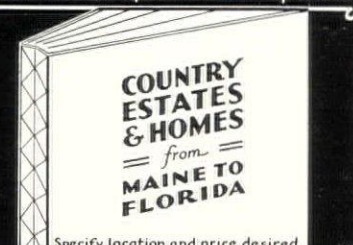
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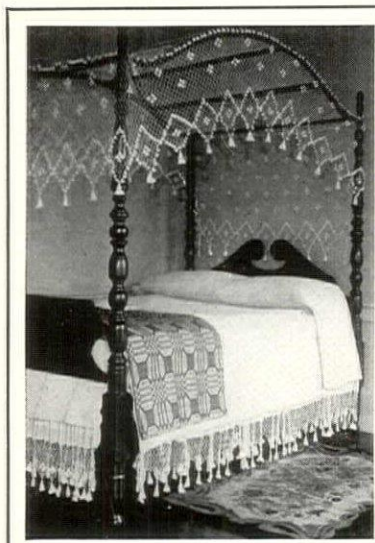
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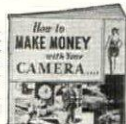
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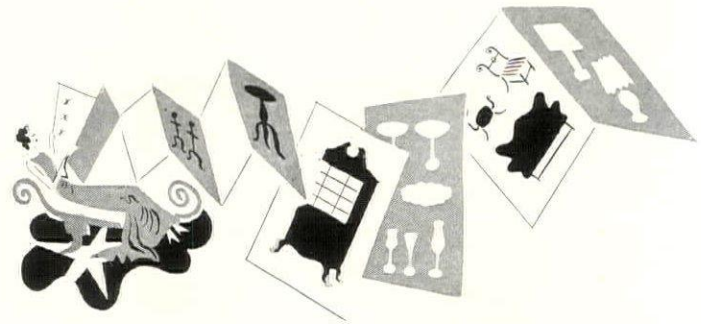


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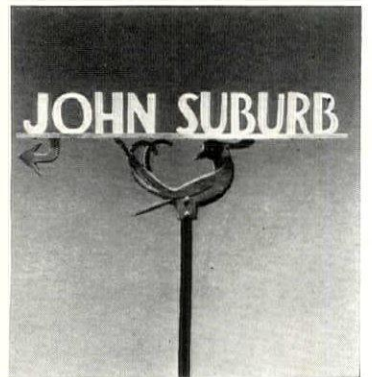
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HEARTS and flowers for valentine time. Not only the potential contents, but the receptacles themselves will put anyone in the jolliest of spirits. And during the deep blue fogs of February, it is an excellent idea to start being cheered. This charming little liqueur set comes from Sweden where the craftsmen evidently took a frivolous turn in painting these gay motifs on an otherwise conservative bottle and glasses. The hearts are red, while the little flowers come in shades of yellow and green. Bottle \$2.00, glasses \$4.50 a dozen. Sweden Shop, 63 West 49th St., New York



It's a good sign when you can locate your friends handily; and your home will speak for itself with one of these specially designed posts paving the way for the visitor. Fastened securely in place, the letters are 2 1/2 inches high and 1/4 inch thick, and are sand-blasted over aluminum. Thus, being semi-luminous they save many mutterings in the dark. The bracket, finished in black patina, 24 inches high, comes in a variety of designs; or it can be made to order. The cost is \$2.50 for bracket and stake, and .25 per letter. All from Necessary Luxuries, Westport, Conn.



THERE'S nothing like a new light on the subject, especially when the subject is the dinner table. And when you can get just the right sort of cut crystal candlesticks, there is no excuse for your dinner, or even a favorite console not being a sparkling success. Besides, just to be more emphatic, nobody can ever have too many candlesticks. Another point is the fact that single stem crystal sticks are very hard to procure. The design is grooved, and in spite of the crystal, very tailored and simple. 10 1/2 inches high. \$4.00 pair. Reits, 613 Lexington Ave., New York



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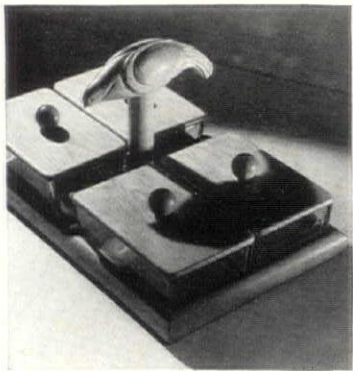


Erkins Studios
253 Lexington Ave., New York

AROUND



If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



THE birdie at left isn't really a vulture, although he might very well be, for he hovers over an exceptionally attractive hors d'oeuvre tray. The whole set is remarkably pliable, too, because the covered dishes of crystal with wood tops may be used separately as cigarette boxes. The rage for hand-work has been moving rapidly into the wood domain, and we prophesy this will be one of the more popular representatives. In birch or walnut. Entire set costs \$15.00; separate dishes \$1.00 each. Halle Brothers, Cleveland, Ohio



NOT rough riders; rather very smooth ones, cavorting over the cigarette box and ashtray pictured at left, and very proud to be able to give such a decorative finishing touch to some occasional table. Typically Persian in character, they have been made and decorated by hand, quite in keeping with most of the products of Irak. Box and tray are of porcelain with a smooth shiny gloss. Design in blues and greens. The cigarette box is 4 inches square by 2½ inches deep, and may be bought for \$4.00. Ashtray \$1.00. Ethel Hobbs, 27 Lexington Avenue, New York



SWEET and low does not apply merely to the music that emanates from this little portable box. The box itself, made of brown cowhide, fits the first part of the phrase. And considering the nice workmanship, the tone, and all those things that make a radio worth while, the price is remarkably low. This five tube superheterodyne Fada radio has a built-in aerial. Hence you can plug it in wherever you need to rest your weary bones, and sweet strains ensue. Works on AC or DC current, and is to be purchased for \$39.50. Haynes-Griffin, 373 Madison Ave., New York

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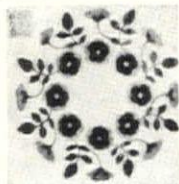
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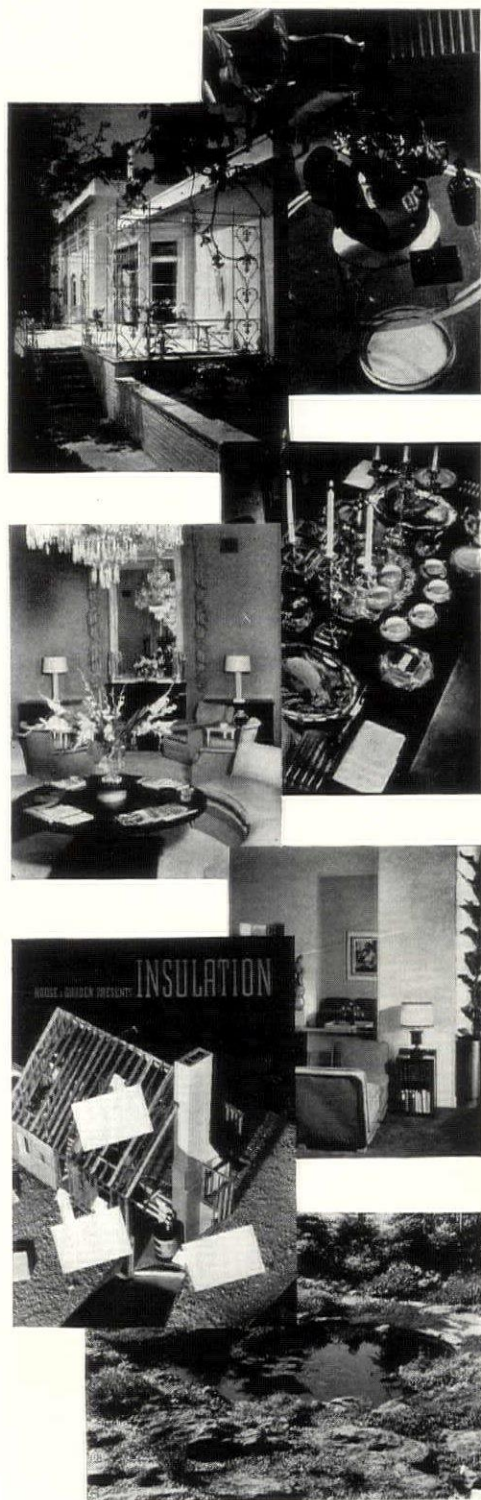
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HOUSE & GARDEN

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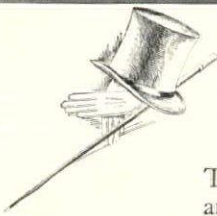
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RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR
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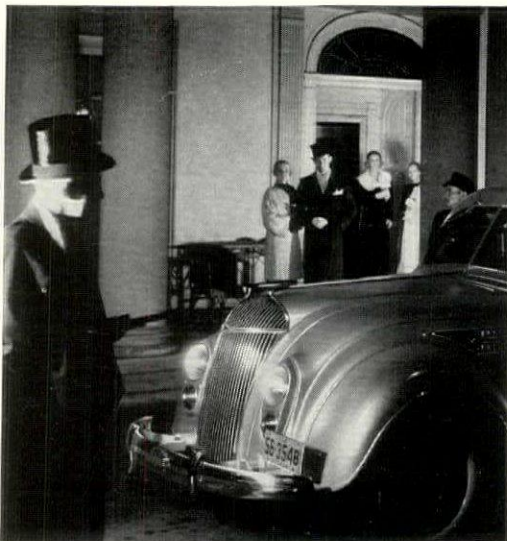
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THE BULLETIN BOARD



WREATH TO JOHN REID. This month we would pay honor to John Reid, the first landscape architect to come to America.

While gardener to the Lord Advocate of Scotland, Sir George Mackenzie of Rosebraugh (somewhat undeservedly known as "Bluidy Mackenzie") he wrote "The Scots Gard'ner," 1683, the first local gardening book fitted to the climate of a particular section. That employment he gave up in order to take charge of a party of immigrants on behalf of the Scotch proprietors of East New Jersey. He became surveyor general of the Province, made a map of the settled portion of East Jersey, for which the proprietors gave him a large tract of land in Monmouth County which he named "Hortencie", or "Hortensia", variously spelled in the old deeds. He was known as John Reid of Hortencie.

Here, about 1688, he made his home and became a most respected and influential citizen,—although at one time he was indicted for "swearing two profane oaths"! Starting out as a Presbyterian, he was converted to Quakerism and ended up in the Church of England. He died in 1723, and the inventory of his effects includes a library of over a hundred titles on the greatest variety of subjects; also, a volume of "Extraordinary Adventures," Mrs. Behn's novels, "Songs and Sonnets," and "Coffee House Jests"! Evidently he was interested in just about everything.



ANCIENT DERIVATION. The other day some skeptic accused us of coining the term "Tussy-Mussy" for a bouquet. Either we did it or some wag in Hollywood. We rush to our dictionaries for defense. A tus or tusse-mose was the old spelling for a cluster, posy or knot of flowers or leaves. Or it may be a silver ornament. The term was first used in 1440. In some sequestered corners of England, Tussy-Mussy is the name still given alike to Grape Hyacinth, to Clematis and to a burr. It also means dishevelled, ragged and fuzzy—so that a girl's unruly mop of hair can also be a Tussy-Mussy.

BULL MARKET. One of the best investments to make at any time is to buy a tree. Today the opportunities for buying well-grown large trees at reasonable rates are unusually favorable. The wise gardener gets in on the bottom floor when prices are low. The investment starts paying dividends immediately.

EXCUSE FOR IMPERFECTION. The Gypsies, who are the only really free people left in the world, have a quaint belief to the effect that no work they undertake—be it making a brass pot or shoeing a horse—should ever be done exactly and perfectly. Perfection, they claim, is an attribute and prerogative of Deity alone, and to attempt perfection in any work of their hands tends toward sacrilege. This is the best excuse we've heard for ages; it shall be adopted as an answer in our household whenever we fail to do things exactly as we are told.



PLANT NOVELTIES. By this time all garden-lovers are knee-deep in new seed catalogs. The temptations of the so-called novelties are very great. To keep abreast of the horticultural tide, try some novelties (if you have space try all of them) but don't neglect those that are tested by usage and extensive cultivation. The enjoyment of any plant results not so much from whether it is old to the catalogs or brand new as on the careful cultivation you give it. Don't judge its garden value until you have afforded it every opportunity to make good. E. A. Bowles, the famous English garden amateur, claims that he always tries a new plant three years before he passes judgment on its value. The first year he may have planted it in the wrong location. The second he may have failed to ward off its enemies. The third—well, by the end of the third he's either learned to like or to detest it.

INVITATION TO A VOYAGE (Nova Scotia Road)

Tall hemlocks are the gate-posts for this field,
The rails are crooked saplings, stripped and
peeled
Down to their smooth, brown skins.

Between each two,
Is framed a long sweet strip of ocean blue:
The January snow at four o'clock,
Is hollowed down to lilac near a rock,
And wears the lengthened shadow of the bars
Until the sun has gone, and small green stars
Are hung in broken strands about the sky:
Tomorrow morning when the sun comes high,
The picture of this country gate will be
Upon the second pasture towards the sea:
And though I've watched the ocean from the hill,
And felt the tide pull at the water,—still,
It's through this hemlock gate, across the snow,
And down to hail a ship . . . that I will go.

MARTHA BANNING THOMAS

WHO DID IT FIRST? Every now and then one of our bright young men hits on an idea and forthwith brings out his silver trombone to tell the strabismic world that he is the first to discover it. Take air conditioning. This apparently has now acquired a long white beard, for in 1818 the Marquis de Chabanne published a learned work on "Conducting Air by Forced Ventilation and Equalizing the Temperature of Dwellings". An appendix to it, with folding diagrams, appeared in 1825. Then, there's roofing paper. Along in 1811 J. C. Loudon of England published "An Account of the Paper Roofs used at Tew Lodge, Oxon, so decidedly preferable for Churches etc, in Point of Economy, Durability and Elegance." Put away your trombones, boys.

RETURN OF THE PRODIGAL. With considerable satisfaction we announce Old Doc Lemmon's return to The Bulletin Board. For a number of years he has been sojourning in that figurative back kitchen of the magazine once known as The Gardener's Calendar, but we have finally persuaded him to take his feet out of the oven and come into the front parlor. So hereafter you will find him on this page, barring the intervention of a wedding or a funeral or some other one of those momentous occasions to which country front parlors have been sacred from time immemorial—despite the fact that, as the Doc says himself,

"I can't never quite git used to the idee folks has nowadays of openin' the parlor door to all the neighbors whenever they stop in for a leetle visit. To my way o' thinkin', it's a sight more friendly to have 'em come set in the kitchen, where they can be comf'table, like.

"I s'pose mebbe us country people got into the way of usin' the kitchen as a settin' room 'cause it was handy to the bread box an' a blame sight warmer in winter than the rest o' the house. After all, good food an' a warm place to eat it in come purty nigh to bein' a bed-rock o' livin'—and o' hospitality, too.

"Yessir, kitchens are the place for friends, an' front parlors the place for ministers, an' I don't see no sense in changin' the old habit, nohow!"



THE COVER. David Payne, who painted the blue bedroom cover of this number from a residence on the Patuxent River, D. C., decorated by Schuyler & Lounsbury, is one of House & Garden's pet discoveries. No sooner had we begun showing his portraits of rooms than a lot of people decided that they just couldn't hold up their heads in polite society unless Mr. Payne did a room or so for them. Consequently, he has been kept busy flitting from room to room in New York, Newport, Washington and Chicago.



BLOND WOODS AND SHINING CIRCLES OF CLEAR GLASS

BRUEHL-BOURGES PHOTO CONDÉ NAST ENGRAVINGS

LITTLE TABLES

WHAT'S a perfect color scheme if you haven't enough places to put things?

The ideal in decoration is, of course, to make a house look as though it really belonged to somebody, and not just a succession of charming stage sets. To create this intimate atmosphere, it's essential that the accessories, quite as much as the main furniture, be chosen for comfort as well as beauty. Your pet antique chair is an empty blessing if you have to be constantly jumping out of it to find a match.

Among the minor details that make a room "live", none looms larger in importance than the little table, small in size, vast in convenience. "Occasional" they call these gay pieces. Certainly they deserve the name, for there is no occasion night or day for which some specially designed table does not exist. Here they all are—sofa tables, end tables, coffee tables, cocktail tables, smoking tables, bridge tables, tea tables, console tables, bedside tables, nests of tables and tables that play dual rôles—literally a type for every job—made in an endless variety of designs and materials.

Take a living room, for instance. It's amazing how many small tables you need and can place effectively without making the room appear crowded. There's the indispensable table in front of the sofa on which to put coffee and cocktails. During the day this holds smoking things, books, perhaps a bowl of flowers. It's well to have a fairly good size table in this spot, such as the Chippendale type shown on page 23, which pro-

A CIRCLE of clear glass on a glass cylinder base, both edged with frosted bands, makes the table opposite. From Georg Jensen. Furniture is pickled pine, designed by Joseph Mullen, and the chartreuse rug is from B. Altman. Right. Maple table with silver plated trays for coffee and liqueurs. Table and striped chairs designed by Tommi Parzinger for Rena Rosenthal. Tufted sofa: Bruce Butfield. Silver coffee service, cups and liqueur set: Jensen

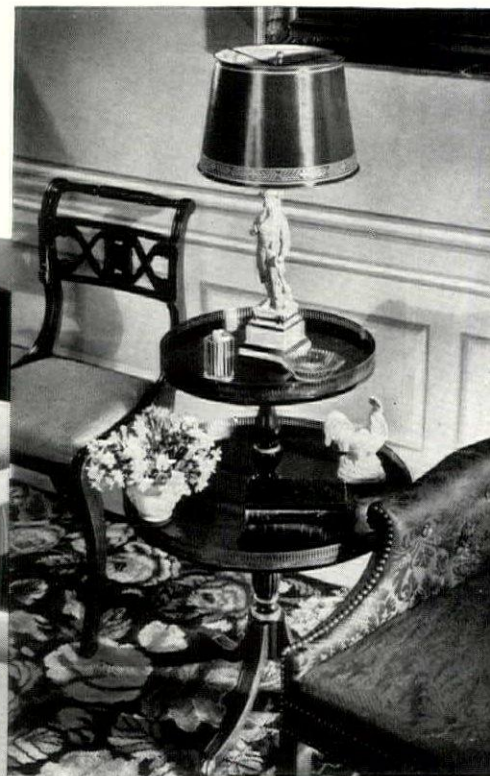
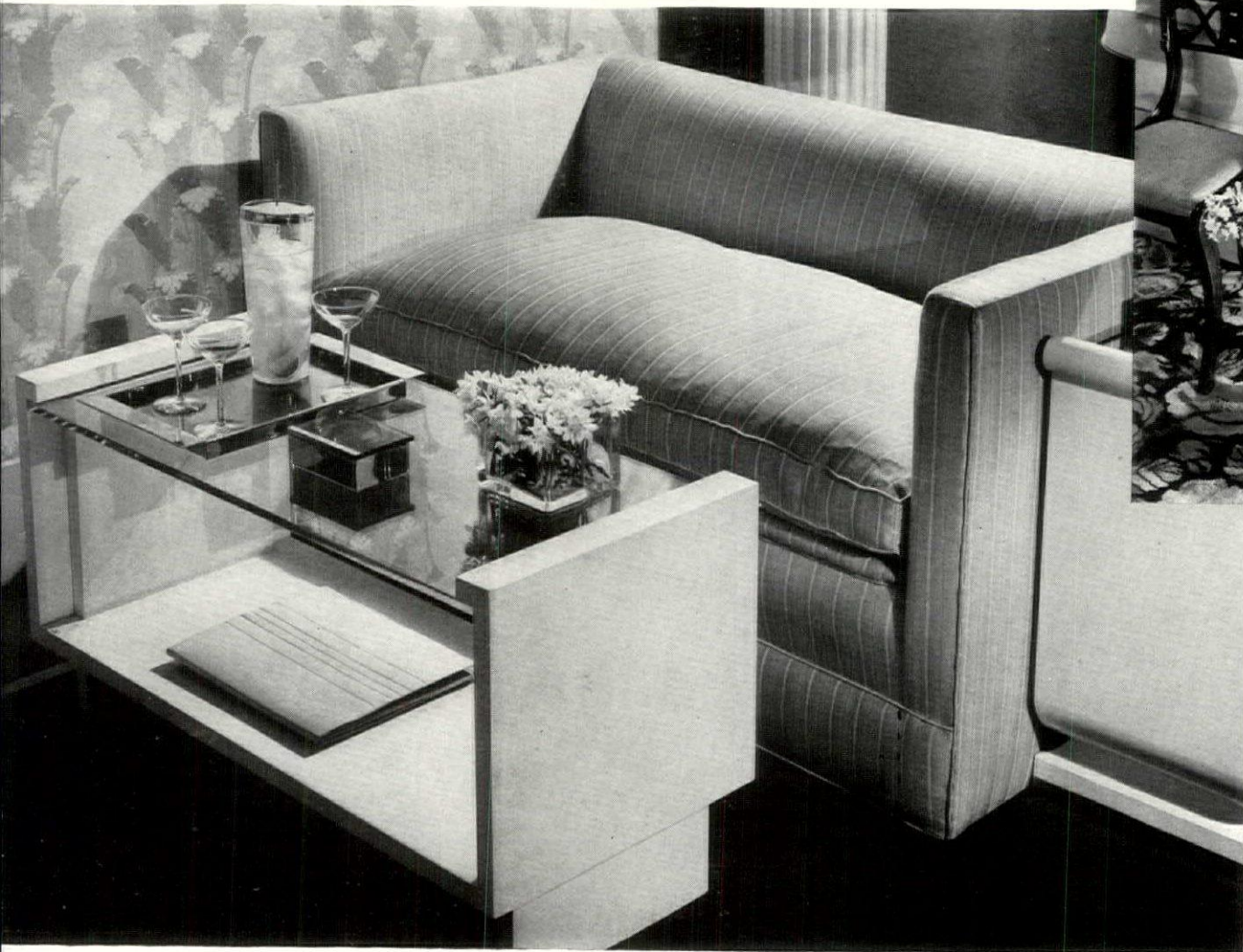


HOSPITALITY AFTER DINNER—A GENEROUS TABLE FOR COFFEE AND LIQUEURS

vides plenty of room and looks well in front of a long sofa. Then, also, the sofa needs an end table to hold a lamp, or, better still, matching tables at each end for a balanced effect. In addition, there should be a table by a big reading chair the proper height for the chair arm and sturdy enough to support a lamp. If there is another sofa in the room, or a group of chairs, see that a small table stands within easy reach to hold smoking things.

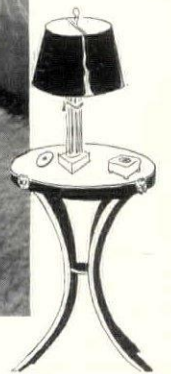
Added to these convenient little tables, the living room may have its permanent card table. This piece is now made in such good designs that it is frequently quite handsome enough to take its place with the rest of the furniture, accompanied by harmonizing chairs. Finally, there's the nest of tables, tucked away in a corner most of the time but indispensable when there's a party of any kind. The newest idea in nested tables is an oblong three-in-one coffee table equipped with two small matching ones that fit neatly side by side under its top.

So much for utility. I hope that you also have space in your living room for a purely frivolous table holding, perhaps, a collection of (Continued on page 80)





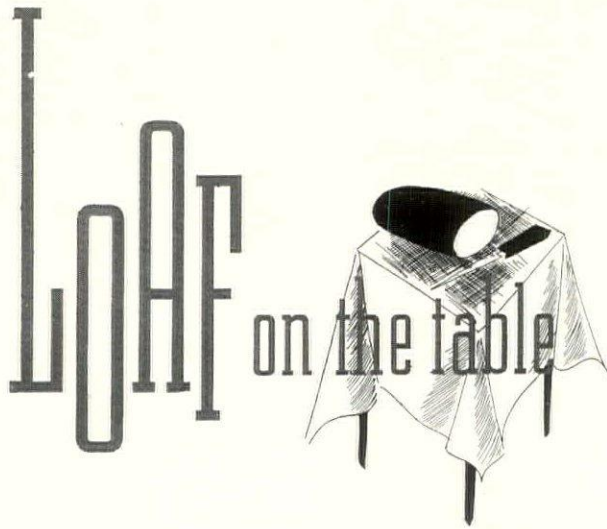
NYHOLM



SKETCHED at far left opposite is a tiny smoking table with chromium top, glass legs and base, its gleaming top fitted with removable crystal bowls. The modern coffee table photographed on same page is white lacquer and plate glass. Both from Pitt Petri. Also opposite is a Duncan Phyfe muffin stand used as an end table. Mahogany with brass gallery: Lord & Taylor. Above this, a practical walnut table sectioned for magazines: Sloane. The last table opposite, a modern design in walnut, is not so innocent as it appears; for the top opens in book fashion to give a surface 30 x 36 inches; Modernage

HERE's the perfect coffee table for an Eighteenth Century scheme—Chippendale in mahogany or in black and gold lacquer with gold mirror top. The revolving book table is also mahogany: Hampton Shops. Right above is a Directoire end table, walnut with matched veneer top, or paint finish with mirror or leather top: Altman's. The round table sketched upper left, only 12½ inches high, revolves. Finished in white lacquer, from Empire Exchange. Sweden sends the Regency table at left, painted white glazed in ice green, its glass top finished in gold leaf on the under side: Wanamaker's

LOAF on the table



THERE are many fragrances that strike the nostrils and imprint a remembrance time nor worry nor the complications of modern living can erase. There's the perfume of Lilacs on an early June morning when from the mauve and white and wine-red flowery heads, tossing like so many censers, pours a richness that fills all the garden air. There's the fragrance of a birch log smoldering on the andirons and the swift and pungent aroma, reminiscent of happy hours so shortly past, from a discarded Christmas tree being burned up. There's the fecund odor of a freshly plowed field where the farmer is folding over the furrows of brown earth. There's the appetite-whetting mingled perfumes of bacon and coffee as they drift upstairs of a cold winter's morning. These all are unforgettable fragrances, but still another comes—and with it floods in a whole world of memories happy and tender—the scent of newly baked bread.

I AM sorry for the man who has never known this fragrance of newly baked bread in his own home. It conjures up a picture before which all of us stand in affectionate reverence. No cook, however skilled, can surpass the figure of one's own Mother in a kitchen. A Mother who baked bread on Saturdays. D'you remember how she used to pluck a straw from the broom, wash it off carefully and then pull out the loaves to test them by pushing the straw through the crust? D'you remember, when they were done, how she spread a towel on the kitchen table and stood the loaves on it, up-ended, to cool? D'you remember how good that bread tasted and what glorious toast she used to make from it toward the middle of the next week?

IN many a household bread-making is as lost an art as are Damascene swords and Cordova leather. The convenient bakery now supplies the loaf on the table. If one has a cook who is a good baker, she is encouraged to use her skill on fancy pastry. Occasionally she descends to the ordinary level of fresh rolls. But a loaf of homemade bread—a homely, brown-crust loaf—remains an unknown luxury in most homes. And with it remain unknown all those household customs and amenities that surround the making and serving of bread.

In those old days it took vigorous arms to knead the dough so that many a home had a bread machine with a crank and small boys were given it, as part of their chores, to turn this so that the dough would be thoroughly

mixed. Sometimes brewer's yeast was bought—and that was another errand for a small boy—but mostly a yeast cake broken up in a glass of water and stirred occasionally till it dissolved. And how puffed up that dough would be next morning! Like the neighbor who after a big Christmas dinner, said that, as he stroked his sides, he felt "pussly."

When it came on the table the loaf was accompanied by a crinkly-edged knife and each one cut what he wanted of it. Some cut thin slices and some cut thick. But it wasn't really well served unless the loaf lay on a round board, a board with its edges carved: "Give us this day our daily bread."

Now boughten bread has many merits and serves a host of worthy purposes. It lightens household chores. It is fresh daily. It is compounded of dependable ingredients scientifically mixed. Its handling is accompanied by the utmost cleanliness. It comes wrapped and uniform. It is cheap. It is available in a variety of forms and guises. One has merely to exchange a few pennies at a corner bakery and the bread problem is solved.

These things I know and concede, as I concede oil burners and washing machines and all the multitude of household aids that the ingenuity of man has invented to make the running of a home easy and smooth and less laborious. Nevertheless, one of these days, I shall arise to my place as head of the house and declare that, henceforth, the bread we eat shall be baked at home.

It will be a plain loaf and it will be placed on the table with a knife with a crinkly edge and the board beneath it will be carved: "Give us this day our daily bread." And whether there be two of us alone in the clothes of the ordinary day's work or a gathering of many friends in their best bib and tucker, the homely loaf will be placed on the table. And those who want thick slices can cut them thick and those who want slivers can cut them thin.

For that loaf will be the symbol of many things precious and unforgettable. Of the seed flung into brown earth. Of rains that refresh the sprouting grain. Of golden seed heads. Of the winds that bend them in successive waves across the field. Of timorous little beasties scurrying through the dim alleys between the stalks and of the swallows skimming their tops. Of men harvesting and of millers. Of Mothers baking homely sweet-scented loaves on Saturday mornings. Of jam turnovers made from the dough that was left, and of hungry boys and girls filing into the kitchen to demand them.

With such a crowding host of memories shall that loaf on the table give us sweet communion. And so we shall eat of it, that we and they shall live forever more.

RICHARDSON WRIGHT



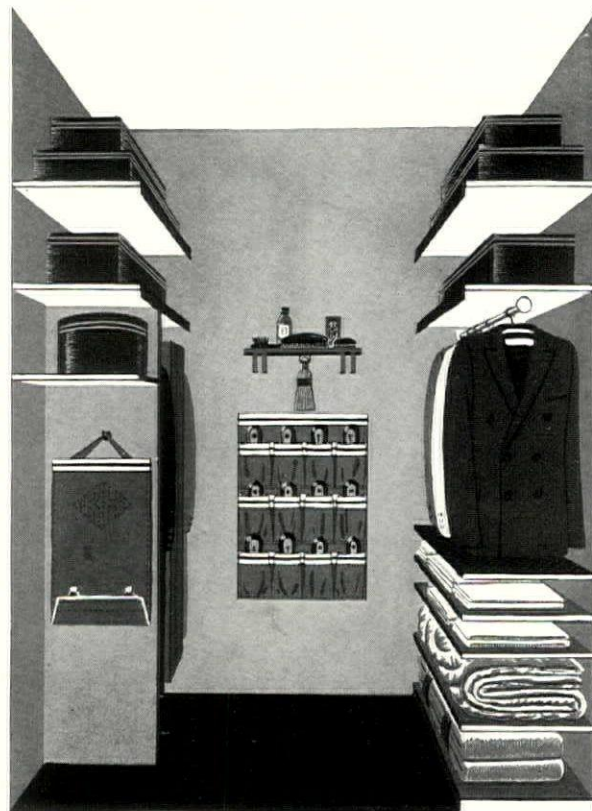
FRED R. DAPPRICH

OTHER VIEWS OF THE POWELL HOUSE ARE ON PAGES 44 AND 45

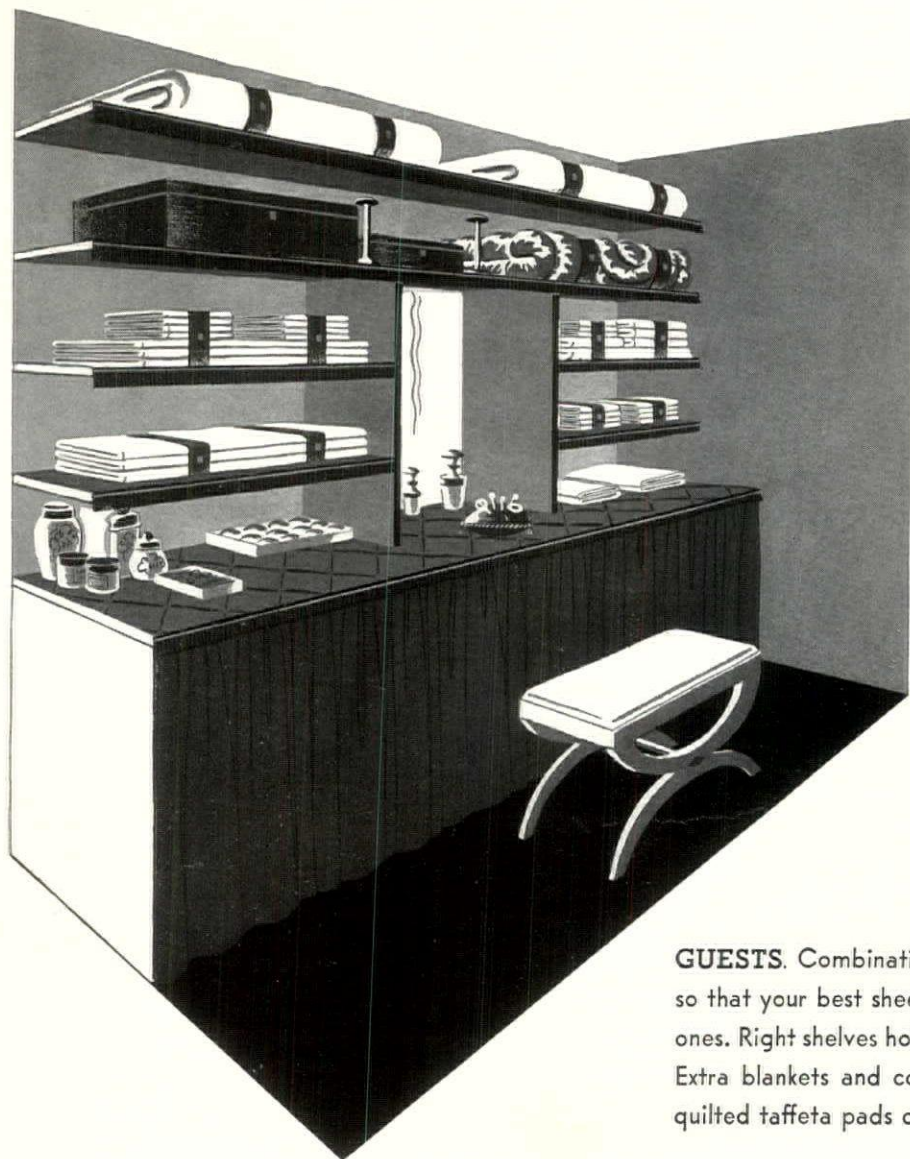
The tendril grace of wrought iron forms a canopy frame for William Powell's sunlit terrace

Closets

Practical designs for a bachelor's apartment, guest room and dining room, and hints on what to do with games and baby clothes



MAN. Here's the way a neat bachelor living in a one-room apartment has solved the problem of compact living. A closet measuring 6' 10" wide, 27½" deep and 9' high has been conveniently arranged to hold suits, overcoats, hats, shoes and household linen in daily use. On the left are sections for coats and suits, shelves for hats and space for a laundry bag. Right side has more clothes and hat space, and shelves for linen and blankets. Shoe bag and cleaning outfit hang on back wall. Macy's

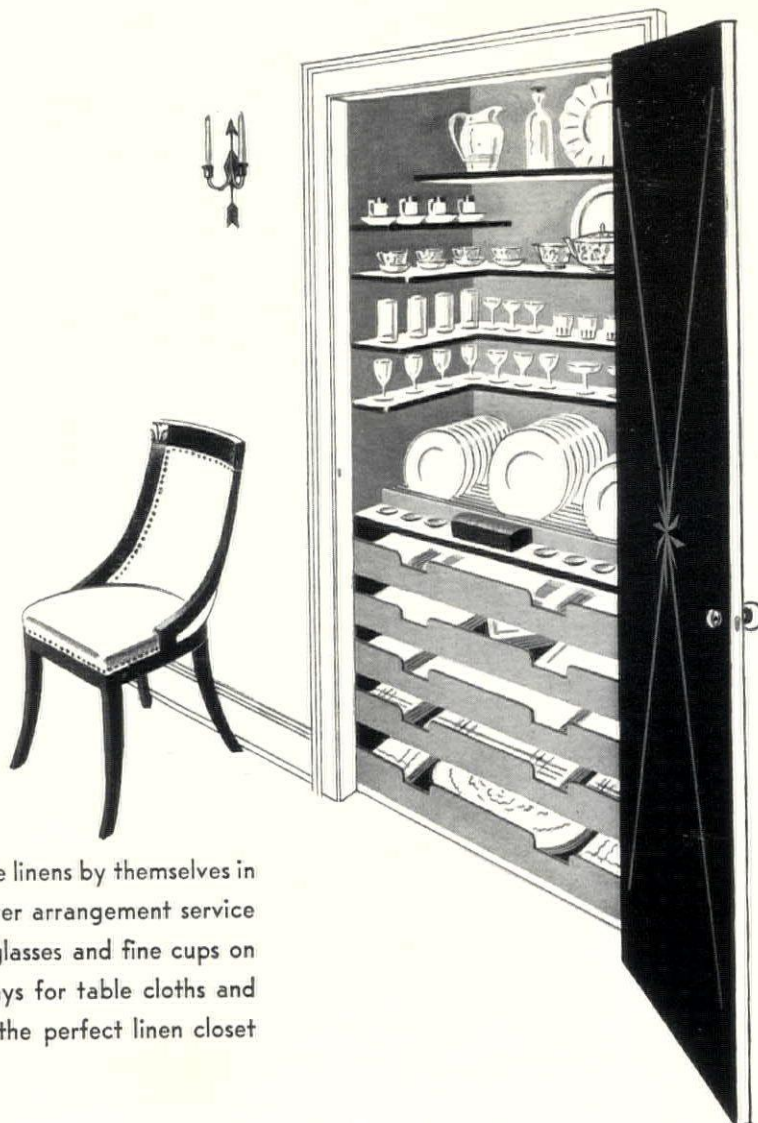


GUESTS. Combination dressing table and linen closet off guest room so that your best sheets and towels don't get mixed up with the family ones. Right shelves hold towels; at left, bed linen and bath preparations. Extra blankets and comforters are stowed above. Yellow walls, green quilted taffeta pads on shelves, and green taffeta skirt. W. & J. Sloane

BABY. Compact closet for tiny clothes and possessions consisting of cupboard with glass doors, sliding trays and dress section. Fitting under the wide shelf is a cabinet on wheels containing drawers and compartments for bottles, etc. Closet is pale blue, floor is white linoleum with blue animals. Hammacher Schlemmer



SPORT. With everyone playing games these days, the orderly hostess contrives a sport closet for the family hobbies. Grooved sections hold card tables securely and, for good measure, there's a honeycomb rack for bottles. Walls are painted burgundy and shelves edged with natural bamboo. Designed by W. & J. Sloane



PARTIES. Keep your best china, glass and table linens by themselves in a closet in or near the dining room. In this clever arrangement service plates stand in grooves covered with felt, the glasses and fine cups on convenient shelves above. Below are sliding trays for table cloths and luncheon sets. Macy's. On page 69 you'll find the perfect linen closet

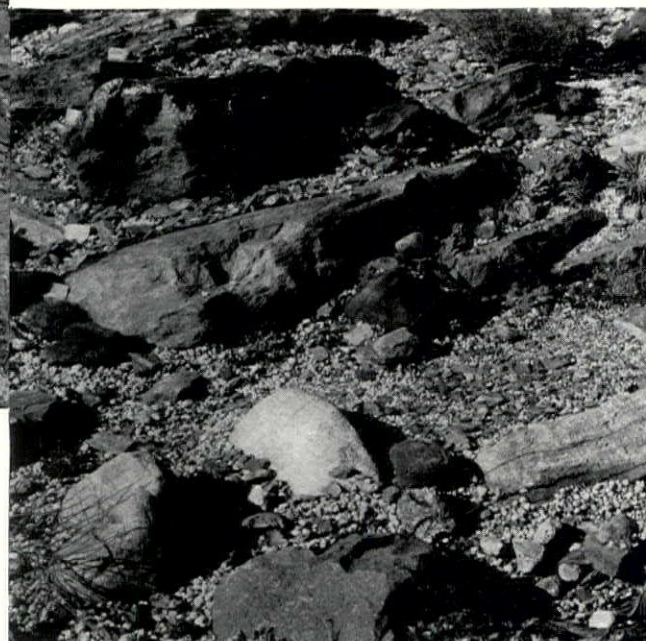


A LITTLE LAKE EFFECT WITH LAUREL, HEMLOCK AND FERN BACKGROUND

KURT BAASCH



THE STONY SURFACE OF A MINIATURE SCREE



PROPER PLACING AND TILTING OF LARGE FLATTISH ROCKS

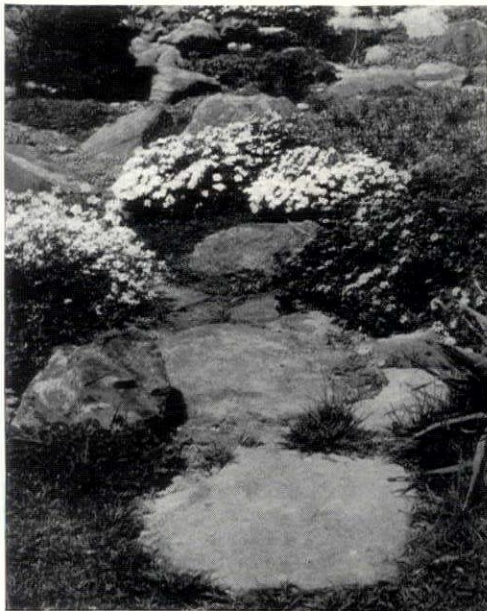
Mountains visit Mahomet



RIGHTLY PLACED ROCKS, WITH SAXIFRAGE AND RAMONDIA



FLAT LIMESTONE CHIPS TO COVER THE SOIL



CORRECTLY NATURAL ENTRANCE FROM LAWN



AN EXCELLENT SIMULATION OF A HIGH MOUNTAIN SLOPE



THE really right creation of a rock garden cannot be learned from printed words, valuable though these may be in expounding the principles of construction. Only by studying actual gardens and absorbing their atmosphere, can one hope to master those subtleties which impart to the finished scheme its unique appeal. In an attempt to provide opportunity for such study we show these pictures of Kurt Baasch's rock garden at Baldwin, N. Y., laid out, built, planted and photographed by the owner

ALTHOUGH Mr. Baasch's garden immediately adjoins the house lawn, it provides within its own area the definite illusion of a high mountain terrain. To understand how this has been brought about, consider thoughtfully the pictures singly and as a group—let them "soak in", as you might say, until you really have the feeling of the rocks, the slopes and the restrained planting. Study, above all, the feeling of repose attained by sinking the rocks deeply and in roughly parallel, sloping strata

Buying Furniture

Pertinent advice by George W. Townsend

THERE is nothing the ordinary shopper buys about which he knows so little as furniture. Thanks to the continual displays and advice in the magazines, most people in selecting furniture show admirable taste, when one considers the amount of poor design from which they are compelled to make a choice. Buying is done largely on the basis of appeal, with nine out of ten ignorant of the factors that make up quality, the essential of all good furniture.

A word about the construction of good furniture. A purchaser unfamiliar with cabinet work can judge good construction by appearance. A manufacturer who produces a piece of fine appearing furniture is not likely to be remiss in sound cabinet construction.

WHAT are the appearances that point to good construction? A large order, but here goes—with the advice of Mr. Karl F. Schmieg, one of New York's real furniture authorities:

In matters of design an inexperienced person buying furniture can rely only on his feeling for symmetry and good proportion. A fine piece of furniture, like an outstanding personality, has a way of making itself felt at once. There are many reasons for this, but perhaps the most outstanding one is the fact that it gives the impression of unity, a completed whole and not a thing made up of pieces.

GOOD furniture (we are speaking of natural wood finishes), besides the primary requisite of good design, should have a soft, warm finish, one in which you seem able to look into the depth of the wood, and not brittle, metallic or mirror-like surfaces.

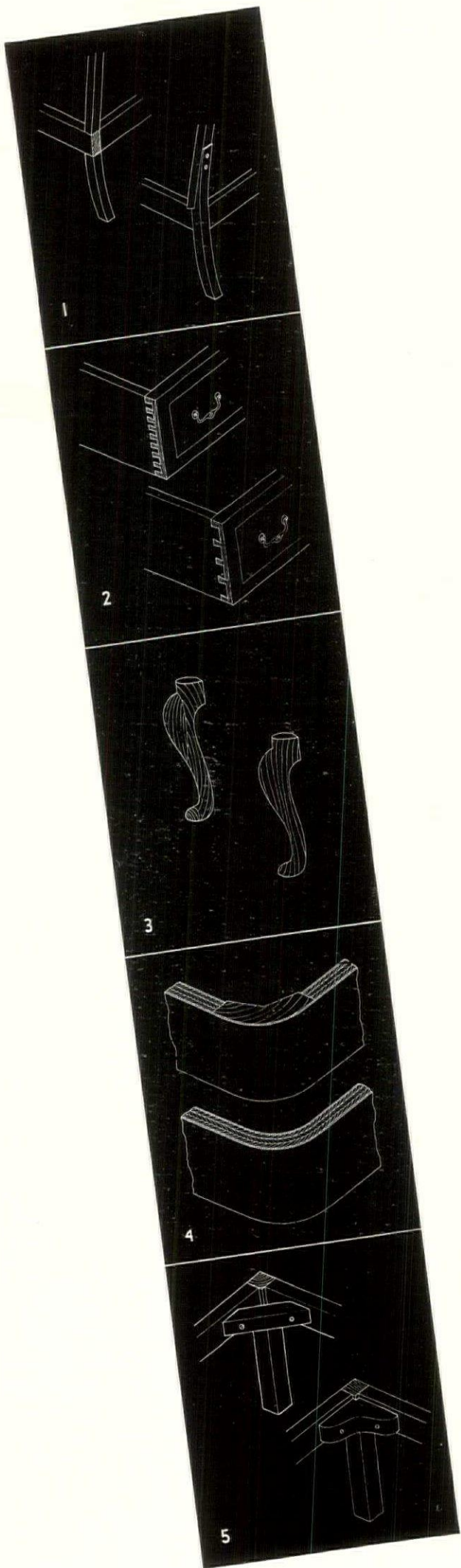
All edges, turnings and particularly carved parts should be sharp and clean.

Carving should be cut into the wood of the piece itself and not pressed out and appliquéd.

Where possible all joining should be done without screws or metal brackets, using mortice and tenon, dove-tailing, dowels, etc.

Each piece of furniture has its particular type of examination. For instance, in chests of drawers, are the drawers dove-tailed or just butt joints (cheap construction)? Look at the drawer bottoms. Are they rough and splintery (cheap)? Does the staining or finish "drip over" from the outside into the interior of the case (speed, indicating carelessness, poor workmanship)? (Continued on page 76)

ILLUSTRATED are examples, wrong and right, of furniture construction. (1) A chair leg is rightly made in one piece, notched to fit its mate, and fastened with screws. (2) Drawer dove-tailings, when made by hand, have one set of notchings wider than the other. (3) A turned chair leg is shaped, rightly, in one piece. (4) On a curved piece, the wood should be laminated the whole length of the curve, making a stronger unit. (5) The bond for the corner of a chair leg should be solid, wedged and notched to fit its place





NYHOLM

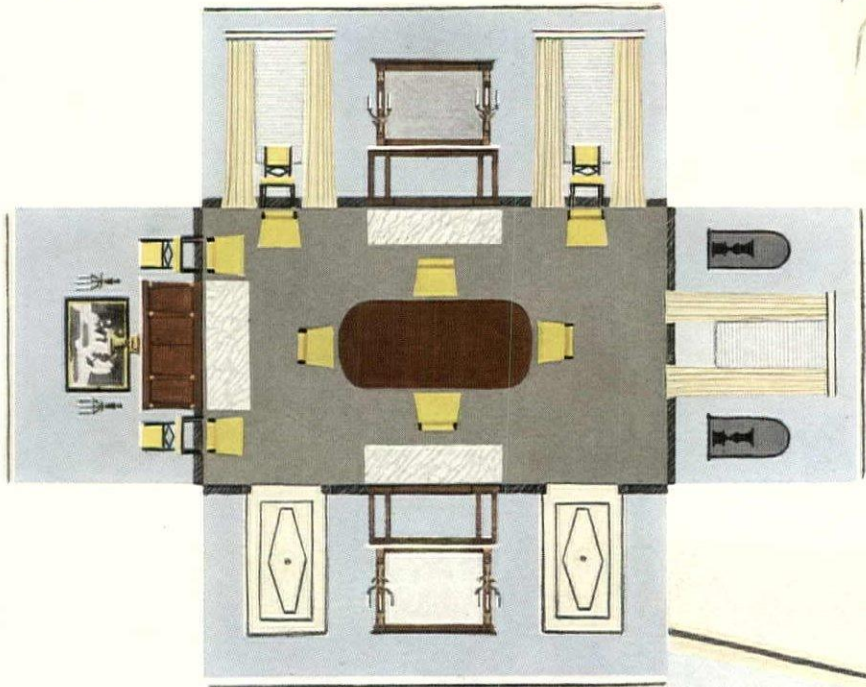
FURTHER DETAILS CONCERNING THESE TRAYS WILL BE FOUND ON PAGE 69

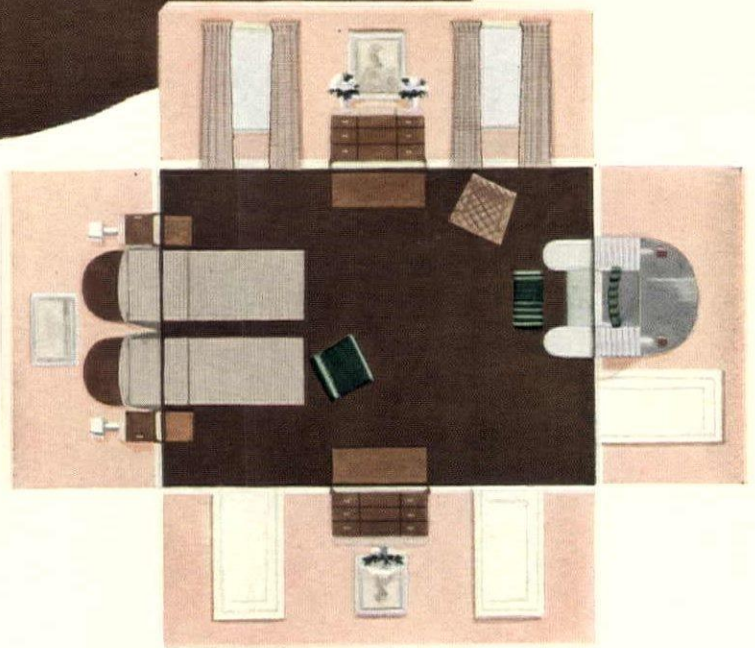
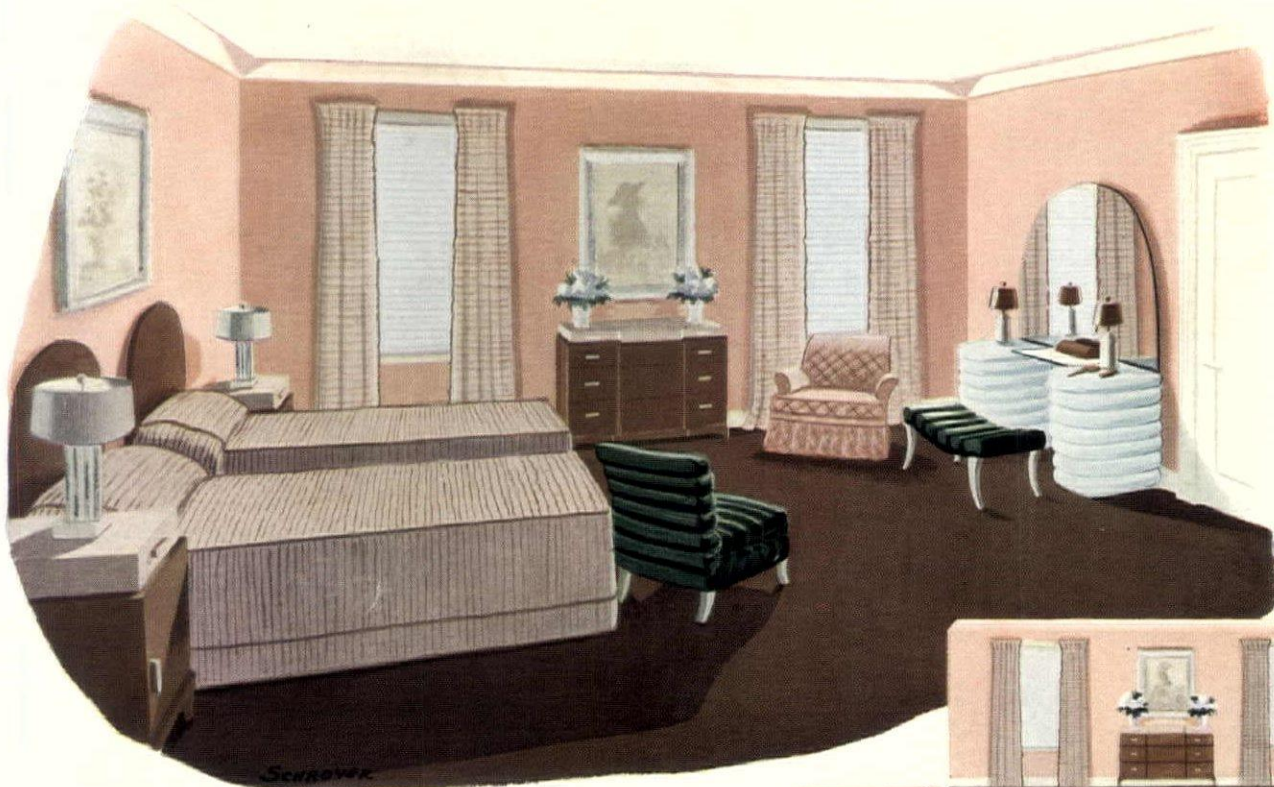
THEY SERVE

Sterling silver trays—necessities all of them. Tiffany's tea tray (top, right) is sleek and aristocratic. Next appears one with Georgian detail; below, for cocktails: both from Brand-Chatillon. Simple design next for black coffee: Udall & Ballou. The last oblong tray, graceful in design: Brand-Chatillon. Below, right to left. Large round luncheon tray: Ovington's. The two following from Cartier and Ovington's respectively. Black Starr & Frost-Gorham feature the small tray for service of sugar and cream. Two designs at top, left, for coffee and tea service: Udall & Ballou



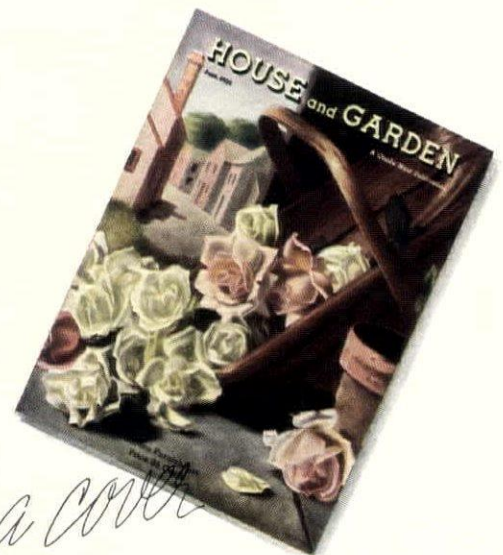
*Color schemes
from a bird*



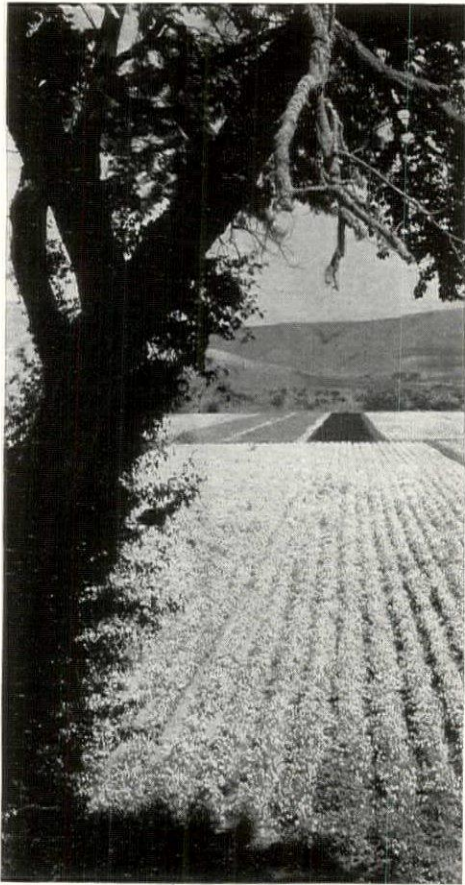


A BIRD print inspired the dining room. Soft gray-blue on the head feathers is used for the walls; woodwork, ceiling and carpet are the putty gray of beak. Baseboard and moldings on doors and trim are black. The smear of wood-brown on the wing is just the color of the mahogany Empire consoles, side board and table, while the Regency chairs accent once more the black. Chair seats are the clear yellow of the bird's throat and the yellow, black and gray, with white and green, are repeated in the formal stripes of the curtains. The niches, pale gray against the blue, are dramatic with black marbled urns on pedestals throwing an indirect light. An old steel engraving enclosed in a water gilt frame and Empire mirrors rich in mahogany and gleaming brass complete the accessories

A HOUSE & GARDEN cover was the inspiration for the modern bedroom. Flower pot pink for walls. Basket brown, the second dominating color, for carpet and modern walnut furniture. Ceiling and woodwork are the oyster white of Roses. Curtains and bedspreads are mauve gray of foreground. These are bound with brown fringe and relieved at the windows with sky blue Venetian blinds. The same blue is on the dressing table. Stool and slipper chair are white painted wood covered in a satin, the brilliant dark green of the leaf in the basket. An overstuffed chair is in the same pink as the walls. White lamps with alternating brown and white shades, and modern paintings are the accessories. All of these color schemes are fashioned from actual fabrics which are available at your request



and from a cover



A FIELD OF THE WILT-RESISTANT ASTERS; BODGER SEEDS, LTD.

Freed from blights

F. F. ROCKWELL

IS THERE any real danger that eventually the insects and the diseases which attack vegetation will be victorious in their centuries-long battle, and that through the destruction of man's means of sustenance, they will be the cause of the disappearance of the human race?

The suggestion of this possibility may sound fantastic. But more than one scientist worthy of serious consideration has expressed the belief that such a doomsday is by no means a mere imaginative fancy. And the layman has but to recall the wiping out of America's great forests of Chestnuts, of which now remain only the occasional silvered and ghostly skeletons of once stalwart and bosky giants, or to think of what is now happening to our American Elms, to realize that the scientists may have some grounds for their startling theory.

There is of course the hope that when man attains some first faint degree of civilization, and begins to turn against these disease and insect enemies the energy and genius he now spends upon the destruction of his fellow men, he may come off the victor in his ultimate struggle with them. But in the meantime those individuals who seek to clothe their own few square yards or rods of earth with greater beauty, or to glean from them the wholesome bounty of fruits or vegetables, must carry on as best they may by themselves.

And in this very present and very definite struggle a great new help has recently appeared—a help which has as yet scarcely been realized, although it bids fair to revolutionize many of the most perplexing problems of those who garden. Already along certain lines it has worked wonders which read like fairy tales—but its great significance lies not so much in what has already been accomplished as in the fact

that it has opened a new door; a door through which still more important achievements can now very definitely and distinctly be seen.

Once again, it is the scientist who has come to the rescue, but in this instance not the chemist with a new "remedy." The development of insecticides has been making steady progress, providing the gardener at least a fighting chance of holding his own so far as most insects are concerned. But many fungus and constitutional diseases of plants have continued to defy control by means of sprays or dusts, and have threatened to wipe out completely the culture of whole classes of flowers, fruits and vegetables.

Such threats have been most noticeable under commercial culture, but they have affected the amateur gardener, too. China Asters, for instance, used to be almost as universally grown as Zinnias or Marigolds. Today there are whole sections where one may search in vain for them in gardens; of Sweet Peas the same may be said. Antirrhinums have not been popular favorites so long as have Asters and Sweet Peas, but within a decade or so, due to new types and great improvement in colors, they have come to be one of our most indispensable garden flowers, as well as a leading florists' crop. And now they too are threatened, by the dreaded Snapdragon rust: or, more accurately, *were* threatened—for the scientific plant breeder has saved them for us.

Most gardeners will now probably never realize how near the "Snaps" came to being eliminated as a common garden flower, and even as a cut flower for winter decoration. Many florists had actually given up growing them. Others were on the point of doing so. Professor H. H. Wetzell of Cornell University, reporting on the Antirrhinum rust in Bermuda, wrote: "I have never seen a fungus disease so quickly spread throughout a country with such complete destruction, after its introduction, as this one has (*Continued on page 82*)



HARVEY STEVENSON AND EASTMAN STUDDS, ARCHITECTS

VAN NES

The Long Island residence of Ward Cheney at Peacock Point commands the open Sound—a distinctive modern plan of cinder blocks and railings painted gray and white



VAN NES

TAYLOR AND LOW, DECORATORS

Sparkling Regency crystal with neutral walls and furniture

Octagon living room on direct axis of garden and water view



VAN NES



WHITE, CRYSTAL AND SILVER, PAINTED FLOOR

ABOVE is shown the direct view of the principal bay and entrance from the garden. The walls are tinted a fresh pale blue-gray—trim and cast iron railings are in pure white. Striking in simplicity, the building is an original combination of the classical and modern styles. The bedroom shown at right makes delightful use of baroque details. There are silver commodes and Venetian mirrors in formal placement. Here white predominates. The floor is painted in gray with rococo borders in off-whites. Sharp accents in shrimp pink appear on the white antique satin upholstery. Below, the furniture plan of the beige living room. Furniture by George Stacey. In the plan of the room, dining and lounging spaces have been successfully arranged for. A charming vista of the garden is seen through the doorway. (Floor plans of the house are shown on page 64)



MONOTONE SCHEME IN BEIGE OVERLOOKING WATER AND GARDEN



NYHOLM

THEDLOW DECORATORS

It's practical, too, this dramatic flower room with green and white burlap walls, rubber floor in grays, and table top of gunmetal glass

Roses

J. H. Nicolas



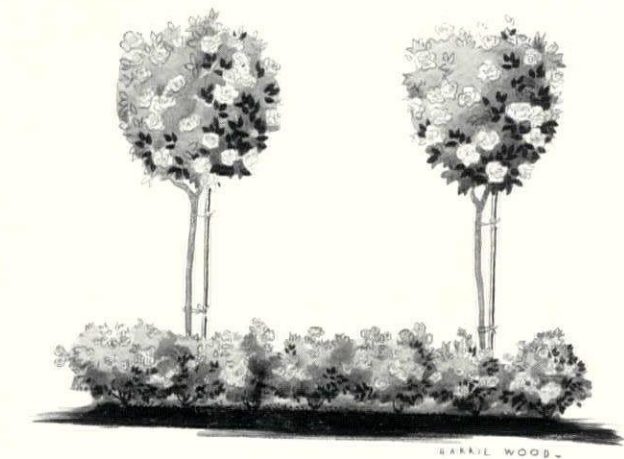
ROSES are now so diversified in types of plant and bloom that a complete landscaping of the home grounds could be done with Roses only. Because of that diversity it is sometimes difficult to select the proper variety for one's particular need or objective—and the wrong location of an otherwise perfectly good variety reduces the enjoyment of it.

Unfortunately, Rose catalogs are not always explicit; reading them, we might as well borrow the slogan of an early English-French dictionary: "Find if you can, choose if you dare." A Rose plant is but one item in the composite material that makes a garden or one instrument in the orchestra, and if it is misplaced or off key, the whole effect is marred.

The first consideration when selecting a list of Roses is the ultimate objective we have in mind to achieve. For instance, if we are planning for color effect, the profusion and continuity of bloom and the widening branching habit of the plant are more important than the form or intrinsic beauty of the individual flower.

For that purpose a Rose like Carillon is to be preferred to the upright-growing, cut-flower type of Talisman. On the other hand, if we intend to grow Roses mainly for cutting the blooms and using them in the house, Talisman is a better kind than Carillon although the clusters of the latter will make handsome bowls for a dining-table centerpiece.

The classification Hybrid Tea covers a multitude of sins and implies only a dwarf Rose with from five petals up, recurring periodically during the season. The frequency of that recurrence depends upon the habit of the plant, and it stands to reason that the more branches a plant grows from the base and along the main stalk, the more frequent will be the blooms, and in some cases that frequency reaches the point of true continuity. The cut flower varieties generally are upright growing, send fewer new branches from the base, and every time a bloom is cut it requires about five to six

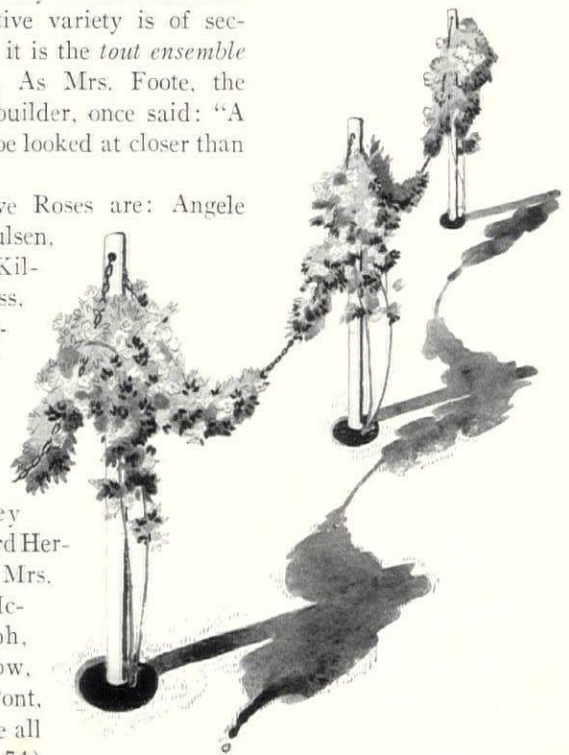
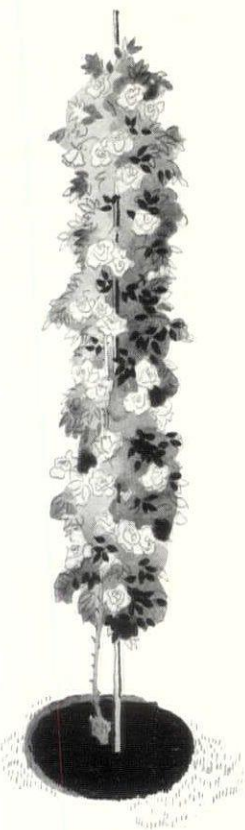


weeks before the succeeding bloom is ready for another cut. We often refer to the cut-flower type of Roses as "croppers" in distinction from the bedding type which is more likely to be continuous. As a rule, a Rose bush out of bloom is not ornamental, and varieties we wish to grow for cutting are out of place in a formal Rose garden; they are better planted where they will not be conspicuous.

Broadly speaking, the Hybrid Teas can be divided into two classes, decorative or bedding, and cut-flower. This latter class comprises the so-called "exhibition" varieties.

The decorative Rose, as the name implies, is mainly for effect in the garden; the bloom belongs to the plant, not to the vase. The plant is in clustering and spreading, the blooms are in clusters, opening in succession and thus prolonging the season. When the last bud of the cluster opens, new lateral branches are already showing flower buds. For best effect, the decorative Rose is planted in masses of one color. The intrinsic quality or beauty of the individual bloom of a decorative variety is of secondary importance; it is the *tout ensemble* that counts mostly. As Mrs. Foote, the great Rose garden builder, once said: "A rose bed should not be looked at closer than 10 feet away."

Typical decorative Roses are: Angele Pernet, Anne Poulsen, Carillon, Chas. P. Killham, Dainty Bess, Duchess of Wellington, Edith Nellie Perkins, Etoile de Holland, Golden Dawn, Gruss an Aachen, Hortulanus Budde, Killarney Queen, Mme. Edouard Herriot, Lady Forteviot, Mrs. E. P. Thom, McGredy's Triumph, McGredy's Yellow, Mrs. Pierre S. DuPont, Rochester. These are all
(Continued on page 74)

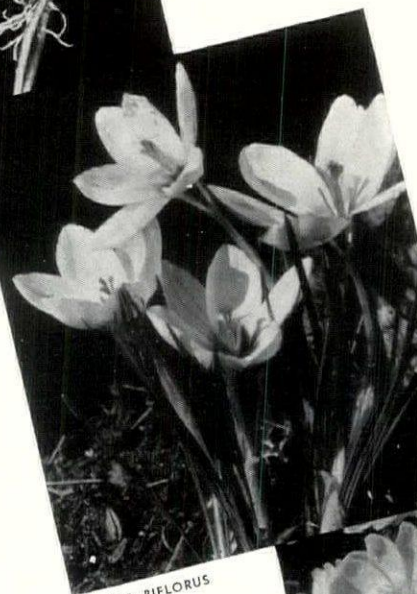


FEBRUARY

BLOOMS



H. JAPONICA



CROCUS BIFLORUS



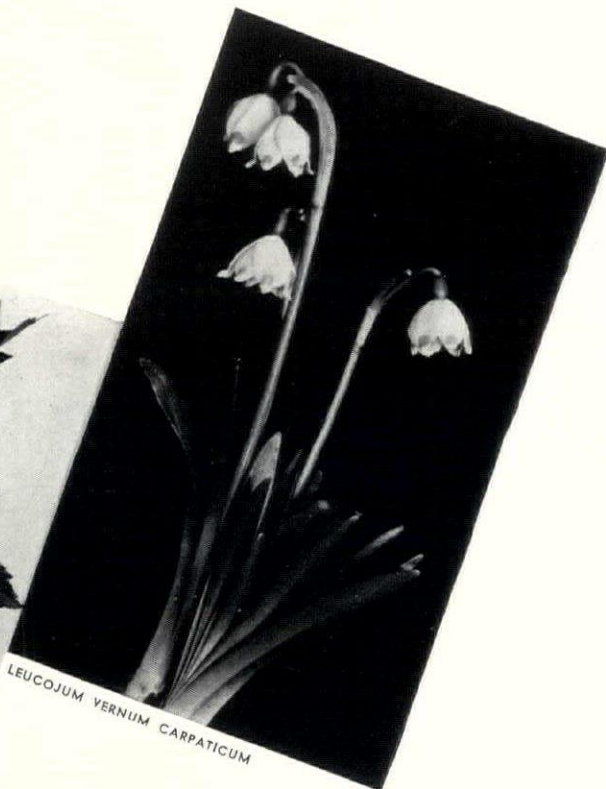
ABOVE: ADONIS. IN CIRCLE: ANEMONE PULSATILLA GRANDIS



N. MINOR, MINIMUS, NANUS



HELLEBORUS ORIENTALIS



LEUCOJUM VERNUM CARPATICUM



SNOWDROPS AND WINTER ACONITES

TO THE gardener or lover of the outdoor world no season is without interest. Even the Winter recess offers its own beauty, besides time to meet and commune in person or on paper with other folk of like-mindedness, and opportunity to absorb the heady secretions of the catalogs which induce the dreams (or the deliriums) from which our gardens finally arise. But most persons have a favorite season—sometimes June with her largess, Summer with her wanton wastefulness, Spring or Autumn. I like best those scant, provident seasons when a round-eyed Hepatica or a frost-bitten Rosebud seem wealth—the tag end of Autumn or the very beginning of Spring.

What an exciting time is late November! There have been black frosts, a little ice, more than likely a fall of snow. Then the weather man (or surely it is a weather woman!) changes her mind and takes it all back and we are vouchsafed smiling skies, tender airs, gentleness on every side. In the garden we find courage and defiance expressed in flowers—small bright Verbena sparks amidst the brown leaves, White Tobacco pure and fragrant, Johnny-jump-ups in no wise dismayed, Chrysanthemums

worn and scuffed but still pungent, and personally, a few tarnished Calendulas and reddened Rosebuds. Precious finds, these.

But now we have turned the corner, as the newspapers say; we have weathered hardship, and good times are just ahead. It is still cold, frosts are bitter, snows threaten and often fall. But halcyon airs flit from tree to tree between outbursts of "weather," and the heart, the nose, the very bloodstream know that something is afoot in the world above and below ground—a gentle urgency is felt on every hand, in woods and fields and garden. This is the time to turn up one's collar and don one's arctics and go on a tour of inspection. Desolation may appear at first glance to hold sway—the umber of her disheveled regalia is spread far and wide. There are matted leaves, spent stalks protruding untidily, cast off twigs and branches, patches of smudged snow, brittle ice in last year's ruts and foot-prints. But look closely, for there is much more. There are swollen buds, coloring stems, swinging catkins, frail leaves and in sheltered places even flowers.

Now the woods and (Continued on page 64)

Plants that lighten the days when Winter borders upon Spring. By Louise B. Wilder

Dramatic modern rooms that you'd really like to live in—well designed, practical furniture created for comfortable living—a host of new ideas in materials and color effects—such is Forward House 1936, Macy's latest contribution to contemporary decoration.

Opposite is the brilliant pent-house living room, its vast overmantel mirror reflecting the pale blue sofa niche, other walls being white. Furniture is walnut and white lacquer, with corner consoles of brushed aluminum. The four fireplace chairs making settees as shown, or placed together as a sofa, are in blue-green chenille and beige kid. Other chairs are in beige corduroy. Carpet is gray-blue.

In the bedroom quilted leather is used to upholster the beds. Dressing table is crystal and white lacquer. In the executive's office below, walls are tortoise shell paper, curtains beige antelope over windows mounted in brushed brass. Desk is black lacquer and pigskin





BYHOLM

FORWARD HOUSE 1936



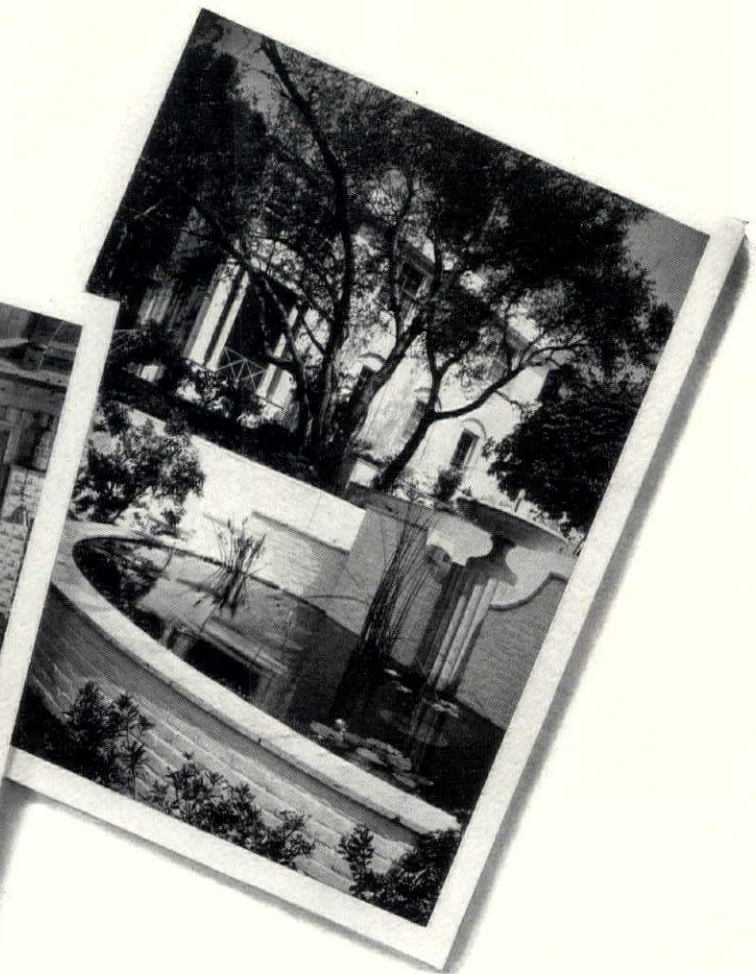
DOUBLE BAR ON THE TERRACE



HOUSE & GARDEN

At William Powell's

AT Beverly Hills, California, the house of William Powell is one of the outstanding architectural contributions. Its architect, J. E. Dolena, produced a style reminiscent of the Regency and at the same time equipped the interior and the grounds with every conceivable modern device for comfort and service. To the view of the front terrace shown on page 25, we add these other glimpses. On the page opposite is a detail of the courtyard. What appears to be an innocent bay window is, in reality, a two-way bar that serves guests in both the recreation room and the courtyard. Directly at the right are the bath house and its terrace with gay furniture that faces the swimming pool. Another outside view looks across the garden pool to the guest quarters. Below are two views of the recreation room. Here are knotty pine walls, with blue cashmere curtains and chairs in blue and white plaid, window seats of striped homespun in blue, green, red and white and on one side can be seen the two-way bar. A fireplace with Delft tiles is featured. William Haines, decorator.





Curled, Diced and Shredded



BREAD SLICER

DICER, SHREDDER AND CUTTER

DID you ever go shopping for, perhaps, a new double boiler, and in your wanderings through a perfect maze of pots and pans, find yourself standing wide-eyed and fascinated in front of a very efficient and talkative demonstrator showing you just how to make corkscrews out of carrots with a neat little gadget? The chances are you fell for it all right and brought it proudly home and added it to all the rest of those poor lonesome gadgets on your kitchen shelf. The reason for their neglect, of course, is that you don't know what to do with corkscrew carrots after you have made them, and the demonstrator probably doesn't either.

My conscience pricked me so badly the last time I looked at my neglected fancy orange squeezer that I determined to work out a pet recipe for each and every one of my gadgets. Perhaps you will want to give your array a workout, too, so here are my recipes.

BAKED GRAPEFRUIT FOR EIGHT. The grapefruit corer and pulp extractor and crimper gadgets will be a great help for

this recipe. Cut four fine grapefruit in half. Use the crimper to notch the rims. Use the corer to remove the seeds and center tough part. Then cut around the edge with the pulp cutter. Now put a good teaspoon of granulated sugar in the center of each half. Then add a teaspoon of butter to each half and sprinkle the whole with granulated sugar mixed with powdered cinnamon. Place in baking dish side by side so that they won't topple over and put them into a hot oven for about fifteen minutes until they are a golden brown. Serve hot.

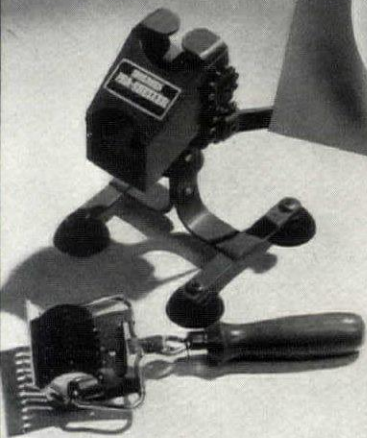
RADISHES WITH COUILLE DE BEURRE. This is a simple, well-known French hors d'oeuvres, which will make use of the gadget known as a butter scraper or curler and will be an excuse for using your ice-crusher gadget. Radishes, crisp and fancily cut, are eaten with a bit of sweet butter and a touch of salt, while you wait for the rest of the meal to appear. The butter is served in the shape of shells or curls in a radish dish filled with crushed ice. To make these, have ready a bowl of boiling water and a bowl of ice water, a firm pat of the best quality sweet butter and the butter curler. Dip the curler for half a minute in the boiling water and then draw it lightly over the butter, pulling the curl into the ice

water. You may have to practice awhile before you can make perfect ones. To prepare the radishes cut the red part away from the white part in such a way as to form red petals around the edge. Cut down into the white part in both directions to make little squares, trim off most of the green stem and soak the radishes in ice water. Then place them in a radish dish filled with crushed ice.

PEAS AND POTATOES IN HOLLANDAISE SAUCE FOR EIGHT. Here is where that handy little pea-sheller gets to work. Peas and new-potato-balls in Hollandaise sauce are most delicious and make an adequate main luncheon dish. If you have a potato-peeler you will use it, too, and once again the little potato-scooper is used.

Shell enough peas with the pea-sheller to make four cups of peas. Peel sixteen big new potatoes with a potato-peeler. With the smallest potato-scooper make as many potato balls as you can. Wash the peas and plunge them into actively boiling salted water, then add the washed potato balls and two small peeled white onions. Cover, and cook slowly until tender. Drain well, and pour over them some Hollandaise sauce made in the following manner:

Cream half a cup of butter, add the



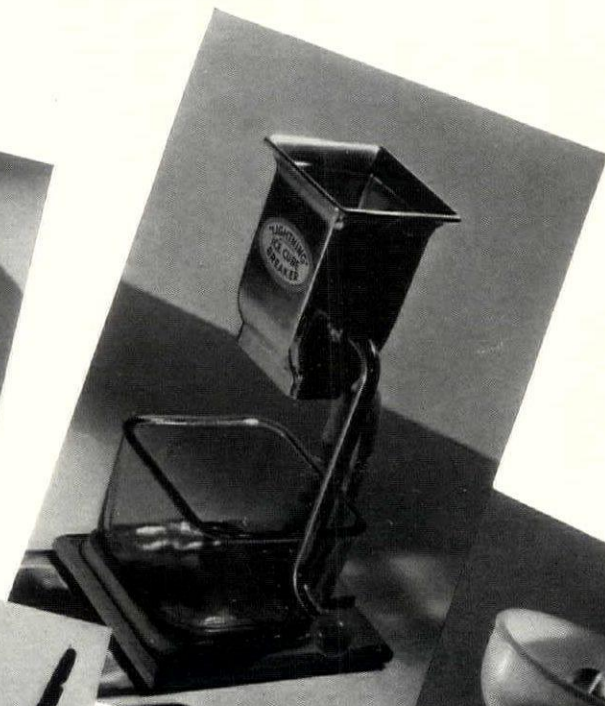
SHELLER AND PARSLEY CHOPPER



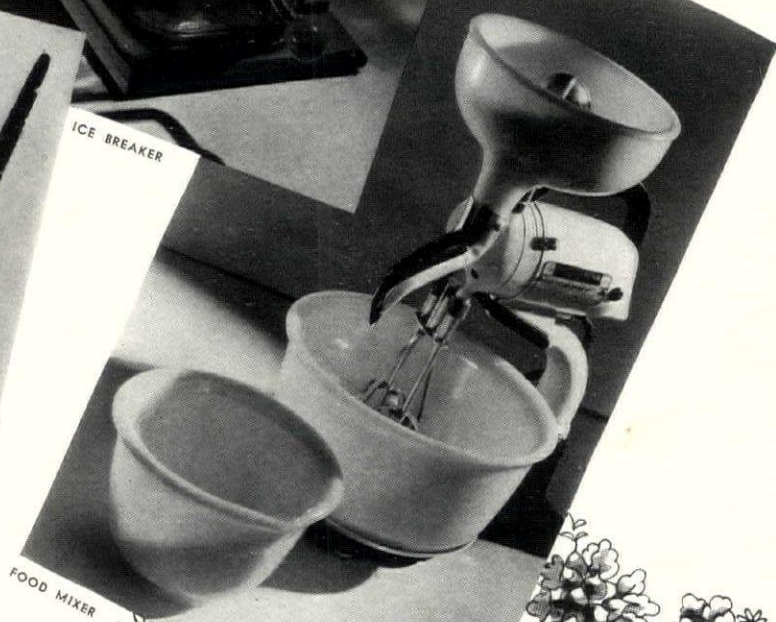
EGG AND TOMATO SLICER



GRAPEFRUIT DECORATOR AND CORER



ICE BREAKER



FOOD MIXER

yolks of three eggs one at a time, and beat well; then add the juice of half a lemon and one teaspoon of salt and one quarter teaspoon of pepper and a dash of Cayenne. About five minutes before serving add little by little, stirring well and always the same way, half a cup of boiling water. Place the pan in a saucepan of boiling water and stir until the sauce thickens like boiled custard, but don't overcook.

BLAZING BAKED ALASKA FOR EIGHT. This recipe for baked Alaska makes good use of the electric egg-beater. Cover a wooden board, that will fit in your oven with the door shut, with a stiff white paper. Lay on this an oblong thin sheet of sponge cake, an inch larger all around than a two-quart brick of ice-cream. If you have a really good caterer order your favorite ice-cream and ask them to pack it well so that it will be very stiff. Light your oven well ahead of time so that it will be very hot when you are ready to assemble the baked Alaska. Measure out six tablespoons of granulated sugar which has been kept in a tight container with a vanilla bean cut in several pieces. Separate the whites from the yolks of six fresh eggs and place in the ice box. Save two halves of the eggshells, choosing ones that have no (Continued on page 70)

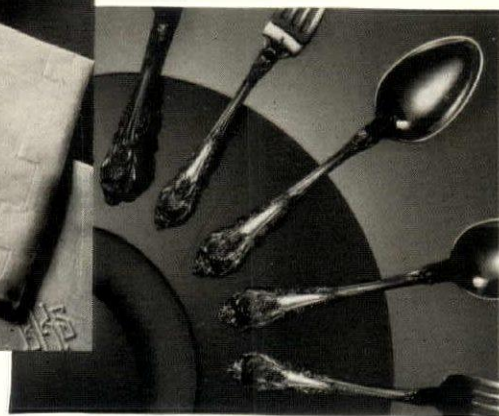
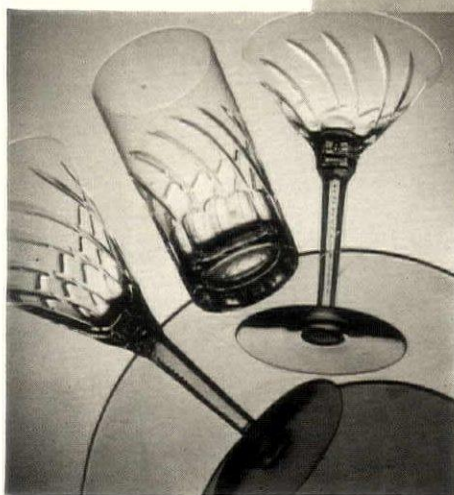


*Dishes made
with the aid of
kitchen gadgets
by June Platt*



ANTON BRUEHL

GRAND FINALE



THE curtain has rung down on a brilliant first night performance. To top off the gala evening we are invited to go on to supper at midnight. On the opposite page the table is shown appointed for self service. A feature of the occasion is the debut of a handsome sterling silverware pattern—ornate, and suggesting the grand manner of the Restoration—called “Sir Christopher” and made by R. Wallace and Sons. It is shown in detail at right above: Ovington’s. The board is resplendent also with the same firm’s reproductions of old English plate, made from the original 18th Century dies: Macy. Centering the table is an antique Sheffield coffee urn, by Charles Wright of London, circa 1777: courtesy Park Curiosity Shop. Green and gold bordered Lenox china, above center, from Wm. H. Plummer. Also with red, blue or silver bands, and in pure white. Embroidered monograms and drawn-work edges trim white linen napkins: Mosse. Liquid refreshments are served on the sideboard (right). Silver is plated ware; Wallace’s copies of Georgian models: Macy. Cut crystal glasses and decanters: Plummer. Sidelights after Grinling Gibbons: Wanamaker. Mahogany table and sideboard: Hathaway. White and beige coromandel lacquer screen: W. & J. Sloane. Mumm’s champagne: Reese Bros. Inc. Food by Henri



ANTON BRUEHL

Lighting

Not only as a necessity but as a new form of esthetic expression. Reflections by a well-known industrial designer—Raymond Loewy

ARCHITECTS and designers have often been inspired to build a room around a single painting, a beautiful textile or a well proportioned fireplace. Now the designer is finding in the recent studies that have been made in scientific illumination a new theme. Correct lighting has not only received a great deal of thought and individual research, but has been made a very important part of the decorative and design scheme. Often it is the basic design of an area to which the other features are subordinated. Fixtures, direct and indirect sources, together with the color and material of the surrounding surfaces, are all an animate part of the room plan.

LIGHTING research institutes have for some time had available statistics concerning light—how much we need and how much we actually receive. It is only recently, however, that we have become intelligently interested in this most important subject. We can see in half of our banks and public buildings huge fixtures that must have taken a ten-ton crane to place in position and that are being used to hold up six or eight electric bulbs.

When we found that during the eight-hour working day throughout the year artificial illumination was necessary during nearly 50% of the time in many supposedly well-lighted rooms, it was necessary to change our old conception of design as pertaining to illumination, colors and materials.

ONE of the most startling discoveries since the illumination problem has really been under the microscope is that we assumed illumination was good when a room appeared to be well lighted and we could see to read or carry out our tasks. Often it is quite the contrary. Wall surfaces and surrounding objects act as blotters and absorb light and even where there is sufficient intensity of light, a glare will cause great discomfort. We are therefore using new and appropriate materials for the elimination of this absorption of light, materials that will at the same time give us light without a fatiguing glare.

Another important factor that has been the subject of research by lighting engineers is the main-

taining of a constant level of light over a surface. In such places as schools, offices, department stores, kitchens and bathrooms great contrasts of light have been found disturbing. A simple method that is possible for air-conditioned rooms is to exclude all sunlight and to permit the entire illumination to be supplied by electricity. This, however, is rather costly, and another way which eventually will find commercial acceptance is the controlling of lights by means of a photo-electric relay. In the same way that the temperature of our present homes and buildings can automatically be regulated through thermostatic control, illumination will be maintained at a constant level by the use of the electric photostat. As sunlight becomes insufficient the relay automatically increases the intensity of the artificial light so as to maintain its level constant. When not in use the lights, of course, may be turned out.

ELECTRIC bulbs are now on the market which contain two or more filaments, allowing a flexible arrangement in the amount of wattage. For example, one bulb has two filaments, one of 150 watts and the second, 200 watts. Either filament or both may be used at one time, giving a light of 150W., 200W. or 350W. combined as one.

Several years ago indirect lighting was accepted as a new and modern idea and became somewhat of a fashion. It was used correctly or incorrectly in every conceivable location. While indirect lighting is particularly well adapted to strictly modern rooms, the designer today does not use it just because he thinks it will look well. He views his problem with logic and asks: "What is the purpose of this room? What work is to be carried on here?" In spaces where there is no real concentration of work at one small spot, such as a dining room or kitchen, he will use an indirect source. In places where work or interest is centered on a small area, such as a study, reading corner or work shop, his solution will probably be a semi-direct or direct light in which glare has been eliminated, adding flexibility to the arrangement by means of floor and movable lamps or by the use of directional lighting through concealed spotlights.

IN the course of research it has been found that the clearness, quickness and ease with which we see an object depend upon four factors: the size of the object; its contrast with the background; the quantity of light and the length of time required for observation. All four of these facts are being used by the designer of today to obtain desired effects. He may wish to draw attention to certain objects or areas or he may wish to detract from others. Light magnifies an object. Under one candlepower an object must be twice as large to be visible as under 100 candlepower. Therefore, by varying the amount of light on (Continued on page 82)

HOUSE & GARDEN PRESENTS

INSULATION



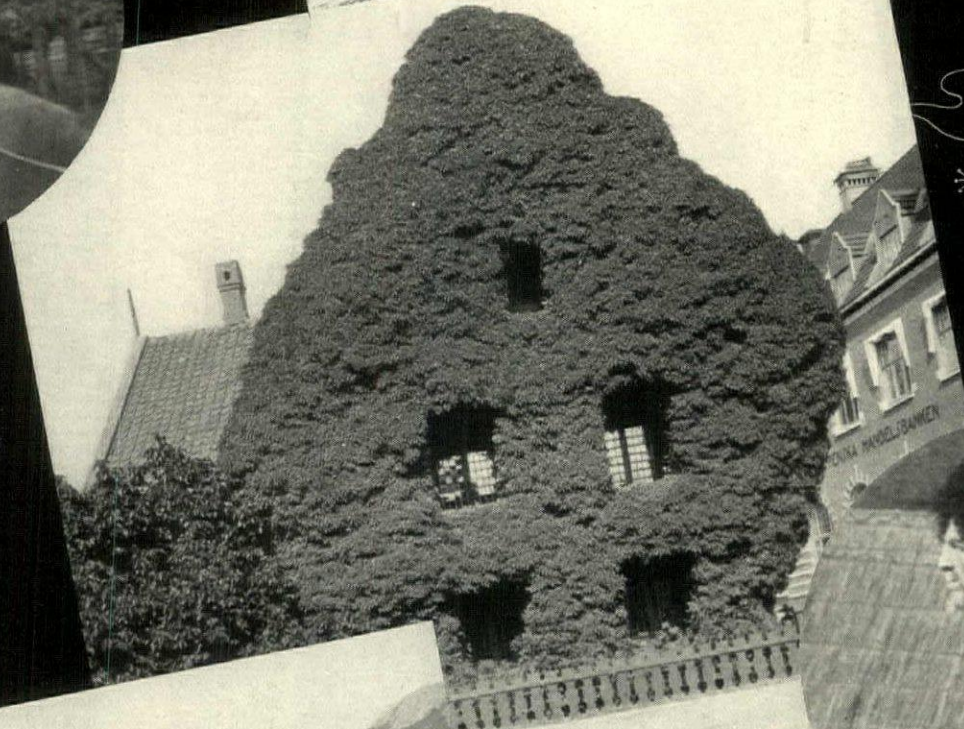
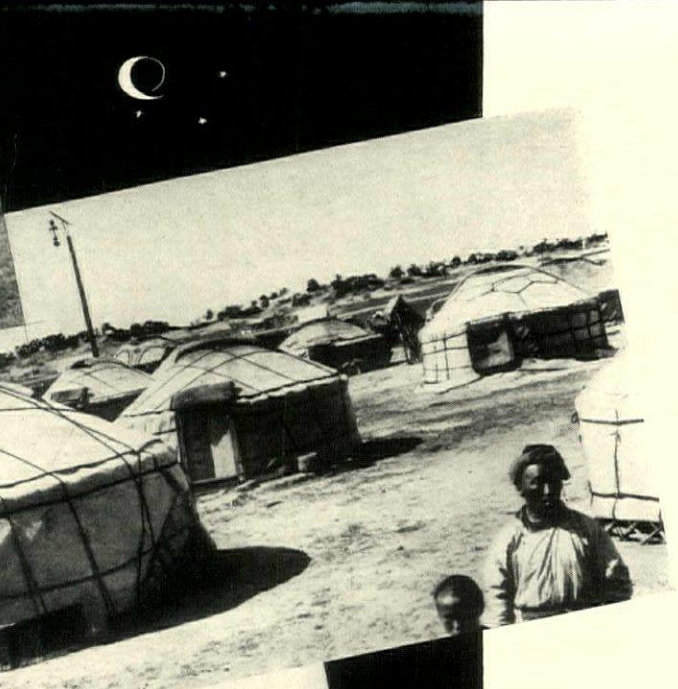
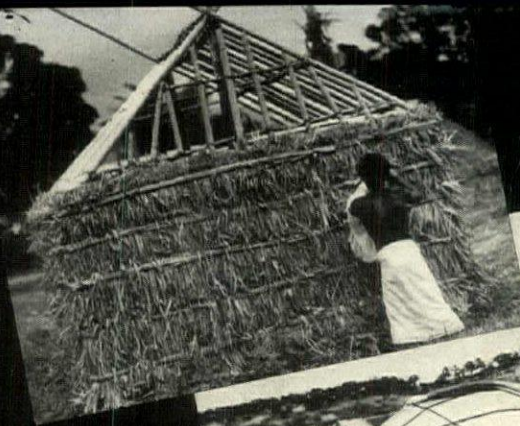
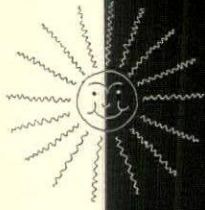
ROOFS AND WALLS with insulation equivalent to the following types save:

- 1/2" insulation, storm windows 50%
- 1" insulation, no weatherstrip 40%
- 1" insulation, weatherstrip 50%
- 1" insulation, storm windows 60%

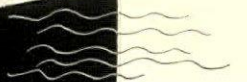
DOORS AND WINDOWS need weatherstripping and storm windows to save:

- No insulation, weatherstrip 15-20%
- No insulation, storm windows 30%
- 1/2" insulation, no weatherstrip 30%
- 1/2" insulation, weatherstrip 40%

FUEL SAVINGS possible with different types of insulation (as against uninsulated houses) are indicated in the tables, above and left, prepared by the U. S. Bureau of Standards. For comparative insulation values see page 58



EWING GALLOWAY



INSULATION

The whole story, simply told, for home owners and builders who seek real comfort and fuel economy

INSULATING men like to tell the old joke about the man who, when asked if he intended to have insulation in his house, replied indignantly: "Certainly! Do you think I'm going to put all that wiring in there bare?"

Ten years ago insulation was considered a doubtful luxury. Its purpose was not clearly understood. Its achievements had not been widely recorded.

But in the last decade there has been a radical change in the thinking of home-owners and builders. Houses are no longer considered merely shelters. There is an increasing demand for comfort and—obviously born of the depression—economy of operation.

As air conditioning rises to be a major American industry, insulation, another phase of comfort insurance, is reaching record proportions. As a matter of actual fact, nearly all the big insulation manufacturers report sales for 1935 exceeding those of the former peak year, 1928.

On the cover of this 8-page section you will find graphically presented some of the figures for fuel-saving which insulation can give you. These figures were furnished by the United States Bureau of Standards and are for average houses, with average window space and average wall construction. They show that your insulation dollar is one of those desirable building investments which actually returns you dividends—in decreased costs of heating.

And on the opposite page it is shown that the quest for comfort is not solely an American phenomenon: that all over the world and in every climate people are seeking protection from the excesses of the weather by building into their houses some of the properties common to most insulating materials.

The primary purpose of insulation is to minimize the transfer of heat through the walls and roof of a house. In winter this involves keeping heat in, and, in summer, keeping excessive heat out. There are three ways in which heat is transferred: by conduction, by convection, and by radiation. These three methods are illustrated on page 55. Briefly, we may say that *conduction* involves the transfer of heat through a solid material. Dense materials conduct heat most rapidly;

dead-air spaces conduct practically no heat. *Convection* involves heat transfer by air in motion: therefore only dead-air spaces are good insulators. *Radiation* is a process by which heat is transmitted through air to objects in its path without noticeably affecting the temperature of the air.

All insulating materials are designed to interfere with these three methods of heat transfer and slow up the flow of heat.

In general, all insulators fall into one of two classifications. The first comprises materials having a large percentage of small voids containing air, such as wood fibre, cane fibre, rock wool, and similar substances. These insulators aim principally at minimizing conduction and convection of heat by placing a network of small, non-conducting, dead-air spaces in its path. The solid portions screen off radiation.

The second group consists of metal foils, or sheets coated with a mineral pigment, having a reflective surface. Insulators of this type combat heat transfer by reflecting heat radiation. Air spaces, created within the walls of a house by the proper installation of this material, effectively bar conduction and convection.

In other words, there is nothing mysterious about insulation. Nor, for that matter, is there anything basically new in the idea. The primitive tropical hut, thatched with grass or reeds, is insulated against the unwelcome transfer of intense heat. The Eskimo igloo, built of loosely packed snow, is a mass of minute dead-air spaces which reduce the escape of whatever heat is generated within its domed wall. Modern insulation is simply more compact, more efficient, better adapted to construction.

Fortunately, the matter of choosing an insulating material is considerably simplified for the home owner, or builder, by this fact: any recognized modern insulation, properly applied, will give good results. We do not need to consider the relative efficiency of the various types in so far as it concerns their ability to insulate. Not enough variation exists between them, in this respect, to make any important difference.

What is important is the selection of the type of insulation best adapted to the requirements of a specific job. The ensuing outline of types of insulation and methods of installation is therefore directed towards assisting the reader in making such a choice.

The most effective way to narrow down the selection is to define and limit the work to be done and the results expected. Is the insulation to be

AMERICANS TALK about the weather but the heathen home-builder, the opposite page shows us, actually does something about it. He selects his building materials with a view to their insulation value. The Fiji Islander and the Eskimo, to take two extremes, utilize the insulating value of the dead-air space, as described in the accompanying article. One keeps the heat out of his tropical hut with walls of loosely matted grass while the other keeps in the precious heat of his seal-oil lamp with blocks of snow, also made up of tiny air spaces. The Mongolian ties an "overcoat" over his camp. Our Indian predecessors, at Taos, New Mexico, sought comfort within heavy, windowless walls. Ivy, you will be surprised to know, forms an insulating air space. And the Turkestan nomad, like his equestrian coolie brother, utilizes dead air spaces to keep the heat from his head. The fur hat which the former wears depends on air spaces in the fur to insulate against heat

SEVEN KEYS TO COMFORT and economy. Typical wall sections showing how various types of insulation are installed between the exterior and interior walls of a house. Figures 1 and 4 are quilt type insulation, composed of eel grass or wood fibre covered with heavy paper. Figure 2, bat type: a loosely compressed fibrous insulation occupying the entire space between the walls. Figure 3, foil insulation applied to the interior surfaces of the walls, reflecting radiant heat. Figures 5 and 6, board type: used as a base for plaster or as sheathing under clapboards, etc. Figure 7, fill type: loose insulation blown into the walls of existing structures and also used in new houses. While these sketches show wall sections only, the manner in which these types of insulation are applied to roofs or attic floors is not substantially different. The types, as well as the methods of application, are more fully discussed in the accompanying article.

placed in an existing house or incorporated in new construction? Special types are manufactured for both purposes. Is economical heating the primary consideration, or does comfort rank first? If economy is the objective then the amount that may be spent on insulation will depend on the price of fuel burned and the probable dollars-and-cents savings that will be realized. Obviously, if fuel is relatively expensive the savings will be proportionately greater for the same amount of insulation. If comfort is the main point, then, although the heating load will be definitely lightened, the amount of money saved is not quite so important. Will the insulating material be used as a substitute for some structural material, such as a base for plaster? Or as the interior finish of walls? Special types are adapted to these uses, while others are intended to act solely in the capacity of insulators and are supplementary to all other construction.

The ever-increasing demand for insulating materials has resulted in the development of a wide variety of products under many brands. All these, however, fall conveniently under four general headings designated in accordance with the nature of the product and the method of its application.

Fill type insulation is a fibrous material used for filling in the space between the inner and outer walls and roof or attic floor. It is made in such a way that it can be blown through a hose, or packed by hand, into all the spaces between the joists and rafters of existing buildings without inconvenience to the occupants and without even temporary disfigurement of the structure. Walls are filled by removing a clapboard, or brick, or boring a small hole for access at the top of each space and applying the granulated or shredded insulation through a hose, at a controlled pressure which produces approximately uniform density of insulation. Attic floors are filled between the joists, or the roof may be insulated by applying board or heavy paper to the structural members and filling in behind it.

Fill insulation is also used in new construc-

tion, and its use as described above is emphasized only because it is peculiarly adapted to the important work of providing an existing house with the comfort which would automatically be built into a new house at the time of construction.

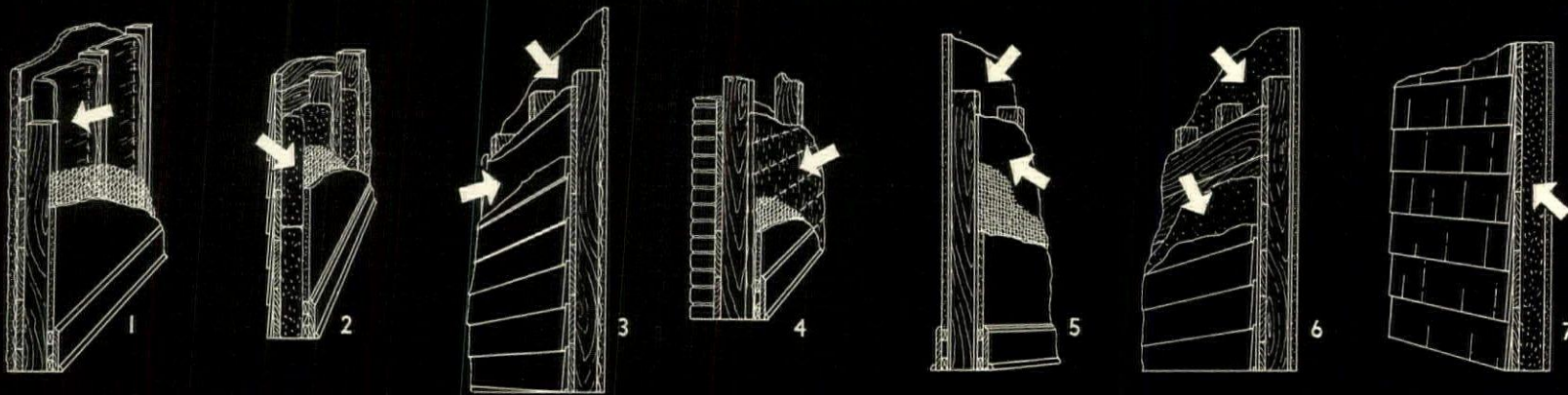
The materials of which fill insulations are commonly made are mineral wool or glass wool. These materials are light, non-combustible and permanent and both owe their efficient insulating properties to their fibrous structure which opposes a dense network of minute dead air spaces to the flow of heat. Furthermore, all fill-type insulation is applied "wall-thick"—approximately four inches. Lightness plus thickness are valuable factors in fill insulation.

Quilt and *bat type* insulations are similar to one another in the manner in which they are applied. Quilt insulation is a loosely felted fibrous mat of eel grass, wood fibre, etc., covered with a layer of moisture-proof paper or fabric. Bats are substantially the same except that they are made generally of rock wool, glass wool, creped cellulose, etc. Bats are usually $3\frac{5}{8}$ " or 4" thick whereas quilts seldom exceed two inches.

Quilts and bats are manufactured in standard widths which permit them to be fitted snugly between the structural members of a house. In existing buildings they may be used for roof or attic floor insulation without difficulty, where the framing is exposed, but may not readily be placed between the walls except during construction.

Insulation of this type may be quickly and easily installed in new buildings, is clean to handle, permanent, and fire-proof or fire-resistant. Its lightness and loosely matted form make it suitable for packing cracks around openings and fitting around pipes and into irregular-shaped spaces. Like the fill type, quilt and bat insulation are used solely for their insulating properties and do not take the place of any other building material.

Board type insulation, on the other hand, is rigid, and usually possesses structural strength. It can be sawed and nailed and often serves as the plaster base or siding in addition to pro-





RADIATION

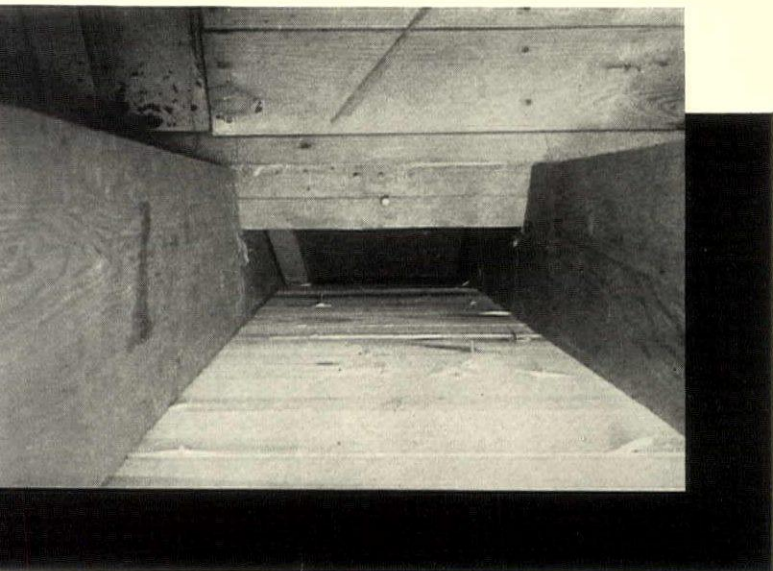


CONDUCTION

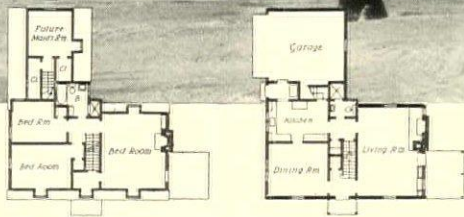
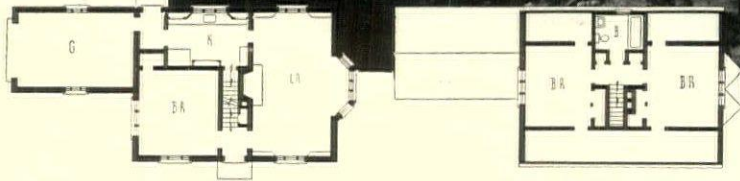
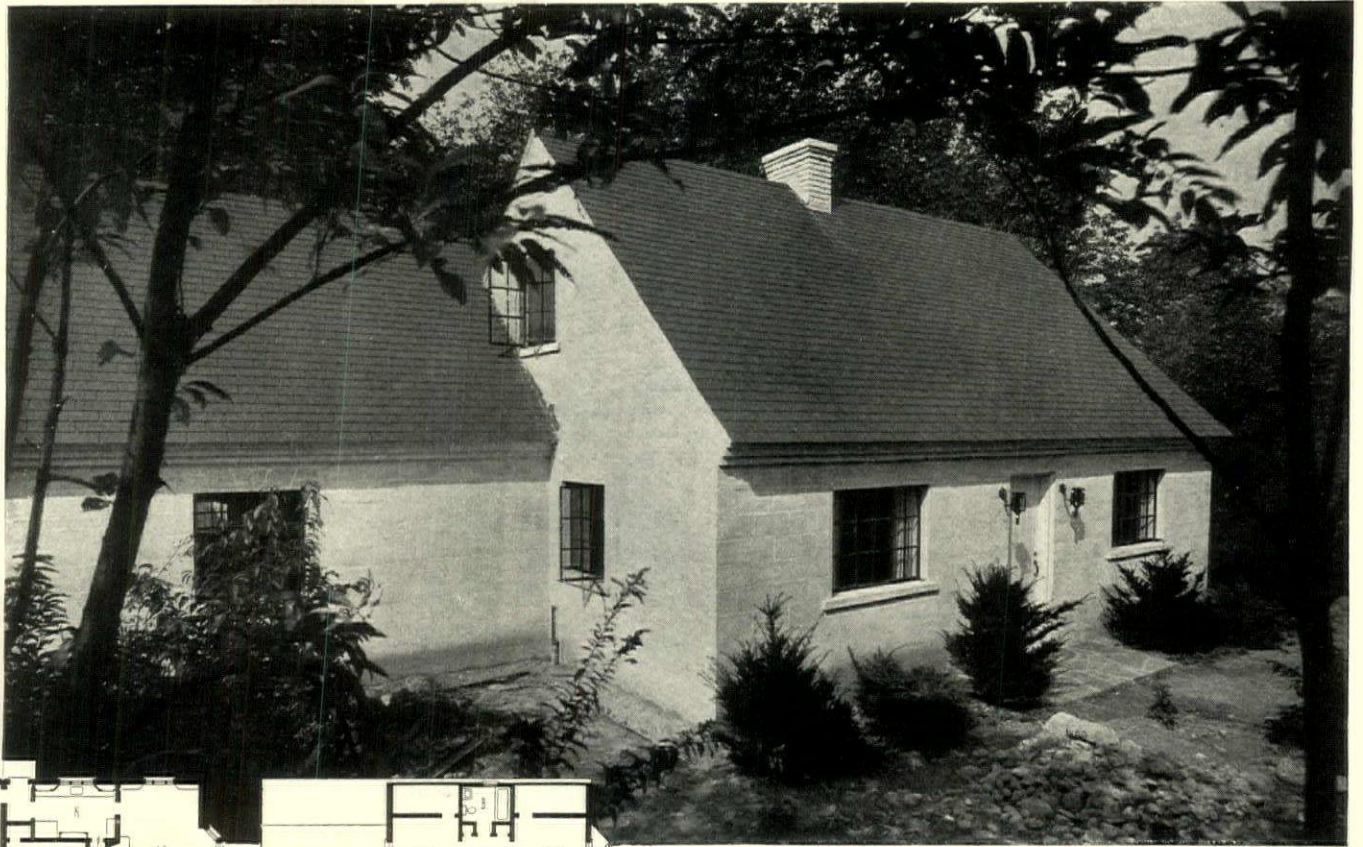


CONVECTION

The three types of heat and the place to keep them out



THIS YAWNING CHASM is really the interior of the wall space of the average frame house. If it is uninsulated heat constantly travels from the warmer wall to the colder, and through it to the outdoors, in winter; or into the house, in summer. The means by which this transfer of heat takes place are illustrated above: First, the ironworker holds one end of a metal rod, and eventually feels the heat which has travelled by conduction from the end which glows in his forge. In our wall section, conduction takes place through the wood framing which is in contact with both the outside and the inside walls. Second, under the banyan tree an area of cool shade is insulated by dense foliage against the sun's radiation. The warm wall of a house radiates invisible heat waves across the dark, uninsulated space to the colder wall. Third, the draught which makes the fire burn is a form of convection. Warm air rises—up the chimney or around the room—and transfers its heat to whatever it touches. In the "chimney" between the walls this movement of convection current is another method of passing heat through the wall



A \$4,200 HOUSE, built of concrete cinder blocks painted white, is shown at the top of the page. It is the residence of Mr. and Mrs. Campbell Clarendon, at Tappan, N. Y. The architect was Frank Harper Bissell. Although a moderate-priced house the owners built comfort and economy into it, using both quilt and board under the roof

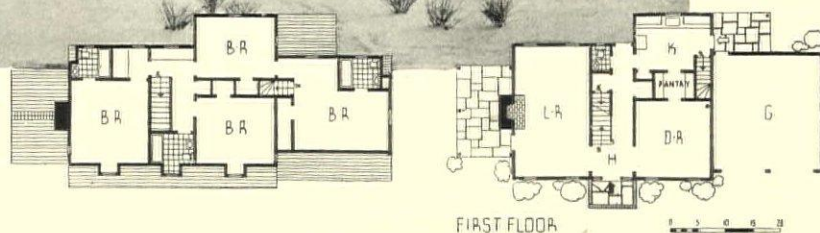
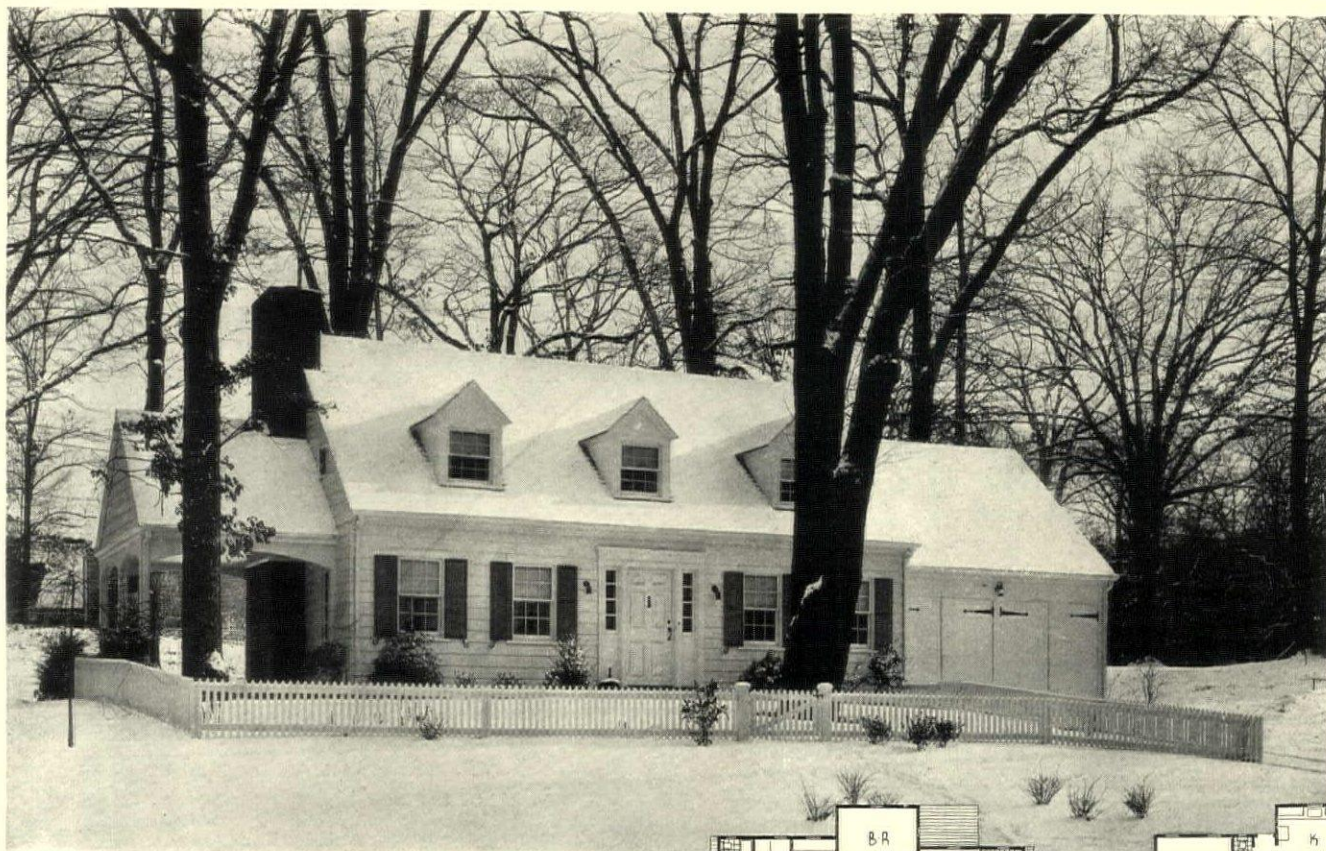
A \$5,500 HOUSE is shown just above. Estimated to cost from three to five per cent of the total price of a new house, insulation, in a large number of cases, has shown an average fuel saving of three tons of coal a year, making it possible to amortize the cost of the insulation in a very few years. Reinhard Bischoff was the architect of this house

viding insulation. Usual thicknesses are one-half, three-fourths, and one inch.

Board insulation owes its effectiveness to its porous or fibrous structure. It should not be confused with the various types of building board which are used exclusively for structural purposes but are too dense in structure to provide any considerable degree of insulation. The materials of which board insulation is commonly made are cane fibre, wood fibre or magnesite. Cork board, of course, belongs in this group. Though it has not the structural strength of other boards, because of its high insulating value it finds its largest field in fine home and commercial installations rather than in smaller structures. Gypsum board, normally not an insulation board, is now procurable with aluminum foil insulation applied to one side, thus combining the advantages of reflective insulation with the excellent structural properties of gypsum lath.

It may be said that the thinner types of board insulation are not, on the whole, as effective as the lighter and thicker non-structural types, but their extra service as plaster base or sheathing may make their use appropriate, both in new construction and in remodeling, in cases where economy plus a moderate amount of insulation are the requirements.

Reflective insulation, consisting of thin sheets of metal foil, of paper or board surfaced with foil or with polished mineral pigment, is a comparative newcomer to the field of home insulation. As was indicated in an earlier paragraph, reflective insulation operates on the principle



The mark of the well-insulated house in winter — a mantle of unmelted snow covering the roof

that if the passage of radiant heat is opposed by a substance which transmits heat very slowly, then most of the heat which strikes it will be reflected back towards the source. The accepted method of installation, therefore, is to fix one or more sheets of reflective insulation in the air space between inner and outer walls or roof of a house, or between the attic floor and the ceiling below. To be effective, the foil must always face an air space since these air spaces are necessary to prevent the conduction of heat, the foil preventing only radiation. A single sheet of foil, or paper-backed foil with two reflective surfaces installed in the center of an air space in such a way as to create two non-conducting spaces, increases the insulating effect of this type.

Reflective insulation is economical to install, and laboratory tests appear to demonstrate its effectiveness. In point of testing under actual conditions of use this type of insulation has not the benefit of the mass of data collected on older types. It is therefore probably too soon to attempt an authoritative estimate of its practicality and permanence.

In addition to insulation there are two other factors in temperature control—weatherstrip and storm windows. Weatherstrip might well be considered the initial step in insulation, since it must be obvious that no amount of insulation in the walls and roof of a house will assure comfort and economy if cold air currents filter into the house around every door and window.

To prevent infiltration, modern weatherstrip of metal has been devised. It should be installed

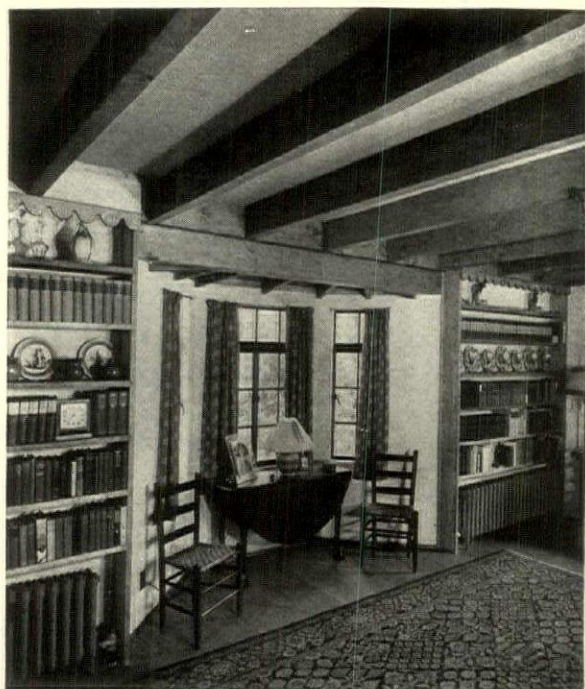
by a competent carpenter and should not be confused with the temporary and haphazard felt weatherstrip often applied by the homeowner as a sort of first aid to advanced cases of infiltration.

Modern weatherstripping is designed to form a continuous water-tight and wind-tight lock around all doors and windows and along the cross-bar of double-hung windows. Commonly, it is of the interlocking, tongue-and-groove variety, although certain types employ a thin ribbon of spring metal to seal the crack. Installation requires that doors and windows be removed from their frames.

The two metals chiefly used for weatherstrip are zinc and bronze. Zinc is perfectly satisfactory in 75 per cent of localities but will deteriorate rapidly in salt air or when exposed to certain gases found in industrial sections. Bronze is permanent and durable anywhere. It costs about 2½ times as much as zinc.

When one considers the advantages of weatherstripping, the cost is found to be a fairly negligible item. A house properly weatherstripped will show a fuel saving of from 15%

AFTER A FRESH FALL OF SNOW as you drive through a suburban community, notice the houses on which the snow still stands unmelted. These are either unoccupied—or insulated. In the other houses the furnace heat is pouring through the roof to melt the snow and, incidentally, to heat all outdoors. The Canadian government has estimated that if all the homes in Canada were insulated there would be an annual saving of at least \$30,000,000. The house pictured above is insulated on the outside walls, roof and attic floor. It is also weatherstripped



SUBSTANTIAL COMFORT is the keynote of this attractive room in the Clarendon home shown also on page 56. Modern insulation is the science by which even very small homes such as this are made as pleasant to live in as they are to look at

to 20% over one which is not. Draughts from this most common source are eliminated (government figures estimate an 83% reduction in leakage in a 30 mile wind); rattling or sticking doors or windows are corrected; the house is made more secure against summer dust or driving rains. The cost for this, in the case of the average small house (25 windows, 3 doors), will run approximately \$100 for zinc or \$175 for bronze, installed. Where air-conditioning systems are employed in a home, weatherstripping is an essential to good operation. It is doubtful whether any manufacturer of such systems would promise satisfactory operation in a house not so equipped.

Storm windows properly fitted are decided aids in correcting excessive heat loss as demonstrated in the Bureau of Standards figures on the cover of this 8-page section. The importance of some form of insulation in glazed openings becomes apparent when one considers the large proportion of wall space, in the average house, occupied by windows. Radiators or convectors are commonly placed under windows for the reason that the greatest heat loss always occurs at these points.

The important factor in the insulation of glazed openings is the creation of a dead air space between two sheets of glass. This space should be made as air tight as possible, to prevent convection currents, and, to secure maximum efficiency. It should not exceed $\frac{1}{2}$ inch between the panes. Double glazing of this type is at present engaging the attention of a number of large industrial laboratories and it will doubtless not be

long before this form of insulation is more readily procurable than at present. The trend seems to be towards incorporating two sheets of glass in a single frame with an airtight divider separating them by exactly the proper distance. The air in this space is dehydrated to prevent condensation within the panes and the frame is then hermetically sealed.

With these salient facts about insulation in mind, the reader should be in a position to consider how he will attack the question of making his home more comfortable and healthful and more economical to heat.

Unless a complete job of insulating is to be done at once, the important consideration is what to do first—what part of the complete job is most necessary and will show the greatest return. Probably weatherstripping is the first need of almost any house. As has been pointed out before, no insulation of walls or roof can offset the effect of infiltration through cracks which, in the case of the average door or window, total up to the equivalent of a hole $6\frac{3}{4}$ inches long by 3 inches wide.

The next consideration is insulation. If it is desired to do only a portion of this work at one time, perhaps completing the job at a later date, the roof or attic floor is the important point to insulate. Heat rises, and a greater percentage of heat loss occurs through the roof than through the walls. There are several factors which are important in deciding whether to insulate the roof or the attic floor. When the roof is insulated, heat rises into the attic, and, since this space represents a considerable part of the total area of the house, a considerable waste of heat occurs when this heat is permitted to rise into an unused space. When the attic floor is insulated, however, care should be taken to provide adequate ventilation of the space under the roof.

THE following A.S.H.V.E. coefficients of conductance indicate approximate comparative insulating values. The lower the figure the better; but, remember, fill, bat and quilt are commonly used in different thicknesses—all more than the 1" quoted below. (The construction model pictured on the cover was lent us by the Certain-Teed Products Corp.):

Insulation	Coef. of Conductance
Fill type 1"	.27
Bat 1"	.27
Quilt 1"	.27
Fibre board $\frac{1}{2}$ "	.66
Fibre board 1"	.33
Metal foil; air space, faced 1 side	.46
Metal foil; air space, divided by 1 sheet	.23



NYHOLM

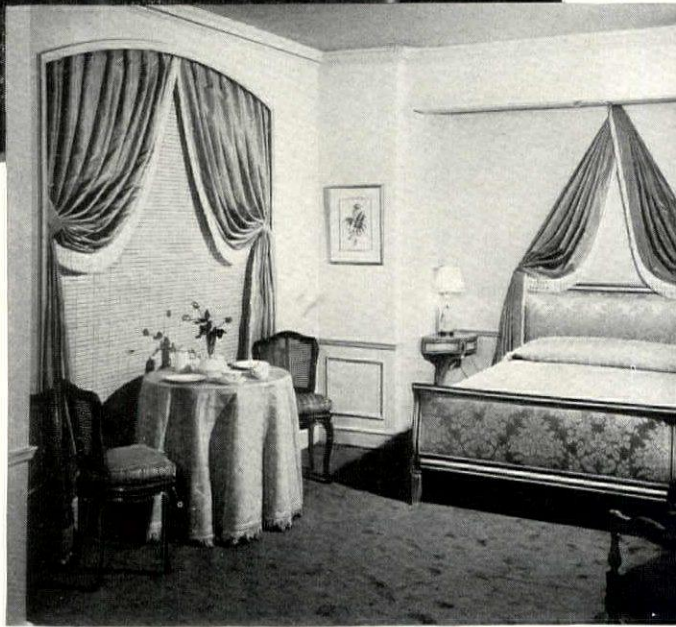
ere is the latest revival in decorative media. It comes down to us from the Renaissance when it appeared in baroque stucco. Later it carried on through the gay moods of the rococo. In Marie Antoinette's theatre the proscenium was elaborately festooned with richly fringed brocade, stiffened to a point of permanency by sprays of plaster. Again it appears in the classic bas-reliefs and sharp ornaments of the Napoleonic epoch. Ladies of Victoria's day applied sea shells and bits of jewel-like glass to their cast plaster vases while the material

was in the process of hardening. Today boldly decorative wall treatments make use of it. Modern accessories, sculptured by well-known artists are surrealistic in form, or slightly suggestive of period styles. The mirror frame above is in the form of a wreath of white palm leaves: Anne Tiffany. Left to right, bottom row: Shell in powder blue plaster with concealed light by Giacometti: Jean-Michel Frank. Vases and lamps, next, in white plaster by the same author. The shell vase: Tate and Hall. Next, vases and lamps: Wanamaker. The classic urn: James Pendleton.



NYHOLM

DECORATORS' ROOMS





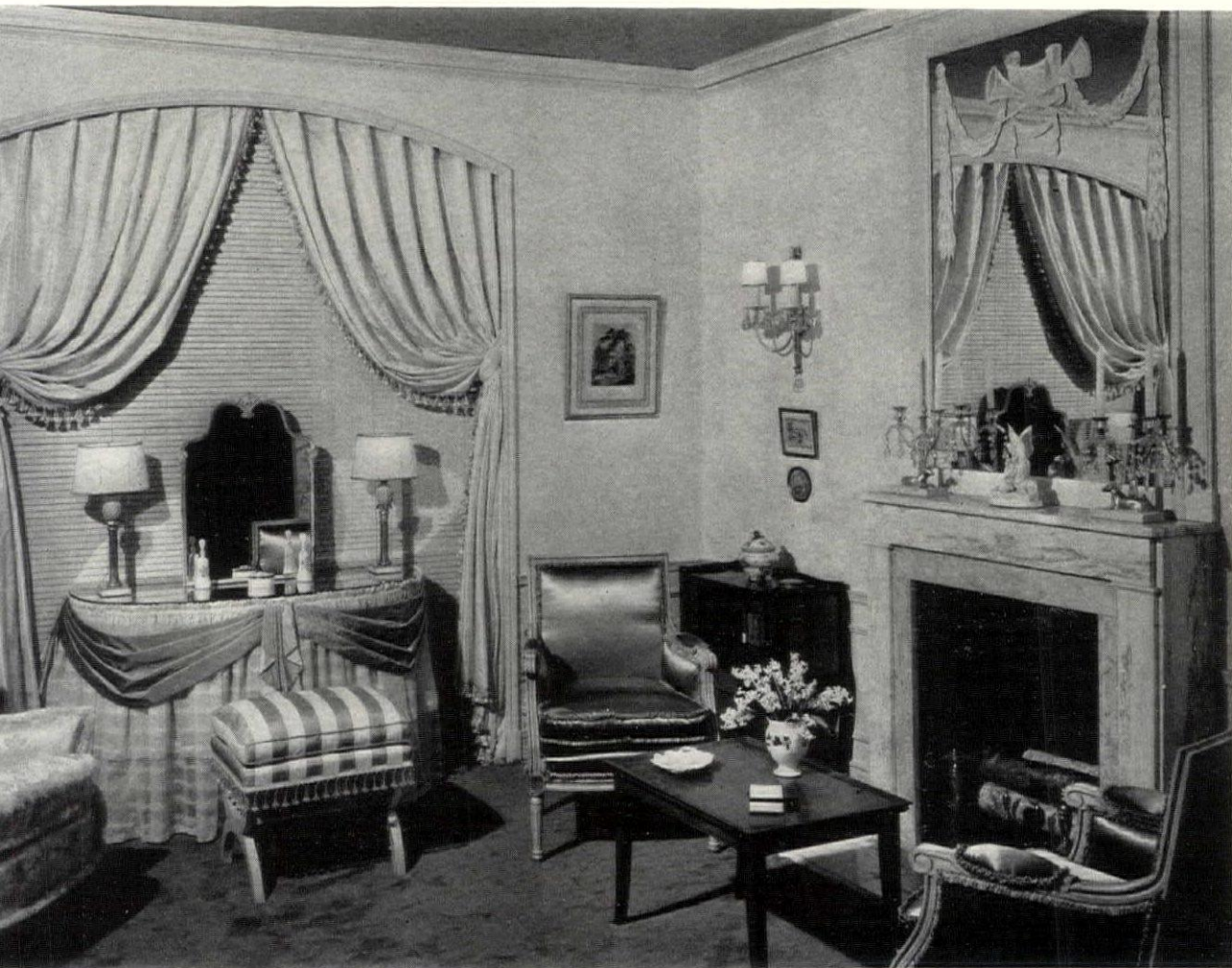
Corbett O'Hara offers the Regency room opposite, one of ten rooms done by decorators, and now on view at Albert Grosfeld, New York, who designed and made all the furniture. Walls are gray, relieved by black and gold pilasters. Lemon yellow quilting on the mahogany chair seats and azure blue satin curtains are vivid notes with the cool background. Another extremely smart addition is a modern rug in grays



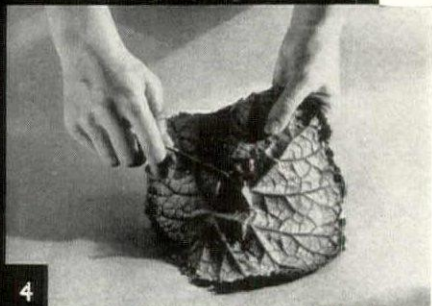
Elizabeth Peacock gives you delightfully fresh schemes in the French rooms below. Morning room—jonquil yellow walls, white taffeta curtains, yellow fringed; white net dressing table, yellow valance. White and gold arm chairs are in blue-green satin. Bedroom scheme reversed with white walls, yellow hangings and white and gold bed, upholstered in eggshell damask with yellow canopy. The carpet is a soft beige



Eugene Schoen's circular bedroom in the modern style appears right. Walls are white, the color theme of textiles beige, rust and henna tones, with a bois de rose carpet. The smartly designed furniture is bone colored lacquer and bubinga wood. In the mirror is a reflection of the bed recess covered in flowered paper, chartreuse, cocoa and henna colored. Wallace W. Heath, architect, was the designer of these rooms



FEBRUARY GARDENING ACTIVITIES



THE open season for New Year's resolutions having passed, this is an excellent time to make some that are really worth keeping. First on such a list stands a real notebook in which gardening records, experiences, tips and other practical matters are jotted down as they occur. You cannot possibly remember all these details from year to year; get them down in black-and-white so they won't be lost.

THERE are several things to do indoors besides wish that Winter were over. For example, seed sowing flats to be made, and drainage material and soil to be gathered for them. Repairs are in order for some of the garden equipment, too, and if you want to be really progressive you might make a forcing box with glass sides and top for earliest sowings. Keep such a box in a light, partly sunny window.

If you are really in search of new gardening worlds to conquer, let us recommend a real drive to master the various methods of plant propagation, as demonstrated in the photographs which illustrate this page every month. It is intensely interesting work in itself, and is sure to make you a better gardener. Also, if you persist, it will provide many plants.

GRAPE pruning is in order for the next reasonably warm day. It is a bit puzzling to those who are not thoroughly familiar with the work, so you may find it advisable to look up the several established systems in some good book on home fruit growing and apply the one that comes closest to fitting your particular vines. Never prune hit-or-miss, else both the fruit and appearance of the vine will suffer.

THERE is a practical reason for feeding the Winter birds, besides the humanitarian one of providing your little feathered friends with the wherewithal to stick to their ribs. If you'll watch the Chickadees, Nuthatches and Woodpeckers that come to the feeding stations you'll find that they spend an appreciable time hunting insects hidden away in the bark and on the twigs of nearby trees. Q. E. D.

MANY of the perennial seeds Fall-sown in the coldframe, especially those of rock garden plants, are benefited by having the sash removed during snowstorms so that they will be completely covered. Snow is a valuable aid to germination later on, for it is part of Nature's ideal environment. Replace the sash after the storm stops again to prevent melting.

Propagating Rex Begonias, directed by Montague Free, of the Brooklyn Botanic Garden. 1: Cut a mature leaf into triangular pieces, each with a strong vein. 2: Set the cuttings in damp sand. 3: The resulting plantlet. 4: In a whole-leaf cutting, the principal veins are cut just below a point where they divide. 5: Then the leaf is laid on sand and weighted. 6: Plantlets arising

from whole-leaf cutting. 7: Potting plantlet from piece-leaf cutting. 8: A well developed plant grown from a leaf cutting. 9: Echeverias, too, can be propagated by inserting the leaf-stalk into loose, sandy soil in which it is allowed to remain for a few weeks until roots and top have been formed. The photograph shows the new plantlet and, at the right, the old leaf used for propagating.

MINISTER OF THE INTERIOR



OF the many departments of home administration, the commissary department comes first. And, you'll agree that a most important table of the measure of household happiness is the dining table.

Whether as the mother of a family of healthy young appetites, or as a hostess to discerning guests, you know that the planning of a meal is as important as its preparation. Children must have food that tastes good, and that is nourishing, too. Successful entertainment of guests also demands variety and choicest flavor in the food you serve.

As "Minister of the Interior" of hungry youngsters, you have many delightful Campbell's Soups with which to intrigue their vivid appetites. Today, Campbell's Vegetable Soup; tomorrow, Pea Soup, Chicken-Noodle, or Vegetable-Beef. And for your own formal occasions you have Campbell's Cream of Mushroom, or Consommé, or Mock Turtle.

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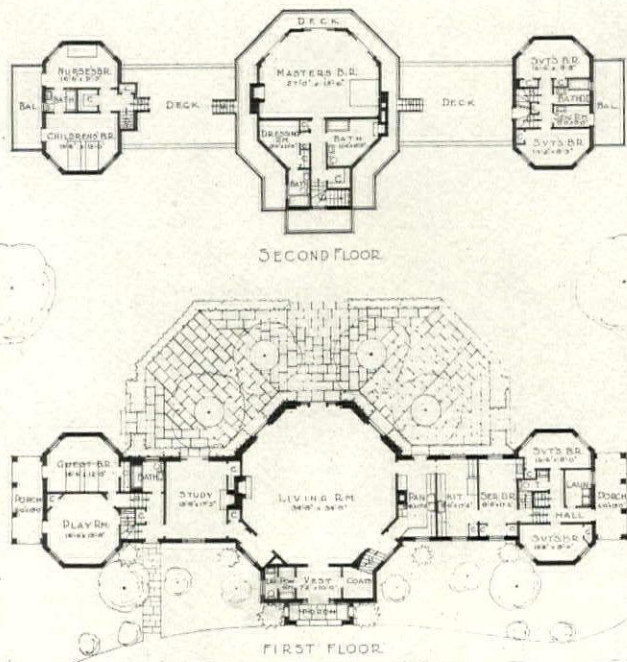
Ask, too, for "A Plated Article," a quaint booklet by Charles Dickens about Spode.

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(CONTINUED FROM PAGE 37)



The drawings above show the unusual floor plans. The main rooms give immediate access to the water side. The isolated master bedroom, having the visibility of a lighthouse and roof terraces for sun bathing, is of particular interest. The children's and service quarters are as far as possible separate entities. The site is the H. P. Davison estate, facing on the one side Mrs. Davison's beautiful garden to which approach was given on axis of the entrance, and on the opposite side Long Island Sound. The house takes full advantage of the splendid setting in its wide view of open water

February blooms

(CONTINUED FROM PAGE 41)

fields are the business of Dame Nature, but the garden is our own affair and if we have done nothing about it the first weeks of the year may well be dull and unprofitable. But if in our planning we have looked ahead to this flower-hungry season we may go forth on any day in February or March secure in the expectation of finding the young year, though in its infancy, surprisingly active.

I never heard of a catkin garden but if I had the space I should most certainly have one. There are the Alders, for instance, the lengthening of whose catkin fringes—like some old-fashioned chenille garniture—transforms any damp situation into a place of surprising beauty, a beauty hardly duplicated during the entire year. A streamside or pondside, or any low place, is ideal for a group of *Alnus incana* or *A. rugosa*, or both, and when you experience that unsettled, restless feeling soon after the turn of the year you may go and look at these graceful things come waving into the Spring world. Near them might be a little plantation of Pussy-willows, *Salix discolor*, or even one good bush, which after its brief Spring ecstasy seems quite to disappear, so modest and self-effacing it is. The "Pussies" are very white at first and make the bushes look as if all the twigs had caught and held little tufts of snow. In Hans Anderson's *Story of the Year* he says, "It was a beautiful spring but the willow-trees wore woollen mittens over their blossoms".

Bordering the dampish places where these shrubs thrive, Snowdrops and Winter Aconites may be planted in thousands, to make a really festive Spring scene, but be sure to plant *Ga. anthus nivalis*, not *Elvesii*; and the common Winter Aconite, *Eranthis hyemalis*, is the best for broadcasting, as well as the least expensive. In the neighborhood also may be encouraged the cheerful green of the Christmas Fern, with shining garlands of English Ivy.

Other Willows are lovely in the Spring landscape, especially *Salix alba*, with masses of luminous yellow bloom, and its variety *vitellina*, the Golden Osier, whose twigs are more golden than the pale Spring sunshine. But these are noble trees, not shrubs in any sense of the word.

Then among the catkin-bearers are the lively Birch sisters—the Black Cherry, the Yellow, with curious yellow bark, the red or River Birch, the Gray Birch, with triangular varnished leaves, the White or Canoe Birch, well known for its white papery bark and its rare grace. All of these bear catkins in Spring, tighter woven than the chenille hangings of the Alders, but delightful. This is only a word about catkins and their possibilities, for one must go on to the other small trees and shrubs that head the procession of flowers in the early year.

There are the three Witch Hazels, *Hamamelis verna*, a native mid-west (Continued on page 66)

LISTEN TO WHAT THE YOUNGSTERS SAY!



IT MEANS a great deal that the young people of America have swung wholeheartedly over to Buick as the stand-out "buy" of the year.

For young folks have an instinct that leads them to what's what in motor cars as surely as a setter's nose guides him to quail!

The new Buicks call clearly to youth—they were designed to—in the lean, clean, sleek look of them—in the exuberant vitality of their thrilling performance.

And from the outset, from the first glimpse, youth took them to their hearts—and voiced an enthusiastic vote for a modern car that's good to look at and sweet to handle as well as being aerodynamically right.

Maybe it takes an oldster's background to appreciate Buick engineering history—the sense of the great valve-in-head engine's straight-line combustion, of mastering vibration by precision instead of smothering it with rubber, of a power-shaft that leaves springs free to cradle the car.

But, give these youngsters a chance and they'll ferret out these and a dozen other good reasons why Buick is a better engineering buy than anything else at or near its price.

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February blooms

(CONTINUED FROM PAGE 64)

erner that flowers palely in January, and *H. mollis* and *H. japonica* in February. Of the three *H. mollis* is the most showy, with its strange red and yellow skeins clinging all over the dark branches as if the wind had blown them there. Japonica is effective, too, and both these are Asiatics. The Spicebush, or Benjamin Bush, *Benzoin aestivale*, is also conspicuous in the early year with every olive-green twig and twiglet beset with little tufts of golden bloom. Branches of Spicebush are delightful in the house when placed in amber glass containers, and the bark is richly aromatic. The Cornelian Cherry, *Cornus mas*, also covers its bright green twigs with little thready yellow blooms at a very early date. It belongs to Central and Southern Europe, and there is another less well known, *Cornus officinalis*, of which Dr. E. H. Wilson thought well. Both are impetuous and generous in their blossoming.

GOOD BUT LITTLE KNOWN

The several kinds of Corylopsis are not well known in American gardens, yet their masses of bell-shaped, primrose-colored blossoms that dangle from the dense, leafless, twiggy branches are delightfully effective in March. *C. pauciflora*, which despite its name is far from stingy, and *C. spicata* are from Kyushu, the southern island of Japan; *C. Gotoana* (and this is the hardiest of them) is from the mountains of Central Japan. It has smaller flowers but makes a most effective bush. They all prefer light shade and a light soil and the yellow blossoms have a sweet scent reminiscent of Cowslips. There are other kinds that the curious gardener may like to search out.

Daphne mezereum, with its white- or pink-wrapped branches and delicious fragrance, is fairly well known. It grows four feet high and likes a situation in light shade. *Daphne blagayana* and *D. genkwa* are less often seen in American gardens. The latter is a little shrub that bears racemes of mauve flowers like dangling Lilacs, and it is not very hardy. *D. blagayana* is an alpine and belongs in half shade in the rock garden. Its heads of creamy waxen flowers are among the sweetest of Spring's offerings.

Erica carnea, the Winter Heath, has probably bloomed all Winter beneath the snow, but it holds its color to companion the swelling buds and dangling white flowers of the Andromedas, *Pieris floribunda* and *P. japonica*. The flower buds of these invaluable broad-leaved evergreens are decorative all Winter, as are those of the beautiful *Mahonia aquifolia* of our Northwest. Then, of course, there are the two indispensable Honeysuckles, *Lonicera fragrantissima* and *L. Standishii*, whose fruity perfume flies to meet one all across the garden. These are rather ungainly shrubs and may be tucked away in the shrubbery, but not on any account omitted. And there are numerous early-blooming Rhododendrons—among them *racemosum*, *praecox*, *dahuricum* and *mucronulatum*. Given half a chance Forsythias flower at any time, however untimely seem-

ing, and the Japanese Quince is not far behind them, nor the dainty Apricot, *Prunus tomentosa*. And of course there are a vast number of bright-hued stems—Dogwoods, Viburnums, Kerrias and the like, that add beauty and color to the early scene. But one must come down to earth, for there are all sorts of small gay creatures thrusting up out of the wet earth and asking for notice.

Snowdrops come first, *Galanthus byzantinus* and *G. Elwesii*, and then the little common *G. nivalis* in fountains of frost on shaded banks, with Winter Aconites, like forward Buttercups in green-gold patches, among them. Of Crocuses there are many before the fat Dutch varieties get under way. *C. imperati* sometimes blooms in February and almost as impetuous are *biflorus*, the many lovely forms of *chrysanthus*, some of which in their impatience last year flowered in December, *etruscus*, *Fleischeri*, *hyemalis*, *Korolkovi*, *Sieberi*, *susianus*, *Tomasianus*—lilac, white, yellow and orange. Among other very early-flowering bulbous things are *Bulbocodium vernum*, *Scilla bifolia* and *S. siberica*, *Chionodoxas*, *Hyacinthus azureus*, *Leucojum vernum*, the three tiny Daffodils, crisp and pert, *Narcissus minimus*, *N. minus* and *N. nanus*, all flowering in February or early March, the two baby Trilliums, *T. nivale*, and *T. rivale*, only two inches tall, *Corydalis bulbosa* with curious scrolls of leaves and flowers hunching out of the ground and, where it is hardy, *Cyclamen coum*.

One of the earliest and brightest flowers to bloom in the garden is the Spring Adonis, *Adonis amurensis*. Its round buds appear so early that anxious guardians tremble for its life, and long before frosts have ceased its yellow suns shine forth, in defiance of all common sense. The Lenten Roses, *Helleborus orientalis*, also unfold their blossoms in late February in this neighborhood, revealing strange uncertain tints of mulberry, green and pinkish cream. They like shade, and one can hardly have too many of them, for they are interesting in the garden or copse and splendid for cutting, lasting a long time in water.

SOME IRISES

Three handsome Irises flower early in northern gardens and should not be neglected. The first is usually considered a form of the second—*I. reticulata Krelageri*. It lacks the delicious fragrance of *Iris reticulata*, and the blossoms are pinkish instead of royal purple marked with gold, but it is out two weeks ahead of the type. They both like sun and sandy well-drained soil. The third Iris is *Persica*, with huge blossoms, almost stemless, in which are blended a sort of sea-green and cream with almost black markings. They must be given the best drained and sunniest spot available. My bulbs do not flower every year, but I notice that if the preceding Summer is very hot and dry I can usually count on these lovely fragrant flowers.

One of the earliest true blue flowers is *Pulmonaria angustifolia* which, quite surprisingly, is not often offered, and which is nice planted beside the pink-

(Continued on page 69)

Clean, polished walls of Gray and White Carrara are the basis of beauty in this modern kitchen. Venetian blinds, shelf recesses and cabinet trim done in Chinese Red Waterspar Enamel bring gaiety into the room. Ceiling areas in Wall-hide Semi-gloss Paint tinted to a soft gray, and White Waterspar on door and cabinets, round out the kitchen's color scheme. Note the use of smart inset mirrors in the door.

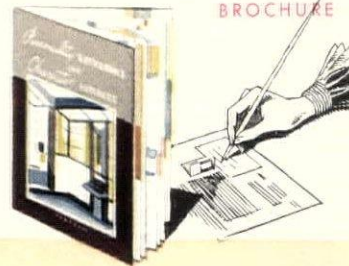


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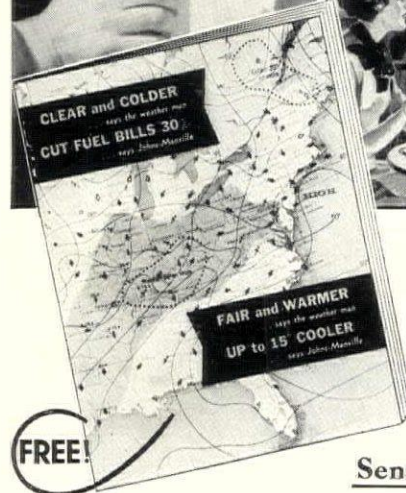
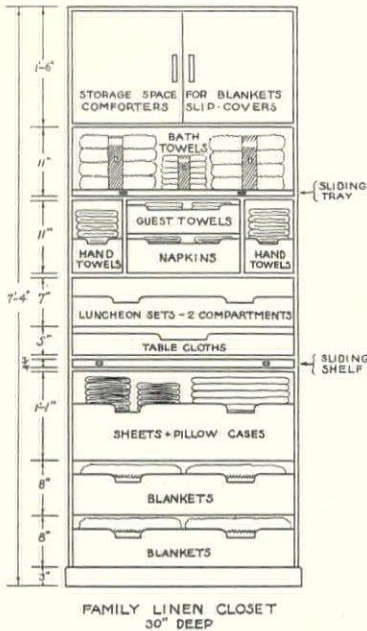
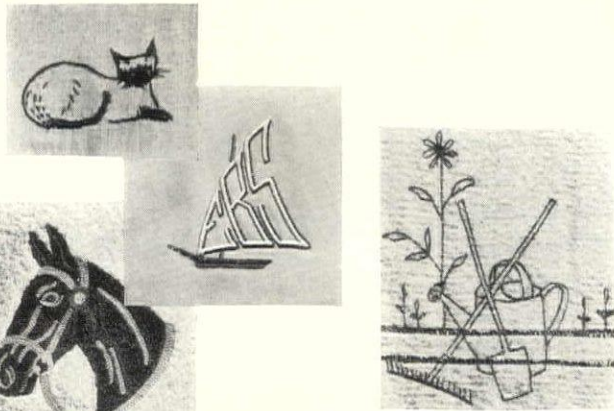
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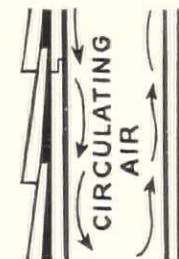
JOHNS-MANVILLE Home Insulation protects both floors of your home against hot and cold weather, as effectively as a solid stone wall 11 feet thick! It ends cold drafty rooms, and provides, instead, comfortable warmth throughout the house in winter. And, in addition, it actually saves up to 30% in your fuel bill. In summer it provides cooler rooms by as much as 15°.

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February blooms

(CONTINUED FROM PAGE 66)

flowered Joseph and Mary, *Pulmonaria saccharata*, with its hairy spotted leaves. Both disappear not long after flowering, so it is important to mark the place where they live. Primroses and Violets are often to be found in early March, especially the blue-flowered Primroses which seem to have no patience at all with being held back by the weather; and the wild English Violet, *Viola odorata*—lavender, mauve or white, and deliciously sweet. And there are more things if one chooses to poke about. On a rough bank one

may find those two tramps, the Colts-foot, *Petasites fragrans*, and the little starry Celandine, *Ranunculus ficaria*. Two early climbers are the Naked Jasmine, *Jasminum nudiflorum*, and the small sweet *Akebia quinata*. Among shrubs is the native *Dirca palustris* that grows from New Brunswick to Montana and south to Florida, in rich damp woods, and which very early materializes pale yellow leaves and tiny flowers of the same tint, pendent and quaint. It should not be planted where the shrubs will crowd it from our sight.

Trays

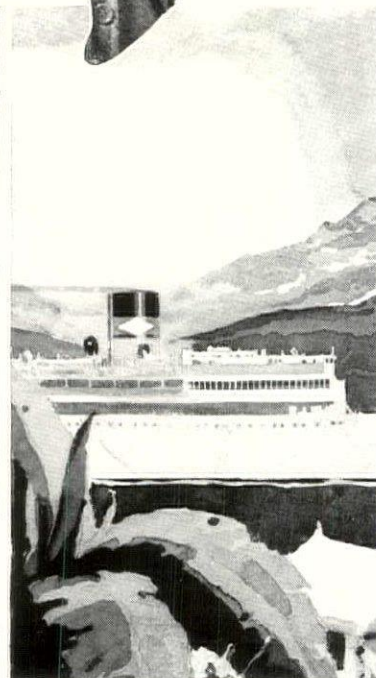
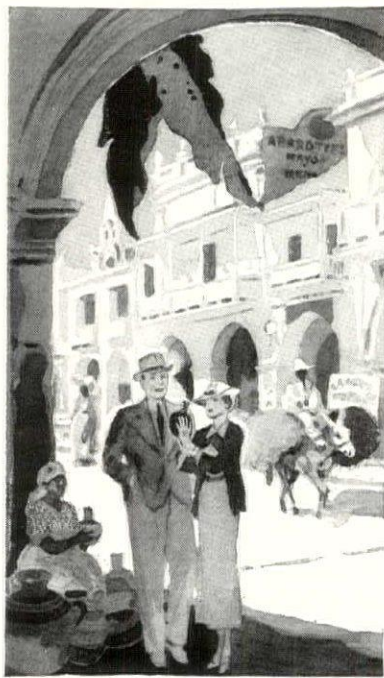
THE STERLING silver tray, once that rarely used luxury, usually remaining on display on the sideboard, now comes in for a variety of modern uses. Today our sense of convenience allows us to take it from the shelf and put it into new service, changing its rôle to one of real necessity. The tea tray frequently makes the perfect impromptu bar during the mixing and service of cocktails or highballs. Smaller service trays answer as practical coasters to hold a few glasses for the less formal drink. The sugar and cream tray is often pressed into the same sort of use. The luncheon tray—large and circular—lends itself to no end of uses. Hors d'œuvres, salads and relishes can be temptingly presented on its shining surface. In its more decorative moments, it makes a striking foundation for a center-piece to hold fruit and flowers.

In the photograph on page 31 starting at the upper right hand corner,

reading down: Tiffany & Company contributes the first tea tray distinguished for its simplicity and perfect execution. The International Silver Company manufactures the next, its Georgian details give it authenticity. Frank W. Smith makes the coffee tray with the simple flange. The convenient cocktail tray with handles is by Reed & Barton. The graceful liqueur tray next is designed by Brand-Chatillon. At the extreme upper left of the picture is Rogers, Lunt & Bowlen's William and Mary design. Reading down, the next one is Towle's useful Craftsman model. The small tray with the Chippendale edge is one of Gorham's many successful designs. The round one next is also good for various purposes: Alvin Corporation. The Watson Company manufactures the next one—excellent for a variety of uses. R. Wallace & Sons manufactures the generously proportioned luncheon tray.

Cooking with gadgets

(CONTINUED FROM PAGE 47)



"I've been places. I've made more sea voyages than you can count on your fingers and toes—and believe me, the Great White Fleet cruises win my vote. Ports aplenty—you can pick and choose. A fine crowd aboard—and that means a lot on a pleasure cruise. And the ships are run the way I'd run 'em myself if I were president of a steamship company."

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cracks in the bottom. Put a little good Kirsch in a small enamel pan. Now remove the whites from the ice-box, and put them in the bowl of the electric egg-beater and beat until stiff, then add gradually the sugar, continuing beating until very light. I hope your beater is in a cool spot, as this is much safer. Unpack the mold and place ice cream in center of sponge cake. Cover immediately with the meringue so that every bit of cream and cake is well covered. Now place the eggshells open side up on top of the meringue, push them down in a little way, and pop the board right into a very hot oven, shutting the door. It will brown quickly, so watch carefully, but don't open the oven door too wide. When brown, remove from oven and pour a little of the Kirsch, which has been previously slightly heated, into each eggshell. Light the Kirsch and send blazing to the table.

TOMATO AND PEA SOUP FOR EIGHT. To what more ideal use could you put your fancy can-opener, screwed to the wall, than to make the above soup? You can have the thrill of opening no less than three different cans of soup. But before you do this, you must use the nifty shredder on your Kitchen-Master, or whichever variety you own, to shred two carrots, one tender white turnip and a small section of a green cabbage. Now cook these vegetables in the contents of one can of consommé until just tender (about seven or eight minutes). In the meantime open two cans of pea soup and one can of tomato soup, and add them to the consommé when the vegetables are done. Heat to boiling point and add three teaspoons of sherry. When it boils serve at once, with a few fried croutons in each plate.

NOODLES À L'APÉRITIF FOR EIGHT. Here is where we make use of the noodle-cutter which is known as the rotary mincer, because it also minces parsley, cabbage, mint and so forth. We will use it to cut our homemade noodles. To make the paste, break six whole eggs into a bowl and add a half of an eggshell full of cold water for each egg. Beat with a fork until mixed and then add gradually about a pound of ordinary flour or enough to make a stiff paste. Flour your hands and knead the dough well until it is elastic to the touch, adding more flour if necessary. Cut off a little piece of it and if you can see no moisture and it appears to have air bubbles it has been kneaded enough, and should be allowed to rest awhile. Then toss a handful of it onto a lightly floured board and roll it out into a thin sheet, almost paper thin. Lay this aside near a fire or near the sun while you roll the rest. When they have all dried out a bit run the noodle-cutter firmly across, cutting ten strips at a time. Hang these to dry somewhere while you hard boil two or three eggs. Also prepare enough toasted bread crumbs so that when they are sifted you will have a cupful. There is a purée-making gadget which can be used to make these bread crumbs out of little bits of toast, but the good old rolling pin is quicker.

When the noodles are dry and you are ready to cook them, plunge them

into plenty of actively boiling salted water, and cook until tender, but not floppy. In the meanwhile, grate the yolks and whites of the cold hard-boiled eggs on your finest grater. Also melt half a pound of butter in a deep pan and let it cook slowly until it browns slightly, then increase the heat and when the butter foams way up add the grated egg which you have mixed lightly together with the toasted bread crumbs. Drain the noodles thoroughly, then pour the butter and crumbs over all, add a sprinkle of salt and a little dash of cayenne and freshly ground pepper, toss with a fork until the noodles are well buttered all over, and serve very hot on hot plates.

CROWN ROAST OF LAMB, POTATO-BALLS, PINK APPLE-BALLS AND MINT-SAUCE FOR EIGHT. The potato-scooper does double duty in this recipe. First make the apple-balls. Peel eight large delicious apples and with a scooper make as many balls as possible, placing them immediately in water containing a little lemon juice. Put the peels and remains of apples in a pan and add two cups of water. Cook until skins are tender, then strain through cheesecloth. Boil this juice five minutes, then measure it. Add two-thirds as much sugar as you have juice and boil rapidly until it sheets from the side of the spoon. In the meantime boil the apple-balls gently in the water in which they were soaking and to which you have added a little granulated sugar. When just tender and not falling apart drain them and to a little of their juice add a touch of red vegetable coloring. Dissolve well, then dip the balls in and out to give them a faint blush of red. Place on glass plate and pour the jelly over them when cooled enough not to break the plate. Place in icebox to chill.

Now make the mint sauce. Wash a bunch of fresh mint carefully. Remove the leaves and chop or mince them very fine with the little rotary mincer mentioned in the noodle recipe. Boil together in an enamel pan one cup of vinegar, $\frac{1}{4}$ cup of water, one cup of sugar and $\frac{1}{2}$ teaspoon of salt until syrupy. Put the very finely chopped mint in a bowl and pour over it the boiling syrup. Cover tightly until ready to serve.

Order a crown roast of lamb of six teen chops but ask the butcher not to fill the center with chopped meat, and ask him to send the little frills for the ends separately. Also order a thick slice of salt pork cut in one-inch cubes. Place one of these on the ends of each bone to prevent charring while roasting. Place roast in a roasting pan with $\frac{1}{2}$ cup of water in which you have dissolved a teaspoon of salt. Set in a very hot oven (500 degrees) for fifteen minutes. Then reduce to 350 degrees. Baste frequently. Allow fifteen minutes to each pound of meat. In the meantime fry in a big iron cocotte on top of the stove four cups of little potato-balls (which you have scooped out of big potatoes) in plenty of butter until golden brown and tender. When the roast is done, remove the bits of pork and replace them with the paper frills. Fill the center of the roast with the potato-balls, garnish the platter with parsley and send to table at once. Pass

(Continued on page 72)



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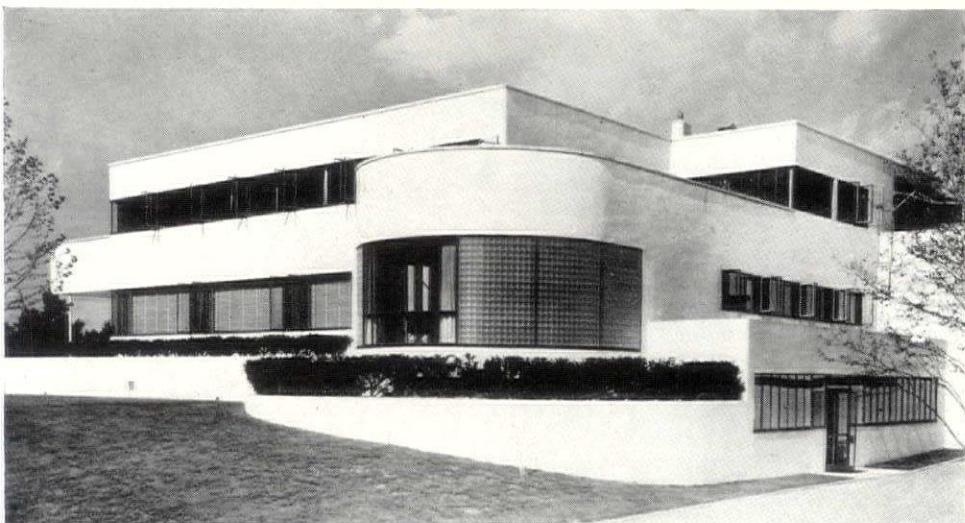
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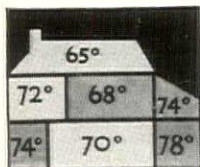
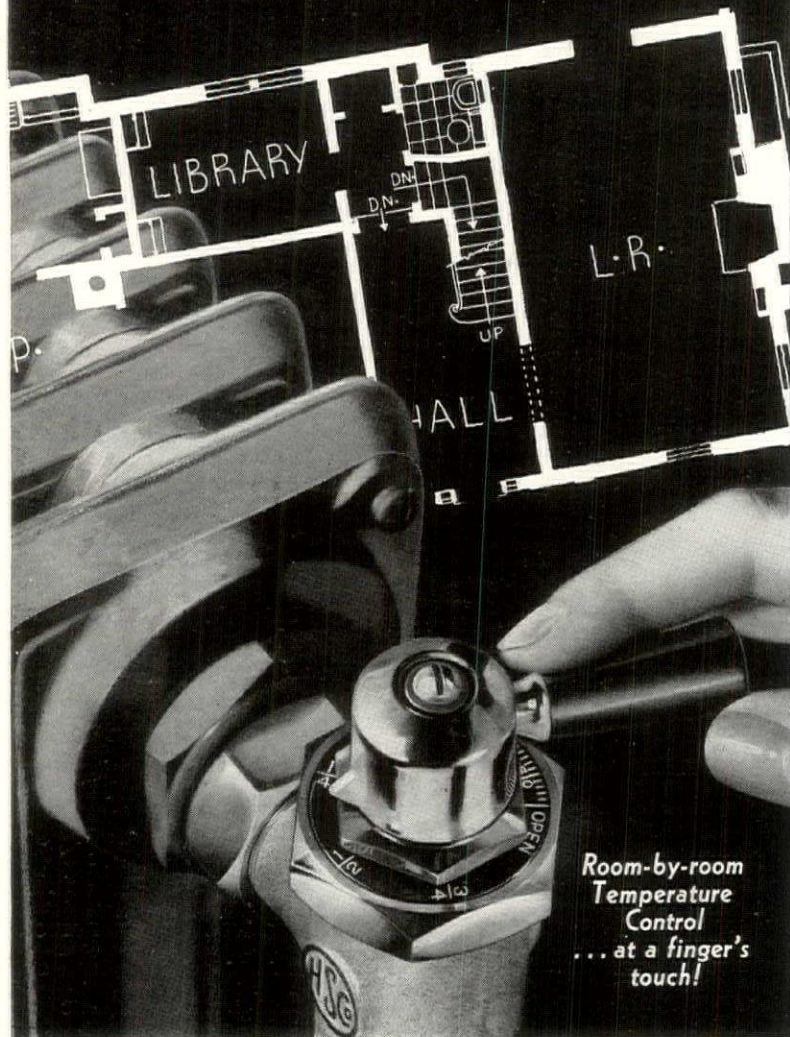


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Cooking with gadgets

(CONTINUED FROM PAGE 70)

the apple-balls and mint sauce with the meat.

STRING BEANS IN HAZELNUT-BUTTER FOR EIGHT. Soak three pounds of string beans in cold water for about an hour and then with the little bean gadget string them and cut them up fine. Cook them until tender in plenty of boiling salted water. In the meantime place half a pound of butter in a deep pan on the fire and as soon as the froth falls, skim carefully and leave it on the fire until it begins to brown slightly, then remove it from the fire and season it with salt and pepper and the juice of half a lemon. Drain the beans well when they are cooked and put them back in a big pan. Pour the hazelnut butter over them and toss them around in it over a low fire. Serve in a hot dish.

SLICED GREEN TOMATOES. When the next tomato season comes around, try this Italian recipe. Use the new chromium-plated tomato slicer. Choose tomatoes that are green but just on the point of getting a little pink in spots. Wash them and slice them and cover them with a good French dressing made of Italian olive oil and red wine vinegar. Sprinkle them with a little chopped parsley or *finch herbes*. Serve Italian bread with these, and serve them as an appetizer.

DRIED FRUITS AND WALNUTS IN CREAM FOR EIGHT. Several gadgets may be used in making this dessert. Crack a dozen fine English walnuts with your nutcracker, and chop them up medium fine in a nut chopper. With kitchen scissors dipped in boiling water cut into small pieces eight uncooked dried prunes (the big soft kind), also eight dried figs and a dozen dates. Wash half a cup of seedless raisins and soak them a while in a little lemon juice (use the handy little cocktail lemon squeezer). Heat some good liquid honey by placing the bottle in a pan of hot water. Drain the raisins and add them to the rest of the fruit, not forgetting the nuts. Pour two or three tablespoons of honey over the fruit and mix well. Now beat two cups of cream until just stiff with the egg-beater of your electric food mixer and fold the fruit into it. Serve very cold.

EGG-PLANT, TOMATO AND CHEESE FOR EIGHT. Here is where that handy big slicer works overtime. Also its first cousin, the cheese-slicer, may be used. Peel two or three small egg-plants and adjust the blade of the big slicer to make half inch slices. Slice the egg-plant, being sure that you make at least twenty slices. With a cookie-cutter cut circles of uniform size out of the centers of these slices. Dip each slice in a saucer of olive oil and place in a shallow pan that will hold them all. Sprinkle with salt and pepper and place under a hot grill to broil five minutes, then turn them over to broil on the other side five minutes. In the meantime adjust the slicer to make quarter inch slices and slice enough tomatoes to have ten slices of the same approximate size as the egg-plant. Now with the cheese slicer cut ten slices of cheese and cut them into circles the same size as the egg-plant. When the egg-

plant is done, place a piece of tomato on ten pieces of the broiled egg-plant and then cover with the sliced cheese and top with the rest of the egg-plant, spreading them evenly over the dish. Place the dish in the oven and bake until the cheese is well melted. In the meantime make some half inch slices of white bread on the slicer and cut them into circles with the same cookie-cutter, and when ready to serve the egg-plant toast them lightly and serve them with the egg-plant.

LEMON AND WHITE WINE CREAM FOR EIGHT. Again the electric egg-beater is put to work. Also the orange-juice extractor. Squeeze the juice of two lemons from which you grated the rind. Dissolve a heaping tablespoon of cornstarch in a little cold water. Open a bottle of good white dessert wine and put it in the top part of an enamel double boiler. Add to the wine a cup of granulated sugar and the lemon juice and grated rind and put the pan directly on the fire; bring the wine to the boiling point, then gradually add the cornstarch. Put boiling water in the bottom of the double boiler and continue to cook the wine in the double boiler, adding gradually the well-beaten yolks of seven eggs. Continue to cook, stirring all the while until well mixed and thickened, but don't let it get too hot. Cool and place in refrigerator to get very cold. When ready to serve it, put the whites of the eggs in the bowl of the electric beater and beat until stiff. Fold these into the cream and serve in tall glasses with macaroons.

TANGERINE COMPOTE WITH ORANGE FRAPPÉ FOR EIGHT. With this recipe you may exercise the electric orange-squeezer and the ice-cream freezer tray with a dasher that you bought for your icebox. First grate the rind of two oranges, then prepare two cups of orange juice and four tablespoons of lemon juice. Boil together for two minutes in an enamel pan two-thirds of a cup of granulated sugar with two cups of water and six tablespoons of white corn syrup and the grated orange rind. Cool, add a tiny pinch of salt and the fruit juice. Strain into refrigerator pan, adjust the cover securely, spill a few drops of water on the floor of the freezing compartment and immediately place the tray on it. In about an hour push the dasher back and forth several times. Repeat the process about every twenty minutes.

The frappé should be ready to serve
 (Continued on page 74)



THE potato scooper at the left makes tiny potato or melon balls. Next is a butter curler; finally, this Bean-X strings and cuts beans into segments

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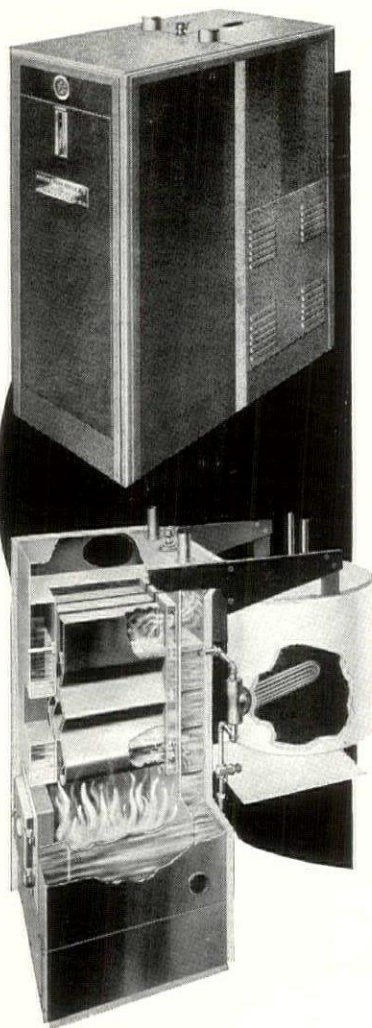
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Cooking with gadgets

(CONTINUED FROM PAGE 72)

in three or four hours. In the meantime make a syrup by boiling together for five minutes one-and-three-quarters cups of sugar with one-and-a-quarter cups of water. Add a few drops of lemon juice. Peel six mandarin oranges, removing carefully every bit of white. With a sharp knife cut them in two and remove as many seeds as possible without spoiling the shape of them. Add them one or two at a time to the syrup and boil until slightly transparent, but don't let them fall apart. Remove them carefully and place them around the edge of a glass plate. Boil the syrup down until it threads and pour it gradually over the tangerines. Place in icebox to chill and when ready to serve pile the orange frappé in the center and serve at once.

RED CABBAGE SALAD FOR EIGHT. I'm sure you have often wished you could think up something to do with that remarkably efficient shredder of yours. The potato ricer also comes into its own in this recipe, even the rotary mincer gets into action. In fact, an ideal recipe for the use of gadgets.

Remove the outer leaves and tough

core of a two pound red cabbage. Shred it with your fine shredder. Parboil it in salted boiling water for a few minutes, then pour cold water over it and drain well. Now pour over it a cup of tarragon vinegar and salt and pepper it. Let it marinate an hour while you hard-boil ten eggs, and cool them. Also chop fine equal parts of shallots, fennel tops and tarragon leaves (fresh or pickled), using the mincer. There should be about a teaspoon of each. Now drain the cabbage well. Put the yolks of six of the eggs through the potato ricer into a bowl. Stir into them, to form a smooth paste, a cup of heavy cream, salt and pepper to taste, and the juice of one lemon and the chopped herbs. Add the cabbage and mix well. Pile in center of a cold bowl and garnish with a wreath of the remaining hard-boiled eggs sliced evenly with an egg slicer. Polka dot the rest with thin slivers of crisp radishes.

EDITOR'S NOTE: All of the gadgets illustrating this article are from Hammacher Schlemmer, except the potato scooper and butter curler, which come from L. Lagneau.

Roses

(CONTINUED FROM PAGE 39)

recognized as important varieties, and some are widely grown.

The cut-flower Rose most often comes solitary on long stems. The plant is generally upright and compact, the bud is longer and the bloom fuller and of better form, but because the blooms come singly, they do not afford the color effect produced by the decorative type. Conspicuous cut-flower varieties are: Alezane, Ambassador, Better Times, Briarcliff, Caledonia, Countess Vandal, Dotty, E. G. Hill, Essence, Gloaming, Grenoble, Joanna Hill, Margaret McGredy, Mary Hart, McGredy's Ivory, Mme. Butterfly, Mme. Jules Bouche, President Herbert Hoover, Roslyn, Souvenir, Talisman, Token, White Briarcliff.

There are a few Roses which are deemed exhibition varieties because of their super-size, doubleness and perfect form and which are always "in the money" at Rose shows. These sorts when well grown are of entrancing beauty, but the plant has to put up such an effort to produce the majestic blooms that it must not be expected to be as prolific. Good exhibition varieties are: Amelia Earhart, Dame Edith Helen, Edith Krause, Francis Scott Key, Lady Alice Stanley, Leonard Barron, Louis Krause, Max Krause, Miss Rowena Thom, Souvenir de Claudius Pernet.

There are other good garden Roses which do not fit exactly in those two definite classes but can "pinch hit" for either purpose. They generally have better blooms than the true bedding varieties but somehow do not entirely measure up to the cut-flower standard.

To be able fully to appreciate a variety, it is advisable to have several plants, possibly five or six but at least three. When space is limited, it is preferable to have fewer varieties but more of each one.

Bedding or decorative varieties show to better advantage in solid beds of one kind. For best effect, bedding varieties are planted close together, 14" to 16" apart on all sides, the object being a continuous blanket of foliage and bloom. Close planting is also a great help to Roses as it keeps the ground shaded at the same time that it prevents weeds. Therefore close planting is in order even with the cut-flower types or a collection of varieties.

We have some types of everblooming Roses which give best results when planted singly as specimens with plenty of elbow room for spreading and following their own natural bent. Pruning is restricted to removal of dead wood in the spring; the plants are reasonably hardy and will withstand quite severe winters, thus eventually reaching a large size. Such are Gruss an Teplitz, Frau Karl Druschki, S. M. Gustave V, Polar Bear, Prince Felix; for a continuous flowered hedge no material is better. Rugosas, red, pink and white, and some of their hybrids have wonderful hedge possibilities with always a dash of color nested in the peculiar, crinkled, deep green glossy foliage.

Climbing Roses are not always used to their best advantage. In principle, the flowering habit of a Rose can be intensified and the plants will be more uniformly covered with bloom if the canes are trained as horizontally as practical. Where this is impossible—as, for instance, on an arch—the same effect can be obtained by zigzagging the canes from one side to the other so that sections of the canes will be horizontal. When used as pillars or to cover a pergola, the base of plants, generally bare and "leggy" when the canes are allowed to grow straight up, can be induced to flower from the ground up if the canes as they grow are

(Continued on page 76)



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Roses

(CONTINUED FROM PAGE 74)

spiraled around the posts. This system may require more time to cover the top of the pergola but it will be well worth while unless it is purposely desired to only have the top covered with blooms. Ramblers (Dorothy Perkins type) are not adapted to solid walls or fences; their proclivity to mildew can only be overcome by free circulation of air as on a wire fence or any open support. Large flowering types are better adapted to solid supports.

Pillars are not used enough. They require small ground spaces, and, thus trained, a fairly large collection of climbers could find place in small home grounds to line up a drive or as a division line from another part of the garden. Of course, some varieties are better for pillar purposes than

others and the ever-blooming types are the most satisfactory, as, for instance, Amelia Gravereaux, Blaze, Dr. Eckener, Golden Dream, Allan Chandler, Allen's Fragrant Pillar, Mercedes Gallart and Sarah Bernhardt. These are quite hardy.

We hear much of the lovely Mermaid, but most of us in the North bemoan its reputed tenderness. It is true that Mermaid will often freeze back to the ground, but it can be grown like a perennial or Buddleia: if planted deep enough so that the union or bud will be three to four inches underground and the base is hilled up with soil in winter, it will grow again from the base and bloom the same year—just like a Buddleia or perennial! From mid-July to frost it will be a glory of bloom.

Buying furniture

(CONTINUED FROM PAGE 30)

In short, no matter what the piece, look where you are not supposed to look and note signs of carelessness or short cuts. Generally, a piece slighted in appearance will go the rest of the way and be decidedly poor in construction.

And now about buying.

One most important thing in buying furniture for your home is to remember that you never get something for nothing. In no commodity is it more axiomatic that price is an index of quality. Of course, there are always exceptions, "good bargains," etc., but generally this is the case. When one considers that most of the value of a piece of furniture lies not in the material but in the workmanship, and that skillful cabinet men command substantial wages, such a fact is evident.

Another important point. Don't balk at the cost of a piece that seems a trifle higher than that asked for another piece. Ask the sales person a few questions. Is it made better? Is it real mahogany as compared with some of the cheaper so-called mahoganies? Is it birch or some other wood stained to imitate mahogany? Frequently high first costs are in the end cheaper. Probably both in your home and your office you have at the minute a Windsor armchair purchased, say, for five or six dollars, that in a year or so required both repair and regluing, when two additional dollars spent in the beginning would have purchased a really substantial chair.

Purchasing hand-made or factory-made furniture is a matter one's pocket-book must decide. It is impossible to compare hand-made furniture with the quantity-production furniture of a factory. Each is comparable only with itself, and each should be bought only with an eye to that particular class. If you decide to get factory furniture, buy the best obtainable. If the store is willing to tell you whose factory product they are giving you, so much the better. You may get a line on the quality of such a factory's product before you buy. If you have made a choice of hand-made, get the best in that—not necessarily the most elaborate—but the best of the particular type for the money.

While generally hand-made furniture is best, "hand-made" is no longer always the leisurely, painstaking process of a craftsman that it used to be. Trade practices and competition have been responsible for considerable misuse of the term. So there is furniture made by hand which is good and some by no means as good as the fine factory grades now on the market.

If you have an apartment or a small house to furnish, you have no doubt arrived at this cross-roads: "Shall I try antiques?"

For an occasional flier to use as a scatter-piece through the house, you may be able to get something very nice—particularly at this time. But it is something of a job to furnish a house completely in antiques unless you have had a long start. If you are an "antique bug" and feel you really know the subject, go to it. If you are not an antiquarian, better stay away from it and resist the "real old Bannister back," made in a rear room on Richmond Street.

Having put such temptations behind you—or succumbed—there remains very interesting furniture in both maple and mahogany from which to choose.

At the present time maple factory furniture is better in design and quality than it has ever been. Warm, cheerful, and easy to live with, maple seems to be finding its place in the sun. Its use is varied, and it is especially attractive in bedrooms and living rooms of small houses or apartments. New England Maple and the so-called rock Maples are the best for this purpose.

Then there is mahogany, more stately and dignified than maple. The rich quality of its grain is said to have been first noticed in 1595, by a carpenter on Sir Walter Raleigh's ship, and later in the early 18th Century it was used for the first time in furniture by a cabinet-maker, Wallaston by name, working for Dr. Gibbons in England.

While genuine mahogany is a wood indigenous to the West Indies and Central America, there is a lot of so-called commercial mahogany which is really not true mahogany at all. The Philippine Islands furnish many such varieties, now generally labeled in the

(Continued on page 78)

HOME FINANCING

HOUSE & GARDEN invites you to make use of the services of its Home-Financing Department conducted by John R. Hoyt, M. A. I., real estate specialist. Please address Home Financing Counsel, House & Garden, 420 Lexington Avenue, New York, New York

Q. I wish to arrange some plan whereby I will have an income about ten or fifteen years from time of investment, said investment to be made now from borrowed capital. The ten or fifteen years time would be given to paying back the borrowed capital. An income of \$100 per month would be sufficient.

The problem I wish you to solve for me is whether or not this is at all possible, and, if so, whether or not an apartment house would be the proper investment. Also, what size investment would be best.

I have been thinking of a square four-apartment house, each apartment consisting of living room with bed closet, dining alcove, kitchenette, and bedroom and bath, furnished. They would have to rent for about \$40.00 an apartment. I would want it located near a school so as to rent to teachers during winter months, and on a through street that would bring tourists.

Is it possible with very small capital to borrow and leave property in trust with bank or finance company until paid for? What security would be required?
—N. M.

A. Our feeling is that the best way to find the investment you are seeking and on the terms of purchase you desire is to make inquiry at your local bank as to what properties they may have for sale. Your local real estate men may also know of some such properties.

During the past few years many real estate mortgages have been foreclosed by banks, and banks, not desiring to own real estate, are willing as a rule, to resell such properties to responsible buyers on good terms as to amount of initial cash payment, interest rate and term of mortgage for the balance of the price of the property.

Should you succeed in securing a property of the type you are seeking, we believe you would be wise to have a competent local real estate agent manage it for you. Your local bank, no doubt, will advise you on this point.

Our feeling is, that the right type of apartment house usually produces a steady income, although a well located small business property often proves to be a satisfactory investment.

Q. Due to my husband's poor health and the depression, we have lost our home and all other real estate.

Our family consists of four and our combined monthly income is about \$125. We can pay in cash for ten acres of farm land at \$15 per acre and get an option on that much more.

Is it possible to secure Federal aid to build home and outhouses, spreading payments and interest over a pe-

riod of years? Of course our loan would be small.

A. Our understanding is that the Resettlement Administration at Washington is organized to help just such people as you who want to establish themselves on a farm and have had experience in farming. We suggest you write directly to the Resettlement Administration at Washington, D. C.

You might also ask your local bank to put you in touch with the local office of the Federal Farm Loan Bank, as these banks are organized to make long term farm loans and we believe they could help you.

Q. An attractive property has been offered me for \$8,000. The seller will accept 60% on mortgage. I can put up the \$3,200 which will exhaust my reserve, but feel I can save \$40. monthly from my income.

Please advise me the best method for taking up the balance, i.e. whether by straight mortgage on short term or through building and loan associations or other companies. —H. M. S.

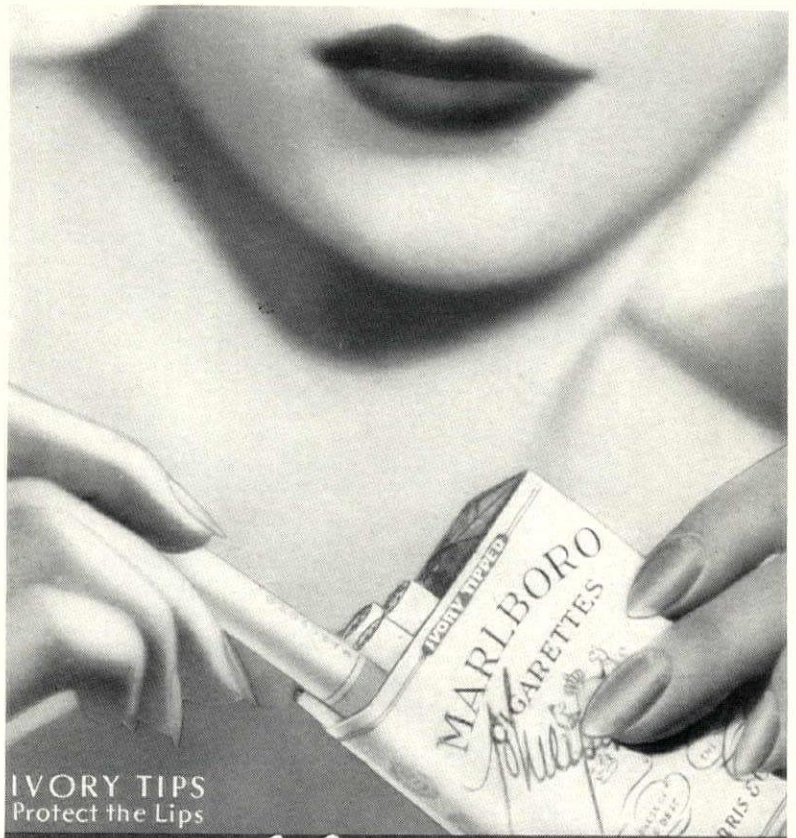
A. In our opinion the safest and best form of mortgage for home owners is a long term mortgage of fifteen or twenty years with monthly payments on account of principal and interest.

Most of the large life insurance companies are offering home owners a mortgage up to 60% of their appraised value of the property for a term of fifteen to twenty years at an interest rate of 5½% and monthly payments on account of principal of the mortgage, so that at maturity the mortgage will have been virtually paid off.

The usual form of such mortgage is for payment of approximately \$7 per month per thousand of the mortgage principal, which pays interest and something on account of principal. In your case, were you to borrow \$5,000 your monthly payments on interest and principal would be \$35, approximately. These monthly payments are figured on a basis that as principal is reduced, the more the monthly payments go towards principal, hence at maturity the principal is practically paid off.

This monthly payment may be considered as rent, but you are doing more than paying rent; you are actually paying off part of the debt upon your home.

It is the general practice among insurance companies to charge no fees beyond necessary legal disbursements, since they are not in business to make money from such investments; therefore, such money can be obtained from them at much less cost than any other source.



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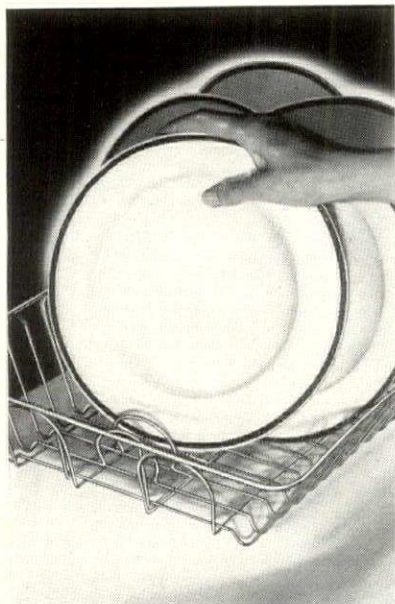
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Buying furniture

(CONTINUED FROM PAGE 76)

trade as "Philippine mahogany." Then there is fine old Santo Domingo mahogany, much esteemed among old cabinet-makers for its warm grain; and also Honduras, Cuban, African and Mexican mahogany. The Cuban, because of its weight, is generally preferred for chairs. Ask the clerk of whom you make your purchases which kind of mahogany is in the particular piece of furniture. He will probably have to look it up, and if it is an imitation wood you will find it out.

Walnut, too, has a place of dignity, but is not worked up in so wide a line as the other two woods. It is considerably more expensive to duplicate.

Birch, gum, poplar, and pine also have their place in cabinet work. But only pine, speaking broadly, finds its way into furniture with its own natural finish. Gum and birch are often used in pedestals and legs to reduce cost where the top is made of solid mahogany. Maple, hickory and oak, of course, are still the favorite woods for sturdy chairs of the Windsor type, but play little part in the makeup of the occasional furniture for the home.

VENEERED PIECES

And apropos of woods, "What about veneered furniture?" you ask. Both plain and crotch veneers have come to have a bad name by no means deserved. It must be remembered that many of the fine old pieces were and still are veneered. The old cabinet man wrought most exquisite and enduring work out of such construction. In fact, it is impossible to secure beautiful grain effects without veneering. But the early cabinet men knew their business. They were unhurried. The underlying woods were thoroughly seasoned, and the gluing was done with extreme care; also, and this is important, there were no steam-heated homes with moisture-starved air. So the answer is—when you buy veneered pieces, get only the best, for the cheap ones will not last.

And now a word about buying when you haven't quite the money you need at the start, but expect to acquire it later on. Buy the few pieces you can afford of good quality; then fill in the rest needed for use with cheap pieces—horribly cheap. Inexpensive, unfinished pieces rubbed with a little stain or wax will often answer.

In the matter of period furniture, your own taste, or the help of a sensible interior decorator, usually settles this problem satisfactorily. No rules can be laid down but this one—stay simple. If you are one of those gyrating souls who like to finger the harp of the modern, you'll find plenty of good designs in furniture and department stores.

One of the greatest bogeys of the furniture manufacturer, and likewise of the purchaser, is the shrinking and swelling of wood. The cabinet woods of today are by no means seasoned as well as formerly, when years of air drying was possible. The constant "coming and going" under various weather conditions had a tendency to age and stiffen the cells of the wood, thus reducing to a minimum both taking up and breathing out the moisture in the air. Today, speed is the great re-

quirement. Lumber is hardly out of the woodmen's hands before it is placed in kilns artificially heated, held at a definite temperature for a number of hours, then immediately taken to some lumber yard for sale.

When lumber is not aged, danger lurks on both sides of the seasoning process. If too well dried, in summer when the moisture of the air is relatively high the furniture takes it up and swells. In winter when the houses are closed and steam heating begins the furniture dries and shrinks.

To obviate warping, factories often make relatively large surfaces, such as table tops, etc., out of what is called "five-ply" or even "three-ply" in which layers of wood are glued together. Some occasional furniture of this kind is quite nicely made and sold at reasonable prices. In mahogany pieces the core may be either mahogany or some softer wood such as pine. Placing the direction of the grain of the pieces composing the plys in opposite directions tends to reduce changes due to moisture.

Finishing furniture is not an easy thing to describe—nor is it such an easy thing to do. The standard practices in use are most varied and depend on individual preferences. Among small shop craftsmen one will seldom stain and finish like another. Some prefer shellac—others prefer varnish. In most handmade pieces, assuming a good grade of varnish or shellac, the smoothness of the surface when finished depends on polishing the successive coats with an abrasive such as pumice rubbed with water, paraffine oil or crude oil. Shellac finishes, while excellent in lasting qualities, easily spot with water or alcohol. Alcohol resisting varnishes are now on the market for hand use, and are quite effective. In quantity-production plants, most of the finishes are now applied with sprays. They are largely lacquers.

AS TO OVER-STUFFING

"What about over-stuffed furniture?" you ask. I know what you have in mind. Once, not so long ago, on the way home from the office, you decided to acquire an easy chair. You saw a "beauty" in the window of a furniture store, all stuffy and nice, with nothing of the frame showing but four little plug-like wooden feet. It had just been reduced to \$19.50. You bought it. And wasn't your wife surprised! So were you. In just a year a spring began to protrude through the seat. The frame, so rigid at first, acquired motion and squeaks all over. The upholstery material raveled out like the cuff of your garden overalls. You thought you had been cheated. But you hadn't. You just didn't know value. Now you are convinced that upholstered chairs, like people, have "innards." There are real steel springs and false ones, honest-to-goodness webbing and makeshift. And it is easy to cover up a chair frame hammered together with a few screws and nails instead of joined neatly and strongly. By now you've probably had the chair reupholstered for \$30.00. So it has really cost you \$49.50, a price you might originally have paid for a rather good chair.



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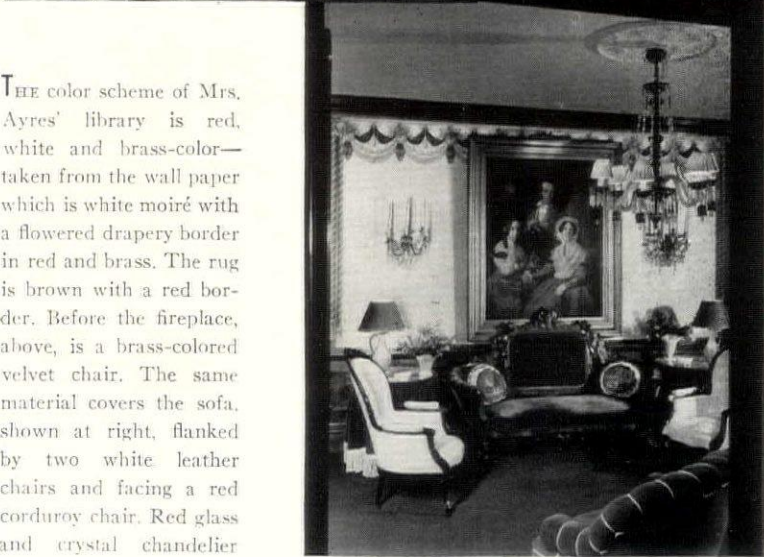
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Victorian in Springfield



THE home of Mrs. Fairfax Ayres in Springfield, Massachusetts is as Victorian as an antimacassar but with none of the stiffness or stuffiness associated with these gadgets. It is bright and livable combining only the most charming aspects of the period, arranged by Bruce Butfield who revels in things Victorian. Two views of the library and one of the music room are illustrated. To the left is the fireplace in the library



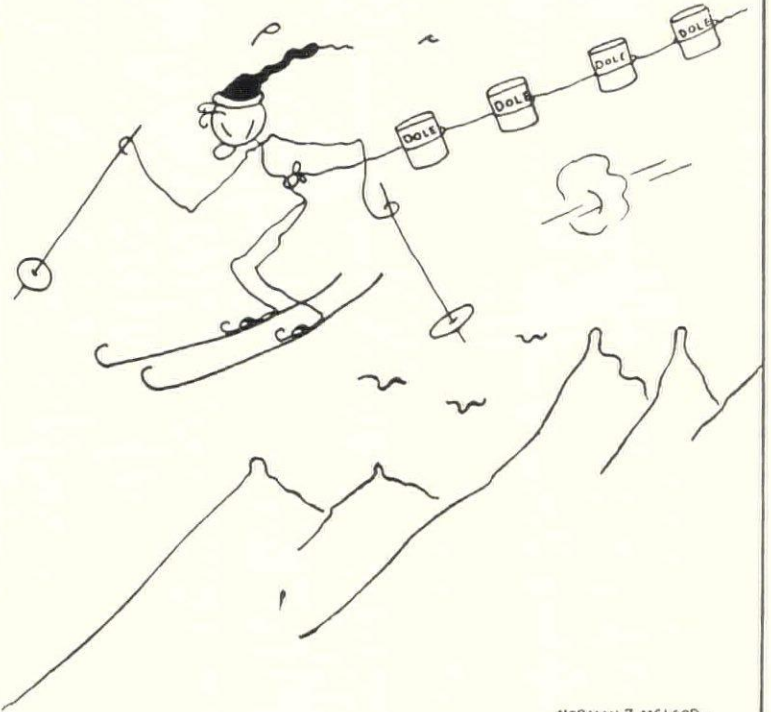
THE color scheme of Mrs. Ayres' library is red, white and brass-color—taken from the wall paper which is white moiré with a flowered drapery border in red and brass. The rug is brown with a red border. Before the fireplace, above, is a brass-colored velvet chair. The same material covers the sofa, shown at right, flanked by two white leather chairs and facing a red corduroy chair. Red glass and crystal chandelier



NYHOLM

ABOVE. One end of the music room, showing the sofa covered in turquoise blue damask with pale rose satin and fringe. The chairs are papier mâché finished in black lacquer inlaid with mother of pearl. The seats are turquoise blue damask. For background there are the walls covered in fuchsia-colored metallic paper and the black rug with light turquoise fringe

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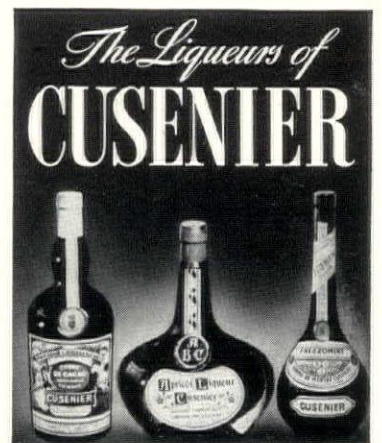
NORMAN Z. McLEOD



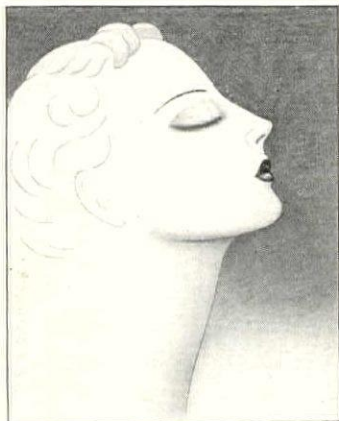
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Available at the Salon and all smart stores.

helena rubinstein

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PARIS LONDON

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Little tables

(CONTINUED FROM PAGE 22)

little boxes, or bits of old porcelain, or an assortment of unrelated objects displayed simply because you like them.

By far the most entertaining development is the dual-purpose table, as with space-saving still a factor a table must be able to do more than one thing these days. Thus we have an innocent looking card table that opens out into a commodious dining table; a low modern table with sections for magazines; a circular glass table with a glass cylinder base in which grows a green garden; tables with brilliant fishes swimming underneath their tops; the modern coffee table sketched on page 22, which opens out to twice its size, as well as countless book tables and tables incorporating lamps.

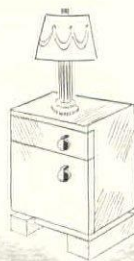
In the matter of period design, you'll see more good 18th Century English and conservative modern types than anything else as these styles are flourishing at present. Empire is still a big factor, and small Directoire tables are always a delight. There also appears to be abundant interest in Regency. Florida, after its excursion into the Spanish, seems to be turning towards French provincial as an antidote.

Blond woods and pickled finish are the big news, such as the pine pieces shown in the frontispiece of this article. In modern furniture, we find light woods predominating—primavera, holly, hawthorn, aspen, natural maple, with frequently the use of two-toned woods—dark with light insets. There is also considerable lacquer finish used in modern furniture, in light colors and in white. Mahogany, of course, is the favorite wood for typical 18th Century pieces, also fruit woods and pine. Jean-Michel Frank, the French decorator, covers small tables with parchment which looks like bone, and in this country much leather appears as furniture embellishment. Mirror and glass are used freely, metal sparingly. If you crave a shimmering glass table, look at the all crystal table in the frontispiece, the modern white lacquer table with its plate glass top, shown on page 22, and the Chippendale coffee table on page 23, which comes in black and gold lacquer with a gold mirror top. Also the tiny tête-à-tête smoking table sketched on page 22 with its slender legs, as well as the base, made of shimmering glass. The sparkling effect of this gay little piece of furniture is further enhanced by a practical chromium top which is fitted with two removable crystal bowls used as ash receivers.

Mirrored glass and plate glass, both tinted and clear, are used increasingly in decoration, particularly as tops for small occasional tables. There are two tints in plate glass—flesh and blue. We find this type used on both large and small tables, on desks and on chest of drawers. The colors in mirrored glass are flesh tint—a faint sun-tan effect—warmer and more flattering to a room than the ordinary white mirrors; deep blue widely used for decorative accessories as well as table tops; gunmetal and gold.

Practical note: One prominent furniture manufacturer is bragging about his new alcohol-proof table tops!

MARGARET McELROY



1. Smart night table, part of modern bedroom set; ash burl and sycamore, knobs of chromium and darker sycamore: Sloane. 2. Chinese-modern coffee table, blond walnut, white leather top: Jane Smith. 3. Delicate 18th Century table with lots of room on account of its three shelves; mahogany with brass gallery: Altman's. 4. This graceful night or end table, adapted from Chippendale lamp stand, is maple: Gimbel's. 5. Small mahogany commode to be used as end table: Arden Studios. 6. Modern design by Gilbert Rohde, laurel with glass top: Flint & Horner



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Questions our readers have asked

Q. Please tell me how to remove deck paint from an old floor. Also, how to reclaim the natural brick of a fireplace which is now painted red.

S. J., Brooklyn, N. Y.

A. THE use of a good paint remover will take off the covering of paint from the wood. After cleaning off all of the surface paint, rub in the direction of the grain of the wood with steel wool and paint remover, followed by careful wipings with a rag. Another method would be to burn the paint off with a blow torch and finishing by brushing the wood with a stiff steel brush.

One or the other method could be tried on the brick. It would still be necessary to use something to rub out the paint which has penetrated, such as emery cloth or a carborundum brick, and to do this without spoiling the natural texture of the brick would tend to be difficult.

Q. My rock garden presents quite a charming appearance in the Spring and early Summer, but later in the season it gets quite overgrown and I find, the following Spring, that many of my choicest plants fail to reappear. I have thought that they Winter-killed, but perhaps they were smothered by the ranker growing plants in the latter part of the previous Summer. How should I care for the rock garden in the Summer to forestall these casualties?

A. Rock plants are of two sorts, the small, compact ones, and the more vigorous, spreading kinds. Both are valuable and necessary to a pleasing rock garden composition. The spreading ones, however, often make a nuisance of themselves because of their rampant growth. Many sorts need to be ruthlessly trimmed back, or even uprooted entirely in the Summer, to prevent their smothering the less vigorous varieties. Some sorts, even, should not be admitted to the rock garden at all if any choice plants are also to be included. As Stephen Hamblin says, "If you buy Stringy Stonecrop, *Sedum sarmentosum*, throw it away before planting it, or the little garden will soon be nothing else". Creeping Phlox might be put in the same class, although a little of it is valuable for certain combinations. Many

of the other *Sedums*, the *Aubretias*, *Arenarias*, *Cerastiums*, *Veronicas* and *Nepetas* need to be restrained. Even some of the lovely *Thymes* will get out of hand. As soon as the Spring blooming season, the gayest in the rock garden, is over, cut back such rampant sorts severely, especially where they tend to surround other less sturdy plants. Keep doing this through the Summer, so that at no time will growth get ahead of you, for the damage can be done in a very few days, particularly if there comes some moist, humid, weather that will encourage rotting of foliage that is too heavily covered.

Q. My living room is very unattractive. The various pieces of furniture just don't seem to get along together. I think the color scheme is at fault but can't decide how to change it.

I am about to purchase a new carpet, glass curtains and draperies and would like your advice on these and any alterations you think should be made in the room as it is now.

The furniture is as follows: A Louis XVI carved mahogany piano; large davenport covered in rust velour with a wing chair to match; an antique set of Victorian walnut consisting of a love-seat, armchair and straight chair—all with green upholstered seats and flowered green, rose, gold and blue backs; Chippendale mahogany secretary and chair.

The walls are deep yellow. The fireplace is crotch mahogany with dark green tiles.

Mrs. H. R., Winnetka, Ill.

A. THE color scheme is the source of confusion in your living room. A few changes should correct this effect.

A soft gray rug should be a good background for the yellow walls and for the green upholstery on the Victorian pieces. As the rust color covering on the sofa and wing chair would be out of key with this yellow, green and gray scheme, we suggest that you recover or slip-cover these two pieces in a chintz which can also be used for over-curtains. A gray chintz with a floral pattern in yellow and white would be effective. White glass curtains can be organdy or voile, ruffled and tied back.

(Continued on page 88)



TEA for TWO (or dinner for eight)



Corner Cupboard, No. 7121—\$78.00. Table, No. 7101—\$69.80. Arm Chair, No. 7161A—\$19.00. Side Chair, No. 7161—\$13.00 (each)

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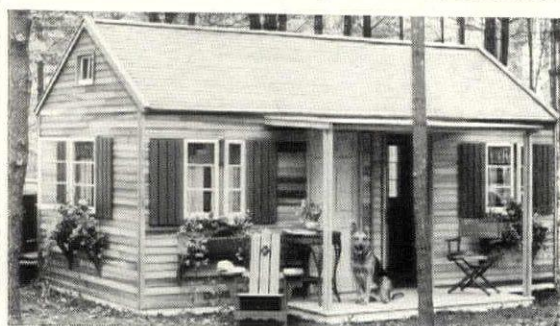
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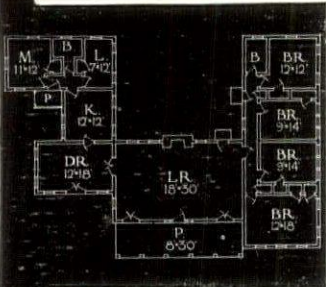
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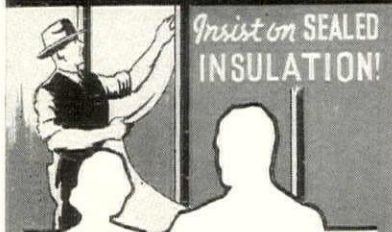
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Lighting

(CONTINUED FROM PAGE 50)

an object it is possible to give it greater or less importance.

The combination of direct and semi-direct lighting will not disappear from the home, as this ancient means of illumination offers great possibilities in some rooms. Carefully placed lamps, brilliantly illuminating a corner and leaving another in shadow can, when used with taste and imagination, create charming effects. We have a sense of comfort and intimacy that would not be possible with "clinical" type lighting.

The modern designer likes color, for by using it correctly he can change the entire characteristics of a room. He may choose a certain tone for two walls of a room and on the other two use an entirely different color. At the same time he may vary the tints of the electric bulbs and thus give just the right amount of warmth or coolness to certain parts of the room in order to achieve the desired effect. He delights in using just the right color for a large surface, throws upon it the light from a concealed source and so uses the reflected illumination subtly to light the entire room. He may wish to create a room that has, like its users, not one, but many moods. On one wall he uses a shade of yellow—gay and luminous; opposite a soft grey—calm, mellow and dignified. Or again he may wish to achieve sharp contrast by means of direct lighting and color. He uses a brightly illuminated spot against a dark wall, and there is dramatic composition in the juxtaposition of light, dark areas and shadows.

Considered with the question of illumination, color means light reflection. Light striking a surface is either absorbed or reflected and we speak of the "reflection values" of various colors.

Mill-white reflects 87% of the light striking it, a black paint only 10%. Other values are as follows:

- Cream 70%
- Ivory 64%
- Yellow 60%
- Light Green 54%
- Light Blue 45%
- Aluminum 42%
- Dark Red 14%
- Dark Blue 9%

Illumination and color are inseparable and neither as a factor can be studied without full consideration of the other. A perfectly designed lighting fixture may be an absolute failure by the incorrect choice of surrounding colors.

The designer of today is finding in the voice of the research laboratory a new tone of aesthetic expression. He has full appreciation of proper illumination not only as a necessity, but as an additional means of design, supplementing line and plane. His choice of a color scheme is made while constantly considering the illumination problem and in their alliance he achieves both practicability and effect.

Science will continue to give the designer new materials—new ideas and new inspiration. His imagination leaps ahead of experiments when he hears about the development of a new paint that will absorb sunlight in the daytime and diffuse it at night. It is not inconceivable that in the future we may cover our walls with a substance that absorbs the sun's rays during the working day and then furnishes us with this excess product of our waking hours long after the sun has set. Our walls might be storage batteries of sunshine.

Freed from blights

(CONTINUED FROM PAGE 34)

done." Two years ago this rust appeared for the first time in England, where authorities, after experimenting, found little help from any known control.

Such was the outlook for this lovely flower when, last Summer, came the cheering word from across the continent that a rust-proof strain had been developed. But experienced gardeners were skeptical. The greenhouse grower to whom I gave part of my first lot of seeds—five separate colors and a mixture—was ready to bet any odds I would take that even if the plants started healthy they would soon become infected from the diseased stock in his benches.

He would have lost the bet, for the plants of the rust-proof strains remained perfectly healthy until the end of the season. In my own garden, for the first time in many years, I have cut Snaps for months on end; not only flower spikes but perfectly clean, normal foliage. Cuttings from them, rooted now for winter flowering, are just as clean and healthy. And so one of my favorite flowers, which I was about ready to cross off the list, will remain, I hope, indefinitely.

The story behind these rust-proof Antirrhinums is interesting—interest-

ing both as a human document and because it is typical of the work which has been done with other things, giving some idea of the debt which we gardeners owe to skilled and patient men of whom, often, we never hear.

This particular story goes back eight years, and begins with an idea. The idea came to Professor Samuel L. Ensweller, of the University of California, who, having been forced to the conclusion that the Antirrhinum rust disease could never be controlled by fungicides, conceived the development of a disease-resistant strain as a possible solution of his problem.

He first tried the plan of selecting disease resistant plants—a plan which had given successful results with several vegetables. But to his dismay he could find among thousands of seedlings, grown during several years, not a single plant, for a starting point, that was immune to the disease if exposed to it. So he decided to attempt to create one, and obtained species and varieties from every possible source. Among his new crosses he finally discovered several individual plants which seemed to possess immunity, but—in size, in flower spikes, and in color they were all worthless!

(Continued on page 84)

Notes on Plants for 1936

Plant Wayside's new Gladioli, here and there in the hardy border and among regular garden flowers. Evelyn Sangster did it last year. Effect was delightful.

Jack's friend Bob Johnson says Wayside have a fine selection of kitchen herbs. Look them up in catalog and start a herb garden plot. Don't forget that new mint!

Get six plants Wayside new chamois yellow Gaillardia.

Must send seed order at once to Wayside. They handle Sutton's Seeds. May as well have the best while I am at it.

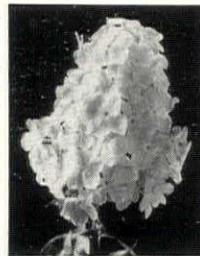
Remind Jack that Wayside have a new Phlox called Columbia. It was a beauty in Molly's garden last Summer. And tell him to order some of their specially prepared lawn and plant food. Henrietta Benson says it is the secret of her winning the garden club prize last year.

For The Choice New Things Send for This Catalog

NEW white Delphiniums, new Asters, new Dahlias, new Korean Chrysanthemums, new Gaillardias, new Gladioli, new Roses—these are just a few of the new things.

No catalog published in America contains so many choice thoroughly tested new hardy flowering plants. 1936 certainly is a banner year for Wayside's worthwhile novelties.

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Patent No. 118

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PHLOX COLUMBIA

Single plants 50c—3 for \$1.25—12 for \$4.50.

just as lovely, as those shown in your catalog.

When you read the descriptions of all Wayside's new things you know from experience you can absolutely depend on them being true in every way. You can feel certain that all the new things we offer, have first been thoroughly tested at Wayside Gardens.

But you will certainly be surprised at the moderate prices. That's easily explained in the fact that whatever we offer, is grown in large quantities so as to give you always the benefit of quantity production.

Send for this splendid new catalog of Hardy plants. Why be content with all the old things, when you can, for the same expenditure, have Wayside tested new ones?



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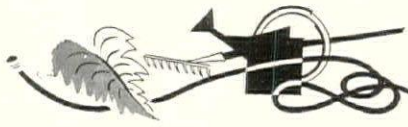
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WATER LILIES, Lotus, Plants, Instructive list mailed. HOWELLS WATER GARDEN, SHELLMAN, GA.

Freed from Blights

(CONTINUED FROM PAGE 82)

In plant breeding, as most gardeners now know, some characteristics are "dominant" and others "recessive." The former are passed on, when the parent plant is "crossed" with another variety or strain, to the next generation. Anxiously Professor Emsweller awaited the development of the seedlings resulting from crossing desirable flowering types with his few immune specimens. The little seedlings started out with clean bright foliage. Diseased plants were placed beside them. On some the tell-tale black, pinhead rust spots appeared, but a fair percentage held their own—absolutely immune. Immune even when they were inoculated with the disease spores! And some of these immune plants had satisfactory blooms.

From these plants, with the help of commercial seed growers, have been developed the rust-proof University of California Mixture Antirrhinums, and also a number of named varieties in separate colors. The percentage of absolutely immune plants, from a batch of seedlings, ranges from 75 to 80. This percentage will probably be increased with further breeding and selection; but even if it is not, the grower need only destroy any susceptible plants, with the assurance that those remaining will never become infected. Other types and colors are being added this spring to the "rust-proof" list, such as Pinkie, similar in color to the popular Nelrose. The first Certificate of Honor ever awarded by the All-America Selections Committee was given last year to the University of California rust-proof Snapdragons.

Mention has been made of the decline of the Aster. This has been due to two distinct troubles, the Aster "wilt" and the "yellows." The former, like the Antirrhinum rust, seemed to be a hopeless obstacle to their culture in many sections. One observant grower, however, noticed that here and there an individual plant seemed to be less susceptible than others. He decided to see what could be done with straight-line breeding to "fix" this characteristic, just as this same procedure is used in "trueing up" varieties of vege-



DR. CLAYTON R. ORTON, who carried on Dr. W. A. Orton's experiments with wilt-resistant Watermelons. He has recently been working on rust-immune types of Apples, and has developed a rust-immune Red Cedar

tables or flowers. In straight-line breeding, a variety which tends to too much variation, or which has "run out," is reestablished by selecting a single plant, or several of a fixed type, and thus keeping the progeny within this single line, discarding all specimens which vary from it, until the desired type is thoroughly fixed.

The result of this work has been the development of strains of Asters which now cover varieties in Queen of the Market, Royal, Crego, and American Beauty types, and many named varieties which are so highly resistant to the dreaded wilt disease (fusarium) that gardeners who plant them may be confident that they will not fail from this cause. In sections where the Aster yellow is likely to prevent success with Asters, they may be protected from it by growing them under cloth. It has been discovered that this disease is spread by the Aster leaf hopper. The quality of the flowers so grown is unusually fine, and many professional growers are adopting this system. Amateurs who have tried it report success. But with the wilt disease taken care of, many home gardeners who had given up Asters are now growing them successfully.

As to the Sweet Pea, we will have to wait a while longer before this old-time favorite is restored to its former position as one of the leading "everybody's flowers." Not that Sweet Peas are less liked than they used to be—on the contrary, like the nearly vanished Trailing Arbutus, they are only the more prized because they are not so universally available as formerly.

Some gardeners, having given up in despair the growing of the more modern Spencer and Ruffled Sweet Peas, have gone back to the old *grandiflora* type. While these appear to give somewhat more certain results, under adverse conditions, this is no satisfactory solution, for these too are subject to the same troubles, especially those affecting roots and stems, as their much more beautiful sisters. The common garden Pea, in fact, in some sections has fared little better, and its commercial growing in certain areas

(Continued on page 86)



HARRIS & EWING

DR. W. A. ORTON, whose experiments with Watermelons and Asparagus produced wilt-resistant strains of these and many other fruits and vegetables formerly subject to fungus and constitutional diseases



Enchanted Gardens

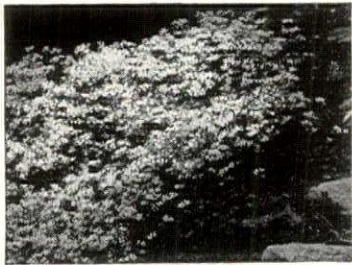
await you at the show everyone wants to see—the great International Flower Show. Here will be competitions of the world's foremost professional gardeners and amateur enthusiasts. Club displays of exquisite charm embracing many new ideas—rock gardens, formal gardens, lily pools, sculpture, table decorations, floral arrangements, soil preparation, gardening tools, equipment and furniture. Marvelous displays of roses, orchids, tulips, daffodils, lilies, delphiniums—all of the dear old favorites and many rare exotics. New discoveries and varieties, modern landscaping, tree and shrub adaptations—four acres of fragrance and color in this wonderland of a million blooms. There will be many pleasant memories. Expert advice on your horticultural problems.

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Arabis Alpina

● **ARABIS Alpina, SNOW CAP** (perennial)—A noteworthy improvement over the regular Arabis Alpina. The numerous pure white flowers form a dense mass above the foliage producing a white cushion effect, like little drifts of snow. An early Spring bloomer for the rock garden or for planting on slopes. **Pkt. 60c**

● **GAILLARDIA Grandiflora, GOBLIN** (perennial)—This perennial Gaillardia, which will bloom the first year if sown by early March, is especially suitable for perennial borders. It forms dwarf 12 to 18" plants with close, bushy foliage almost entirely hidden by the mass of blooms which are bright yellow with a deeper zone. **Pkt. 75c**

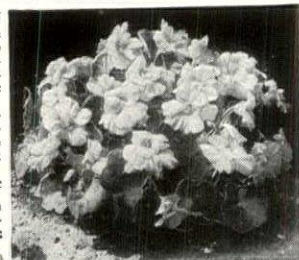
● **DWARF DAHLIA, ZULU** (annual)—A very effective bedding Dahlia, vigorous, compact and dwarf, with dark, almost black leaves. Color range is very wide, chiefly shades of crimson and scarlet with some orange, golden yellow and lilac bloom. Individual flowers are borne well on straight stems. **Pkt. 50c**

● **NASTURTIUM Dwarf Double, GOLDEN GLOBE** (annual)—An outstanding sport of Nasturtium Golden Gleam retaining the characteristic sweet scent and semi-double golden yellow flower, but forming a more compact, true dwarf, globe-shaped form—the beginning of a new race of double dwarf Nasturtiums. **Pkt. 50c**

● **MARIGOLD, DIXIE SUNSHINE** (annual)—Brilliant golden yellow flowers with a petal formation strikingly similar to exhibition Chrysanthemums. The rich, green foliage is entirely free from the familiar Marigold odor as is the flower. The plants are tall, bushy and well covered with flowers. Late bloomer. Start early. **Pkt. 25c**

● **NEW CALIFORNIA ASTERS** (annuals)—An exceptionally fine addition to the large flowering, free-branching California Sunshine strain:

● **MOONBEAM**—The flowers are snow white with a small center of soft orange. A welcome addition to the ever popular lar white flower kingdom; ● **BLUE MOON**—Identical in



Nasturtium Golden Globe

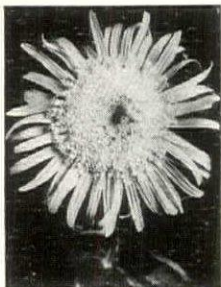
growth with the variety Moonbeam, Blue Moon brings us a beautiful light blue Sunshine Aster with an amber yellow center; ● **STRATOSPHERE**—Rich dark blue to pansy-violet guard petals changing to lavender in the short-quilled petal with a lovely orange center. **1 pkt. ea. of the 3 varieties \$1.50**

● **CALENDULA, ORANGE SUNSHINE** (annual)—An orange colored Chrysanthemum-type Calendula forming a companion to the now famous and most popular light yellow Calendula Sunshine. Identical in habit and bearing a profusion of Chrysanthemum-like bright orange colored flowers. **Pkt. 60c**

● **MARIGOLD FRENCH Dwarf Double, HARMONY** (annual)—Truly the most remarkable break that has ever occurred in the Dwarf French group. The formation of the petals and the unique color are suggestive of a Scabiosa. The center of the flower is a brilliant golden-yellow and the outer petals are a rich maroon red creating a most striking appearance. The bushy plants are about 12" high. **Pkt. 35c**

● **CORNFLOWER, JUBILEE GEM** (annual)—The dwarf blue Cornflower which caused so much comment in England last year. The foliage is a mass of tufted, vivid green leaves entirely unlike any other Cornflower and forming a beautiful contrast to the dark, vivid double blue flowers. One of the easiest annuals to grow. **Pkt. 50c**

● **SIBERIAN WALLFLOWER, GOLDEN BEDDER** (perennial)—Will bloom the first year if sown by March. Similar in habit to the extremely popular Siberian Wallflower, but deep golden yellow in color and bears extremely large, scented flowers in a cluster at the top of each stem. **Pkt. 50c**



New California Asters

● **MYOSOTIS, LAVENDER GEM** (biennial)—Distinct not only because of its color, but also for its neat, erect habit of growth. Color is a distinct medium lavender entirely free from any rose or mauve shade. Biennial in habit, it may be sown either in the early Spring for late bloom or in July and August for bloom early the following Spring. **Pkt. 50c**

● **DIANTHUS DELIGHT** (perennial)—A cross between two outstanding members of the Dianthus family, Dianthus Sweet Wivelsfield and Dianthus Rosyl. This attractive garden Pink is in bloom from June until October bearing flowers about 3 1/2" in diameter, in alternating spikes in profusion. Color ranges from pale pink to deepest purple with many of the velvety rich reds found in Sweet William. 9 inches tall. **Pkt. \$1.00**



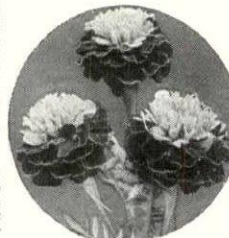
Dianthus Delight

● **NASTURTIUM Dwarf Double GEM, MIXED** (annual)—A truly dwarf, compact strain of sweet scented double Nasturtium, entirely without runners. If planted in poor soil, the compact globe shaped plants produce a mass of bloom, including shades of yellow, orange, scarlet, crimson, salmon, cerise, cream and maroon. Both light and dark foliage plants appear in this mixture. **Pkt. 25c**

● **NASTURTIUM Double Sweet-Scented, ORANGE GLEAM** (annual)—The latest addition to the now famous Gleam family of Nasturtiums. The flowers are very large, uniformly double and free flowering. The color, a deep glowing golden orange intensifying to a deeper shading in the center, is entirely new to the entire Nasturtium family. Extremely sweet-scented. **Pkt. 50c**

● **PHLOX DRUMMONDI, NEW ART SHADES** (annual)—A picture can give only a hint of the beauty of this new strain of Annual Phlox. The colors are ravishing—soft pink, dainty lavender, deep blue, royal purple, golden yellow and rich crimson and each floret enhanced by different colored eyes. Sow the seed early so as to have a long season of bloom. **Pkt. 50c**

● **PETUNIA FLAMING VELVET** (annual)—The first appearance of this variety which won a gold medal in the 1930 All-America Seed Selections. The color is a brilliant velvety scarlet or blood-red. It outshines all other varieties in color, size and quality of bloom. **Pkt. 50c**



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Freed from blights

(CONTINUED FROM PAGE 84)

has been abandoned. Victory in developing strains resistant or immune to the most serious of the Pea diseases is, however, in sight; and it is believed that in time the Sweet Pea also will be restored to those gardens which so reluctantly do without it.

Someone has said that wherever progress is evident in any particular field it will upon investigation turn out to be the lengthening shadow of a single man. Like most epigrammatic statements this one has another side, for each of these single men has, in turn, been influenced by the shadows of many who preceded him. In this particular field of plant breeding for disease resistance, one which is destined to become of momentous importance as the years go by, the shadow does not go back very far. Probably not one in a thousand of the readers of this magazine have ever heard of the man to whom it stems. And yet their lives have been directly affected by his work, and his contribution to horticulture is probably of much more practical importance than that of Luther Burbank.

They laughed at this man—a pale student with a deadly earnest face—when he first proposed accomplishing by breeding what years of work by the entomologists and chemists had failed to achieve. But the wilt disease of Watermelon was threatening to wipe out an important commercial crop in the South, so he was allowed to try his hand.

When I first met Dr. W. A. Orton, many years ago, his experiments with this crop were nearing success, with the development of the wilt resistant variety Conqueror. Then came word that, in New England and other parts of the North, growers were ploughing up their Asparagus beds—there was no way of controlling the ravages of the Asparagus rust. The Washington strains of "grass" developed by Dr. Orton, also working in Washington, were the answer—in most catalogs they are now the only ones listed. Another crop was saved, and

home owners could again plant their crops of this delectable succulent with confidence in its reputation for lasting a generation.

By this time the fame of Dr. Orton and his associates had spread through the scientific world, and men previously associated with him or inspired by him were carrying out his work at the experiment stations. In Virginia the Spinach blight was conquered; in Wisconsin, Cabbage, one variety after another, was rescued from the devastating "yellows." Cotton and Cowpea wilt were brought under control. And now, with such varieties of Tomatoes as Marglobe and its descendants, developed by the late Dr. Pritchard, neither commercial nor home grower need longer fear the stem rot and nailhead rust with this universally grown plant. The latest addition to the list is Sweet Corn, several varieties of which are now resistant to the destructive "Stewart's Disease" which has worked havoc in the Northeast. Dr. C. R. Orton, who has developed disease resistant Watermelons for sections where the Conqueror type was not immune, has recently discovered (while working on Apple rust) rust immune types of Red Cedar—a lead for some progressive nurseryman to follow up!

It is strange that three of our greatest plant breeders—Orton, Pritchard and Van Fleet, of Rose fame, who at the time of his death was working enthusiastically on a blight resistant strain of Chestnut—should have passed on long before their work was finished. But their shadows, lengthening after them, fall across our gardens of today, even the smallest and humblest patches. And what has been accomplished so far is but the beginning. Roses that will not black-spot; Delphiniums, Hollyhocks and Phlox that will hold clean, strong foliage to the season's end; Beans that will not rust; and Muskmelons that will not go down almost overnight, with the blight—these things are on the way to give us more beautiful and more bountiful gardens with less backache and less brain fatigue.

Home-made electricity

Richard H. Pratt

SOONER or later, I suppose, all charming out-of-the-way houses will be blessed with light and power from the public service lines, but in the meanwhile it is possible for them to enjoy the conveniences of electricity by the simple expedient of the small domestic plant. From one of these little outfits, inexpensive and easy to operate, can be had all the current required for lights, water, refrigeration, toasters, vacuum cleaners, percolators, and other appliances. And in most cases the purchase price of an electric plant represents but a small fraction of the difference in cost between property still out of reach of the regular wires and that already connected with the central source.

The drift to the more isolated sections of the country is increasing every year. Highways and automobiles are

making the secluded areas more and more accessible and desirable. In the backroad localities, often within an hour or two of town, a house and a multiplicity of acres can be bought for less than a half-acre plot in a well developed community. But in many of these comparatively remote places it may be quite a while before the filigree of the great utilities decorates the landscape with picturesque poles; and here it is where home-made current comes in handy. For no matter how far we get from the civilizing contacts of the overhead wires, with our own little power plant on the property we can still snap a switch for anything from illumination to ice.

I approach the subject of even such a simple mechanical contrivance a little with some diffidence, knowing how

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Home-made electricity

(CONTINUED FROM PAGE 86)

difficult it is to render machinery interesting and at the same time entirely clear to the novice; but I count on the curiosity of the reader who has come this far, and on my own non-technical attitude towards engines in general, to make my article comprehensible. At any rate, what I have to say about home electric plants will not be altogether academic, for I have seen all sorts in operation, and for the last five or six years have attended to one of my own.

There are several varieties, differing in their means of motive power and in their methods of operation. The principal feature of all types, and the feature which all plants have in common, is the generator or dynamo. This, when rotated at high speed, produces electric current.

First (and rarest) of all the various types is the windmill plant. This does not use the conventional windwheel, but a large double blade like an airplane propeller. To this propeller, at the top of a steel mast or tower, is geared a generator. As the windmill plant cannot produce electric current unless the wind is blowing, it is necessary to store the electricity from the windy spells, just as water would be pumped into a tank, and to draw on this reservoir as the source of constant supply. As a matter of fact, the current sent out by the generator while the windwheel was in motion would not be satisfactory if used directly from the dynamo, as it would fluctuate with the breeze, and the lights would dim and brighten very disturbingly. For these reasons, with this kind of a plant, storage batteries are a necessity. For as long as they are kept fully charged, they will furnish the household with a steady strong supply of electricity.

Unfortunately, there are comparatively few places where a windmill plant is practicable, simply because there are not many situations in which the wind is sufficiently reliable to keep the storage batteries fully charged with current. It is an attractive possibility to get your electricity free of charge, but before installing a windmill plant, let an expert examine your breezes. Call in an expert, likewise, if you consider the possibility of an electric plant run by water. As with a windmill, a water-turbine must have for satisfactory performance a strong supply and a steady flow. Each type of plant is ideal from the point of view of cost of operation and care; it is necessary only to oil now and then and to keep the batteries filled with water. Once installed, trouble and expense are practically at an end, as long as wind and water perform properly.

Probably ninety per cent of the home electric plants in use today are operated by internal combustion engines. Most of them use gasoline for fuel, some of them kerosene, and others use either natural or artificial gas. You use whichever is most economical in your section. The engine will have one, two or four cylinders, and will be an abbreviated and diminished edition of an automobile engine. There are small single-cylinder outfits, air-cooled and portable, powerful enough to furnish current for an average household. They

can be put in the back of the car and carried out to the camp or summer cottage, or can be kept on hand on the country place for use in emergencies. Even though you have regular electricity, it is possible to have a small home plant so installed that the instant the central current is cut off for any reason the plant will begin operating. Thus you need never be without light or power.

One of the most convenient types of plant is that which is fully automatic. You snap a light switch, there is a pause as brief as a short breath, and the lamp comes on. The plant only runs when it is called upon for light or power, and then in every case it starts up automatically. I won't attempt to describe the very clever mechanism that makes this possible; all you need to know is that it is there and should never be touched. Five minutes twice a month is all you need to give a good plant properly installed, and I have learned that the less you experiment with it the better. Once a year, preferably in the Spring, it should be serviced.

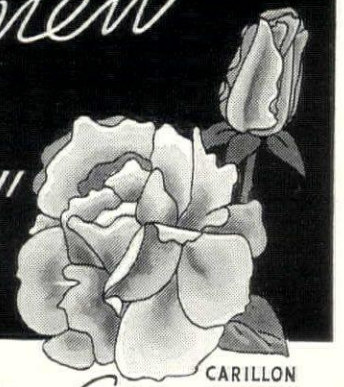
The fully automatic plant has a little starting battery, but no storage batteries. On this kind of plant the latter really are not necessary, though now and then they are used in order to avoid starting up the whole plant for a single light or small appliance. That is to say, for all small loads you draw current only from the storage batteries. When the load is increased to a certain point, the plant automatically starts and begins to furnish current direct. Also, when the storage batteries get low the plant automatically starts to recharge them. This makes a rather economical arrangement from the point of view of plant operation, especially if the amount of current used is ordinarily not large.

The simplest type of all is the one without starting or storage batteries and without an automatic switch. When you want current you crank the engine, which stops of its own accord when the last light or appliance is turned off. For households in which electric lights are the only purpose of the plant, this kind of system might well be worth the slight inconvenience of a nightly cranking. You would save the cost and care of batteries which, while they are no particular trouble, must be kept filled to the proper level at all times with distilled water, and must be carefully watched in winter to prevent their becoming sufficiently discharged to freeze. There is another type which, while not automatic, can be started and stopped from one or more points in the house by remote control switches. This kind requires, of course, a starting battery. Neither type of non-automatic, non-storage battery plant will satisfactorily operate an electric refrigerator.

My own preference is the fully automatic plant. Its purchase price is somewhat higher than either the non-automatic or storage battery plants, it may cost a little more to operate, and it starts up whenever a light is turned on even for an instant, but its convenience seems to me worth the difference in cost of operation.

There is a fact to be faced in con-
(Continued on page 88)

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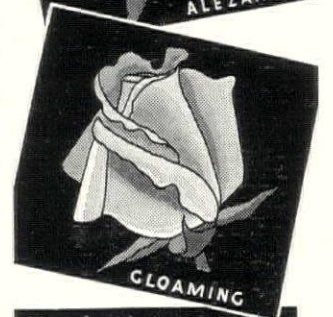
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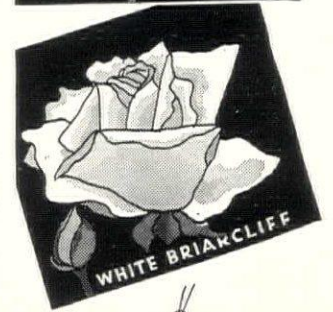
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SUTTON'S SEEDS

ENGLAND'S BEST

Home-made electricity

(CONTINUED FROM PAGE 87)

nection with all home electric plants operated by engines which may determine the type you decide to install, and that is the matter of engine sound. If you can locate the plant far enough from the house so that you can not hear the motor, or at any rate are not aware of it, the sound won't matter. But if the plant must be close at hand, you will want one which not only is as quiet as possible but whose periods of operation can be controlled. A plant with a storage battery capacity of any size at all will furnish all the current required by an average household over a twenty-four hour period without replenishing. In other words, by operating the plant once a day at a specified time when the sound of the motor is apt to be least noticeable, you fill the storage batteries with all the current you need until the next day (or even until the next week, if your batteries are large and your requirements small), and you can enjoy the benefits of it in complete silence.

The one-cylinder plants are not necessarily the noisiest, but they are likely to be the most noticeable, since they are more staccato than a motor with two or four cylinders. The more cylinders the more the sound of the individual explosions merges into a steady drone that attracts comparatively little attention. Also, the larger the engine in relation to its load the quieter its operation. The cost of wires being one of the smallest items in the installation of an electric plant, it is certainly no extravagance to keep the plant at a distance from the house. And even when it is several hundred yards away, be sure that the exhaust is carried off into an underground barrel, and that the little shelter for the plant is lined inside with some good sound-absorbing board. It is a queer thing that people who would not think of complain-

ing about the natural noises of the country—katydid, crickets, tree-toads, whippoorwills and frogs—and do not mind the crowing of cocks and the clatter of birds, will mention the sound of a motor with annoyance. I remark upon it here simply because the people who sell electric plants do not consider their sound important enough to mention, and you may be tempted to put your plant in the cellar.

Other things of importance to consider are the ventilation and protection of the plant. The building that shelters the plant should have a good circulation of air and be protected from extremes of temperature.

There are three kinds of current to choose from: 110-volt A. C., which is the kind supplied by the public service companies, 110-volt D. C., and 32-volt D. C. The first, being the same you will eventually get from the regular wires, has the advantage of using the same motors (in refrigerator, pump, etc.) that you will have to use later on. It is also the customary current for radios. It cannot be had, however, from a storage battery plant or from a fully automatic one—only from a manual or remote control type.

Most storage battery plants are 32-volt D. C., and most fully automatic plants are 110-volt D. C. For all purposes the two currents are about the same. You can get a 32-volt D. C. fully automatic and a 110-volt D. C. storage battery plant, although the latter would require considerable outlay for batteries. D. C. plants are less expensive and more flexible for home-work than A. C. And it is possible to get a perfectly good D. C. radio, if that is a factor to be considered.

Anybody, man, woman or child, can give an electric plant the routine attention it requires; but if anything goes wrong, call in a mechanic.

Questions our readers have asked

(CONTINUED FROM PAGE 81)

If the mahogany in the piano and secretary is a good dark shade, the walnut Victorian pieces should harmonize with it nicely. Otherwise, you might paint the walnut frames white.

The mantel, which you describe as mahogany and green tile will be much more in key with the rest of the room if it is painted entirely white. Otherwise it will be too prominent. There are paints especially prepared for work to be done on tile.

Q. I would appreciate your telling me what can be done about mole holes in the garden, and also chipmunk holes throughout the lawn. Can one trap moles and chipmunks, or use poison or what? Although the mole holes have just begun to appear, the chipmunks have played havoc with our lawn all season, and have in some way gotten into the attic. If I set traps in the attic, can you tell me what bait to use?

M. S. E., New Hampshire.

A. WITH reference to the moles which are working in your lawn, we would suggest the use of good mole

traps such as are obtainable at any sizable garden supply store. Getting rid of moles is a very difficult job, but a persistent trapping campaign will help materially.

To get rid of the chipmunks in your attic, we suggest nuts or large seeds, like Sunflower seed, which have been soaked in a solution of arsenic. If you care to write to the U. S. Department of Agriculture in Washington for the bulletin on rodent pest control, you can get further information.

Q. I have an old farm in Connecticut which is literally surrounded by elm trees. They are lovely old ones, and I am very anxious that nothing shall happen to them. Has the Dutch elm disease made its appearance here as yet, and how shall I tell whether my trees are affected? Is there any cure or method of prevention?

Mrs. F. S., Litchfield, Conn.

A. THIS serious and particularly insidious disease is largely confined to an area within a fifty mile radius of New

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Questions our readers have asked

(CONTINUED FROM PAGE 88)

York, which would, of course, include western Connecticut, and isolated diseased trees have been found in Old Lyme, Conn., Baltimore, and in Ohio. The symptoms of the trouble are a general yellowing and wilting of the tips of the branches, especially in early summer. But as these symptoms are also characteristic of other troubles, no sure diagnosis can be made except by laboratory tests. Submit any part you may think is infected to your state experiment station. Since the disease is spread by the elm leaf beetle, the matter of control divides itself naturally into two parts. Diseased trees should be removed during the winter and spring, and burned "root and branch." Really thorough disposal of diseased trees is essential. Then, in addition to removing infected specimens, a determined attack should be made on the elm leaf beetles. These appear in May and feed upon the small branches. The trees must be thoroughly sprayed at this time with arsenate of lead and Bordeaux mixture. The arsenate will kill the beetles, and the Bordeaux should give some protection against the disease itself. In mid-August spray again to get the second crop of beetles, and again give particular attention to covering the twigs and bark with the poison. Usually, on a tree of any great size it is wisest to employ a professional tree man, but be sure he does his work thoroughly. The more vigorous the trees are, the less likely they are to be infested with beetles, and hence the less subject to the disease. Keep your trees healthy by proper pruning, and feeding and watering if necessary. This disease is probably with us to stay, but with intelligent control measures, and proper tree feeding, it should not assume tragically serious proportions, at least not outside the already infected area.

Q. We have just moved into a new house in the city. The neighboring yards look sad. Do you hold out any hope for a garden for me? The soil is good.

The location is in a block of private houses. In the rear there are two long narrow strips of ground, 2' x 30' and 3' x 33', and one larger space 10' x 16'. The narrow strips get practically no sun and a huge tree in the next yard to the east cuts off most of what the bigger patch might get.

I have several Rambler Roses, Forsythia, Spirea, Weigela and Iris for the back space which must be moved within the next two weeks. Any hints on that score? Will they thrive on so little sun, or what colorful bush or vine will?

Any suggestions for the sunless strips? So far, Mint, Parsley, Dusty Miller, Violets and Lily-of-the-Valley have been offered! The 7' fence at one

side has been painted white, for the sake of the light, so I may not plant anything there.

I plan to have boxes around the three sides of the top of the extension. Are cement boxes any better than those of wood or metal? This space is quite open and sunny. Any warnings here?

The front of the house, facing south, is to have three or four long window boxes on a ledge not readily accessible. I should like something hardy, that will stay green pretty much all year round. Are English Ivy and Geraniums hardy enough to be out all winter, or do you have more suggestions for me?

D. D. R., Pelham, New York.

A. THE Rambler Roses, Forsythia, Spirea and Iris which you mention might thrive in a place where there is little sun, but you will probably run into difficulties with them on this score. The experiment would be worth trying, however. As an alternative, Rhododendrons should do fairly well in such a location if plenty of peat moss is dug into the soil. For the sunless narrow strips we would advise Lily-of-the-Valley and *Vinca minor*.

Cement boxes are the most durable, but otherwise they have no material advantage over those of wood or metal. Some of the high grade cement or "artificial stone" boxes are ornamental in themselves. All plant boxes should be at least 8" wide and 8" deep. English Ivy would be the best plant to use in them if you want something that will stay green all winter. The Geraniums would not be suitable for this purpose.

Q. I should appreciate knowing what you would suggest planting along three hundred feet of woven wire fence in front of a brick Colonial house. I prefer vines of some description to a hedge. I should like to hide the fence completely but do not necessarily want a thicket such as Honeysuckle might make. Of course, I want something which will withstand our winters.

I have thought of Clematis, but know very little about vines in general. Would you have just one kind of vine, or several varieties?

T. W., Hornell, New York.

A. CLEMATIS, we believe, would be a good choice for this situation. You might use two varieties, *C. paniculata* and *C. jackmani*, planting them alternately along the fence. These vines require an alkaline soil, so you should have yours tested. If the test shows it is acid, lime heavily until a further test shows that the soil is definitely alkaline. Early spring is the best time to plant Clematis.



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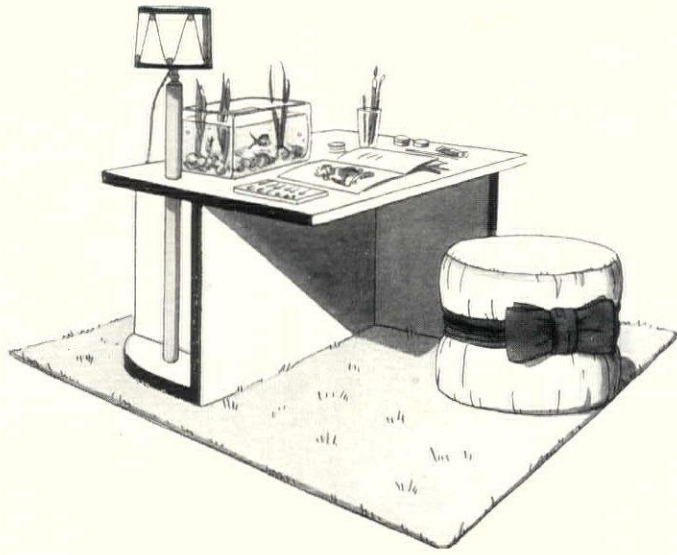
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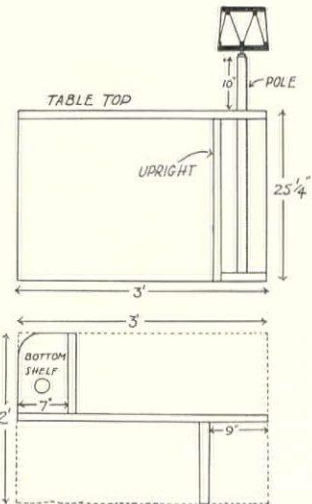


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THE upper drawing shows a front elevation of the table. The other drawing pictures the bottom, with the table-top indicated by dotted lines

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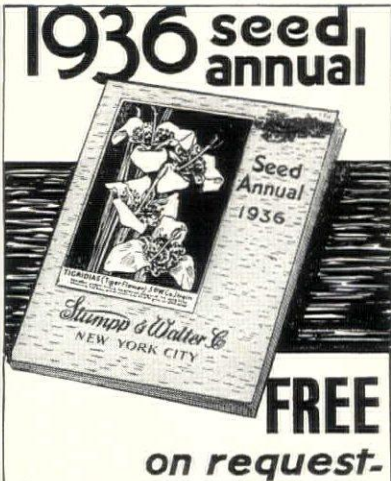
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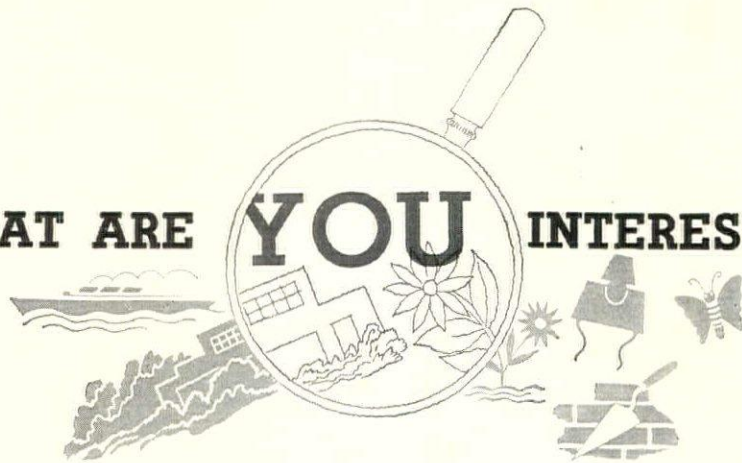
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