

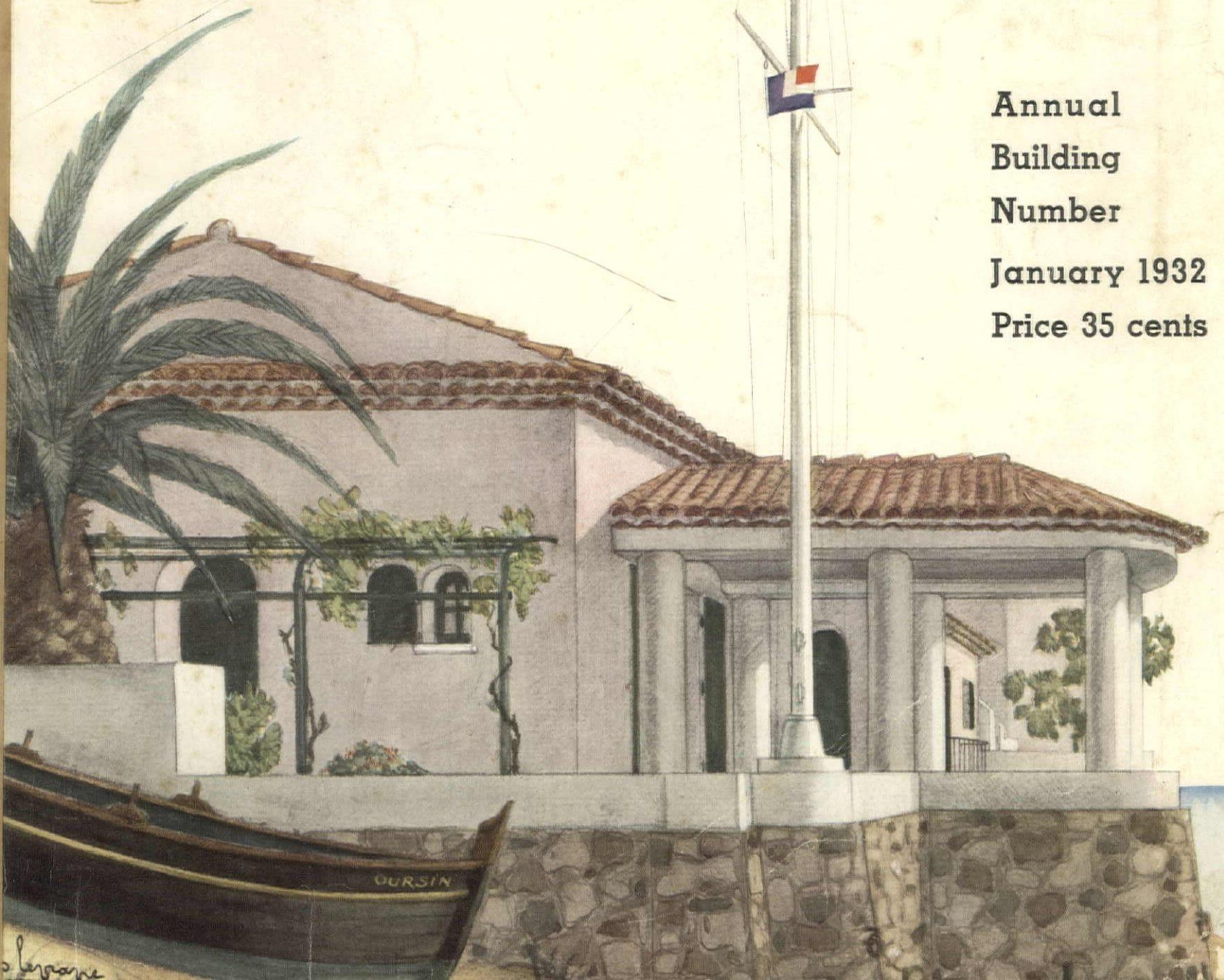
HOUSE & GARDEN

A Condé Nast Publication

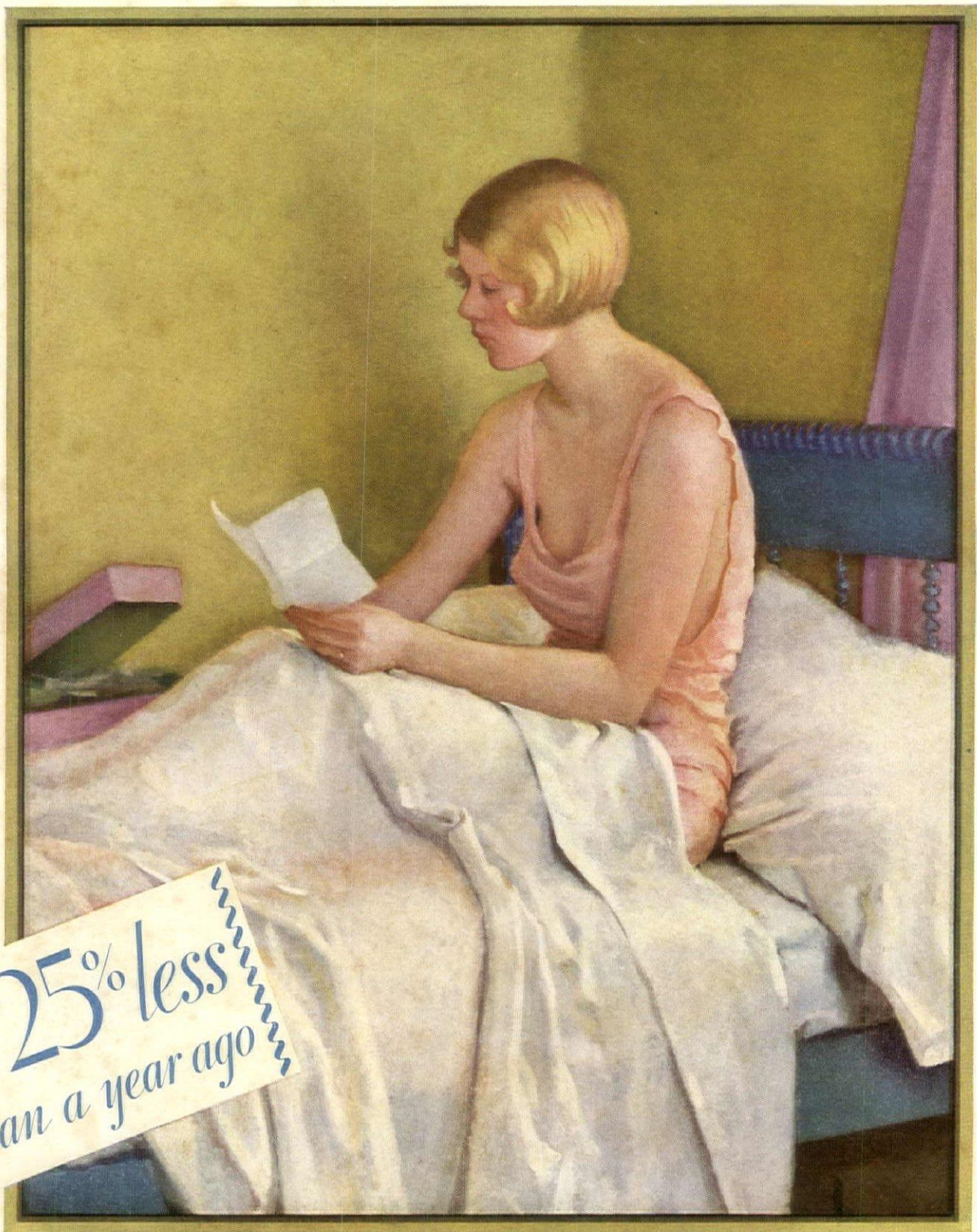
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LIBRARY

Annual
Building
Number
January 1932
Price 35 cents



Leprone



at 25% less
than a year ago

THE GREATEST BARGAIN IN FINE SHEETS AT ANY WHITE SALE

WAMSUTTA Percale sheets and pillow cases are now selling at the lowest prices in fifteen years — actually twenty-five percent less than a year ago.

These are the very same first-quality Wamsutta Percales that have set the standard of fineness of fabric, luxurious comfort and economical wear for generation after generation to the most exacting housewives.

For the fullest measure of your money's worth . . . if you are taking in the White Sales . . . compare Wamsutta with any other sheets and pillow cases. There have been no such bargains in these "finest of cottons" since the war.

You can match their charming pastel colors with the loveliest of blankets . . . the famous North Star line . . . in the same stores.

WAMSUTTA MILLS, New Bedford, Massachusetts

NEW YORK SALES OFFICE, 180 Madison Ave.

WAMSUTTA PERCALE



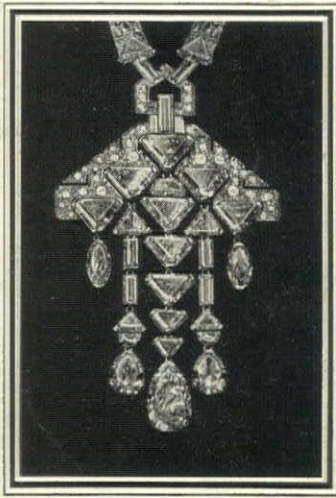
SHEETS & PILLOW CASES

65 36935

Per.
NA 7100
H6
v. 61
Jan.
June

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



*Diamond Jewelry
Traditional Quality*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS LONDON

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111

Chifonese is the Preferred Medium for Windows Cast in a Complementary Role

THERE is a growing belief among interior decorators that window settings should fit quietly into the background, rather than provide an arresting accent — and these have discovered the perfect medium in Celanese Chifonese. Softly dull—without any distracting sheen—the firm, yet gossamer, texture of this lovely sheer, matched to the color of the wall, frames the window with a delightful grace that is entirely self-effacing. In its practical features, Chifonese is unique among sheers, for it possesses the same serviceable qualities that have made all Celanese Decorative Fabrics renowned in their field. Its smooth fibres are dust-repellent . . . rain or dampness does not injure the fabric . . . it does not shrink or stretch, and never molds . . . and it may be washed as readily as it is cleaned. The soft, translucent colors, too, are unusually fast.

★

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York



CELANESE

TRADE MARK REG. U. S. PAT. OFF.

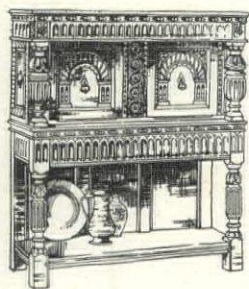
Decorative Fabrics

Celanese Chifonese, a ninon type, in a shade to match the old ivory walls of this French morning room, is used for the graceful draperies edged with fine pleating, which had their inspiration in a museum abroad. *McMillen, Inc., Decorators*



© 1932 Kittinger Company

Let Your Dining Room Express This Stately Charm



THIS Elizabethan dining group will appeal to many who are seeking something less generally observed today than Duncan Phyfe, Queen Anne or Chippendale. In the "Haddon" Suite, Kittinger craftsmen have skillfully retraced the rich and pleasing carvings and motifs of one of the finest and most distinctive English Renaissance designs.

This group has been recreated in Solid American Walnut or Oak . . . the beauty of the wood enhanced by a durable heat-resisting lacquer. Each piece might have been patiently

and lovingly fashioned by one of the old-world cabinetmakers himself . . . yet Kittinger production methods have retained all the character of the handcrafted originals and made them available at prices well within the scope of moderate incomes.

The "Haddon" for your dining room! You will see this group among the 700 pieces of Kittinger Distinctive Furniture in our showrooms . . . where are assembled Period reproductions for every room in your home and for the executive office. Kittinger Company, 1884 Elmwood Ave., Buffalo, N. Y.

*A Revelation
Awaits You When You
Visit The Kittinger Showroom
Nearest You*

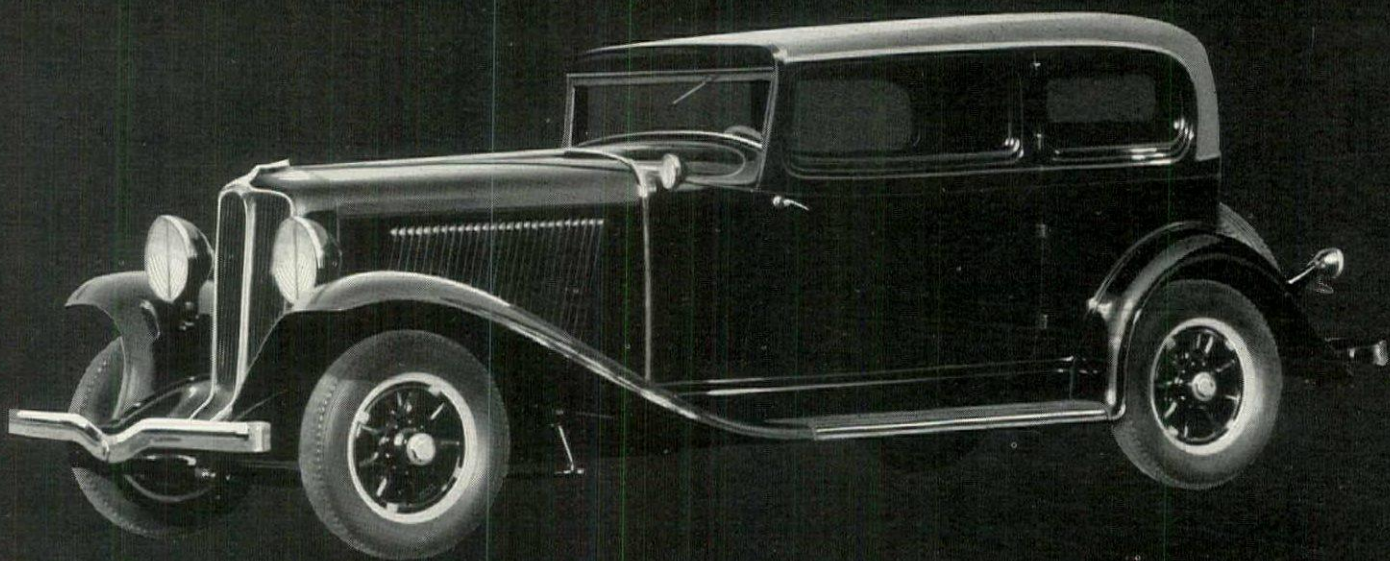
In Buffalo
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KITTINGER

Distinctive Furniture

Sold only by Leading Furniture Dealers and Interior Decorators



AUBURN sold over 20,000 more cars in 1931 than in 1930. This impressive increase could not have been achieved except for outstanding value and owner-satisfaction. Owners have convinced themselves, by the most critical comparison, that they would have to pay \$500 to \$1000 more to duplicate Auburn's 127" wheelbase, 98 horsepower Straight Eight, automatic chassis lubrication, four 2-way hydraulic shock absorbers and roller bearing cam and lever steering—and even then they would not have Auburn's exclusive advantages, including twist-proof frame with X-type cross member, and Silent-Constant Mesh transmission. We invite you to compare it in every way, confident you will conclude it is the world's greatest motor car value.

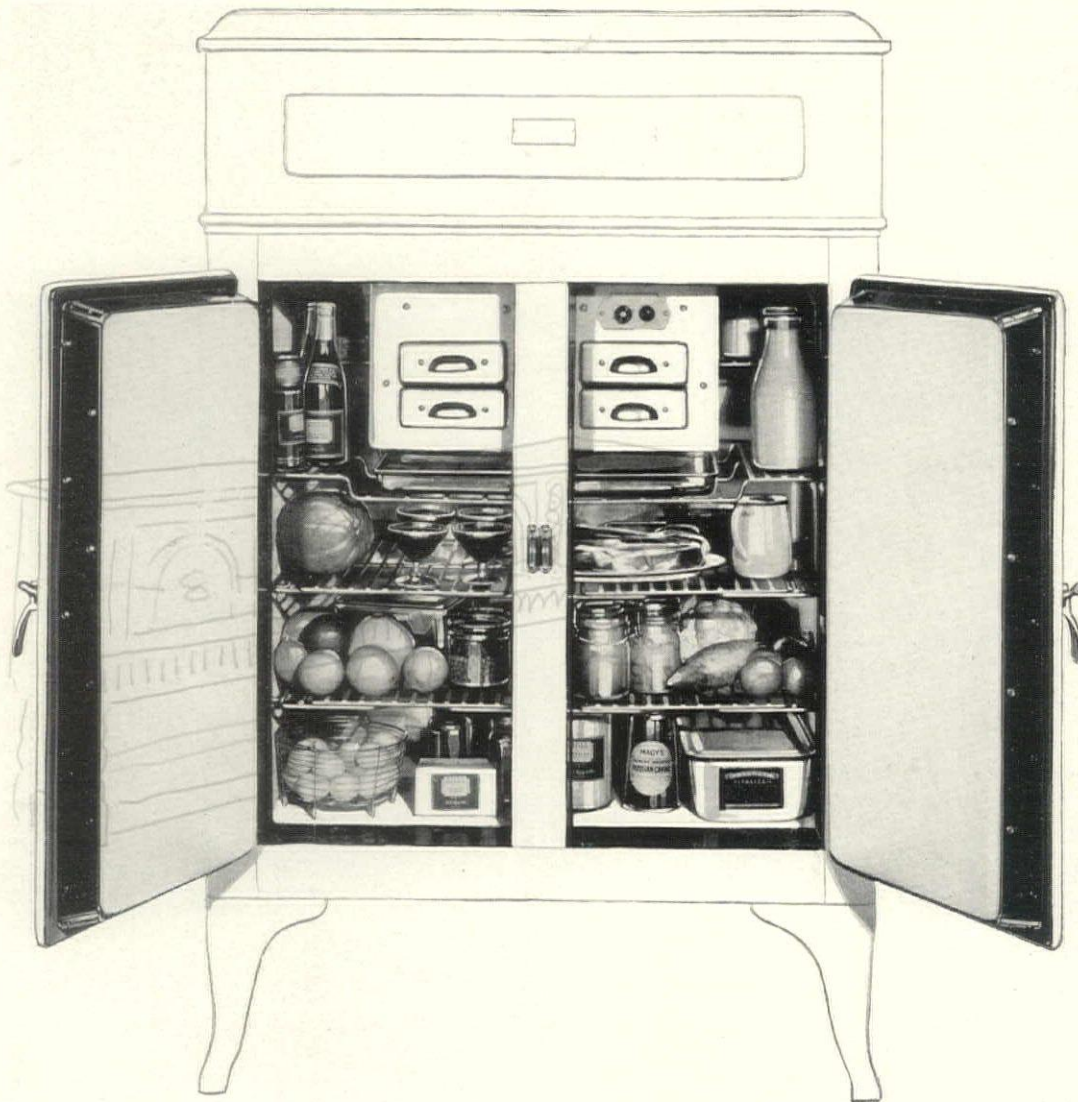
AUBURN

POWERED BY LYCOMING

The car illustrated above is the 5-Passenger, 2-Door Brougham. Silent-Constant Mesh in Standard Models. All Custom Models include Free Wheeling.

Custom Models 8-98A		Standard models 8-98	
5-passenger, 2-door Brougham . . . \$1145	4-door Full Sedan . . . \$1195	5-passenger, 2-door Brougham . . . \$ 945	Convertible Phaeton Sedan . . . \$1145
Business Man's Coupe . . . 1195	Convertible Phaeton Sedan . . . 1345	4-door Full Sedan . . . 995	Business Man's Coupe . . . 995
Convertible Cabriolet . . . 1245	7-passenger Sedan . . . 1395	Convertible Cabriolet . . . 1045	7-passenger Sedan . . . 1195

All prices f. o. b. factory. Equipment other than standard, at extra cost. AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA. Prices subject to change without notice.



AN EXAMPLE: the 9 cubic ft. capacity size. Width, 39½ in., depth, 23¾ in., height including legs, 61¾ in. Shelf area, 14.55 sq. ft. It makes 10 lbs. of ice; 105 cubes. In white, green or ivory, right out of stock without waiting. **\$269.00**

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is ready now after a year's intensive effort and study!

A mechanical unit constructed by one of America's oldest and best engineering firms. A cabinet built by an experienced, successful refrigerator company. All the service features that women advisers deemed important. And priced so that the man of the house will inquire how we did it. The answer — there are no intermediary commissions covered in the price of Macy's electric refrigerator. We planned it, helped to produce it, and it goes right from Macy's to you.

Five sizes from \$159.00 to \$329.00

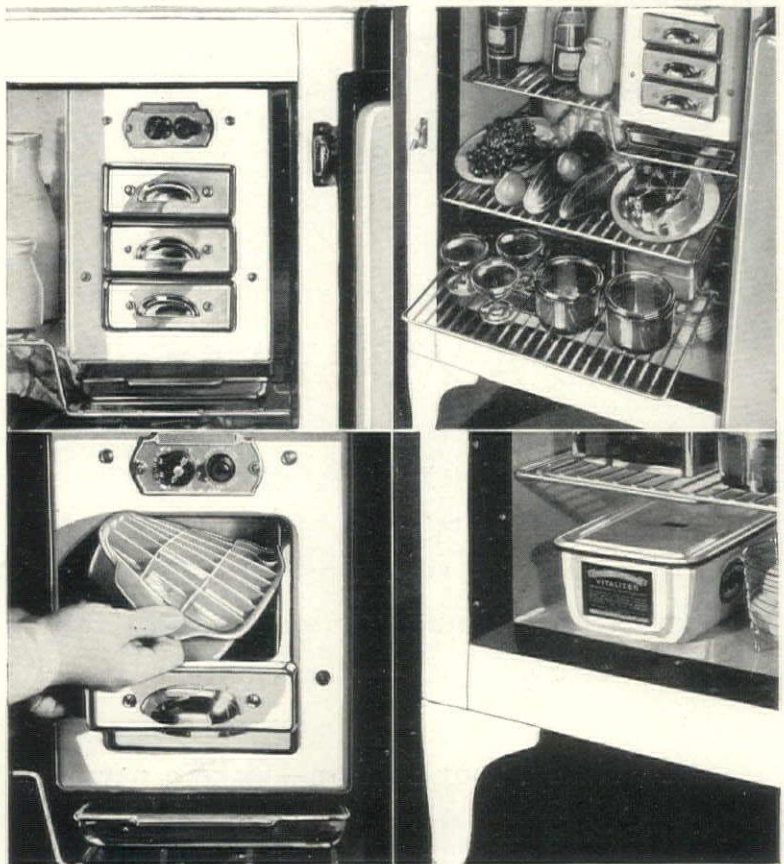
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MACY'S

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RUBBER ICE TRAY

ROUNDED PORCELAIN CORNERS



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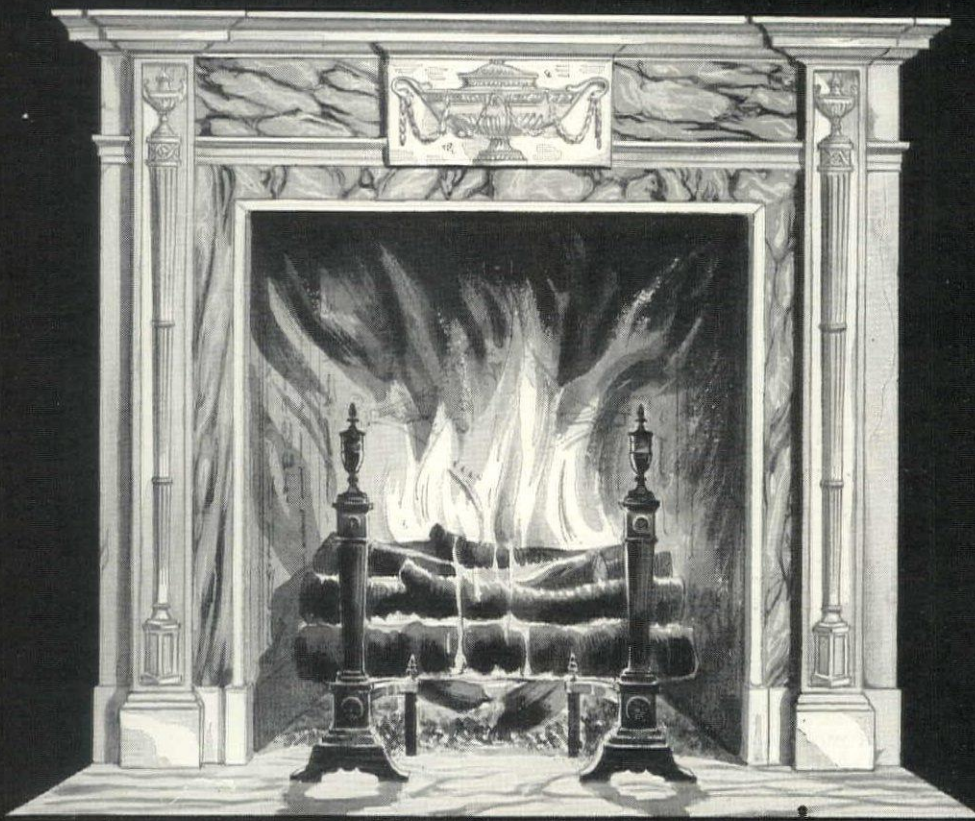
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Fine Adam Period Mantel of Half Statuary and Siena Brocatelle Marble. Priced at \$1,650 and a sound investment at this figure.

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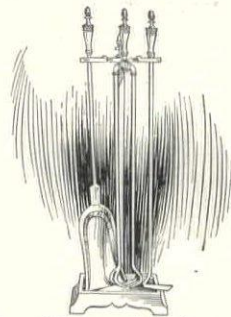
THE classic beauty and historical importance of many of the rare old mantels imported by us mark them as *priceless antiques*—but that does not mean that you must pay an exorbitant premium to possess them—or that there will be the slightest “mystery” or misrepresentation connected with their purchase.

When you buy a Wm. H. Jackson Company mantel there are no uncertainties—no question of authenticity—no fictitious values.

Jackson antiques are bought and sold, like any standardized commodity, on a business-like basis of *actual value*—have been for more than 100 years.

The Wm. H. Jackson Company not only imports *antiques, reproductions and modern mantels* of Marble, Stone and Wood, but manufactures a complete line of Period reproductions in “Cretan Stone”, a material which rivals natural stone itself, in hardness, texture and beauty.

Jackson Mantels, Andirons, Fireplace Fixtures and other decorative accessories for fine homes may be seen either at the Jackson Galleries in New York, Chicago and Los Angeles or at the well-known establishments listed at the right.



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This charming iron plaque is a reproduction of an old English design, suitable for an Adam Mantel. 28 1/2" x 20" \$75.

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A Reference Directory of Uniform Advertisements
Classified for the Convenience of the Reader

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When he says
"I can't get away!"

Of course he *thinks* he can't get away—that the pressure is too great . . . BUT—it's right then that rest is imperative—before overwork and frayed nerves lead to something serious!

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28-30 DAYS—\$9 (up) Per Day (including shore program)

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S. S. Belgenland, Mar. 12, Mar. 23*; Apr. 5, \$110 (up).
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*Havana, Nassau and Bermuda.

Let us, or our authorized travel agents in your community, give you the full details regarding the cruise or cruises in which you are interested. It will be good news.



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Whenever you are looking for the unique—the exceptionally smart—or the smartly exceptional—be assured that you will be able to find it advertised in the pages of the Shoppers' and Buyers' Guide.

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INTERIOR DECORATION

Practical working course offering definite preparation for professional standing. Individual instruction and criticism. Day and Evening Courses. Catalog. GRAND CENTRAL SCHOOL OF ART 2004 Grand Central Terminal New York City

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Kendall Hall	Coll. Prep., Gen. Acad.	Prides Crossing, Mass.
Northampton School	College Prep.	Northampton, Mass.
St. Margaret's School	Coll. Prep., Gen. Acad.	Waterbury, Conn.
Semple School	Coll. Prep., Gen. Acad.	New York City
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Culver Military Academy	Coll. Prep., Acad.	Culver, Ind.
Fork Union Military Academy	Coll. Prep., Acad.	Fork Union, Va.
Indian Mountain School	Junior School	Lakeville, Conn.
Irving School	Coll. Prep., Acad.	Tarrytown, N. Y.
Kiskiminetus Springs School	Coll. Prep., Acad.	Salisbury, Pa.
New York Military Academy	Coll. Prep., Acad.	Cornwall, N. Y.
Peddle School	Coll. Prep., Acad.	Hightstown, N. J.
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Grand Central School of Art	Fine & Applied Art	New York City
Metropolitan Art School	Fine & Applied Art	New York City
Moan Secretarial School	Secretarial	New York City
New York School of Interior Dec.	Interior Decoration	New York City
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Mary E. Pogue School	Coeducational	Wheaton, Ill.
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HOME STUDY

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Healthful outdoor work and a permanent income



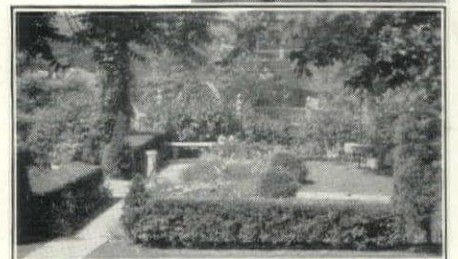
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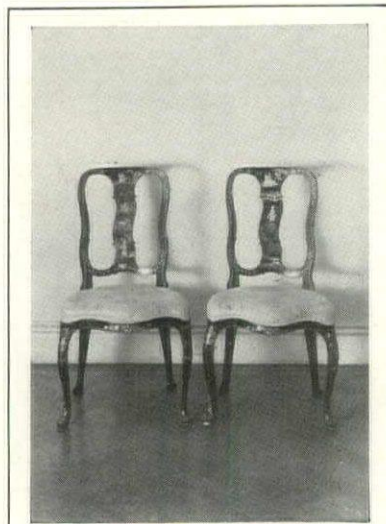
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MIRRORS are an important package in the bag of decorating tricks. Canny folk use them to make small rooms seem large and dark rooms light. The entrance hall gains interest when decorated with a console table and mirror. At the right is a mirror, 18 x 9 5/8 inches, framed in maple or mahogany, and decorated with a colored print, \$5. Boulevard Shop, 220

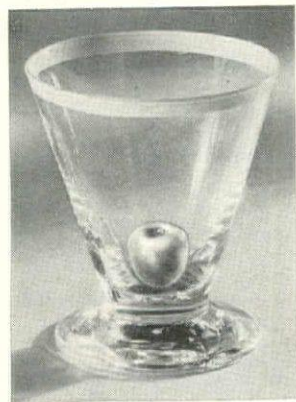


Northern Blvd., Flushing, L. I., N. Y.
A blue pottery vase below the mirror contains wax Lilies of the Valley. Vase and flowers, \$5.50. Mrs. Wiltbank, 764 Madison Ave., N. Y.

THE bath is fast becoming the *pièce de résistance* of the modern house and decorators are constantly conjuring up new ways to make it smart. One of the latest and most attractive accessories is a finger tip towel with wide border in a design adapted from a quaint old calico pattern. White towels of this type have colored borders sprinkled with

tiny white flowers, the designs block-printed by hand with indelible colors. Black, brown, red, yellow and burnt-orange borders are available, \$10 a dozen. Chez Le Bain, 751 Madison Ave., N.Y.

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A RECENTLY discovered shop of decorative accessories features a collection of gay pottery of the modern German type. In pottery and designs these charming objects enliven the walls. Among the outstanding pieces was a graceful bowl which showed an interesting resemblance to similar pieces of Chinese art. Brilliant red, it is mounted upon two small lions, curiously like the devils of Confucius. In the Eastman-Kuhne Galleries, 37 West 46th Street,



N. Y., one can also find a number of unusual cigarette boxes covered with leather in smart modern designs. Especially desirable among these was a box done in tan and two shades of brown and another, silver and black.

If you're looking for an unusual wall light that is practical as well as a gay decorative note, here is just the lamp, particularly if the dark space happens to be in a Cape Cod cottage or one of the Colonial variety. While it is a copy of an old-fashioned chimney oil lamp in its external details it is equipped for electric light and provides a strong and steady glow in place of the uncertain flicker of the old kerosene flame. The round reflector, which is about 7 inches in diameter, casts additional brilliance. This lamp may be had either in an attractive brass or copper finish, stands 14 inches high and costs \$3. It may be had by writing to Tuttmann, 103 Allen Street, New York City.

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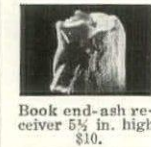


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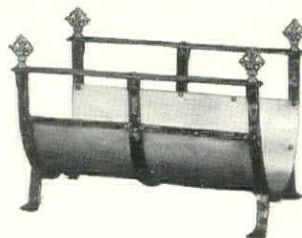
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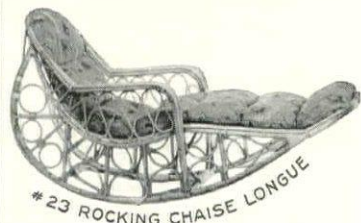
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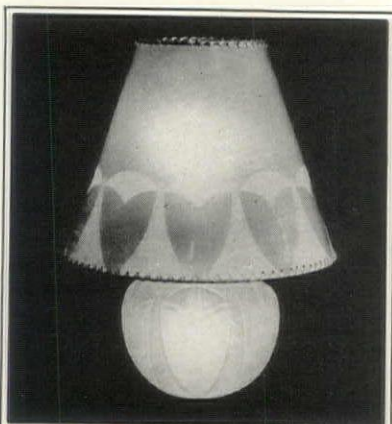
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East 60th Street, New York.

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WITH closet space at a premium in these days of two-room apartments, some thinking person has discovered a way to add inches of storage space to each closet. A cabinet, 6½ inches deep, 68 inches high and 24 inches wide, is hinged to the closet door fastening, tightly closed, against the door panel, when not in use. A variety of shelf arrangements may be secured. They can also be used hung on a room door, being especially useful in kitchen or bath. Mahogany, oak-color lacquer or colored finishes. Hammacher-Schlemmer & Co., Inc., 145 E. 57th St., N. Y.

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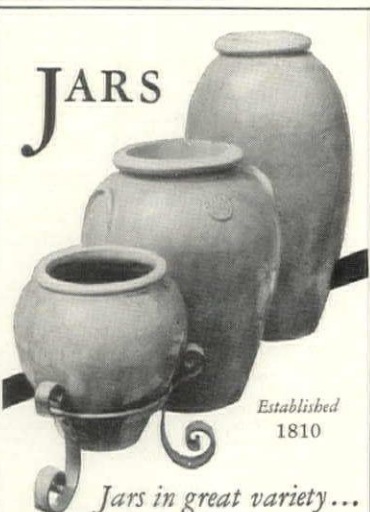
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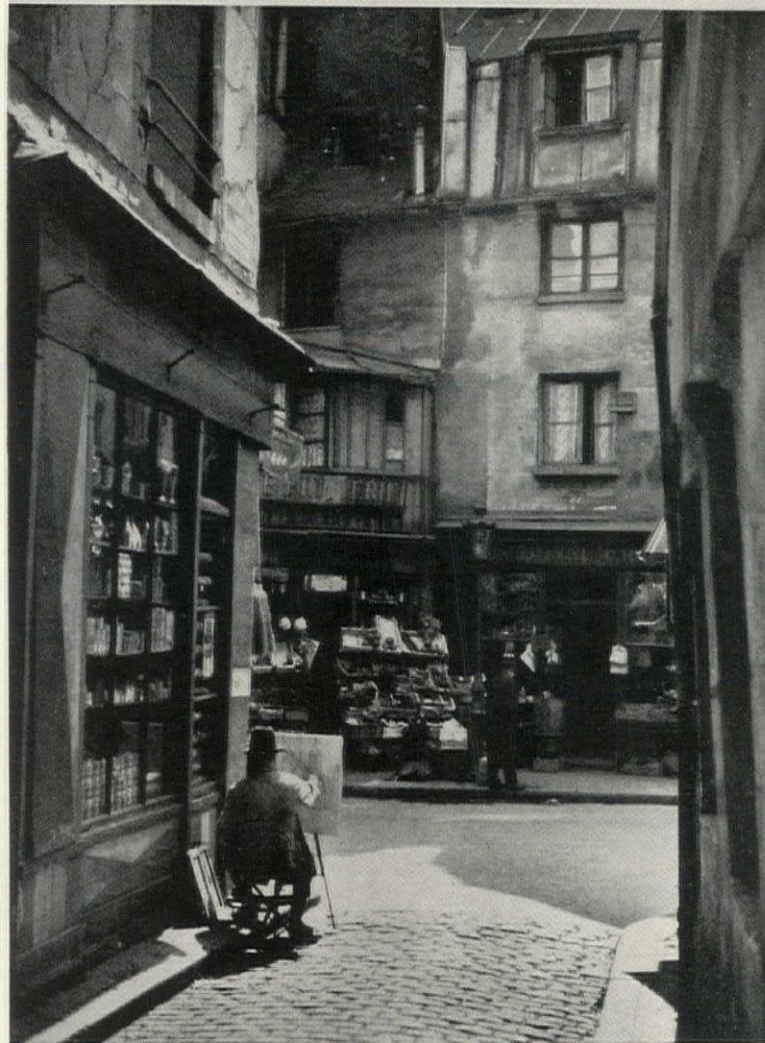
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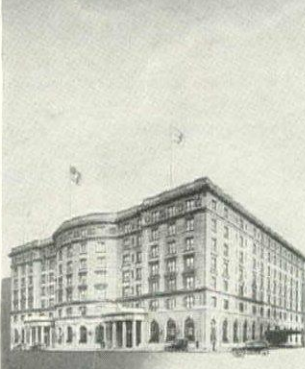
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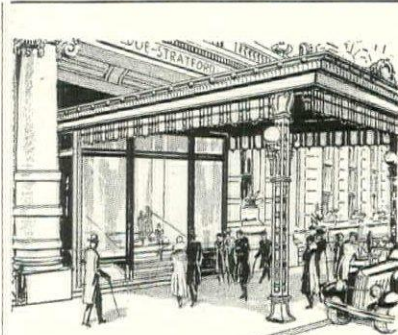


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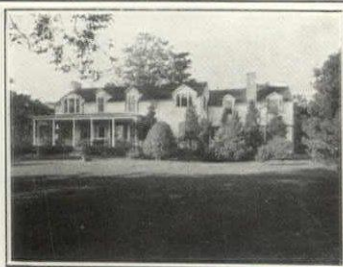
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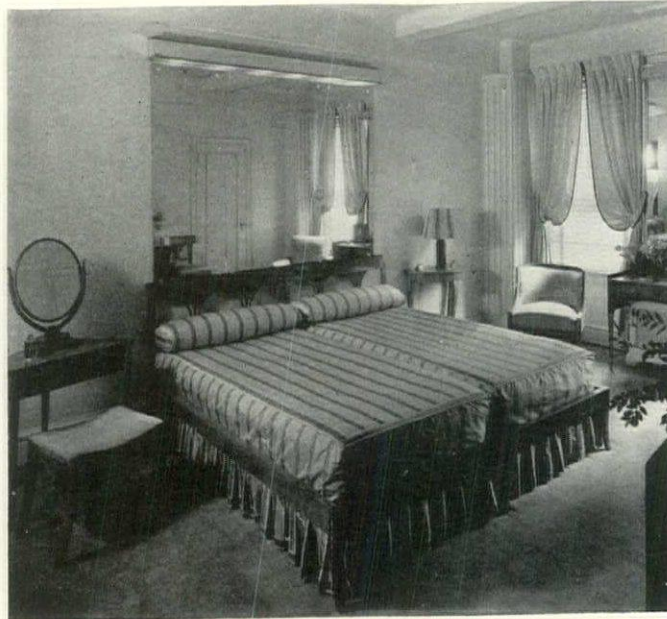
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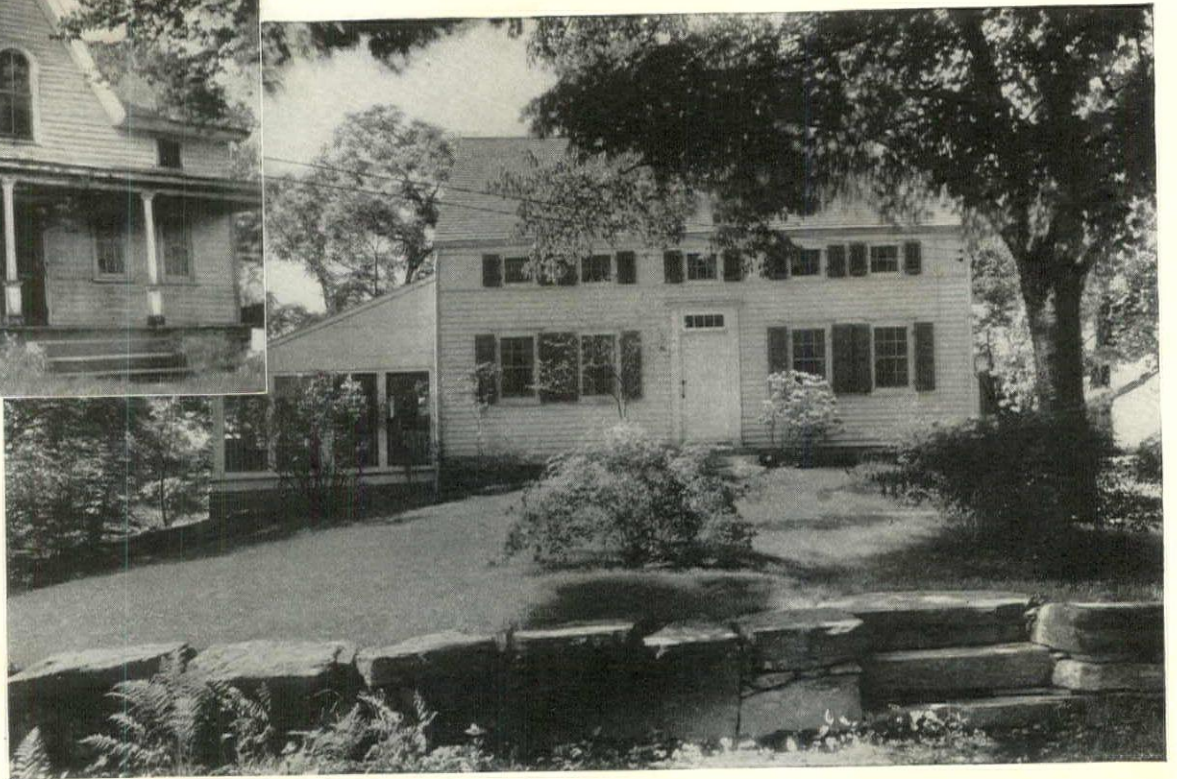


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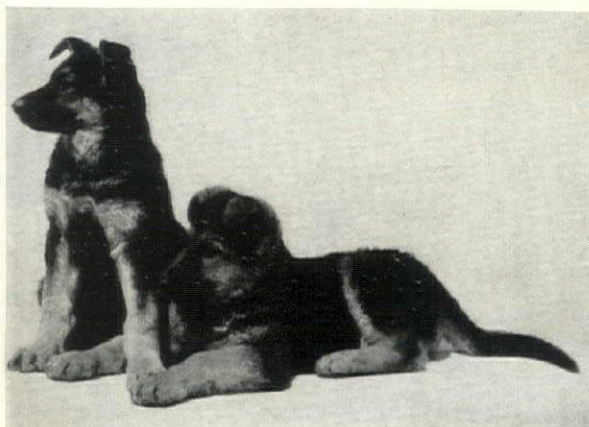


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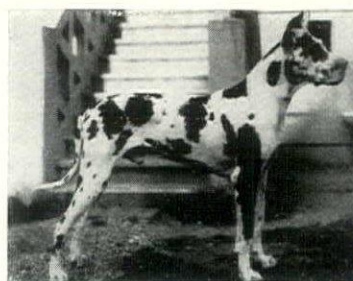
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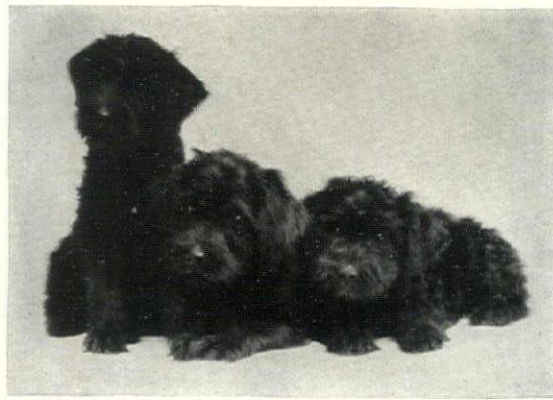
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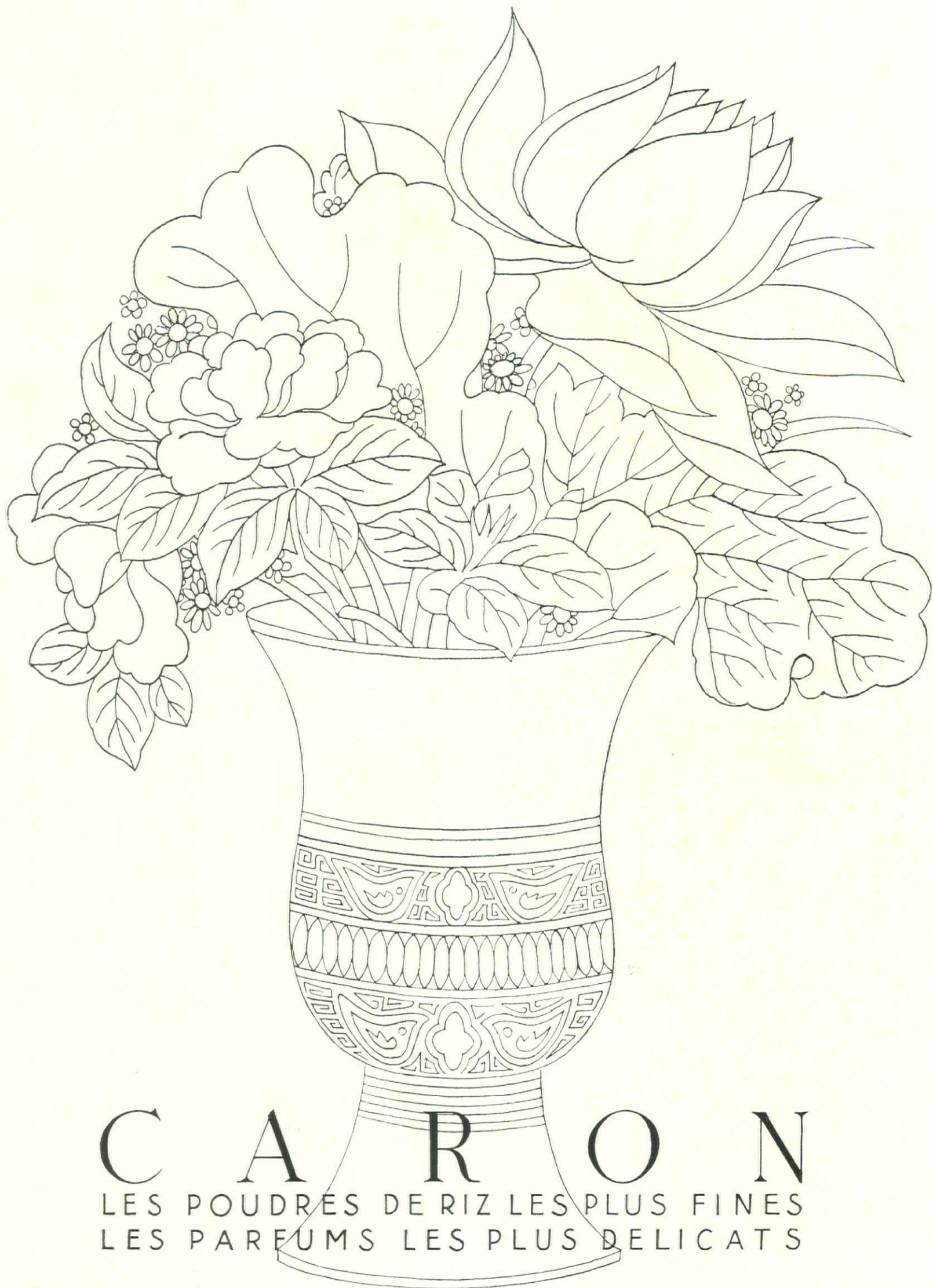
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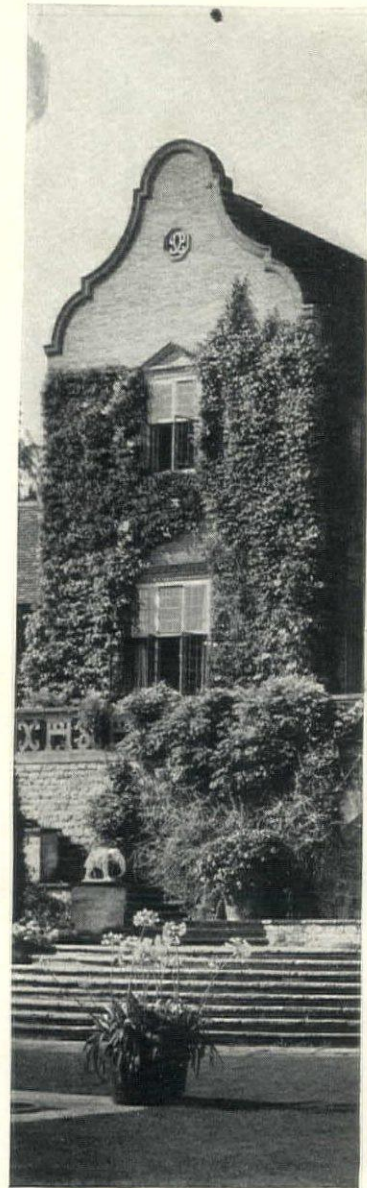
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BULLETIN BOARD		27
ON THE SLOPE OF A NEW ENGLAND HILL	Richard H. Dana	28
YANKEE BECOMES A FRENCH MANOIR	R. L. Mason	29
A PROCESSION OF WOMEN		32
THE PAGODA HOOD FOR A DOORWAY	Raphael Hume	33
EXTREMES MEET IN NOVEL COLOR SCHEMES		34
BEHIND EDMUND LOWE'S YELLOW DOOR	Una Nixon Hopkins	36
GAY COMBINATIONS TO PRODUCE COLORFUL EFFECTS		39
LUSTROUS WALLS FOR THIS AGE OF METAL	Harold D. Eberlein	40
AN INDOOR GARDEN FOR EVERY ROOM		42
SAVING SPACE IN LITTLE HOUSES	Julius Gregory	44
BEFORE AND AFTER	Pierre Dutel	46
HONEYSUCKLES OF BRANCH AND TENDRIL	Louise B. Wilder	48
AROUND THE WORLD WITH MODERN GLASS	Dorothy Fleitmann	49
STEEPLY PITCHED ROOFS ON AN OHIO HOUSE	Raphael Hume	52
SPRING BLOOMS ETERNAL IN THE MODERN HOME	Elizabeth Hallam Bohn	54
SMART HOUSES AND GARDENS FOR FASTIDIOUS FISHES		55
MODERN FORMS GLORIFY THE GOLDFISH BOWL		56
INGENIOUS IDEAS TO ENHANCE A HOUSE		58
SETTING FITS DESIGN	Erle G. Stillwell	60
WHAT'S NEW IN BUILDING AND EQUIPMENT	Gayne T. K. Norton	61
THE BEAUTY OF FINE DETAILS	Robert M. Carrère	62
COMING EVENTS CAST THEIR SHADOWS	Leigh French, Jr.	64
NANTUCKET COLONIAL IN NEW JERSEY	Goodwillie & Moran	66
A GARDEN GADABOUT GOES TO BRITAIN	Herbert Durand	67
MODERN SCREENS VARIED IN MOOD		68
GARDENER'S CALENDAR		70
TRADE LITERATURE REVIEWS		81
IT'S ON PAGE		82

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JANUARY 1932

It is of the essence of successful home building that every definite move shall be preceded by calm and perhaps lengthy consideration of all its phases. Not even the experienced may buy a site or sink a foundation on the sharp impulse of the moment. How much more deliberate then should be those to whom such affairs are in the nature of a rare adventure upon strange paths.

Think well and thoroughly, therefore, determining each detail of the plan before it is too late, or too expensive, to turn back. But once the last kink is ironed out, stand not upon the order of your going. For months past we have preached the wisdom of "Building Now." Here at the threshold of a new year our belief in it is even stronger than ever.

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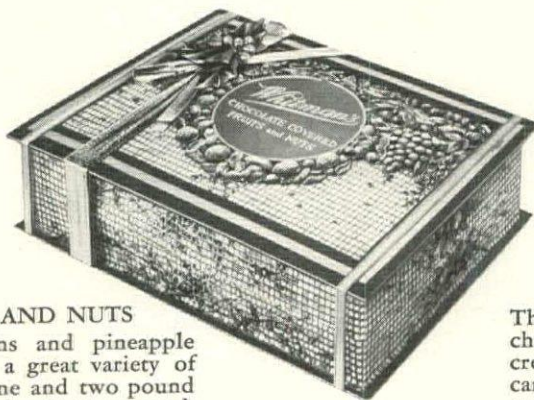
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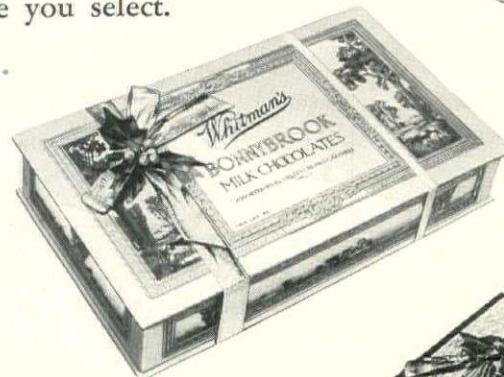
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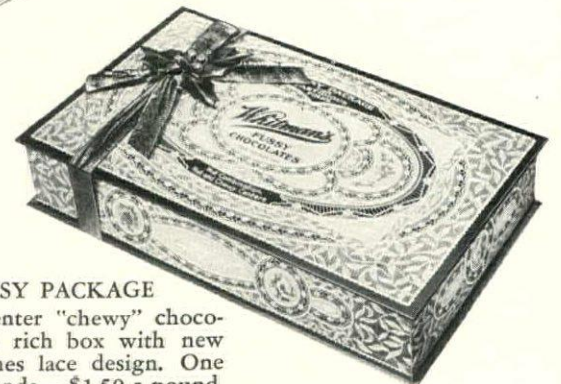
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THE BULLETIN BOARD

THE SHAGGY ERA. Or, perhaps, you would prefer to call it the return of homespun. A fabric by any other name would be just as rough. For that is the current trend in textures—both curtain and upholstery fabrics have laid aside their sleek surfaces, and are appearing unshaven and unshorn. Just what this means—if it means anything—we cannot say. Perhaps, having tired of our super-refinements, we are getting back—in fabrics at least—to more primitive tastes.

COLOR SCHEME NOTES. From the veritable rainbow of color schemes that the past month has displayed, HOUSE & GARDEN selects the following three:

(1) White walls against which are placed vivid colors. The walls are shiny white and the colors strong. Emerald green and vivid blue are two of the favorites. These appear in curtains, upholstery and accessories.

(2) A drawing room papered in gray and silver, with gray taffeta curtains and yellow painted furniture.

(3) The shaded room in reds and pinks. It starts with a deep red carpet for foundation. The upholstery is a lighter red and when the curtains are reached they appear in pink. For background the walls are the light green at the base, shading up to the faintest green suggestion at the top.

BOOKS AND BIBELOTS. When it comes to the library, the world is divided into two great classes—those who enjoy books as old and tried friends and those who consider them as decoration. For the former, there can never be too many books in the room or in the house; all else is subordinated to them. Those who consider the decorative qualities of books make a more elastic use of them. They do not think it necessary to huddle them in one spot, nor do they consider books so aristocratic that they will not mingle with other cultural indications.

The library of the very bookish person may become monotonous, even though the diversity of colored bindings forms a gay and changing background. The library of the less bookish person really offers more interest. Thus the serried ranks of books can be broken occasionally by a bibelot—a figurine or a bit of sculpture, a colorful box in rare woods or a piece of old copper. These afford a diversity of attraction.

Why would it not be possible to break the uppermost shelf with an electric clock? Cases of excellent design are now available, and all one needs is a wall outlet behind the shelves.

DRAPERY RAMPANT. One of the effects of the Victorian taste, which has been creeping in on us for some time, is the current popularity of the draped effect. Curtains are being draped in all manner of extravagant ways. We are hanging walls loosely with fabrics. Quite a number of the new wall papers show a drapery design.

These effects are suitable for Biedermeier and Empire rooms as well as Victorian, and since Empire and its Deutsch relation are now very much in vogue, we expect to see the draped effect become even more rampant.

TO A GOOD KITTEN

Miss Purrington, our kitten,
A furry little elf
Whose eyes are ruby-litten,
Is energy itself,
Save when her coral nose is
Between her forepaws, where
She blissfully reposes
Upon the softest chair.

Miss Purrington, the kitten,
Adventures east and west;
What errant prince of Britain
Pursues a darker quest?
The harbors of her roaming
No map nor chart reveals,
And yet she makes her homing
Unfailingly for meals.

Miss Purrington, the kitten,
Brought in a mouse today;
But, if that mouse was bitten
(In self-defense, or play),
Devoid of malice, surely,
Is meekness such as hers
Who washes so demurely,
So innocently purrs.

Miss Purrington, the kitten,
Can cheer the darkest gloom;
Each paw a velvet mitten,
Her tail a waving plume,
To her my lay is written
Whose charms no song can sum,
Miss Purrington, our kitten,
The pearl of Kittendom!

—ARTHUR GUTTERMAN

FOR GARDEN CLUBS. We were rather appalled to learn that a recent count of not all the states in the Union discloses the Federated Garden Clubs listing no less than 1,163 separate organizations. When the remainder of the states are in, the figure will probably rise to 1,400. In the Garden Club of America are 93 more.

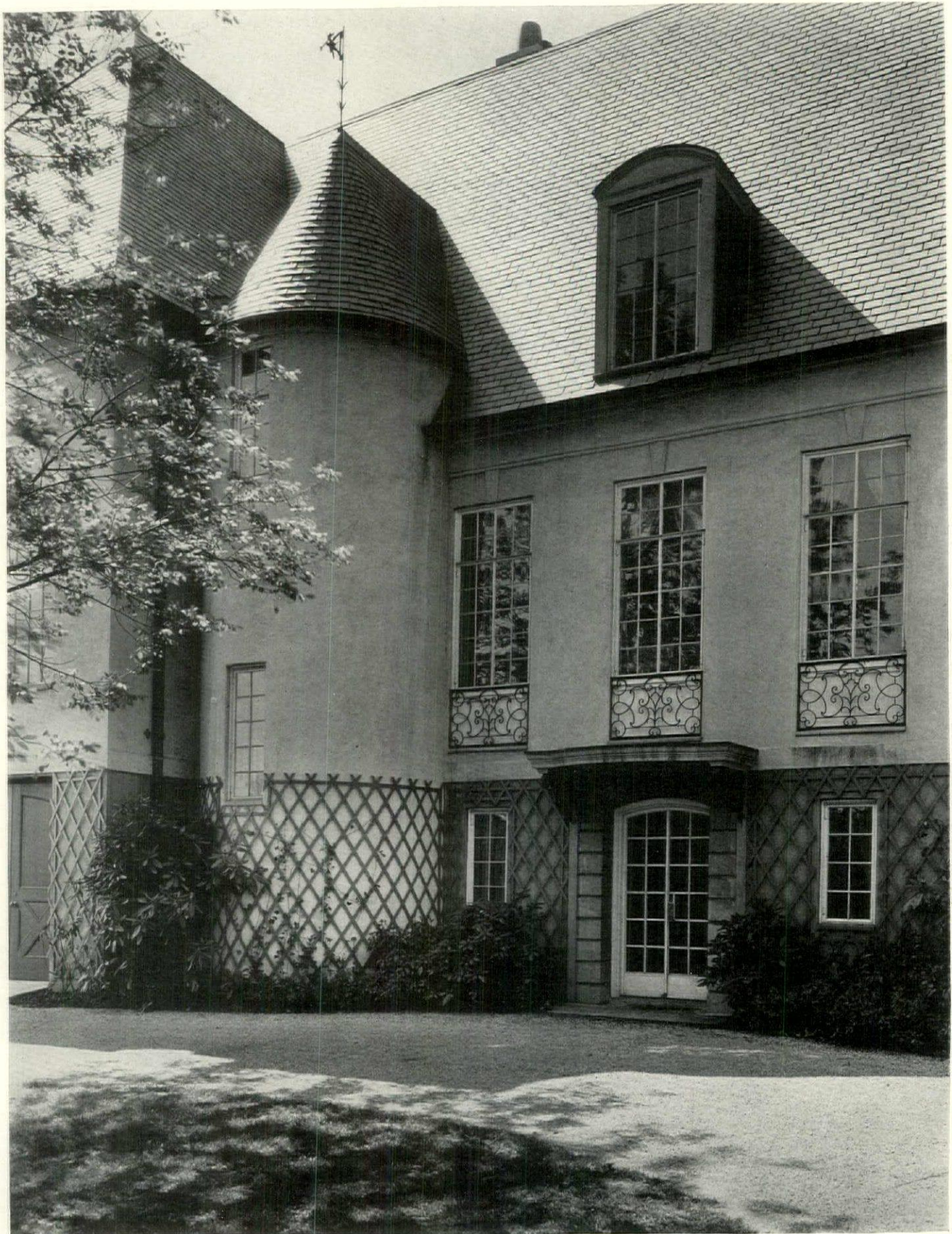
With these figures facing us, we hasten to suggest a garden personality subject for these clubs to study—the life and works of those six Mughal emperors who reigned in India from 1526 to 1707, and under whose supervision were built the amazingly beautiful gardens of which we read in Mrs. Villier-Stuarts' *The Gardens of the Great Mughals*. Great soldiers were among them, great poets, wise administrators, profligates and tyrants, and yet love for gardens persisted throughout their lives.

FURNITURE FOR MODERN CLIFF DWELLERS. People who, through choice or necessity, live in space-hungry apartments have often had to compromise with good taste in finding furniture which could serve more than one purpose. Now manufacturers seem to have become aware of a need for a different type of so-called double-purpose furniture and to provide much better designs. Of course, contemporary designs offer marvels of ingenuity. What appears to be a table opens up into a bed, kitchenettes hang on walls, and buffets conceal refrigerators. But even for more conservative tastes, there are pieces that are in perfect harmony with period decoration. A really handsome secretary provides storage space for linens and even for a radio. Radio cabinets themselves may be end tables or desks. Small chairs can be used equally well in a living room, or bedroom, or dining room capacity. All this is very encouraging, not only to flat-dwellers who want tasteful rooms, but also to those who plan some day to have larger homes and who want to buy furniture which will stand up, in beauty and usefulness, under a change of scene.

PERSONS. This issue contains the work of eight architects, ten decorators, and two garden specialists. Miss McClelland, who decorated the house shown on pages 28 to 31, is known not alone for the beautiful rooms she creates, but has also written *The Practical Book of Decorative Wall Treatments and Historic Wall Papers*. She has been decorated by the French Government. Richard H. Dana is a New York architect. So also are Julius Gregory, Robert M. Carrere, Raphael Hume, Leigh French, Goodwillie & Moran, Erle G. Stillwell practices in Hendersonville, N. C. Herbert Durand is the author of two books on American wildflowers and Mrs. Wilder's most recent volume is called *Adventures in a Suburban Garden*.

AN OPUS ON ORIENTALS. Doubtless the last word will never be completely spoken on Oriental rugs, but it is closely approached by Arthur Urbane Dilley in a monumental work recently produced, *Oriental Rugs and Carpets*. Here is their history and the history of the peoples who made them. Here is set forth the manner of their designing and their weaving and even a chapter on their use in decoration. Mr. Dilley is possessed of a facile pen and he spins his history with an enchanting style.

ART AND THE ENSEMBLE. The amateur of art, who has hitherto considered the ownership of paintings and sculpture the privilege of a few very wealthy and often solemn collectors, now faces a new opportunity which the art galleries themselves are fostering through the nature of their exhibitions. A number of exhibitions this season present works very much in tune with the current spirit in decoration. We have learned to go down side roads in decoration—to collect Victorian, Biedermeier and provincial French and Italian pieces, and to assemble them with a modern flair. So we may now select works of art which are less important for the signature of the artist or for any exalted place they may occupy in the roster of the immortals, than for their delightful harmony with our favorite schemes. Portraits and delicious landscapes by anonymous primitive American artists, native interpretations of Staffordshire pottery, old weathervanes, the works of famous or even minor French "Sunday" painters—all these appeal to us because they are naïve, and because we are just sophisticated enough to appreciate their freshness and fitness with the rooms we are creating in the same spirit.



**From France a façade comes to rest
on the slope of a New England hill**

THE HOME of J. F. McClelland at Greenwich, Conn., is the transplanting of a smaller French manoir to New England. Through the skill of the architect, Richard H. Dana, various French details were easily worked in. Decorations by Nancy McClelland; landscaping by Davidson & Constable



YANKEE BECOMES A FRENCH MANOIR · By R. L. Mason

ARCHITECTURE, like fine brandy, is often improved by a sea voyage. It takes on a new life and seems more readily to adjust itself to its new environment. This has especially been found true of the smaller French farmhouse and manoir. They carry well to America and, given intelligent treatment here, lose all air of being foreign and exotic. They are accepted immediately into the society of good American architecture. But—the treatment must be intelligent. It was intelligent treatment that made the home of J. F. McClelland at Greenwich, Conn. so successful a transplantation.

The problem presented by the site was a steep hillside to which the owner wanted to adjust a house of the French manoir type. This was solved by placing a ground floor on the bottom of the slope, behind the façade shown on the page opposite, and bringing the main floor one flight up. This ground floor contains the entrance hall, stairs, dressing room, playroom, the usual furnace and store rooms and a two car garage in each wing.

The bottom section is of brick stuccoed, with cream stucco over timber construction above it to the high, steep, gray slate roof with which the house is finished. In the tower is contained a circular stairs.

The girouette on the peak of the tower is an old Louis XIV weathervane of a little angel blowing a trumpet.

In order to break the height of this entrance front the wall up to a band course at eight feet is painted light gray, giving contrast to the cream of the walls above. Over this is placed green trelliage that, in addition to giving a pattern to the lower wall, makes a wide horizontal band that helps the house sit comfortably on its site. Around the bottom are massed Rhododendrons faced down with Andromeda. English Ivy is planted on the trellis.

Another commendable feature is the way the entrance door is treated. Instead of the portico roof being supported by columns, which are always in the way, this four-foot cover is held in place by iron brackets.

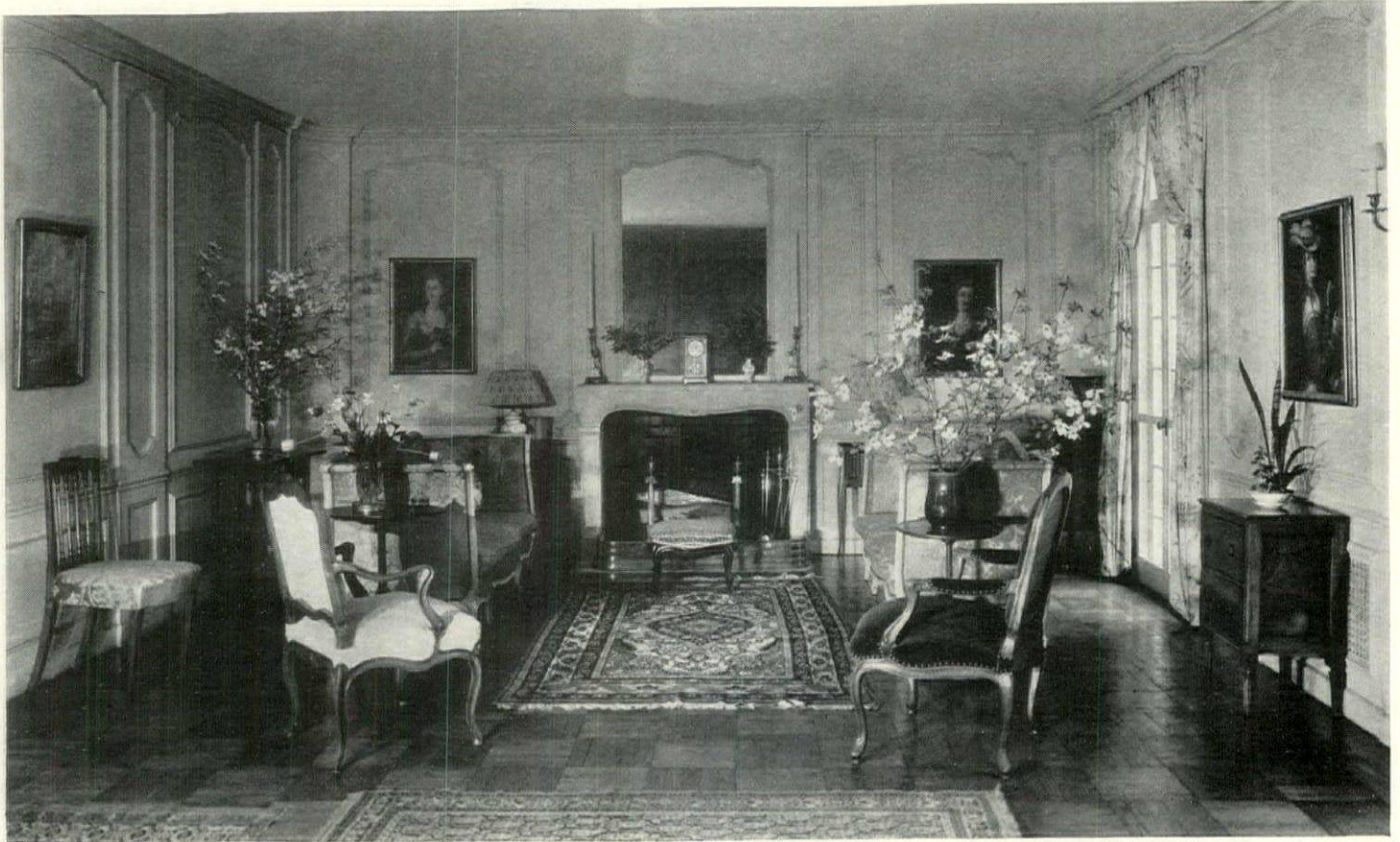
Throughout the house the windows are metal casements, but instead of painting them a dull color, which makes the windows seem like dark holes, the architect has painted both the frames and the muntins white. This is a French custom that might well be more widely adopted here. With these windows no shutters are necessary. In fact, the only blinds on this house are those on the rear terrace, where they were placed and painted terra cotta brown because that façade needed some things to

IN THE rear of the J. F. McClelland house at Greenwich, Conn., a paved terrace and flat lawn make a middle feature, supported on each hand by low retaining walls and by balanced bay windows. Richard H. Dana, architect

warm it and to relieve the austere effect of the many window openings.

One more item, and we can leave this entrance façade—the bottom floor of the two balancing gable ends contains a garage for two cars each. The doors are featured by giving them a sturdy design and painting them dark green. This is precisely the sort of thing the French do on their portecochères. The stables and carriage houses were a part of the manoir itself and were given architectural recognition.

The balance of the front façade is repeated on the rear. Between the two extensions, lies a wide paved terrace, its lines being carried out each side of a *tapis vert* by low retaining walls and miniature hedges that enclose Tulip beds. These lines give perspective to a long *allée* that finds its focal point in a statue at the end. A



two-story bay with windows at both stories rises to break the eaves on each extension. A balanced distribution of casement windows is maintained throughout.

Passing through the entrance door, we come to the hall. Here the floor is of two colors of green slate laid diagonally. Doors and woodwork are painted apple green and, to carry on the Gallic heritage of the house, the walls are covered with a green and gray lattice paper copied from an old French book on trelliage.

From an antechamber at the head of the stairs double doors open on the salon. This room is paneled in a simple Louis XV design and painted cream color in tempera. Tempera gives a wall a texture and quality that no amount of oil paint can convey. The mantel is an old stone example, Louis XV in design, and very much the color of the walls. At the windows are curtains of percale with a cream ground and patterned in a design of birds and flowers in colors reminiscent of those Chinese papers which were made in the 18th Century for the Western trade.

For furniture, the salon contains various pieces from the 18th Century of England, France and Italy, an international mélange that lends the room a cosmopolitan air. The materials with which this furniture is covered were chosen to harmonize with the various colors in the curtains. A parquet floor, made after an old French design, affords an excellent

basis for Oriental rugs in subdued colors.

Long French windows at the rear of the salon open upon the terrace and look out on the Tulip garden and down the alley into the background of woods.

Turning into the library, we find a room of quite different character. Here the walls are paneled in oak with bookcases of a Louis XV design. The curtains are of heavy linen with a grayish ground, and green and dark red predominating in the design. For furniture, Miss McClelland has selected a mixture of English and French country pieces that are in themselves an invitation to settle down with a well-chosen book.

As the library occupies one of the extensions, so does the dining room fill the other. A pale blue Chinese paper covers the dining room walls and the curtains are flame-colored. A fine selection of English furniture is used here.

Another room of unusual interest is Miss McClelland's bedroom. The walls here are painted a soft yellow pink with the exception of the niche for the bed, which is lined with a flowered paper on a cream ground. This niche is draped in blue taffeta with old embroidered mull curtains beneath it. One of the curtains serves also for bedspread. The window curtains are of percale made with the same design and in the same colors as the papering in the niche, and the head and foot boards of the old bed are upholstered in the same

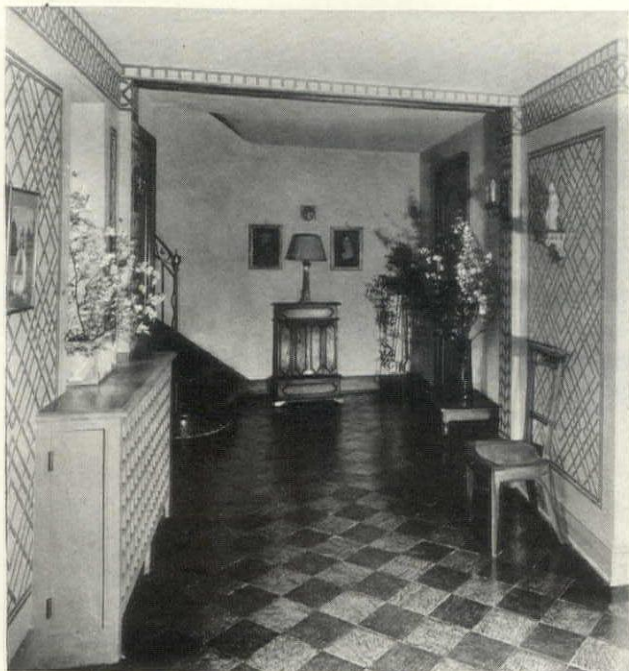
THE SALON contains a cosmopolitan mixture of French, English and Italian 18th Century pieces, against a paneled Louis XV background. The parquet flooring is in a French pattern. Portraits are of the period. Nancy McClelland was the decorator

material. The room is furnished with an interesting collection of Louis XVI country pieces. On the floor is a fragment of an old Aubusson carpet colored in rose and blues.

We have mentioned the long *allée* that leads from the rear terrace and past the Tulip beds. Its end is formed by a niche of Hemlocks and tall Cedars, housing Carpeaux's statue of the boy with the shell, in terra cotta. The color of this little statue is repeated on the terrace in the reddish-brown covers on the chairs, and again in the terra cotta pots set along the stone wall surrounding the Tulip beds and in the shutters at the lower story windows. The border at each side the *allée* is composed of old-fashioned flowers—Bleeding Heart, Beebane, Iris, Delphiniums and Giant Buttercup edged with English Daisies. These flowers from the east agree amicably with the architecture of the house which, itself, is so reminiscent of country days long ago in a far land.



THE LIBRARY is paneled in oak of Louis XV design. Curtains gray linen figured in reds and greens. Venetian blinds take the place of glass curtains. English and French country pieces furnish this room



SQUARES of two-toned green slate form the floor of the entrance hall. This diagonal pattern is repeated in the gray and green trellisage paper which further harmonizes with the green of the woodwork. Beyond are stairs which rise in the tower

THE FIREPLACE end of the salon is furnished with a balanced pair of canapés covered in crimson damask. This view also shows the rounded corners of the room and the interesting way the cornice has been built out to hold the curtains

A procession of women



Most of us look vaguely on the past of our country as a series of political and military marches and counter-marches. Here and there a figure is thrown into relief, but the ordinary person fades into the dim rabble. It would be interesting—and we suggest it as a winter's pastime—to idle through tales of the past as if watching the march of a great army of all kinds of men and women. Sit in the audience, as it were, and suddenly cry, "Stop!" The man or woman nearest the center of the stage halts, steps to the footlights and tells her story. Let's try it. . . .

FROM their accent, we gather that men and women now passing are Yankees. Their gait is alert and independent. They are raw-boned, erect and each carries some ware. . . . "Stop!"

Before the footlights comes a little woman. Hannah Davis is her name, from East Jaffrey, New Hampshire. On her arm is slung a band-box. Hannah's story is this:—to make ends meet in her day—and her day was toward the beginning of the last century—she took to fashioning band-boxes. They were built of pliant strips of wood, usually oval, and lined with old newspapers. These were made in winter. When spring came she started on the road peddling them from town to town and to isolated farmhouses. At first she trudged on foot with only a few band-boxes, then, as business improved, came a buggy to carry her wares. Eventually trade grew to such an extent that she had to load up a wagon with band-boxes. Thus did Hannah Davis make a decent competence for herself and family. . . .

THE procession moves on. The dialect changes. The tempo becomes slower. There are darkies in the crowd. . . . "Stop!"

Margaret Haughery—and 'tis a fine old Irish name. Born Irish too, for her maiden name was Gaffney. She was born in Baltimore and moved to New Orleans in 1836, with her husband. On his death, finding herself in reduced circumstances, she finally accepted work as a common domestic at an orphan asylum run by the Sisters. So well did she do her ordinary chores that, when the Sisters opened another orphan home in the country, she managed it till the debts disappeared. This she accomplished by applying business methods to the running of the dairy. And when the institution was on its feet, she started a dairy of her own. This prospered, and was followed by a bakery in the heart of New Orleans. Although now making money, Margaret Haughery still drove her bread cart around the streets of New Orleans as she had driven her milk wagon. The remarkable fact about her was that all she made by her industry was spent on orphans. When she died, New Orleans erected a statue to her. . . .

The people in the crowd now are singing hymns ecstatically. Their faces are lifted as if to see a vision. They are led by a tall, dishevelled, long-haired man. He has tramped

and ridden thousands of miles in practically every state of the Union. A fiery illiterate creature, his sermons spout brimstone and eternal damnation. Yet in his shadow walks a lovely little woman. . . . "Stop!"

Peggy Dow. In all the history of our itinerant preachers there never was such a faithful wife. On Lorenzo Dow's great gospel perambulations she followed him unfalteringly. While he stirred the backsliders, comforted the sick, cheered the downhearted and spread the glad tiding of salvation up and down the countryside for years, Peggy was by his side to aid him. And not only did she suffer the hardships of the road, the indifference and inhospitality of many who would not accept her husband's preaching, but she also listened enraptured—ten to fifteen times a week—to his sermons! Much has been said of the burning zeal and arduous labors of those itinerant preachers who brought the Gospel to the unchurched and neglected countryside of America; little, however, has been written of the fortitude of the wives of these preachers. Such a valiant woman was Peggy Dow. . . .

THE procession moves. The marchers become more colorful. They strut across the stage. Their postures and speech reveal them as actors, showmen, fair folk, making a meagre pittance by amusing people hungry for laughter. Stage sets and costumes go along in wagons. Some are dancing masters on the side, some teach the guitar. Some. . . . "Stop!"

The footlights pick out the slim figure of Miss Cheer, of the American Company of Comedians, the first organized troupe of professional actors to appear in this country. Their day is long before the Revolution. At Charleston there joined the company this lovely little person, fresh from successes in London's theatres but willing to take her chance in the wilderness of America. Up and down the Atlantic seaboard she rides in that wagon with the troupe, over rutted roads and through unbridged streams. Her repertoire is no less than forty plays. Year in and year out she amuses audiences with her acting and her singing. Even the Caribbean Islands enjoy her. Having given this pleasure to a vast concourse, she retires to a little town in Jamaica—and the world has forgotten her when her end comes.

THAT'S the way you play this game. You may stop men or women. From the shifting tides of America's past pluck them out and ask their stories. Some are sordid, some are colorful, some valiant indeed, some will make you laugh and some will make you weep. Most of them, though, record fortitude to an amazing degree—fortitude in physical danger, fortitude in times of sickness and famine and war, in circumstances of poverty and of great temptation.

Such are the fabrics of human beings from which the vast tapestry of America has been woven. And it is to memories of these people we can turn when the times demand fortitude of us.

—RICHARDSON WRIGHT



Tebbs & Knell, Inc.

The pagoda hood for a doorway

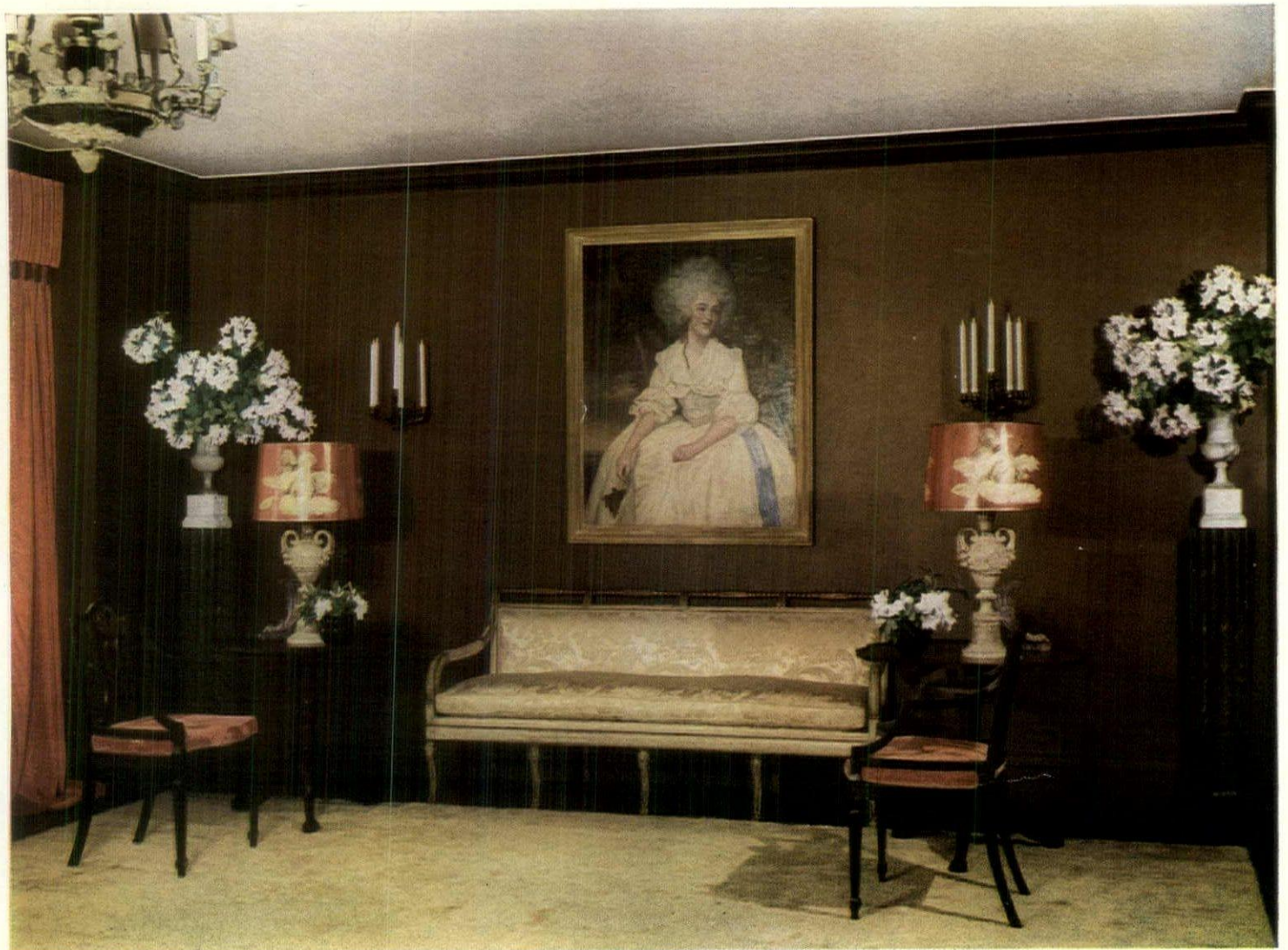
OUT of the land of the rising sun, along with Mr. Chipendale's furniture, came inspiration for this detail. Here its graceful silhouette and dark tones are in interesting contrast to white walls and rectangular lines. The home of Patrick Butler, Shaker Heights, Ohio. Raphael Hume, architect. Other views on pages 52 and 53



**Extremes meet
in these novel
color schemes**

MRS. JUSTIN O'BRIEN'S dining room in Southampton, L. I., has a vivid color scheme. Bright yellow walls and brilliant green of curtains, rug and chairs are emphasized by a black floor and blue ceiling. Empire Exchange, decorators

THAT seal brown makes a luxurious setting is apparent in the drawing room below. How striking are the coral notes, the cream and gold settee, the white flowers, against this rich background! Mrs. Tuckerman Draper, decorator





WHITE fabrics, white furniture and accessories continue to dominate. Here these are used with a dark blue background—another instance of dark walls with furniture and curtains light in key. Mrs. Tuckerman Draper, decorator

NOTHING could be more effective for a long window than these graceful curtains of white satin trimmed with gold braid in Greek key design. White satin also covers the chairs. The white and gold console is from Syrie Maugham

White notes against bright dark blue

Behind Edmund Lowe's yellow door

HOUSES have definite characteristics as certainly as the people who live in them: There are gay and charming houses; dull and grave houses; houses that you loiter before, longing for a glimpse within—and those you are impelled to hurry past, in wonder at their being.

In his various places of residence, Whistler always emphasized the front door, the burnished copper door of his house in Chelsea, facing the embankment, being the most famous one.

Coming upon a bright canary yellow door, framed by giant Bamboo and lacey Pepper boughs, at Beverly Hills, California, one's attention is immediately intrigued, and although the house is almost hidden by trees, one feels that here is a gay and charming dwelling—and longs to see beyond, to know the dwellers.

You enter through the yellow door into the house of Mr. and Mrs. Edmund Lowe—Lilyan Tashman.

Within, through windows framed by the entrance hall, you face a sun bespattered patio, partly shaded by a sweet-scented Acacia tree, the bloom of which is the same flaunting color as the door.

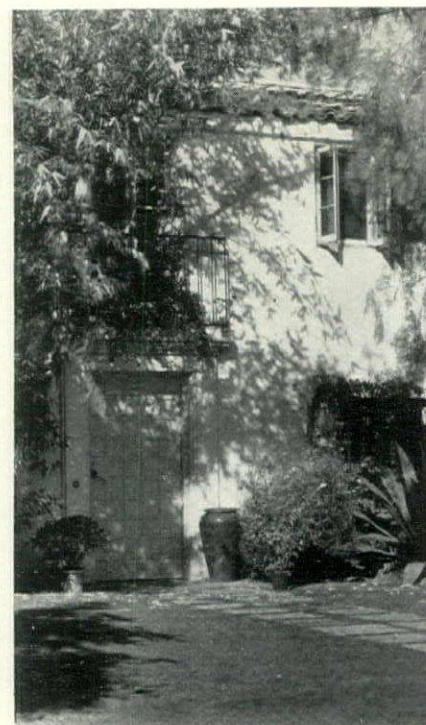
In the two-story living room a tiled stairway leads to an upper balcony, which has landscape painted walls. The furnishings are international: A Spanish

By Una Nixson Hopkins

hand-woven rug—beige, copper and blue—supplies the color notes. Fine pieces of English and Spanish Renaissance furniture are preeminent. There are old Italian brocades, French lamps and Chinese ornaments. Mrs. Lowe's collection of old silhouettes and miniatures is arranged about the fireplace. The windows are deeply recessed and inner blinds, painted sky blue, and slightly decorated, augmented by dull red and gold curtains, keep out the insistent California sun.

Just beyond the living room is a garden book room, all glass with the garden end and opening into it, with a low window on the patio side, the floor flush with the garden bed walks, so here one may enjoy the garden and a favorite book at the same time.

The dining room in another wing has casement windows on the front looking into the Pepper tree, and glass doors open into the patio. A heavy walnut dining table, Cromwellian chairs, and a high, carved credenza are consistent with a floor of tile. Faded red, damask curtains, against a wall of natural plaster, which prevails throughout the first floor, together with



old silver and wonderful flower arrangements complete the room.

The unusualness of the garden book room is unmatched by the card room above, off from the upper balcony, available from the garden and patio by an outside stairway. The room in effect is white: White walls; white furniture, for the most part; white silk curtains with tie-backs of Calla lilies, ingeniously made of metal, painted white. The Empire sofa and one chair are covered in a striped material—two shades of pale yellow. Delightful English Empire chairs—white trimmed with gold—have seats of needlepoint, white flower arrangements on a field of mulberry. Outside, the window boxes are filled with white Petunias, and boughs of the yellow Acacia brush against the windows.

A cosmopolitan spirit is evident in the furnishings of Mrs. Lowe's bedroom—for the most part modern adaptations of Venetian—all in the palest beige, ivory and gold. The white and gold bed is draped in beige moiré silk.

The foreground of the garden is paved with flags and shaded by an aged Olive tree, thus equipping it for comfortable outdoor living and dining. In mid-garden is a small table shaded by two wooden umbrellas, and called the breakfast room.



Hillier

THE HOUSE of Mr. and Mrs. Edmund Lowe—Lilyan Tashman—at Beverly Hills, California, is hid behind a garden of Olive, Pepper trees, Bamboos and Acacias and the entrance door is painted in gay Acacia yellow



Mrs. Lowe's bedroom, a corner of which is shown to the left, is furnished mainly with painted Venetian pieces in pale beige, ivory and gold. Very little design is used in the room so that it has a restful air. The decorator of this and the other rooms of the house was Harold W. Grieve

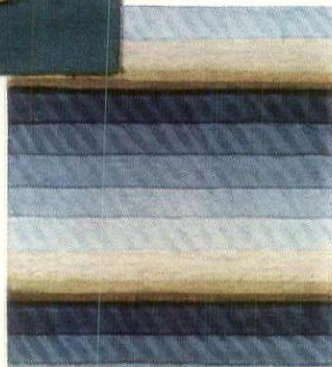
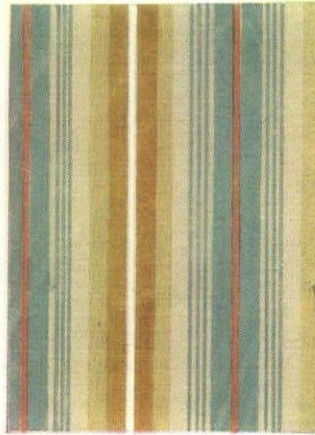
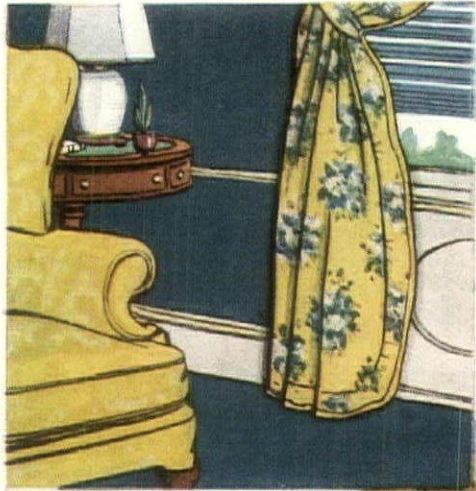


OVERLOOKING the patio is the garden card room, with its white walls, white furniture and white curtains and Empire sofa upholstered in pale yellow. The only strong color is found in the chair seats and book bindings

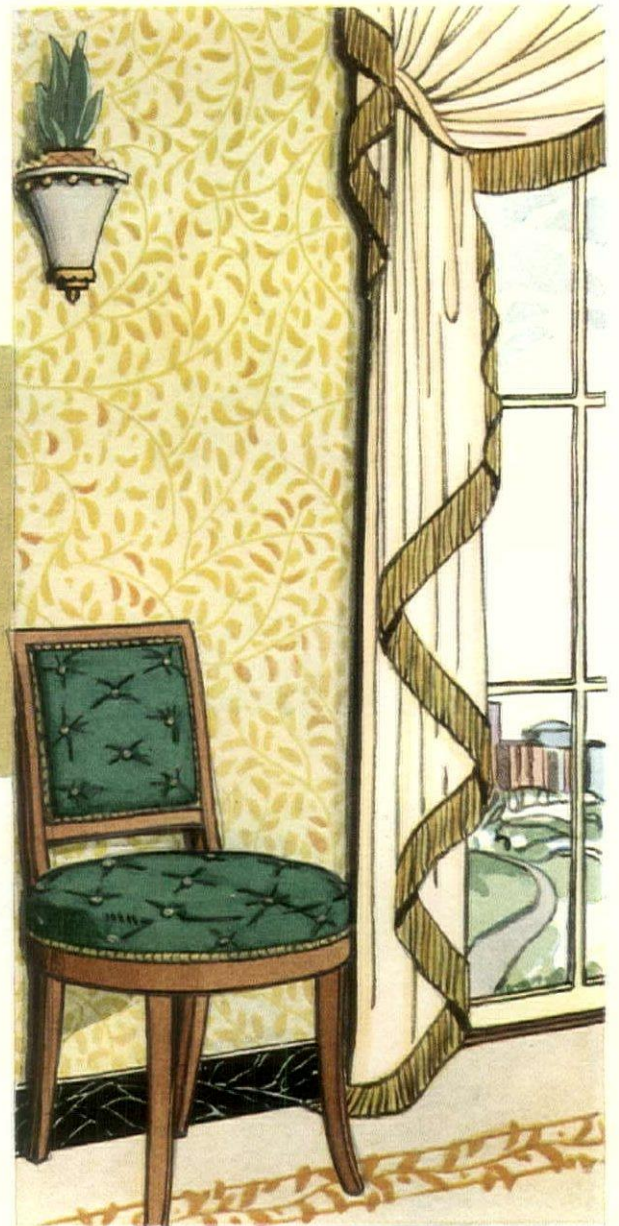
THE studio living room is two stories high and affords space for a collection of diverse furniture and bibelots, informally arranged for a maximum of enjoyment. Copper and blue are the predominant color notes of this room



Officers of the American Institute
of Interior Decorators choose
six color schemes



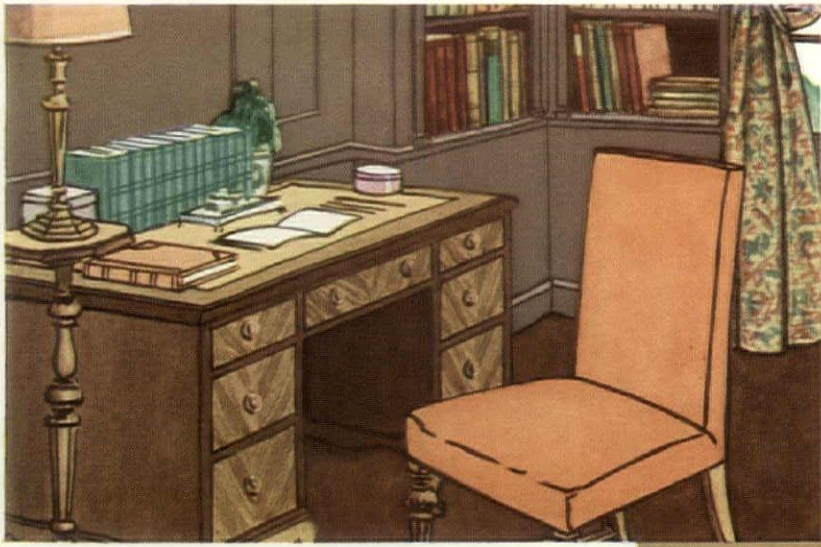
WILLIAM R. MOORE, president of the newly formed American Institute of Interior Decorators, suggests the scheme above for a living room. The chintz of the curtains is used for slip covers on two fireside chairs. Other furniture is in the satin stripe at right. Accessories, white, coral and blue. Schemes on these pages were selected by the six officers of this society



IRENE SIDLEY, secretary, selected the dressing room scheme above. Wall paper has gold leaves on ivory ground and the ceiling is in gold tea-box paper. The curtains are of ivory georgette with gold bullion fringe. Another chair is in the green, gold and ivory striped moire shown at the left. Ivory linoleum with gold leaf border makes an effective floor

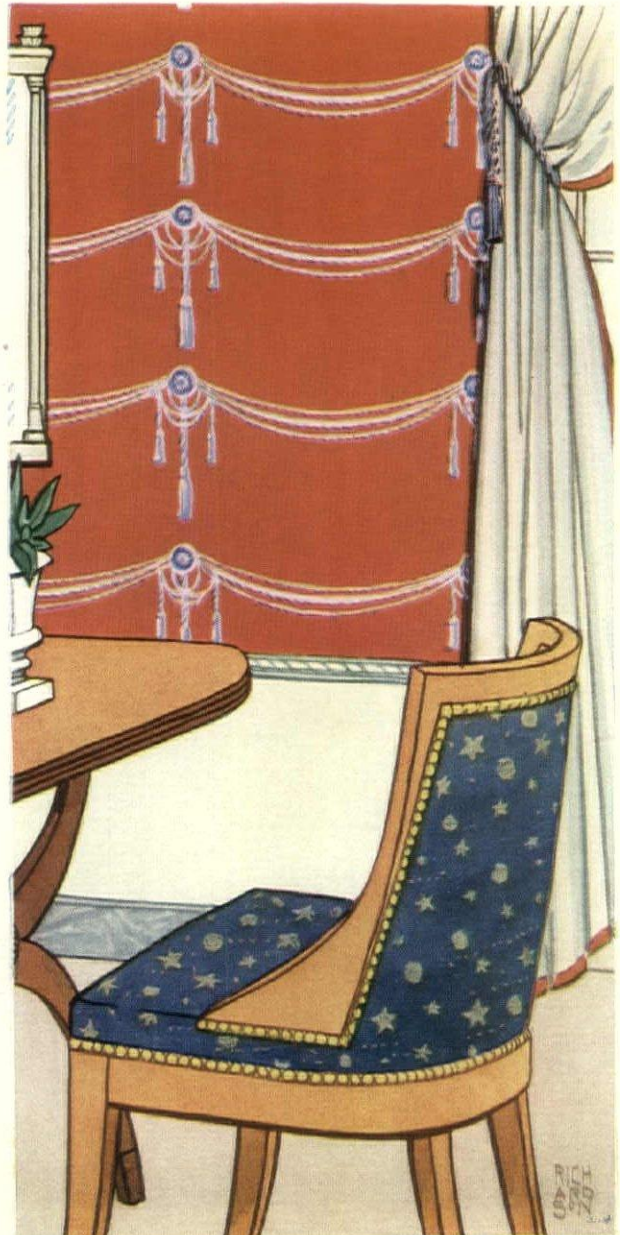


E. A. BELMONT, treasurer of the Institute, offers a vivid scheme for an Empire hall, stressing emerald green—a new color in decoration. The ceiling is emerald green; black carpet with green stars and border. Green is repeated in curtains and marbled walls. Furniture is in cherry red velvet and the green and gold Empire damask at the right



FRANK W. RICHARDSON, vice-president, outlined this library treatment. The gray-brown walls, with ceiling in the putty tone shown right, make a flattering background for coppers and browns of textiles and rug. The curtains are in brown, copper and green with a design printed with paint—product of the Herter Looms

MRS. JAMES C. ROGERSON, vice-president, plans a modern bedroom around fabric panels by Raoul Dufy, shown at the right of the sketch. These—a striking blend of yellow, chartreuse, American beauty and greens—are used for hangings, with glass curtains of gold gauze. Ceiling, daffodil yellow; rug, blue-green. Furniture is in blue-green raw silk and rose silk



Gay combinations

to produce colorful effects

in the important rooms of the house

Lustrous walls for this age of metal

THE metallic background in decoration has returned to popular favor—a popularity that is chiefly attributable to the influence of modernism.

Whether we like or dislike modernism, we cannot be blind to the fact that it has had certain definite effects upon the taste of the public at large. One of these effects is an alert recognition and appreciation of lustrous metallic qualities. Metallic luster occurs in fabrics for upholstery and hangings, in furniture, exterior architecture, and in a dozen and one aspects of decoration. Gleaming metals of various kinds are so conspicuous a characteristic of the present decorative era that we might call it "The Age of Sparkle" with perfect propriety, just as we speak of "The Age of Walnut" or "The Age of Mahogany" when

referring to the different phases of 18th Century furniture.

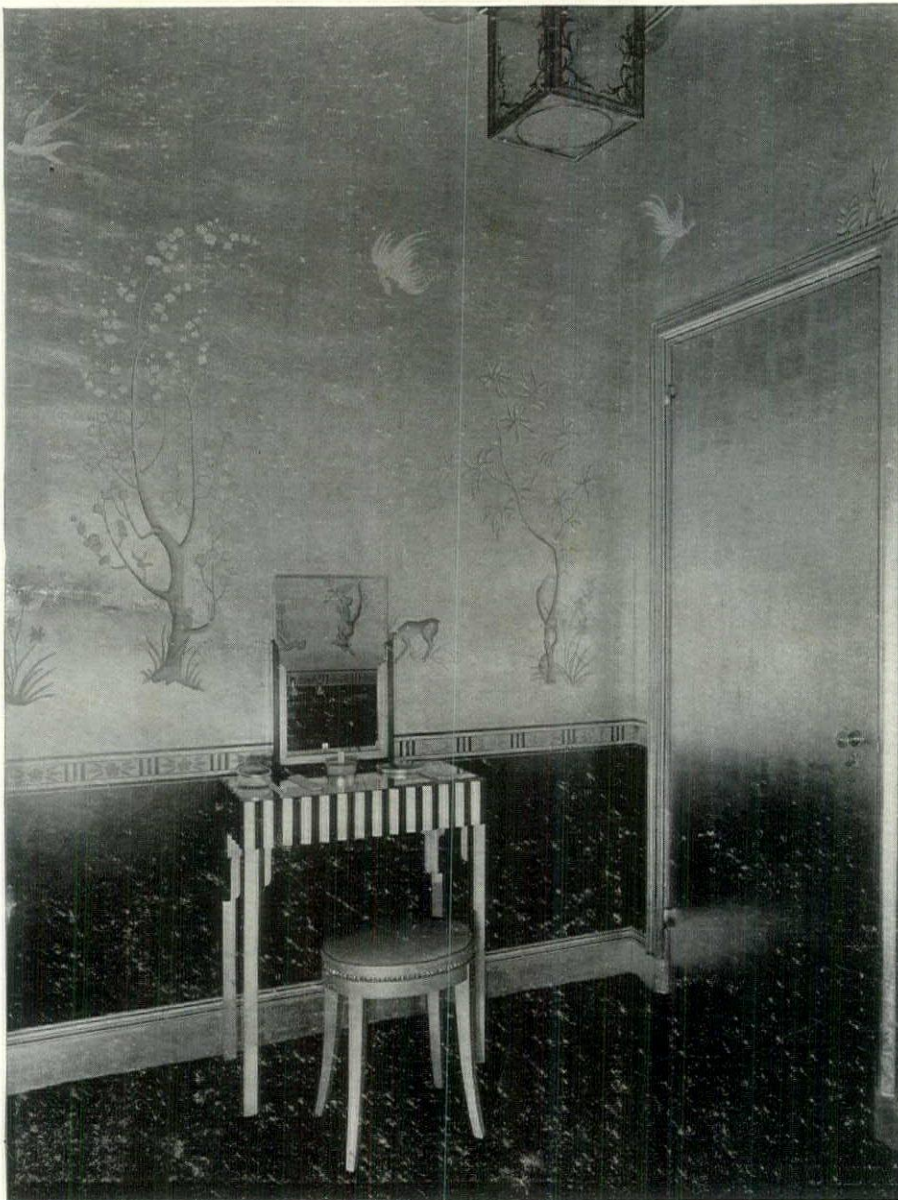
We can have metallic backgrounds both burnished and dull. With the burnished surface we get the maximum of luster and reflection; with the dull surface we still get the lustrous metallic quality in appreciable measure, while the intensity or reflection is greatly reduced. Besides gold and silver backgrounds, there are many other metallic surfaces, and in every gradation of luster, from the hard glitter of chromium plate to the soft sheen of old lead foil, with aluminum, bronze, brass, copper and monel in between. Moreover, these surfaces can always be modified in one way or another by treatment with various applications affecting their tone.

In using metallic backgrounds, one fact

should be kept clearly in mind. A metallic background is not loud, blatant or aggressive. On the contrary, while a metallic background in quality, it is quiet. Take gold, for example. Gold used in large quantities over a wall surface is quiet and restful; a little gold imparts elegance, and distinction; an indiscriminate medium quantity of gold in between, neither very much nor very little, is noisy and vulgar. Unfortunately the mid-Victorian tradition of much shoddy, ostentatious metallic glitter, has left a bad taste in most people's mouths and caused disturbing timidity and distrust extremely hard to overcome. As with gold, so is it also with other metallic surfaces that are used as backgrounds. The quantitative effects of distribution hold good in all cases.

Another thing most important to remember respecting metallic backgrounds is that metals in decoration are not colors, and are not to be regarded from the same point of view as colors. Though metals have color, their hue is removed from the ordinary status of color and stands in a position quite apart. The hue of gold, for instance, is more or less yellowish according to the character and amount of alloy, but with a gold background you are free to do all sorts of things you would not dream of doing with a yellow background.

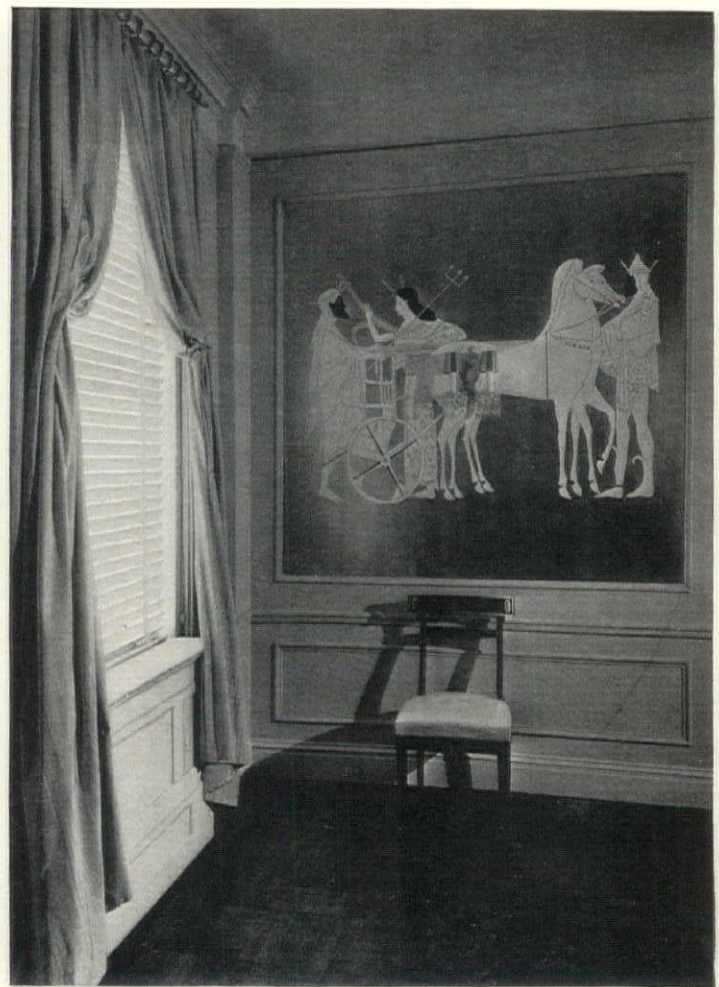
Ordinarily, metals in company with colors perform the function of accents. When there is a metallic background, however, the relation is reversed and color must impart the accent. Since metal throws every juxtaposed color into sharp relief, whether it be dull or bright, even mouse grays and somber browns acquire subdued brilliance and distinction they could never achieve on a background of color. Metallic walls squeeze out every drop of color potentiality and make it count to the utmost. It thus becomes possible not only to compose effectively with but one or two colors in a low key but also to produce a certain brilliance with colors that we should ordinarily consider dull. Dark gray-blues, grays or browns, for example, will assume a degree of life and vibrant energy that they would



George W. Harting

By Harold D. Eberlein

A POWDER room in Mrs. Thomas Ewing, Jr.'s New York home has walls covered in aluminum paper with colored decorations. Doors and trim are gold, the dado is deep blue marbled paper. Kerstin Taube, Inc., decorators



never display on any color background. Brilliant colors will gain a corresponding intensity from metallic walls.

Thanks to the enhancement afforded by a surface of gleaming silver or gold, designs painted in monochrome take on great richness and warmth. As an instance of this enriching quality might be mentioned Chinoiserie devices painted in blue on a silver ground or, again, chiaroscuro subjects in umber on a silver ground, the metallic surface giving high lights and emphasis in a most vivid manner. Black designs on gold assume a comparable degree of life. And these monochrome treatments on metallic grounds seem to take on a diversity of coloration in a mysterious manner of their own. This is due to the reflections of color from sundry nearby objects, for a metal wall has more or less the properties of a mirror and catches up all manner of lights and colors without actually reflecting images. The brighter and smoother the metallic surface, the richer and more varied will be these reflections. Sometimes they come from outside the room, sometimes from objects within, varying with the lights from hour to hour—and they impart an indescribable vital quality to be gained by no other means.

This same vital quality produced by the reflective powers of the metallic back-

ground is shared by walls that bear no painted decoration. Some considerable portion of each wall is always alive and full of reflected color. Of course, when the surface of the wall is broken up so that the angles of reflection are constantly changed there is a correspondingly increased play of high lights and reflected color. When walls are covered with silver or gold paper there are various ways in which this breaking up the surface can be effected. The paper can be put on in squares with the grain of the paper running horizontally and vertically in alternate squares. Or it can be put on in a variety of other ways that will produce interesting texture and present infinitely varied facets of reflection.

A perfectly smooth metallic background without painted decoration or some such method of breaking up the surface is apt to be as monotonous as the inside of a sardine tin, especially if the surface is aluminum painted. Aluminum paint on a rough plaster surface, however, is an entirely different matter; it immediately gains life. It can be converted into a pale gold by a thin coat of orange shellac.

With all the modern methods of concealed and indirect lighting, the reflective value of the metallic background becomes an invaluable asset in diffusing an agreeable radiance. The value of the reflective prop-

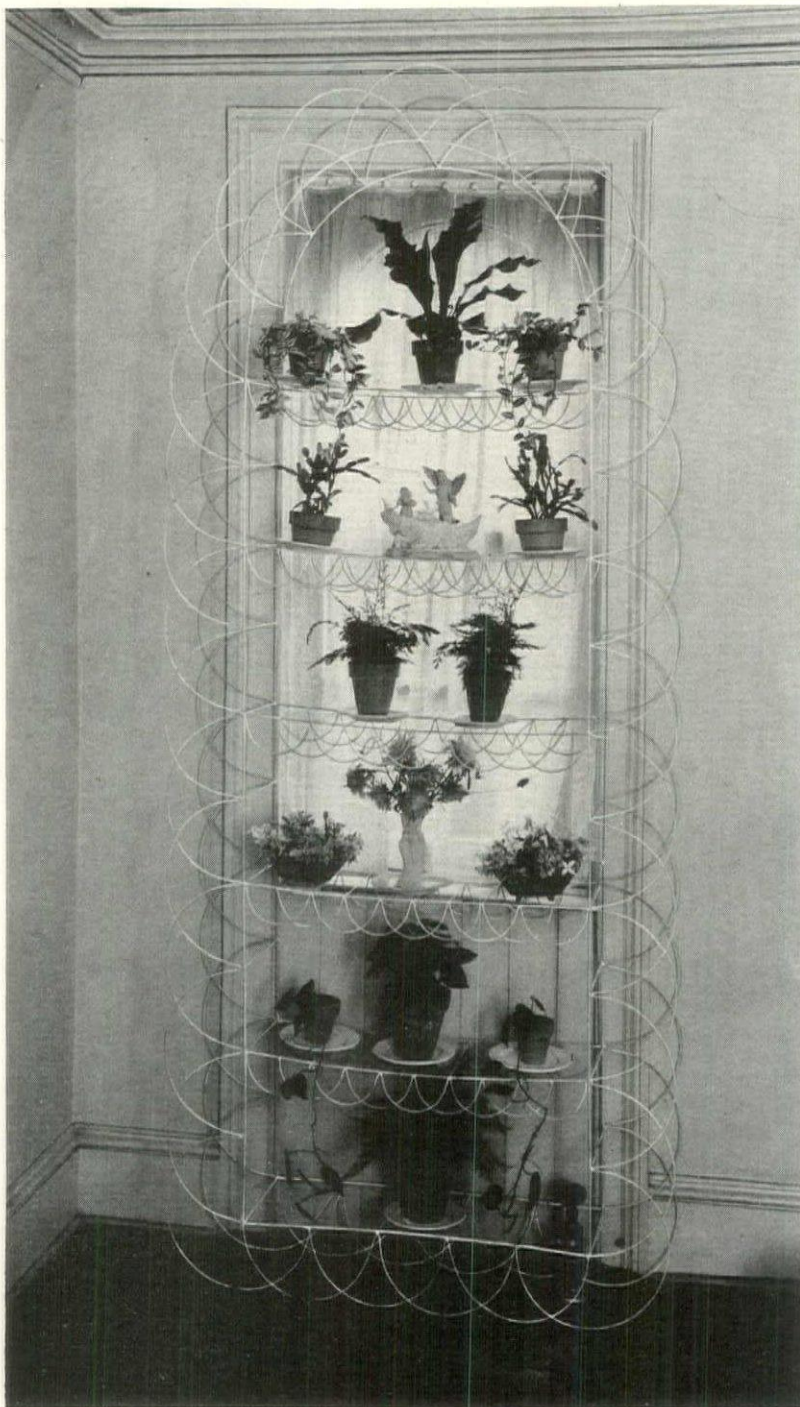
MODERN murals painted on silver paper make gay walls in the man's bath shown at the left. In the home of Mrs. Morris W. Stroud, Jr., Villa Nova, Pa. Doors and baseboard black, black and chromium fixtures. Elizabeth H. Peacock, decorator

AN unusually smart decoration for use on dining room walls consists of panels decorated with figures taken from Grecian urns, painted in shades of white and shell pink, with black accents, on copper paper. M. Alexander McDonald was the artist

erties of metal walls must also be kept in mind with reference to the apparent size of rooms. Though in a lesser degree than mirrors, the metallic background has the effect of increasing apparent size in much the same way.

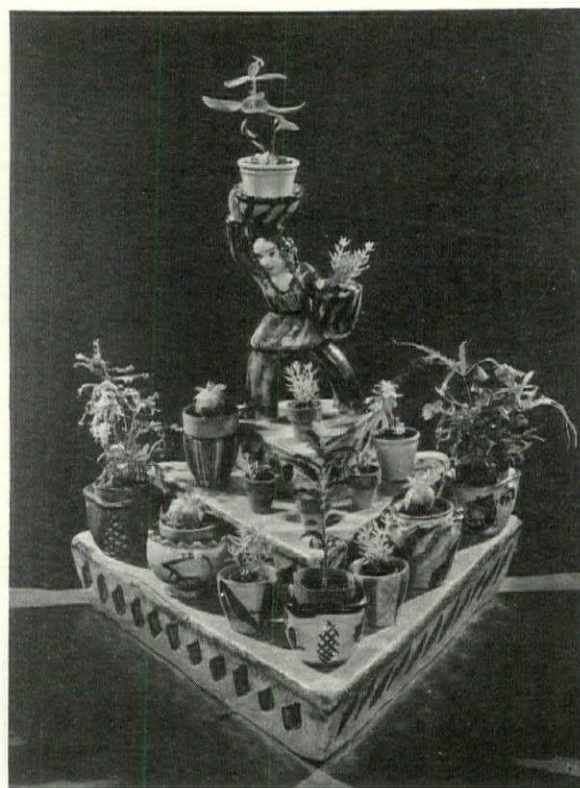
Another quality of this type of background is that it is pitiless and exacting in its requirements of clean-cut and pure contour. Just as it accentuates the properties of color, so does it also throw into incisive relief the contour of every article entering into the composition of a room. This is a good thing. It penalizes slovenly arrangement and faulty lines; at the same time, it rewards good (Continued on page 78)

THE problem of planting a corner window box is cleverly solved in this Berlin apartment by a combination of Crocuses, Cinerarias, Cacti and others. They are grown in pots covered with sheets of moss. This treatment would be attractive in any of our modern sunrooms; flowers can be chosen for the color scheme



There's an indoor garden for every style and size of room

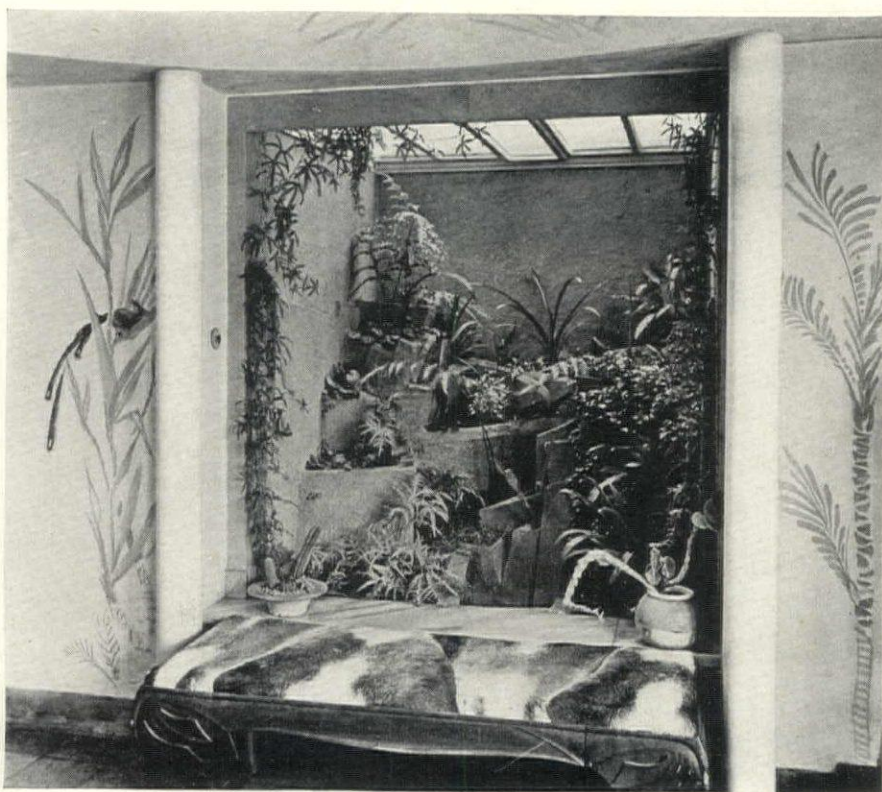
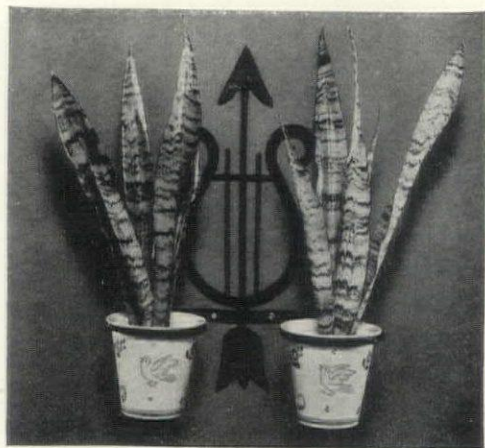
AN airy arrangement for the window of a small sunny room is the white wire plant stand at the left that forms a halo about an entire window. No over curtains are needed with the frilly, scalloped edges. The Russel Wright Studio. (Below) A pottery pyramid with blue and rose decorations on a tan ground. Brightly colored tiny pots are filled with miniature Cactus plants. Carbone, Inc.





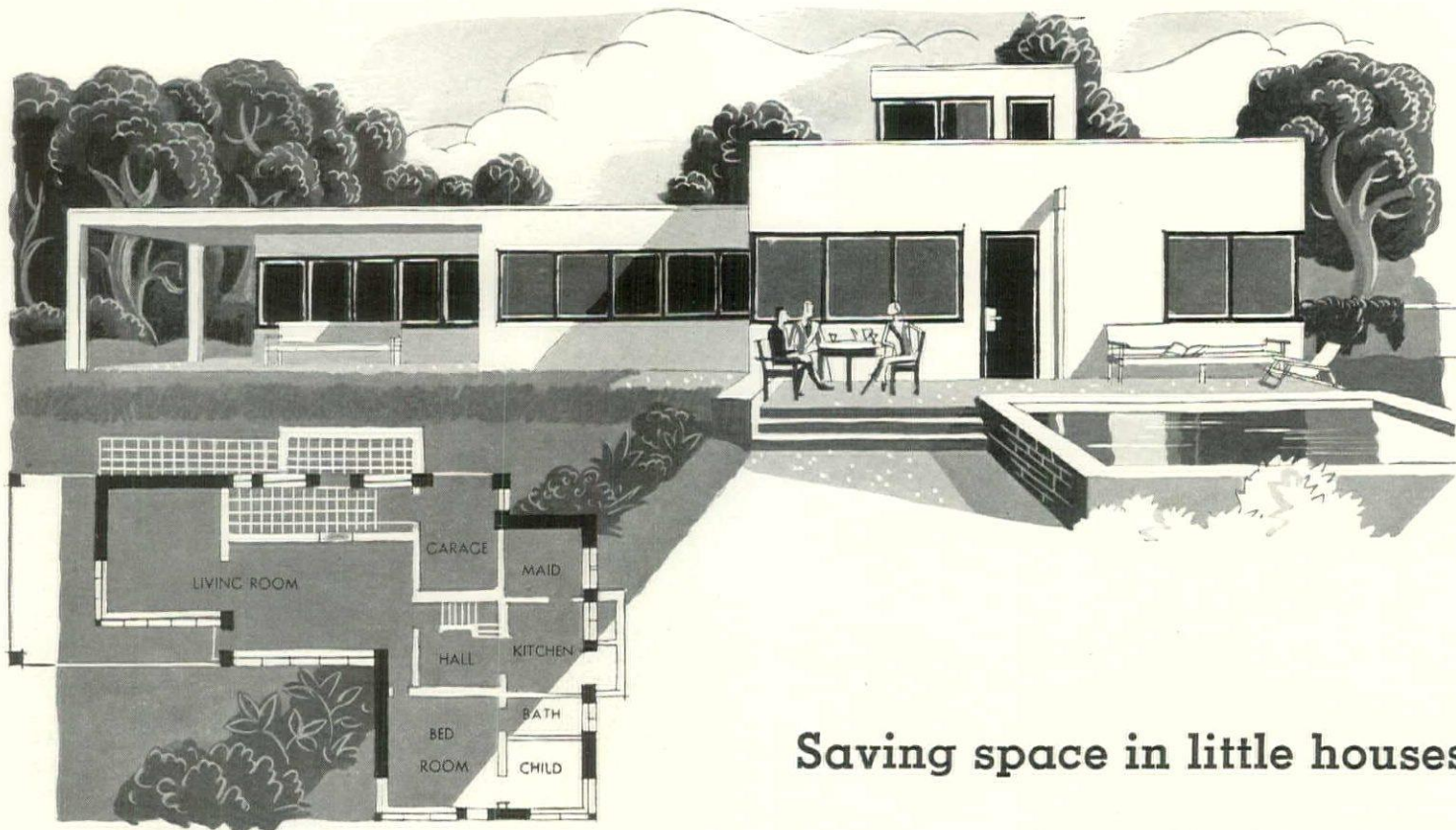
THE attractively designed shelves at the left are placed on the wall of a sun room in a Viennese house. Made in different widths, they hold both large and small bright colored pots that harmonize with the treatment of the room. For this wall use, the vines and plants should be carefully selected for their color and ornamental values and so placed that they make a composition of various forms against an appropriate wall paper. The architect is Liane Zimmler of Vienna

THE small wall bracket below would be smart and appropriate used on the walls of a partly enclosed terrace where pots of flowers are banked on the stone floor and on plant stands. The yellow pots have designs of birds and flowers in blue and rose. From the Mayhew Shop



THE small low, green iron plant stand at the left is easy to care for and has a tray six inches deep that you can fill with flowers, bulbs or the small green things you like. It is here shown filled with a pleasant variety of forest plants including Ferns, Wintergreen, small Hemlocks and Club Moss. It would also be attractive planted entirely with Crocuses or double Tulips. Courtesy of the Arden Studios

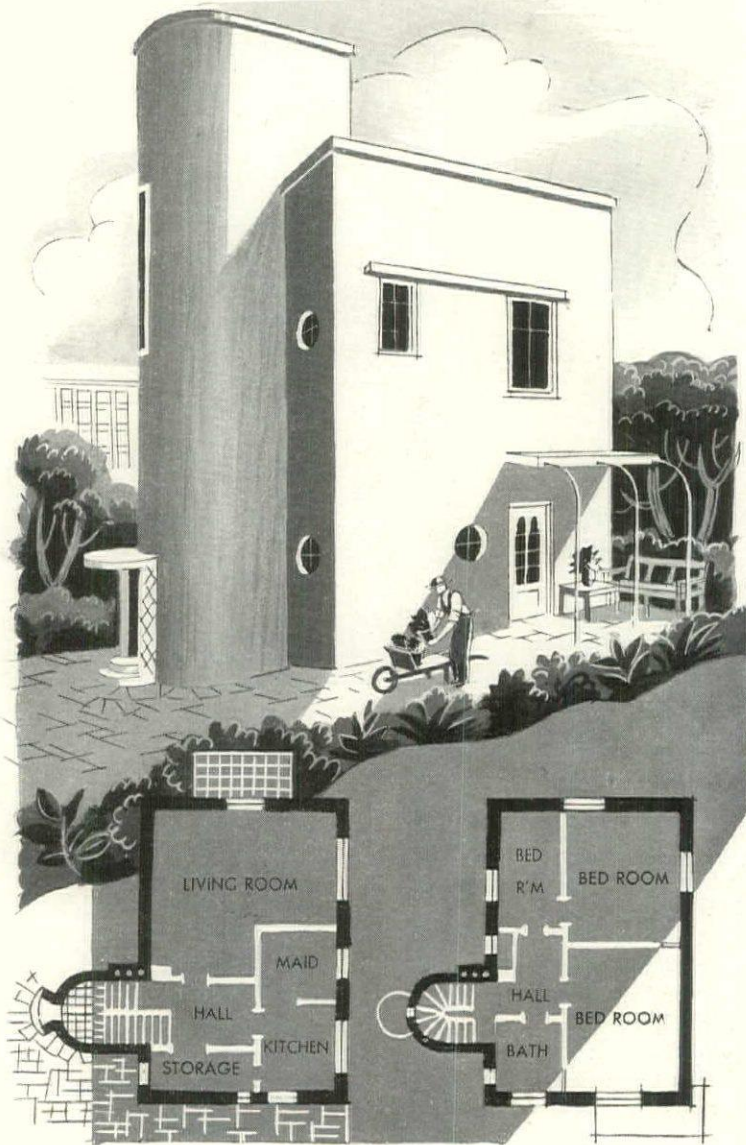
THAT an indoor rock garden can be successfully combined with a modern interior is proven by the photograph above. Ferns, Cactus and all sorts of interesting rock plants are placed in a deep niche, while the walls of the room are painted with tropical trees and birds. Vines climb the walls of the niche and pots of Cactus decorate the ledge. The lighting for it is from a skylight above



Saving space in little houses

Presented by Julius Gregory

AS THE GERMANS PLAN FOR MODERN LIVING



ANOTHER GERMAN DESIGN, WITH STAIRWAY IN TOWER

NOTHING is more interesting to the country house architect than the problem of a small house. It puts him on his mettle and though he knows the chances are that he will not make anything, he can be sure that not only will he earn the undying gratitude of his clients, but that the accomplishment will be bound to bring him greater rewards in his career.

It is usually the young people just starting out in the world who want a small house and whose boundless enthusiasm and interest are always an inspiration to the architect. The one great obstacle to overcome is their tendency to conceive of the house as a miniature that will have everything in it which would be found in a dwelling twice its size. All else they think of is that it shall not cost too much. And so it comes to be a part of the architect's job to discuss with them the necessity of getting down to fundamentals in their manner of living and, consequently, in the operation of the place they are to live in.

I would have the person who contemplates the building of a small house stop and think of the tendencies of our times—the very definite trend toward simplification. Then let him conceive of his house as a dwelling for the future so that whatever goes into it shall be good for the years to come. I would call attention to the modern domestic work which has been developed abroad, particularly in Germany, to emphasize what can be done toward a simple way of living and its effect upon the planning of a home. Here in this foreign work one finds the utmost of light and sunshine, small rooms and closets, one bath, no dining room and the kitchen as a veritable laboratory.

It is not expected that the prospective builder shall adopt all of these ideas, because in many respects they represent the antithesis of his own American feeling about a home. We have a longing for charm, the home-like quality and a very strong sentiment for old things;

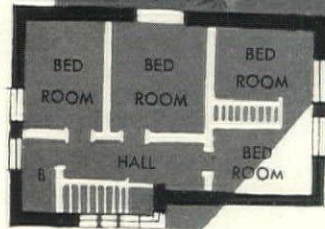
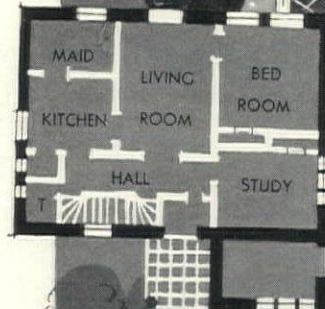
we want an extravagance of space and furnishings. Yet there is much that may be learned from this modern way of planning. Indeed, the apartment builders of today have gone far in this direction and if one is to build a good small house for the least amount of money, it certainly behooves him to build in keeping with this present practical trend.

In order to get the utmost from the small house, it is necessary to stop and consider one's way of living. While all houses begin with that, it is in planning the little one that economy of operation must be given the utmost of consideration. Our country house architecture of today is beginning to have much of the expression of the modern work of Europe, but so far it has been only in adaptation of the more or less decorative forms with little conception of the principles of simplicity and necessity which brought this type of architecture into being. The small house is the logical vehicle for this modern expression and should be planned, furnished and operated in that spirit.

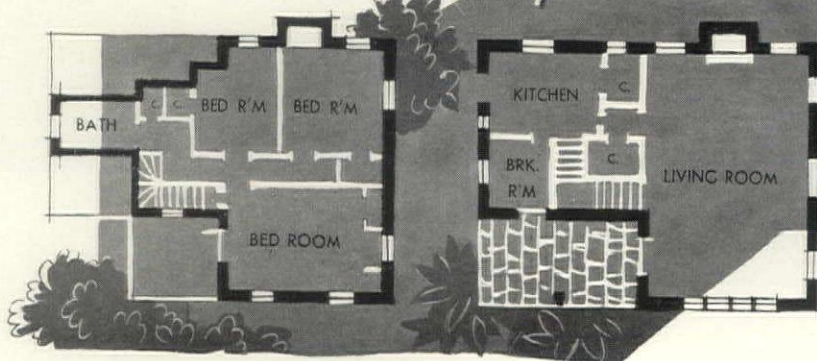
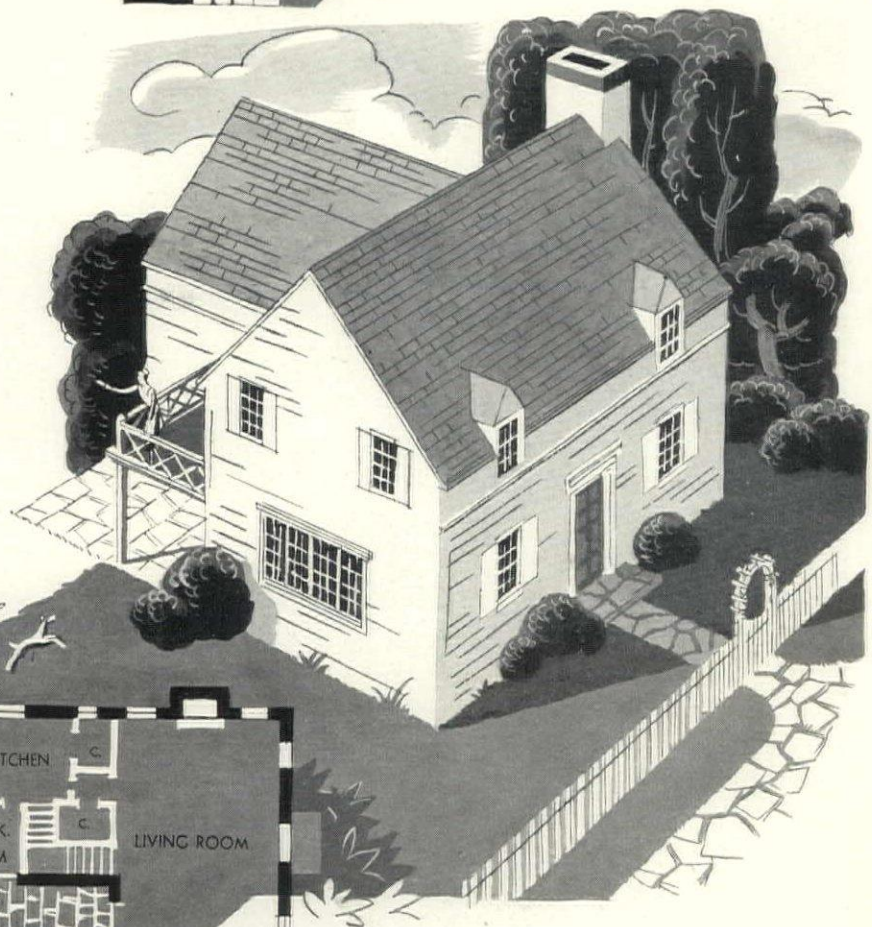
If one's attitude is right and he has the conception of simple living, then he goes forward to the consideration of the plans. A simple plan means a simple form of building which in turn means economy in every detail of construction. The whole thing starts and ends with a definite mental conception. A jumbled state of mind will be certain to result in junk, while the alert, thoughtful and ordered one will produce even better than it dreams.

As for the practical considerations in the design and construction, it is well known that the rectangular form, with few breaks or extensions, is more economical than the plan which is broken up, because it means the least amount of labor and material for construction. Next to that in importance comes the use of materials covering the house—the dress and its hat, for we are always thinking of our house as a living entity. If a small house is to have charm, it must be simple in treatment and should not be covered with every available material, as if it were the exhibit of a building supply company. All moldings and doors should be of stock design, which if utilized by a good architect will make a start toward the pleasing house.

A low house, rectangular in shape, with an interesting doorway and entrance, the walls of simple material such as white shingles, brick or stucco and a dark roof of slate or shingles, of pleasant proportions and interesting spacing of the openings (Continued on page 78)

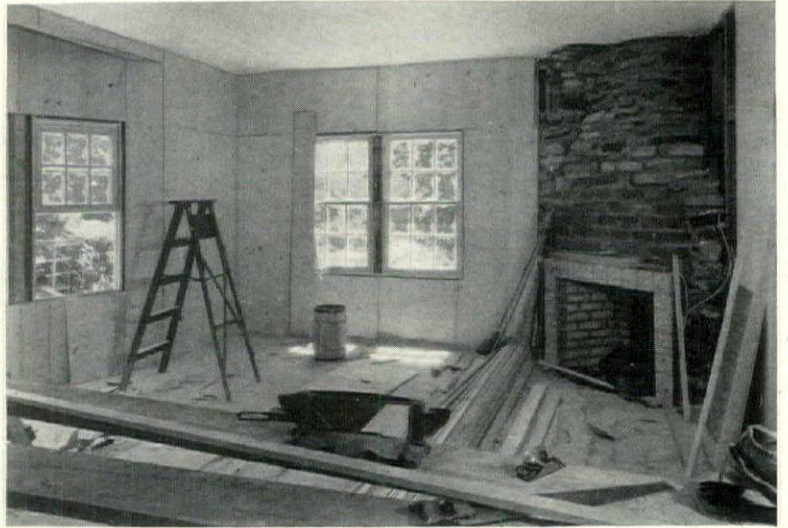


A NINE ROOM GERMAN HOUSE COMPACTLY PLANNED



AN APPROPRIATE AMERICAN DESIGN BY THE AUTHOR

Before and after—two rooms
plus an idea become places in
which to live and play

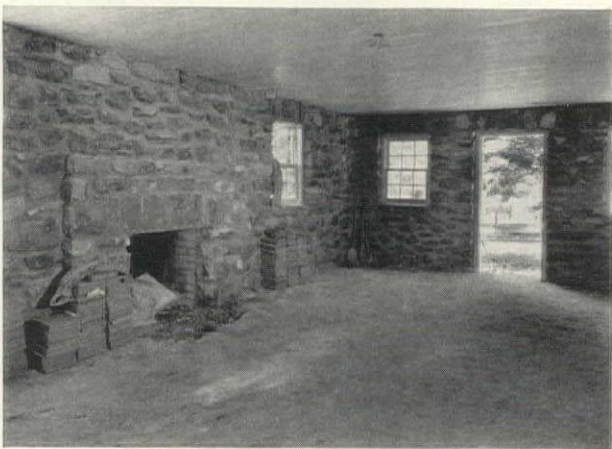


Richard Averill Smith

Pierre Dutel, decorator

PROVINCIAL French charm has delightfully transformed a living room in the guest wing of the Wallace Mattison house, Lake Mahopac, N. Y. Above is a view during construction. Walls are pine. Old mauve tiles face a pine mantel. Sofa covering and curtains, aubergine chintz with terra cotta and yellow flowers





LEFT. In the hallway which opens off the sitting room the walls are painted a dull, blue-green and charmingly decorated with French marine scenes in tones of terra cotta and brown. A small provincial table of fruitwood holds pots of growing plants. A divided door at the left opens onto a stair leading to the basement game room

ILLUSTRATIONS show the game room in the Mattison house before and after alterations. A rustic atmosphere is created by stone walls, terra cotta tile floor and thinly white-washed ceiling of fumed oak. Doors and woodwork are antique red. Red and white gingham curtains and upholstery. An old wagon wheel makes a lighting fixture



Honeysuckles of branch and tendril

By Louise B. Wilder

WHETHER you consider them numerically or in the light of their meritorious qualities, the Honeysuckles are a great race. There are no less than ninety-nine species, besides many varieties. Among them are both evergreen and deciduous kinds, some of climbing habit, others growing into graceful, wide-spreading bushes. They are widely distributed in the northern hemisphere and while certain species will not endure out-of-doors in the colder parts of the country, for the most part we paraphrase the old nursery rhyme and say that when they are hardy they are very, very hardy. The Himalayan species are apt to be tender but a majority of the others are among the very best cold climate plants.

Their family is that of those fine old pioneers, the Caprifoliaceae (*sic*), to which belong also the dainty Linnaea of our cold northern woods and the popular garden Weigela. The generic name, *Lonicera*, was bestowed in honor of a German botanist, one Adam Lonicer, who lived in the 16th Century. The common name explains itself; it has long been in use, though sometimes shared by other plants, among them the Red Clover and the pink wild Azalea, *A. nudiflorum*. When early works on plants spoke of "Honeysuckle" or "Wodbynde", however, they referred

clearly to one of the species of *Lonicera*.

The tubular flowers of Honeysuckles, while seldom showy, have a sprightly grace. Often they are borne with such unrestrained freedom—sometimes in the axils of the leaves, again in terminal bunches—as to make the bush or vine a conspicuous and wholly charming object. Many of the species add delicious fragrance to their other attractions, and altogether it is rather astonishing that so few kinds are commonly grown.

A garden of any size and pretensions usually boasts many kinds of Lilacs, often a fine collection of Mockoranges, even of Barberries and Cotoneasters; but the Honeysuckles, save for a few kinds, are conspicuously neglected. This is the more remarkable inasmuch as they are not difficult to manage, any fair soil and situation sufficing for their needs. The climbing varieties for the most part are woodland plants and thrive best in cool, leaf-moldy soil safe from the hottest sun. The bush varieties, on the other hand, love sunshine and should stand free of other shrubs where they may develop their special grace without hindrance or crowding. I have found them easily moved at almost any season, even when they are in full leaf, if the bushes are kept well watered afterward.

LONICERA NOTHA is one of the many bush forms of Honeysuckle, adapted to a variety of placements. It is upright and strong growing, with freely borne blossoms of white, yellowish or pinkish color that open in May and June. In July and August its red fruits give it a very different effect

The charming flexuous climber which Turner in his *Names of Herbes*, 1548, called Wodbynde is *Lonicera periclymenum*. This is the plant that graces British hedgerows and scents the countryside. Gerarde wrote of it: "It groweth in woods and hedges and upon shrubbes and bushes, often times winding itself so straight and hard about that it leaveth his print upon these things so wrapped." In this country the Virginia Creeper is often called Woodbine, and other climbers that have borne the expressive name are the Ivy and the Clematis. *Lonicera periclymenum* and its variety the Dutch Honeysuckle, *L. belgica*, are highly desirable climbers, bearing their pale tubular blossoms, streaked on the outsides with carmine, in terminal bunches throughout the summer and filling the air about them with a rare sweetness. They climb to a height of about twenty feet.

More commonly seen in this country is that variety (*Continued on page 80*)

Around the world with modern glass

To pick out crystal for the house is a most delightful undertaking these days when one contemplates the important part glass plays in the field of decoration and the great variety there is now on the market for us to choose from.

For many years the European antiquarian has devoted time and thought to the collection of glass in every shape and form, whereas its development in America has always been retarded by various means. As a young country she was faced with the struggle for material existence, so that there was little time to devote to the finer arts. The materials which came were of the poorest, and, most important of all, there were no guilds or trade societies such as existed all over Europe.

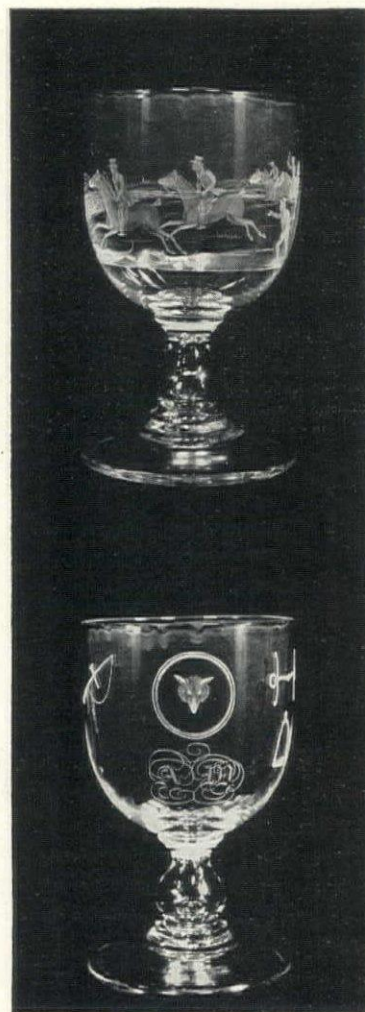
In this age of commercialism and mass production it is difficult to appreciate the love and care which were lavished on the fine art of glass blowing and engraving in the past, when the craft was passed from father to son, each in turn serving his apprenticeship ultimately to become master of his trade. In England today there are two old craftsmen left trained in the old traditions and capable of the finest type of glass blowing and engraving. These men are working on the "Alden Goblets"—a set of twelve glasses which take for their subjects British field sports. They are modeled from an 18th Century glass in the Victoria and Albert Museum and engraved after the original drawings by Henry Alden. The emblems on the reverse side of the goblets are reproduced from a set of buttons made for a sportsman's coat, and were drawn by Ben Marshall for his friend Thomas Cosden—most famous book

binder of the day. These goblets, so finely modeled and exquisitely engraved, will undoubtedly stand as a lasting tribute to the best art of the glass blower and engraver of the 20th Century. The issue of these sets is limited to twenty-five, and a guarantee from the makers has been obtained to the effect that they will not be copied or reproduced.

But in spite of the passing of the guilds and their methods, there has come a renaissance in the sphere of glass. It started in the late 19th Century and swept through France, Sweden, Holland, Germany—in short most of the countries artistically prominent in Europe. It is amazing to follow the artisans of this period and see, through their creative genius, how each has established his own identity, against which the background of his country is manifest.

One of the pioneers of this movement was the Frenchman Gallé, born at Nancy in 1846, who founded a factory at his birthplace in 1874. He it was who, through different treatment, created opaque colored glass and from then on gave color to materials without loss of transparency. From the naturalism of his day, when design relied entirely on richness and variation of color, we have traveled far. The last fifty years have given way to gradations of color tones, elimination of the superfluous, geometrical lines of more sophistication,

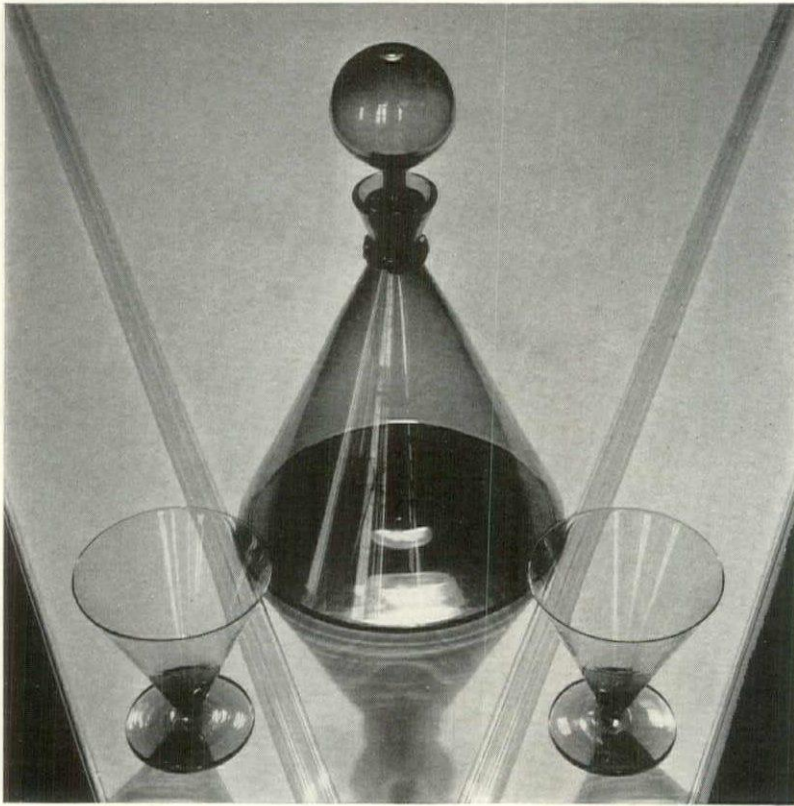
Shining examples from master designers of fine craftsmanship in crystal · By Dorothy Fleitmann



ENGRAVINGS ON REVERSE



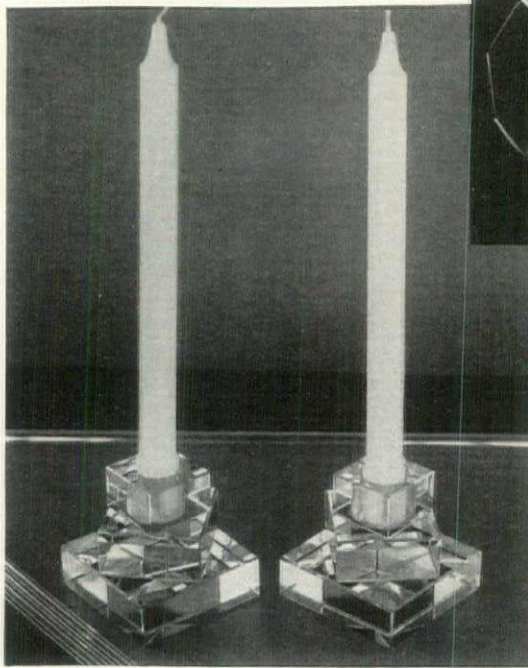
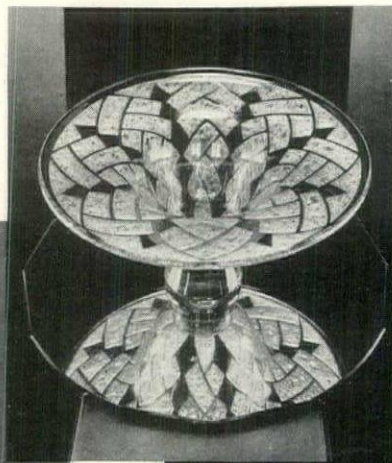
THE ALDEN GOBLETS, ENGRAVED WITH SPORTS SCENES



UNUSUAL in shape is the Swedish glass decanter above with large ball stopper. This has the smoky color characteristic of much Orrefors glass. Imported by A. J. Van Dugteren

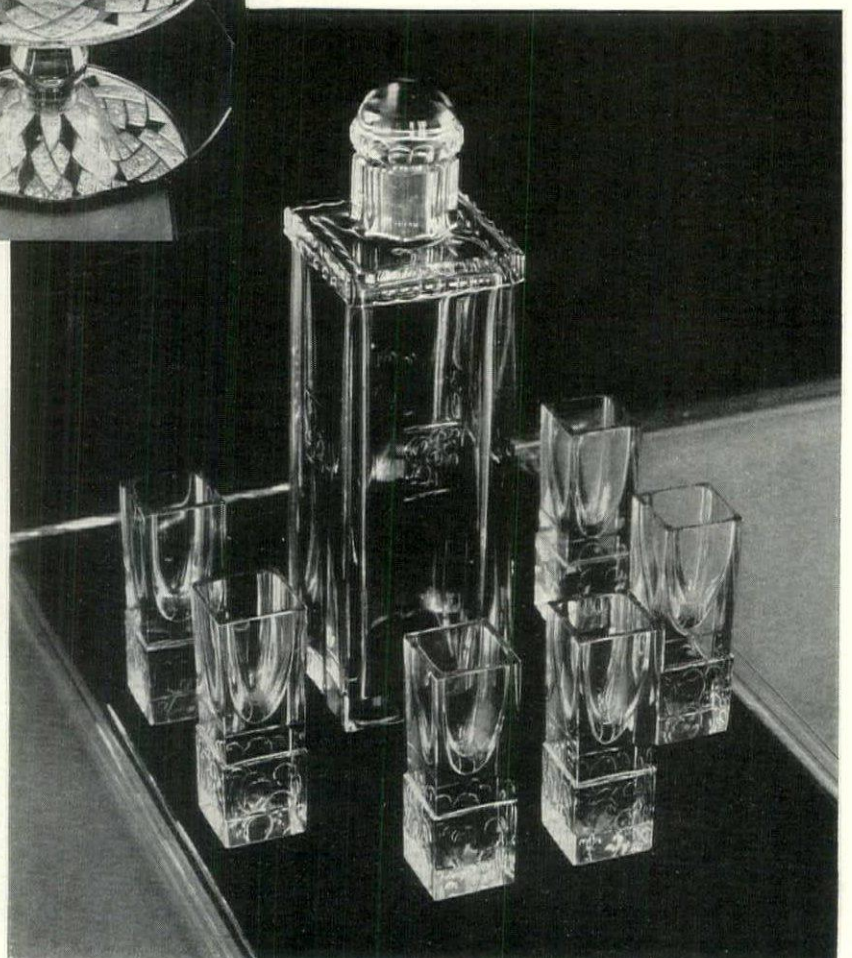
all infinitely more in harmony with the architecture of this time. The place left open by Gallé was taken over by René Lalique, who in the early years of this century was already reputed as a jeweler. Since then he has devoted himself primarily to household crystal, at the same time being responsible for the Fountain of the Esplanade des Invalides and the mural decoration of fountains on the S.S. *Paris* which has created so much comment. His perfume flasks are really enchanting in texture and fine design with the result that indiscreet imitation of his work continues unabated. For his designs he relies chiefly on nature for inspiration, taking sometimes a fine leaf pattern—such as he used in one of his best known crystal table sets—love birds, subtly formed for an inkwell, fish or flowers in a sculptured relief effect finished in a clear frosty glass, all of which are entirely individual to Lalique. His work is a perfect example of discipline up to a certain point but he is occasionally apt to be over elaborate. It is to originality and grace that his work owes most success, combined with beautiful material and fine line.

Another foremost in the art of glass blowing is Maurice Marinot. He started his career as a painter and has since be-



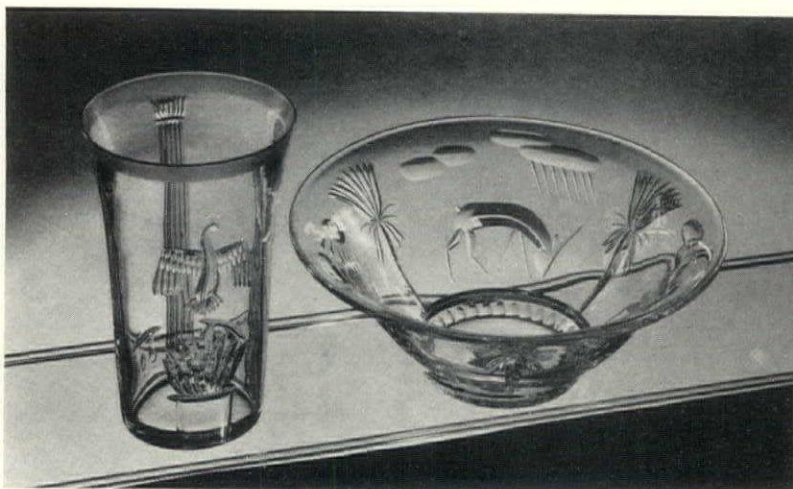
ABOVE are crystal candlesticks by Jean Luce, the type of cutting making them very brilliant. Ehrich Galleries. Center of page. Engraved green glass bowl by Daum, with frosted design. Wanamaker

EFFECTIVE oblong shapes and delicate design on the square bases of the glasses are features of the carved crystal liqueur set at right, designed by Lobmeyr of Austria. Brownell-Lambertson Galleries

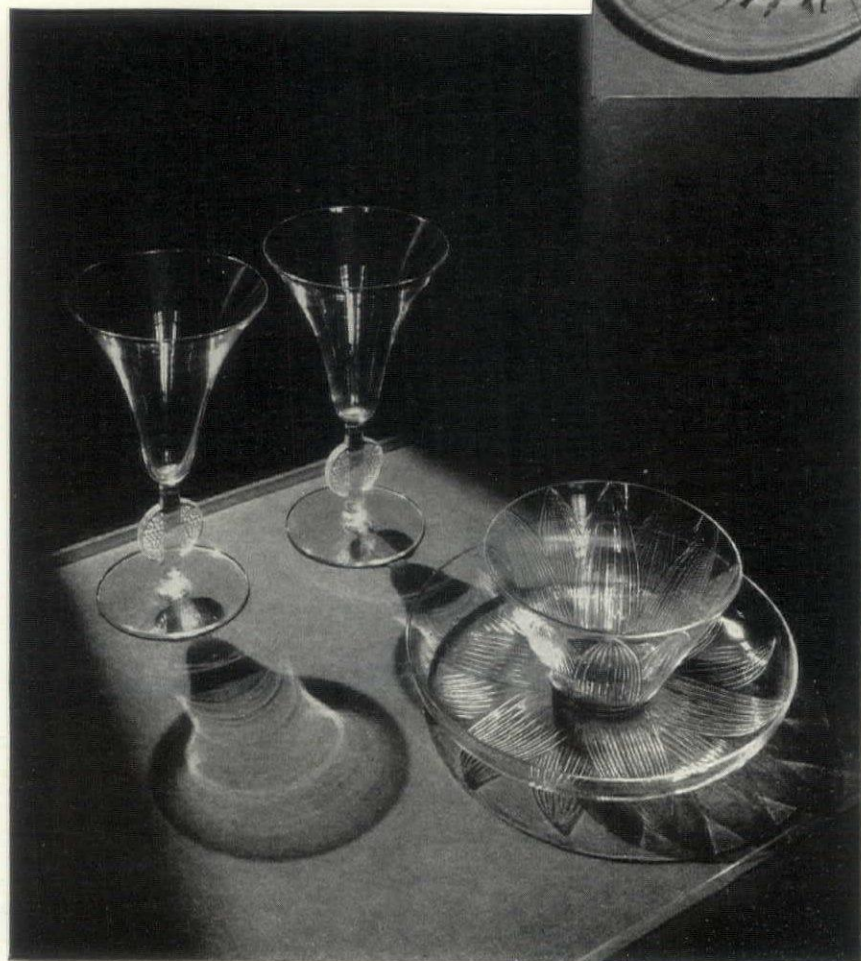
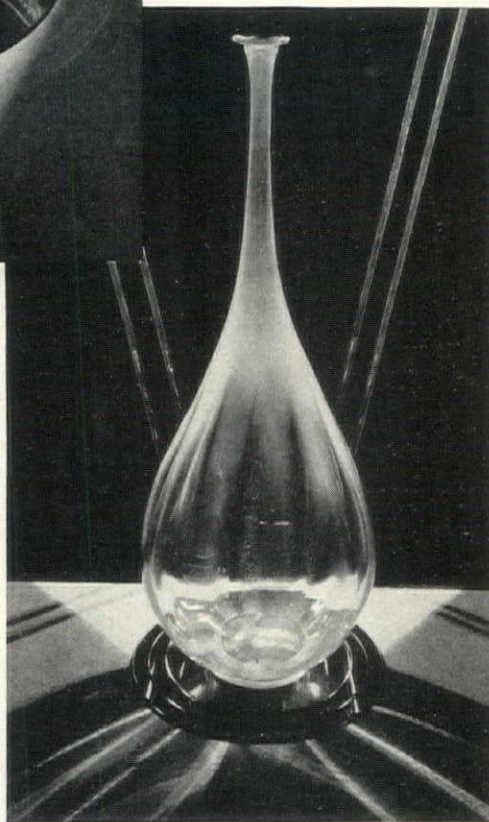


come among the most modern of glass workers. His first glass relied on vivid color which enhanced the transparency of the clear glass, and from this he went into the thick smooth material which has become such a vogue. Air bubbles, considered so faulty in old glass craft, he turned by rhythmic repetition into most successful ornamentation. He had neither system nor formula, often combining enamel work and engraving. "To be a glassmaker," he wrote, "is to blow the substance of transparency into the blind furnace and reblow it with the tools of his art, his lips. To work in the heat, smarting with fever, the eyes full of tears, the hands seared and burnt." He felt his creations and it was that, perhaps, which gave them the grand austerity which marked their definite character. Marinot never repeated.

Jean Luce may also be counted as one of the most important contributors to this group. He was first discovered at the Paris Exhibition of 1925. Ceramist and glassmaker in the beginning, he achieved fame with adorable objects for the dining table and dressing room in glass. He modeled glass with decorations of great finesse and attacked his subjects with a lightness and buoyancy unsur- (Continued on page 78)

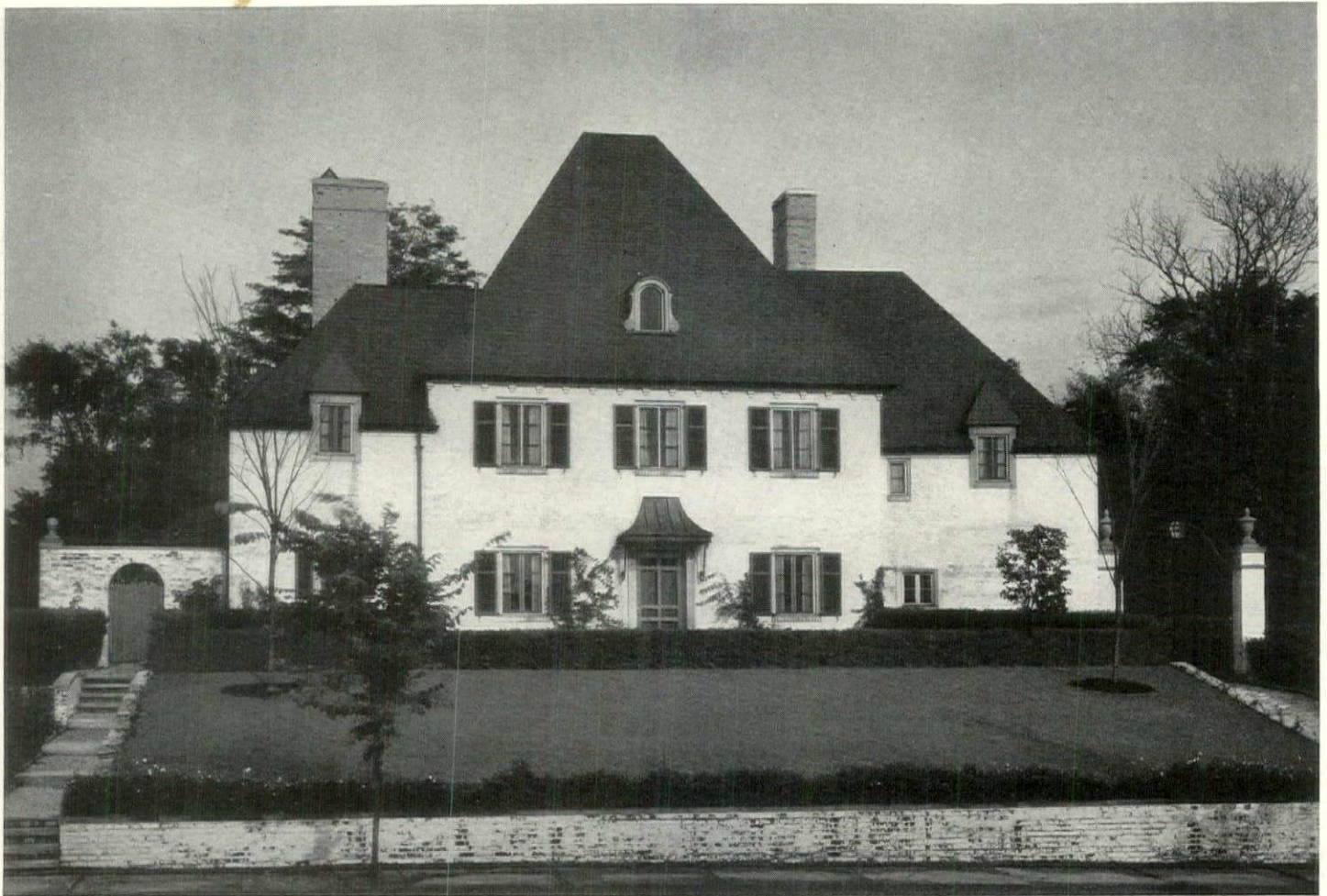


GAY and very decorative modern designs deeply cut in heavy crystal ornament the bowl and vase above made by the Costa Crystal Works in Sweden. Arden Studios. Left. Circus bowl designed by Hald of Orrefors. Brownell-Lambertson Galleries

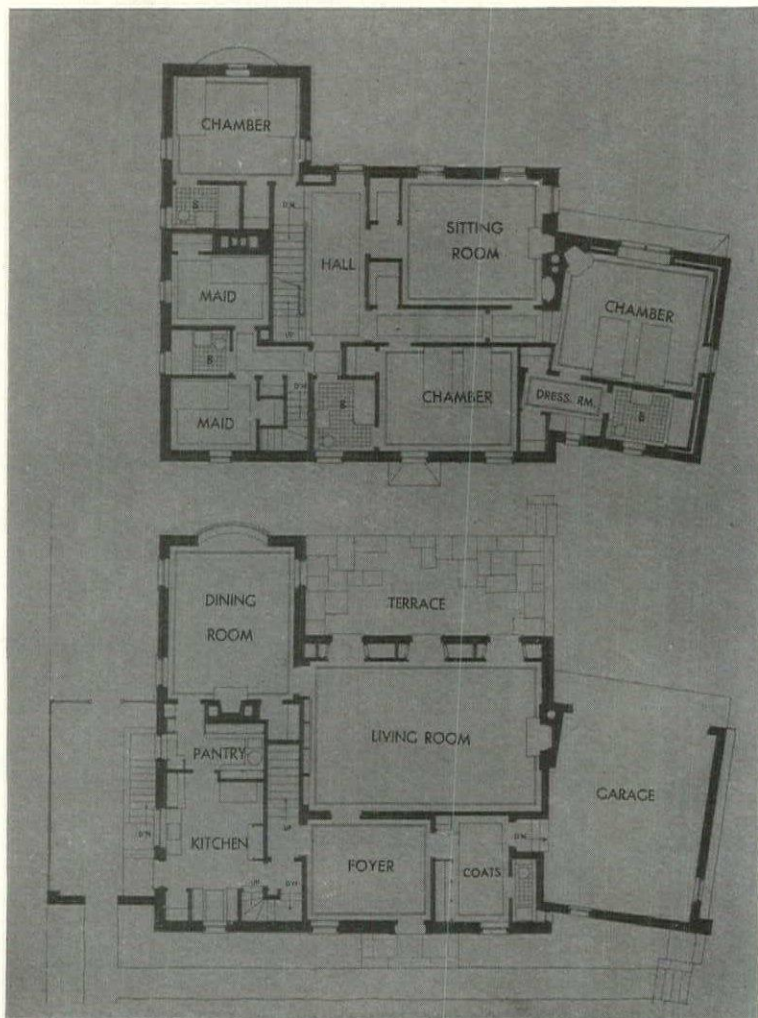


At the left are charming examples of Lalique glass. Finger bowl and plate have an engraved design of Lotus leaves. Tiny engraved medallions ornament the goblet stems. Wanamaker

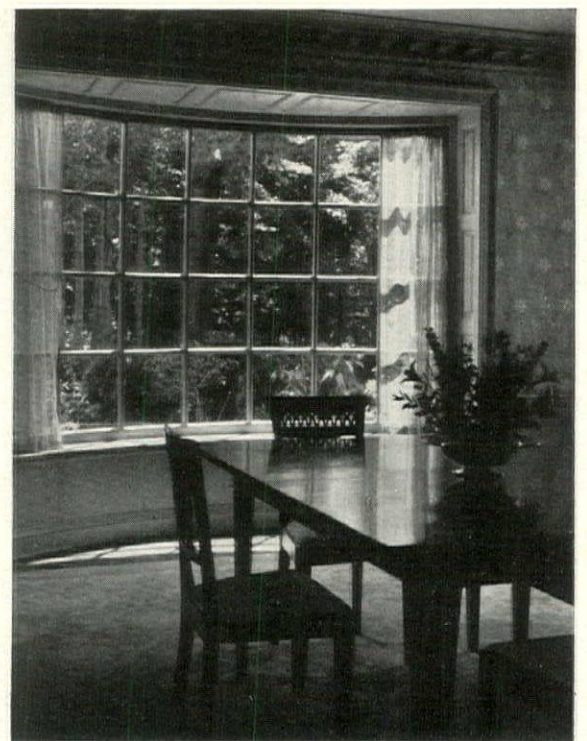
IN Leerdam, Holland, is produced the glass known as Unica. Above is a vase of cloudy white glass with slightly fluted bowl, designed by A. D. Copier. From the Park Avenue Galleries



Tebbs & Knell, Inc.



Steeply pitched roofs give interest to an Ohio house



WHILE the sharply pitched black slate roof creates a striking effect on the front façade (left), it is ingeniously saved from appearing too startling by the metal hood over the entrance which carries the same feeling. Vertical lines of lower story windows offset the roof effect on the rear. Raphael Hume, architect

TO THE right is a wall of the living room, and on the opposite page a view of the dining room, showing the bow window which looks on the garden. This is the residence of Patrick Butler at Shaker Heights. William Pitkin, Jr. and Seward H. Mott were the landscape architects. Dorothy Davis was the decorator



Spring blooms eternal in the modern home

SCIENTISTS and engineers are making us air conscious, to the extent that we now realize we can think better, sleep better and have better health during these midwinter months if we provide even temperature, adequate humidity and continuous moving air currents indoors. Unless we live in fresh, clean, moistened air, we cut down the efficiency of the human machine and overtax the heating apparatus.

In industry, air conditioning has become a familiar term; many of our largest stores, office buildings and theaters have systems which control atmospheric conditions. This science of weathermaking is fast becoming an important consideration in the home, and in a few years it will not be necessary to travel North or South to find our "comfort zone", for it will be within our own control and in our own domiciles.

ARTIFICIAL heat has brought in its wake many evils, among which the common cold ranks as one of the most serious. The prevalence of colds in winter is attributed by many physicians to poor indoor air conditions. The indoor atmosphere in winter is much drier than in the summer months, for cold air does not contain as much moisture as warm air. The trend toward airtight construction of houses, too, reduces the midwinter infiltration of air. In fact, the hermetically-sealed modern house, with its insulated walls, double windows and storm doors brings little or no fresh air during zero weather. Therefore, if we are to safeguard our health and, incidentally, our furnishings and even our houses themselves, we must introduce sufficient moisture artificially.

THE amount of moisture the atmosphere holds is known as relative humidity. The American Society of Heating and Ventilating Engineers, who have carried on extensive research on this subject, recommend for weather comfort indoors a room temperature of 68 to 70 degrees F., with a relative humidity of 40 per cent. The amount of moisture that air can hold varies with the temperature. Raising the temperature increases the moisture capacity, and scientific studies show that as much as a bathtub full of water, or from 12 to 20 gallons, may be evaporated in a house of average size during winter months if it is kept at the comfort point.

According to one of our great thermal engineers, the indoor atmosphere of the average American home in cold weather contains less humidity than the Sahara Desert! So again we have the all-important

Devices that turn an arid indoor atmosphere into breath of springtime · By Elizabeth Hallam Bohn

question—in a different interpretation—to be dry or not to be dry! This time it confronts millions of home owners. Engineers have developed humidifying systems which are most satisfactorily solving this problem. Devices have been developed which will fill each room of the house with continuous moisture, changing and purifying the air until we are almost deceived into feeling that a cold, raw January day has become a balmy one of June!

These machines come in a wide variety of types. Roughly, these almost human machines may be divided into two classes; first, those operated in conjunction with the heating equipment, as an adjunct to the furnace or in place of a radiator or register, and second, humidifiers operated independent of the heating equipment. The latter group are electrical or non-electrical, a large number of these are portable and supplied with water by hand.

THERE is a tremendous difference in the price of humidifiers, for they range from the simplest water pan to the most complete heating and air conditioning system. The radiator pan types are as inexpensive as two dollars and fifty cents, portable electric table models range from ten dollars up, wall, cabinet and radiator sorts begin at one hundred dollars, and the heating systems with air conditioning units cost about the same as a furnace.

Through the invention of a small instrument known as a hygrometer, it is possible to determine to a nicety, the relative humidity of the indoor atmosphere. Several companies manufacture these devices, which in turn are supplied to manufacturers of humidifying equipment.

The genius of one of the greatest thermal engineers in America inspired the humidifier developed by the Carrier-Lyle Corporation. This humidifier for home use is a complete air-conditioning heating system which pumps the warm, clean, moist air it produces into the rooms and controls the temperature automatically, draws back the air from the house as it cools, and reconditions and recirculates it.

For those who contemplate building a new house or have decided to replace an old furnace with a newer type, the air-conditioning heat unit manufactured by this com-

pany, will not only heat the house, but supply it with proper humidity as well. Five distinctive models are on the market, each designed to meet the particular needs of houses of different sizes. This company maintains a staff of engineers who supervise the planning and building of each individual installation.

A TYPE known as a humidifying radiator is produced by Doherty-Brehm. One of these acts as a heating element as well as a humidifier, and can be installed to displace one of the centrally-located radiators in the house. It is connected to the house heating system in the same manner as an ordinary radiator, and if properly located is adequate to moisten the air in an entire house or an individual apartment. The cabinet type humidifying radiator embodies two fundamental principles. It supplies a large area of shallow water with heat, and deflects the heated air currents across the surfaces of the water by the patented design of the radiator sections.

If the home owner is not interested in the cabinet construction, the humidifier may be recessed in the wall. For the large house, this company makes another model which is designed to be attached to the heating in the basement.

Three distinct types of humidifiers have been placed on the market by the Lewis Corporation. One that has won considerable favor is a non-motorized air conditioner containing a simplified unit for use in steam heating systems. This model provides any desired relative humidity in a space not exceeding 15,000 cubic feet, and is completely automatic. Model two, is a motorized humidi- (Continued on page 72)

MORE detailed information regarding any of the equipment mentioned in this article, the addresses of manufacturers or retailers, or recommendations as to the most suitable types for particular needs will be promptly furnished upon request to House & Garden's Reader Service, 420 Lexington Ave., New York City



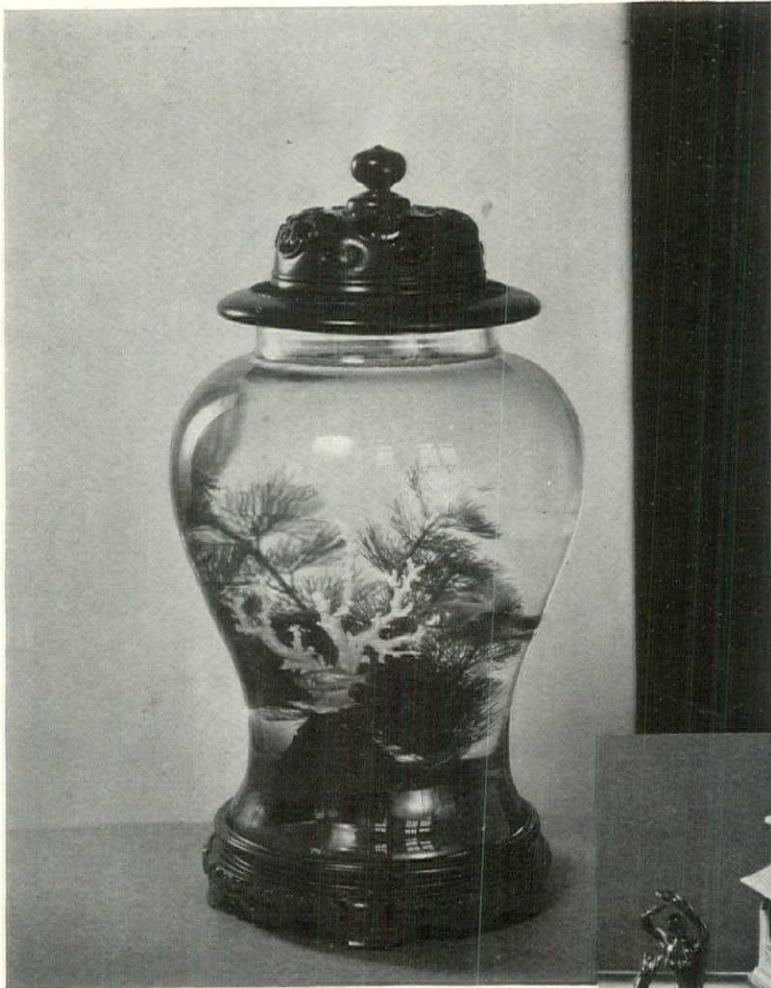
**Smart houses and gardens
for most fastidious fishes
come from various lands**

IMPOSING enough for the most fastidious of fishes is the Regency aquarium above, standing on a long table in front of a window. This is metal, painted bottle green touched with gold. The top is removable. Jones & Erwin. Black fan tail fish from Wanamaker

LEFT. How amusing to peer through the glass table top at tropical fish amid coral fans and conch shells. This table-aquarium consists of a large bowl on wooden base covered with plate glass which rests on wooden balls to leave air space. Jones & Erwin



**Modern forms and decorations
now glorify the goldfish bowl**



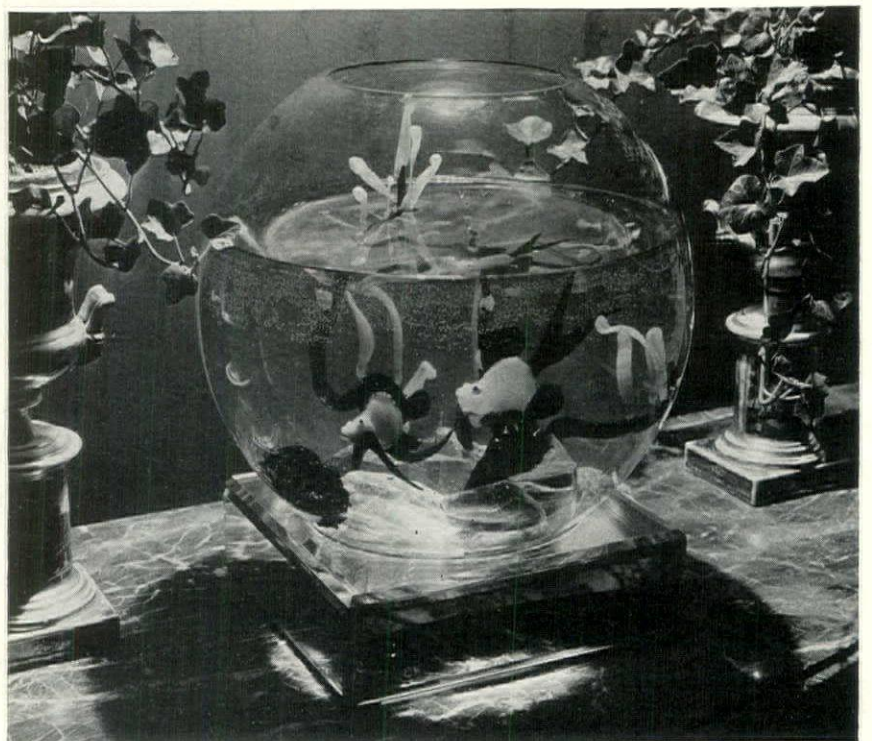
For shimmering toy tropical fish, nothing could be more appropriate than the decorative tall aquarium shown at the extreme left which was inspired by a Japanese temple jar. It has a teakwood stand and pierced cover. Yamanaka

The sea blue Venetian glass aquarium above imprisons a glass mermaid. Benello. Below, Modern French fish bowl with crystal fronds and black and green glass fish brilliantly illuminated by light hidden in mirrored base. Pierre Dutel

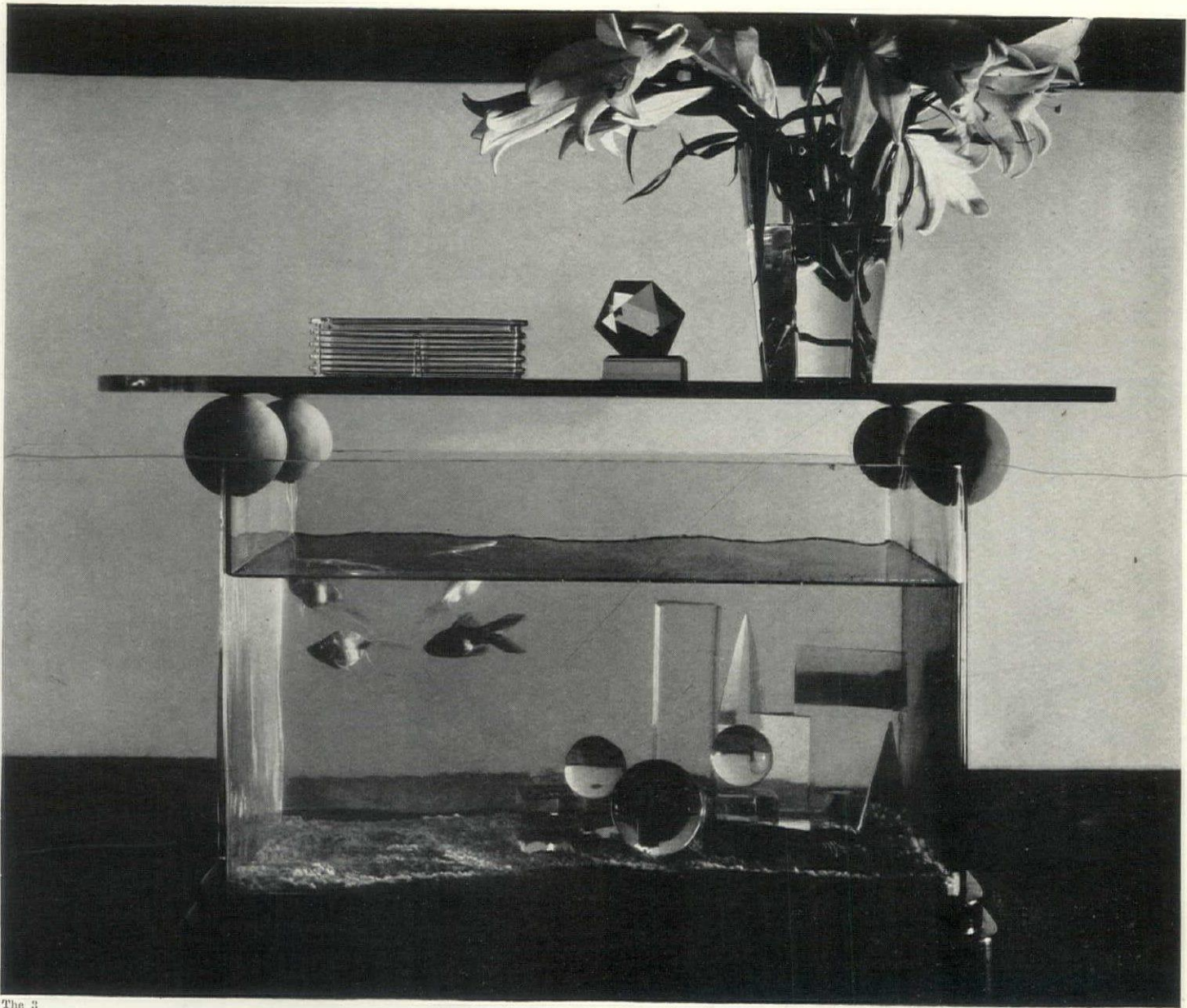


Martinus Andersen

The tiny bowl above contains a Japanese water garden and several guppies—gleaming fish less than an inch long. Eastern Gardens. Colorful objects for aquariums are shown in the center. Cream pottery temple. Wana-maker. Purplish blue mermaid and green dolphin of Venetian glass. Venetian glass also are the red and green flowers in foreground. Benello



George W. Harting



The 3

EVEN fish have succumbed to this age of sparkle. Quite the most modern of aquariums is the smart glass table shown above, decorated with a garden of geometric forms in crystal. Jewel-like fish flash among spheres, cubes, cones and obelisk of limpid glass. From Jones & Erwin

RIGHT. A crystal garden in delicate pinks, green and amber blooms in this French bowl—illuminated by a light concealed in the black wood base. Nicholas & Parker. Brilliant tropical fish of all kinds and equipment for aquariums may be obtained from William Tricker

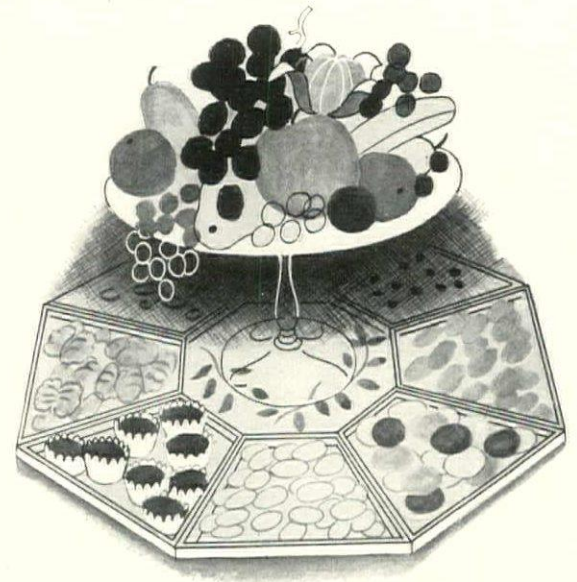
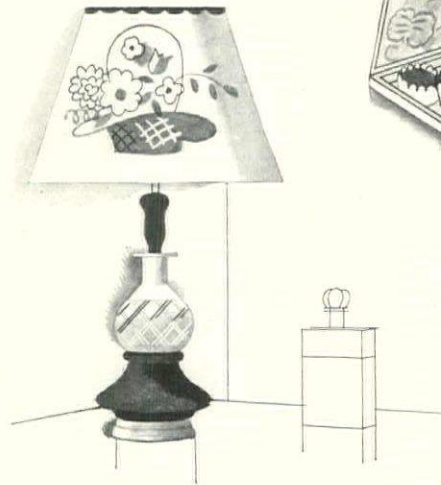
**When living jewels dart
through realms of glass**



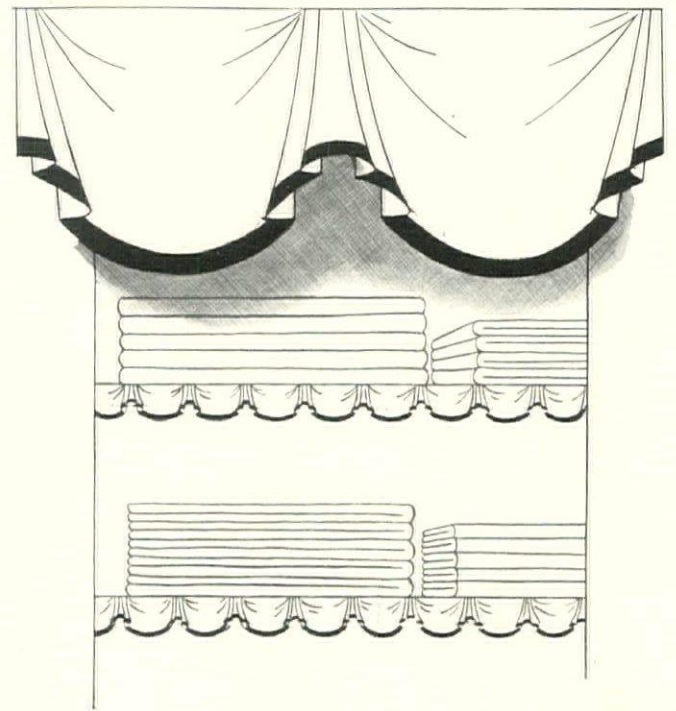
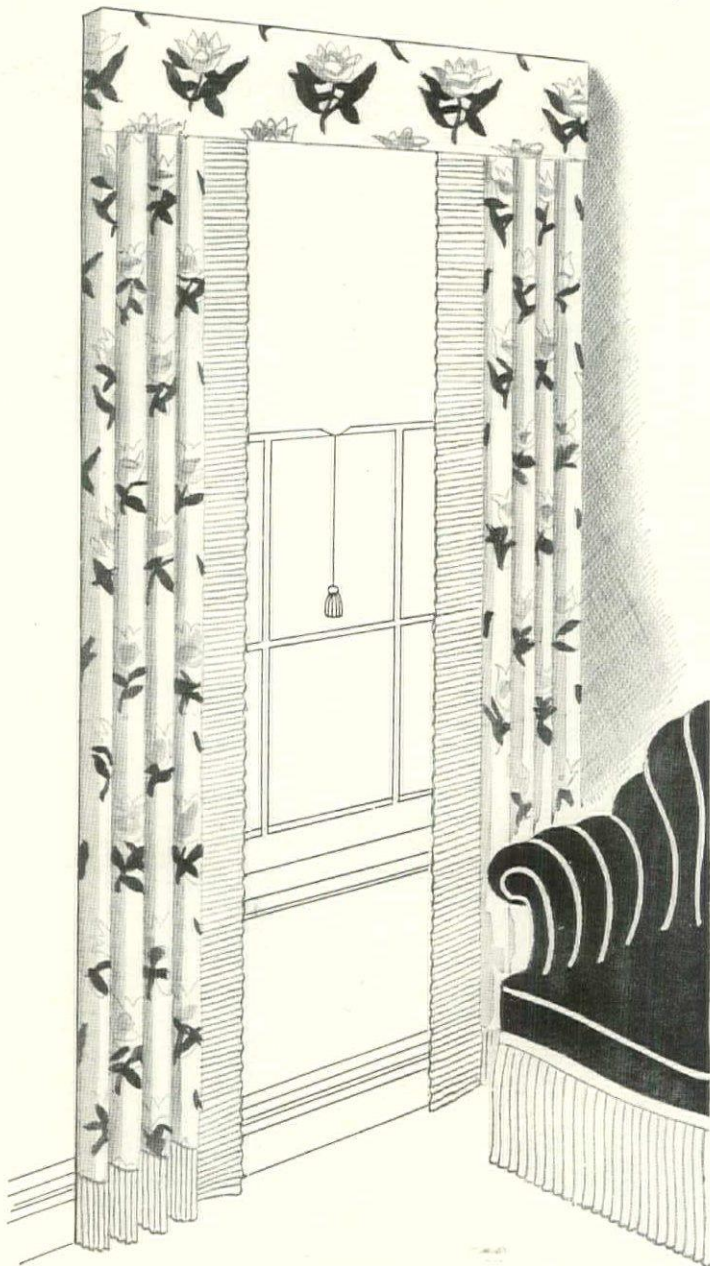
Martinus Andersen

Ingenious ideas to enhance a house have practical merit as well

A DECORATIVE use for your cherished old Waterford glass perfume bottles is to make them into dressing table lamps. They are not attached to the weighted base, so they can still be filled with scent. This idea, and the ruby and white glass bottle shown, come from Jessie Leach Rector, who also designs the shade

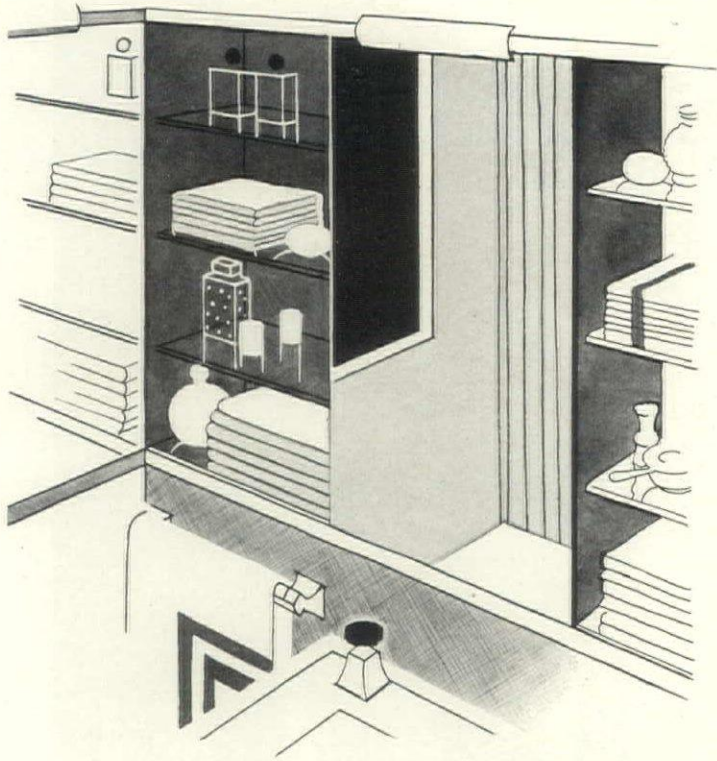


IF YOU want a colorful centerpiece for your luncheon table that is not commonplace, take a set of Chinese sweetmeat dishes—fill each alternate section with nuts and different candies. The center unit has a glass compote filled with fresh fruit to complete the edible array

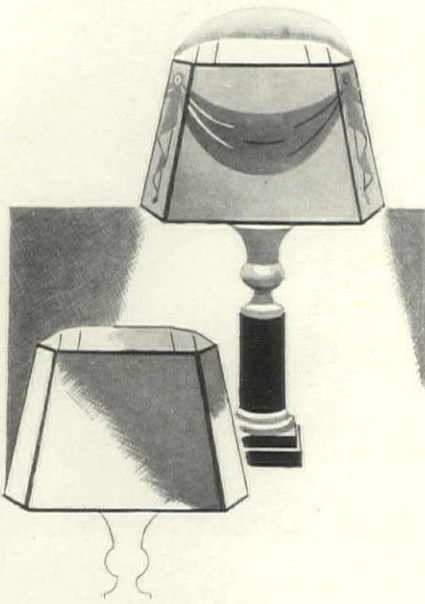


A PRACTICAL idea that makes your hangings serve two purposes. Edge each curtain with fluted organdy which gives the effect of a pair of organdy curtains underneath. The glazed chintz has a design of white magnolias with green leaves on a white ground. From Johnson & Faulkner. Curtains designed by Empire Exchange

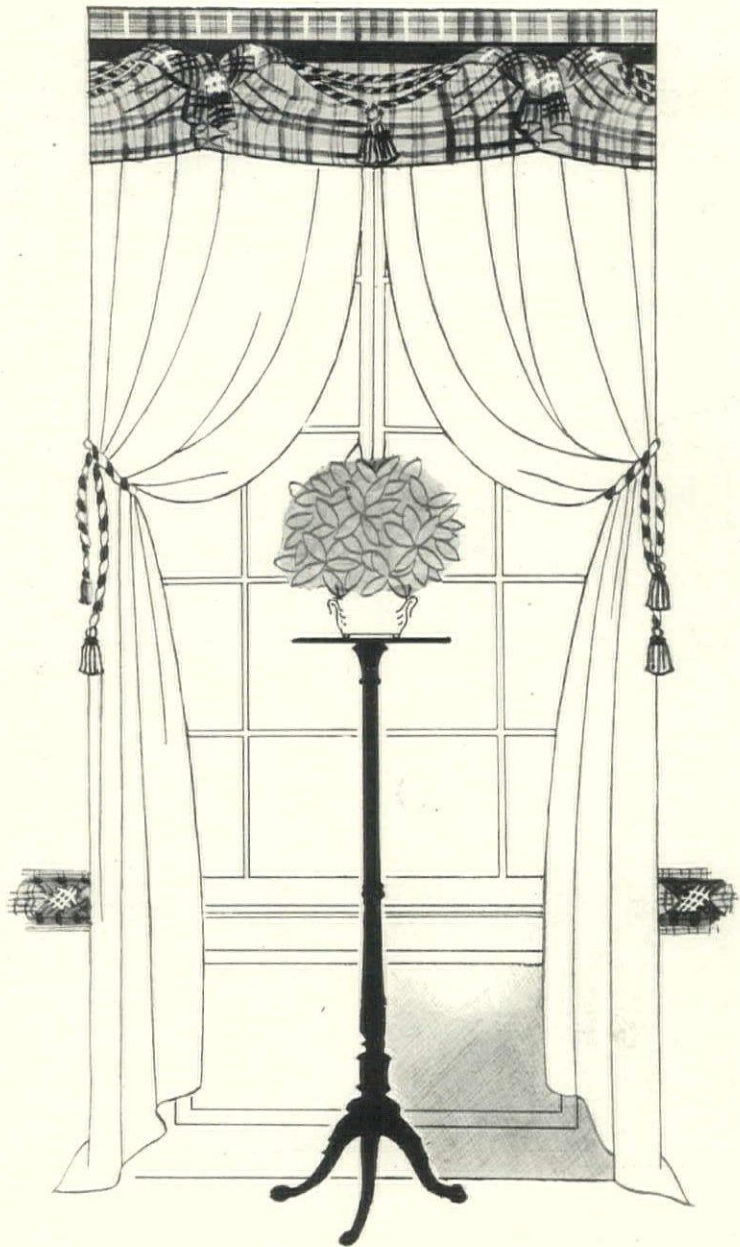
SMARTLY decorated shelving adds much to the effectiveness of any closet. Here is a simple edging painted in a swag design on Permatex by Miss Sidney Good. The edging is shown both as a detail and in use. The material has a satin finish and comes in a variety of colors. Any desired pattern may be painted. Thedlow, Inc.



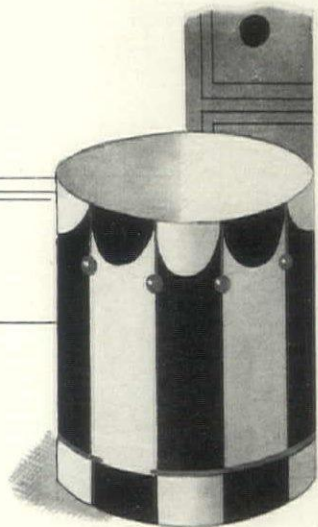
GLASS-**I**N cabinets on each side of the wash basin hold the necessary soaps and towels for a lady on one side, and accessories for a man on the other. Scheme designed by George Sakier for the Standard Sanitary Co.



ANOTHER clever new invention is this lamp shade that is plain mirror in the day and reveals a decorative colored design when lighted. You may have any desired pattern and color. Lamp and shade from Jessie Leach Rector

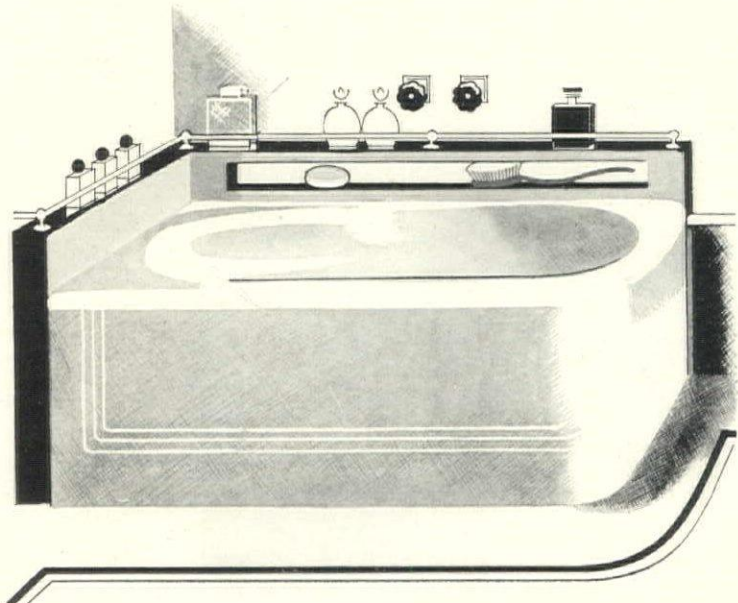


PLAI**D** paper by the yard makes this delightful valance, and another plaid strip comes with it that can be used for a dado around the room. Colors are rose and green with touches of yellow and white, and it is best used with white walls and curtains. Barrie & Desmond paper from Thedlow, Inc.



THIS metal scrap basket, designed by Miss Sidney Good, comes in a variety of colors. In black and silver stripes with coral lines and ball fringe it is especially attractive. From Thedlow, Inc.

AN excellent bath tub arrangement is the bath bar, which provides a place for soap, bath salts and other accessories. Designed by George Sakier for the "Neo Classic" tub of the Standard Sanitary Co.



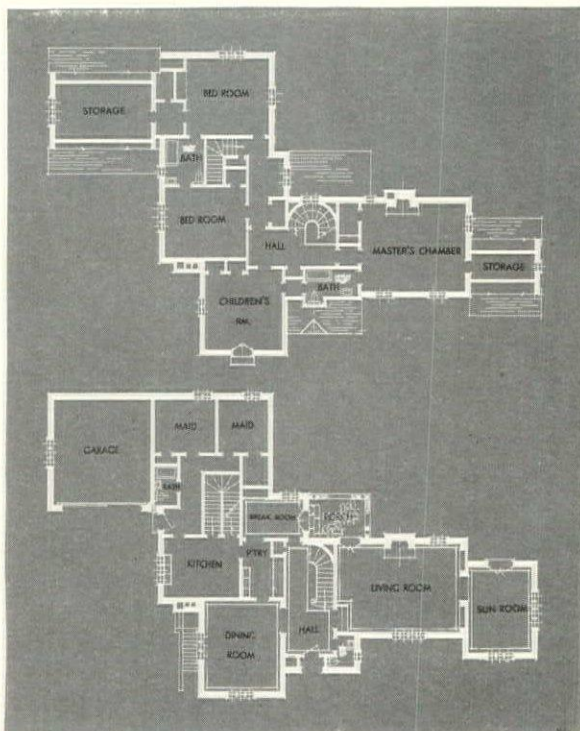


Tebbs & Knell, Inc.

Erle G. Stillwell, architect



Setting fits design in a North Carolina house



SLIGHT variation of mien between façades here presents an interesting study. While both front and rear are in the true French farmhouse manner, the former carries a slight touch of dignity which the latter abandons. The same is true of the landscaping

THE HOME of Mrs. F. W. Galbraith at Biltmore, N. C., is carried out in whitewashed brick with roof of oak shingles. At the top of the page the house is viewed from the road. The other picture shows the rear. C. D. Beadle, landscape architect

What's new in building and equipment

FIRE AND TERMITE PROOF BOARDS.

Two insulating boards for special purposes are announced; one is highly fire-resistive and the other is termite proof.

The first was subjected to a unique fire test prior to being put on the market. A small building with exterior entirely composed of the board was ignited and given normal, then increasing draft. More combustible material was added. The board held the flames at bay for 20 minutes and even then combatted the fire, unbroken. A special cement made of fire-resistive composition is provided for use in sealing joints between the board.

This board is one-half inch thick. Merely by a simple preliminary sizing, any desired lacquer, oil, enamel or plastic finish effect may be achieved.

The termite-proof board is composed of material which resists the advance of those destructive insects sometimes erroneously referred to as white ants. A moisture proofing process lends rigidity and structural strength. It comes in half-inch and one-inch thicknesses.

Both boards, made by the Insulite Company, are available in units four feet wide by six to twelve feet long. They may be used wherever a wallboard possessing insulating properties can be used.

LINOLEUM FOR WALLS. A new linoleum that has been perfected for use on side walls is particularly suggested for bathrooms and kitchens, due to the ease with which it may be cleaned. Thus far, marble designs form the basic theme of the patterns offered, the color interpretations in veined black, jade green, golden onyx and rose giving the necessary elements for several color schemes.

A kitchen color scheme, one of many that employ this material as recommended by the maker, Congoleum-Nairn, Incorporated, presents walls of the golden onyx pattern, a floor of linoleum in large-sized blocks of apple green, jade and rose-tan, set off with a black marbled border and red border strips.

Good planning for proper installation of the wall finish linoleum includes directions for applying it to walls which have been decorated in various ways, and includes the use of a wooden cove stick to give a smooth foundation at the angle where walls meet floor. Cleaning is simplified by this rounded base. When a wainscot effect is desired, a cap of the linoleum about one and a half inches wide may be used.

Various items that will save labor or help to

modernize the home • By Gayne T. K. Norton

This wall covering may be applied over cracked plaster without elaborate and costly preparatory work. Old paint or paper should be removed and the plaster brought to a smooth surface. The linoleum may also be applied to wood, plaster board or any other smooth, dry base. A particular paste is specified for its application. It is inexpensive and said to reduce bathroom noises due to its absorption qualities.

AIR-TIGHT WINDOW FRAMES. A higher degree of insulation is the natural consequence of a window so constructed that drafts are absolutely excluded. Such a frame in standard construction sizes is made of Douglas fir heartwood with pulley stiles and sill of vertical grain. This wood is kiln-dried before the frames are manufactured.

Wedge-shaped tongues and grooves interlock joints in the frame. Overhead pulleys prevent sash-cord troubles and make operation easy; a metal ferrule holds the cord in the sash, dispensing with old-fashioned, bothersome knots. Meeting rails which lock combine with weatherstrips on four sides to seal the window. Strips are of vertical grain fir impregnated with paraffin to make them impervious to moisture and furnish proper lubrication for the sash.

At the sill, a weatherproof joint is made with the side casing by careful machining. This makes the use of storm sash practicable where desired. The pitch of the sill assures free drainage. Made by Long Bell Lumber Sales Corporation, cost is said to be no greater than that of the ordinary window plus weatherstrips.

MONOLITHIC BRICK WALLS. Brick veneer walls at low cost may now be built by a method known as a reinforced super-wall construction which utilizes wire reinforcing mesh with integral fibrous backing as an important element. This system gives reinforced brick construction for outside walls and reinforced plaster construction for inside walls. The finished wall is claimed to be damp and vermin proof as well as fire-resistant.

In this wall wood studding is erected in the usual manner. On the outside, an elec-

tric welded, two inch by two inch wire mesh reinforcement with a heavy paper backing is nailed to the studs. Bricks are laid with a one-inch space between them and the reinforcement; this space is filled with mortar which becomes automatically reinforced by the wire mesh.

The water resistant backing of the mesh prevents the infiltration of air and moisture. This monolithic steel reinforced wall is the same in thickness as the usual brick veneer wall. We are assured this building method has successfully withstood laboratory trials and actual tests during hurricane and earthquake.

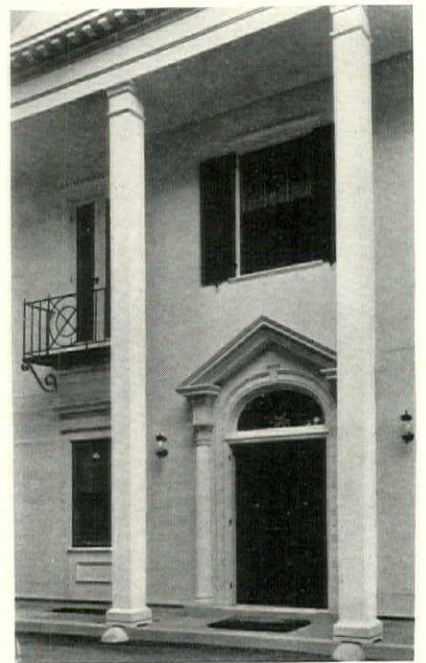
After outside walls are finished, a mineral wool, loose-fill insulation is pressed between the studs behind the lath; this material is vermin-proof and acts as a fire-stop. Lathing is done with a wire mesh that is paper backed. In the finished wall no lath, joint or stud marks are visible; structural strength is gained and the tendency to crack is reduced.

When this method of wall construction, as developed by the National Steel Fabric Company, is followed the entire house is wrapped with insulation and encased by a network of steel wires. Cost comparisons are favorable with the ordinary methods of brick veneer and the addition of loose fill insulation.

RUST FREE FENCE. A fence which preserves its silvery appearance through years of exposure has recently been made available by the Page Steel and Wire Company. Made of aluminum, it is light in weight and remains rustless even when constantly exposed to salt air. The fabric of the fence is of a flatly woven wire which does not obstruct sunshine or air. The flat mesh forms perfect squares. The use of top rails is optional.

Tubular or H-beam posts are procurable. Either style can be furnished with special arm for electric light fixture. This chain-like fence comes in heights of from three to 12 feet, and in several gauges of wire. Extra protection may be gained by use of slightly inclined arms at the tops of posts carrying several strands of barbed wire. (Continued on page 76)

The beauty of fine details
stressed on a residence in
the best Colonial tradition



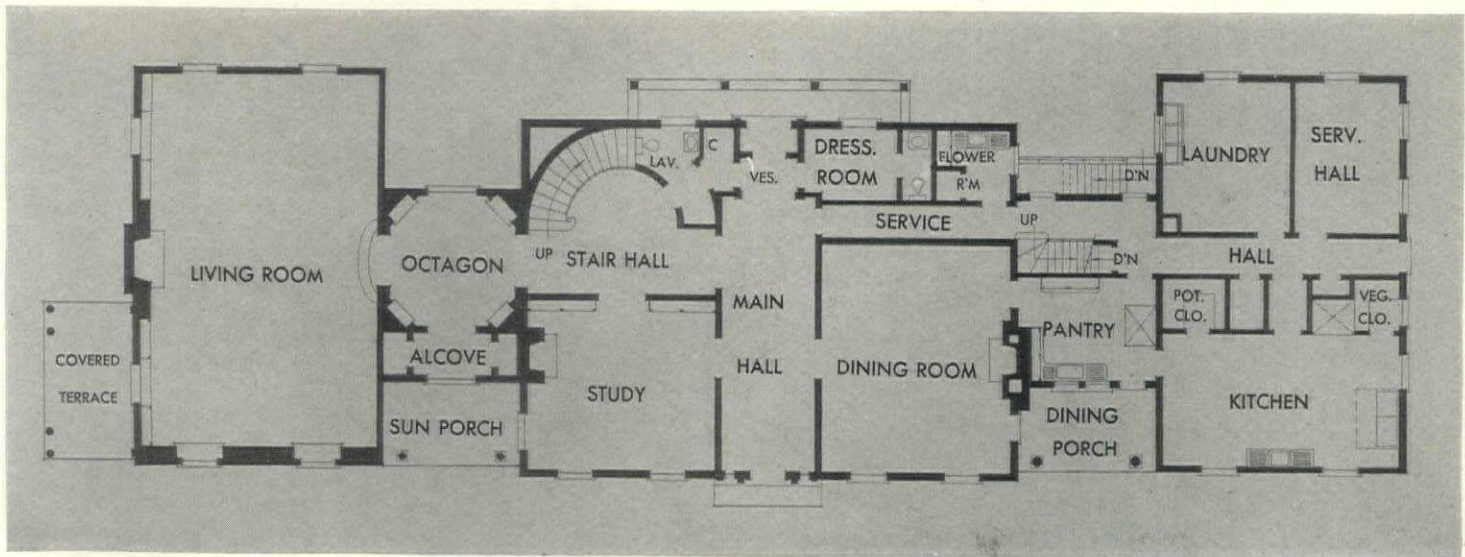
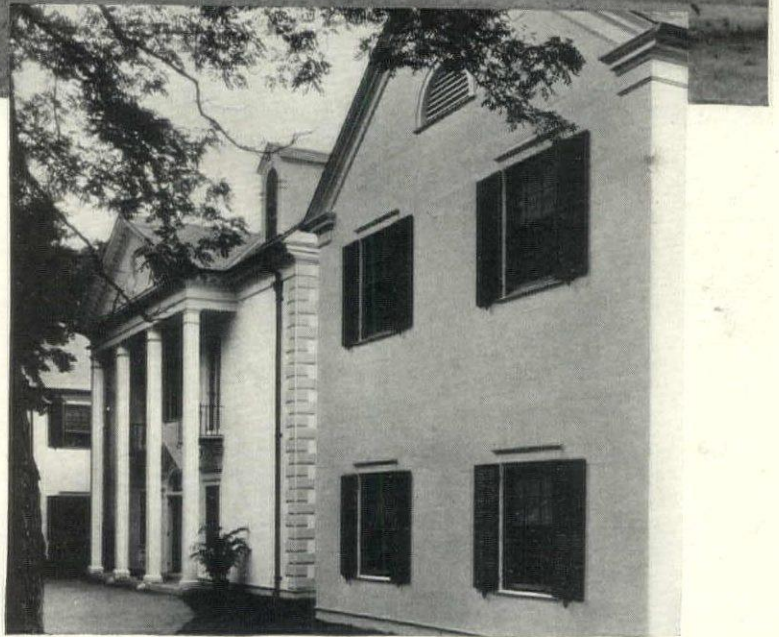
As may be noted from the entrance doorway, above, detail used on this house is simple yet has marked dignity and is superb in execution. A portico carries across the front. Another view of this façade is shown in the small photograph on the opposite page. The residence is "Hedges" at Red Bank, N. J.

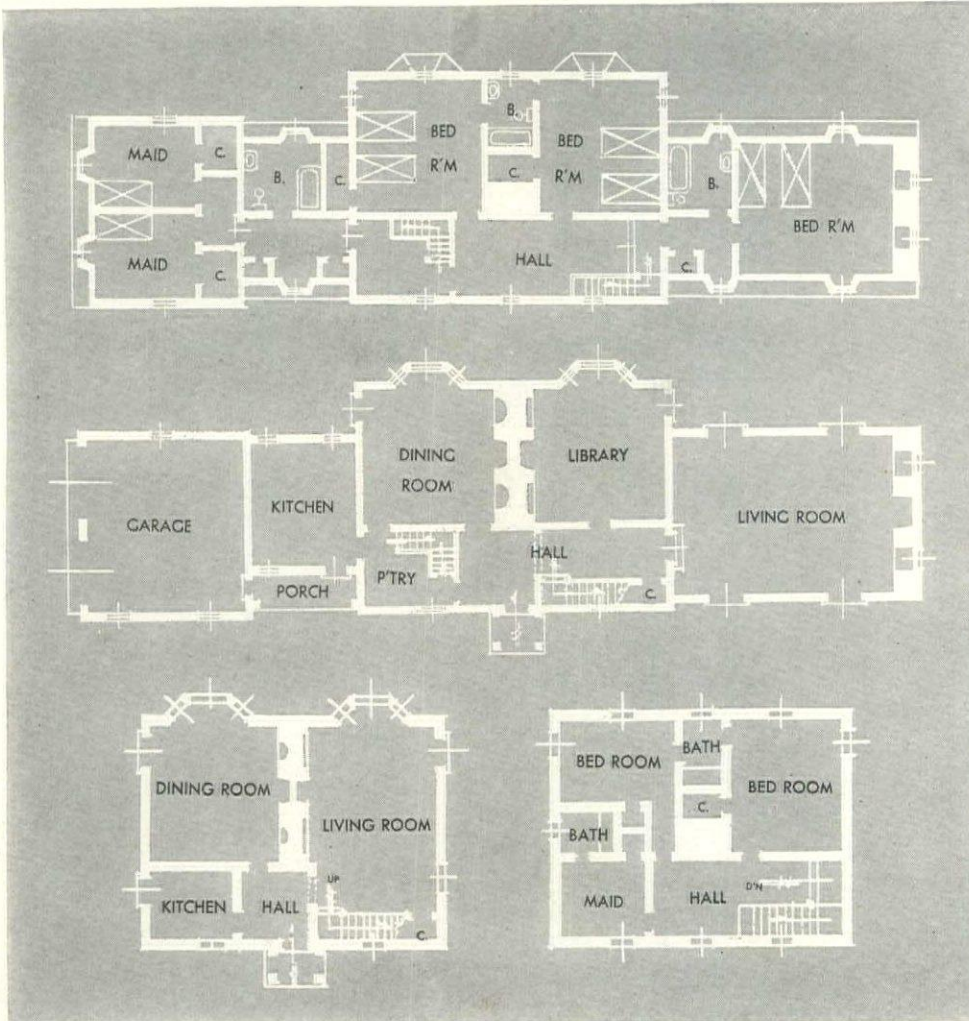
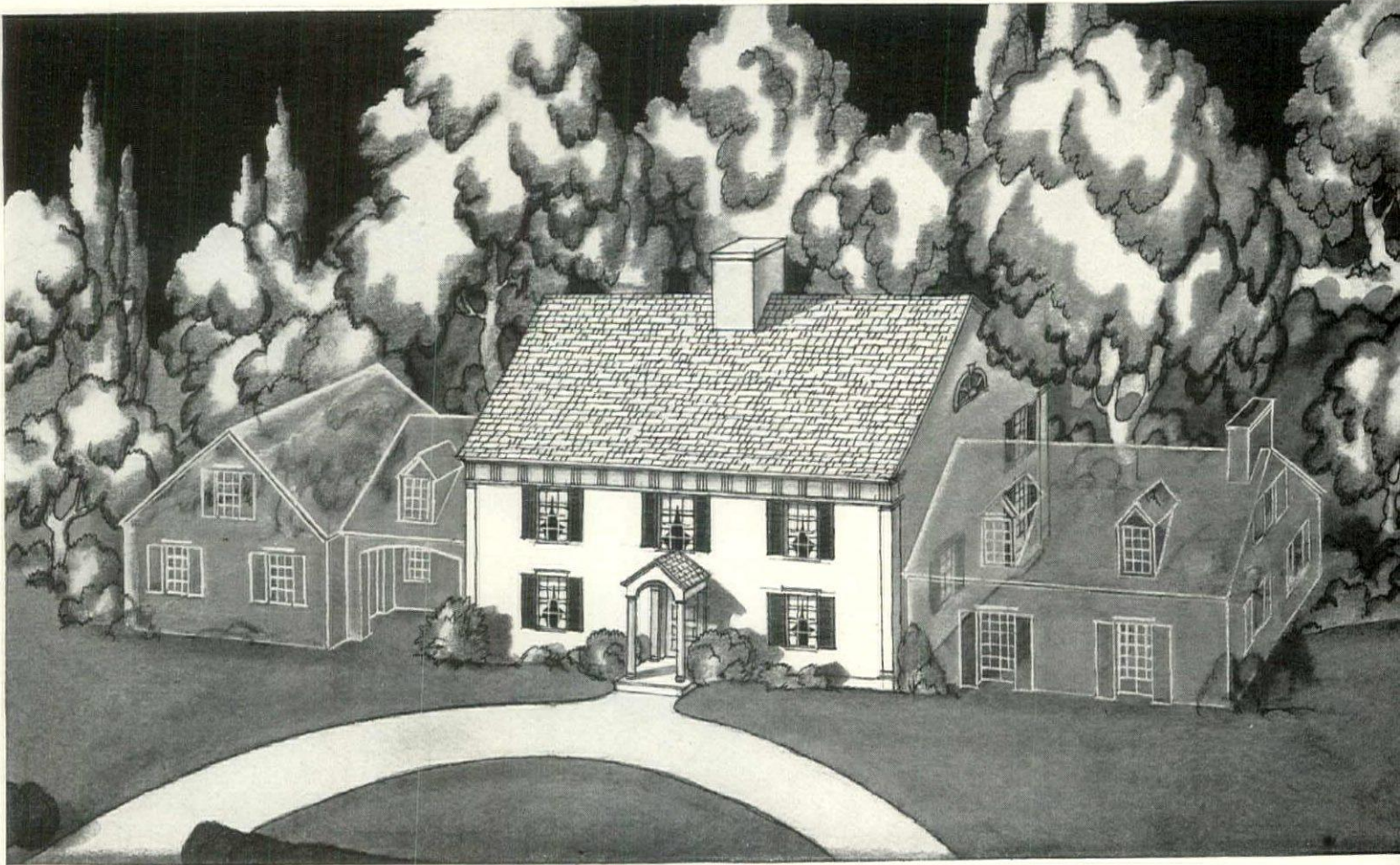


Robert M. Carrère, architect

THE exterior consists entirely of ship-lap painted white. This boarding gives a smooth almost unbroken surface that lends itself well to the character of the house. Above is a general view of the rear. Across a broad lawn and a strip of woodland this face overlooks the Shrewsbury River

THE house is made up of a main body with two wings connected by narrow necks, or links. These links afford opportunities for loggias or verandas without disturbing lines of the house. The living room occupies the ground floor of the left wing; service rooms are in the right

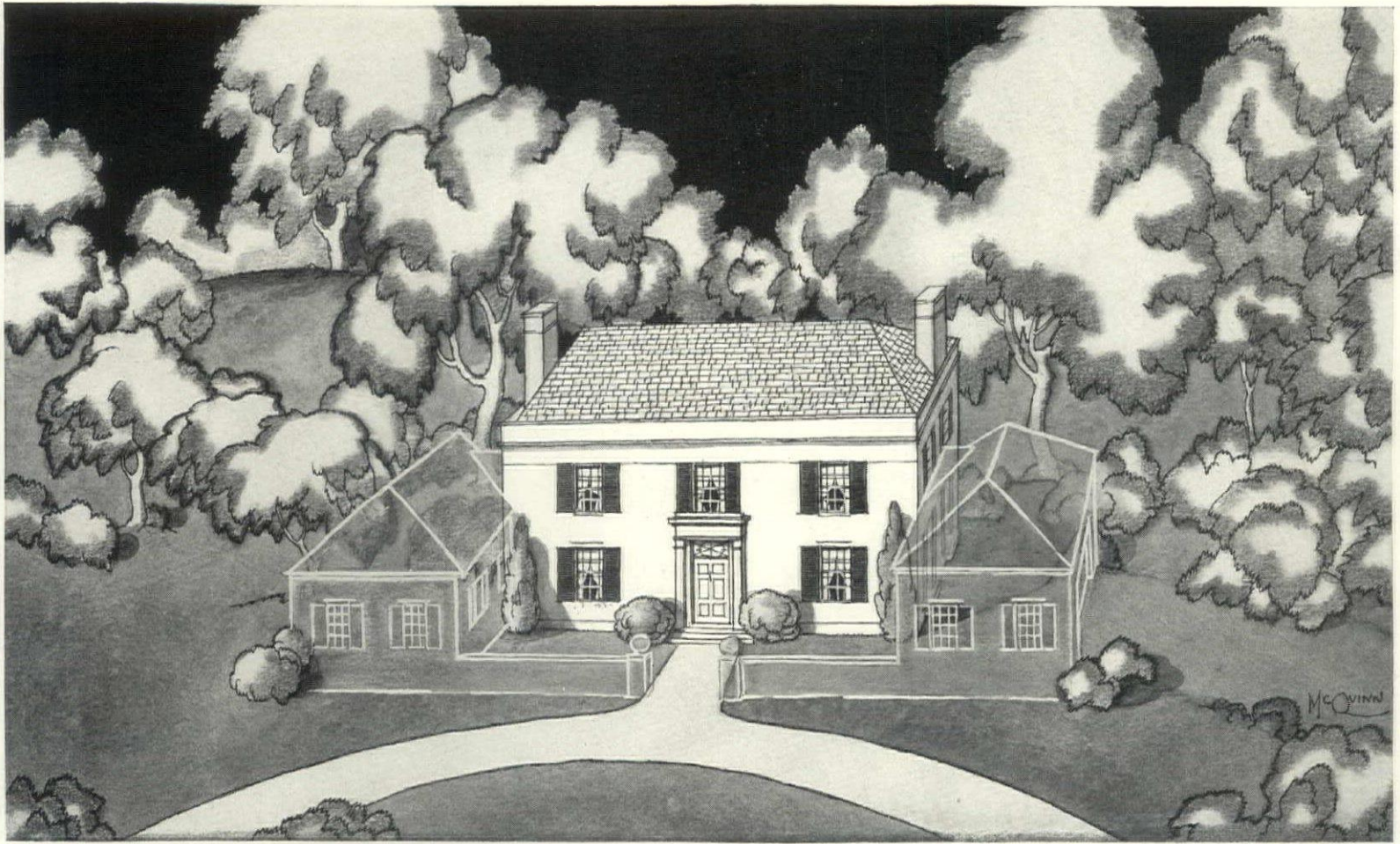




**Coming events cast
their shadows upon
two homes that grow**

JUST as our Colonial ancestors added to their houses when the family grew larger, so may we. Here we have a house of Colonial type to be originally built with six rooms, as shown by the smaller plans, later the additions may be made as pictured by the outlines ghosted in, with floor layouts presented by the larger plans at the left

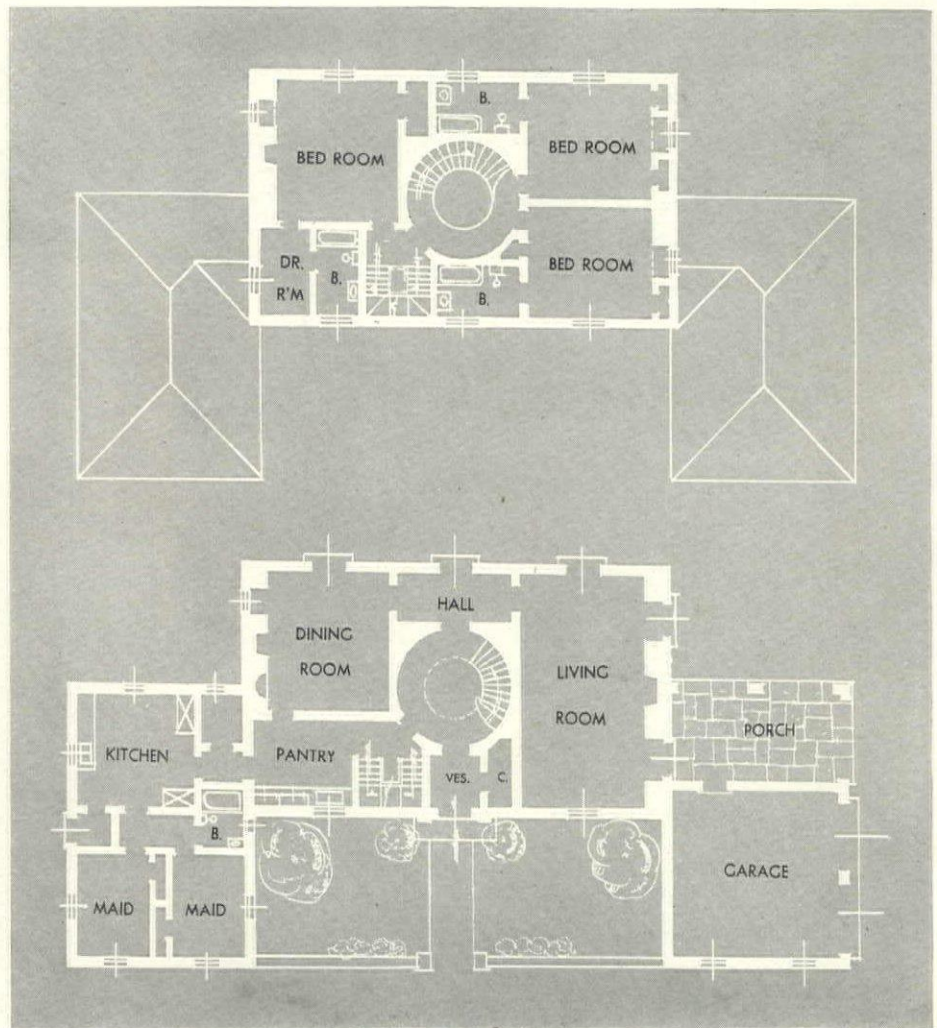
WITH these two "Houses That Grow", as with those presented previously, it was the aim of the designer to make necessary as little change as possible in the original structure when the additions are made, thus keeping down expense. In this design the introduction of a service stair is the only radical alteration in the original house



**Designed especially
for House & Garden
by Leigh French, Jr.**

THE always popular Georgian is the style inspiration of this two-stage house. In its first stage it is as charming a small house as one might wish, later becoming a larger place in just as favorable a category. The sketch shown above visualizes both of the installments, the first in detail and the second by easily understandable outline

BECAUSE of the little difference in the central portion between first and final versions, original plans are not shown. The pantry was originally the kitchen. Other "Houses That Grow" were in the June and November, 1931 numbers. Any person planning to build may obtain blue prints from House & Garden's Reader Service



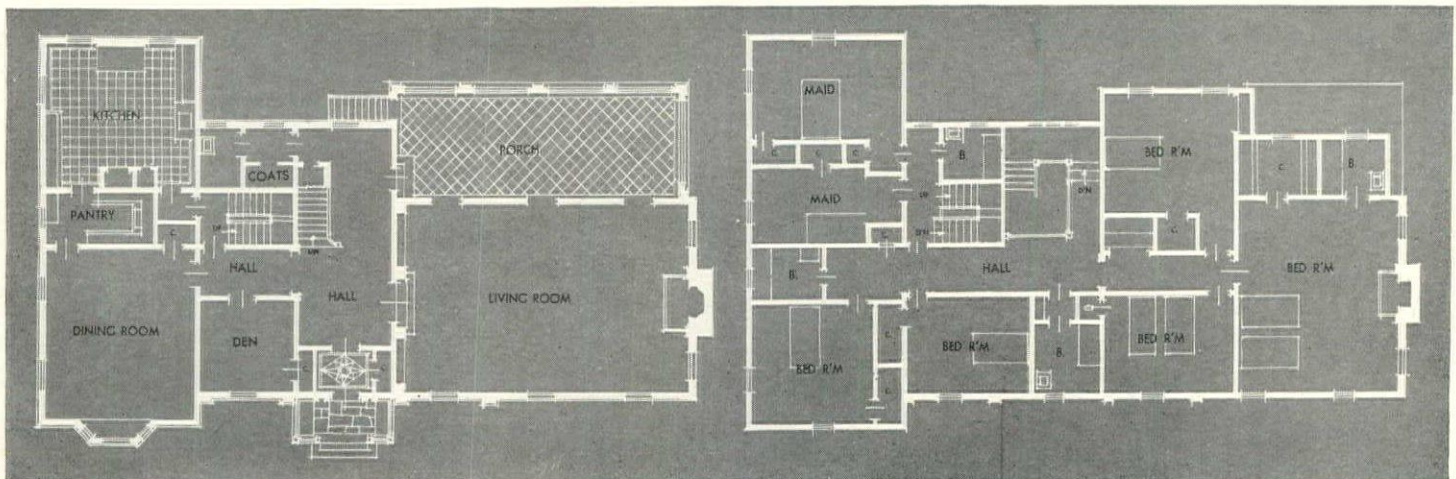


Ameyn

Nantucket Colonial in New Jersey

Goodwillie & Moran, architects

IN DESIGNING this comfortable Colonial house first consideration was given to obtaining first floor rooms of generous size. Five bedrooms and quarters for three servants are provided above. The rear slope of the plot allowed a garage in the basement. This is the residence of John R. Westerfield at Essex Fells



A garden gadabout goes to Britain

DURING the past five years, in addition to my hundreds of species of plants, I have gradually introduced into my rock garden kinds from other lands whose habit and coloring qualified them to dwell in peace and harmony among my wildflowers. Finding them entirely fit and happy there, I ventured beyond the meager assortment of rock plants offered by American dealers and sent to England and Switzerland for seeds of many species that the experts over there described as particularly fine and of easy culture. A few of these have failed to meet my fond expectations, but scores of the loveliest ones have flourished. Some of the most brilliant effects I saw in the Royal Botanic Garden at Edinburgh were due to the very flowers that I had the gumption to send for. Here is a bevy of beauties whose grace and charm and lusty vigor are delightfully displayed in both gardens during late May and early June: *Anemone blanda*, *Arenaria montana*, Armeria hybrid—Bee's Ruby, *Aster alpinus*—Fire King, *Androsace lanuginosa* and *A. sarmentosa chumbyi*, *Aubretia deltooides* in variety, *Dianthus avernensis*, *D. deltooides*, var. Brilliant, *D. callizonus*, *D. alpinus*, *D. neglectus*, *Geranium lancastriense*, *G. prostratum*, Helianthemums in variety, Lithospermum—Heavenly Blue, *Primula auricula*—several alpine varieties, *P. capitata*, *P. farinosa*, *P. integrifolia*, *P. involucrata* (tall), *P. juliae*, *P. minima*, *P. vulgaris*—the Munsted Strain, *Saxi-*

Being another installment of Herbert Durand's account of his experiences in English gardens

fraga aizoon, *S. atrorubens*, *S. muscoides*, var. Guildford Seedling, *S. umbrosa* (London Pride)—Elliot's Variety, *Sedum dasyphyllum*, *S. pilosum*, *S. pulchellum*, *Silene elizabethae*, *Thymus serpyllum comosum*, *Veronica saxatilis*—var. True Blue, *Viola alcarinensis*, *V. calcarata*, *V. cornuto* in variety, especially Pink Pearl.

Among the hosts of American wildflowers that, in this Royal Garden at any rate, are conspicuous by their presence, I recognized either by foliage or flower over 200 separate and distinct species. All the early spring flowers of our eastern woods were there, though of course their blooms had faded. You can imagine my pleasure at seeing amongst them many contented clumps of Trailing Arbutus, Oconee Bells or Shortia, the Showy Orchis, both Pink and Yellow Ladyslippers, Rock Pinks and many other prime favorites of mine. And I could hardly believe my eyes when I encountered a thriving mat of Pyxie Moss in a sunshiny, sandy spot, looking as happy as if it were in its native New Jersey pine barrens, for my repeated efforts at making this extremely finicky little gem happy in captivity had invariably failed.

Plenty of Irises, Mariposa Lilies, Brodiaeas and other charming denizens of the Pacific Coast were busy ripening seed in congenial corners and any number of treasures from the high Rockies were just coming into bloom. Of these, and of course, the blue and white and the yellow Columbines were the prime attraction; they were the glory of the garden beyond question. Then there were oodles of Shooting Stars, six different species of them, Monkey Flowers showing every color of the rainbow, brilliant blue Pentstemons and azure Polemoniums, and scores of other radiant rarities. Among the shrubs used for background and emphasis were all our native Azaleas, and Calendulacea, the Flame Azalea, was still flaunting its glowing blossoms. Our Mountain Laurel was in evidence everywhere, making a stunning show, and the display of Rhododendrons, in the fulness of their bloom, was simply magnificent. The finest of them, as a matter of course, were those that were all-American or had been blessed with a preponderance of American blood.

On my last day in the Royal Garden, after an enchanting week, I was escorted to the Arboretum and shown one of the finest collections of unusual trees and shrubs in the world. I venture to say that in this rather limited area there is a greater number of rare and beautiful species from these United States than in any privately owned collection in this country; I doubt if any of our Botanical Gardens can equal it. And the crowning glory, not only of the Arboretum but of the entire garden, is the most superb Rhododendron I have ever seen or ever expect to see. "It is known far and wide," said Curator Harrow, "as 'Old Apple Blossom' and it has stood where you see it for over one hundred years. We give a sight of it," he (Continued on page 82)



R. M. Adam

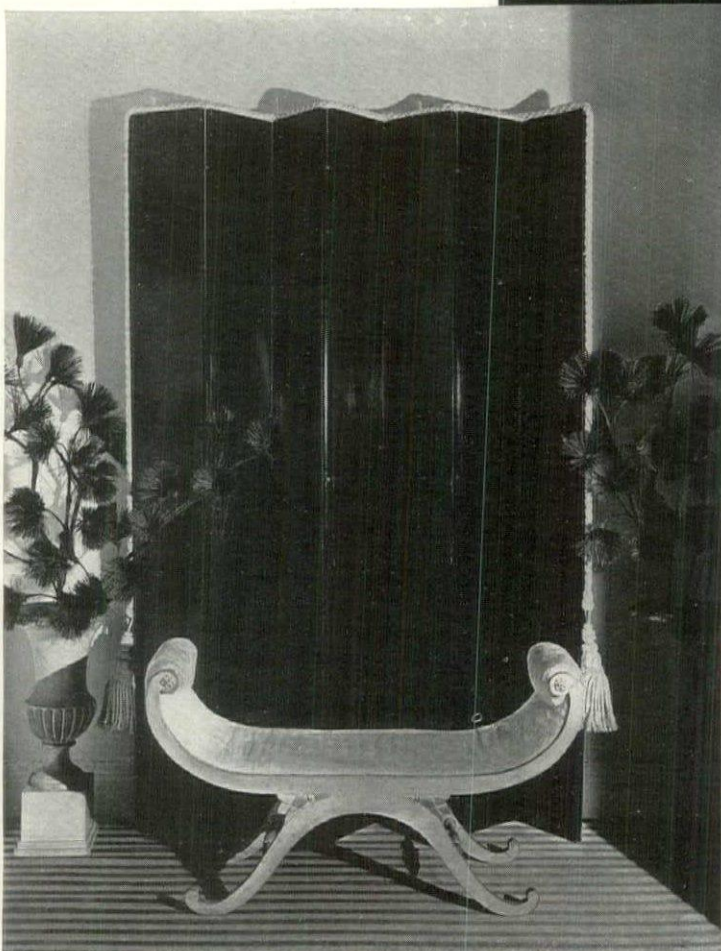
THE Royal Botanic Garden at Edinburgh includes a magnificent rock plant section, accessible by an intricate maze of winding byways. Here American wildflowers are evident in great numbers and variety—more, indeed, than are to be found in the similar gardens of our own country

Modern screens varied in mood and materials

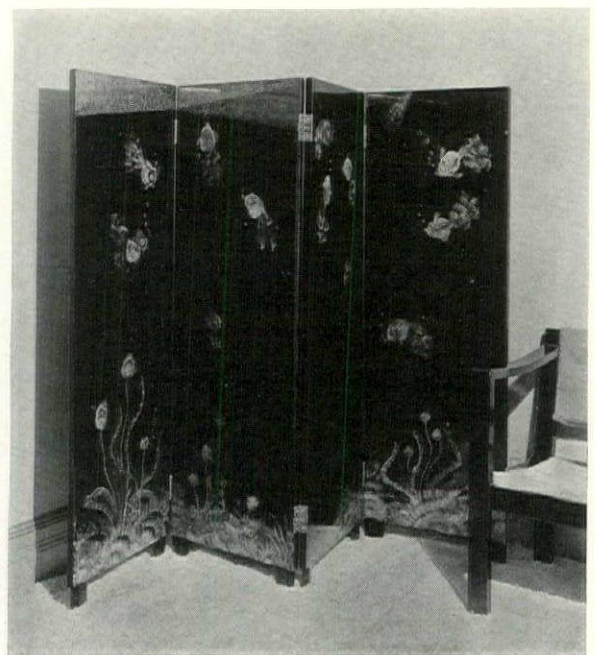
THE screen at the right, for Neo-Classic or contemporary setting, features a modern rendering of classic motifs in cream and gray-white on brown. Henry J. McMillen, artist
Elsie Cobb Wilson, decorator

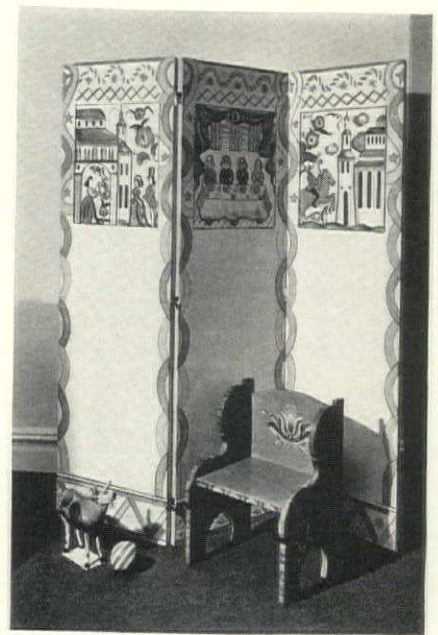
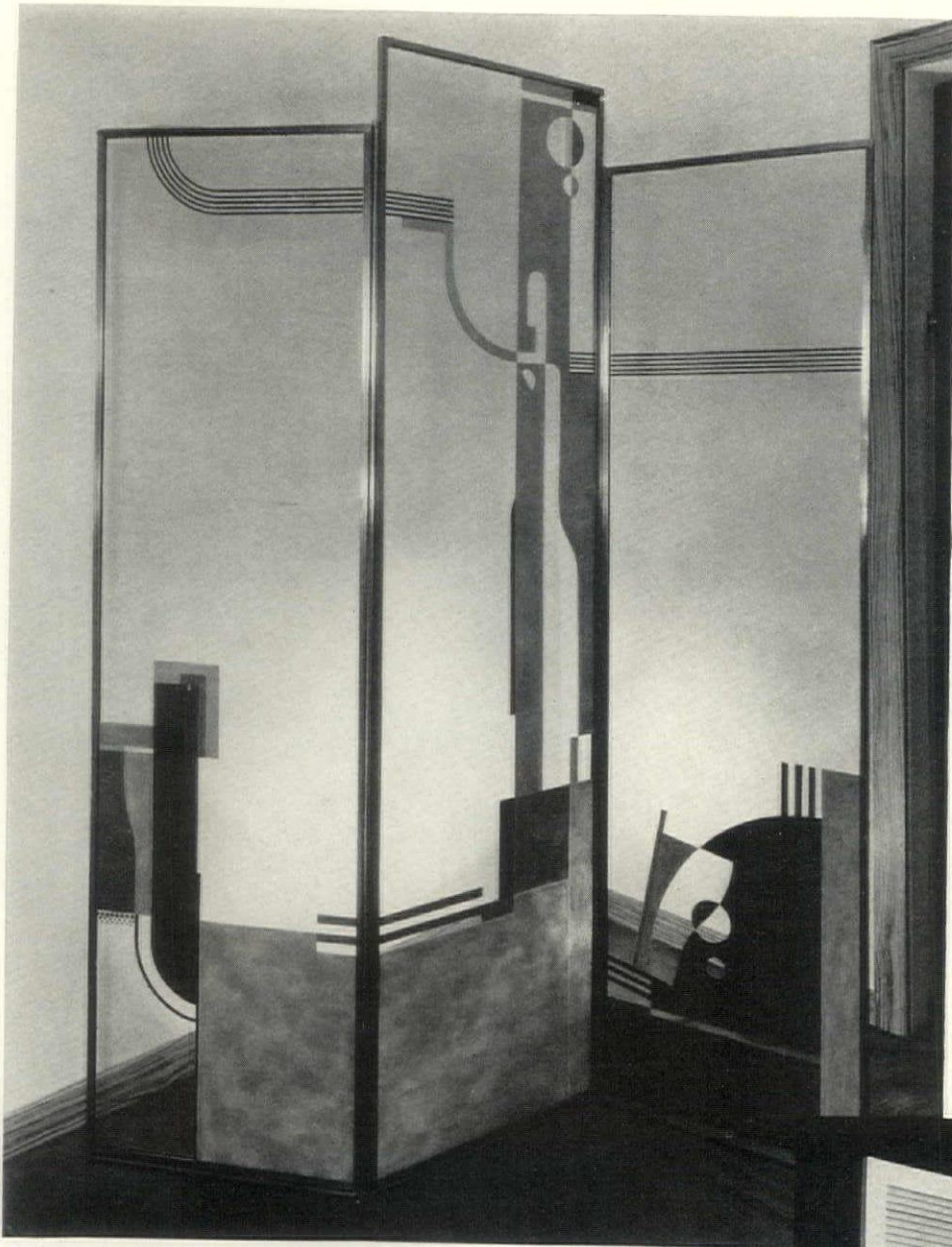
A WHITE rope terminating in large tassels is the simple and effective decoration on the screen below, finished in brilliant black lacquer. The Sheraton bench is white and gold. Empire Exchange, decorators

BUBBLES spouted by diaphanous gilt and silver fish float up to border the top of a shimmering black lacquer screen executed by Jean Dunand. Misty sea flowers grow at the base. From Les Arts Modernes

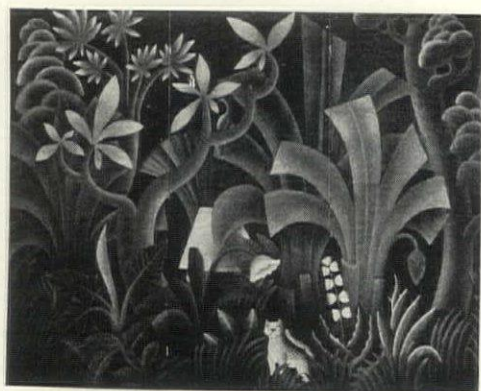


George W. Harting



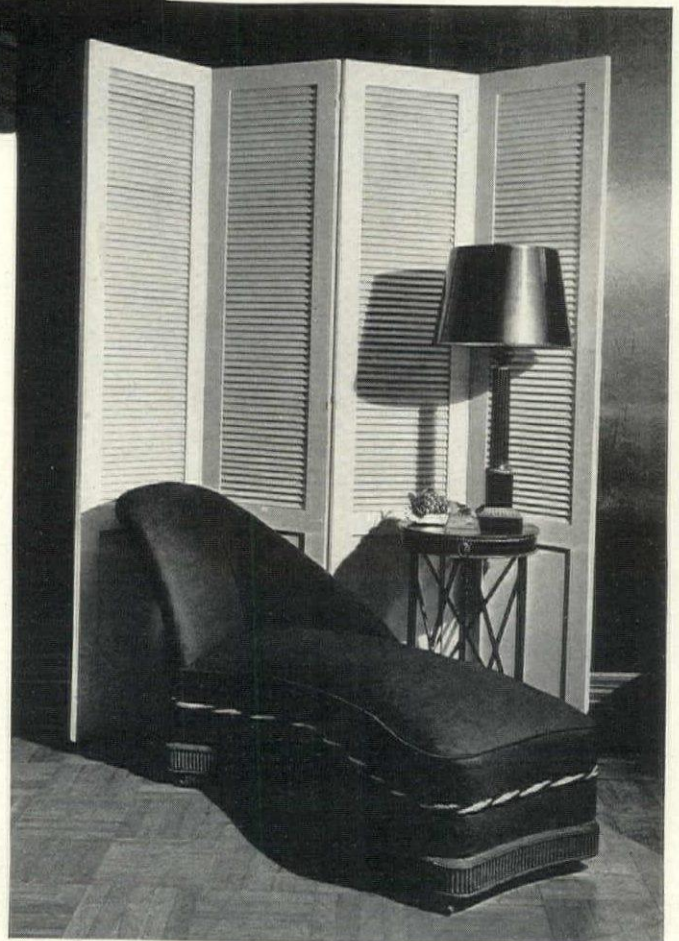


THE modern screen at left is made of double sheets of glass with abstract painted design in blue, green and yellow. Monel metal frame. L'Élan. Above is a screen for a child's room with Scandinavian peasant design in reds and violet-blue on cream ground. Childhood, Inc.



FLORA and fauna of the tropics are fantastically depicted on the screen above painted by Miguel Covarrubias, the well-known Mexican artist, and now in the collection of Mrs. John W. Garrett. The decoration is in three tones of green and yellow, red and black

Its simplicity and horizontal lines give a modern aspect to this shuttered screen. Painted white, it conforms to the demand for accessories in this color. With it is a black and gold Regency table and chaise longue of the same period covered in green. Empire Exchange



The Gardener's Calendar for January

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

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>"Mr. Chairman and gents all, this is the only meeting of the Six of Spades which I don't go to quite so cheerfully as a wasp to a ripe apricot. You see, I'm hardly much more of a scholar than the chap as only went to school one Tuesday, and master was absent a-measuring land; and when I've got to speak to them as has had good eddication, I feel about as</p> <p>3. It is a mistake to try and winter plants of any kind in clay pots outdoors. The action of the frost will either crack the pots or heave the soil and roots up and out of the containers. The best plan is to turn them out of the pots in the autumn and set in the open ground.</p> <p>10. Carolus Linnaeus died, 1778. Pot plants in the house need all the sunlight you can give them. It helps respiration, heightens color and acts as an all-around tonic and builder of leaf and stem tissue. A reasonable degree of moisture in the air, too, is vital to full success.</p> <p>17. Peter Henderson, seedsman, died 1890. Grapevines can be pruned any time before the first of March. Watch for the first pleasant day and get this important work done carefully. Grapes bear only on new wood which springs from wood of the previous season's growth.</p> <p>24. Scrubby apples are just as eagerly welcomed as winter rations by the wild rabbits as are the sound, well-formed ones. A supply thrown in a far corner of the grounds may keep the cottontails from gnawing the bark of fruit trees and shrubs when their food begins to run short.</p> <p>31. A list of needed garden tools and supplies is a good thing to make out now and forward with a check to your supply house. Then they'll be ready for use when needed. It is poor economy, from the standpoint of effort and results, to try to garden with inferior equipment.</p>	<p>4. House plants ought to be watered with a sprinkling can in the morning so that any drops which gather on the stems and foliage will have a chance to dry before night comes. Once a week the leaves of <i>Dracaenas</i> and other large-foliaged plants should be sponged.</p> <p>11. Sometimes it is possible to secure cheaply from your florist, after the forcing season, a few hundred <i>Colecium</i> bulbs. Keep these cool and dark until spring and then plant them outdoors. They flower naturally in the autumn and generally prove hardy in suitable garden locations.</p> <p>18. The leaves on indoor foliage plants need to be washed often enough to prevent the accumulation of dust and choking grime. Plan to cleanse them every week or so. This will also help to check insect pests such as red spider, aphids and some forms of scale which may be present.</p> <p>25. At this time of year, when the stock is dormant and the buds are well protected by their outer coverings, strong sprays can be applied to kill scale insects on fruit trees, Lilacs and other woody growths. A preparation of lime-sulphur is generally used for this purpose.</p>	<p>5. Holly can be grown from seeds gathered from the Christmas decorations, but germination is very slow—a year or more. Plant 1" deep in pots, put in cellar and keep them watered. As soon as growth appears above ground the pots should be set out in the light and air.</p> <p>12. Coal gas is a serious house plant danger. It must be completely excluded from the indoor garden or flower sickness is very likely to follow. Unburned illuminating gas is another thing to which plants react unfavorably, even when exposed to it for only a short time.</p> <p>19. Hemp, Millet, Buckwheat and Sunflower seeds are among the most welcome foods to put out for the winter birds. A dozen or more species will eat them eagerly. Lumps of suet fastened in the tree crotches or to the trunks are also good drawing cards for several species.</p> <p>26. If you have any large plants that are growing in relatively small pots make sure that they do not become potbound. Repotting into larger containers is advisable as soon as the roots begin to crowd the outside of the earth ball next to the pot walls, or come through the hole in the bottom.</p>	<p>6. On warmish, sunny days, even in mid-winter, it is an advantageous idea to raise the sash of the coldframes in which hardy plants are quartered and give them some breaths of fresh air. This will also help to keep down the temperature in the frames to a reasonable point.</p> <p>13. Ice storms and frozen snow crusts make hard sledding for the winter birds. While these conditions last the food that you put out will be doubly appreciated. One of the best types of feeding station is the weathercock kind, which always faces the wind and remains free of snow.</p> <p>20. The action of frost exposure is highly beneficial to raw ground that has been plowed or spaded in the fall. It breaks up clods and makes for beneficial bacterial action. The more alternate freezing and thawing there is, the better for the soil in the spring.</p> <p>27. Flats for early seed sowing had better be made well ahead of time. Let them be about 18" square and perhaps 3" deep, with plenty of drainage holes in the bottoms. Soil ingredients—leaf-mold and sharp sand—should be obtained. The former can be bought in bags.</p>	<p>7. If you have a live Christmas tree in tub or pot do not keep it indefinitely in a dry, heated room. Better set it outdoors to await the advent of spring planting weather. Or, if there is no frost in the ground, better plunge the pot in the soil at once and transplant in spring.</p> <p>14. Don't forget to go the rounds of the evergreens after every clinging snow storm and free the branches that have been overburdened by the accumulation of damp flakes. If they are badly bent or deeply buried, clear them carefully, or you may break them in getting them out.</p> <p>21. Grant M. Thorburn, seedsman, died 1863. Over-watering sometimes induces a soil sourness which is distinctly unfavorable to the success of house plants. The earth in the pots should never become waterlogged. Sandy loam, with free bottom drainage, helps to prevent this.</p> <p>28. If you plan to use wooden labels in the soil of the garden this spring it is a good idea to buy them now and paint or dip in creosote to protect them against the elements. For garden use, let them be 8" or 10" long; for pots and flats, the 4" size will be sufficiently large.</p> <p>29. Protective coverings of all sorts on the Boxwood, Roses or other plants which are subject to winter killing ought to be inspected to make sure they are doing their work. If any adjustment is indicated, take care of it immediately, as this month and next are critical times.</p>	<p>8. Almost every kind of specialized gardening, besides the more general subjects dealing with the principles of cultivation, etc., has had one or more good books written about it. There is no better time than this for profitably reading the volumes that bear on your hobby.</p> <p>15. The garden catalog crop is beginning to ripen and will soon be shipped to market. Eat and digest it carefully, but place your orders as soon as you decide about them. Early orders eliminate possible delay in shipping and not infrequently a special discount is offered for them.</p> <p>22. Spring-flowering shrubs ought not to receive any fall or winter pruning except for the removal of old, dead, diseased or broken wood. Otherwise you will sacrifice blossoms the following season. The majority of these shrubs look best when allowed to keep their natural form.</p>	<p>9. The <i>Helianthemums</i>, better known as Sun-Roses, are splendid dwarf shrubs for the rock garden. They flower freely and bear no great search without difficulty from seed. Those which are not fully hardy can generally be carried through the winter with a leaf mulch.</p> <p>16. Before you send in any orders for plants, seeds or stock, search out the new and improved varieties which the growers offer with full recommendation. Progress in plant quality goes on steadily and only a reactionary sort of person will fail to take advantage of its opportunities.</p> <p>23. A nicotine spray is the surest remedy for the aphids which sometimes appear in numbers on the plants of the indoor garden. It kills these pests by burning and suffocating. Aphids, of course, have exceedingly tender bodies which are easily injured by contact with this spray.</p> <p>30. Asa Gray, botanist, died 1888. Wood ashes from the winter fireplaces are splendid fertilizing material for the lawn. Store them under cover until it is time to apply them in the early spring. The best are those from Maple, Oak and Hickory logs, but all kinds are valuable.</p>
	<p>☉ New Moon, 7th day, 6 h. 29 m., evening, W.</p> <p>☾ First Quarter, 15th day, 3 h. 55 m., evening, E.</p> <p>☉ Full Moon, 23rd day, 8 h. 44 m., morning, W.</p> <p>☾ Last Quarter, 30th day, 4 h. 32 m., morning, E.</p>	<p>First Week: Clear, cold, high northwest winds.</p> <p>Second Week: Wind veering to east, warmer.</p> <p>Third Week: Clear and much colder, after sleet storm.</p> <p>Fourth Week: Snow, powder-dry and drifting badly.</p>				

Old Doc Lemmon finds a place in his heart for bluejays

"Ye can say all ye've a mind to ag'in the bluejay, but I'm tellin' ye I like him! He may be a thievin' varmint, robbin' other birds' nests an' the like o' thet, but I don't hold it ag'in him much. Whut I mean is, there's so many good things about him thet ye don't mind the bad ones. "For one thing, the bluejay hes *sperit*. Come

storm or sun, heat or cold, he's allus up an' about, lively as a May mornin'. His voice is as gay an' cock-sure as his color, an' I allus feel he gits more out'n life than any other bird we hev. "Winter's the time when I like the jays best. There ain't nothin' quite like the sight o' their bright color ag'in the dark hemlocks, then; whut

a clean, healthy blue it is, an' how the leetle patches o' white set it off! An' in all the years I've lived up here in the back-country I ain't never heard no bird call thet hed the ring, the devilment, the plumb downright zip o' the jays in January as they go flippin' an' balancin' an' flirtin' their tails from tree to tree."

JANUARY, 1932



*Controlled test on
102 people shows*
1/2
**AS MANY COLDS
FOR LISTERINE
USERS**

Gargle twice daily . . . keep well . . . stay on the job

*The secret, germicidal action
with safety*

Don't be one of those thousands who every year suffer colds needlessly. Who pay the penalty in discomfort, lost health, and lost wages due to absence from work.

Get plenty of rest. Don't overeat. Avoid severe exposure. And gargle with full strength Listerine morning and night *every day*. Because controlled tests on 102 persons now show Listerine's amazing ability to prevent colds and to reduce their severity, once contracted.

1/2 as many colds

While not infallible, full strength Listerine we believe, if used systematically through the winter months as directed above, will result in immeasurably better health. Let the tests speak for themselves:

Of 102 persons observed for a period of seventy-five days, one-third, known as "controls," did not gargle with Listerine at all; one-third gargled twice a day; the other third five times a day, the full strength solution.

Now, note these amazing results:

Those who did not gargle, contracted twice as many colds as those who gargled Listerine twice a day. The colds were four times as severe and lasted three times as long.

Three times as many colds

Those who did not gargle Listerine had three times as many colds as those who gargled five times a day. The colds were four times as severe and lasted four times as long.

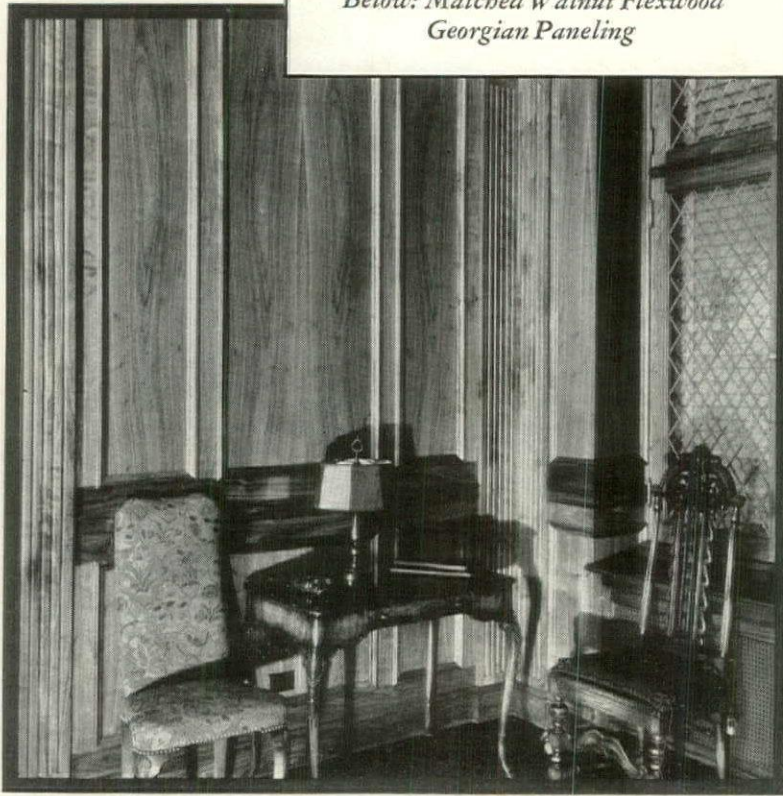
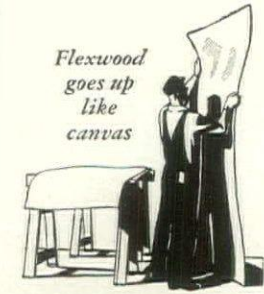
Such results are due to Listerine's amazing germicidal action. Used full strength it kills germs in the fastest time accurately recorded by science. So it reduces mouth bacteria 98% or more, and maintains substantial reduction for hours.

Equally responsible for Listerine's effectiveness is its absolute safety; its freedom from irritating properties. Contrast Listerine's soothing and healing effect on tissue to that of harsh mouthwashes which actually irritate it, thus allowing germs easy entrance. Always ask for Listerine. It's safe. Lambert Pharmacal Company, St. Louis, Mo.

EFFECTIVE BECAUSE SAFE

New Beauty for Walls with cabinet woods in an amazing new form

Below: Matched Walnut Flexwood Georgian Paneling



WALNUT, Oak, Prima Vera, Mahogany, Lacewood! Now, you can have beautiful walls of these, and other rare cabinet woods, installed immediately by a good decorator.

A REMARKABLE DISCOVERY—Flexwood—makes these rare woods available in an amazing new form—actually as pliable, as easy to handle as canvas. As Flexwood, they go up over any smooth wall surface, and can be applied around angles and over curves. There is no tearing down or costly rebuilding to do. And Flexwood is permanent. It will not crack, warp, or

check, yet all the natural beauty of the wood is retained.

ARCHITECTS and decorators everywhere acclaim the unlimited decorative possibilities of this new form of wood. Flexwood is beautiful in all the conventional panel treatments and makes possible a host of delightful new modern effects.

YET Flexwood is not costly. A Flexwood interior can be had for $\frac{1}{3}$ to $\frac{1}{2}$ the cost of other cabinet paneling. Any architect or good representative decorator will be glad to give you estimates. Or send in the coupon below.



THE FLEXWOOD COMPANY

CHICAGO: 4413 W. Division St.
NEW YORK CITY: Chrysler Bldg.

In Canada:
Building Products, Ltd., Montreal and Toronto

Please send samples and descriptive literature. I am interested in Flexwood for:
 HOME OFFICE;
 or..... CITY..... STATE.....

NAME.....
 STREET.....
 CITY..... STATE.....

Spring blooms eternal in the modern home

(CONTINUED FROM PAGE 72)

out into the atmosphere where it absorbs sufficient heat to vaporize it. This company also makes a humidifying element that can be installed in a large vase or other ornamental object.

To meet the growing demand for portable humidifying systems, the Manufacturers Machine Co. has developed two outstanding electric humidifiers of the fan type. The first model is in the form of an enameled gridded cabinet, 17 inches long, 10 inches high and 9 inches wide. The lower part serves as a container for the water. This type is designed to condition the air in one room. For the small house, a second model is available built along the same lines, 14 inches square and 45 inches high, with a water tank which has a capacity of 13 quarts. These machines do not require any installation, but may be plugged into any electric socket. The motors of both are sturdy and dependable. Studies show that the operation of the larger machine costs in the neighborhood of a half-cent an hour.

The Corozone Co. offers a distinct type of portable electric humidifier known as the Aquazone for single rooms. This resembles a lamp mounted on a base. The motor which has been installed vertically in the top operates noiselessly. A cone at the bottom of it raises the water to the top of the container by centrifugal force and sends it into a flat, horizontal spray. The suction draws the air into the top of the machine, forcing it through the spray of water. Cool washed air is discharged into the room through the opening provided for it at the side of the humidifier. The amount of current consumed is equivalent to that of a forty-watt electric bulb.

An air conditioning unit, 48 inches by 18 inches by 18 inches in size, that can be hung from a ceiling or placed in a closet and connected with the water supply is a development of the Utility Heater Co. Inside the top of this device an artificial rainfall is produced. By a powerful fan, air is drawn through the machine, and 200 square feet of room space is kept moist. This humidifier is so designed that the air is washed three to four times an hour. This unit will purify the air of a six-room house or apartment.

RAPID CHANGE

Through years of experiment the Holland Furnace Co. has produced a heating, cooling and air conditioning system which supplies purified warm moistened air, completely changed in each room every few minutes. The humidifier is a unit in the heating system under automatic control and vaporizes from three to twenty-five gallons of water daily, according to the actual needs, without requiring any attention. This electric circulator may be installed in almost any type of warm air plant in good repair. The complete system, however, is designed individually for the home in which it is installed. Experienced engineers measure room space, estimate heat losses and requirements, and design a system with capacity to meet every demand during severe winter without overfiring.

Savo Air Moisteners are small, hand-filled humidifiers designed for one

room in houses containing warm air heating systems. One type may be placed under the floor and hooked on to the warm air register. The moistener is filled with water by placing a funnel through the register opening. For side wall registers another air moistener with corrugated sides, which may also be hooked into the register plate, has been developed. The corrugated container is filled with water, and as the hot air passes through the atmosphere, it is properly humidified.

CONCEALED UNIT

To meet the constant demand for hidden radiators, the Frank E. Woodward Co. offers a concealed heater and automatic humidifying unit. This unit is installed in first floor rooms and hangs between the floor joists. The air travels down one side of the single narrow grille in the floor, passes over the heated water and rises on the other side of the unit, heated and moistened. The warm side of the unit contains a copper heating element connected to the steam or vapor heating system like any other radiator. The size of this heating and humidifying apparatus is governed to a large extent by the amount of heating surface required by a given room. A very large home would require three or possibly four of these units to supply adequate humidity. The unit may be recessed or placed in a cabinet if desired.

An indispensable accessory for use with a warm air furnace, which the company named above also makes, is a humidifying pan set in the top of the furnace to provide increased evaporation as additional heat is needed.

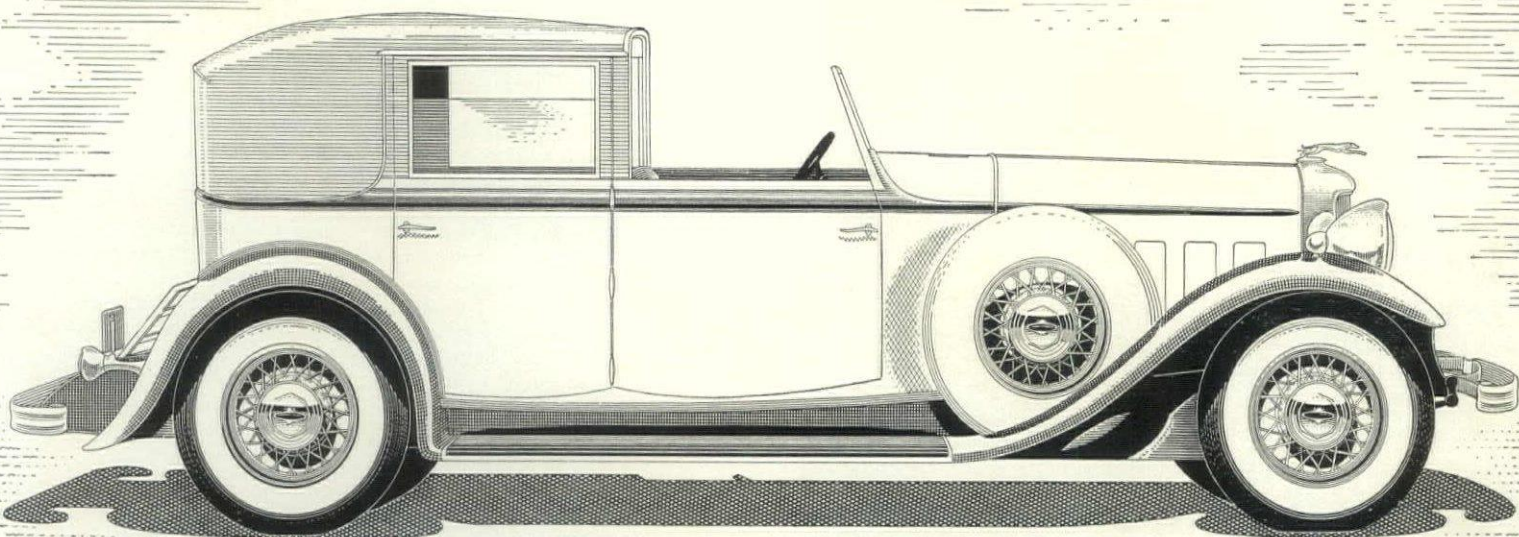
For the new or the old house, the Bon Air Radiator Corp. has produced concealed radiation with automatic humidification in three distinct types of humidifying radiators adapted to steam, hot water or vapor vacuum heating systems. Two of these types are hidden in the wall, while the third has been developed for homes where this feature is not possible, or desirable. In this case, the radiator extends five inches from the wall, but does not affect the placing of the furniture.

A removable brass reservoir which keeps a constant water level is installed in the inside top of the radiator. Cool air enters the lower section of the grille, and passes through an insulated recess constructed to control its direction. The stream of air is moistened by evaporation before it passes out through the upper opening in the grille. A rapid, constant and healthful circulation of air is thus maintained. The humidifying radiators of this manufacturer are coated with black behind the grilles so that they may be practically invisible, range in size from three to twelve feet long, and have the added advantage of saving a great deal of floor space.

Before selecting a humidifier, one must make certain that it will completely condition the indoor air by providing constant air movement, continuous air purification and evaporation, and that the manufacturer will guarantee that the equipment purchased is sufficient to take care of the space for which it is intended.

T H E L I N C O L N

12



Lincoln has always aimed to make available to the public a motor car as nearly perfect as it is possible to produce. In this age of mechanical progress, a natural evolution of this policy is the Lincoln V-12. Its background is the traditional Lincoln background... expert engineering, painstaking testing, unhurried manufacture, world-famous precision methods, and in every activity, the support of the entire Ford organization. Prices of the Lincoln V-12 range from \$4300 at Detroit

Engine of 12 cylinders cast in two blocks of six and set at a V angle of 65 degrees to give out-of-step firing and insure smooth operation. Three-point suspension mounted on rubber. Brake horse-power, 150. Bore and stroke— $3\frac{1}{4} \times 4\frac{1}{2}$. Dual down-draft carburetor with special intake silencer and air cleaner. Ignition distributor mounted at rear end of engine. Exhaust pipe carried forward of and

below engine to keep heat from front compartment. Silent camshaft drive chain with automatic adjustment, requiring no attention. Soft-acting double-disc clutch. Free-wheeling unit controlled from dash operative in all forward speeds. Transmission equipped with a special synchronizing unit to facilitate gear shifting. Helical second-speed gears insure quiet operation. Wheelbase,

145 inches. Tread, 60 inches. Brakes equipped with vacuum booster to augment foot pedal pressure. Thermostatically controlled radiator shutters and hood ventilators. Springs semi-elliptic—rear, 62 inches; front, 42. Welded steel-spoke, one-piece demountable wheels, diameter, 18 inches, with $7\frac{1}{2}$ -inch tires. Steering, worm and roller. Twenty-three custom and standard bodies.

What's new in building and equipment

(CONTINUED FROM PAGE 61)

A QUIET CLOSET. Scientifically controlled water action induces quietness in the operation of a new closet. This advance in plumbing fixture design utilizes the principle of front stream action which insures complete control of the water so that it is delivered at the various openings in the bowl at just the right time and in correct quantities.

The stream of water is not divided between the jets and the rim as it enters the bowl, nor is it forced to travel a certain path through restricted openings and so cause the noisy turbulence that is objectionable. The design is also said to prevent the presence of air in the active parts of the closet, thus lessening the possibility of whistling. Large water area, deep seal and wide passageways are other features.

A flat top on the tank, with a depressed space measuring five and a half by 20 inches, is useful as a shelf, especially if the bathroom is rather small. The Kohler Company is the maker of this fixture.

NEW ELECTRIC OUTLETS. Three interesting electric outlets provide for outdoor lighting, for the radio, and for a switch-controlled lamp circuit.

The first is an outdoor flush receptacle, of a type that will simplify the lighting for Christmas trees or hedges, summertime reading on veranda or car washing near the garage. It saves the nuisance and danger of wiring from the inside when a light or an appliance is to be used on the outside.

It is sturdily designed to weather the action of rain, snow and dampness successfully; its finish is cadmium on brass. When not in use, a metal cap screws over the receptacle opening for protection; this cap is attached to the plate by a bit of chain so it cannot become lost. When connected, the standard attachment plug cap is covered with a separate metal cap which screws into the flush plate. A rubber mat fitting under the plate completes the weatherproofing.

The second outlet offers a new hook-up for radio installations, with aerial, ground and power connections from a one-gang outlet. These connections are plainly marked on the receptacle. To further insure trouble-free operation, the aerial and ground plug have blades set at an angle which prevents insertion in the power slots of the receptacle.

Both aerial-ground and power outlets have finding grooves for plug prongs. A divider plate keeps aerial-ground and power circuits separated in the wall box, thus meeting the requirements of the National Electric Code. This fixture is made entirely in bakelite and fits all standard depth wall boxes. It gets rid of much objectionable surface wiring and provides firm, positive contacts for radio connections.

Convenience outlet number three,

which, like the others, is made by the Arrow-Hart and Hegeman Electric Company, offers two circuits, a lamp circuit controlled by switch and another circuit which is always available for appliances or separate lamps. It gives a single control of all portable lamps in a room. The other circuit is always "on" independent of switch, for plugging-in various appliances. With the switch controlling one circuit in all outlets, all the portable lamps in the room go "on" and "off" at a touch. This saves the trouble of lighting one lamp at a time and turning them off one after the other. Where heavy loads are anticipated, separate fuses may be used for each circuit. Made of bakelite, this outlet is equipped with the handy finding grooves.

SELF OPERATING GARAGE DOOR. A garage door recently placed on the market, of the overhead type, opens or closes itself while the driver of the car has nothing to do but watch the operation. Dependability and smoothness of operation have been demonstrated, we are told, in all kinds of weather.

Operation depends, upon entering or leaving the garage, solely upon the weight of the car. A lever principle, so called, is used in the door construction which does not require the use of electric motors, wheels or springs. Two slightly inclined platforms, one inside and one outside the garage, are connected by steel wire cables to the upper section of the door. When the weight of the car depresses the platform, these cables are drawn taut and release latches causing the door to rise.

The door closes when, but not until, the car has fully cleared the opening. Locking is automatic. All metal parts are of steel or iron. Freedom from upkeep is promised by the Automatic Door Corporation, the manufacturers. This door-operating equipment may be applied to existing garages. Installation is a very simple matter. Doors operate independently on multiple garages. Cost is reasonable.

BUILT-IN ELECTRIC CLOCK. Correct time integral with the house electric current is procurable by a built-in electric clock suitable for kitchen, hall and living room. Winding, regulating and oiling are entirely unnecessary, for once it has been started and set the clock never gains or loses.

This clock is set into the wall over an electric outlet provided for it; no wires are visible. Circular in shape, the full diameter of the case is seven and three quarter inches, while that of the dial is five and one quarter inches. Finishes are chromium, brushed silver and antique bronze, with the dial in all three types of brushed silver.

A new product just introduced by the Cincinnati Victor Company, this clock requires 110-120 volt, 60 cycle, alternating current.



Havana..

A Bit of Paradise

Golden sunshine — gaiety — cheering beauty greet you in this Paradise of the Western World.

And here at El Encanto rare Spanish linens — French lingerie and perfumes — imports from the corners of the world await you ... gifts for all.

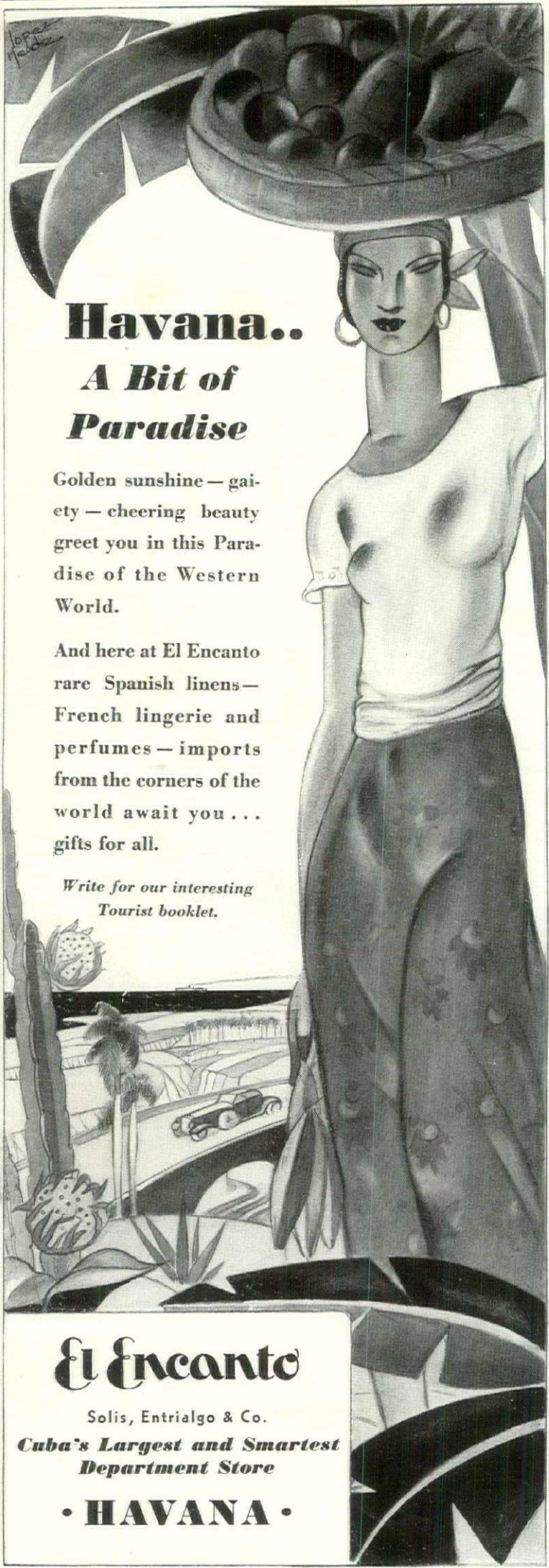
Write for our interesting Tourist booklet.

El Encanto

Solis, Entrialgo & Co.

Cuba's Largest and Smartest Department Store

• HAVANA •



HIS MILL HAD BETTER AIR THAN HIS HOME!

This textile executive wrote to Carrier, "Manufactured Weather is great for rayon. But why can't I have it for my wife and children?"

Carrier answered this plea with the Weathermaker, a complete new heating and air conditioning system to provide a wonderful new type of comfort for homes in winter.

A FACTORY more comfortable to live in than your own home? Ordinarily, no. But this rayon mill was an exception. It had the miracle of Manufactured Weather.

A Carrier System of Air Conditioning controlled the temperature, humidity, air circulation and air cleanliness in the mill just as it does today in theatres, office buildings, department stores, hotels, restaurants and industrial plants of nearly every kind. Manufactured Weather helped to produce rayon of the highest quality. It kept employees healthier, more comfortable and more efficient.

No wonder an executive of that mill asked, "Are my wife and children any less important than rayon or my employees? What can I do to have Manufactured Weather in my house?"

His answer—the Weathermaker

He sent his questions to Carrier, because there is but one Manufactured Weather—that produced by the air conditioning systems designed and installed by Willis H. Carrier and his associates. Many other executives and home owners asked the same questions. The answer was the Carrier Weathermaker for the home.

The Carrier Weathermaker has revolutionized home heating and home comfort. This complete heating and air conditioning system for homes in winter supplies and controls automatically the temperature and humidity most comfortable for members of your family. It cleans the air of dust and dirt, and circulates it uniformly, constantly, throughout every room. The Weathermaker burns gas with such



**"MY FAMILY
OUGHT TO LIVE DOWN HERE.
It's so much more comfortable than
our stuffy, overheated house."**

great efficiency that its operating cost is surprisingly low. Remember, too, that gas itself has never cost so little for heating purposes as it does today.

If you are building, or planning to build, learn now about the Weathermaker. If you have a warm-air furnace in your home, you can replace it with this new system, probably using the old ducts. Let us send

Carrier
WEATHERMAKER
REG. U.S. PAT. OFF.

Warms • Humidifies • Cleans • Circulates

you a booklet describing the Weathermaker and the wonderful benefits of Manufactured Weather. Carrier-Lyle Corporation, 850 Frelinghuysen Avenue, Newark, N. J.

JUST FILL OUT THE COUPON

CARRIER-LYLE CORPORATION H.C.-1-32
A Division of Carrier Corporation
850 Frelinghuysen Ave.,
Newark, N. J.

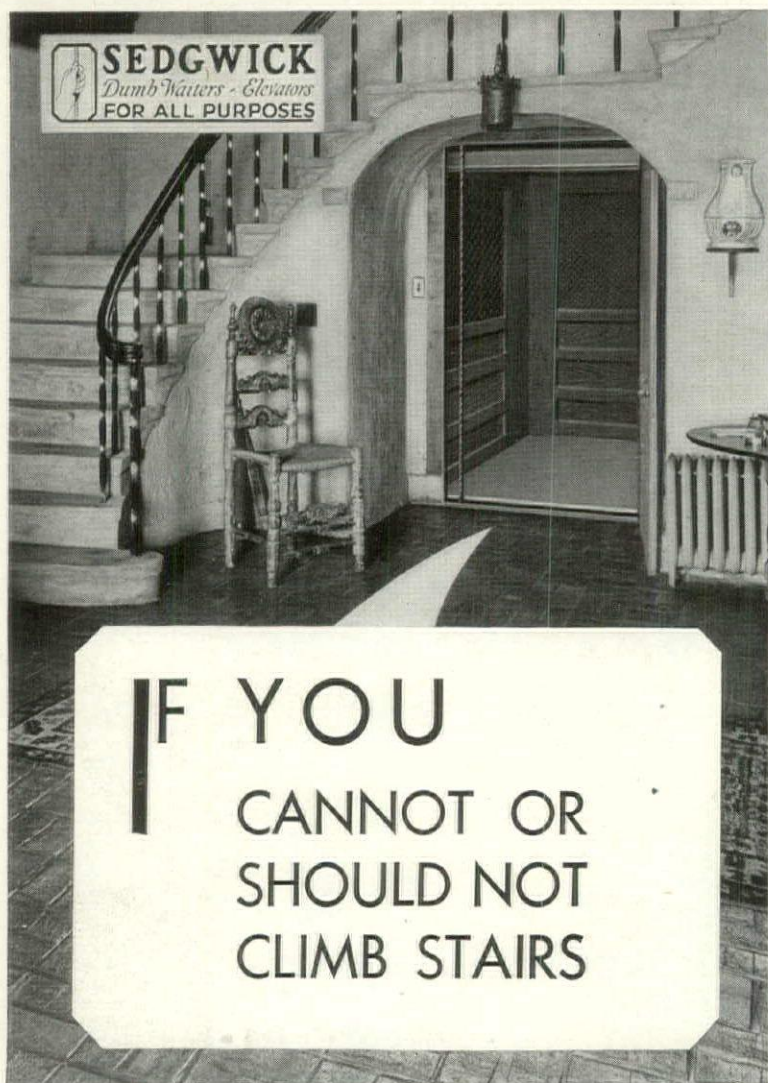
Send me FREE booklet, "The Carrier Weathermaker."

Name _____

Address _____

City _____

State _____



A Sedgwick Elevator can be installed in your residence for only \$1000.

AVERAGE COST

IN many instances stair-climbing is obviously impossible or highly inconvenient, but there are many more instances, especially in cases of heart trouble or old age, where the extra exertion (10 to 14 times greater than walking) is likely to prove serious if the climbing of stairs is continued.

Physicians are recommending this Elevator because they recognize its advantages, but it does not require the advice of a doctor to realize the value of such a great convenience.

The cost is now sufficiently moderate to bring this Elevator within the purchasing power of almost every reader. Prices range from \$800. to \$1400. completely installed, depending on size of car, distance of lift and other conditions governing installation. Also, there is a convenient deferred payment plan.

We shall be glad to acquaint you with full details of this Elevator, how readily it can be installed in almost any residence, how easily and smoothly it operates, how safe and rugged is its construction, and why it is so economical.

WRITE FOR ILLUSTRATED BOOKLET

SEDGWICK MACHINE WORKS, 146 West 15th St., New York, N. Y.

Factory at Poughkeepsie, N. Y.

National Representation

Established 1893

Around the world with modern glass

(CONTINUED FROM PAGE 51)

passed. His motifs were imbued with the taste of the day and filled with the spirit of invention and grace—roses and bouquets of flowers were his favorite themes. He came under the influence of Marinot and at one time went in for much bigger pieces without gaining by the evolution; in general his designs are harmonious and discreet and characterized by colors of fragile cast.

While Gallé was starting this important movement in France, Lobmeyr opened a factory in Vienna and attempted to raise the standard of Bohemian glass by perfecting methods of cutting and engraving. For some time, however, it followed closely the technique of Murano's light Venetian glass as far as shape and gossamer-like texture were concerned. It was not until the 20th Century that the modern trend was noticeable, when was started the deeply sunk decorative motifs that are still in vogue today.

Since 1898, when the Orrefors factory was established, Sweden has proved her right definitely to a prominent position in the glass world of today. This factory is concerned mainly with the production of household glass. The outline is slender and delicate and usually characterized by a topaz brown and amber color. Edvald Hald and Simon Gates are two artists who have contributed much to the prestige of this

factory by their engraved and polished ornamental glass.

Probably the richest unfolding of modern glass comes from the huge factory of Leerdam, Holland. Here it is that De Lorm joined with A. D. Copier in creating the decorative glass known as Unica. This production includes a large variety of cut crystal, black glass plate and bowls with hollow cylindrical feet. These executions have favorably influenced the general taste in Holland and by reason of the technical proficiency in various branches have placed her at the summit of artistic production. "Optic", "Cracked" and "Iced" glass have all been introduced singly or in combination. The method of enameling by applying color evenly upon this glass has been re-introduced after a lapse of many years. Since the Second Empire, when this technique was applied on Venetian or Oriental glass from designs found in Arab Mosques by Brocard, the idea has fallen into disuse. Now the monotony such as used on Arab molding has been stylized by such artisans as Chris Lebeau, A. D. Copier and Father Gregorius De Witt.

Anyone desiring exclusive and charming table appointments in glass can see from the pictures of crystal shown what varied effects may be obtained, outstanding examples from five countries being illustrated.

Saving space in little houses

(CONTINUED FROM PAGE 45)

presents an irresistible appeal. It sounds like a Colonial house and for most people that is what it would be. If carried through as outlined there might be money left to build a picket fence around it with an easy swinging gateway, planted with vines.

In working out details of the interior, the kitchen should be planned for economy of operation and a place made for everything. Whether the dining room is omitted or not, it is desirable that a small dining space be worked out there. A floor covering should be provided that one is certain will be easy to keep clean and that will wear well. It is almost as cheap to get the ready made dressers as to use the stock mill kind as furnished by the carpenter.

The bathroom floor and base may be of a linoleum tile or regular tile. A small bathroom is much more attractive with merely the tile base, rather than the usual tile wainscot and costs less.

In planning the electric lighting, the base plugs should be located for the efficient use of standing lamps, and wall fixtures should not be put up simply for effect. In plumbing and heating,

one should always make use of well known standard makes of apparatus so that if trouble occurs there is the definite responsibility of the manufacturer to call upon.

The emphasis put upon simplicity in one's way of living cannot be too great if the utmost is to be secured for the small house. Thus the saving of dollars brings beauty of achievement and happiness to the owner, satisfaction to the architect and a sure feeling of pride to the builder.

The dollar saving house can be realized if one will consistently keep in mind the following essential features:

Rectangular form of house.

Low house.

Use of simple, ordinary materials. Stock doors, sash, stairs and trim of standard make.

Ready made dressers and kitchen equipment.

Standard make of heating system.

Standard make of plumbing fixtures.

Ample base plugs, few wall fixtures.

Insulation, and more insulation.

A good country house architect.

A good builder—there is no such thing as a cheap builder.

Lustrous walls

(CONTINUED FROM PAGE 41)

composition, enhances the pleasing effect of good lines and makes the colors of all movable objects count at their full value.

The metallic background can be made by painting wall or ceiling surfaces with metallic paint, by applying metallic papers, like the silver and gold Japanese or Chinese papers which are either plain or with minute figures, or

by using gold or silver leaf. The latter method, of course, is rather expensive and troublesome; the other methods are inexpensive. By whatever means the metallic background is produced, the constantly changing play of reflected lights and colors and the lustrous sheen of the surface will always ensure a satisfying vital quality and prevent monotony.



Here it is—the
NEW
"Book for
Garden Lovers"

Send today for this glorious flower annual—Mailed for 35c in stamps which may be deducted from first order.

The first sign of Spring is Schling's great garden guide for 1932! Brimful of the latest and most charming flower novelties as well as many specialties exclusive with Schling. Richly illustrated with hundreds of fine photographs, many of them in full color, and bound in an attractive cover also in colors. Truly a book for us to be proud of and for you, a veritable treasure-house of garden lore!

3 Great Schling Novelties!



Tithonia Speciosa

Tithonia—the golden flower of the Incas—First seen by white men four centuries ago when Pizarro entered Peru. Rediscovered in Mexico in the 18th century only to be lost again, it is now our great pride to again introduce this magnificent, exotic, true flower of history and romance! Imagine a full foliaged shrub-like plant standing 8 to 10 feet tall and 3 feet wide with broad, deeply indented leaves like those of the grape or fig tree and covered with blossoms like single Dahlias of the most brilliant orange scarlet with tufted centers of gold intermingled with black. Splendid for a quick hedge or tall background. Easily grown from seed. Blooms in late Summer or early Autumn. Pkt. \$1.00

Double, Sweet Scented Nasturtiums—Golden Gleam—Introducing for the first time a double-flowered Nasturtium of fine bright golden color on long stems coming true from seed. The plants form large bushes and when in full bloom the entire plant is a blaze of color. The pronounced fragrance is an added feature and the ease with which they can be grown will make them a favorite with every home gardener. Pkt. 35c

Snapdragon, Indian Summer—Latest and loveliest of Schling's famous giant American Snapdragons. Marvelous not only for size, though its flower spikes rival the gladioli in height and vigor—but also for its color, a rich, velvety copper-red hitherto unknown in snapdragons and indescribably beautiful—no other snapdragon remotely approaches it—a "First Prize" winner wherever exhibited. Pkt. \$1.00

SPECIAL The Collection of these 3 Novelties, a \$2.35 value, 1 packet each **\$2.00**

Madison Ave.
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Schling's Seeds

New York
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MAX SCHLING SEEDSMEN, INC.

Flowers all summer long



MR. LEONARD SUTTON, in his new book, "Annuals," gives some rather timely advice on planting borders to assure a succession of bloom throughout the summer. The border illustrated (grown from Sutton's Seeds) shows how Annuals and Perennials may be combined to produce a continuous display of flowers.

Sutton's Seeds offer you fresh seeds of pedigreed quality. Known and grown throughout the world, they are becoming very popular in the United States. No matter what varieties you select they are sure to grow and reward you with masses of gorgeous flowers all summer long. As Sutton's Seeds must be supplied directly from Reading, England, and in order that you may have ample time to make your selections from the hundreds of varieties, you should send promptly for

Sutton's Amateur's Guide in Horticulture and General Garden Seed Catalogue

A 200-page book—mailed postpaid for 35 cents. A complete horticultural guide and catalogue, this book also describes the vegetables shown by us at the recent Atlantic City Pageant which were awarded the trophy for the best exhibit in the show, special gold medal and other prizes. This year we are making a very special offer. We feel sure you will want Mr. Sutton's new book, "Annuals." We will mail you a copy of "Annuals" together with the Sutton Guide and Catalogue for \$1. Please send International Money Order.

SUTTON & SONS, LTD.

DEPT. 3 READING, ENGLAND

Sutton's Seeds

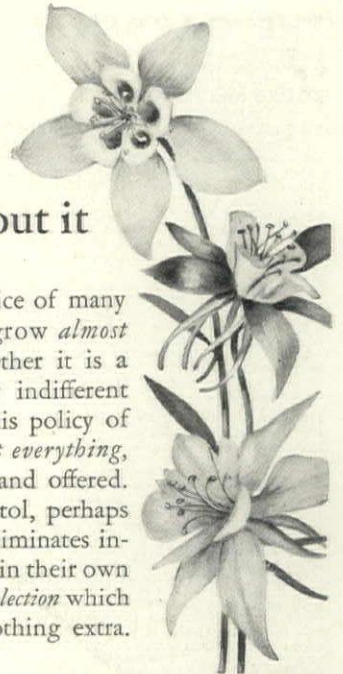
ENGLAND'S BEST

Pre-selection

—you should know about it



It is the practice of many nurseries to grow *almost everything*, whether it is a good, bad or indifferent variety. By this policy of having *almost everything*, much that is inferior is grown and offered. Differing from this policy, Bristol, perhaps more than any other grower, eliminates inferior and unpromising varieties in their own selections. This is Bristol's *pre-selection* which protects you—and costs you nothing extra.



BRISTOL NURSERIES INC.

The new Bristol catalog is a catalog of the newest, the choicest and, often, the most exclusive varieties. Admittedly, Bristol strives first for *quality*; it desires above all things to be known as a *Quality House*. Yet, its prices are no higher. You'll certainly miss some of the things you'll want, unless you have a copy of the 1932 Bristol Catalog. Address Box 14.



BRISTOL B N CONN.

Burpee's Garden Book Free



Every year this great Garden Guide is awaited with special interest by experienced gardeners, for Burpee's Annual Garden Book is always a source of new and interesting information. Burpee has introduced in America more distinct new varieties of vegetables and flowers that are now in general cultivation than any three other seed houses combined. Burpee's Sweet Peas are the world's best. Burpee's Flower Novelties are famous everywhere and this year Burpee's Garden Book contains some of the finest novelties we have ever offered.

Burpee's Achievements

in vegetable seeds include the world-famous Golden Bantam Sweet Corn, Burpee's Stringless Green Pod Bean, Bush Lima Beans, etc. This year Burpee's Garden Book is bigger and better than ever. It describes all the best vegetables and flowers including 117 new varieties. Hundreds of illustrations, many in natural colors. Garden hints and planting information. Write today for your free Book.

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Philadelphia



LUTHER BURBANK said: "Your catalog is a gem. I have had the pleasure of sending many hundred customers to you for seeds during the past few years. I always refer anyone asking for seeds to your firm, as personally I consider your house the most reliable retail house in the world, and I think that would be the verdict of the public at large."

W. ATLEE BURPEE CO.
120 Burpee Bldg. Philadelphia

Send me free Burpee's Annual Garden Book for 1932.
Name.....
R.D. or St.....
Post Office.....State.....

THE GARDEN MART

BOOKS and PERIODICALS

THE GARDENER'S FRIEND: & OTHER PESTS by George S. Chappell and Idigely Hunt. All the latest garden dirt! Robert S. Lemmon, Managing Editor of House and Garden, calls this "the best gardening book I have ever read" and says in his review (see page 92b of the December issue): "This reviewer doubts his ability even to write coherently; there is too strong an urge toward hysterical laughter . . . But its authors have gone far beyond mere humor . . . Behind and through and round about all the penetrating spoofery they have woven a fine network of genuineness, of true garden spirit and philosophy, of sound, practical advice on plants and planting. And further let it be said—commanded rather: 'Go right out and buy a copy—and do it now!' Indeed, better buy one to give to each of your real gardening friends, that you may be always and forever blessed among them. Hilariously illustrated by Haenigsen, \$2.50 from your bookseller. F. A. Stokes Co., 443-4th Ave., N. Y.

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Honeysuckles of branch and tendril

(CONTINUED FROM PAGE 48)

of *L. japonica* known as Hall's Honeysuckle. This is dense in habit and the leaves persist almost through the winter. It is a constant bloomer, the fragrant flowers opening white and changing to a soft corn-color as they age, and it is often possible to gather a sprig of them from a sheltered corner as late as Thanksgiving.

Another form of *L. japonica*, and one that is not as popular as it deserves to be, is the pretty Golden Honeysuckle, *L. j. aureo-reticulata*, the leaves of which are marbled with gold and whose young growths are often delicately tinted pink. It is a most cheerful drapery for a dull corner.

Our native Trumpet Honeysuckle, *L. sempervirens*, scentless alas, is found from Connecticut to Florida and Texas. It is a beautiful and conspicuous climber with its bunches of scarlet, orange lined tubes, showing so handsomely against the bluish foliage. *L. heckrotti*, said to be allied to it, is different in that the flowers are pinkish without and yellow within, and quite fragrant at night. It is a very hardy and attractive species. The southern Honeysuckle, *L. flava*, that grows wild in woody places from North Carolina to Oklahoma, bears bright orange colored, fragrant flowers in the early summer. It is rarely seen but is a delightful species, evergreen, and hardy as far north as New York City.

The great Chinese Woodbine, *L. tragophylla*, introduced by the late Dr. Wilson in 1900, is "distinguished among Honeysuckles by the size of its flowers which are borne in heads of ten to twenty blossoms of a uniform rich canary yellow." It is a handsome plant worthy of a place among the choicest climbers and is hardy as far north as New England. It lacks only fragrance to make it a really great acquisition.

FOR THE SOUTH

In southern gardens may be grown the lovely and exquisitely fragrant *L. etrusca*, sometimes called the Italian Woodbine. This is perhaps the most beautiful of its kind, flinging out bunches of bloom from the ends of the branches as well as from the axils of the leaves, the individual flowers being two inches long, at first yellowish suffused with red, but becoming clear yellow with age, and the foliage distinctly bluish in cast and downy on the undersides. *L. hildebrandiana*, too, is a grand species for the far South, Southern California or Florida. It is an evergreen from Upper Burma, a vigorous, tall-growing climber hanging out splendid clusters of very long, slender, tubular blossoms, purplish in the bud and opening to pale yellow.

Several European Honeysuckles have become naturalized in this country. Among them is *L. caprifolium*, the Goat Honeysuckle, with white or purplish tubular flowers, exceedingly fragrant, borne in whorls and in pairs in the early summer and followed by orange fruit. It is seldom seen in gardens and though a charming kind has not a long blossoming period to recommend it.

Among the desirable bush Honeysuckles we must pick and choose carefully since they are many and space is

limited. Many of them may be said to give two performances, for besides their flowers the majority of them also offer bright and conspicuous fruits. To begin with the earliest to flower, we have *L. standishi* and *L. fragrantissima*. If I were restricted to an allowance of a half-dozen shrubs in my garden, I am sure that one of these would be among them, not so much for the intrinsic beauty as for the rich fragrance emitted by the creamy paired blossoms in March before the leaves appear.

ESPECIALLY FRAGRANT

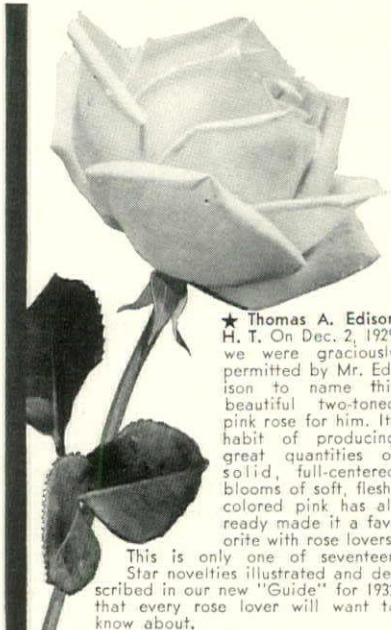
Two other species noted for their fragrance are the Chinese *L. syringantha*, and its finer variety *wolfi*, and *L. thibetica*. The first has a somewhat drooping habit and makes a twiggy, wide-spreading shrub that, in May, bears lavender Heliotrope-scented blossoms in axillary clusters, almost hidden among the grayish leaves. The blossoms are followed by red berries. *L. thibetica* is a good deal like it but is smaller in all parts and the leaves are covered on the undersides with a gray down or felt. *L. syringantha wolfi* is to be preferred to either of these two because of its better form and richer colored blossoms that look like little sprays of Lilac.

Lonicera korolkowi is a recent introduction from Turkestan and is a shrub of most unusual beauty. It grows ultimately twelve feet high and against the loose-spreading and arching branches clothed in blue-green leaves it shakes out in late May or early June an enveloping spray of pink bloom. This fine shrub is perfectly hardy in New England and should be given plenty of room in which to spread and display its charm.

Of the older kinds very important are *L. macki*, *L. morrowi*, *L. tartarica* and *L. bella*. All these are strong growers, hardy and effective. The first, *L. macki*, grows in time to a height of fifteen feet, a tall upright shrub of spreading habit, deciduous, with broad shining leaves and masses of flowers sprigged all along the branches. These are white, changing to corn-color as they age, with delicate carmine markings on the exterior. The succeeding dark red fruits hang long after the leaves have fallen and make the shrub a decorative object in the late autumn garden. It is from Manchuria. *L. morrowi* is a free-growing Japanese species not so tall as the foregoing but of good form and vigorous constitution. It reaches a height of eight feet and will be as broad as tall. The flowers are cream-white and sweet-scented, appearing in May and June, and are followed by gay scarlet berries which ripen at midsummer but remain on the bushes until far into the autumn.

The Tartarian Honeysuckle, *L. tartarica*, is an old favorite with its erect habit and masses of pinkish, drooping, two-lipped flowers, borne in axillary pairs that do not change to yellow as they age, after the habit of so many Honeysuckle flowers. This is a native of southern Russia and Siberia, and there are numerous forms, some better than others. The pretty and floriferous *L. bella* is a hybrid between

(Continued on page 83)



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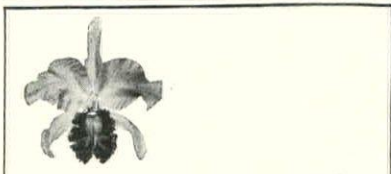
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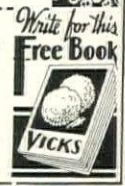
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Automobiles and Accessories

	PAGE
Auburn	4
Buick	Facing 16
Lincoln	75

Building Materials

*Flexwood Walls.....	74
----------------------	----

Elevators

*Sedgwick Elevators.....	78
--------------------------	----

Heating & Ventilating

*Carrier Weathermaker.....	77
----------------------------	----

Directory of Decoration & Fine

Arts	10-11
-------------------	-------

*Arts & Decoration School of Interior Decoration.....	11
Decorative Studio, The.....	10
*Galloway Pottery.....	11
*Grand Central Wicker Shop, Inc. Walter Johnson, Inc.....	10
l'elan	11
†McClelland Barclay	10
*New York School of Interior Decoration	11
Pitt Petri, Inc.....	10
*Todhunter	10
*Uncle Bill's Book Shelf Co.....	10

The Dog Mart & Poultry Yards

Pages	21-23
*Hodgson Stock Houses.....	23

Food Products

Campbell's Soup.....	71
Whitman's Chocolates.....	26

The Garden Mart

	80
--	----

Seeds, Bulbs & Nursery Stock

*Bristol Nurseries.....	79
*Burpee's Garden Book.....	79
*Conard-Pyle Star Roses.....	80
*Dreer's Rock Gardens.....	83
*Harris Seeds.....	83
*Hill's Evergreens.....	83
*Hughes Roses.....	83
*Kunderd Gladioli.....	83
*Orchidwood, Inc.....	80
*Schling's Bulbs & Seeds.....	79
†Sutton's Seeds.....	79
*Vick's Flowers.....	80

House Furnishings

Department Stores

Macy's	5
El Encanto, Havana.....	76

Drapery & Upholstery Fabrics

Celanesa Decorative Fabrics.....	2
----------------------------------	---

Fireplaces & Accessories

*Jackson's Fireplaces & Fixtures.....	7
---------------------------------------	---

House Furnishings (Cont.)

Furniture

*American Art Association—Anderson Galleries.....	72
*Kittinger Distinctive Furniture.....	3

Household Textiles

*Wamsutta Sheets & Pillow Cases.....	Facing 1
*North Star Blankets.....	Facing 84

Interior Decorations

*American Art Association—Anderson Galleries.....	72
*Flexwood Interiors.....	74
*Wm. H. Jackson, Co.....	7

Invalid Elevators

*Sedgwick Invalid Elevators.....	78
----------------------------------	----

Kitchen Equipment

*Macy's Electric Refrigerators.....	5
-------------------------------------	---

Silverware & Pewter

Tiffany & Co.....	1
-------------------	---

Jewelry & Gifts

Wm. H. Jackson Co.....	7
Tiffany & Co.....	1

Publishers, Books, etc.

House & Garden Book of Color Schemes.....	16
House & Garden Book of Interiors.....	14
House & Garden Subscription Offer.....	16b
Vogue Subscription Offer.....	6

Real Estate

	15-16
--	-------

Schools & Camps

	9
--	---

Shoppers' & Buyers' Guide

	8
--	---

Telephone Service Arrangements

American Telephone & Telegraph Co.....	84
--	----

Toilet Goods & Facial Treatments

Caron Perfumes.....	24
Listerine.....	73
*Kathryn Murray, Inc.....	83

Cigarettes

Listerine Cigarettes.....	11
Chesterfield Cigarettes.....	Back Cover

Travel Directory

Pages	12-14
Bellevue Stratford Hotel.....	14
*Cosulich Line Winter Cruises.....	14
*Hollywood Roosevelt Hotel.....	14
*International Mercantile Marine.....	8
Plaza Hotels.....	14
*Railways of France.....	13
*Red Star Line Cruises.....	8
*Swedish State Railways.....	13
*Tucson Sunshine Club, Arizona.....	14
*Union Pacific System.....	13
*United Fruit Lines.....	12
*White Star Line Cruises.....	8

A garden gadabout goes to Britain

(CONTINUED FROM PAGE 67)

added smilingly, "to visitors who show a real interest in the garden and don't ask foolish questions, as a special and final treat—and we never fail to inform them that it is a pure-blooded American plant." Old Apple Blossom stands ten feet high by ten feet in diameter and on that day was covered as with a blanket by a multitude of rosy blooms. Hardly a leaf was visible between them. A fortunate hybrid between *Rhododendron maximum* and *R. minus*, its proud origin is not to be questioned.

* * *

The rock garden at York nursery reminded us at first glance of the Royal Botanic at Edinburgh. Its construction was along similar lines and in its nooks, pockets and borders were practically the same kinds of Alpine and American flowers. At its center was a charming fern-bordered and tree-shaded pool and there all the paths converged. It was so lovely in that secluded spot that we were content to remain until almost sundown, reveling in the richness of the floral display and making notes of kinds we coveted. We learned from the catalog that this nursery is 200 years old, that it offers over 150 different species of American wildflowers (several times as many as any of our "leading" American nurseries offer) and that, except on Saturday afternoons and Sundays, visitors are more than welcome. It is an admirable example of what a nursery should be and no garden enthusiast who goes to York should miss seeing it.

* * *

Two sides of the broad, perfectly turfed campus at St. John's College, Oxford, are bounded by an ancient stone wall of formidable height. Despite its forbidding, prison-like aspect and its palpable discordancy with its pleasant surroundings, no one ever ventured to suggest that something might be done to conceal its uncouth ugliness until just a few years ago. Then came to St. John's, as a new member of the faculty, an ardent garden lover. The wall soon got on his nerves. It became to him an intolerable eyesore. He studied it and decided that the best thing to do, in order to hide it, was to build a rock garden in front of it, and he drew up plans accordingly. His ideas were approved and he went to work. He had planned well and he builded better. But unfortunately he died before the job was finished. However, the very efficient head gardener was fully equipped by experience to carry on the good work; and he did so, sympathetically and with very excellent taste.

I was told this story at Edinburgh, as a preface to the statement that the rock garden, as completed, is second only to the Royal Botanic garden that I was then inspecting. When I reached Oxford and saw it, I found the statement was true. The time of our visit was mid-June. There was an abundance of bloom in the garden and the soft green summer foliage was at its best. The first thing I noticed was that the Professor's main object had been realized. The wall was hidden to all

intents and purposes. In a few places one caught a brief glimpse of its grayness well in the background, but that was quite evidently intentional. "What's part concealed is best revealed," you know.

Then, the bold contours of the garden excited our admiration. The general outline is that of a mountain range, its peaks almost topping the wall, with cliffs and steep slopes and huge, protruding boulders on their faces and tapering foothills that merge gradually into the level of the lawn. Between the mountains are miniature valleys and gorges and side ravines, and little meadows and plains are to be seen here and there.

Everywhere were pockets and crevices and nooks and corners, all containing mats and clumps of creeping or spreading or trailing rock and Alpine plants in bewildering variety. Ferns and woodland flowers requiring half or full shade, fill the recesses of the valleys and in the foreground are slightly and well arranged borders and beds, pleasingly filled with gay annuals and a few kinds of bedding plants, all in broad sweeps and reaches of color, and all colors blended into one harmonious ensemble. We noted the usual abundance of American flowers and an unusual number of Californians among them. This made me wonder why we gardeners of the eastern and middle States do not fill our summer vacancies with the many lovely things which may be had from the Pacific Slope instead of sticking everlastingly to the same old bug-ridden, disease-infected stuff that so many of our seedsmen foist upon us—the same ones yesterday, today and forever.

Oxford confesses to, but seemingly does not boast of, the oldest Botanical garden in Great Britain. I went to see it, but as the Oxonians have little to say about it, so shall I, beyond remarking, in passing, that it was started in the year 1642 and so is certainly old enough to know better.

* * *

My hunt for unusual gardens throughout Britain came to a glorious climax at Gravetye in Sussex, the Mecca of all true garden lovers the world over. For it is the home of William Robinson, editor, author of many books and, in the opinion of the cognoscenti, foremost among living horticulturists. His two best known books, *The English Flower Garden* and *The Wild Garden*, are classics that are accepted everywhere as authoritative beyond question. The welcome he extended on my arrival at the old Manor house was characteristic and cordial. He said:

"I am very glad to see you here. I have wanted to know you because you and I are the only two men who have ever written books about wild gardening and had the luck to find publishers willing to print them."

The day was raw, rainy and chilly, although it was near the end of June, but there was a roaring fire of huge logs in the morning room, in front of which we sat in comfort and talked shop. He was an intensely interesting conversationalist and I only wished

(Continued on page 83)

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Honeysuckles of branch and tendril

(CONTINUED FROM PAGE 80)

the two foregoing species, *L. morrowi* and *L. tartarica*, and has inherited some of the best points of both. It grows rapidly into a wide-spreading bush from six to eight feet high, the foliage dusty gray, the flowers pinkish, like those of the Tartar parent. In the variety *albida* the flowers are pure white. In this garden it self-sows freely, youngsters springing up all about it. It will grow happily and blossom almost anywhere, even on the north side of a building.

Two evergreen species that may be found exceedingly useful are *L. nitida* and *L. pileata*. The former, the Box Honeysuckle, grows slowly to a height of six feet and is proving valuable as a hedge plant in certain parts of the country where the mercury does not

fall too low. It is not hardy in New England. The leaves are small and shining and the habit of the plant close and dense, which enables it to stand clipping to a formal line. The blossoms are creamy white, borne in pairs, and are fragrant. This is one of Dr. Wilson's valuable introductions from China. Young specimens of it are attractive in the rock garden, but a more suitable rock garden kind is *L. pileata*, dwarf and spreading in habit, appearing much like a Cotoneaster with small, deep green Box-like leaves. Half hidden among the leaves in spring are clusters of sweet-scented creamy trumpets and later translucent purple fruit. Its home is in Central China and it is quite hardy in the neighborhood of New York.

A garden gadabout goes to Britain

(CONTINUED FROM PAGE 82)

that I could jot down verbatim all the wisdom he imparted to me. I discovered at the start that our conceptions of what a wild garden should be differed widely. Mine was to confine it to native wildflowers exclusively; his was to show how one may enjoy the beauty of more hardy flowers from other countries than can be accommodated in other forms of gardens, by naturalizing them in orchards, fields, forests and other usually neglected places. Among his favorites for this purpose he mentioned Daffodils, Scil-

las, Snowdrops, Tulip species, Violets, Anemones, Irises, Bloodroots, Lilies, Phloxes, Sun Roses, Wild Roses, Star of Bethlehems, Asters, Golden Rods and Ferns. He also greatly admired the California annuals.

When it came time to leave for the London train, he insisted upon motor-ing to the station with me and in bidding me farewell, he said smilingly, "Come again whenever you are in Eng-land, and stay longer. You have made me laugh a lot and it isn't often I have visitors who make me laugh."



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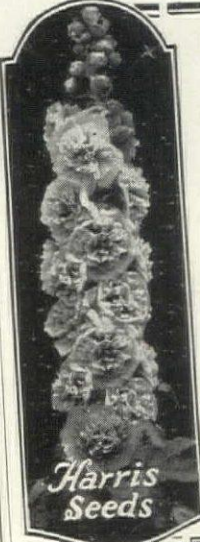
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