

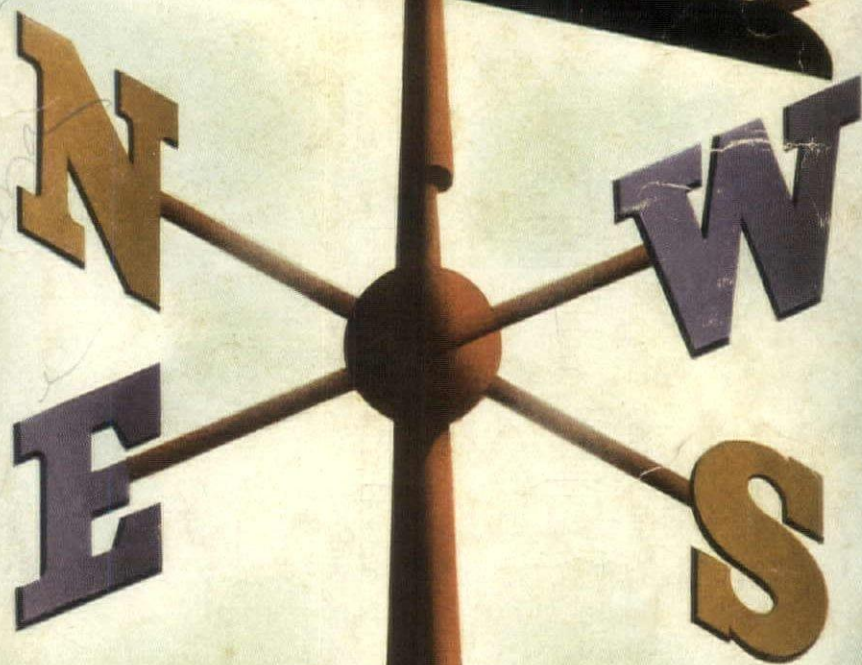
# HOUSE & GARDEN

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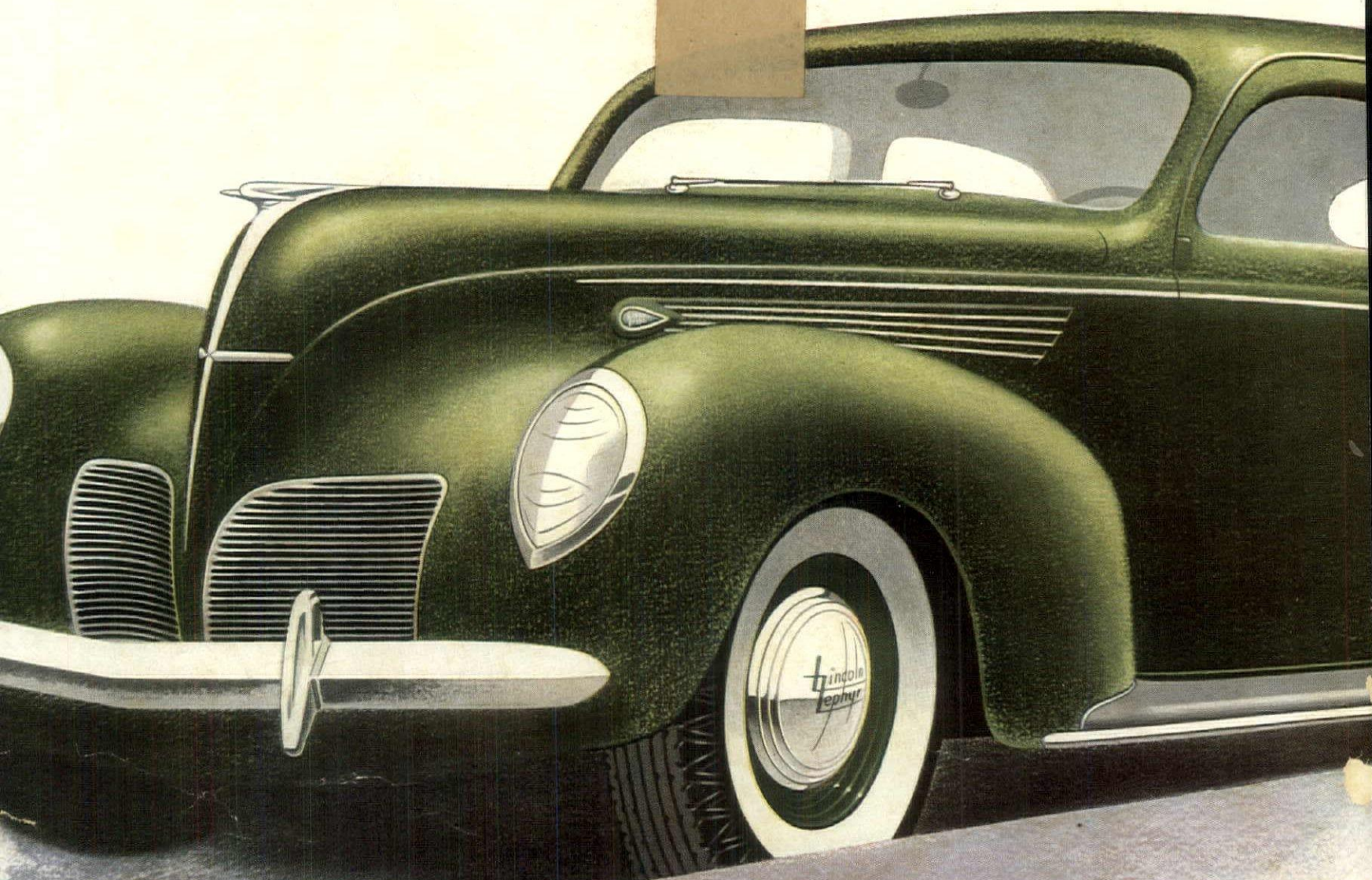
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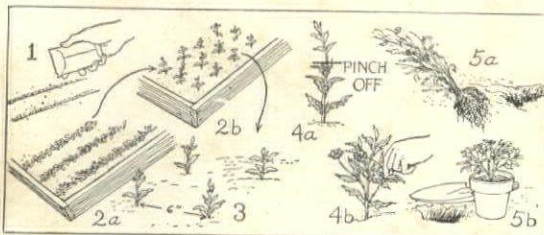




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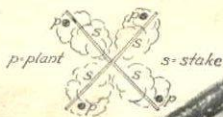
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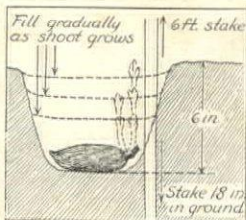
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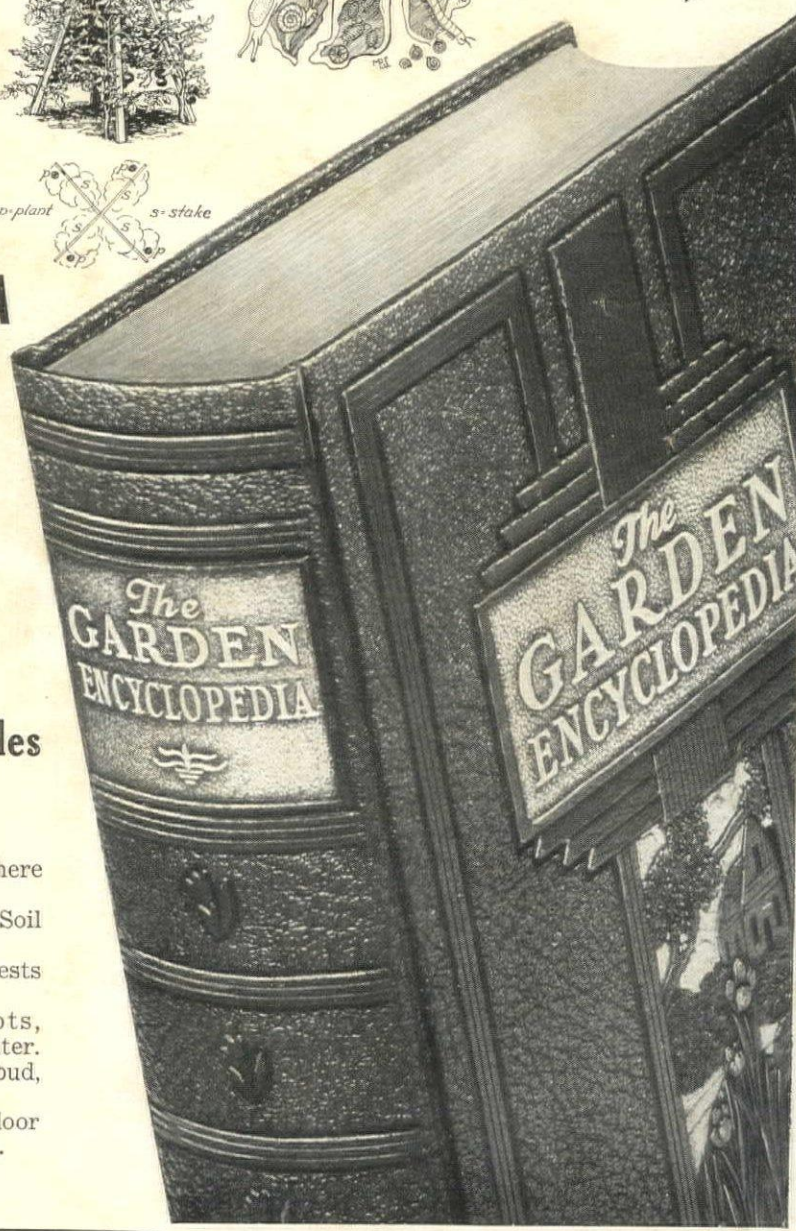
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Living responsibilities are reduced to a minimum on this picturesque island, for the Sea Island Company has a cottage department which will have the houses opened for the arrival of the owners and will close them on their departure. They will engage servants and keep check on the houses while the owners are away. During the Fall and Winter seasons, most of the guests at the Sea Island Colony are from the North and West. At this time, most of the Southerners owning homes in the Colony rent their houses through the Cloister Hotel. In the summer season, when Southerners are in the majority in the Colony, many of the Northern home owners rent their houses, and the demand is about twice the number of available houses.

All of the recreational facilities and entertainment features that distinguish Sea Island are just as much for the Colony residents as for the guests of the Cloister Hotel. These include superb golf, skeet, surf and pool bathing, and specially planned sporting and social events, revolving around the Cloister, the Sea Island Golf and Gun Club and the Beach Casino Club. Although an atmosphere of isolation prevails, Sea Island is connected to the mainland by a paved motor causeway and is easily accessible by motor, rail, boat or plane.

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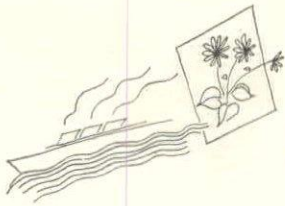
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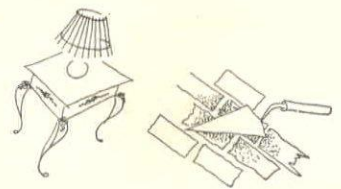
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**RECIPE FOR RELAXATION** is a charming little portfolio of color sketches of life at the Santa Barbara Biltmore—a “cocktail blend of the best in every playground from Cannes to California”. A list of the tariffs is included for your information. THE SANTA BARBARA BILTMORE, DEPT. HG-1, SANTA BARBARA, CAL.

**VISIT JAPAN** pictures the sports and theatres of Japan—its sights and scenery. It posts you on coming attractions—the proper clothes to wear—the currency of the country—its travel facilities. It includes specimen tours, with costs. JAPAN TOURIST BUREAU, DEPT. HG-1, 551 FIFTH AVE., N. Y. C.

**LEGENDARY MEXICO** is a bulky little book about the “real Mexico”, its important cities and its obscure villages. It is fascinating—full of photographs and facts for the traveler. MEXICAN TOURIST BUREAU, DEPT. H-1, 630 FIFTH AVE., N. Y. C.

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**YOUR MAGIC CARPET** gives complete details of the “Masterpiece VI” radio—custom-built—superb in tone and performance. The McMurdo Silver Times also describes the “15-17” model, which eliminates some special features to answer the demand for a comparable instrument at lower cost. McMURDO SILVER CORP., DEPT. H-1, 2900 S. MICHIGAN BLVD., CHICAGO, ILL.

**KNABE PIANOS** tells of the century-old tradition that makes these pianos such superb instruments—lists many distinguished owners—and includes a portfolio of fine models in period styles, ranging from the compact new Mignonette to grands. KNABE, DEPT. HG-1, 584 FIFTH AVE., N. Y. C.

**SWEDISH SMÖRGÅSBORD.** Exciting suggestion for a buffet or Sunday supper is an assortment of true Swedish Smörgåsbord. The booklet pictures a table of ten delectable dishes to be had in a single package. And it adds some tempting Swedish recipes. NATIONAL IMPORTING Co., DEPT. H-1, 249 ATLANTIC AVE., BOSTON, MASS.

**RECIPES** gives you the ingredients of more than sixty good drinks to be made with Myers's Fine Old Jamaica Rum—mixed as they mix them in Jamaica. It also suggests uses of rum in coffee, tea or desserts. R. U. DELAPENHA & Co., DEPT. HG-1, 57 LAIGHT ST., N. Y. C.

**THE SPOON** is the Enemy of the Highball. So says Billy Baxter in a gay tirade against a “public enemy” to be shelved by using his self-stirring soda as the basis of your drinks. The booklet's as full of good recipes as the soda is of bubbles bursting to be free. RED RAVEN CORP., DEPT. HG-1, CHESWICK, PA.

**CATALOGUE** of a company of wine merchants originally founded in 1830 gives advice on the selection, care, service and proper uses of wines—and a chart of vintage years. It helpfully itemizes “suggested cellars”, modest and elaborate. BELLOW & Co., DEPT. HG-1, 67 E. 52ND ST., N. Y. C.

**HOW TO JUDGE QUALITY** in Bath Towels tells you how to detect loosely woven under-texture—how to size up sleaziness at once by the simple slip and rumble tests! It gives some surprising facts about color—and adds notes on the quality points of closely woven Martex towels. WELLINGTON SEARS Co., DEPT. HG-1, 65 WORTH ST., N. Y. C.



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of ancient bird-like form. Bronze Dial only, \$27.50 or complete with Terra Cotta pedestal, \$45.00. Overall height, 48 inches. Other interesting Garden Decorations including Flower Vases, Jars, etc., are shown in a catalog that will be sent upon receipt of 10¢ in stamps.

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PHILADELPHIA, PA.

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Exclusively by  
**MATHUSHEK**  
EST. 1863

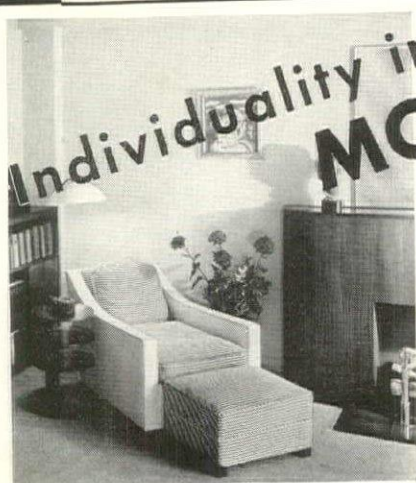
This charming and distinctive piano has become the "vogue" in homes where taste and refinement prevail and ideal musical requirements are paramount. The SPINETGRAND by MATHUSHEK, the grand piano of exclusive design, is ideal for today's homes and apartments. Compact in size, full 88-note keyboard. Furnished in various designs, woods and finishes to conform to any decorative scheme.

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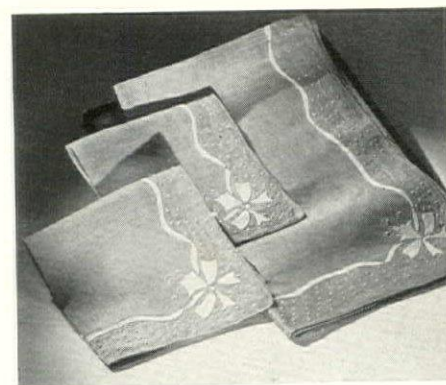
# SHOPPING



**FIREPLACE** furnishings. Two English chestnut roasters in brass, decorative and useful accessories for the hearth. The large one is \$15.00, the smaller \$6.50 from Wm. H. Jackson, 16 East 52nd Street, New York. The logs are treated to burn with colored flames. 50c for three from Danny Corcoran, 200 Oak Street, Shrewsbury, Mass.



**BEAUTY** for breakfast. The luxury of your morning coffee is immeasurably enhanced by lovely accessories, such as this sheer linen, hand-worked breakfast set consisting of a mat and two napkins. Available in all pastel colors, its simple design is universally acceptable. Priced at \$2.95, from James S. Sutton, 717 Fifth Avenue, New York



THE old iron work of New Orleans, hand wrought by slave labor in the days of the city's preeminence, is one of the chief glories of Americana. Here is a fragment from a veranda in the Vieux Carré, used as a wall bracket. 16 inches high, it holds a 5-inch pot. \$3.75. Hinderer's Iron Works, 1607 Prytania St., New Orleans, La.



PERFECT as a drop of water, these heavy crystal perfume bottles, sleek and sophisticated for a modern dressing table. Their forthright curves were designed by Edward Hald and made at the Orrefors Glass Works. About 4 inches high, can be obtained for \$6.50 apiece from Sweden House, 6 West 51st Street, New York City





# AROUND



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



**CHINOISERIE** of charm. The two figures of immortals, with colors predominantly green and yellow, are from a set of eight. With the teak stands, they're \$6.00 each. The Imperial yellow porcelain flower bowl has a green dragon and cloud design. It comes complete with teak stand for \$15.00. From Yamanaka, 680 Fifth Avenue, New York



**WHATEVER** the sum total of your score, you'll find it handy to mark when using these midget tally pads. Approximately two inches wide, each has a complete score on the back for reference. They are available from M. T. Bird & Co., 39 West Street, Boston, Mass. The holders are \$1.10 apiece, and the refills for ten cents apiece



**YOUR** after-dinner conversation will be especially inspired if enlivened by a gleaming after-dinner coffee service like this. It is hand engraved with the "Woodbine" pattern. The coffee pot is \$14.00, the creamer and sugar bowl each \$7.00. The Early American gallery tray is \$18.00. From the Peikin Galleries, 664 Fifth Avenue, N. Y.



**NEEDLEWORK** news. A cigarette box, cedar-lined, has a "Mille Fleur" pattern in rose, blue, and gold on a jade ground. Designed canvas ready to be embroidered in silks is \$7.00. Mounting, \$9.75. Silent butler, 9 inches by 7½"—\$7.50. Mounting, with copper lining, leather sides, \$13.75. Lucie Newman, 683 Madison Ave., New York

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English Stilton in Port  
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Holland Edam in Sauterne  
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### in this new Oshkosh Make-Up Box

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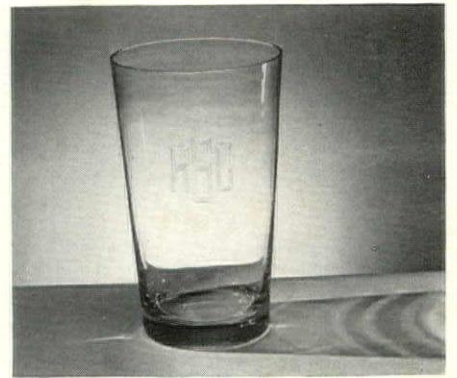


# SHOPPING

Two in one. A well-designed and practical coffee table that readily becomes two coffee tables when the need arises to serve in different parts of the room. In mahogany, of Chippendale design, the sections separately stand 13½ inches high. The price is \$39.00 from the Ruder Furniture Company, 47 West 56th Street, New York City



EVERY household needs at least one capacious vase for long-stemmed flowers. Here's one in heavy-blown crystal that is solid yet delicate. It's 12 inches high by 7 wide, with an inch sham solid crystal base, and hand-blocked lettering. Including monogram, the price is \$6.50, and it is available from Reits, 613 Lexington Avenue, New York



CLASSIC design adapted as a modern accessory. An ash tray of solid bronze with art-moderne green finish, imported from France. It's in the form of a tiny swan, a shape reminiscent of Roman days, and measures about 4 inches in length. The price is \$5.00, from the Waldhorn Company, Inc., Royal Street, New Orleans, Louisiana



SPECIALLY designed to hold children's playthings—these wooden kennekins with Swedish motifs painted in flamboyant colors. But they keep things for grown-ups just as delightfully, in the pantry, or on the bathroom shelf. They range in size from 4 to 14 inches, in price from \$2.00 to \$12.50. Childhood, Inc., 32 East 65th Street, New York



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ALSO LAMP TABLE. MAHOGANY—SATINWOOD INLAY—DRAWER ON EACH END.

Top 14" x 26" Height 34"

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INTERIOR DESIGN

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This charming wall fountain of Pompeian Stone is 39" wide 50" high projection 25" and costs \$100.

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Period about 1760—Solid Mahogany

Serpentine front. Inlaid with satinwood. Shield shaped inlaid escutcheons. Tapering legs with bell flower inlay. Size, 6 ft. long, 39" high, 26" deep at center. Price on request.

Write for our new catalog. Sent postpaid on receipt of 15c in coin or stamps.

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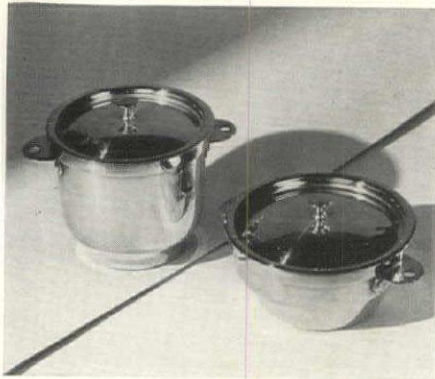
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# AROUND



Soup dishes with a flavor. Of solid copper with their own covers, these soup pots serve onion soup in an appropriate provincial manner. When cooked right in these pots, the piquant flavor of your brew will be emphasized a hundred-fold. They come from Bazar Français, 666 Sixth Avenue, New York, and the price is \$3.75 a piece



Try candlelight for conviviality. Here is a hurricane sconce candle of brass with an authentic Early American feeling. It stands 13½ inches high, measures 6 inches at the base, and has an engraved design on the glass chimney. It can be obtained for \$8.00, express collect, comes from B. Paleschuck, at 37 Allen Street, New York

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**DINNER CLOTH OF GLEAMING SATIN DAMASK, 66x86. EIGHT 18 INCH NAPKINS. (REGULARLY \$17.50) SPECIAL \$10**

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# DOG



## COCKERS FOR SPORT AND PLAY

Rich in romance and historical interest is the story of the Cocker Spaniel. Since earliest times, authors, composers and artists have paid tribute to the Cocker in word, music and painting. In 1388 Chaucer used the simile: "For after a Spaynel she wol on him lepe," proving, incidentally, that the Cocker was known in England at least five hundred or more years ago.

Touching and sentimental ballads that have come down through the ages depict the love, kindness and affection for which the Cocker Spaniel is known, and there are many paintings of him that are famous. For instance, there are several by Howitt, 1750-1822; the one by James Ward, R.A., 1769-1859; the painting by John Singleton Copley, R.A., 1737-1815, a work of rare beauty and color depicting the children of George III and their Spaniels; as well as others equally interesting and valuable to the Spaniel fancier.

It is equally interesting to note in looking at these paintings that the physical characteristics of the Cocker Spaniel are today as they were four or five hundred years ago, and it is undoubtedly true that the breed has retained its mental vigor. This is truly remarkable, and proves that

at once appears to our sympathy, and no man can own one and not feel constantly on the alert to defend it from abuse or misrepresentation. There is no other dog that will win one's affection so completely, and hold it so firmly. A new Spaniel



Though the smallest of the Spaniel family, the Cocker possesses considerable speed combined with great powers of endurance. Here is Ch. Signet of Saye & Sele, shown by courtesy of Mr. and Mrs. Guy P. Jones.

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Breeders and exhibitors of Cocker Spaniels—the ideal "all around dog."

Puppies and grown stock usually available.

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New Marlboro Massachusetts

## COCKER SPANIELS

Outstanding Cockers of the finest breeding for play-mates, hunting and bench show.

High Hampton Kennels  
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If you want a small dog with excellent manners, steady temperament, fine character and sound health, select a Cocker Spaniel. We offer them in solid and parti-colors, bred from the best of stock at a price that is reasonable for those who want a smart, healthy puppy as a pet in the home or a huntsman in the field.

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Puppies and young dogs of both sexes and colors from champion stock of outstanding quality. A.K.C. Reg. and inoculated against distemper.

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"Show Cockers that Hunt"

Ten individually registered puppies four to eight months. Blacks, red and whites, black and whites. Three excellent young females.

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# MART



puppy may never replace, in its owner's heart, some favorite old Setter or Pointer, but it will be sure to find a place there, and hold it, too, against all comers. For the Cocker seems to know, intuitively, a thousand and one little tricks and ways to please, entertain and surprise his master in and out of season. He is constantly busy, merry, unobtrusive.

He knows your words better than you do yourself, and governs himself accordingly. If you want him, he is right here before you, wagging his tail and looking at you intently, as if to say "I am ready for anything." If you don't want him, he is away in some corner quietly dozing, or apparently sleeping, but always on the alert. He is never troublesome.

He is a most faithful guardian of your property and person. If anything goes wrong about the place, the little Cocker is almost always the first one to notice it, and the almost human way in which he comes and tells you of it touches certain chords in the heart which do not vibrate too often. Always, the Cocker is the handiest little companion of the dog race. He asks for but little room, little food and little care, yet in return he gives a bounty tangible only to those who know how to love and appreciate a good and faithful dog. His worth cannot be told in dollars and cents.

I know of no other breed of dog so generally useful and worthy of man's companionship at all times and places, in town or country. Although I have not had personal experience on all game, yet from close study of Cocker ways and methods, and a knowledge of his great intelligence, I am sure he would not be out of place whether one hunts ducks or squirrels, coons, rabbits, partridges, pheasants, woodcock or wild turkeys. I know the Cocker, and am not afraid to say that he can make himself more or less useful on any game that is hunted; and unless a sportsman confines himself to some game to which another breed of dog is better adapted, there is no more useful dog for him to own than a bright, active, intelligent Cocker Spaniel.

The Cocker Spaniel today weighs in the neighborhood of twenty-five pounds. He is a neat headed, wide-awake, serviceable looking little dog with an expression of great intelligence; short in body when viewed from above, yet standing over considerable ground for one of his inches upon

(Continued on page 10)



Mrs. George A. Carruthers' Sunny Boy, retrieving at the 13th Annual Field Trial of the Cocker Spaniel Field Trial Club of America, demonstrates his breed's ability as gun dogs.



Ch. Nornay Saddler

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Puppies  
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WHITE TERRIERS**  
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Scottish  
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Mr. & Mrs.  
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(Matched or contrasted pairs a specialty)  
DACHSHUNDE: the charming smooth-haired  
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# DOG MART

(Continued from page 9)

strong, straight front legs, with wide, muscular quarters, suggestive of immense power, especially when viewed from behind. He ought not to possess a downward tendency in front but should stand well up at the shoulders, like the clever little sporting dog he is.

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Cockers vary widely in color and markings. Here is the parti-color. My Own Day and Night, another winner at the N. E. Cocker Spaniel Breeders' Club Show. Owned by Mrs. H. Terrell Van Ingen.



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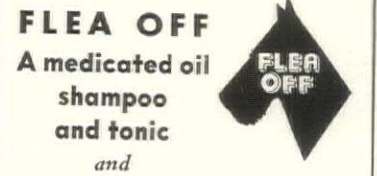
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# SMART INTERIORS SPARKLE WITH GLASS



*Interior design by Paul MacAlister, A.I.D. Grosfeld House Exhibition, New York.*

◆ The remarkable beauty, utility, and adaptability of glass make it an ideal decorative medium for charming and distinctive rooms. For example, the generous and intelligent use of colored glass brings a feeling of warmth and friendliness to the restrained, dignified room pictured here. Mirror and window are of peach plate glass, and the fireplace is faced with maroon Vitrolux, the new color fused tempered plate glass. Note how the view through the interesting curved window is repeated in the mirror and

framed as a fascinating mural above the mantel. The large mirror increases the apparent size of the room, affords mellow reflections of color and light, and complements the smart simplicity of the entire plan. Consult your decorator for the most effective use of clear and colored glass in all rooms of your home. And when you install mirrors, make sure of the highest quality by specifying L·O·F Polished Plate Glass. Your local Libbey·Owens·Ford Glass Distributor will be glad to cooperate with you at any time.

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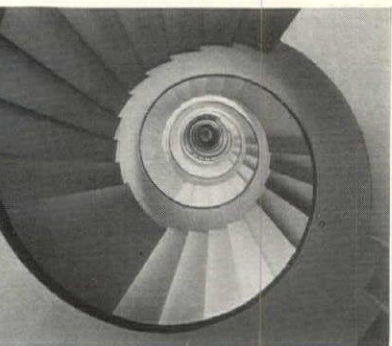
MUCH of the dignity in English and American architecture can be traced back through the centuries to the drafting board of Andrea Palladio. In this issue you will see the stately examples of his work, the Palladian villas, built for the noblemen of Venice at Vicenza, on the Brenta, and in the foothills of the Alps, which supplied a style for English Houses, and many details for our own Colonial homes.

IT is doubtful if any one person in this country has done more to create new gardeners than Louise Beebe Wilder, who this month pays tribute to that numerous clan whose great aim in life is the possession of rare and beautiful plant oddities. If you're interested in the secret of her influence, you'll find it in *The Curious Gardener*.



COL. and Mrs. Theodore Roosevelt, Jr., who have recently joined the staff of *House & Garden* in the capacity of contributing editors begin their series of travel articles with *Hawaiian Holiday*. It's a candid appraisal of the Islands, the people, atmosphere, and background. They cover everything from grass skirts to the early history of the Islands.

A STRAIGHT line may be the shortest distance between two points, but architect Verna Cook Salomonsky contends that most people find more beauty in a curve, especially where the main staircase is involved. Mrs. Salomonsky develops her theory with the use of numerous floor plans and photographs.



# HOUSE & GARDEN

January

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**Associate Editors**—Eleanor Hillyer, Diane Cummings, Harriet W. Burket, Virginia Hart

**Contributing Editors**—Colonel and Mrs. Theodore Roosevelt, Jr.

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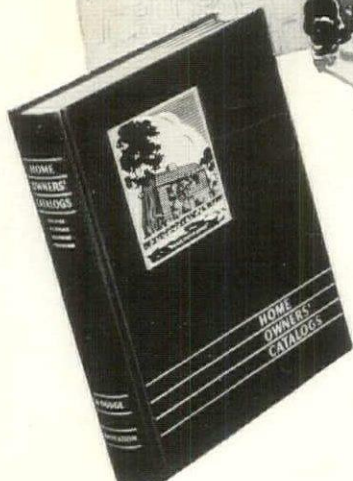
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## THE BULLETIN BOARD

**AGED HOLLOW TILE.** It is sometimes disconcerting to find that our best, and what we thought newest, ideas are really very old. Hollow tile, for instance, to most of us is a relatively recent method of building. But go down to the Roman Baths at Bath and you find the Romans used hollow tile centuries ago. They even did us one better—some of their hollow tile was scratched in a decorative pattern so that it could be used for ceilings without a plaster coat.



**A QUEEN'S ROSARIE.** Those who go to London and to whom Roses still seem the Queen of Flowers should spare an afternoon to see the gracious offering of one queen to another. In Regents Park is Queen Mary's Rose Garden, as abundant and beautiful an arrangement of Roses as one could wish. A circular garden is the heart of it. Six hundred Betty Uprichards form the hub, with spokes radiating in solid blocks, and the circle is completed with Climbing Roses on poles and heavy rope. The Rugosas and species Polyanthas are planted on surrounding banks and from this central motif beds of 180 Rosebushes each extend down a long walk to the gates. In all, 45 of these solid beds of bloom are massed to make a triumphant color display that is worthy of its name of a National Rose Garden—20,000 Roses in 180 varieties. While all of these plants are British-grown—the work of English, Scotch and Irish growers—many of them are the creations of American hybridizers. The cultivation is superb—one searches in vain for a Rosebug!

**MUSK ROSES.** For continuous bloom, consider favorably the Hybrid Musk Roses. Loose bushes growing 4 to 6 feet high, they are suitable for open beds. Or they can be trained up against treillage or fences as a background planting. Each Spring the old wood should be cut out. Three varieties which are particularly worth investigating are Pax, Penelope and Moonlight.

**EDITORS MUST EAT.** It has long been the custom of House & Garden's editors to foregather each Wednesday and discuss affairs of state, the while partaking of varied viands appropriate to Luncheon in Town. We say "varied" advisedly, for be it known that editorial palates are as individual as editorial minds, which is saying a good deal.

On a recent Wednesday, however, we achieved complete gustatory unity, for a certain far-seeing purveyor of smoked turkeys had presented us with one of his choicest birds, and we demolished it with a singleness of delight that was really beautiful to behold. If you've never tasted one of these new delicacies you'll just have to take our word for its being an epicurean triumph than which there is none more triumphant. You consume it cold or hot, alone or in combination with other things. You even, if you are so minded, eventually reduce it to soup or hash, those final bournes to which all good turkeys go.



**COMPANIONS FOR GLADIOLUS.** White Gladiolus well grown may seem to need little or no support from other flowers, yet once one gives them interesting companions, the bouquet is immediately striking. Try purple and red Glads with Golden Rod, or purple, red and lemon with golden Celosia plumes. The feathery quality of these companions mitigates the "sticky" form of the Gladiolus. Large sprays of Gysophila Bristol Fairy can also be used.



**BATH STONE.** There are many architectural monuments worth contemplating, and not the least of them are the Circle and the Crescent at Bath. Being favored by nature with a stone easy to excavate and easy to work, the houses and buildings at Bath are

truly a product of local materials. The stone soon turns black—due, doubtless, to soot in the air. So the natives paint the reveals of their windows a contrasting spic-and-span white. This is especially noticeable in that ring of houses set on a high hill and known as the Circle. Uniform in design except for balconies and parapets, this circle of houses around a circular park of noble trees is one of the world's outstanding achievements in town domestic architecture. The Crescent, noble both in its design and setting, is still more dramatic.

**GRAND RAPIDS MUSEUM.** At last Grand Rapids has attained a desire long wished for—a museum in which is displayed not alone the fine pieces of furniture which have given inspiration to its designers and manufacturers through ten decades, but also the splendid craftsmanship in furniture building, which has brought to Grand Rapids a well-deserved world-wide reputation. It is the only museum devoted exclusively to furniture and in which the entire history of furniture and its development in design and manufacture is fully told.

**ADDRESS, PLEASE.** The Editor's mail pouch frequently contains inquiries from our readers which bear no name or address. It is impossible to answer all the sundry questions through the pages of the magazine, and, therefore, this information should be supplied if the reader desires the personal reply which we are most anxious to give.

**CAPE COD ENGLISH.** It may make life a little less burdensome if, in your perambulations, you note down how charmingly some unlettered folk talk about garden affairs. From Cape Cod comes the report that a Buzzard's Bay gardener speaks of English Ivy as Poison Ireland, calls the formal garden the former garden, says that the Rosa Rugosa hedge is Rosabugosa (all in one breath) and Euonymus he calls ornaments. There is also, on the place, a mize.



**PAGE MR. BARNUM.** No less an authority than the Botany Department of Cornell tells us that the smallest flowering plant in the world is very closely related to the largest. This little brother, whose name is *Wolffia*, lives in ponds and is about the size and shape of an ordinary pinhead; in form, its minute flower looks somewhat like a *Calla*. Giant Arum, its gargantuan relative, has a blossom eight feet high and three across, with a frightfully malodorous scent. All of which prompts a repetition of that time-worn but significant comment, "Ain't Nature wonderful."







# PALLADIAN VILLAS

## *Nobility in Country Architecture*

TRAVEL the older American countryside, whether your car takes you past the stately homes of the South or the old brick and stone houses of Colonial Pennsylvania or the shingle and clapboard farmhouses of New England, and soon the adjective "Palladian" springs to your lips. A doorway here, a portico there, a window group, sometimes magnificently presented in rich details, at other times crude remnants of the country carpenter's work, all are faint echoes of an architectural style that flourished in Italy long before the first settlers found on these shores a brave new world.

Or if you are traveling along the byways of Somersetshire, Yorkshire or Kent in England, you eventually come to stately homes with dignified colonnades of the same pattern that made the villas of Palladio once the wonders of the world.

How did the architecture of a villa on the countryside behind Venice travel such a long way? How did it come to England and from England to America? Who was this Palladio, anyhow, and what did he do so effectively with brick and mortar and stone that even today architects use details that originally were designed by him?

ANDREA PALLADIO, accounted the greatest architect of the later Renaissance, lived from 1518 to 1580. It was an age when the eyes of the cultural world were turned to the classical past. A period of great prosperity in Italy, its merchant princes and noblemen in Florence, Milan, Rome and Venice patronized the arts and architecture with a generous hand and supported those who labored to enrich them. Palladio's great contribution was in standardizing the classical Orders of architecture. He studied and measured old buildings. He designed buildings after this style in his native city of Vicenza and in and about Venice. His influence might not have spread much beyond the confines of cultural Italy had he not set down his learning and designs in a book, "Architettura", which was published at Venice in 1570. This later appeared in every country of Europe.

To Inigo Jones is attributed the first transplanting of

Palladian architecture to England. Later, when the book, translated, appeared in England, it caught the imagination not alone of architects but also of ordinary masons and builders, who introduced Palladian motifs into both public and private buildings. The influence was still lively and strong among builders who came to this country. It was their standard of design. And thus, as we said before, whether done in the grand manner or expressed in simple and crude workmanship, the long arm of Palladio's influence came to mark homes and buildings in America.

WHEREVER Palladio's original work exists it is generally preserved. Sometimes this preservation is maintained by the State, sometimes by private owners. It is especially interesting to find so many of the Palladian villas now restored and being lived in. Three of them are illustrated here.

The lovely palaces he built in the narrow streets of Vicenza or his better-placed Venetian churches (of which he was responsible for the façades alone) are far less inspiring and far better known. Very few people seem to have seen these villas, half palaces and half farmhouses, which were the real prototypes of so many English houses which are known today as "the stately homes."

Set in formalized surroundings, the villas were built for the Foscari, Portos, Colleoni, Pisanos and Emos, as a refuge from the heat of the cities, during the summer months, and more especially, from the intrigues of the Venetian Court.

It is this same "retreat within reach" spirit that has been recaptured today by the present owners of the villas. The new autostrada allows them to share the pleasures of Venice and the Lido (within a half-hour's run), and it seems that, after almost four centuries, the real function of Palladio's "summer houses" is still almost intact and their owners are still refuting gratefully from heat and turmoil.

The most famous of his villas, although it was completed by his pupil Scanziozzi, is the villa Capra or Rotonda (which was the model for Mereworth Castle in Kent, and Chiswick House near London). It belongs to the Contessa Valmarana, who has devoted time and skill to the perfect restoration of this masterpiece. The exterior has a striking arrangement of four temple-like porticos, which surround the central dome. The interior is decorated with elaborate stuccos and sculptures by Vittoria, and by frescoes in the style of Veronese; but what the visitor notices at once is the lack of staircases.

THE Villa Malcontenta, built on the Brenta Canal near Venice, was erected in 1553. Now restored, it is owned by Mr. Bertie Landesberg. The mass of the house is enriched by the classical portico, from which steps on each side lead down to the ground level. Steps and porticos of this kind are often found on Southern plantation great houses.



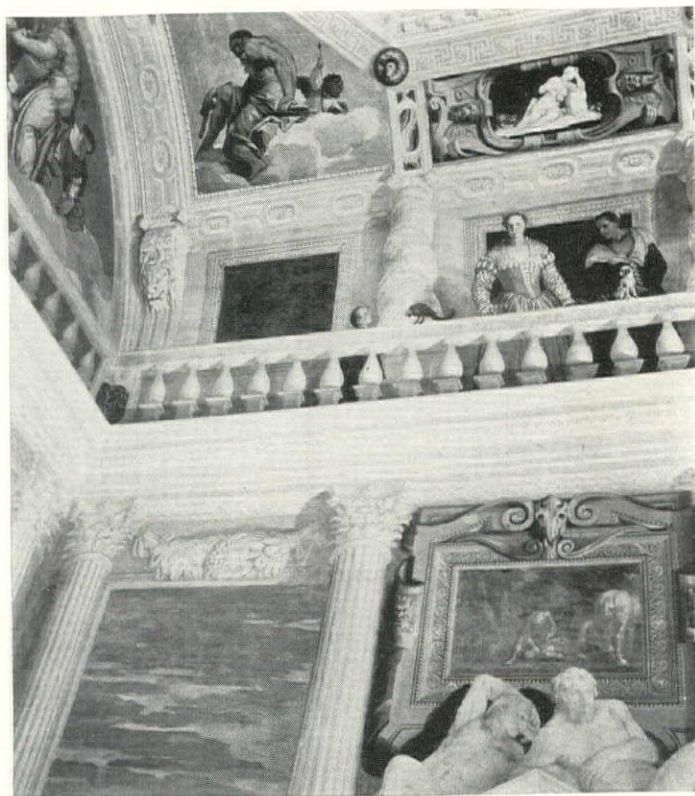
Apparently Palladio had entirely forgotten the rather important item of reaching the upper story, and four spiral staircases in the thickness of the walls seem a definite afterthought.

Another inspiring Palladian villa is Maser, recently restored by its present owner, Principessa Ruspoli, daughter of Count Volpi, former finance minister of Italy. The villa lies at the foothills of the Alps, at Masera, near Asolo. Palladio himself was intensely interested in the setting of his buildings, so we read that there is "a fountain cut into the mountain opposite to the house, with infinite ornaments of stucco and paintings." All these niceties are still to be admired, now exquisitely restored and regenerated with concealed lights, and simple furniture which does not distract from the glorious Veronese frescoes, crowded with scenes of sixteenth-century life, false perspectives of architecture, and vistas, which actually do give the rooms that added height and space they were designed to do.

Another Palladian villa is Villa Trissino. It is in Meledo, and was built for the nobleman-architect Trissino who "discovered" Palladio and sent him to Rome to study, and evolve his own conception of classical architecture. This villa is built on a hill overlooking a panoramic countryside.

Every epoch looks into the past to find features by which to enhance its own tastes and aspirations. But is not dreaming of the past perhaps a preparation for the future . . .? So it may come about that distinguishing features of Palladio's designs may again be introduced into the fabric of our country homes, either in the mass and outlines of the buildings or in decorative details.

*At Palladio's native Vicenza, on the Brenta not far from Venice, and in the foothills of the Alps, stand these villas now occupied as country homes*



THE Villa Maser, near the town of Asolo in the foothills of the Alps, is another of Palladio's masterpieces which has recently been restored for modern living. Inside are frescoes of 16th-century life, architecture and vistas by the great artist Veronese. The main body of the house is flanked by two end pavilions which are reached on each side by a loggia. This main structure shows how deeply inspired by Palladio were Georgian architects: it might be any of a dozen ancient buildings here.

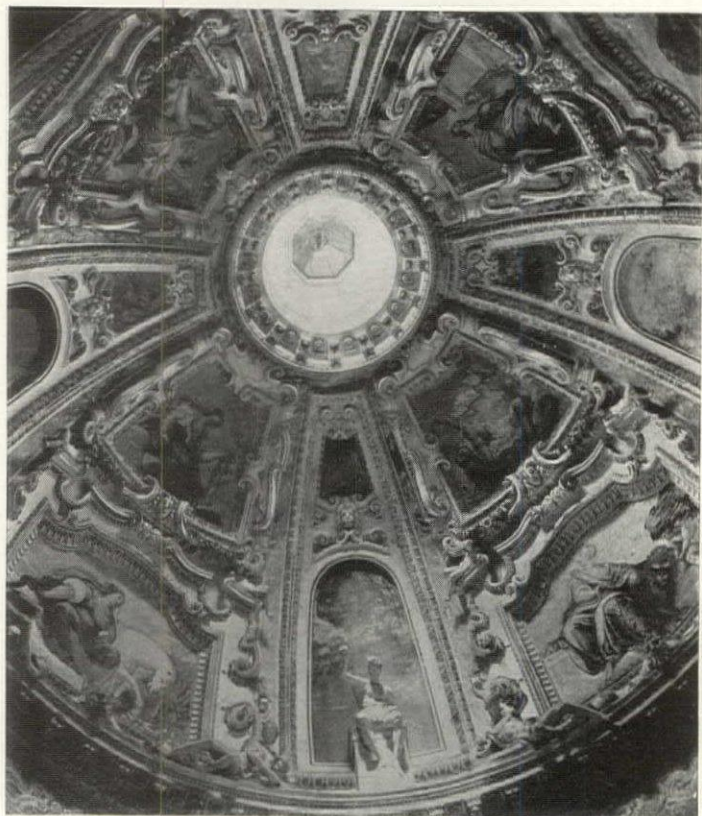






ABOVE is the Villa Trissino, built by the nobleman who discovered Palladio and was his patron. It is on a hill in Meledo commanding a wide stretch of countryside.

To the left is the ceiling of the Villa Capra or Rotonda, completed by Palladio's pupil, Scanziozzi. The frescoes are in the style of Veronese. It is decorated with stuccos and sculpture by Vittoria.



*Half palaces, half farmhouses, these villas supplied a style for stately English houses and also have many details for our own Colonial homes*



# China as Decoration

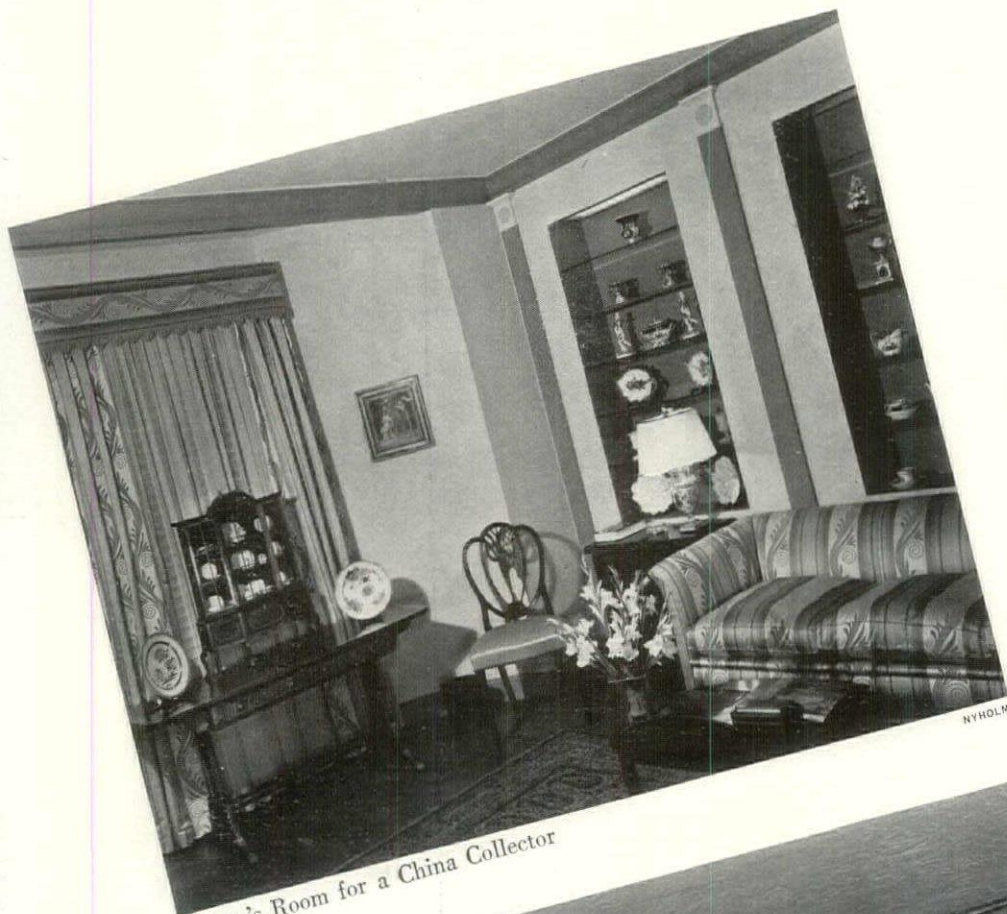
FOR a time back there, decoration went through a modesty phase. If one had a fine collection of silver or of china and glass, it was considered slightly indecorous to make a display of them.

Then came in the full tide of the Georgian taste and now, as in those original robust and proud days, display is once more in favor. We can show what we have without being accused of flashiness. China and pottery are once again objects of decoration.

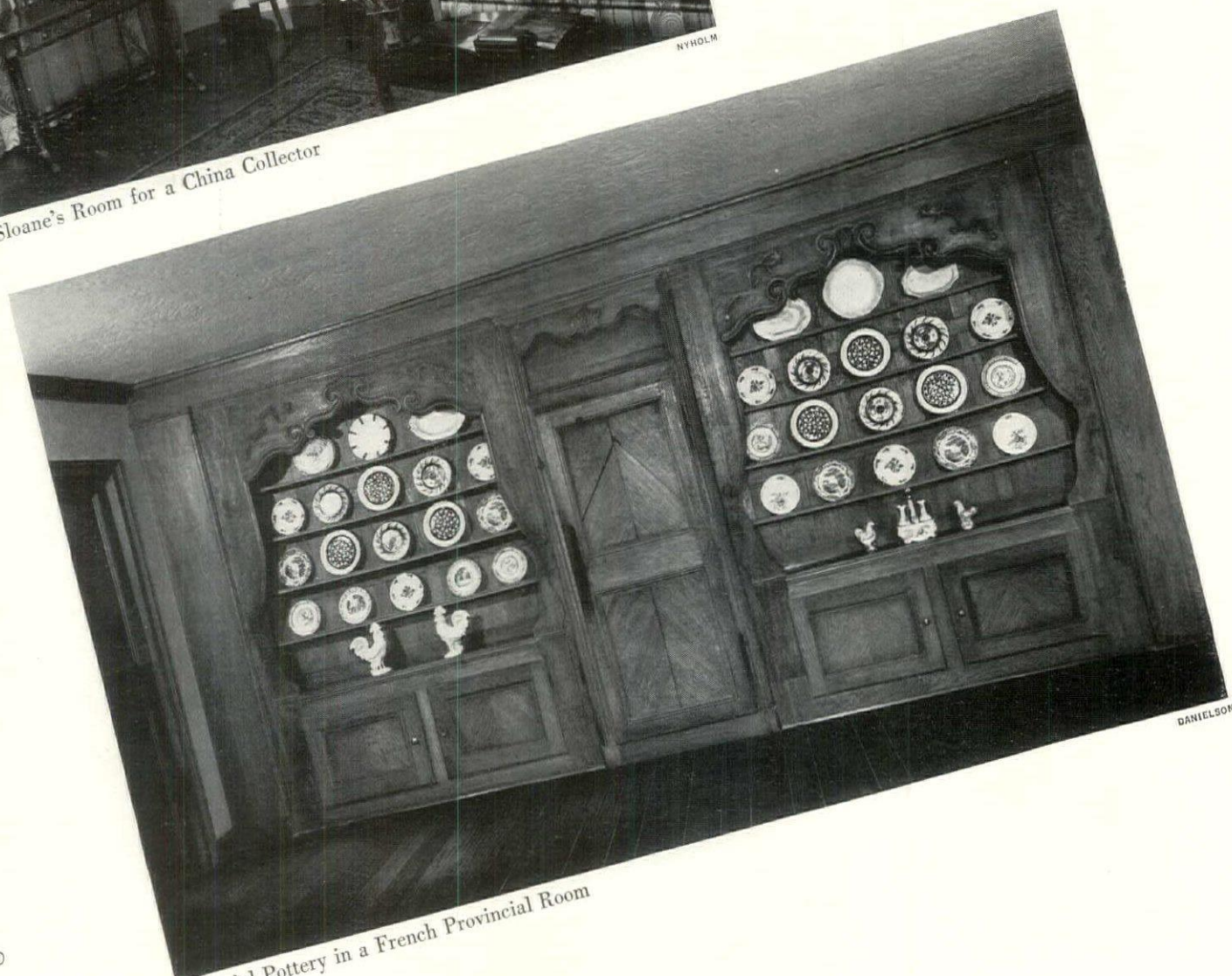
Begin with the upper room on this page. It is from Sloane's House of Years, a distinguished room in which a collection of china is displayed in three recessed niches occupying almost the whole side of one wall.

Below is a room from a country house on Long Island, where a collection of colorful pottery lightens the austerity of the woodwork.

Opposite is a third example of China as decoration—a dining room in Altman's Progress House. Here the color scheme is rich spruce, green accented with coral. The built-in Baroque china cabinet is lined with green and contains an interesting collection of imported pieces in various colors.



Sloane's Room for a China Collector

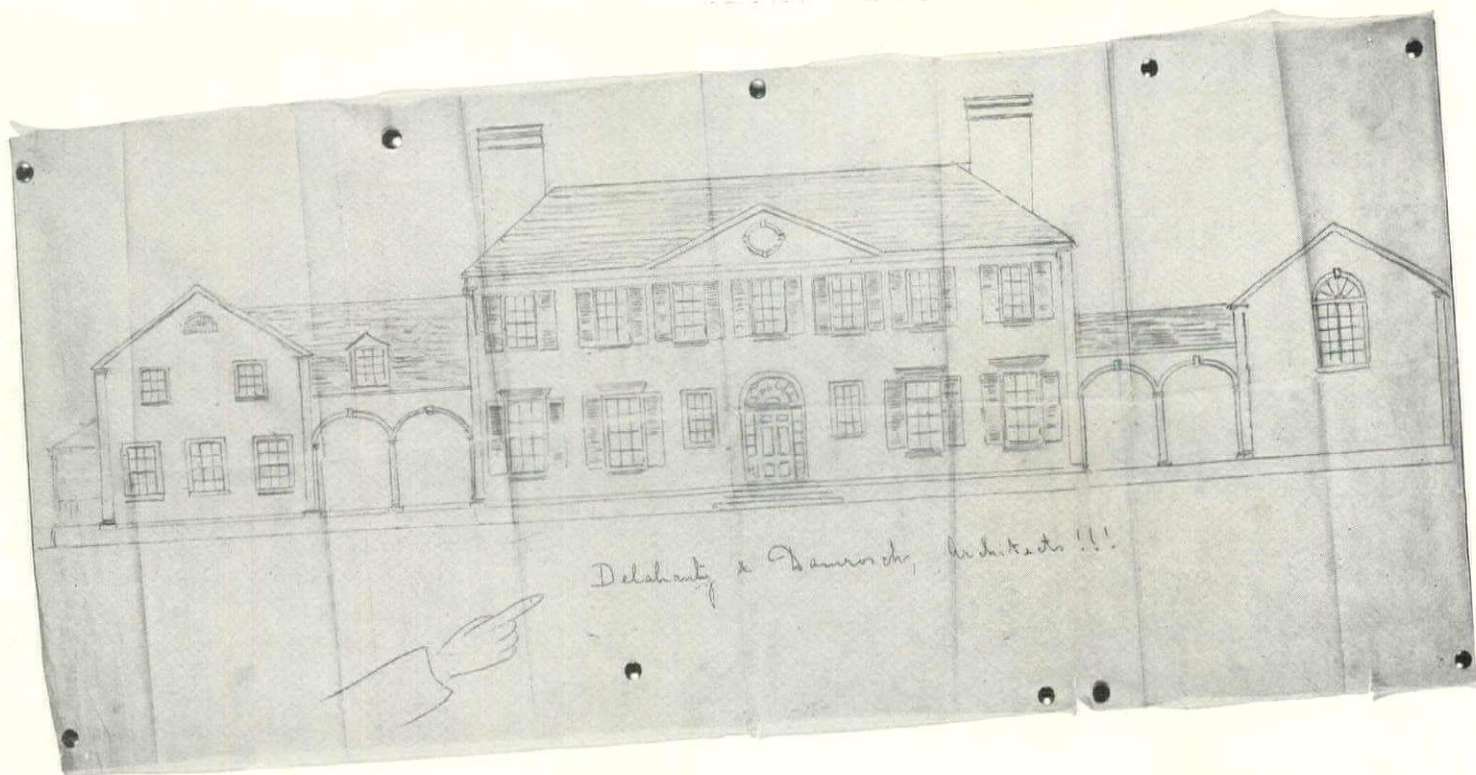


Colorful Pottery in a French Provincial Room









# Architects Lead Such Interesting

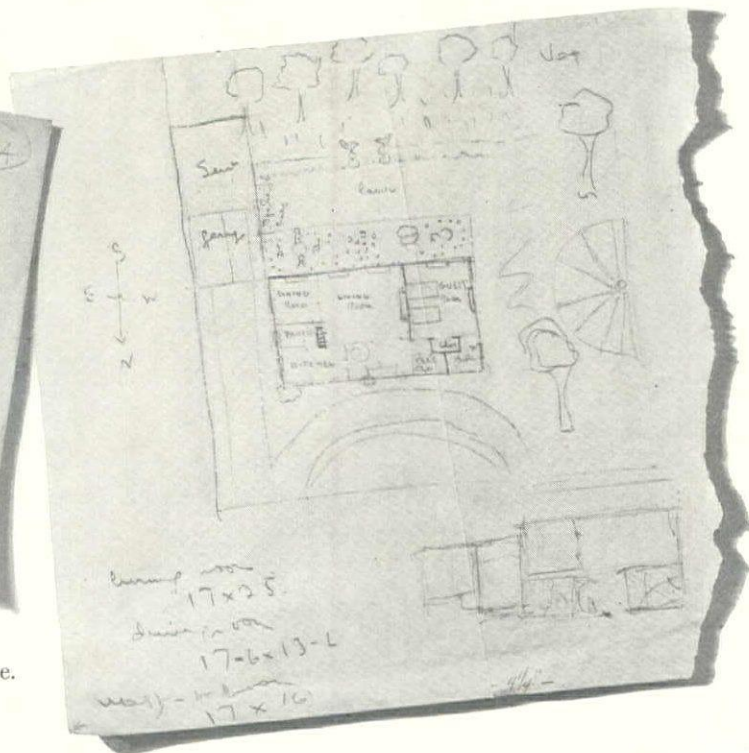
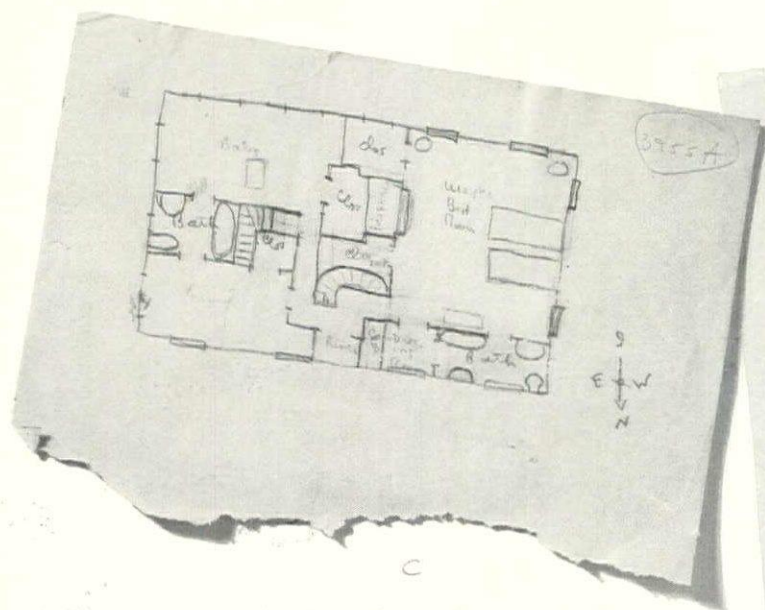
AT A RATHER formal dinner party one night the butler leaned over me and whispered that I was wanted on the telephone. I made hasty apologies and left the room. On the wire I recognised the voice of a client for whom I had recently finished a house. Having tracked me down and invaded my privacy she proceeded to explain at some length that a water pipe in her bathroom was leaking. She didn't know which pipe but she was sure of the bathroom. Could I help her? I told her I would get in touch with the plumber and bring him over later.

When I returned to the table my hostess

beamed on me. "My," she said, "it must be wonderful to be an architect." Meaning, I gather, that architects lead such interesting lives. In spite of the unconscious irony of the remark I could see what she was driving at. Many women clients have said substantially the same thing, though the usual phrasing is, "If I were a man I would like to be an architect." If women were men the architectural profession would be considerably more crowded than it is, which is one reason I am glad that things are biologically as they are.

It is perfectly natural that women should have a leaning toward architecture. Home

planning and home building are instinctive with them. The male may supply the nest-egg but it is the female who supplies the nest. The majority of women, particularly the married ones, aspire to a home of their own, and during the course of their yearning they accumulate a fund of ideas as to the kind of home they want. From the experience of living in rented houses or of visiting her friends, a woman acquires a critical mind. By the time she is ready to approach an architect she has definite conceptions of closet space, the disposition of bathrooms, the number of guest rooms, the size of the kitchen and butler's pantry.



Original sketch plans by Mrs. Robert Hattersley.

Mr. Delehanty used them in designing her home.





# Lives

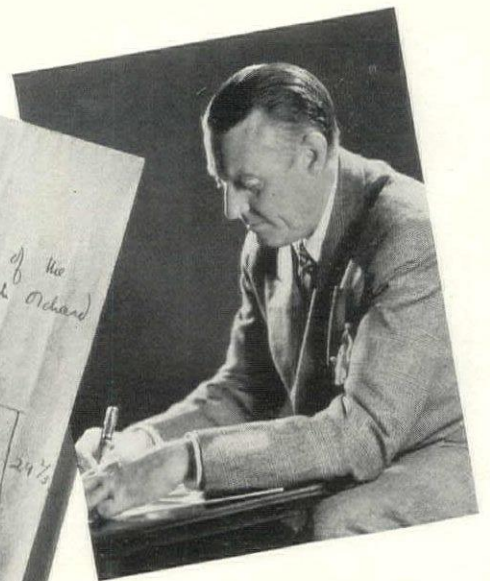
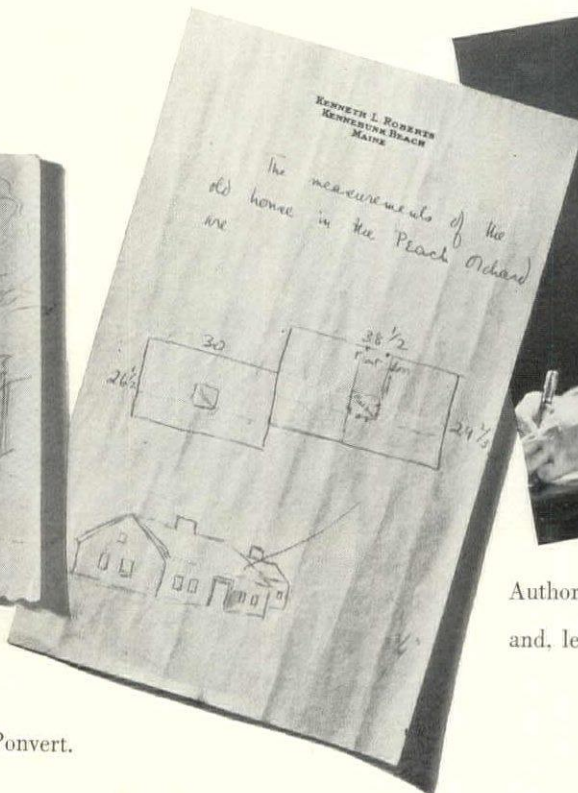
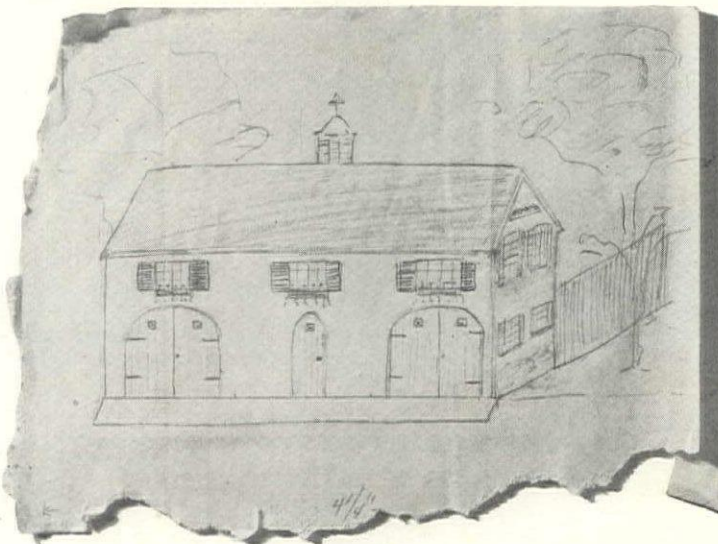
observes Bradley Delehanty, Architect

and such other utilitarian features as linen closets and storage room. These supply the practical needs of the household, and of course they vary according to the individual. They may be modified also by the needs of the husband whose tastes and requirements call for special consideration. Or the client may wish to build a house commensurate with her present means but capable of extension in the course of time and an augmented family and bank account. All of these factors are encountered by the architect who specialises in country houses.

Of the two (Continued on page 61)

"GHOSTED," by Thornton Delehanty, writer, for his brother, Bradley Delehanty, this candid and amusing article recounts some significant highlights from the architect's long experience with clients. That Mr. Delehanty occasionally encounters a layman with marked aptitude for design is shown by our illustrations. At the top of the opposite

page is Dr. Walter Damrosch's corrective version of a design by Mr. Delehanty. Next, on this page, is a model of the same house, also made by Dr. Damrosch. And finally the completed house, the central gable having been omitted at Dr. Damrosch's suggestion. Below, beginning on the opposite page, are other sketches by Mr. Delehanty's clients.



Author of best-seller "Northwest Passage" and, left, his proposed cottage.

Garage and servants' cottage by, and for, Mrs. Antonio Ponvert.

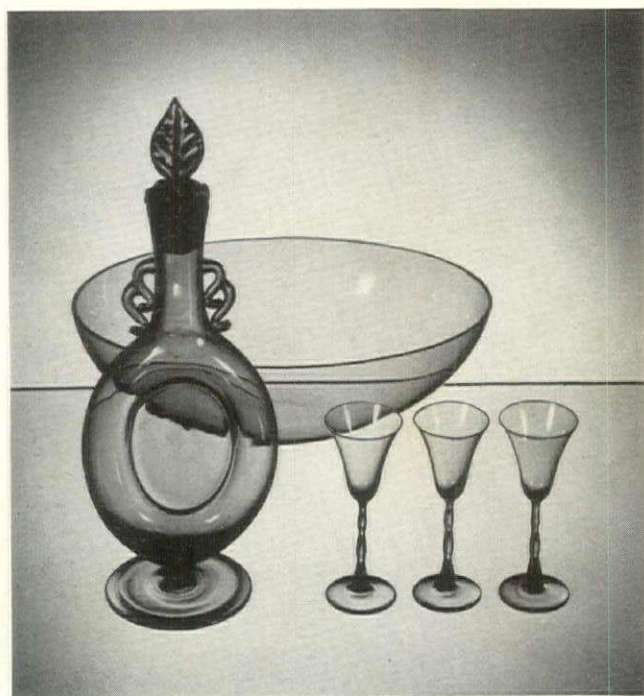


# TROPICAL TEMPO

*Fiery colors, borrowed from equatorial zones, that capture illusions of gayety and warmth, and temper the bleakness of northern snows*



Copied from an old English silver design



Orrefors glass designs—both elaborate and simple

DEPTHS of midwinter . . . stinging winds . . . driving sleet . . . bleak wastes of snow. . . . By way of contrast, turn your thoughts to lands of the sun, and with a touch of equatorial exuberance enliven the dreary winter months. Let tropical tempo set the rhythm for your January entertaining.

For a luncheon gala with color, try fiery African daisies in a beige and sepia bowl for a centerpiece. Carry out the Congo feeling with figures of lithe native girls, sheathed brilliantly in beige and flame. These and the bowl that matches their brown and tan you can find at Lord & Taylor. Spread your table with a cloth of warm mulatto tan—Gibbon's "Oak Apple", from James S. Sutton. And as a final exotic gesture, seat your guests on tufted-back chairs of deep red-orange: Rena Rosenthal.

Plates for the table are creamy off-white with soft fluted edges—Royal Doulton's Regency shape, copied from an old English silver design: James McCreery & Co. Photographed on this page is the coffee service in the same pattern.

Dusky in color, softly curved in line is the glass, Orrefors "Baltic" pattern, in sepia. On the table are glasses for water and two wines. Shown on this page are an Orrefors decanter and sherry glasses, and a large, beautifully simple bowl, in the same dark brown. All glasses from Georg Jensen. The "English Shell" sterling silver from Lunt Silversmiths, has a luxuriant, gracefully curling pattern around the square-centered shaft. Below are the large serving fork and spoon, pie and cheese servers, and gravy ladle in the same design, all silver from Ovington's. The flowers are by courtesy of C. J. Van Bourgondien.

MARTINUS ANDERSEN



"English Shell", a new sterling silver design from Lunt





TON BRUEHL • CONDÉ NAST ENGRAVING

*Colorful setting for your winter table*



# STIMULATING COLOR

*In a house decorated by Helen Needham of Macy's*



A bay window to catch the sunlight is curtained in chartreuse taffeta and the rug also is chartreuse. Here is set a dressing table, well lighted and generously equipped with drawers.

The living room below presents the unusual though fashionable dark wall color applicable to sunny rooms. Satin curtains and chair covers echo the olive green and chartreuse of the rug.

All walls of a room need not have the same treatment, although the colors should harmonize. In this dining room the fireplace wall is painted a deep mustard and the other walls covered in a fabric with a mustard design. The rug follows this color scheme.



DRAWINGS BY DAVID PAYNE







At the end of the living room shown opposite is an unusual backgammon group composed of two tufted chairs in deep green velvet with the game table between. This composition is given height by the wall candelabra flanking an antique barometer.



Glass brick is valuable not alone for its structural qualities but because it lends itself to many decorative uses. In this hallway it forms a wall opening on a rear terrace and above supplies a bow window on the stairs landing.



For a small library is selected a beige background, since much color will be contributed by the books and the three game prints over the fireplace. Floor texture is found in a shaggy beige carpet. The furniture is covered in pigskin finish leather.

A gay bedroom for a young girl has a powder blue wallpaper with white flowers and rose colored birds and a red and white textured carpet. The bed covers, dressing table and curtains are white organdy threaded with rose colored ribbons.







ANTON BRUEHL • CONDÉ NAST ENGRAVING

*Ginger Flower—a living torch found in Hawaiian Gardens*



# HAWAIIAN HOLIDAY

*Colonel and Mrs. Theodore Roosevelt, Jr., begin their House & Garden travel series with a lively close-up of Hawaii and its people.*

OF ALL islands in the world, none have more romance than the Hawaiian. Lying as they do in the mid-Pacific, they have a special character and appeal of their own. To them come people from all over the world. They are one of the greatest of pleasure resorts and they are a half-way house for those wanderers who, like the devil in Job, spend their time going "to and fro through the earth and walking up and down in it".

Just after our marriage when we were living in San Francisco, we often wanted to visit the Islands, for to San Francisco came many people with tales of their great plantations, deep palm-shaded verandahs, bathing, fishing, surf riding, "the sun that never blisters, the rain that never chills". Fate ordained that we should not see them then, and we travelled half the world before we finally reached there.

Indeed, our first visit to Hawaii was made not from the United States, but when we were coming back from the jungles of Asia. Diamond Head, in the golden light of sunrise, was a sight never to be forgotten. When our boat docked we saw in the throng around the gangplank our old friend, Walter Dillingham, with fragrant leis over his arm. He took us to his house, on a hill outside of the town, where we had breakfast out of doors. I recall as if it were yesterday the delicious fruit, the flood of sunlight and the dark green of the tropical plants. Also, besides our delightful host and hostess, there was the Japanese butler, who never forgets a guest and who always remembered us and just what we liked whenever we arrived thereafter.

The Hawaiian Islands have a strange and interesting history. To begin with, the Hawaiian people themselves are most attractive. They are Polynesians, ocean folk, who in the dim days of pre-history must have arrived there in their canoes, coming from somewhere near the Asian continent. They are beautifully built with fine features, and of a creamy brown color. They have a happy disposition in keeping with the beauties of their island home. They are just as much at home in the water as on land, and are among the finest swimmers known.

The British navigator, Captain Cook, discovered the Islands in 1778. He was killed there at Kealakekua Bay in a battle with the natives. He called them the Sandwich Islands, and they were known by this name for many years. For a number of years only occasional vessels touched there. Then came American missionaries and their wives in 1820. Most of these were New Englanders. They brought the Hawaiians into the fold. They also had large families. There was no race-suicide as far as they were concerned. Their children ran true to the New England strain, and gathered unto themselves much of the riches of the Islands. Thereby hangs a tale,—for it was these children who were principally responsible for the Hawaiian Islands becoming a possession of the United States. We behaved about them much as we have done with much of the territory we have acquired. We got them more or less by chance. First we set up a protectorate, which was withdrawn by Grover Cleveland. Finally, in 1898 at the Islands' own request, for which the Americans

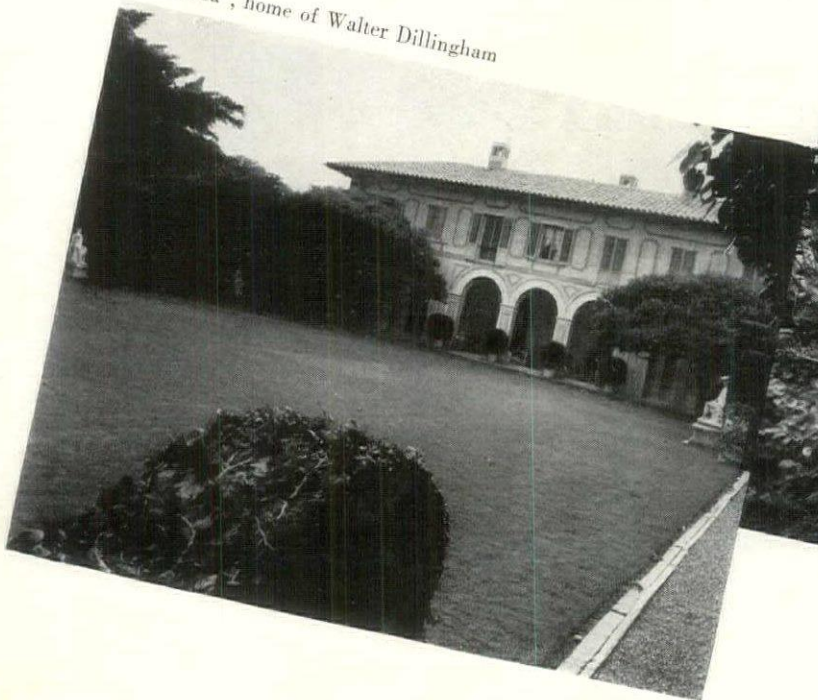
HAWAIIAN HOLIDAY marks the début of Colonel and Mrs. Theodore Roosevelt, Jr., as contributing editors of House & Garden. In the coming issues they'll be your guides on armchair trips around the world. They've been everywhere from Back Bay to Bali. They know people, they know atmosphere, they know the history of many lands.

In between his expeditions to the far corners of the earth, Colonel Roosevelt has served as Governor General of the Philippines, and as Governor of Puerto Rico. Mrs. Roosevelt, an equally acute observer of the foreign scene, has just returned from war-torn Shanghai. Together, this distinguished couple will make traveling with House & Garden an exciting event.

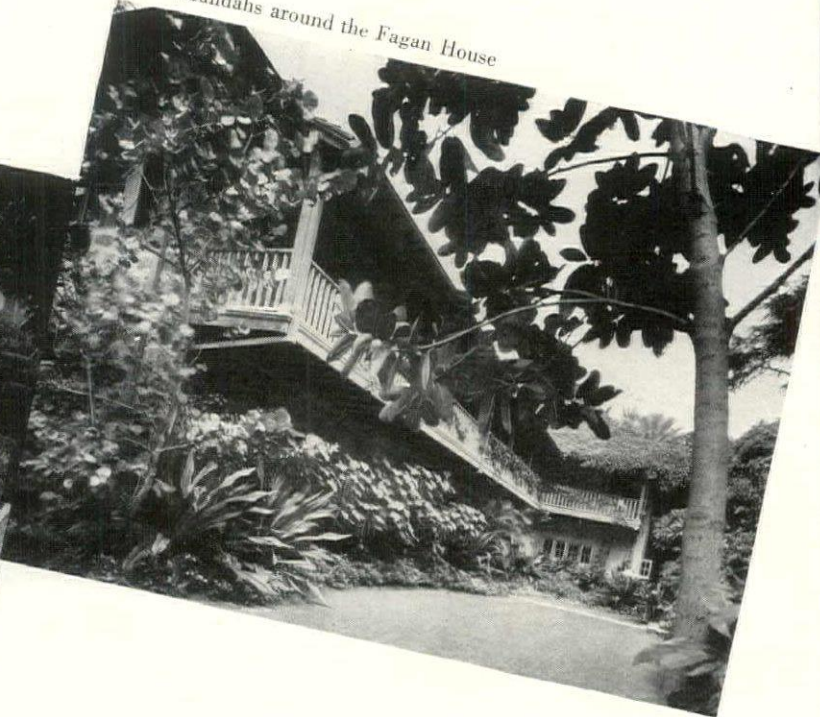




*"Le Pietra", home of Walter Dillingham*



*Open verandahs around the Fagan House*



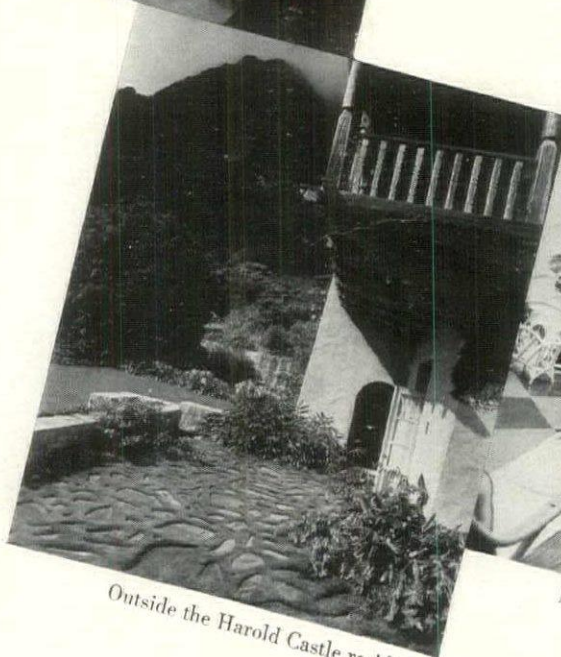
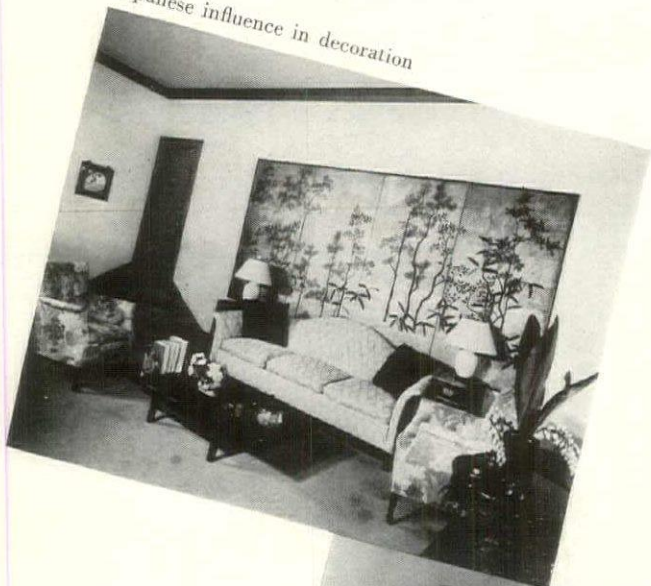
*Hawaiian architecture, deriving much of its inspiration from native types, clings to the slanting roofs of the grass hut.*

settled there were of course responsible, they were given a territorial status.

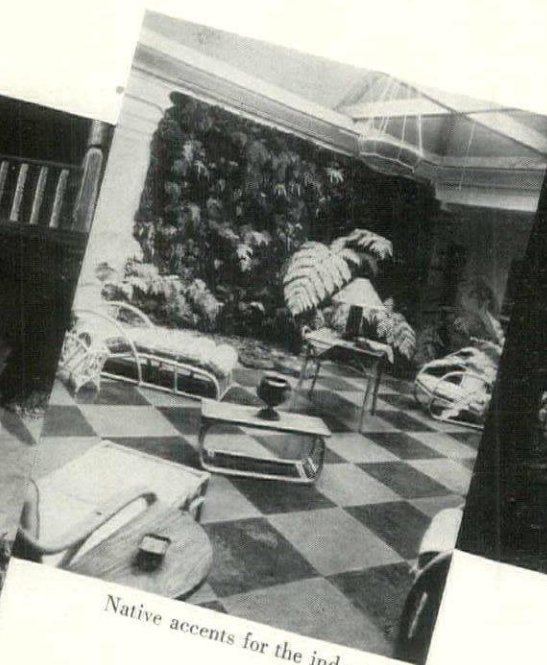
Today the descendants of the original missionaries are still among the most prominent citizens.

There are those who think of the Islands as a small group, or even as one island. This is far from true. The main islands stretch over 400 miles of sea, and contain the most beautiful and varied scenery. They are a part of a great archipelago extending diagonally across the Pacific from Ocean Island on the northwest to Hawaii on the southeast. There are tropical jungles, barren mountains, some of them nearly 14,000 feet high (equalling Pike's Peak). There are active volcanoes. Kilauea on the island of Hawaii is the most famous. The goddess of the volcanoes, Pele, played an important part in the mythology. Above all, there are hundreds of miles of wide beaches. They range from dazzling white to the somber black sand of Kalopana. Waikiki (the word means spouting water) is the most famous beach in the world. It has a protecting bar and the long rollers of the Pacific come in through fairly shallow water. It is here that surfboarding has its home. The Hawaiians were experts at the sport long before the white

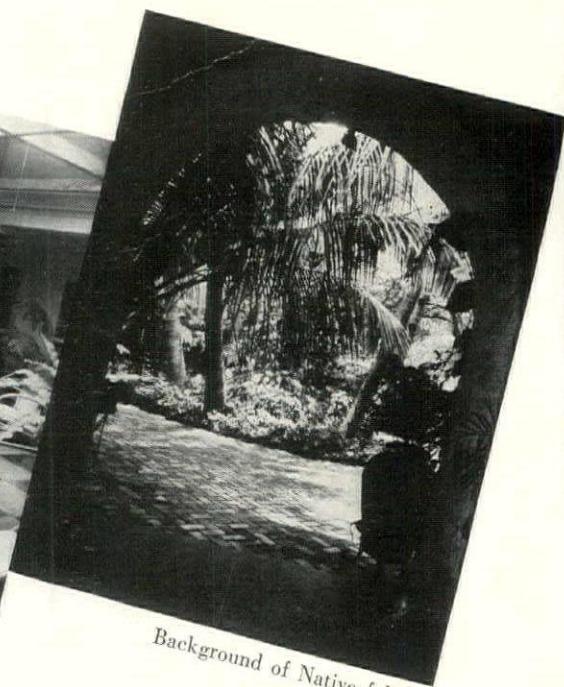
*Japanese influence in decoration*



*Outside the Harold Castle residence*



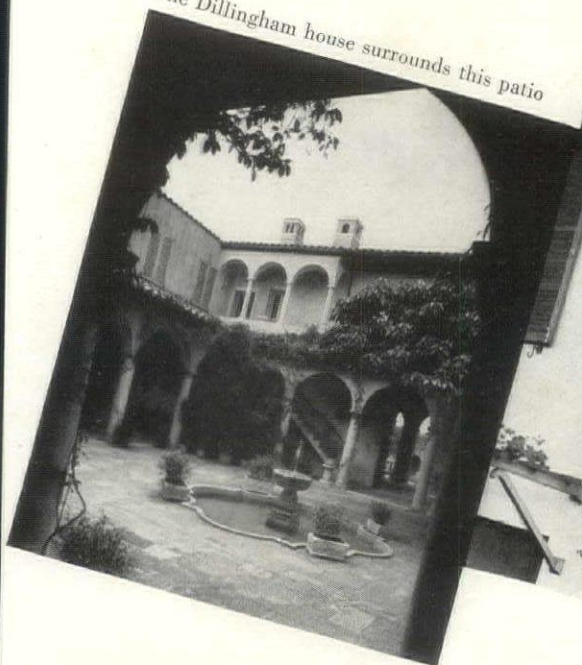
*Native accents for the indoor patio*



*Background of Native foliage*



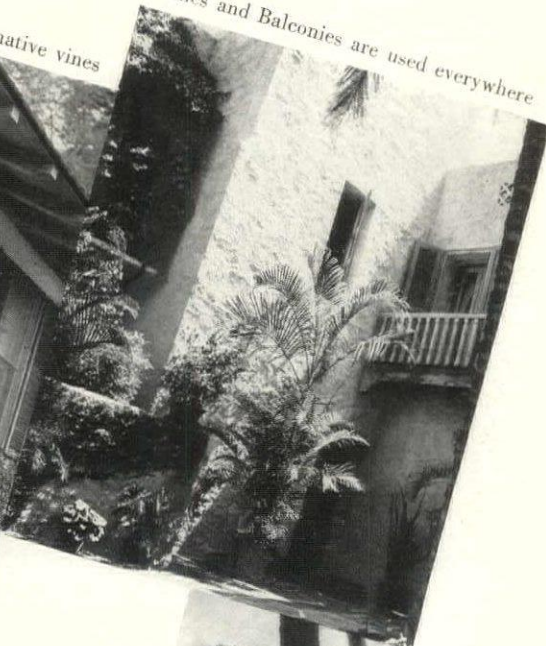
The Dillingham house surrounds this patio



A corner neatly patterned by native vines



Arches and Balconies are used everywhere

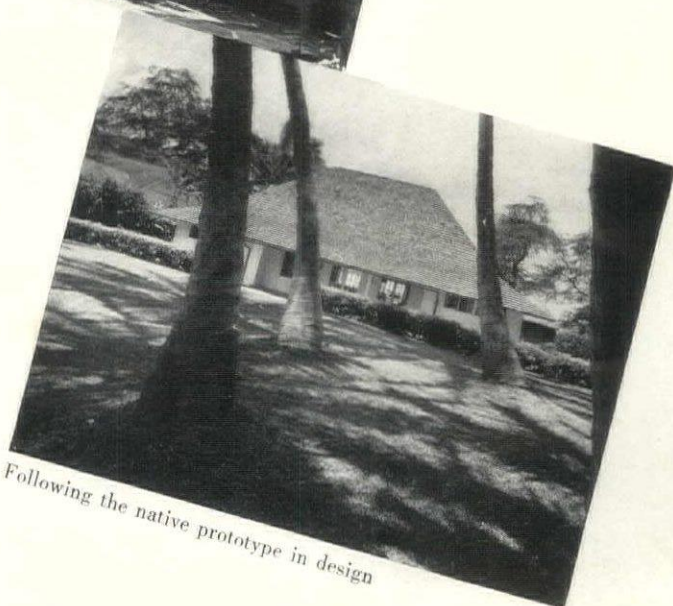


men came. On their planks they catch the wave near its crest and ride it like Tritons. Today this beach is thronged with people from all over the world, who ride the surf-boards or the outrigger canoes, or sit on the sand and sun themselves. The houses are built with deep verandahs and great windows, for in Hawaii one can live in the open air. The thermometer rarely goes over 85° and rarely under 65°. Light tropical clothes are always comfortable. Around the houses there are gardens with a profusion of flowers of every variety from gardenias to roses. Christmas dinner may well be served out of doors among the roses.

All outdoor sports are possible, from swimming and tennis to polo, for which the Islands have become famous. Some of the best ponies used in the International Matches are bred in Hawaii.

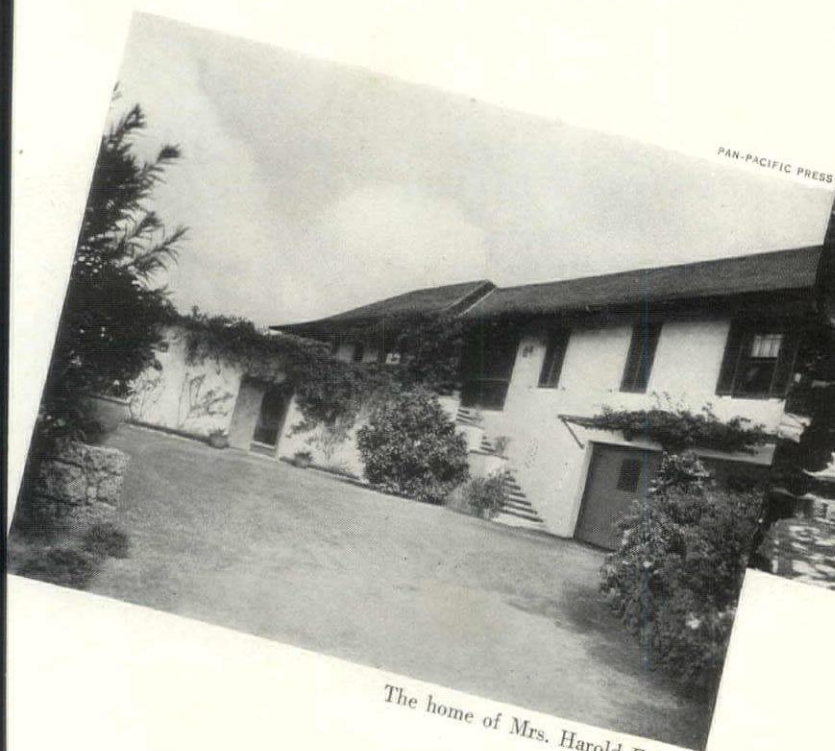
The seas are full of fish. Many of the smaller are colored like a rainbow. One of the most beautiful is the angel fish. They seem like the fishes in the fairy stories, and the aquarium at Honolulu is filled with them. Then there are the great game fishes,—the tuna, the marlin, etc. Anyone who is fond of deep sea fishing can have his fill. (Continued on page 68)

Following the native prototype in design



*Polynesian motifs predominate in the decoration of Hawaiian interiors which are furnished in bamboo, rattan, and lauhala.*

PAN-PACIFIC PRESS



The home of Mrs. Harold Erdman



The lanai is typically Hawaiian







# CIRCULAR STAIRS

by Verna Cook Salomonsky

IT is not merely due to a passing fancy that, within the last year or so, practically everyone for whom we have planned a home of small or of moderate size has, at the outset, expressed a wish for a circular stairway, or, if this would not adapt itself, for one that appeared circular. There is a marked element of hospitality and charm imparted by a flight of steps with sweeping curves. It gives a first and lasting impression of graciousness. And, also, there is no feature which so definitely strikes the key-note of the home as does the stairway, due to its obvious position of importance.

Curved stairs are usually associated with very large and commodious houses, taking on palatial airs. We are accustomed, in the smaller house, to the straight and usually uneventful run. This latter type is generally believed to be a greater saver of space and less costly. Curiously enough, the curving stairway frequently lends itself more economically, as regards space, to the condensed plan than the straight type since it allows radiating communication to the various rooms. Also I have a suspicion, at times, that the more usual straight stair is used because of laziness on the part of the designer. The sweeping one is more tricky to incorporate.

Just as this stair is somewhat harder to plan, it is also somewhat more expensive to construct, but the difference in dollars (which actually is not as great as is generally thought) is many times offset by the pleasure it reflects. Being influenced by an architectural perspective, I am now and then bewildered by the lack of "spending balance" exhibited by some of those who build their own homes. Pennies will be watched to such a painful extent that some well deserving architectural motif is stifled in poverty, while dollars will be lavished upon a minor and often perishable object. Once the stairway is erected, it is too late to make major changes without misery and expense.

SEEN in dramatic perspective at left, these stairs in a Paris apartment house were designed by Rob Mallet-Stevens. Less startling, but perhaps more inviting, are the graceful stairs discussed on these three pages by the architect of HOUSE & GARDEN'S 1936 Ideal House. Photograph by F. S. Lincoln.

It is generally recognized that the working out of a stairway is one of the most puzzling problems in house planning, and naturally, the more cramped the plan the more difficult the problem. First, the flight should be so arranged as to start from a convenient point, possessing if possible decorative merit, and eventually landing on the floor above at a strategic point from which access may be had, with a minimum of wasted area, to the various rooms. Throughout the run a consistent width of tread on the line of march should be maintained. Also, it is imperative to continually test the headroom throughout the length of the flight to make certain that not only adequate height is made possible, but also that any feeling of oppressiveness is eliminated. If the space beneath the stairway is to be utilized, or access carried underneath to some other portions of the house, this, too, has to be knowingly planned.

It is not necessary for those contemplating building their own homes to solve these problems themselves—that is the province of their architects. But they should be conversant with the many troublesome obstacles which a stair, in its whimsy, can produce. Moreover, the layman should be able to visualize from the working drawings the type of stairway indicated. Otherwise he might be disappointed.

One rule-of-thumb commonly used when laying out a stair is that the width of the tread (horizontal member) plus the height of the riser (vertical member), less the projecting nosing, should be equal to  $17\frac{1}{2}$  inches. For example, if the tread is to be about 10 inches wide, the riser then becomes about  $7\frac{1}{2}$  inches. The tread dimension is taken from riser to riser for calculation, but the foot space can be normally figured about an inch greater, depending upon the projection of the nosing. Therefore to determine the number of risers required in a given run of stairs, the height of the rise is divided into the predetermined dimension from floor line to floor line.

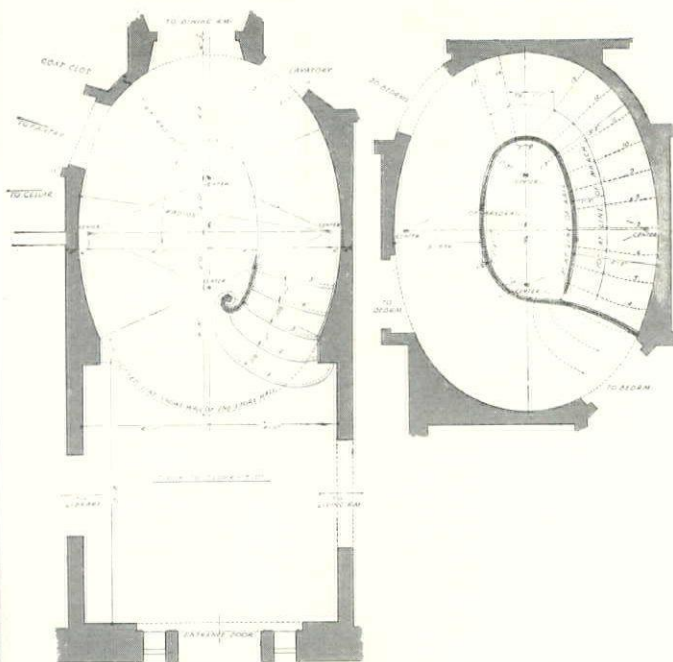
In the usual straight-run stairway the width of the treads remains uniform from wall to handrail, but in one where the line of march follows a curve, the width of the treads diminishes as they approach the handrail. It is not customary, when passing up and down stairs, to walk near the wall, but rather to be conveniently near the (Continued on page 64)







COSTAIN

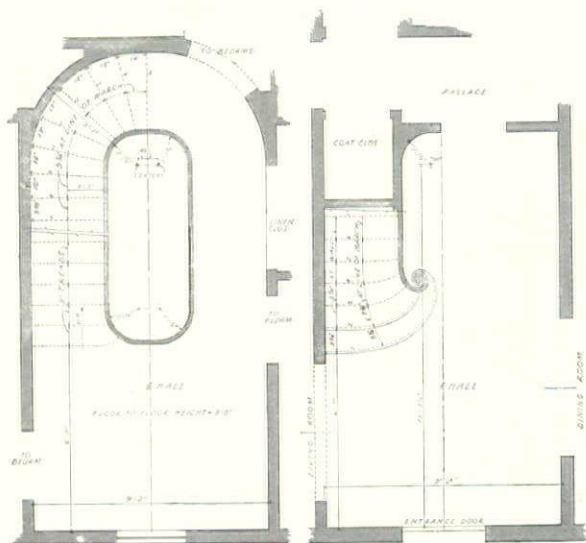


LEFT. Seemingly unsupported is this slender stair, adapted to a small hall of oval contour. The thickness of the outside edge, or "string", is reduced to a minimum to enhance the light and graceful appearance which is so important a part of the charm of this type of stair. The construction is ingeniously devised to transfer part of the load to the wall, and the remainder, from step to step, down to the floor. The slender turned balusters present a uniform silhouette.

*Photographs and plans of four distinguished stairways designed by the author*

RIGHT. Another idea for a rectangular hall. Although in the main portion of its run this stair is of the usual straight type, it is given the appearance of being curved by the skillful use of the semi-circular head and the outward flare of the lower treads. The "lazy-monkey-tail" over the newel post permits an easier sweep in the initial rise of the mahogany handrail. Birch treads are stained to match the color of the handrail. Note space gained at entrance by curving lower treads.

3

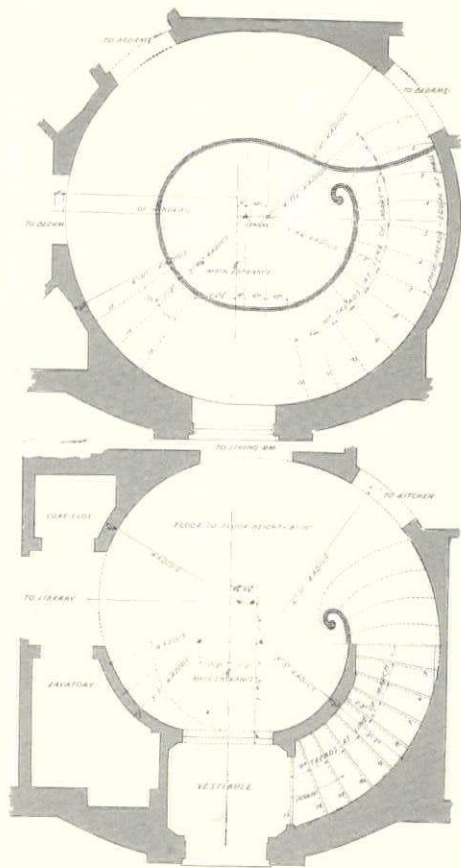


CAFFEY





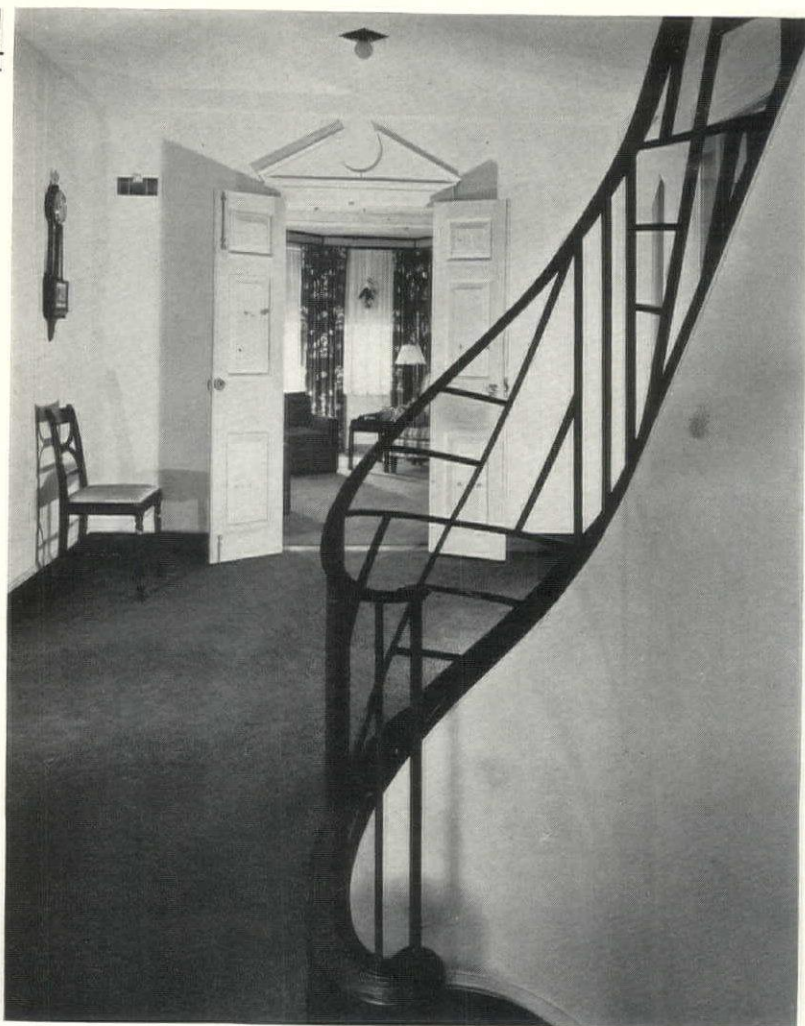
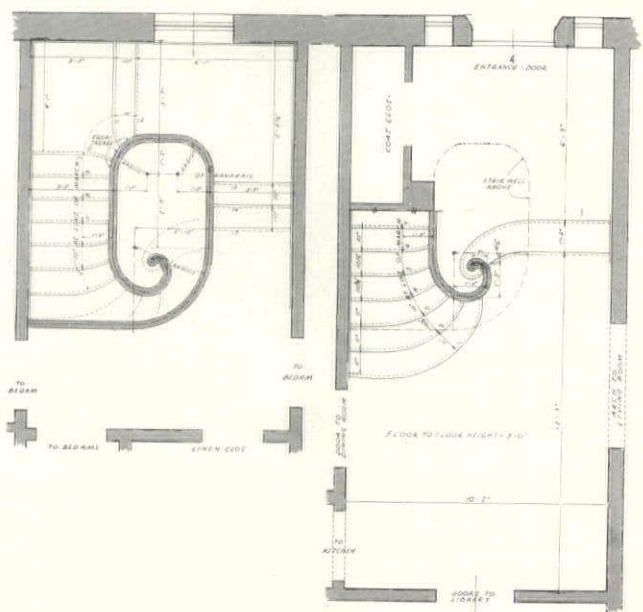
COSTAIN



LEFT. An enclosed circular stairway graced HOUSE & GARDEN'S 1936 Ideal House. The balustrade is wrought in iron, with a festooned rope of the same material caught up at each vertical rail, and accented by an iron tassel hanging free. Again the balusters are round in section. A delicately beaded wood member covers the intersection of the plaster with the wood risers. The handrail is painted black, repeating the color note of the black linoleum floor.

RIGHT. A curving handrail fitted into a rectangular hall here produced a stair of unusually graceful lines. It is of the "closed-string" type, where the outer intersections of treads and risers are concealed behind the smooth surface of the raised stringer. (Compare with the open-string type shown above.) With this construction more latitude is possible in the design of the railing, since it allows the uprights to be spaced without regard to the position of the risers.

4





# Vines for the South

*Elizabeth Lawrence selects and describes a dozen good ones that are adapted to particular conditions*

OF ALL the good plants in the Middle South vines are the most neglected. Yet they are particularly worthy of attention, for the list of native and exotic climbers suitable for planting in our part of the country—some vigorous and tropical in appearance, others slender with dainty foliage—is delightfully long and varied. There are flowering vines to bloom nearly every month in the year, some deciduous but many of them evergreen, from the Woodbine which blooms before the trees are in leaf to the little tropical Black-eyed Susan (*Thunbergia alata*), grown with us as an annual and often continuing to bloom into November. Flowering vines reach a climax in April when the Banksia and Cherokee Roses are in bloom with Wisteria and Carolina Jessamine.

Ivy and Euonymus come first among evergreen climbers grown for their foliage, because they are self-climbing and make a thick, neat cover on a wall or fence. The English Ivy (*Hedera helix*), of which there are over sixty varieties in cultivation, can be grown as far north as Boston with protection, and the variety *baltica*, from the Baltic provinces of Russia, is even hardier than the type. The leaves of the Baltic Ivy are dark, and small and pointed. As they do not burn in Winter, it is a valuable variety for planting in exposed places.

The variety *Caenwoodiana* is called the Bird's Foot Ivy because the lobes of its tiny leaves are very narrow and deeply cleft. The very dark color and white veins of these leaves added to their odd contours make them extremely decorative. The variety *coriacea*, the Leatherleaf English Ivy, has small rounded leaves, not lobed at all, and of a heavy texture. It is a distinct and charming variety, as are *gracilis* and *palmata*.

English Ivy prefers moisture, but will endure a great deal of drought if it is in the shade. It will burn in Summer if it is in too dry a situation in full sun. It grows more rapidly and keeps its foliage better when it is heavily mulched with cow manure in the Fall, but it will grow in the poorest ground.

The smooth oval leaves of *Euonymus radicans* are a pleasant change from the pointed

Ivy leaves. The variety *vegetus* is considered superior to the type, but it is more shrubby, not an asset in a vine according to my way of thinking. It is better used as a small shrub or ground cover. The foliage of the variety *coloratus* turns a reddish purple in the Fall. The variety *minimus*, with minute, finely scalloped leaves, is often listed as *kewensis*. It is flatter, low-growing, and not so heavy as the larger-leaved varieties.

Ivy and Euonymus are in a class apart among evergreen vines grown for foliage, because of their aerial roots. *Elaeagnus pungens reflexa* and the native Green-briers (*Smilax*) are more characteristic of the South, but they require support. *Elaeagnus* is extremely valuable for its drought-resisting qualities and its tolerance of heavy shade.

The Green-briers climb by tendrils, and can be trained to grow into a thick screen, although they are leggy and scant if left to their own devices. The beautiful Laurel-like foliage of the False China-brier (*Smilax laurifolia*) makes it so desirable that I wonder that it is not in cultivation. It is a high climbing, woody vine with stout thorny stems. The roots bear thick tubers. It comes from the pocosins, and is therefore partial to shade and moisture. Both sexes must be planted to obtain the blue-black berries which grow in globe-shaped clusters.

Southern Smilax (*S. lanceolata*) is a more slender vine with much thinner foliage. The shoots grow from fifteen to twenty feet in a year, but not until the roots are established. It will endure shade or sun, and thrive in both north and south exposures. It will tolerate a much drier situation than that required by the False China-brier.

Sarsaparilla (*S. Walteri*) is not entirely evergreen, but this lack is more than made up for by the brilliance of the coral berries which hang on through the Winter. It grows wild in Pine barrens and wet sandy places from North Carolina to Florida, and is often brought in by the darkies for Christmas decoration. (Continued on page 72)

HOUSE & GARDEN'S Flower Print Collection could not be considered complete unless it included some works of Jean-Baptiste Monnoyer. Born at Lille, France, in 1634, he began painting historical subjects, from which he passed to painting flowers and fruits, which brought him renown. Monnoyer worked at the palaces in Versailles, Marly, and St. Cloud and later went to England, where he lived the last twenty years of his life, painting industriously. This study of Wallflowers and Pinks is in his characteristic style. He laid aside his brushes in 1699.









4 FREDRICK CASSEBEER



1



2



3

- 1 The rich-hued Petunia Topaz.
- 2 For a different Zinnia, try *Z. linearis*.
- 3 A new Calendula, Orange Fantasy.
- 4 The new odorless marigold, Burpee Gold.



5



6



7

- 5 Flambeau, outstanding California Poppy.
- 6 Coronation Gold is a superb new Pansy.
- 7 Salmon Supreme, a new color in Petunias.



# highlights on the newer annuals

By F. F. Rockwell

**M**EET the flower débutantes of 1933! Here they are, mesdames and messieurs, awaiting your actual personal inspection.

For many years it has been my privilege to assist at such coming out parties—to help introduce the newcomers to the thousands of amateurs waiting to greet them. But never before has it been possible to have some of them make their bows in color.

I am not restricting my remarks in these paragraphs to the strictly new annuals, the so-called “novelties”. Whatever the value of a novelty, as such, to the seedsman, to the gardener it is of value only as it may be better than, or different from, any similar flower already available.

Upon this basis let us attempt to make an appraisal of the newer things among annuals. And if at times the comparisons made seem odious, let it be remembered that there has been no desire to disparage, but that mere eulogistic descriptions are of little help to the prospective purchaser—he can find pages of these in any catalog. I am merely presenting to HOUSE & GARDEN readers these flowers as they strike me, without favoritism. In all such appraisals personal taste must play an important part—and any critic, at any time, may be mistaken!

First in interest among new annuals, nowadays, come those singled out for special notice by the All-America Selections Committee.

As this Committee is the only organized and “official” jury which passes on the comparative merits or demerits of new varieties, prior to their introduction, its decisions naturally carry great weight. It has been criticized—what Committee is not?—and the point has been made against it that it is a commercial organization. The fact remains, however, that the twelve judges who compose it (and under whose supervision advance trials of new introductions are made in twelve widely separated sections of the country), and the several guest judges, are all men who have spent their lives with flowers and are experts when it comes to appraising plant varieties.

Of course they have made mistakes—and some of their babies, in the garden of the amateur, have later turned out to be changelings! But if we “look at the record” we find that they picked out such good things as Guinea Gold and



The upper photograph is of Gaiety, a compact, light rose-red fringed Petunia. Below it, the Gaillardia-flowered Zinnia Navajo, one of a many-colored group.

Yellow Supreme Marigolds, Golden Gleam and Golden Globe Nasturtiums, Sunshine and Orange Shaggy Calendulas, Flaming Velvet and Burgundy Petunias, Orange Flare and Sensation Cosmos, Fantasy Zinnias, and others that have found a place in gardens throughout the land.

But to return to this season's awards.

A new Moonflower, of most unusual color, called Scarlett O'Hara, would have received the Gold Medal, with a score of over 100 points, but it has been withdrawn for a year because of seed shortage. As Scarlett is “gone with the wind” for this season, I'll leave her with the sole comment that it is odd to think of a Moonflower that won't climb in the regular way—but Scarlett was an obstinate creature at best.

This leaves a dainty little new Petunia, Salmon Supreme, heading the list with 85 points. In my opinion it merits a Gold Medal, on any basis of comparison with many of the past awards. It has been granted an Award of Merit. Its appeal lies in its color—a real salmon pink, with no trace of lurking purple or magenta. And as I saw it growing it seemed unusually uniform and thoroughly fixed. As one may judge from the color photograph it should prove a great favorite for cutting, as well as in the regular well planned annual border.

Next highest in the balloting stands a Snapdragon, Celestial, with a score of 53. It is a salmon rose in color, and hails from Holland. It is not rust-resistant.

In third place, with 52 points, is a very large, slightly ruffled golden yellow Pansy called Coronation Gold. It is a real beauty and, judging from the trials I saw, is satisfactorily uniform. It is another of Holland's contributions to gardening progress.

A Calliopsis, Golden Crown (Continued on page 66)



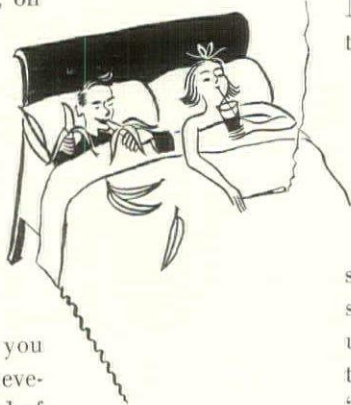
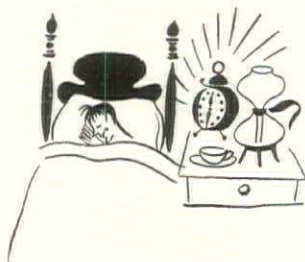
# ARE YOUR GUESTS REALLY HAPPY?

By Helen R. Powell

WE'RE apt to think of summer as the open season for weekend guests. And so it is, in a way. But in winter there are the children and their friends home from school, family relations of all ages for the holidays, visitors for winter sports. And they are much more dependent for their comfort on the arrangements of your house than they are when they practically live on the beach or tennis court.

EVEN the most rudimentary hostess knows by now about reading lamps, ashtrays, and plenty of hangers, including some for trousers, in the guest room. That is all very well, but it is no place to stop. These items should be standard equipment, so that a person whom you never met before, arriving without warning at midnight, could at least find the necessities of life in the place where you bed him down. But when you are, as is more usual, entertaining people whom you already know, perhaps quite well, you are not a good hostess if you don't consider their individual tastes in making preparations for their sojourn in your house. Do you have a double bed in your guest room? And will there be two people ensconced in it? Then don't let the matter go with one bedside table and one ashtray upon it, if you've known for years that both Agatha and Edward like to read and smoke in bed. Did you ever try to reach across a snoring figure, without waking it, to reach the things on a table at the far side of an enormous bed? And while we're on the subject of recumbent smokers and readers, don't forget enough pillows to make them comfortable; those four-way ones are of course perfect. Also, for the double bed, *not*, oh please, one reading light on a table. Two, or one above the head of the bed.

VISITING couples have a hard time, too, when one decorative but minute ashtray is provided for twin beds. Handsome ashtrays do come in large sizes, though it often seems as if all weekend hostesses forgot that fact when they got around to furnishing their guest rooms. And they forget, too, that some people like to smoke in other parts of the room as well as in bed. If you have ten minutes to change from a ski suit to an evening dress, you don't want to spend even a second of it darting about in search of an elusive ashtray which you and your husband will, in the end, have to share.



GOOD light for the dressing table is an accepted requisite to any guest room. But that is small help to the sturdy hero who wouldn't be caught dead sitting down to comb his hair or tie his tie, and wants to perform these athletic feats when his wife is using the bathroom mirror. Enable your visitors to dress in sitting or standing positions, as they prefer. I know a woman who can only do her hair sitting on the edge of the bed, but maybe that is too fanciful for you to worry about.

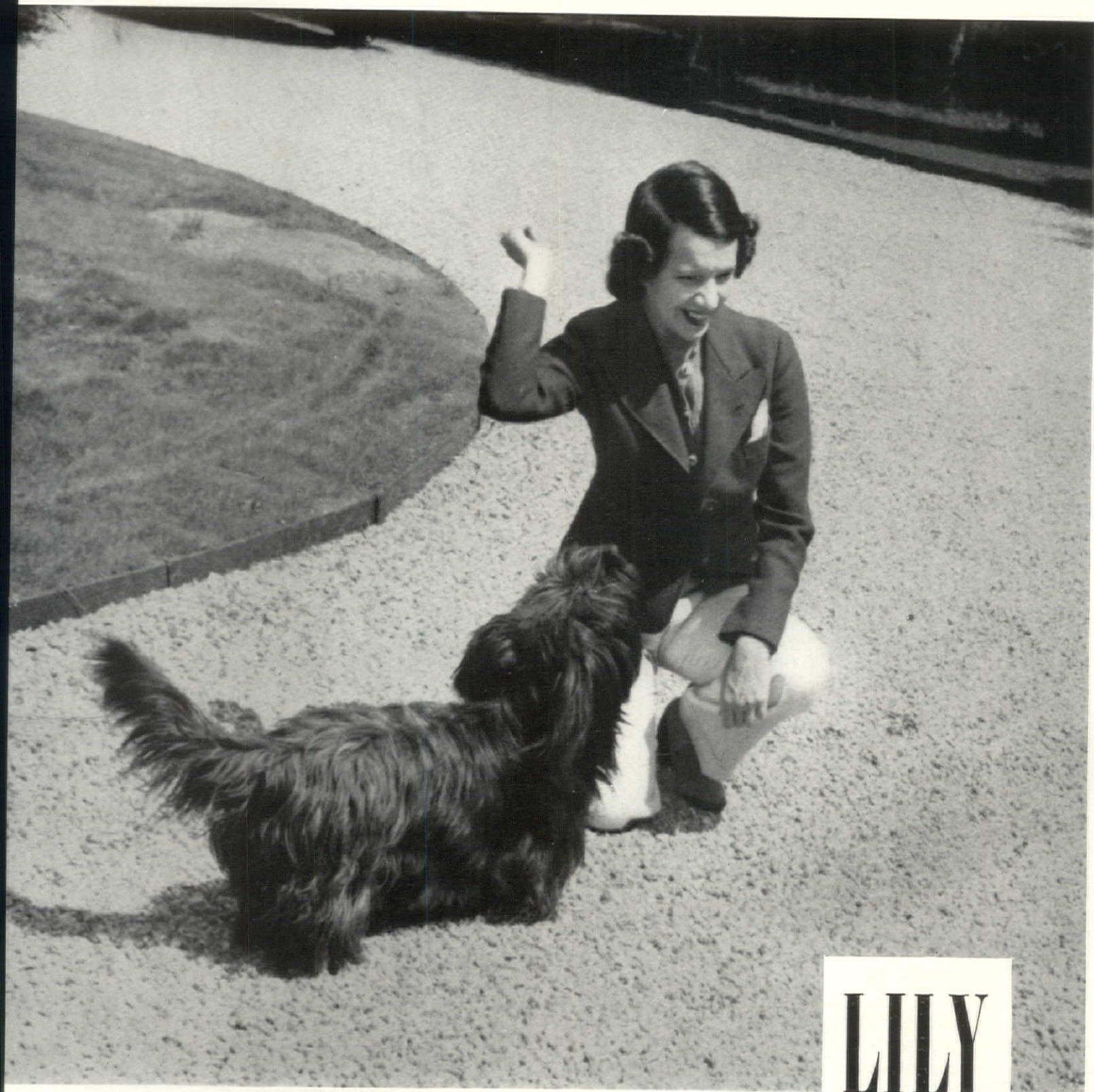
AS FOR reading matter, it's a hard problem. The customary detective stories and last month's magazines are better than none, but the possibilities are great that your guest has just put the same used periodicals in her own guest room. Personally I like a hostess who remembers to offer people free choice of the books and magazines downstairs.

EVEN your dearest friends have strange crotchets, and they'll love you forever if you remember them. You may happen to know that Timothy has not for twenty years been able to get himself into dinner clothes without a glass of Scotch beside him. Must he be deprived in your house? One of the most successful hostesses I know has a tray placed in every guest room at four in the afternoon (unless she is entertaining old Aunt Jane in one of them). On said tray is a decanter, glasses, ice in a small thermos jug, and a siphon. After all, if you're afraid to leave your visitors alone with the liquor, you shouldn't invite them anyway, and many people far prefer a drink while dressing, resting, or getting ready for bed, to three in the drawing room before dinner.

OR YOU may know that in their own house your parents-in-law always have (1) a banana by his bed (2) iced orange juice by hers. The thought of the banana may make you slightly ill, but be brave, or let the maid put it there; a reputation as a thoughtful daughter-in-law never hurt anyone. A thermos or carafe is excellent for the orange juice, or the hot milk that Uncle Thaddeus can't get to sleep without. And be sure that an extra glass is on the tray with it; it is a nuisance to have to make the same one double for milk and the nocturnal water.

MORNING is an occasion when even the dispositions of the young are apt to be slightly strained. So breakfast time is a challenge to the hostess. If she can get over that successfully she is three-quarters of the way to success. It is no subject on which either hostess or guest should beat about the bush. When the meal is desired, when it will be available, and what menus the visitors enjoy—these are matters which should be sternly brought into clear light. No one has the right to say, "Breakfast is at nine", firmly and without debate, unless the whole flock has to be marshalled onto a snow train or such. And even then it sounds less horrid to say, "You can have breakfast until nine". For there *are* people—don't ask me why—who wake up early and are hungry, and it's just as hard on them to (Continued on page 60)





LILY

*When not on tour or making movies in Hollywood, Lily Pons lives a country life in her Norman farmhouse at Silvermine, Conn.*



PONS





# PROVINCIAL PONS

Both the living and dining room in Lily Pons' French farmhouse are furnished with French Provincial pieces. These enjoy the enhancing effect of rough white walls which, in the living room, extend to the open beams of the roof. Beyond the living room is Miss Pons' studio.







In a grove of Cedars, close to the swimming pool below the main residence, is a guest house which follows in architecture the Norman style. Above is a corner of its living room.

On the east corner of the house is a wide terrace with steps that lead across a stretch of lawn to the swimming pool and guest house below. Frank J. Forster was the architect.

The swimming pool, one of the few oval pools designed, is of green and blue tiles with a broad stone platform. Around it Miss Pons puts blue and yellow seats, comfortable lounges and umbrellas.





# EASY DOES IT

*Menus to delight a gourmet no longer take hours of stewing and brewing. Electric appliances bring a new simplicity to preparing old familiar dishes.*

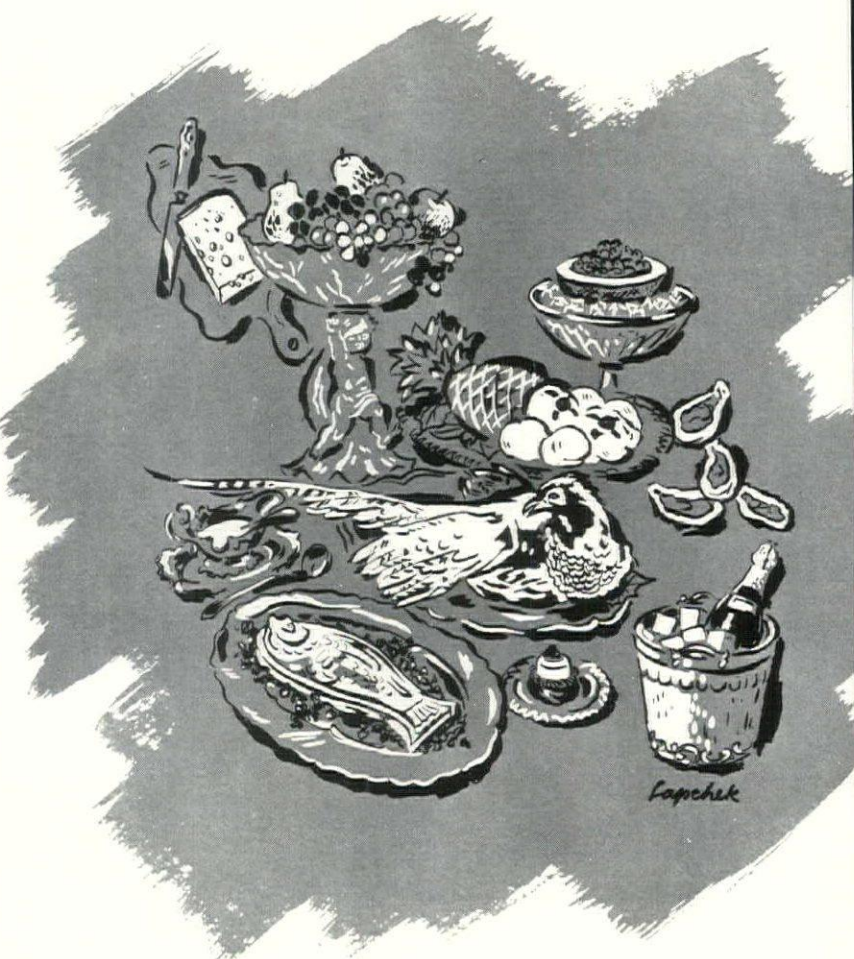
**I**F we just had a word for it, one simple synonym for epicure or gourmet to express our natural interest in good food, it would be much easier to talk about the importance of electric ranges and refrigerators. The simplicity these appliances have brought to the business of being an epicure is their first claim to fame and even more interesting than their speed, safety and automatic controls.

Food cooked on the top units of an electric range has the same fine flavor and quality that was typical of the old cook-stove because the luminous red coils, for all their modern appearance, provide the same kind of conducted heat as the black iron stove-top. Moreover, the exact amount of heat needed for different dishes, from very fast pan broiling of chops and cutlets to slow simmering sauces, can be had at the turn of a switch instead of by the old trial-and-error method of shifting the pans around on the stove-top.

With this controlled heat vegetables can be cooked in very little water, just enough to make the necessary steam in the pan. The full flavor and fresh color of steam-cooked vegetables will please the most discriminating taste and satisfy the modern urge to preserve the mineral salts and vitamins. The deep-well top units which are properly called thrift or economy cookers are modern versions of the time-honored fireless cooker. They are easy to use and will actually produce better soups, fricassees and pot roasts than the old hot soap-stone method familiar to cooks of the past decade.

The roasts that come out of an electric oven are perfection itself. Without searing or basting, the "cold start" method in a heat-controlled oven gives flavor, rich gravy and a crisp outside crust to poultry and game as well as roasts of all sizes and cuts. The automatic heat control will hold any baking temperature without wavering so that delicate foods like custards and meringues can be baked at a low, even heat and pastries and quick breads will have the hot fast oven they require. The dry radiant heat of the electric broiler is so similar to that of the charcoal burner that steaks and chops broiled in the new ranges can be compared to advantage with those done over charcoal. No greater praise for broiled food than this.

Electric refrigerators offer more than convenient cold storage to keep food from spoiling; they can be used to preserve the perfect freshness of all perishable foods and to produce the best in chilled dishes and drinks. The cold control must be used as it is needed to make the most of any refrigerator. It can be adjusted to hold a steady low temperature even when the box is loaded with food for festive occasions or as an emergency measure it can be turned way down to freeze ice cubes in a hurry. Ice creams, mousse and sherbets will be smooth and mellow if they are frozen at the very lowest temperature and then left "to ripen" for several hours after the cold control is turned back to normal. (Continued on page 73)



*From the refrigerator*



*From the range*



FRIGIDAIRE

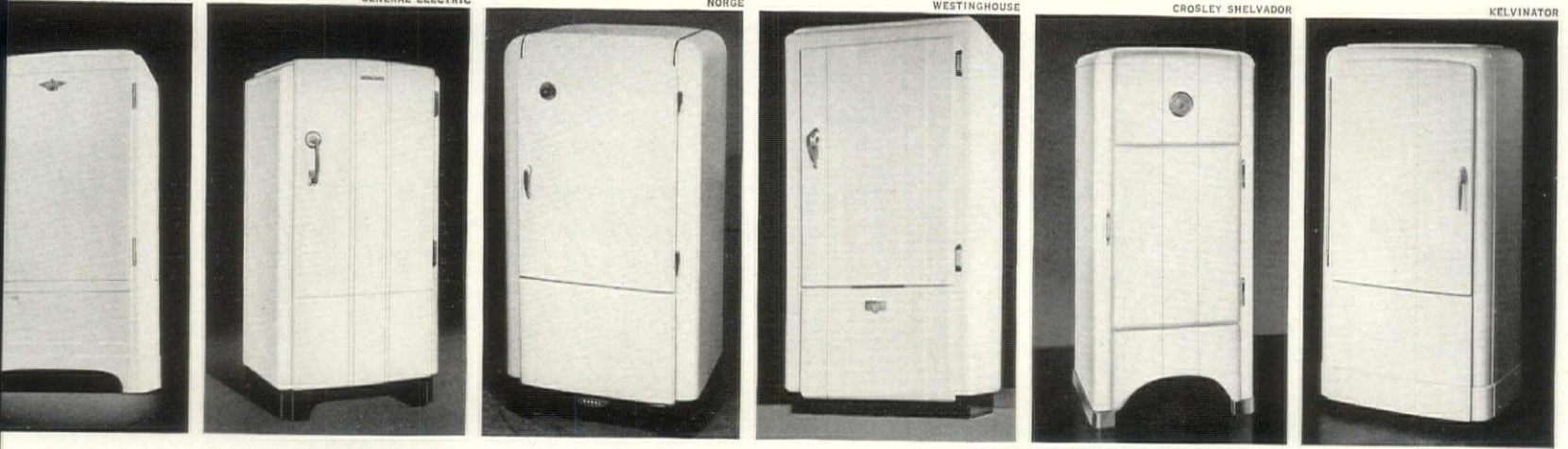
GENERAL ELECTRIC

NORGE

WESTINGHOUSE

CROSLEY SHELVAIOR

KELVINATOR



THE crisp, chilled or frozen foods which balance all good menus can be done to perfection in electric refrigerators. The new models meet the most exacting standards for simple, dependable operation and offer in addition many new features. Controlled cold is as important to a good cook as controlled heat so the new refrigerators have dials which can be set to hold the right temperature automatically. Careful study and skillful design have produced special storage compartments to best preserve the perfect freshness of different foods,—meat, fish, salad greens or fruits. Ingenious racks and baskets increase storage space.



*From the dishwasher*

WESTINGHOUSE



GENERAL ELECTRIC

AN electric dishwasher simplifies the old three-times-a-day routine and takes the penalties off entertaining. The stacks of dirty dishes can be washed and rinsed, literally at the turn of a switch. The two dishwashers, shown here in combination with kitchen sinks and cabinets, are automatically controlled and fitted with rubber covered racks to protect your best dinner-ware.

COOKING electrically is no longer news but the simplicity of cooking truly fine food on an electric range should be told in headlines. Careful pot-watching, tasting and judging from experience are no longer the test of a skillful cook. How hot is hot has a definite answer today; as hot as you want it for each kind of food. The top units can be switched for three different heats and the oven heat control will hold any baking temperature or the high fast heat for broiling. These electric-ranges are sturdily built and carefully designed to provide the utmost in convenience and simplicity for cook and housewife alike.



UNIVERSAL



ESTATE



WESTINGHOUSE



NORGE



GENERAL ELECTRIC



# FRIENDFIELD PLANTATION



GOTTSCHO

BUILT by the present owner, the new house adheres to the general plan of its predecessor. The central mass of the house, seen here and in the lower picture on the facing page, gives evidence of the spacious, high-ceilinged rooms within. The clapboard exterior is painted white, with green shutters and a green roof. Additions to the original scheme are the loggia and the brick terrace, shown in the two upper photographs on the facing page. In the smaller picture above, note the characteristic wrought iron gates.



*The charming winter home of Mr. and Mrs. Radcliffe Cheston, Jr., near Georgetown, South Carolina*

THE early Carolina planters built their homes to withstand the rigors of the southern Summers; and now, a century or more later, we find the rigors of northern Winters responsible for the rehabilitation of many of the old plantations by northerners seeking the mild Winter air of the Carolinas.

Friendfield Plantation, with the glories of its agrarian past as a background, comes to this new life with becoming grace and much to offer. The grounds are shaded by ancient trees festooned with silvery Spanish moss, while surrounding the whole place are the quiet waters of a river delta, beautiful to the most casual eye, but especially irresistible to the duck hunter.

The present house is built on the foundations of an earlier one, erected in 1798 and destroyed by fire in 1925. When Mr. Cheston and the architects, Mellor & Meigs, made a preliminary survey of the site they found the two brick chimneys and the foundations of the old house intact, and decided to reproduce the original block of the house as nearly as might be. The fireplaces, still showing in the chimneys, dictated the exact ceiling height, and, to the experienced eyes of the architects, the plan of the foundations clearly indicated what the house had been. The success of the new design is modestly ascribed by the architects to the wisdom of having decided to follow the scheme of the old.

The loggia and brick terrace, shown in the two upper photographs on this page, and the extensive garden carry out the spirit of the old plantation and are designed in harmony with the generous scale of the house. The landscaping is the work of Umberto Innocenti and Richard K. Webel, landscape architects whose skillful and discerning contribution is an important part of the charm of this home. In Friendfield we have a fine example of a successful collaboration between architect and landscape architect, resulting in a unified design of true distinction.



*The graceful loggia, in pleasant contrast to the house*



*The terrace pool and an interesting brick wall*



*A side view, showing loggia and terrace at left*



# The Curious Gardener



If you have explored the writings of early gardeners, particularly of the herbalists, you have encountered the Curious Gardener. He appears as the friend of the author or perhaps only as an acquaintance, and he is always mentioned with respect and thinly disguised affection; sometimes in such manner as "my loving friend Mr. James Gannett, a curious searcher of Simples and learned Apothecary of London." This from Gerard.

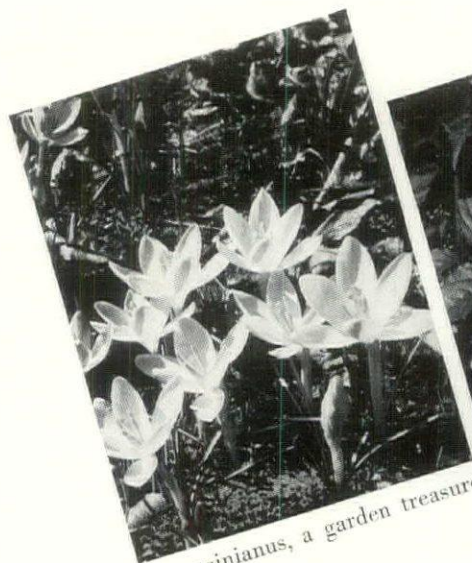
The term curious as applied to these individuals does not mean that they were in any way strange, surprising or odd in themselves but that they were eager to learn, inquisitive, minutely careful where plants were concerned. They were such as sought out "outlandish" plants and endeavored to make them happy in alien surroundings. These plants they sometimes acquired from captains of ships that happened to be in port, sometimes from traveling monks or other wanderers to far places. Again they had them in exchange from fellow gardeners, often taking a considerable journey to make their own a pinch of some rare seed or a bit of the root of some plant unknown to them. In short, they were endlessly curious about plants.

It is these curious gardeners (the breed has not died out) who down the centuries right to our own day have kept the horticultural ball rolling. They are never supine, phlegmatic, but always on their toes, eager and endlessly patient in the pursuit of unfamiliar plant material. They do not and never did grow the same plants year after year, content to see Hollyhocks where

Hollyhocks have always grown (unless some new form or color), or to look year after year upon a garden with unchanging features. Nowadays they do not go to the docks to beg seed or roots from incoming ship-masters who may have acquired such during their voyaging. In fact, I doubt if today's ship-masters concern themselves with such matters.

But we are still dependent in large measure for new plant material upon travelers and explorers who often risk their lives and not infrequently lose them in the effort to bring something new and lovely to the gardens of the world. To the hybridist, too, we look to supply us with new forms and improved varieties and it is to the curious gardeners that the green-fingered gentry chiefly address their efforts. It is the curious gardeners who await most eagerly the arrival of the new catalogs and who unflinchingly thumb their pages through in the hope of finding something "new and rare". Otherwise the catalogs might remain unchanged from year to year.

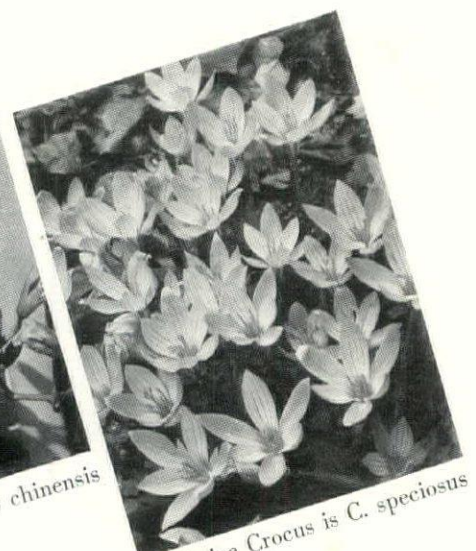
And it is undoubtedly the curious gardener who gets the most fun out of gardening. The man who has put in a lot of, to him, new bulbs in the Autumn has something to light the back of his mind all through the Winter months, and gets the most thrills when in the early Spring they begin to break through the ground and shortly to blossom. Or he may have put in a new collection of Peonies, or dwarf Michaelmas Daisies or Korean Chrysanthemums, a number of rock plants—or, let us hope for his sake,



Crocus tommasinianus, a garden treasure

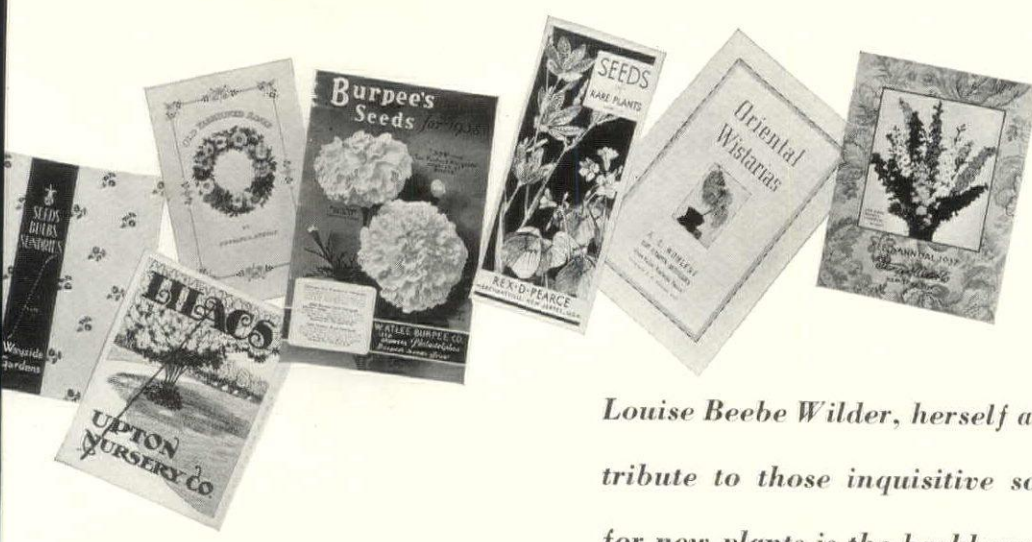


A rare Trumpet Creeper, *Campsis chinensis*



Another choice Crocus is *C. speciosus*





*Louise Beebe Wilder, herself a "curious" gardener, pays tribute to those inquisitive souls whose unflinching zeal for new plants is the backbone of horticultural progress*

some of all of them. If he has not grown them before life holds something exciting for him whatever may be the dullness of his daily round, something that lends a gay rhythm to the measure of his days.

Think of going about your daily tasks knowing that the rare double-flowered Bloodroot will greet the Spring in your garden or that in the Autumn the beautiful Pine Barren Gentian, *Gentiana porphyrio*, may, if you have been clever and sensitive as to its requirements, open its inimitable blue tubes. (Buy this plant; do not ravish the Barrens of this rare treasure.) Or our expectations may be set alight for the mere price of a packet of some new Zinnia, Marigold or Petunia. Rarity or price has less to do with it than the fact that we have not ourselves grown it before.

The trouble is, at least in this country, that there are not enough of these curious gardeners. One hears from dealers in plants all too often that it does not pay them to stock the newer or rarer plants, that there is so little call for them and the cost of keeping and caring for them is great. Not long ago a grower told me with obvious grief that he had had to dig up and burn a whole field of that exquisite shrub, *Viburnum fragrans*, of which Mr. Farrer says, "All over China it is probably the best beloved and most universal of plants," and which he describes as forming "gracious arching masses ten feet and more across, whose naked boughs in Spring, before the foliage, become one blaze

of soft pink-lilac spikelets, breathing an intense fragrance of heliotrope." Think of having to burn that!

Now it would seem that gardeners everywhere would have been clamoring for this rare shrub. Instead, because of their indifference, this treasure had to be destroyed. A grower cannot long keep what there is no call for. Before the massacre took place, I am thankful to say that through the kindness of this other curious gardener one plant found its way to my garden. It has not yet grown to blossoming size but it is prospering and invests the corner where it grows with a special interest. I visit it often, noting its progress and visualizing its flowering (which I think will take place this Spring), and I cover it warmly as freezing weather sets in, my imaginative nose sniffing, my eyes seeing its rare quality quite clearly.

Of course, many persons work out a scheme of planting for their gardens and like to adhere to it year after year, for when they find that certain plants in juxtaposition fill the bill of their requirements they do not like, or are afraid, to make changes. This clearly has its advantages, especially if you are a certain kind of person, the kind who likes your garden always to present a smiling and decorous face to visitors, and this the garden of the curious gardener seldom does. He is always experimenting, putting in a new plant here, a drift of new bulbs there, before he knows whether or not they are of a color or quality to get along with the old settlers, or even (Continued on page 69)

ALL PHOTOGRAPHS BY WALTER B. WILDER



Clematis Ramona, a leader of its tribe



Among the Alliums, look for *A. carinatum*



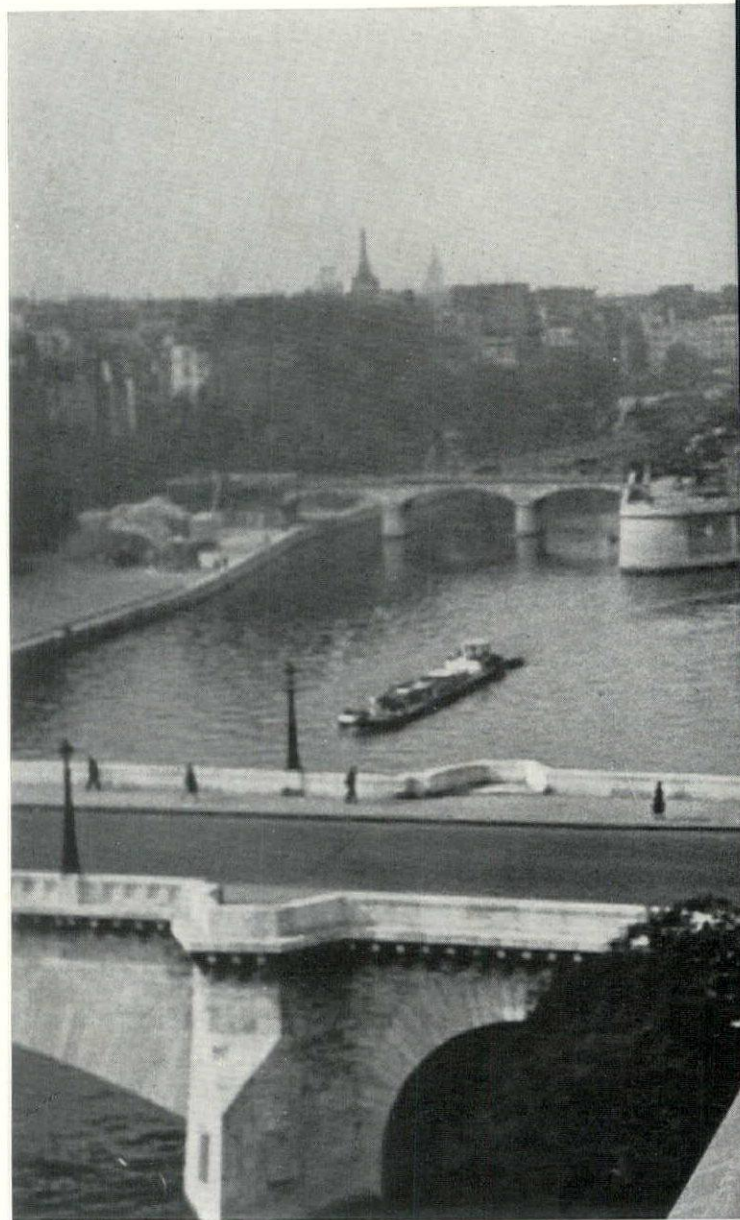
Don't miss the white form of *Colchicum autumnale*



# Helena Rubinstein

*In her Paris home*

ON THE tranquil old Île Saint-Louis, almost in the shadow of Notre Dame, Madame Helena Rubinstein has built a new house. Its outward appearance conforms beautifully with the historic architecture of the ancient neighborhood, a section of Paris that retains the charm and grace of three centuries. Behind this exterior are modern apartments and on the top floor is Madame Rubinstein's penthouse, with terraces, a fountain and a view of the Seine, the Left Bank and half the roofs of Paris. The building replaces a mansion erected in 1640. The original balconies and great doorway were introduced onto the new building. The architects were M. L. Sue and B. Lochak. The decorations, also a blending of ancient and modern furnishings and art, were supervised by Madame Rubinstein, assisted principally by Mr. Sue and Louis Marcoussis, the artist.

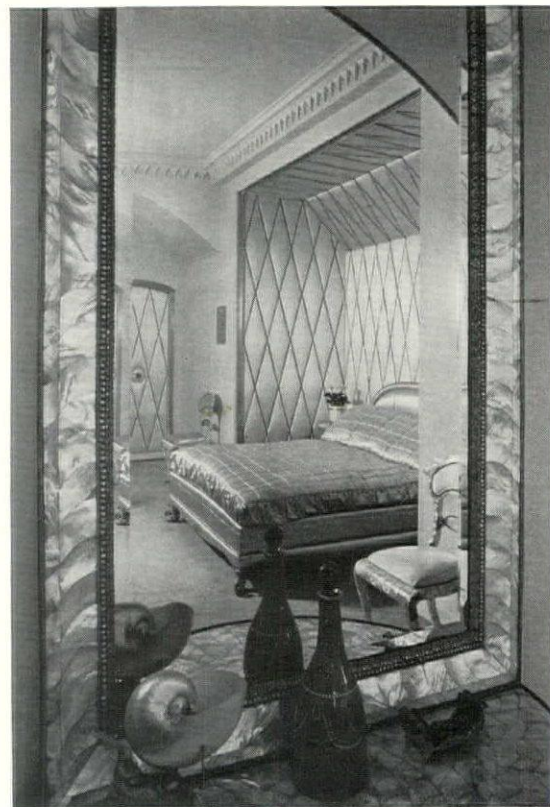


F. S. LINCOLN



This dining room, designed for large dinners or luncheons, has stone walls relieved by a painting by La Fresnaye and three unusual modern tapestries after Picasso or Rouault maquettes. Lighting fixtures are period crystal lustres.

BELOW. Madame Rubinstein's bedroom, planned by Jansen, has yellow walls, an alcove which is canopied in white satin, a yellow satin bed cover and mother-of-pearl furniture.







The garden of the penthouse commands a romantic sweep of the Seine and the roofs of Paris. From this view Madame Rubinstein can turn to the flowers growing all about her.



Much of the interest of this apartment derives from the skillful combination of modern and primitive art and traditional furniture. A period secretaire is surrounded by modern canvases and lighted by a colorful Venetian glass chandelier.



ABOVE. The library is finished in natural woods, much of the color coming from the books and its interest from the primitive negroid sculpture. To the left is the small dining room decorated in the Restoration style.



# The Glories of the Soup Pot

by Crosby Gaige

IF, as a delegate at a convention of good-eaters, I were asked to select the party symbol—one that in itself would connote domestic bliss and gastronomic content, I would rise to my feet and, with all the eloquence at my command, nominate the Soup-Pot. Year in and year out, this humble servitor of the kitchen serves mankind both succulently and well.

My own personal Soup-Pot is of earthen ware with a round and bulging belly. It is as much a part of the daily scene as the gleaming pots and pans, the cat asleep under the kitchen table or the fire glowing in the stove. It has its own favorite corner at the back of the range and there it sits and simmers in slow contentment. In winter its rich and tantalizing aromas guarantee forgetfulness of snow and driving winds; in spring and early summer it distills the essence of young and tender greens and vegetables; in the hot days of July and August it turns out the bases for cold and jellied soups of all kinds, and in the autumn the whole harvest of field and garden reach fantastic heights of bubbling flavor within its ample walls.

The history of Soup, using the term broadly to include all of the sub-classes, would make a fascinating book and some day I would like to write it. The term restaurant (something that restores or revivifies) was applied to a soup long before it was employed to designate a public eating place.

Grimod de la Reynière, that erudite and cultured chronicler of the table, gave apt summation to the subject when he said that "Soup is to a dinner what a portico is to a palace, or an overture to an opera. It is not only the commencement of the feast, but should give an idea of what is to follow."

At this point I am becoming uncomfortably, if subconsciously aware that my editor's eye is fastened upon me and that he is thinking that it is time that I left the completion of my monumental work, "The Encyclopaedia of Soup or Potage from Esau to Escoffier," to some future time and got down to cases and gave the readers of HOUSE & GARDEN a few hints about soup that may brighten their lives and make nobler men and women of them.

Perhaps the most useful purpose that I can serve at this particular time is to forget entirely my enthusiasm for my Stock pot and to look the fact squarely in the face that good soup meat is now so expensive that Economic Royalists shudder with horror as they pass the butcher shop and rich old ladies keep their soup bones in

safe deposit boxes at the Guaranty Trust Company, along with their stomachers and tiaras. Now is the time for all good cooks to use their wits and invention to meet and circumvent the crisis. Let's see if some interesting novelties may not be achieved by a bit of adventuring with the various products of the soup canners. There is a wide variety to choose from. The grocer's shelves gleam with their trim and tempting cans. For the most part they are wholesome and nourishing. A little ingenuity will transform them from the ordinary articles of commerce to steaming bowls of inspiration bearing the touch of your own personality and genius.

Here's a suggestion of what may be done in the way of a shrimp chowder. Mix a can of cream of tomato soup and a can of corn chowder in a double boiler, sauté in butter a small green pepper minced fine until soft, and add to the soup. Then add a can of the small Norwegian shrimp, season with  $\frac{1}{2}$  teaspoon of chile powder. Bring to the boil and serve steaming hot. You'll have your guests asking for a second helping.

I also recommend this little number. Take two cans of cream of tomato soup and heat in the double boiler. Crumble in an ounce or so of good Roquefort Cheese. Garnish with a tablespoon of finely chopped chives, and when serving add to each portion a thin slice of crisply toasted French or Italian bread.

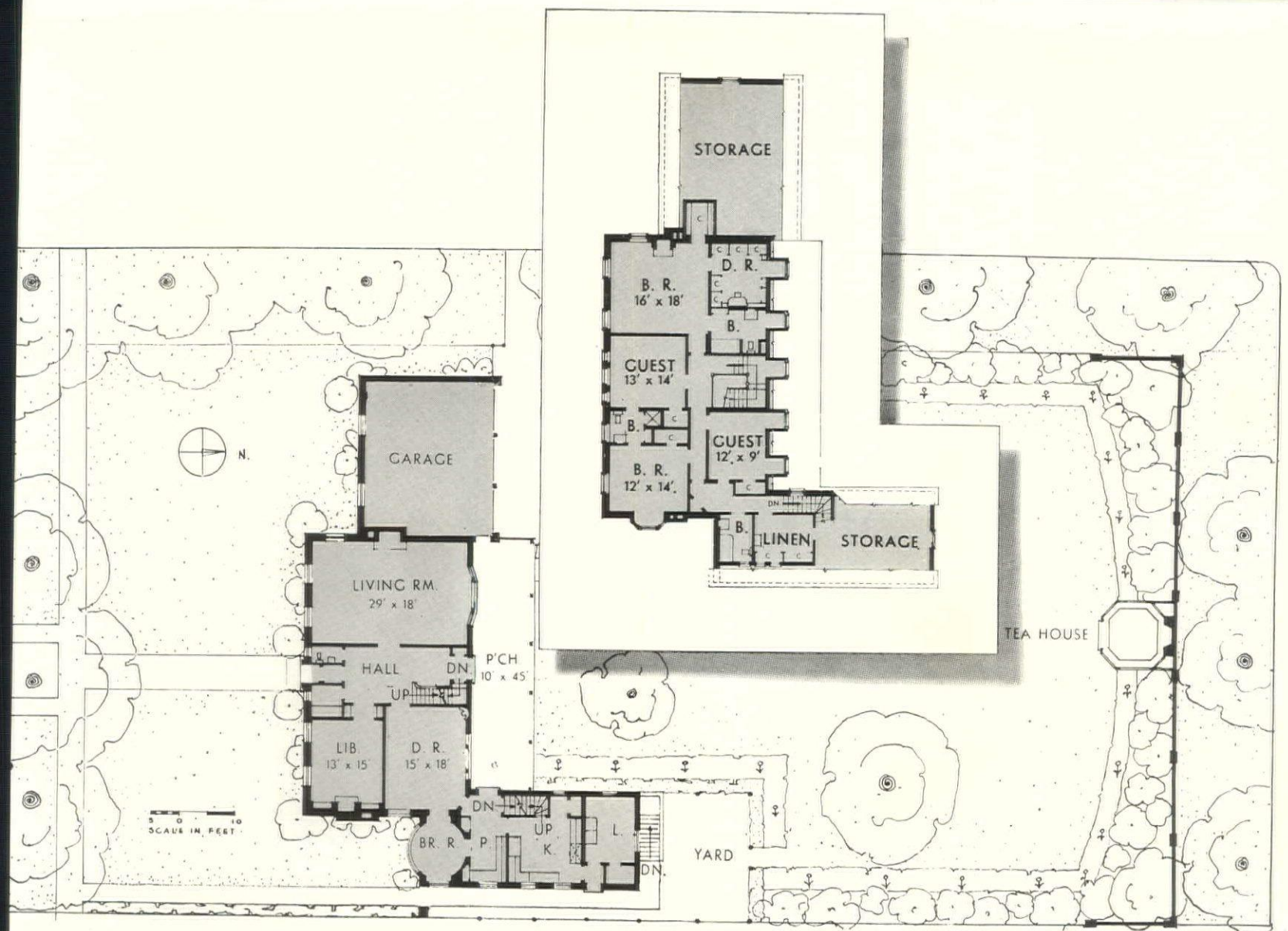
A note of really *haute cuisine* may be added to a party dinner by making the following gesture. To a can of cream of pea soup add a can of cream of tomato. To this combination add a can of flaked crab meat. Season with a quarter cup of sherry and  $\frac{1}{2}$  teaspoon of mace. Really delicious.

For a good hearty home dinner on a cold night take 2 cans of vegetable soup. Add  $\frac{1}{2}$  package of cooked elbow macaroni and a bunch of scallions chopped up fine, tops and all. Let cook in double boiler until onions are soft, adding a little boiling water if it seems necessary to thin the mixture a bit.

A combination that I have tried and found excellent is made by adding a can of cream of oyster soup to one of cream of chicken. Bring to the boiling point and when served add to each plate a plentiful portion of fresh crisp croutons.

Another favorite of mine, in fact an old stand-by on a cold snappy January night, when the children have come home red-cheeked from the ice or the snowy hill, is made by blend- (Continued on page 65)





## PLANNED FOR A LOT

*The home of Mr. Arthur Wheeler, in Sterling, Illinois, provides for unusually attractive landscaping.*



THE wisdom of considering the ultimate development of the entire plot at the time the house is being designed is well demonstrated by this example. The architect, Robert Work, has so planned and placed the house that it forms a barrier across the property, dividing the lot into an appropriately formal setting for the entrance side, and a spacious lawn and garden in the rear. Our photograph, taken from this lawn, shows the delightfully secluded and inviting atmosphere created by this arrangement. The well-designed house has a stone front, cedar shingle roof, insulation in walls and roof and winter air conditioning. It contains about 85,000 cubic feet.



# CONNECTICUT CONTEMPORARY

A HOME designed in the contemporary manner is seen to best advantage either in the company of other buildings similarly designed or, as shown here, in a country setting of its own. The home of Professor F. S. Dunn, at Woodbridge, Connecticut, was designed by William Lescaze, one of the foremost contemporary American architects. It is planned to render a specific service to its owner and derives the theme of its design from a direct expression of that plan. Its freedom from any ornamentation is an essential part of the carefully maintained simplicity of this style. It is the contention of the contemporary architect that a home in a country setting should strive towards this simplicity, there being enough of movement, color, and ornament in its surroundings and in the changing lights and shadows. Simplicity, however, does not connote lack of interest, and in the nice proportion and balance of the component parts of this house we find the kind of beauty which results from the masterly handling of an exacting art.

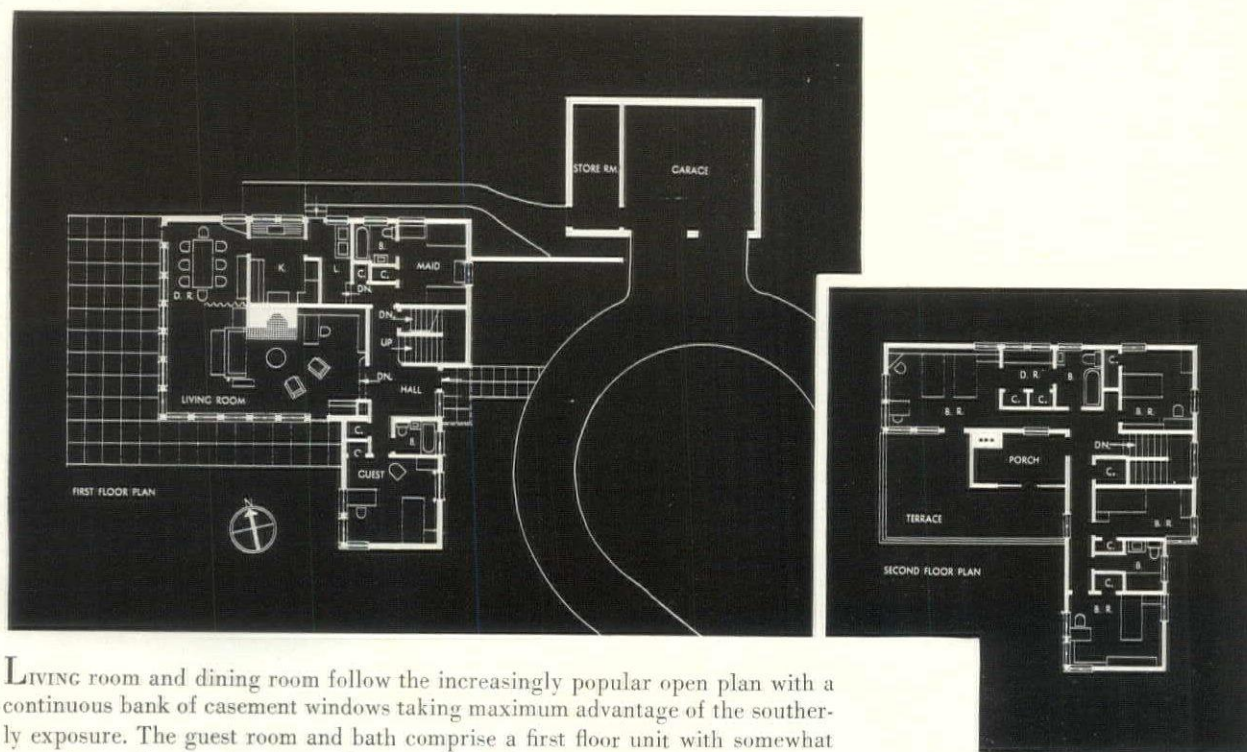


NYHOLM

THE illustrations on this page may help to explain why the contemporary style appeals strongly to some individuals. Such requirements as maximum light and air, and maximum provision for outdoor living and relaxation, may be directly satisfied only in a style unhampered by the dictates of traditional design. The uninterrupted window areas, spacious deck, and second floor porch of this home indicate that these requirements were important to its owner. The construction is wood frame, sheathed with insulating board and stuccoed. Deck is canvas-covered, and both deck and roof are insulated.







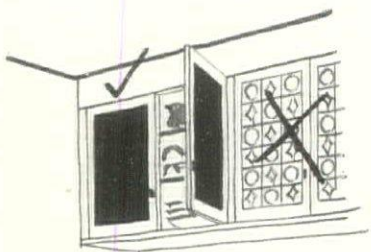
LIVING room and dining room follow the increasingly popular open plan with a continuous bank of casement windows taking maximum advantage of the southerly exposure. The guest room and bath comprise a first floor unit with somewhat the privacy of a guest cottage. Note excellent planning of service area.



A TWO-CAR garage is connected to the house by a wall which serves to conceal the approach to the kitchen entrance and a drying yard in the rear of the house.



# QUESTIONS & ANSWERS



1

## 1 KITCHEN CUPBOARD DOORS

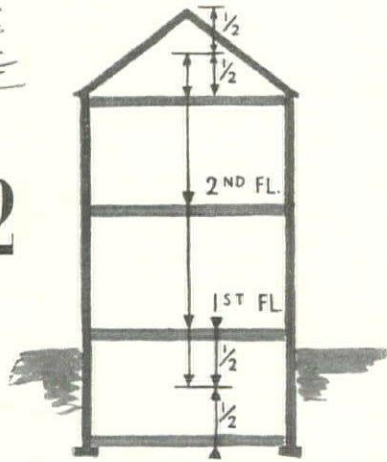
(Q) The house we have just moved into has decalcomania decorations on the glass of the kitchen cupboards. I don't care so much about getting these designs off, as I do of being rid of their horrid appearance.

(A) Your best bet is to give the front face of the glass two coats of paint. Painting on glass must be painstakingly done or hair marks of the brush will show.

## 2 FIGURING CUBAGE

(Q) How should I figure the number of cubic feet in a contemplated house?

(A) If the house is the same height throughout, determine the number of square feet on the first floor. If it is a rectangle, simply multiply width by length. If there are wings, figure them separately and add. This total number of square feet must be multiplied by the height, which should be figured as shown in the diagram. Take the full height of first and second floors, but only half the height of basement and attic.



2

## 3 POTTED PLANTS

(Q) I notice that the surface of the soil around my potted plants has become rather hard. Should I loosen it up?

(A) Yes, by all means loosen it—with a small cultivating "claw", or even an old kitchen fork. Plant roots need air as well as moisture, and this they cannot secure in sufficient quantity if the soil surface is hard.

## 4 RADIO CABINET

(Q) Our old radio cabinet fits behind one of several cupboard doors which were below some bookshelves. A new cabinet is much higher. We would like to adapt it to the old location if alterations to the shelving will look all right. The enclosed sketch shows the present shelving.

(A) We suggest leaving the two little doors at the sides, and having vertical "stiles" erected from top to bottom. The bottom bookshelf will have to come out, at least in the center. Leave the radio cabinet exposed—from your description it doesn't deserve to be behind closed doors.

## 5 DINING ROOM CUPBOARDS

(Q) Our dining room is too long to be well-proportioned. At one of the narrow ends is a fireplace, and at the opposite end is a door to the kitchen. We would like to have some china cupboards, but do not care about corner ones. Can you suggest what can be done with two chairs which are always in the way?

(A) You might make a feature of the kitchen door to balance the fireplace opposite, and combine it with cupboards, thereby reducing the extreme length of the room. Your two chairs could go in the corners. A variation—place the chairs to the sides of the door, and move the cupboards adjacent to the corners.

## 6 SEMI-CIRCULAR HANGINGS

(Q) The new house we have recently bought has some French doors with semi-circular fanlights above them. Is it too much to hope that there are semi-circular curtain rods?

(A) You can get curtain rods now bent to almost any shape you could desire. Your hangings when drawn would appear like those sketched.

## 7 CUT FLOWERS

(Q) Is there any way of making cut flowers last longer than they ordinarily do in vases indoors? Some kinds wither so quickly that I feel as though there must be something which might be done.

(A) Yes, there are precautions that will help. For one thing, give them completely fresh water every day, after first thoroughly washing out the container. And for another, *snip a half-inch off the end of every stem* before it is put back in the vase. These simple treatments usually will preserve the flowers' vitality.

## 8 POOL IN WINTER

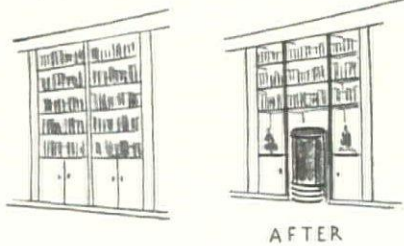
(Q) I have been told that if I leave a couple of small logs floating in my concrete waterlily pool the concrete will not crack when the water freezes. Is there any truth in this?

(A) Yes, insofar as cracking due to the expansion of water as it freezes is concerned. Such cracking often occurs in pools with vertical sides and the logs will generally obviate it. They serve as a sort of cushion and, as the ice forms, the pressure forces them upward, thereby relieving the strain on the sides of the pool.



3

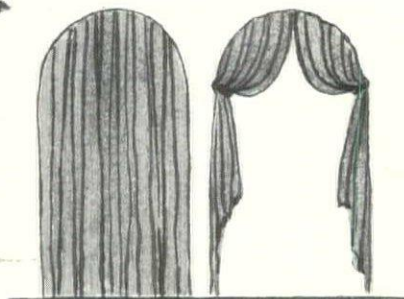
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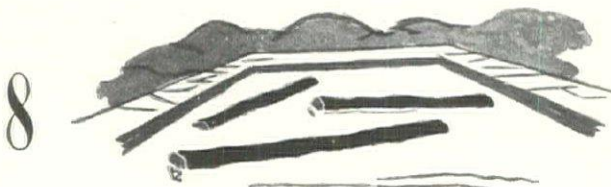
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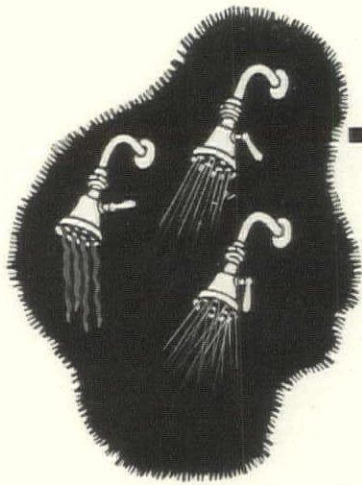


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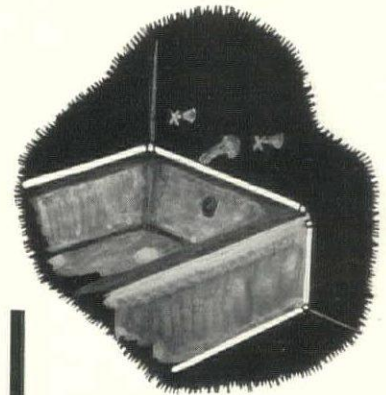
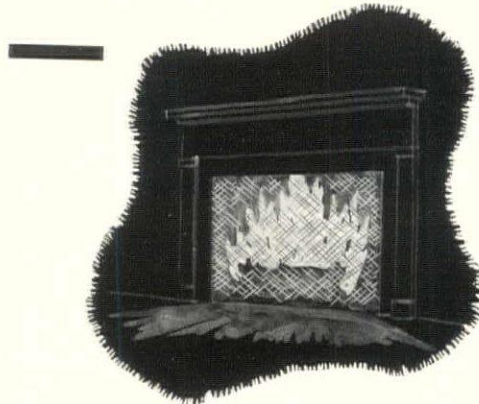


**3-Way Shower Head \$5 if bought in combination with other tub fittings, \$9 if purchased alone**

IN this improved shower head the water is diverted through slots, instead of pin holes, and by turning the handle you get three different types of spray, as illustrated. The common complaint of shower heads has been that the little pin holes become clogged and require patience to clean them. The sketch at the extreme left shows a flood shower, which will cleanse the head. The topmost sketch shows a normal spray, and the lower right a needle spray. Here for the first time is a single shower head which will give you a choice of sprays. Speakman Co.

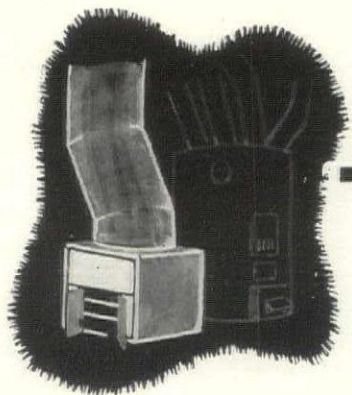
**Sliding Fire Screen \$7.20 and up**

THE hazard from flying sparks is eliminated by the folding portable screen providing it is large enough and you don't mind unearthing and transporting it. But a simpler arrangement is to have a screen built in, and so convenient that it takes but a flick of the finger to have it stretch clear across the fireplace opening. The screen material is brass, silvery or satin black, and slides on bars affixed to the front face of the mantel, or concealed back from the face. Bennett Manufacturing Corp.



**Bath Tub Molding \$5.25 to \$5.75**

IN practically all houses a crack will eventually develop between the top of the bath tub rim and the abutting wall material, whatever that may be. A crack is also apt to open up where the tub meets the floor, and where the outside of the tub abuts the wall. The problem has at last been solved by this extruded aluminum molding which adheres to the tub rim and wall by an adhesive like rubber cement. A white calking compound will fill any cracks. Metal-Units Co.

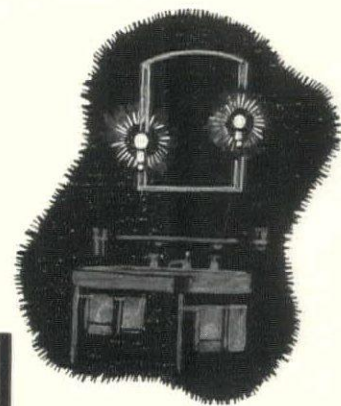
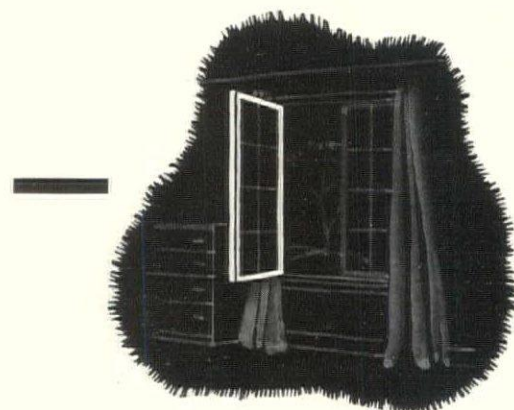


**Storm Sash for Casement \$1 per sq. foot**

THE disadvantage of steel casement windows during the winter has been that the only types of storm sash possible were hinged ones. As a result of not having such storm sash moisture in air-conditioned rooms would freeze solid on the panes, or condense and disfigure window sills and floor. But now it is possible to procure storm sash of extruded aluminum only 1" wide. These are screwed to the casement sash, and made to fit airtight by continuous rubber strips. Orange Screen Co.

**Hot Air Furnace conditioning Unit \$135 installed (up to 9 rooms)**

EXISTING houses with hot air furnaces can be equipped with this unit which filters and circulates the air for this almost-nominal sum. Most hot air furnaces have a humidifying pan arrangement, but if there is none, one can be added for \$12 to \$16. The ingenious feature of this particular mechanism is that if it is a mild day the fan will not blow the hot air through the house, but the doors of the air-conditioning unit will open when the fan is shut off, thus permitting the furnace to operate as though it were a "gravity system". Cleveland Heater Co.



**Adjustable Medicine Cabinet Lights \$26.50**

THE problem of lights at the medicine cabinet is usually met by placing one lighting fixture above, or one at each side. But the ultimate in elasticity for all occasions for all persons is attained in this medicine cabinet which has one light on each side of the frame of the door, and each light slides up or down as you will. Faries Manufacturing Co.



# The Gardener's Calendar

## And Divers Suggestions for the Month of January

**Flowers** received as Christmas gifts will last longer, in nearly all cases, if they are kept near a sunny window and treated to a light spraying of water on their foliage every morning. Keep the soil slightly moist. . . . Plant lice or aphids of various kinds are about the only insect pests that are likely to attack house plants. The standard remedy for them is strong spraying with a nicotine solution, repeated in a week if necessary.

Seeds of all kinds which are being held until planting time in the Spring should be kept in a cool but not damp place. Be sure, too, that they are in mouse-proof containers. . . . If the ground is clear of snow take a look at the various flower garden mulches to make sure they have not been blown away. This is especially important in the rock garden. . . . During January, too, it is a good idea to look into the coldframes where small plants are being carried over or flats of seed are undergoing necessary chilling. Be sure mice have not entered and that no watering is needed.

**Trees** of many kinds can be moved successfully in midwinter if they are handled with a frozen rootball. Generally speaking, this is a job for a good nursery and not to be undertaken lightly by anyone without experience. . . . The practice of scraping all the rough bark off the trunks of trees in order to destroy wintering-over insects may do much more harm than good, by injuring the softer inner bark. In most cases, too, it is not necessary.

Heavy pruning is timely now, but don't go into it hastily. Be very sure that you understand not only exactly the effect you desire, but also why and how your cutting operations will produce it. Otherwise, your results may be very discouraging. . . . The branches of all kinds of evergreens when weighted down by damp snow, are subject to severe breakage. They should always be cleared of this unnatural weight by gentle shaking or, if necessary, by careful work with a snow shovel. . . . If you have any fruit trees so young that the bark of their trunks is still smooth, be sure that each of them is provided with a wire netting or other metal guard against rabbits. In a severe winter rabbits love to eat young bark.

**Shrubs** like Boxwood, and other evergreens which are subject to Winter injury, should be examined to make sure that their protective coverings are securely in place. If any weakness has developed anywhere, remedy it at once. Look especially for ripped burlap or loose posts. . . . It is natural for the leaves of evergreen Rhododendrons to roll up tightly and droop dispiritedly from their twigs during cold spells. They do this in order to lessen both evaporation and exposure at a time when the parent plant would be least able to withstand them.

Sprays of Spring-flowering shrubs and trees, such as Forsythia and Plum, can be brought into the house and forced in water about the end of January. Such forcing, however, is not likely to be successful unless the

sprays have been subjected to plenty of cold weather. . . . During this month, too, Lilacs and other shrubs which are victims of scale may be sprayed with a lime-sulphur or miscible oil mixture. This should be done only during mild weather, and preferably on a windless day. Apply the spray from several directions to insure good coverage.

Some pleasant day while you are out around the grounds, look over the shrub plantings and see if they are crowding—such things show up well when the leaves are gone. Should any of them need moving, make a written note of it now, for future guidance.

**Miscellaneous** outdoor garden activities in midwinter should always include the provision of food for such wild birds as stay during the cold weather. A good supply of mixed bird seed, sunflower seeds, suet and odds-and-ends of Lettuce and Apples, kept in a spot protected from snow, will be patronized by a surprising number of beneficial birds. . . . There is no better time to read up on the fundamentals as well as details of what makes a good garden soil and how to get it. As you read, make plenty of notes, with special reference to your own particular soil conditions.

The new catalogs will start coming in this month. If you are wise, you will go through each one as it arrives and note what it contains which especially interests you. Then, later, you can assemble all this data and make your final selections. . . . Wood ashes are one of the best sources of potash, an important plant food. Consequently, be sure to save all that accumulate from the winter fireplace and keep them until Spring in a dry place down-cellar.

If you have a spare hour or so, spend it in checking over, sharpening and oiling the various garden tools so that they won't rust and will be in first-class shape when the time comes to use them.



"THERE'S them that says Luke Haskins ain't no good; that he's just a no-account old drunkard who never done a lick o' work except so's he could buy lick. But I'm here

to state that Luke hes whut a hull lot o' so-called Americans seems to hev forgot—an' that is, independence. Even today, stove up like he is, he ain't lost that, an' I calc'late he never will.

"For nigh onto forty year Luke Haskins lived alone in a leaky board shack in the woods o' Cat Holler. Turrible small leetle place—one room, couple windows stuffed with rags, wood burnin' stove an' a tin chimney that was allus gittin' blowed down in a storm. Out front was a garden patch where he raised enough truck to keep him alive, 'long with the rabbits an' squir'ls he ketched in deadfall traps an' whut fish he could git out 'n Birchy Holler Brook an' Taylor's millpond.

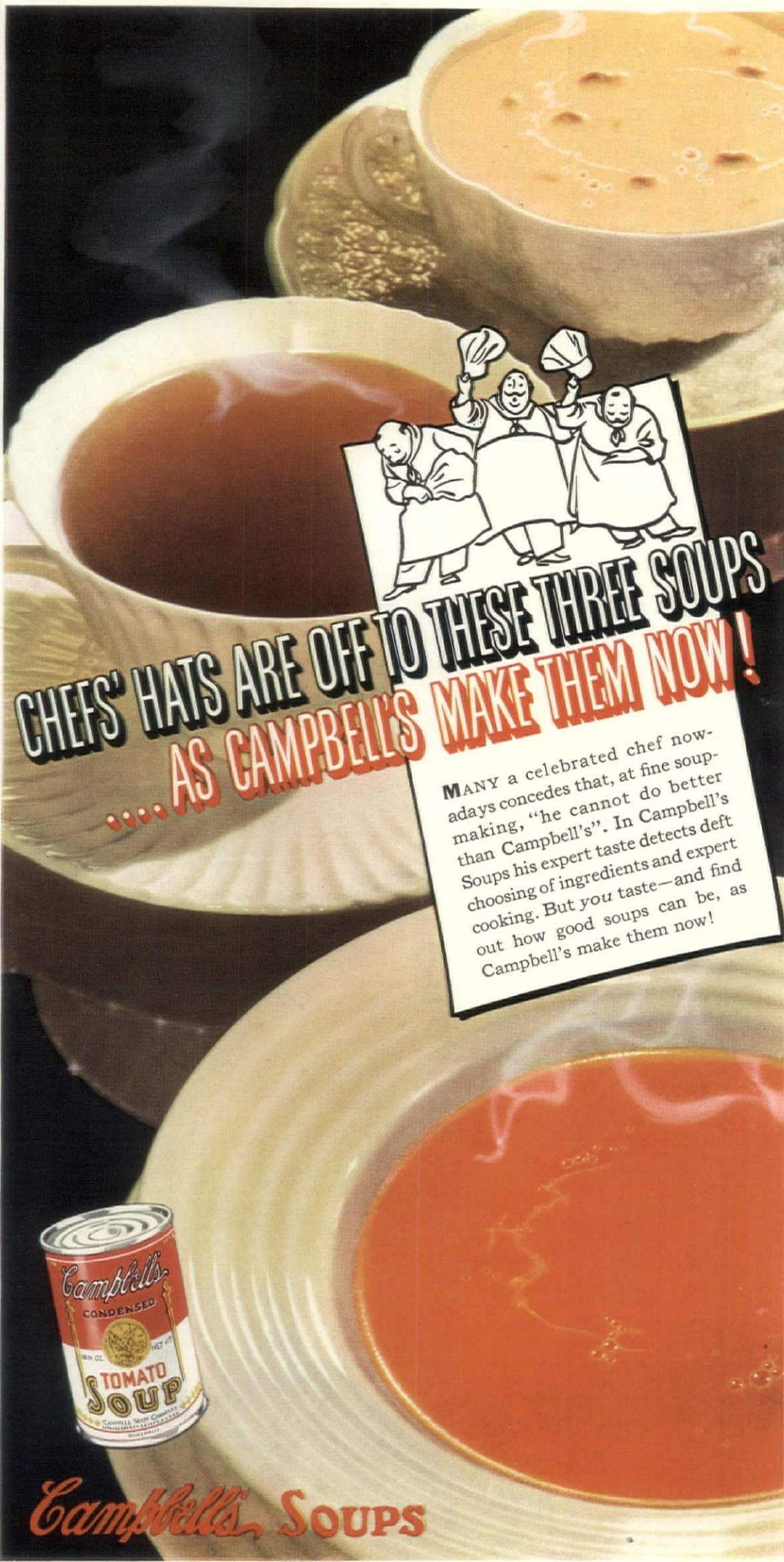
"Three-four times a week he'd shuffle in to

the village an' wheedle a bottle o' hootch out'n somebuddy, an' take it home an' drink hisself onconscious. But he never asked for no charity an' swore that when his time come to go he'd die with his boots on. Couple times the Methodist Aid Society tried to help him, but Luke druv 'em off with a shotgun, an' that was that.

"Wal, it fin'ly come that Luke couldn't git around no more, an' a year ago they took him off to the Old Men's Home. He fit 'em ev'ry foot o' the way, cussin' 'em scand'lous for makin' a charity patient out'n him. An' to this day, weak as he is, the Superintendent don't dare to let him hev no shoes for fear he'll run away."

OLD DOC LEMMON





**CHEFS' HATS ARE OFF TO THESE THREE SOUPS  
 ... AS CAMPBELL'S MAKE THEM NOW!**



MANY a celebrated chef nowadays concedes that, at fine soup-making, "he cannot do better than Campbell's". In Campbell's Soups his expert taste detects deft choosing of ingredients and expert cooking. But you taste—and find out how good soups can be, as Campbell's make them now!

*Tender mushroom slices  
 in thick, heavy cream*

It ought to be a luxury. It ought to be just for parties. There's a definite "special-occasion" quality in this Campbell's Cream of Mushroom Soup, a creamy smoothness, a fine mushroom flavor and a bounteous garnish of delicious mushroom slices in each spoonful. Campbell's chefs blend it with a lavish hand, using cream so richly thick that it will hardly pour, and specially cultivated, snow-white mushrooms, and precious seasonings. Yet despite all its sumptuous elegance, it *isn't* a luxury, it *isn't* just for parties. At its modest price you and your family can enjoy it whenever you want it. (Which will likely be often!)

*Jewels for a  
 smart dinner table*

Start a dinner with cups of clear, deep amber Campbell's Consommé. It's lovely to look at, fragrant to smell, and delightful to taste. Out of fine beef, Campbell's chefs simmer the good flavorful essence. Then, for delicate seasoning, they blend in carrots, parsley and celery. Finally they strain it clear as a jewel to adorn your table.

WINTER NOTE: A steaming hot cup of this invigorating beef consommé is a grand cockle-warmer to hand to anyone who comes in a-shiver on a blustery day.

*How many have you tried  
 as Campbell's make them  
 now?*

- |                    |                     |
|--------------------|---------------------|
| Asparagus          | Consommé-Printanier |
| Bean with bacon    | Mock Turtle         |
| Beef               | Mushroom (Cream of) |
| Bouillon           | Noodle with chicken |
| Celery             | Ox Tail             |
| Chicken            | Pea                 |
| Chicken-Gumbo      | Pepper Pot          |
| Clam Chowder       | Scotch Broth        |
| Consommé           | Tomato              |
| Consommé-Madrilenè | Vegetable           |
|                    | Vegetable-Beef      |

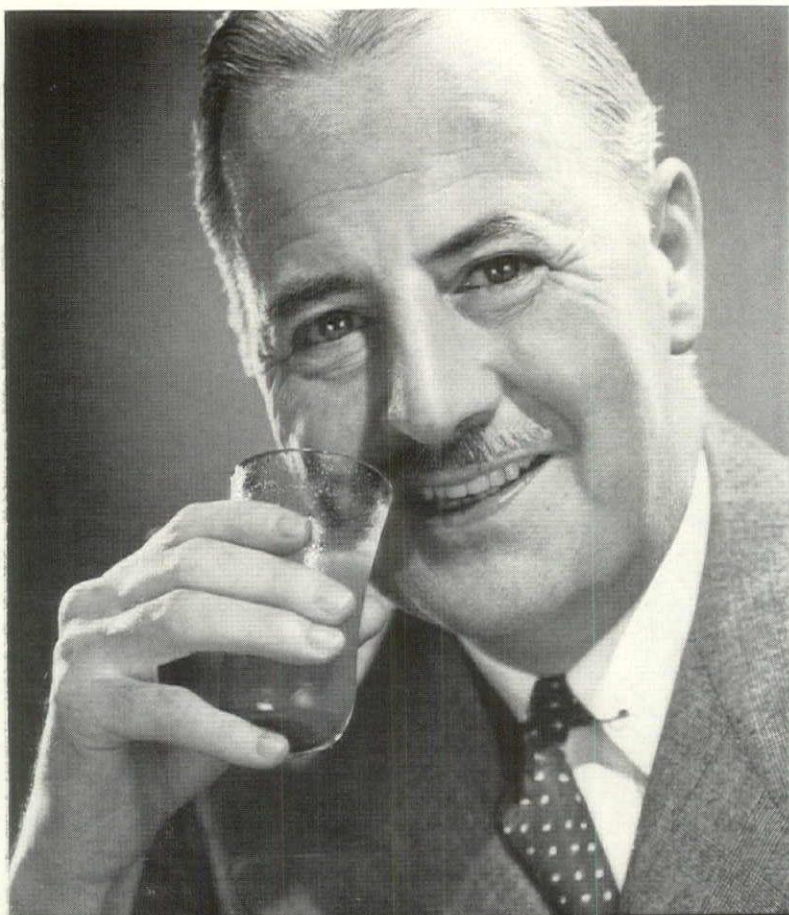
*"Mais non! Zis one,  
 we cannot match"*

This, the famous chefs will tell you, is one soup they cannot match. It has a zing, a dash, a verve to it that no one but Campbell's has ever quite captured. Is it the tomatoes? (They're extra-luscious, specially grown from special seeds.) The cooking and seasoning? (A cooking dexterity hard-earned through many years goes into every batch, every kettleful.) Whatever it is, it makes this the soup most folks like best. No other soup in all the world has won such favor, noon and night, as this tomato soup of Campbell's.



**Campbell's SOUPS**





*"I'll say there is a difference  
in Tomato Juice"*

If you want tomato juice at its best, make sure the tomato juice you drink is Campbell's. You'll find there really is a big difference in tomato juice. Campbell's is the one with the true fresh-tomato flavor. You can taste the difference.



*America's largest-selling  
tomato juice*

## ARE YOUR GUESTS REALLY HAPPY?

(CONTINUED FROM PAGE 40)

have to wait two hours as it is on the sluggard to give up two hours sleep.

In a large, well-staffed house, the problem of breakfast-when-you-want-it is, of course, simple. Those who like breakfast in bed, or in their rooms, ring, and the others go down when they choose. The only things to be done in such a ménage are to arrange for charming-looking trays, and find out what people like to eat. A guest who says he doesn't care is neither tactful nor truthful, so pin him down. If he says "Orange juice, toast, and milk", believe him. (It will more likely be her.) I speak from long experience. Nothing is more trying than having to explain to each new hostess, and probably your fellow-guests as well, "Yes, I've really had enough; no, I never eat any more than this. I'm perfectly happy. And I loathe coffee and adore milk. No, I really do not want coffee." Don't force that ordeal on your friends. Really now, if they have so little sense that you can't give them credit for knowing what they want to eat in the morning, why do you invite them at all?

Such matters, however, can be adjusted, and fairly easily. When it comes to the one-maid or maidless household, however, you have to give breakfast more thought, but even then there is no reason why people should have to eat this doubtful meal at an hour when they don't want it. I am willing to grant that it may really be impossible to send or take trays to the rooms. But that is the last concession I'll make. Explain firmly, clearly, and simply that breakfast is to be had when people are ready to come down, neither before nor after. No one need hang about the house with a hungry eye waiting for his host, who, if he but knew, never wakes until noon on Sunday. At some reasonable hour (we'll take the very early freaks in a minute) the table should be set as if everyone were about to sit down together. Prepare the orange juice, or other fruit, for everyone, and put it in the refrigerator, *not* on the table until there is someone there to put it before. A toaster, preferably automatic, two or three kinds of bread, butter, jam or marmalade, however, can all be placed on the table and kept there. No one expects this meal to be formally served. Hot foods keep indefinitely on the sideboard, the wonders of electricity being what they are, over hot water. So that as each person comes down, all you or the maid need do is produce the fruit and fresh coffee, and clear away the places of those who have already eaten.

### FOR EARLY RISERS

As for those early ones who find the morning hideous without coffee or tea at seven, you may have to ask them to cooperate to the extent of making their own, but they needn't go without. Nor need their cooperation extend to loping about a strange kitchen at dawn in search of the tea pot. The shops are full of so much electrical equipment that they could, if you insisted, cook their entire breakfast on the bedside table. Restrain yourself,

however, and merely place on a tray in the eccentric's room whatever gadget is needed for dripping or perking coffee, or boiling water for tea; neglecting not, also, cup and saucer, spoon and napkin, sugar, cream in a thermos, and lemon. We assume that there are cigarettes already in the cigarette box.

Guests have foibles and cravings even in the hours of broad daylight. Your elderly guest of honor may like a nap after lunch. It is very pleasant for her to find that her bed or chaise-longue has been made ready, and the shades drawn. You'd do it automatically if she were a child of three; and the infant wouldn't appreciate it, whereas the dowager will.

### FOR GAMES AND HOBBIES

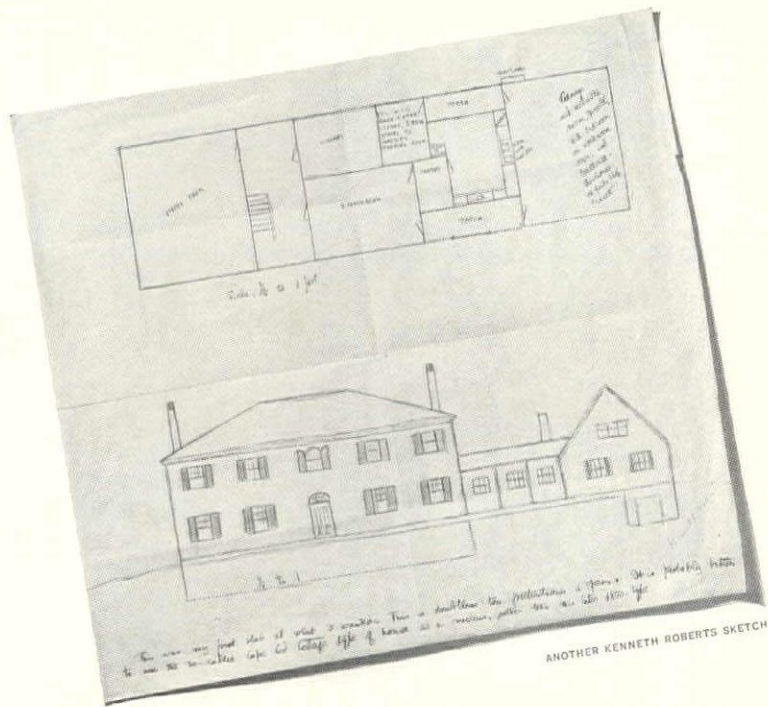
The ever active soul, who bounces madly from one pursuit to another all day long, may tax your ingenuity at times, unless you can turn him loose on a ski jump or a large expanse of ice. For such, a well-equipped game room is the thing. And when I say well-equipped, I mean that your guests should be able to find cards, score pads, ping-pong balls, all the paraphernalia for games, without calling on you for aid. If there is a gramophone—supply plenty of records, and have them catalogued in some simple way. Don't throw away old records. Half the joy of the phonograph lies in being able to play the tune that was your big moment in 1928. The new portable radio and gramophone combinations are wonderful for game rooms, as they cater to all tastes.

Perhaps your friends are not photographically minded, but lots of people are. If you are in the habit of entertaining many such, and have the space, a dark room where they can develop their own pictures will make you very popular, and take care of them in their odd moments as well.

If you have a library, keep it a haven of quiet for the inevitable pair who wish peace in which to settle the New Deal or discuss their psychological problems. There should be a radio in the library, too, because there are always people who want to hear the Philharmonic when everyone else wants to dance. A well-stocked small portable bar, or a tray, belongs in this room, for seekers after peace frequently want a drink to help them enjoy it. In fact, whatever refreshments you are offering should be accessible wherever your guests are gathering. It saves the host a lot of bother, and well-mannered people prefer above all else to feel that they may do as they like and cause no one any trouble.

That in a brief sentence is the secret of making your visitors really at home. If you are good at it, they'll say to their friends, "Jane is wonderful; she never lifts a finger, and you always have such a good time at her house". Which is just the effect you want to produce; they don't need to know that you spent hours beforehand remembering their strange habits, and searching the shops to find the wherewithal for their gratification.





**ARCHITECTS LEAD SUCH INTERESTING LIVES**

(CONTINUED FROM PAGE 23)

classes of women clients, i. e., those with ideas and those without. I prefer to work with the former. This holds true even when the ideas are vague, wild and exasperating. The reason is that any idea, even an impossible one, furnishes at least a starting point and is therefore more stimulating than the encounter with a client who has a certain amount of money to spend and the any-kind-of-a-house-will-do attitude. For the designing of a house should spring from the individuality of the client. That is what gives it personality and character.

There is a type of client who has so many conflicting and variegated ideas that nothing would spring from her, not even a house. At least, not the kind of house to which a self-respecting architect would lend his name. A lady of this species decided that she wanted me to design her a house similar to a certain notable mansion in Virginia. I knew it well. It was a beautiful example of the Colonial dwelling, built of painted brick, with a colonnaded portico, and redolent of the eighteenth century. I agreed that it would make a charming house for her. Moreover, it could be perfectly adapted to the rolling countryside of Connecticut where she wanted it to be built. I went ahead with the scheme and worked out the plans. When I showed them to her she seemed pleased. In fact she said definitely that she was pleased. She took them home with her. The next day she came back to my office. She was more pleased than ever, so much so that I feared the worst. She had a *new* idea. Triumphantly she produced a photograph of the Kaiser's castle at Doorn, turrets and all. "Don't you think it would be nice," she said, "to work in the two houses together? Sort of combine them?"

That type of client I classify as the dangerous, or maniacal, variety. Their danger lies in the fact that their malady is contagious. I have known architects to be driven mad by them. The remedy is to humor them, and then by easy stages to puncture their delusions until they return to normal. In dealing with

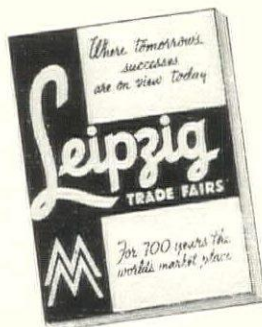
them an architect has to be a diplomat, salesman and psychiatrist.

Another woman bought a house on Long Island. It was large, cumbersome and Teutonic. She came to me and wanted to have it remodelled into a Long Island farm house. I made a sketch of what it would look like, taking the Washington house at Mount Vernon as the style. When she saw the drawing she decided that a private house built on that scale would look too much like a hotel, so eventually we compromised and changed our Germanic structure into a French manor house. This turned out to be entirely satisfactory, both to me and the client. The French treatment had dignity, simplicity and the necessary rural treatment. Furthermore, the cost was far less than it would have been had the transition been from German into Early American.

Problems of this sort apply equally to the small house. In fact the small house requires a great deal of care in planning to insure that every inch of space is properly utilized. People who intend to build should study magazines devoted to architecture. I have had clients come into my office with scrap books into which they have pasted pictures of houses, doorways, stairs and other details which have appealed to them. This has been a help to me in visualising their ideas and wants.

For it has been my experience that the planning of a house should be a collaboration between architect and client. It is true that some architects prefer the bullying attitude. It is equally true that some clients are a menace to life and happiness and deserve the bullying. But in between there lies an interesting field where the exchange of ideas may work to the benefit of both architect and client. Therefore I am not unhappy or disturbed when clients come to me with pieces of paper on which they have lovingly drawn a series of rooms and bathrooms for which they have left no place for doors, windows or stairways. Sometimes these

(Continued on page 62)



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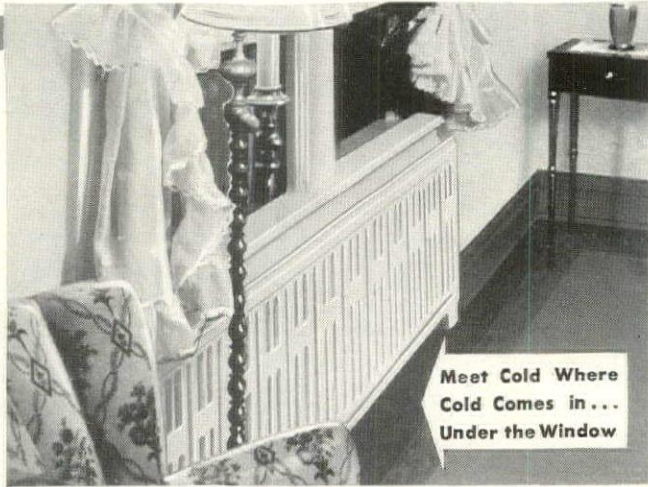


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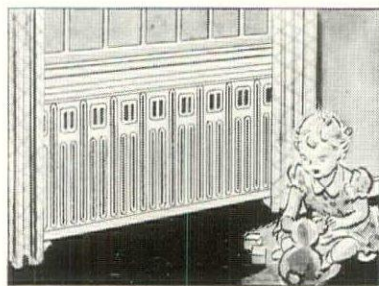
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## ARCHITECTS LEAD SUCH INTERESTING LIVES

(CONTINUED FROM PAGE 61)

plans consist mostly of closets and bathrooms. Or there may be infinitesimal dining rooms and colossal living rooms, and vice versa. It doesn't matter. The germ of an idea is there, and what is of more importance it includes the personal wants of the client. These drawings, traced in wobbly lines, challenge the architect and bring into play the necessary modifications of arrangement, proportion and design.

### EXPERIENCED CLIENTS

Occasionally a client turns up who has had experience or training in design, though these are not always preferable to the untutored person with ideas. I know of one architect who was building a house for an eminent woman whose profession it was to design scenery for the theatre. She drew lovely pictures of how she wanted the house to look, both inside and out. The only trouble was that each room had only three walls. Her theatre training had accustomed her, out of courtesy to the audience, to omit the fourth wall.

Nor are men exempt from error. I once designed a house for an engineer who brought me a very professional looking set of floor plans. On examining them I discovered that he had placed a door leading onto a descending staircase which, when opened, would have precipitated him down a drop to about the sixth step. He was indignant when I pointed this out to him. "It is my business to design factories," he said. I asked him if he had ever lived in them. There is a difference between tossing things down a factory stairway and falling down one in your own home.

On the other hand Dr. Walter Damsch combines artistic ability with his musical talent, and in the house I did for him he not only made comprehensive changes in a scale drawing but he constructed an illuminating paper model of the house from my blue prints.

In general I have found it to be true that in the case of young married couples it is the wife whose ideas predominate; in older couples the husband leads the way. This is probably because the young wife is concerned with domestic problems which her husband yields to her. With older couples the husband's business instinct combined with a slow and perhaps painfully acquired leadership in the home makes him the assertive partner.

But whether dealing with men or women, young people or old, the architect can never escape from his twofold responsibility. He has to remember first of all that he is spending his client's money, and secondly that he has his reputation and integrity to maintain.

It is often difficult to make the layman understand where his money goes, and why; that the cost of a given house will vary according to location, labor costs, building materials used and changes made in the original plan or design. When the property has been selected, plans approved and the contracts let, there may be added expenses which will never show to the eye. If the client's land is situated a distance from the highway he must consider the expense of bringing in electricity, telephone wires and water piping. This

should be charged to the cost per acre rather than against the house. Grading is another item which piles up the cost without any apparent result. A change in the first floor plan will necessitate a change in the whole scheme. This is more serious in country houses than the city, since in the town house there is only the front and rear to consider.

### CHANGES

Last minute changes are dangerous and costly. They create misunderstandings, ruffle tempers and spoil what might have been a creditable job. They can be avoided by a sufficient number of conferences and a thorough agreement between client and architect before the working drawings are completed and the contracts let. This applies to changes in the scheme. Changes in a detail are not so important, and they do occur now and then. Human nature is unstable, particularly in the case of an untrained mind that is not certain of its own predilections. People find it hard to stick to one idea, and harder still to cling to it in the face of suggestions from loving friends and relatives. A client no sooner satisfies himself that he has got the perfect design than he rushes off to show it to his friends, and no friend considers himself true and worthy unless he can suggest changes. Painters experience this anguish, though in less degree. The average person is fairly able to assimilate a portrait, but he rarely knows how to read a blue print. The result is that his criticisms of a plan have little reference to the general scheme and are more apt to confuse the client than help him. What they do to the architect wouldn't bear repeating.

### INNOVATIONS

The architect's job is to conserve his client's money. Or, rather, to make that money show the best results. Sometimes a client will come to me bubbling over with enthusiasm for some newly developed building material or trick gadget which she has heard about or seen advertised. Innovations of this sort should be discouraged because their durability or practicability has not been proved, and to test them involves a gamble—with someone else's money. If I were building the house for myself I might risk experiments of this kind but I would rather not make guinea pigs of my clients.

Sometimes an architect will come up against a situation which looks dark but turns out happily. I had an experience of this kind with a woman client who decided to take a trip shortly after the construction of her house had begun. She wasn't intending to return until the job was nearly finished. It happened that some time later I had to go to California on business. In my absence I put one of the men in my office in charge. When I got back I found that she too had returned, a few days before. I learned this from my office man, not only by his haggard face but by his eloquent words. "She's awful," he said, "she's terrible. The contractor is scared to death of her. The workmen quit every time she comes in the

(Continued on page 63)

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"CONCEALED" RADIATORS



## ARCHITECTS LEAD SUCH INTERESTING LIVES

(CONTINUED FROM PAGE 62)

house. If I were you I'd throw up the job."

"What's the matter?" I said.

"Everything," he replied dismally. "She kicks about the plastering, the painting, the woodwork, the plumbing. Nobody can do anything with her."

The contractor too was in despair. He came to me and asked what he should do. I knew him well. He had done work for me before and there had never been a complaint from the client. He was thoroughly honest. In fact one of the best in the business.

There was only one way to handle the lady. I called her up and made an appointment with her to meet the contractor and me at the house. On the way I devised an act and rehearsed it with the contractor. It was simply this. Every time the lady jumped on me I was to turn and jump on the contractor. I told him to be prepared if I bawled him out, leaped down his throat and tore him to pieces.

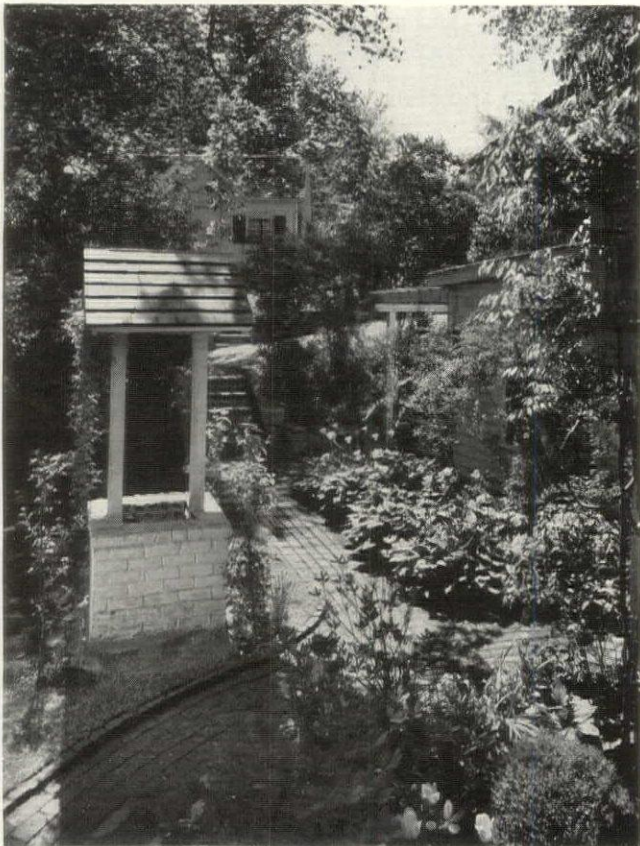
When we arrived at the house she promptly led us to the top floor and then, as the saying is, went to work on us. "Look at that wood-

work," she said to me, "it's horrible."

"It certainly is," I said. Then I turned on the contractor. "Rip the whole thing out," I said. "It's the worst job I've ever seen."

That took the wind out of her sails. Her next complaint was considerably milder. But the milder she got the fiercer I got. We finished up with that room and then I insisted on dragging her through the whole house. By the time we had finished I had practically demolished the building. I had ordered so many changes that she began to countermand them. In the end she admitted that the only thing really wrong was the woodwork on the upper floor. When I told her that this would be done over without any added cost she turned to me meekly and said, "That's the fairest thing I ever heard." We never had another complaint out of her.

I have tried to make it a rule never to fight with a client. In the first place it makes for bad feeling, and no decent house was ever founded on ill will. In the second place it isn't good for my health.



HAROLD HALIDAY COSTAIN

### QUIET GARDEN PLACES

It is of the essence of gardening that it shall offer a spirit of restfulness and beauty. Ostentation is as foreign to a true garden as are plaster books in a library—and just about as indicative of upstart taste. Small wonder that in all good landscaping plans provision is made for quiet places.

In the achievement of such nooks simplicity is generally the underlying quality. Both plant material and design are restrained and chosen with definite thought for the effects produced. Plenty of color is permissible provided it is completely harmonious, but since green is one of the most rest-

ful of all hues, that had better be the predominating note.

As a general rule, too, seclusion plays a prominent part in creating a feeling of restfulness, for who can be soothed by the eyes of passers-by? Yet there are cases where, sequestered from all outside disturbance, the sought-for sense of repose is won by the very expansiveness of the landscaping and its dependence upon far views and open skies. No garden is too small, and none too large, for the provision of a quiet place. No matter what effort its creation may entail, it will be abundantly worthwhile.



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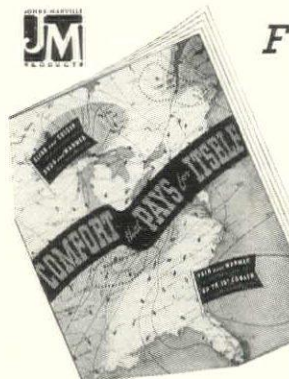
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# SALUTE TO

# Steichen

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As Steichen's camera years now reach forty, *Vogue* reviews forty years of modern photography as reflected by his work. In a Steichen portfolio, *Vogue* presents 25 phases in the development of a modernist who is as young today as when his first picture was taken in 1898. These camera studies are landmarks in modern photography. Each is a picture that began a trend. Two are full page duotones—one a fashion photograph taken in 1927, and just as beautiful today as the day it was first shown. The other is Steichen's famous "J. P. Morgan", one of the most talked about photographs in the world. In accompaniment is a Profile of Steichen, by Margaret Case Harriman.

## CIRCULAR STAIRS

(CONTINUED FROM PAGE 33)

rail. Obviously, no one can walk with his feet touching the balusters. It is conceded, then, that the line of march normally taken is from 12 to 15 inches away from the center of the handrail, and it is consequently along this line of march that the width of the treads are computed. The widths of these treads along this line should not vary, with the exception of the first one or two which will be found to give a more secure feeling if somewhat increased. There is nothing quite so unexpected or dangerous to one's balance as the changing, in the course of a run, either the height of a riser or width of a particular tread.

### THE "FLYING" STAIRWAY

The oval stairway, of which both a photograph and plan are shown (1), is of the "flying type". After leaving the first tread it rises, free standing from the floor and attached only along the wall. The shape of the stairway, itself, forms a sort of truss which takes a portion of the load, with both the outer and inner strings acting as continuous supports. Some of the imposed load is transferred to the wall against which it rests, and also, supports are so placed in the soffit, at various angles, to continuously transfer from member to member a portion of the load down to the floor.

The balustrade is of as delicate members as would be feasible when fashioned of wood. In a relatively small house, particularly in connection with a free standing stair, I feel that bulky balusters and a bulbous handrail are out of scale. They appear to impose an additional burden upon the seemingly frail structure.

The upper hall approached by a flying stairway may remain, as does this one, of the same outline as that below. It can be readily seen that there is a minimum of wasted space at the second story hall, from which access to the various rooms radiates. Another interesting feature is that there is no break in the continuous sweep of the outside or well string, nor in the sway of the handrail, even though there is a small platform between the thirteenth and fourteenth risers. This was accomplished by maintaining practically the same dimension at all outside treads. Additional length is gained in the handrail by twisting it over the starting newel. This allows it to rise more gently until it flows into the normal line parallel with the imaginary one connecting the intersections of treads and risers.

### THE ENCLOSED TYPE

Another illustration is that of a circular stairway (2), but of the enclosed type, where the outside string surface is carried down to the floor and the space underneath utilized. By comparing the first and second floor plans incorporating this type of stair, it is seen that they differ considerably in outline. The first floor hall resembles a volute and is smaller than that above. This stairway rises up and over the main entrance door, which made it necessary

to obtain sufficient height at that point to permit an ample entrance vestibule and access to a parallel flight of steps running down to the cellar. This hall, although quite small, gives the appearance, because of its dignity, of one much more imposing in size.

### PARTIALLY CIRCULAR

If the general arrangement of rooms does not lend itself to an oval or to a circular stairway, demanding in its stead a straight run that doubles back upon itself as it nears the floor above, a partially circular type might be introduced, such as that shown with the semi-circular head (3). On the second floor the normal rectangular hall has one end converted into a half-circle. The curve of the handrail flows from the horizontal run at the well above into a straight sloping balustrade, then flares outward at the fifth riser, and ends in a broad scroll over the newel. The first four treads have been shaped backwards so as to push the handrail as far away from the entrance door as possible. It is to me very disconcerting, when entering a house, to feel the stairway too near.

### FOR RECTANGULAR HALLS

An interesting adaptation of a sweeping stairway to a rectangular hall is also pictured (4). Here the principal entrance to the house is gained underneath the flight of steps, and into an open vestibule lowered two steps from the level of the hall proper. These first two risers not only form an outline for the vestibule flooring, but also provide a base for the starting newel. From this newel the handrail describes a wide arc from which the succeeding risers spring, then continues straight until arriving near the first landing where it again turns, and so on up and around the open well.

In another respect this stair differs from the others shown, it being of the "closed string" type. The balustrade on this example was made of wrought iron and fashioned in a rather intricate Chinese Chippendale pattern. It is obvious that this design of latticed panels would have been less effective and much more difficult to space with any sense of rhythm had the various panels been forced to start and end at predetermined points, as would be the case with an open string.

### OTHER TYPES

There are other types of stairs with inviting curves. Among them is the fascinating flying stair that also is completely free of any wall and that seems to rise of its own accord. But this stair would seem almost too imposing and too space-requiring for the comparatively small hall. Then there is one, more resembling a corkscrew, which gains height very rapidly, but, when adapted to a restricted floor area the comfortably sized treads are more likely than not sacrificed. They become so reduced on the line of march that their use is hazardous unless one is unusually well acquainted with this stair's limitations.



## THE GLORIES OF THE SOUP POT

(CONTINUED FROM PAGE 52)

ing a can of chicken gumbo with a can of vegetable soup. It has a hearty country quality, that stimulates the gastric juices and also the conversation around the dinner table. At the last minute I garnish each serving with a teaspoon of finely chopped raw Bermuda onion and a generous sprinkling of grated Parmesan cheese.

You can make a can of turtle soup go twice as far and thus pamper your yearning for economy by adding to it an equal amount of cream of pea soup. Season with 2 tablespoons of sherry and a pinch of mignonette pepper.

There are certain soups on the market that come in condensed or concentrated form. In using them in devising new combinations, it is customary to dilute them to the proper strength by the addition of water at the last minute.

One such culinary triumph is always greeted with real enthusiasm by my own family. It goes this way: to one can of concentrated pea soup add one can of condensed tomato soup, stirring constantly. Then mix in a can of Scotch Broth and add 2 soup cans of hot water. This will serve at least eight hungry customers.

Still another smooth and pleasant invention comes from the gastronomic

patent office thus: put a can of concentrated tomato soup in the double boiler and add to it 2 cans of condensed chicken soup. Blend in one soup can of light cream and one can of water. Garnish each plate with a teaspoon of whipped cream flavored with a touch of nutmeg.

The apple trees of the nation have been doing yeoman service this season. The cellars and store houses are fairly bursting with the juicy crop. Most of my country friends are actively engaged, either in bringing me apples or furtively trying to avoid similar offerings from myself. Here's a suggestion that may in some slight way help the situation. To one can of condensed consommé add  $\frac{1}{2}$  cup of water and 3 tablespoons of apple butter. Heat in the double boiler. Add  $\frac{1}{2}$  cup of hot heavy cream and  $\frac{1}{2}$  teaspoon of curry powder mixed first with some of the soup. Blend thoroughly. Remove from the fire, add  $\frac{1}{2}$  teaspoon of lemon juice and be sure to serve *at once*, or your soup may curdle.

Again I sense the editorial eye cast in my direction so to avoid any further complications I will conclude by wishing you all pleasing and hospitable adventures in Soup.

## JAMES SOWERBY AND HIS SONS

THE SOWERBY family are interesting not only for their diversified talents, but for the fact that for three successive generations the male members of the family successfully followed careers in which art, natural history and science were closely allied.

We shall begin with James Sowerby, who was known as one of the famous botanical artists of his time. He was the son of John Sowerby, descended from an old border family, and of his wife Arabella Sowerby. The year of his birth was 1757.

### EARLY BACKGROUND

James studied at the Royal Academy and was an articulated pupil of Richard Wright, the marine painter. While still very young he began his artistic career, as so many of the 18th and 19th Century flower painters were to do, as a drawing master. In this respect we may mention Mary Lawrance, P. J. Redouté, Madame Vincent, Gerarde Van Spaendonck, as only a few who have followed this career and whose exquisite prints of flowers and fruits are so highly valued today.

While he was a drawing master he became acquainted with one of the most interesting women of his time, Mrs. Shelley, to whom he taught this polite accomplishment. Mrs. Shelley is better known to us as Mary Wollstonecraft, the daughter of William Godwin. In literature she is chiefly known for her story *Frankenstein*. Probably while he was her drawing master Sowerby, who also practiced portrait painting, painted a charming portrait of this lady.

As most of his pupils, no doubt, demanded to be taught the art of flower painting he soon acquired a certain address in this field. It was not long

before his inquiring and observing mind was attracted to the study of botany. Here his skill soon attracted the attention of the leading botanists of the day. L'Heritier, the famous French botanist, was in England in 1786 and 1787, and Sowerby executed a number of botanical drawings for him. As P. J. Redouté came to London during this period to make botanical drawings for L'Heritier, it is more than likely that the two artists knew each other. These two artists are similar to each other in their great fidelity to nature, and Sowerby, meeting Redouté at the very beginning of his career as a botanical illustrator, may have profited from the great French artist's methods.

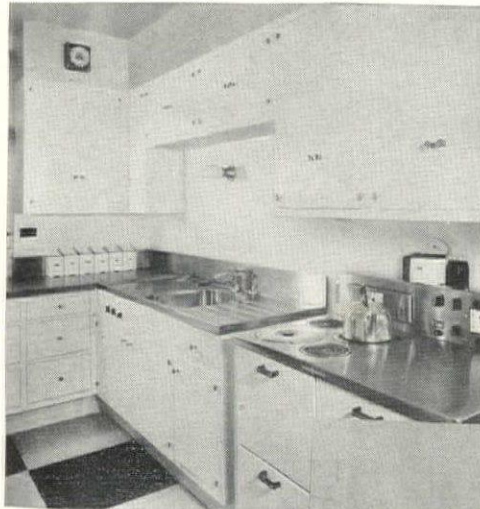
### L'HERITIER

On L'Heritier's return to France he found that, owing to the Revolution, he had not only lost his position, but most of his fortune. But he never lost his passion for botany, nor did he ever lose his keen observation and interest in even the most minute details of all that pertained to this beloved science. It is related that, being employed for some time at the Ministry of Justice, he never left or entered the building without noting some new and minute species of Moss, Lichen or tiny grass or plant which grew between the old stones of the building or even between the old cobblestones of the street. It is astonishing that during one year he observed several hundred varieties. He proposed to catalog and publish them, under a title which botanically would have been both amusing and restricted, *Flore de la Place Vendome*.

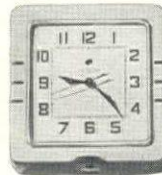
After working for L'Heritier, James Sowerby was employed by William  
(Continued on page 74)

# 4 Famous Kitchens

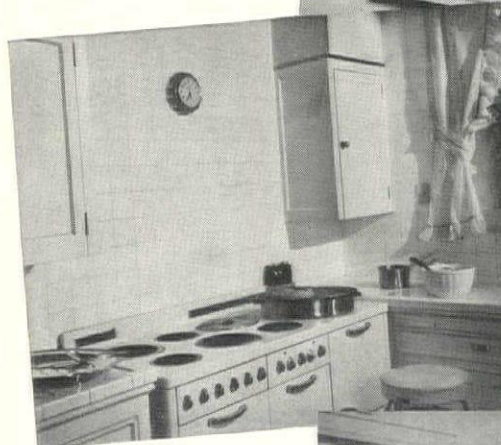
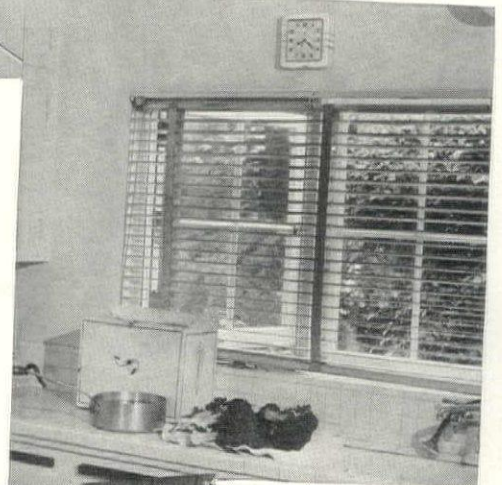
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HIGHLIGHTS ON THE NEWER ANNUALS

(CONTINUED FROM PAGE 39)

(apparently identical with Golden Crest), of the *drummondii* type but with occasional extra petals, and pleasantly fragrant, comes next, also with 52 points.

Calendula Orange Fantasy represents a new type in this popular flower, a rather shaggy, very informal blossom which will appeal especially to those who seek out-of-the-ordinary material for cutting and for arrangements. This was an American entry, drawing 51 points.

Then come three other Petunias. The first two are of the "all-double" type which became famous a few years ago. The plants are compact and the flowers fringed. Orchid Beauty is a light lilac, and Gaiety a light rose-red. Both come to us from Japan.

The third is an erect growing single, and a good one. Originally entered as Rose and Gold, it has been renamed Topaz. The color is interesting, as may be seen from the photograph on page 38. It is fairly uniform from seed and a free, continuous bloomer.

In addition to these Awards of Merit and Special Mentions, a number of other novelties are "recommended" by the All-America Committee. They include Golden West and American Beauty Marigolds; Asters Enchantress and Illusion; Petunia Blue Gem; Zinnia Navajo Mixed; Myosotis Ingrid, and Antirrhinum Psyche.

This is the crop. It will be seen at once that there are no big dramatic thrills in store such as were supplied by the original "double" Nasturtium, an orange Cosmos, or the first odorless Marigold. But to the eye of the experienced gardener there is something more important than that—a steady and worthwhile improvement all along the line. And it is gratifying to note that so much of this improvement is being done by American growers.

Nor is this steady improvement confined to the All-America Selections. Let us take a look at some of the newer things and see how they stand up, by comparison, with the old familiar standbys.

OTHER GOOD THINGS

Take Marigolds, for instance. That grand variety Guinea Gold, introduced in 1933, put this fine flower into thousands of new gardens and into old ones where it had been dropped. Two of this year's new marigolds, direct descendants of Guinea Gold, are far superior. They are much more uniform in type; larger, much earlier, and of more compact growth.

Golden West and Burpee Gold are the names of this pair. They are all that remain of 200 individual plant selections of Guinea Gold made several years ago, for "straight-line" breeding. They are practically identical, except that the second one has entirely odorless foliage. (It is in no way related to Crown of Gold.) So the grower can take his choice, and have the characteristic pungent Marigold odor, or not. Golden Eagle is another improved strain of Guinea Gold.

Golden Crown is a dwarf strain of Guinea Gold, only a foot tall, that has become very popular in England and is

beginning to be known here. Yellow Crown and King's Ransom are new colors of "collarete" odorless type.

Hugest of all the Marigolds are the Gigantea Sunset Giants, with flowers up to 7" across. This type is, as yet, quite untamed, and one is likely to get almost anything in the mixture, hence it is more valuable for cutting than in the planned garden. Chrysanthemum-flowered Hybrids, in several new shades, are also desirable for cutting; as is Mrs. Lippincott, a distinct quilled type new last year. Yellow Supreme, one of the most attractive of all Marigolds, has a somewhat deeper colored counterpart in Lemon Gem.

Two smaller Marigolds that have rapidly won their way to the very front rank are Harmony and Dwarf Royal Scot. A few flowers of the former still lift their cheery little orange-centered mahogany rosettes in my garden as this is written, the second week in November. Flaming Fire I found quite delightful because of its brilliancy and its consistent inconsistency in coloring; it is fine for long season mass effects.

MORE PETUNIA NEWS

Not all that the breeders have done in giving us more immense flowered Petunias, and more densely crowded double ones, is of nearly so much importance, from the gardener's point of view, as curtailing their tendency to ramble all about the place and smother their more stay-at-home neighbors.

The ultimate in this taming of the Petunia has been reached in Royal Gem, a new member of the Miniature *nana compacta* group, with saucy little 2" rosy-carmine, white-throated flowers, looking up from neat mounds of foliage scarcely 6" across. Brilliant Rose Gem, also new, is similar to it. Pink Gem, it will be recalled, won an A. A. S. gold medal for its introducers in 1934; and Rose Gem an Award of Merit in 1936. This new type, ideal for a neat edging, is deservedly popular.

The outstanding Petunia of this year (and in my opinion of several years), however, is Salmon Supreme, already described. Topaz, too, has been mentioned. Rose Queen Improved (given an Award of Merit by the R. H. S.), is now joined by Rose King. Lace Veil, while not 100% true from seed, is a delightful new ruffled white of fairly compact habit, which I like so well that I have taken cuttings of it for winter bloom in an already overcrowded little greenhouse.

Flaming Velvet, despite its unfortunate debut, is still good, but Burgundy has displaced it in my garden. Breck's Velvety Violet, little known outside of New England, is one of the best of the popular "blue" Petunias. Prince Henry, of *nana compacta* type, is a highly recommended blood-red which, as yet, I have not seen. Twinkles is a gay little bedding sort, well named.

There is a new Marguerite, too, known as Sun Gold, which seems to be the only true golden yellow variety for summer blooming. It grows 2' or more high and flowers until late fall.

The Zinnia goes on its gay career, (Continued on page 67)



**HIGHLIGHTS ON THE NEWER ANNUALS**

(CONTINUED FROM PAGE 66)

every other year or so breaking into some distinct new type. There are now more than a dozen of them, ranging in size all the way from the tiny-flowered *gracillima* and Cupid, scarcely larger than a nickle, to the saucer-sized California Giants. If one has space, all are worth growing.

The Zinnia which has caught my greatest interest, however, is a new species, *Z. linearis*. A year ago I wrote: "Although the A. A. C. failed to give this modest little newcomer even a special mention, I venture the prediction that it will be spilling its gold in thousands of gardens long after most of this year's award winners have been forgotten". I still feel the same way about it. It is a gem for a continuous sheet of color (with no care!) from midseason to frost. In size and coloring it is not unlike the too little appreciated *Tagetes signata pumila*, but of more pleasing habit, not falling open at the center.

The Fantasy type, with its narrow, recurved petals, has proved very popular for cutting. Last season we had Star Dust, a golden yellow, as the first named selection. I rather hoped there would be others this season, but apparently they are not yet sufficiently "fixed". (The introducers deserve a gold medal for holding them until they are!) The "mixture", however, is delightful. The tiny Cupids, in several colors, are charming. The Gaillardia-flowered type (Navajo) is a most interesting new section in many colors.

**NASTURTIUMS**

Double (more accurately, semi-double) Nasturtiums in new colors continue to roll off the seed-breeders' assembly lines, but the models vary little. The several dwarf (more accurately, less rampant growing) types, such as the Gems and the Globes, now cover a wide range of well fixed shades. The dwarf Emperors are a similar group. Golden Globe, is a favorite of mine, and Scarlet Globe is a good mate for it.

What the country needs, however, is not more Nasturtiums that gardeners like, but one that the black aphid doesn't like. If David Burpee could transfer some of those Marigold-odor oil glands that have kept him awake o' nights to a Nasturtium, then he would have something! For who-

ever found an aphid daring enough to live on a Marigold?

More and more these days the lady of the house wants a plot that she can raid at will for bouquets, vases, and "arrangements", without robbing the garden proper. Here are some good things for it.

**FLOWERS FOR CUTTING**

Cornflower Jubilee Gem, Sunshine Asters, Poppy Yellow Wonder (Amurensis), Cosmos Orange Flare, and other head-liners of recent introduction she probably already has; so we pass them by here with only a word of recommendation.

Cosmos Sensation, generally accepted as the best type to date, is now available in pink, white and crimson, new this year. The handsome Melody Snapdragons (in separate varieties, under a string of melodious Irish names) are distinct in that each is a bicolor; and the effect is very lovely. Calendula Orange Sunshine is a deeper color of the universal favorite Sunshine. Tip-top gives a two-toned effect.

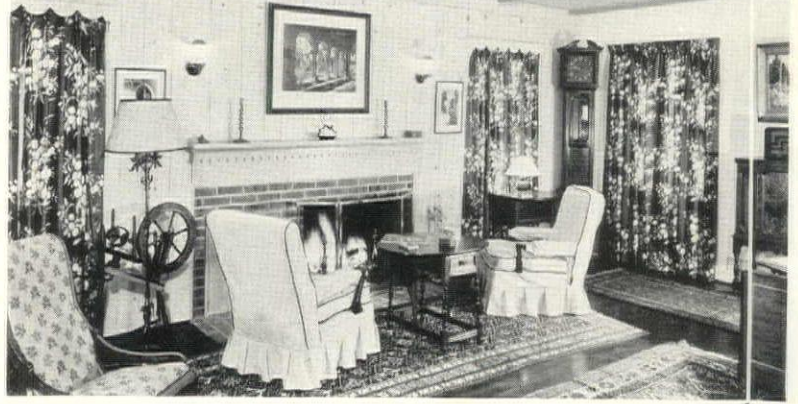
Incidentally, I wonder why more gardeners do not plant an ample supply of Calendulas for late autumn effect. They thrive in frosts that finish off most flowers. Still in full bloom in my garden each fall, the Calendulas spread a drift of golden sunshine when all other annuals are gone.

Scabiosas have been greatly improved of late. This year Salmon Beauty is added to that hitherto famous trio, Loveliness, Peach Blossom and Shasta, all R. H. S. Award of Merit winners. The annual Chrysanthemum Golden Crown, and Calliopsis Golden Crown, this year's Award of Merit winner, are excellent over long seasons. White King, Coral King and Royalty are new Larkspurs rivaling Delphiniums in stately beauty.

New things in low-growing plants for ground covers are plentiful.

Beside the award-winning Pansy, Coronation Gold, there are a dwarf strain of the famous Swiss or Roggli type, and a dainty, charming old-fashioned mixture, put out as Shakespeare Pansies. Ageratum comes in a new shade in Fairy Pink and the neat little Blue Ball has been improved in Blue Boy. (Continued on page 75)

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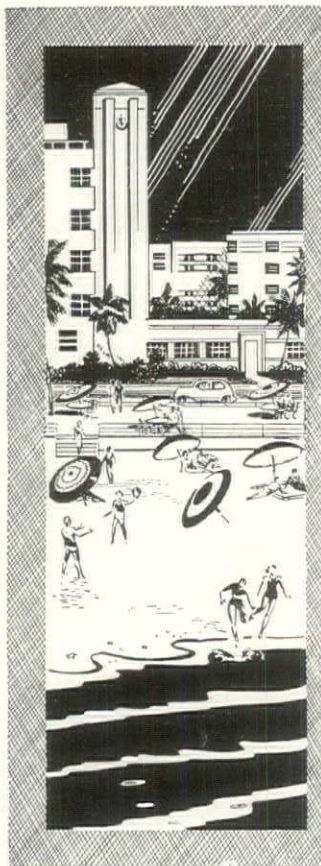
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## HAWAIIAN HOLIDAY

(CONTINUED FROM PAGE 31)

Indeed, nowhere in the world is there a more varied opportunity for pleasure and enjoyment, for in the Hawaiian Islands one finds everything. For those who want comfort and conventional sports, there are great hotels like the Royal Hawaiian in Honolulu, with its coconut grove, golf courses, tennis courts and the polo field. These have not destroyed the local color. Indeed, on some of the islands one can find the Hawaiians living much as they used to do centuries ago. In Hawaii, both the latest Paris frock and the grass skirt are equally appropriate. There are many attractions in the Islands. The native music is distinctive and is at its best when heard accompanied by the sound of breakers and the whispering of the breeze through palm trees in the moonlight.

One should not stay merely in Honolulu on the island of Oahu, but should go to Hawaii Island, the largest of all, with its live volcano; to Maui Island, to see Iao valley, with the needle thrusting its slim green shaft 1,200 feet; to Kauai, with its crazy canyons. Indeed, there is so much to see that a lifetime would be too short.

In times past it took many weeks to reach the Islands in the small sailing vessels. Now the great liners take but a few days, and the airplanes only a few hours. When the New Year begins, what could be more delightful than to be arriving in Honolulu, to see the crowd at the pier or the airport, the leis, the brilliant sky, the glorious sunshine, and to hear your hospitable friends ask, "Did you have a pleasant voyage from the mainland?"



## AN OLD-WORLD FEAST DAY REVIVED

IN medieval times, Candlemas was observed by European peasants with the same fervor and devotion with which we observe Christmas today. This feast day fell on February 2d, and candles were burned to celebrate the date of the Purification of the Virgin.

As Americans eat roast turkey on Thanksgiving and Christmas, so your Parisian eats pancakes on Candlemas. The great Sarah Bernhardt, cosmopolitan as she was, was a true Parisienne at heart, for no matter in what part of the world she chanced to be—French pancakes had to appear on her breakfast menu that day.

A Candlemas luncheon or noonday breakfast must, of course, reflect the charm and touch of mystery that candlelight brings. The table décor must have beauty and simplicity.

The low flower-container designed by the writer for a Candlemas table, has mirrored sides which reflect the blossoms, and ends in two taller urns which permit an artistic floral arrangement. The long, slender candles rise out of holders which are designed as part of the centerpiece. Two exquisitely delicate porcelain Madonnas contribute a spiritual note. The cloth is of net, finished with a fine-rolled hem, and accented by two wide bands of

organdie. There is simplicity and beauty in the hand-made silver, designed by Porter Blanchard, and crystal glassware.

### MENU FOR CANDLEMAS BREAKFAST

- Sliced Oranges with Orange Honey
- Onion Soup with Grated Cheese
- Omelette de curé
- Crêpes Suzette (pancakes) with Jam or Orange Butter
- Cafe au Lait

### RECIPE FOR FRENCH PANCAKES

- 9 ounces Flour
- 3 ounces Powdered Sugar
- 1 pinch of salt
- 4 eggs

*Method:* Put flour in a bowl, making a hole in the center. Mix in the ingredients in the order named with a wooden spoon. Add 1 spoonful olive oil, ½ glass of milk, ½ glass of water. Mix and let stand 4 hours at least. The paste should be smooth and running over a fire not too hot. Cook to a golden brown and flip.

When cooked, lay on a linen cloth and spread rapidly with jam or jelly. Make a frangipani roll (like a cigarette); place in a biscuit tin, sprinkle with glazing sugar; put in a very hot oven for a minute to glaze. Serve very hot.



## THE CURIOUS GARDENER

(CONTINUED FROM PAGE 49)

if they are hardy. His garden is certainly less orderly, less precise than is liked by some persons—how can it be otherwise when he is forever thrusting in some plant—wherever he thinks it will thrive—whose appearance and behavior are to him as yet quite unpredictable?

## PURELY PLEASURE

I do not by any means decry the carefully planned and planted gardens. They give pleasure to all beholders. But I am not now thinking of the beholders. I have in mind the gardener himself, the delight, excitement and satisfaction he may derive from the plot of ground, large or small, which is his to plant and tend. And I am certain that the more *curious* he is the more fun he has and the less apt is he to sink into those periods of slump and sluggishness known to most owners of gardens when despite the perfection of the herbaceous border, the neatness of lawns and paths, the handsomeness of the shrubbery, the garden seems a dreary waste. I venture to say that if he knew that in a certain corner this Autumn the lovely double-flowered white Colchicum was going to flower for the first time that slump would never get him.

I have known a time before I became the most curious of curious gardeners when the rowdiest of weeds was welcomed as a relief from circumspection, and as for a plant whose seed or root I had not knowingly planted, it was received as a gift from the gods.

And the curious gardener has other pleasures. Nearly always he is a collector of catalogs. A pile of them stands with numerous pads and pencils close beside his favorite chair in the living room, usually in a prominent place. Someone invariably tries to keep them tidily ranked but they are in use whenever there is a spare moment and they provide the favorite Winter reading. Innumerable lists are made and discarded while he rakes the pages with a keen eye for new or interesting plants. During this process his imagination runs riot and if this now and again leads him astray let us remember that reality often points along a tedious path.

## THOSE SPECIALISTS

The curious gardener often becomes a collector of plants belonging to one or more genera. This way lies keen pleasure. He pounces eagerly upon the names of new Phloxes, Clematis, Crocuses, Lilacs, whatever. I can clearly recall the anticipation with which I began to collect *Ornithogalum* (Stars of Bethlehem) and plants of the *Sisyrinchium* and *Oxalis* tribes. Getting to know the *Crocus* family has brought me endless delight; so with *Colchicums*, *Leucojums*, *Muscari*s, *Tulips* and innumerable others. My garden may at times present the appearance of a what-have-you shop, but what matter? Am I having a garden for pleasure or for show? Well I know it is for pleasure, and chiefly my own.

The Autumn that *Sternbergia lutea* first flowered in my rock garden, varnished and golden, is set apart in my memory, as is the Spring when that

grand venturer, *Adonis amurensis*, first opened its many suns. There are many *Primula* dates inscribed upon the tablets of my mind—the first pure blue one, *P. vulgaris coerulea*, with its smart yellow eye; then *P. mistassinica*, dainty and diminutive, and that other lovely little native, *P. angustifolia*, as well as many more. One year we grew all the *Calochortus* that we could procure from our west country, again all the *Brodiaeas* and the *Erythroniums*. These were great years and the fact that out of the three genera only one, the *Erythroniums*—and try them if you want something truly lovely for a shaded place—became permanent residents did not dampen our ardor.

One experience that is especially gratifying is to find that some plant believed to be tender comes through Winter after Winter unscathed. What fun to find *Oxalis Bowiei* thrusting up after a hard Winter, and the St. Bruno's Lily, the Atamasco Lily, the dainty *Triteleia uniflora*, and most exciting of all the Arabian Star of Bethlehem, *Ornithogalum arabicum*, which flowered out-of-doors as handsomely and only a little later than the bulbs planted indoors.

## THE WATCHFUL EYE

The curious gardener always inspects the collections in gardens that he visits with an acquisitive eye and seldom does he go away without root or seeds of some plant that does not grow in his own garden. If I should set down here the names of all the generous folk who have brought to my gate, sent by the post, or put into my hand some plant I obviously craved it would read like the telephone directory of some good-sized town, save that some names would appear again and again. All the year I thank them in my heart and I am thanking them now in print.

As I have said, the curious gardener almost invariably becomes a collector. To him I commend the little nurseries in particular, those that issue not handsome catalogs, but slender lists. The owners of these are more often than not curious gardeners themselves, and more interested in seeking out and growing the more unusual plant material than in selling by the hundred the regular run of the horticultural mill. From such you may procure *Arum italicum*, whose arrow-shaped leaves are so handsome all through the Winter, many a choice *Pentstemon*, a rare variety of *Laburnum* or *Cotoneaster*, a wild *Lilac*, the supposedly tender *Ixiolirion* (it is quite hardy), some lovely but forgotten *Daffodil*, that lovely sister of the *Trumpet Creepers*, *Campsis chinensis*, and many another.

## HORTICULTURAL PROGRESS

The fraternity of curious gardeners, whether buyers or sellers, is significant in horticultural progress. It is they who put the real zest and push into gardening, who advance its interests and whose enthusiasm is as contagious as measles. Let us respect, support and cultivate this ancient order. Let it not die out lest the pure love of gardening die with it and the tragedy of the field of *Viburnum fragrans* be repeated again and again.

since then. Here are some of my snapshots from Miami Beach. Having a wonderful time! It's so beautiful and warm and exciting! Fun all the time! Sunshine all day long! Don't you wish you were here!

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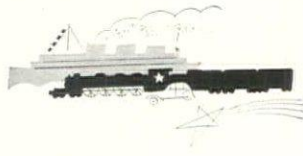
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A directory of fine hotels and resorts



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January 5, 6—National Association Rodeo, Palm Springs, California.

January 6-8—Ninth annual Pacific Coast Intercollegiate Winter Games, Yosemite National Park, California; ice hockey and speed skating for the President Hoover Trophy.

January 8—Tombstone Golf Tournament, Sea Island Golf Club, Sea Island, Georgia.

January 13-15—Augusta Women's Titlists' Golf Tournament, Augusta Country Club, Augusta, Georgia.

January 19-21—National Shuffleboard Tournament, Mirror Lake Park, St. Petersburg, Florida.

January 21-23—Ninth annual Atlantic Coast Squash Racquets Championship for Men, Haddon Hall courts, Atlantic City, New Jersey.

January 28—Start of Florida Amateur Medal Play Golf Championship, Lakewood Country Club, St. Petersburg, Florida.

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FLORIDA

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Miami Beach



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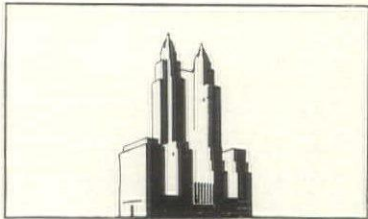
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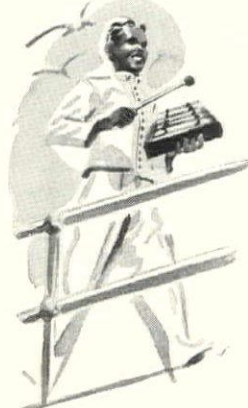
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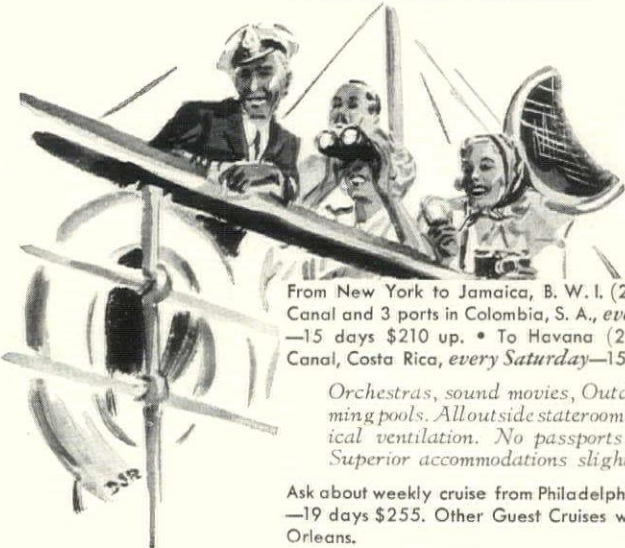


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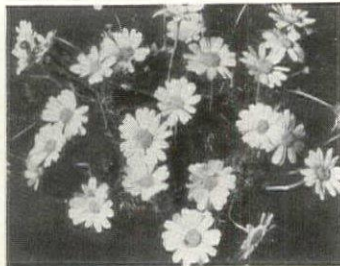
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## VINES FOR THE SOUTH

(CONTINUED FROM PAGE 36)

We are very fortunate in the number of flowering evergreen vines hardy in the Middle South, and useful when a decoration is required as well as a screen. The Cross-vine (*Bignonia capreolata*) is particularly desirable in this respect because it is also self-climbing. Native in the Southeastern States, its roots will live through northern winters, but it will be killed back to the crown north of Washington. It is a rampant, woody climber with an ultimate height of fifty feet, but it is not too rampant for a limited space. It begins to bloom in March, the funnel-shaped flowers somewhat resembling those of the Trumpet Vine, but not as brilliant in color. It is not particular as to soil or situation, and will thrive on the north side of a building.

The Carolina Jessamine (*Gelsemium sempervirens*), another early-flowering evergreen climber, is a native that has become established in Southern gardens. The difficulty in transplanting it is probably due to the neglect of its taste for an acid soil. It has a better chance of surviving if some woods mold is brought in with it. Once established it requires no especial attention.

Our native Woodbine (*Lonicera sempervirens*) is entirely evergreen in the Far South, and partially so for us.

The scarlet Kadsura (*Kadsura japonica*), a Japanese evergreen perfectly adapted to conditions in the Middle South, holds its leaves in mild winters, and does not shed them until very late when the weather is severe. Unfortunately it does not put out new leaves until after the middle of April, leaving a very bare interval if the old leaves do not persist until then. The Kadsura is usually planted for its beautiful dark foliage with a note of red added by the leaves and stems of the new growth, and the brilliant fruits which ripen early in the fall, and hang on all winter.

### SEMI-EVERGREEN ROSES

Several evergreen or semi-evergreen climbing Roses should be included in a list of vines adapted to the Middle South. The Cherokee Rose (*Rosa laevigata*), a native of China, is naturalized farther south. The glistening single white flowers, nearly three inches across, are very fragrant. The Cherokee

Rose is tall, vigorous, rather leggy and needs plenty of room.

The Macartney Rose (*Rosa bracteata*), from southern China and Formosa, is very similar to the Cherokee, and is almost ever-blooming. It is used most frequently as a hedge.

Lady Bank's Rose (*Rosa Banksiae*), also native to China, is evergreen in the Far South, but it is deciduous with us. It is particularly useful as a background for flowers, and the delicate yellow tint of the small double flowers will not be inharmonious with the color scheme. As it is somewhat tender with us it should be given a sheltered position. It will grow in the shade, but is at its best where it gets some sun.

### DECIDUOUS KINDS

One of the earliest deciduous vines to bloom in our part of the country is the Japanese Akebia (*Akebia quinata*). It is a hardy vine much better known in the North, but grown with equal success in the South. It is desirable for its freedom from insects and fungi, and for the decorative compound foliage with the five leaflets arranged in a semicircular pattern. The spicy nocturnal flowers are of two colors—the pistillate a dull purple, and the staminate mauve. Akebia likes sun, but will grow in deep shade. It will not tolerate an acid or poorly drained soil.

The Tara-vine (*Actinidia arguta*) is hardy, but the more desirable Yangtao or Chinese Actinidia (*A. chinensis*), introduced into the Arnold Arboretum by Dr. Wilson, can be grown only south of Washington. It is said to require a moist, rich soil and full sun, but I have seen it flourishing on a dry hillside in deep shade where, climbing over a pergola and high into a pine tree, its drooping white flowers showed to the best advantage. It prefers a well-drained situation, but this is not essential.

*Decumaria barbara*, native from Virginia southward, can be grown farther north, but is more tender than its relative the Japanese Hydrangea-vine and the Climbing Hydrangea. Growing naturally along streams and in low grounds, and preferring a moist, rich soil, it will flourish in a much drier situation. It has thick, glossy foliage which

(Continued on page 76)

# THE GARDEN MART

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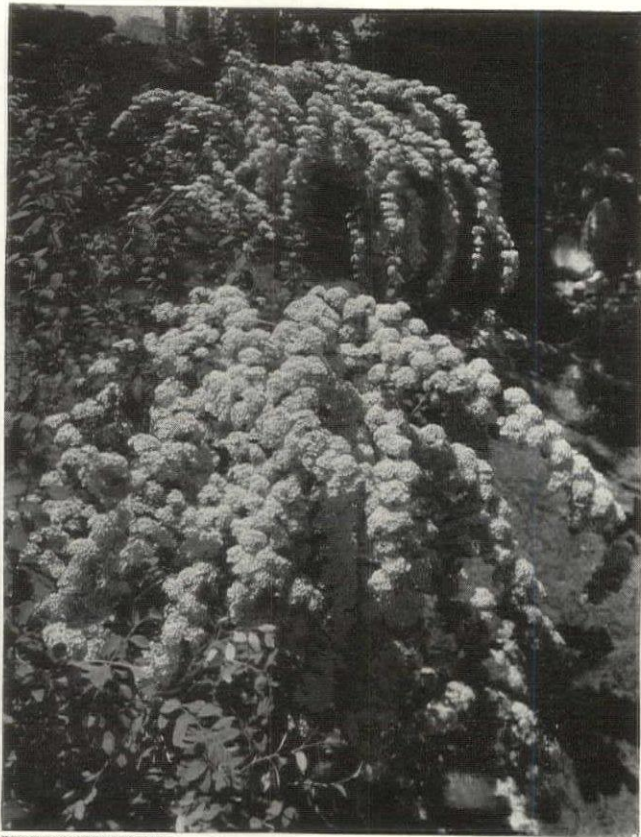


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a good specimen will be 7' to 8' tall. This and other cultivated forms of Spirea are adapted to many garden uses and conditions. They are at their best, of course, in a well-drained, loamy and moderately rich soil, located where sun will find it for at least several hours a day. The less pruning that is given them the better.

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(CONTINUED FROM PAGE 44)

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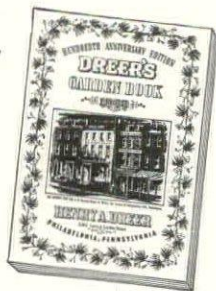
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## JAMES SOWERBY AND HIS SONS

(CONTINUED FROM PAGE 65)

Curtis, and during the year 1878 made drawings for the famous *Botanical Magazine*. In 1788 he published his first work, *An Easy Introduction to Drawing Flowers According to Nature*. A second edition of the same book appeared in 1791 under the title of *A Botanical Drawing-Book*.

#### ENGLISH BOTANY

The first volume of his monumental work, *English Botany*, appeared in 1790. This work was not finished until 1814 and when completed comprised 2,592 colored plates in 36 volumes. Sir James Edward Smith wrote the descriptive text but did not allow his name to appear before the fourth volume. A supplement of 4 volumes was added in 1831-1849, with a text by Sir W. J. Hooker and illustrations by his eldest son, James DeCarle Sowerby, and others.

A companion work to the above was *Coloured Figures of English Fungi*, which he began in 1797 and finished in 1815, with a total of 440 colored plates. For this work Sowerby himself wrote the text. During the period of its production he made a series of more than two hundred models of British fungi, which may be seen today in the British Museum of Natural History.

After these botanical works he turned his attention to zoology, the result being a work called *The British Miscellany*, in twelve parts with 76 colored plates of animals. The species of *Cetacea Mesoplodon bidens* was first described by him in this book and in 1817 was given the name *Sowerbiensis* in his honor. Today the species is still known as "Sowerby's Whale".

Nor were botany and zoology the only branches of natural science in which he produced works of value for the care and exactitude of their illustrations. He also produced important works on conchology, mineralogy and on fossil shells. In most cases he wrote the text himself. Like Redouté, he was an extremely productive artist, and the list of works illustrated by him shows us that he must have been a versatile and prodigious worker. The number of his drawings must have equalled or even surpassed the French master's.

## JUNE PLATT REVIEWS A COOK BOOK

THE FINER COOKING, by X. M. Boulestin, famous London chef, is not just one more cook book to add to our collections. It is two books, containing the same recipes, numbered the same, one for my Lady in the parlor, and one for her Bridget in the kitchen. But Bridget's copy is strictly business, whereas my Lady's copy is enlivened with drawings by J. E. Laboureur and contains a book within a book, consisting of eighteen brief chapters, on various subjects relating to food, together with a helpful, well-chosen collection of suggested menus and their complimentary wines. Interesting and definite information is given on the temperature at which red and white wines

should be served. In his chapter on names of dishes and their origins, Mr. Boulestin gives a Swiss head cook at Trinity College, Cambridge, credit for having evolved Crème Brûlée but he gives us three possible origins for Crêpes Suzette. He champions serving one dish at a time and urges us to resist spoiling perfectly good entrées with superfluous vegetables. The recipes given sound most enticing and feasible but I'm tempted to question the author's optimistic statement that a hostess could, unaided, prepare and cook in one hour, Grape-fruit for four; Filets de Sole en Goujons; Poulet à la Crème; Pommes de terre Parisienne; Pommes Normandie.

#### THE SONS

James Sowerby had two sons. His oldest son, James DeCarle Sowerby, early showed an inclination for science and natural history. He was a great friend and companion of Faraday. He assisted his father in the execution of many of his drawings, but we do not find that his name appeared on any of them until his father's death in 1822.

In 1838 he joined his cousin, Philip Barnes, and others in founding the Royal Botanic Society and Gardens, Regent's Park, London. He was elected resident secretary, which post he held for thirty years, being succeeded by his son and also his grandson.

His botanical drawings are not considered equal to those of his father, but in the finely executed drawings of shells he could not be surpassed. These latter are remarkable for their accuracy. With his brother, George Brettingham Sowerby, he conducted the *Zoological Journal*, contributing some of the text and most of the plates.

His brother George was an artist and a conchologist, and illustrated many works on this subject. The sons of both the brothers were also artists and writers on natural history subjects, principally conchology and mineralogy.

Not often have so many members of the same family so successfully followed such similar careers. Seldom has a family left behind it in such a short and continuous period such a vast production of books and illustrations. Of all the members of the family James Sowerby was undoubtedly the finest artist. Though many of his works are so purely botanical as to be of interest only to the student, we have only to turn to reproductions of his fine water-colors to see that, when he chose, his compositions were in every way just as charming and beautiful as any of his many famous contemporaries. —FREDDIE STAACK

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**HIGHLIGHTS ON THE NEWER ANNUALS**

(CONTINUED FROM PAGE 67)

Cuphea Firely, a newcomer only ten inches high, gives the effect of a mound of flame; and if one desires more red there's the sizzling Verbena Crimson Glow. Speaking of Verbenas, Floradale Beauty, an improved Oxford strain, and Lavender Glory, both gave great satisfaction in my garden.

The Dwarf Cup-flower (*Nierembergia hippomanica* to botanists) is a new thing to mark as a "must" if you haven't grown it. It is just unescapable, like *Zinnia linearis*—and like the little Zinnia, blooms its head off for weeks on end. Its lavender-blue flowers go excellently with the gold of the latter. Try them together for a new color thrill.

Tall background plants are always useful. The new annual Hollyhock

Scarlet Beauty is a double of flaming scarlet—the first of a distinct new race recently developed. Other colors are on the way. Tithonia Fireball brings us a new color, and a less weedy habit of growth, in the gorgeous Mexican Sunflower. Like the type, it must be started early to give a worthwhile season of bloom. The same is true of Scarlet Beauty—but they're worth it.

Cleome Rose Queen gives a new color in Spiderplant. There's a new color, too, in *Salvia Mauve Queen*, but I haven't seen it, and withhold comment. Fire Charm and Blaze of Fire are dwarfier growing sorts—for those who like them. The first scarlet *Salvia*, so dwarf it will bloom under ground, will be my favorite. But *chacun à son goût!* That's why we have critics.

**HOUSE & GARDEN'S BOOKSHELF**

How To GROW ROSES. By J. Horace McFarland, L.H.D. and Robert Pyle. New York: The Macmillan Company.

This eighteenth edition of a famous gardeners' book, by two of our most eminent rosarians, has been rewritten so that it is practically the latest word in the line of Rose growing. It is profusely illustrated with color plates of the newest achievements of the hybridizers, as well as of older varieties which have, of late years, held the chief places of preference in the gardens of amateurs.

Besides these portraits of the flowers, there is a very complete exposition in drawings and photographic reproductions of the "How" part of the volume's title, comprising: How to put the fork into the ground in digging; how to "heel in" the bush temporarily; how to handle a Rosebush in planting—in minute detail; how to tramp it into close touch with the soil—with both feet; how to prune the bush; how to use sprays and dustings in fighting disease and destructive insects; how to bank it up for winter protection.

Ardent amateurs in Rose growing will wish there had been some "Whys" answered as well as the "Hows." For one, there is the fundamental statement as to the preference of the Rose for a clay soil—which is immediately

coupled with the no less truthful statement that the Rose will thrive excellently in "sandy soil, in stony soil, in muck soil, and in almost any that is arable." And these apparently diverse pronouncements are still further tangled by the declaration that "all over this broad land Roses do flourish in what soils there are, clay, or no clay."

The "Why" of this possible preference for a clayey (not just clay) soil is concealed in the simple note, a few pages further on. It reads: "Roses need much water during the growing and blooming season." The clayey soil is preferable because it stores more available water than any other, and the roots can more readily collect the water from a soil made up largely of small clay particles—not at all the putty-like mass that we picture with the bare word, "clay."

Where a clay soil is to be had, it can be made into perfect soil for Roses by the addition of two per cent of old, air-slacked lime and a thirty per cent proportion of humus—which may be from the natural bog, or in the form of old cow manure, thoroughly rotted. The object of both the lime and the humus is not to provide fertilizing material, but just to perfect the quality of the soil as storage for that large supply of water which the Rose must

(Continued on page 76)

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## VINES FOR THE SOUTH

(CONTINUED FROM PAGE 72)

gives the effect of an evergreen, and the leaves do persist in very mild climates. The fragrant white flowers are in flat Hydrangea-like corymbs. It is self climbing, and will cover a wall as neatly as *Euonymus radicans*.

I am delighted to find our native Passion-flower (*Passiflora incarnata*) appearing as an ornamental vine for the garden. Ignorant of its significance as a religious symbol, we used to tear off the lacy centerpiece of the flower to use as a doll's table cloth. We cut the fruits lengthwise, and hollowed them out to make little boats.

*Clematis paniculata* is valuable for its September bloom when the beauty of the garden is at its lowest ebb. It will grow anywhere, but it is not worth the trouble required to keep it in bounds where a more choice plant can be used in its place. It should be cut back to the ground every spring.

A word of warning against vines which may become pests is as impor-

tant, if not more important, to gardeners than the discussion of useful and ornamental species. The early American settlers were so delighted with the brilliant flowers of the Trumpet-vine (*Campsis radicans*) that they sent seed back to England. This was scarcely a kindness to the English. The Trumpet-vine may "brighten a dreary garden in July", but it will be a plague the rest of the year, for, if left alone, it will run over everything.

An even greater pest is the Kudzu-vine (*Pueraria thunbergiana*) which I see recommended from time to time as invaluable for a quick screen. Most of these recommendations come from the North where it may not be so ineradicable. It makes the most rapid growth of all vines—fifty feet in a summer—and will twist its thick, tough stems around the branches of trees and shrubs, choking them and completely covering them with its coarse and unpleasant foliage.

## HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 75)

have all the time where its roots can pick it up instantly.

The mention of fertilizing material suggests another "Why." Why should bone meal be advised by the eminent authors of this little book as a source of phosphorus? They explain that bone meal "needs some months (in the soil) before its benefits are felt." They give a special warning against the most valuable of all sources of phosphorus, acid-phosphate. It is true that Roses hate an acid soil, and that acid-phosphate used alone has a tendency to leave sulphuric acid in the soil, but where the lime is used to improve the quality of the soil, it corrects that

acidity—and any other that may perchance occur.

The Rose must have phosphorus if it is to grow perfect flowers in abundance, and we cannot consent to wait the months during which the bone meal becomes soluble—if it ever does: the agricultural chemists declare that it never reaches a condition where it will dissolve in the water that the plant drinks.

Let us hope that a new edition of this valuable book will be speedily called for, and that a lot of the "Whys" that interested people are everlastingly asking will be answered completely for us in advance. R. F.

## CHRISTMAS WINDOW

OUR readers have shown much interest in the Baroque Christmas window which was the frontispiece of the December issue, and have made many inquiries regarding its source. Mr. Benno De Térey, of W. & J. Sloane, who has done much to sponsor the Baroque Modes in this

country, designed the window, which was inspired by a Baroque doorway in Salzburg. Mr. De Térey collaborated with House & Garden several months before the issue went to press so that the picture might appear in the magazine simultaneously with the exhibit at W. & J. Sloane.

## ORIENTAL WISTARIA

in twenty varieties with flower clusters up to four feet long.

A 16-page illustrated monograph free.

A. E. WOHLERT 921 Montgomery Avenue Narberth, Pa.



The Garden Mart listings will be found on page 72 of this issue

## Good-bye Hot Beds and Cold Frames

### PORTABLE PLANT STARTER

Grows Earlier • Healthier Plants Saves Money Saves Time

Now... banish forever the fuss and muss of hot beds and cold frames. Grow your own vegetable and flower plants from seeds or \$5.00 bulbs with a Keene portable "Plant Starter." Get started weeks earlier... save money... get healthier, sturdier plants. Starter has hot water heat, thermostatically controlled. Made of water-proof "super-board"... light weight... move anywhere. "Lustra" window glass admits ultra-violet sun rays. 15 DAYS' TRIAL—Money-Back Guarantee. Send \$5 with order... pay balance on delivery. Model 1 (oil or gas) 31"x41" (holds 18 flats) only \$23.95. Model 2 (oil or gas) 31"x67" (holds 30 flats) only \$29.95. Electric models \$2 extra. Keene flats (6 1/2"x13"x2 1/2") 15 cents each. BUILD YOUR OWN—Plans, copper hot water heating system, and heat control, Model 1—only \$9.95; Model 2—only \$12.95. Electric \$2 extra. All prices f.o.b. factory. Order today... avoid delay when rush comes. KEENE MFG. CO., Dept. 698-A, RACINE, WISCONSIN

## How to create a home your friends will envy



Emily Post's

## THE PERSONALITY OF A HOUSE

The Blue Book of Home Design and Decoration by the author of ETIQUETTE

DO people like your home as well as they like you? If not, you have neglected one of the greatest pleasures of home-making—expressing your own personality through your house.

Emily Post, long the accepted authority on social usage, has now written the best and most practical book ever published on home decoration. It is the only book in print which tells how to give a home character.

What you must do, she says, is find in your home those "qualities that enchant", and make the most of them. Her simple methods and hundreds of practical suggestions provide a refreshingly original approach to the problem of making a home express the personality of its occupants, especially the woman of the house.

Fortunately, it is not necessary to spend a lot of money on furniture and other accessories. Mrs. Post writes not only as a woman whose good taste is beyond question, but also as the daughter of a famous architect, thoroughly familiar with the methods of building, remodeling and redecorating both houses and apartments. She tells you the short cuts by which you can get charming effects with little money—in this big book of 521 pages, with 62 illustrations, a color chart, and 171 pen and ink drawings.

\$4.00 at all bookstores. By mail \$4.20 FUNK & WAGNALLS CO. Dept. 1788, 354 Fourth Ave., New York

## Burpee's SALMON SUPREME PETUNIA

Rich coral-salmon, entirely new color in Petunias, winner Highest All-America Award 1938. 2-inch flowers, almost entirely covering the uniform, compact plants (about 1 ft. tall and 1 1/2 ft. wide). Ideal for borders, edgings, or beds. Easy to grow. Created on Burpee's Floradale Farms. Packet 35c, postpaid. Burpee's new Seed Catalog Free—all about every flower and vegetable worth growing.

Highest AWARD 1938

W. Atlee Burpee Co., 370 Burpee Bldg., Philadelphia

## Learn to be a LANDSCAPE ARCHITECT

FREE full information on how to be a Landscape Architect by easy home study—Unrestricted profession open to men and women. Healthful outdoor work. Opportunities for employment assured. Big fees—up to \$100 per week. Write today for book giving opportunities. AMERICAN LANDSCAPE SCHOOL 618 Plymouth Bldg., Des Moines, Iowa

## NEW Burpee Gold MARIGOLD

Greatest new Marigold in 300 years! Large 3 1/2-in. deep orange flowers like gold-carnations, entirely without old-fashioned marigold odor. Blooms early and freely all summer and fall. 2 1/2-ft. plants. Easy to grow. Everyone will want Burpee Gold this year! Packet (30 seeds) 10c; 100 seeds 25c; 500 seeds \$1, postpaid. Seed Catalog Free—every flower, vegetable worth growing. Low prices.

SPECIAL PACKET 10¢ Catalog FREE

W. ATLEE BURPEE CO. 331 Burpee Building, Philadelphia

See page 2 for the national directory of real estate brokers





HOUSE & GARDEN'S

# Portfolio of Flower Prints

**B**OUQUETS OF APPRECIATION continue to arrive for the "Portfolio of Flower Prints"—the collection of 25 color engravings selected by the editors of HOUSE & GARDEN from among the masterpieces of The Golden Age of Flower Illustration (about 1680 to 1860).

Admired in the home for its charm, the collection answers the demand for flower prints suitable for framing, to use as decorative notes in many rooms. Each engraving is printed on a fine, heavy paper, with wide margins.

House & Garden's Portfolio of Flower Prints is ready for immediate delivery, \$5.00 postpaid.

Valued by garden lovers as a fascinating résumé of the development of the art of flower illustration, its interest is pointed up by Richardson Wright's Introductory Essay, "Flower Prints and Their Makers", and by an explanatory note with each engraving.

Hailed by connoisseurs because each flower print is a perfect specimen artistically, the collection reproduces with fine feeling the delicate drawing and brilliant coloring of the original subjects.

THE CONDÉ NAST PUBLICATIONS, INC.  
GREENWICH, CONN.

I enclose \$5.00 for which send me (postpaid)  
House & Garden's Portfolio of Flower Prints.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

HG-1-38



Jan 4 '38  
 Jan 5 '38  
 Jan 7 '38  
 Jan 18 '38  
 Jan 21 '38  
 Feb 8 '38  
 Jan 26 '38

Eligible Stacker

Jan 29 '38  
 Jan 6 '38

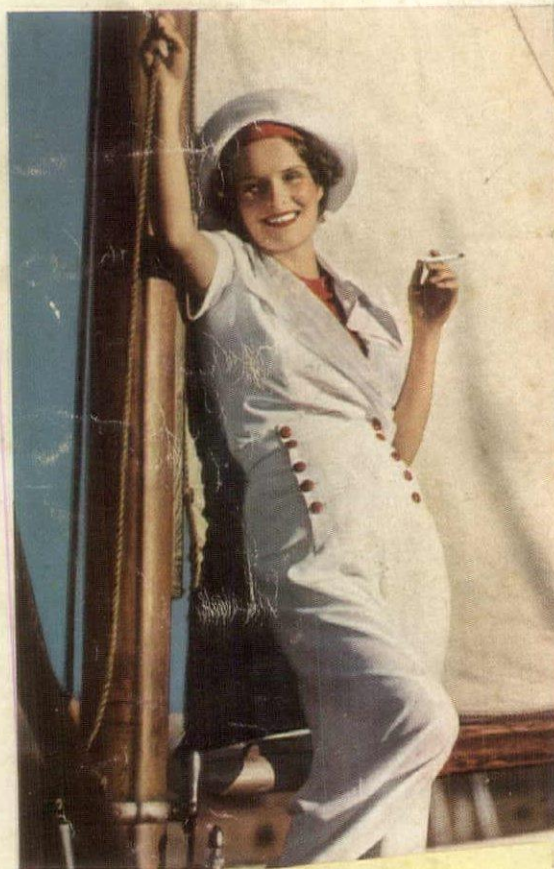
**T**

They know the thrill of  
 playing the game and  
 playing it well!

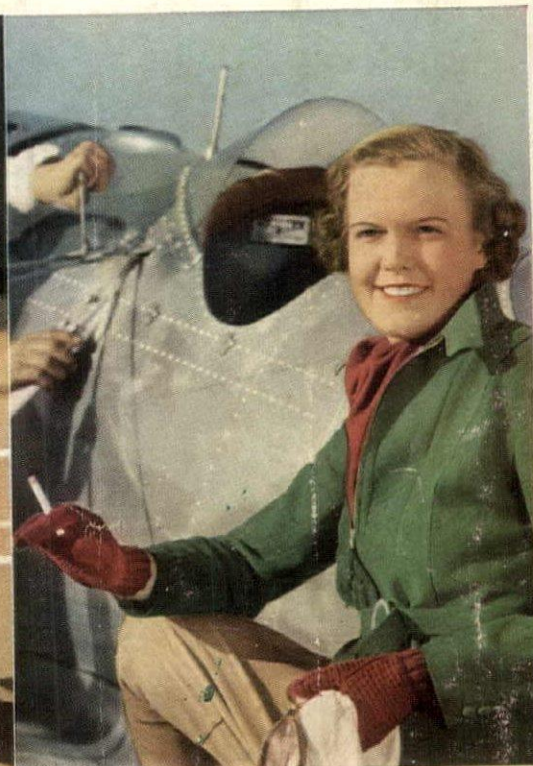
*You can't even act  
 Do you*

Pasadena... Mrs. Rufus Paine Spalding III (below)

This charming California woman excels in sailing, skiing, badminton... and is active in charity work. Here Mrs. Spalding pauses a moment on her husband's sloop, "Hurulu." Enthusiastic in her preference for Camels, she says: "Their delicate flavor suits me perfectly. Camels are so mild!"



Philadelphia... Mrs. Barclay Warburton, Jr.  
 Mrs. Warburton has many interests besides society. She has a marvelous fashion sense, is an excellent cook, and ranks high in Palm Beach and Southampton as a tennis player. As for smoking, "All I want to smoke is Camels," Mrs. Warburton says: "Camels give me a lift!"



New York... Mrs. John W. Rockefeller, Jr.  
 Young Mrs. Rockefeller's time is crowded with hunting, polo, and aviation. She pilots a low-wing monoplane... takes frequent hops along the Atlantic seaboard. "Flying as much as I do," she says, "takes healthy nerves. So I prefer Camels for steady smoking. Camels never jangle my nerves!"

*A few of the women of distinguished position who prefer Camels:*

- BOSTON: Mrs. Powell Cabot  
 Mrs. J. Gardner Coolidge 2nd
- CHICAGO: Mrs. Louis Swift, Jr.
- BALTIMORE: Mrs. Nicholas G. Penniman III
- NEW YORK: Mrs. Thomas M. Carnegie, Jr.  
 Mrs. Ogden Hammond, Jr.  
 Miss Wendy Morgan  
 Mrs. Howard F. Whitney
- PHILADELPHIA: Mrs. Nicholas Biddle  
 Mrs. Anthony J. Drexel 3rd
- VIRGINIA: Mrs. Chiswell Dabney Langhorne
- LOS ANGELES: Mrs. Alexander Black

A QUESTION OFTEN ASKED:  
 Do women appreciate the  
 Costlier Tobaccos in Camels?  
 THE BEST ANSWER IS THIS:  
 Camels are the  
 Largest-Selling Cigarette  
 in America



Copyright, 1937, R. J. Reynolds Tobacco Company, Winston-Salem, N. C.

Costlier Tobaccos  
 in a Matchless Blend

Camels are a matchless blend of finer, MORE EXPENSIVE TOBACCOS—Turkish and Domestic. The skillful blending of leaf with leaf brings out the full, delicate flavor of these choice tobaccos.



# HOUSE & GARDEN

# 30

# HOUSE & PLANNING

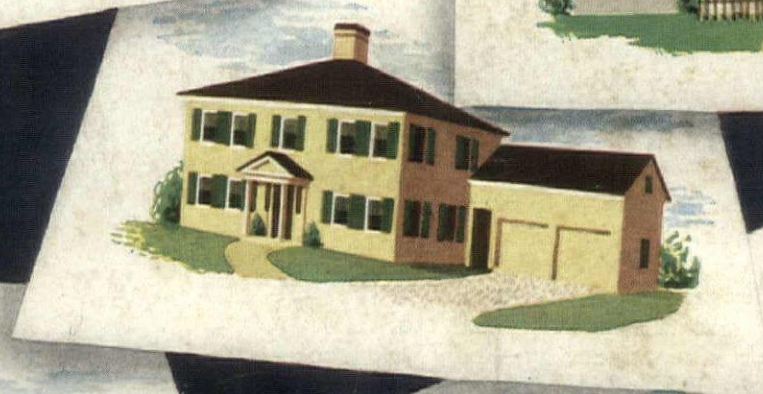
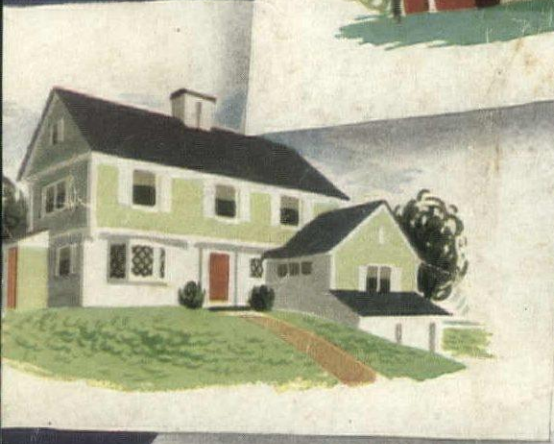
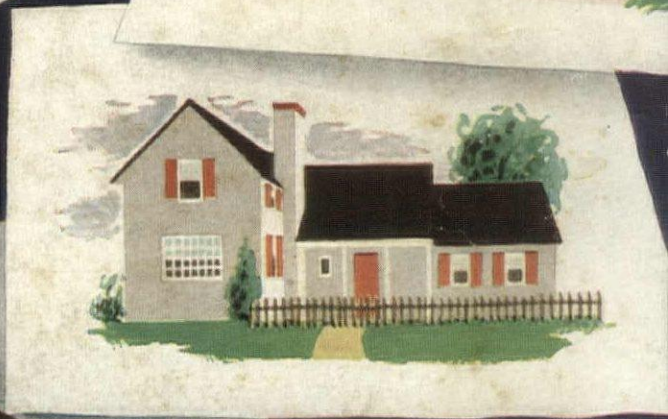
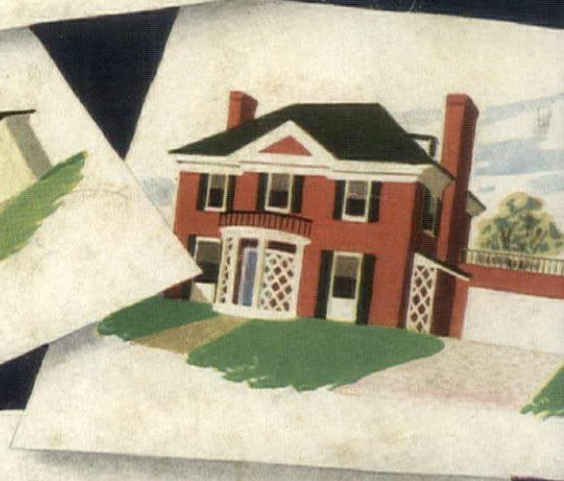
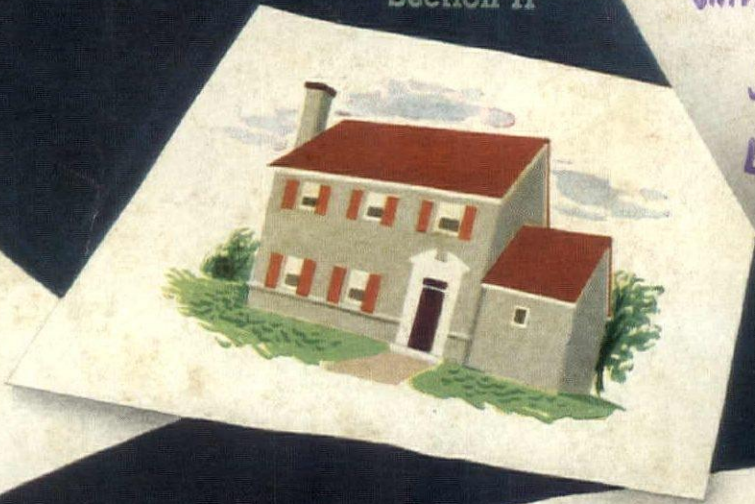
Condé Nast Publication

Section II

UNIVERSITY OF HAWAII

JAN 25 1938

LIBRARY







Coral Sealex on the vanity and a Coronation Blue Strip on base-board pick up colors in the Adhesive Sealex floor, "Century," A7504. Walls, "Black Onyx" Sealex Wall Linoleum.

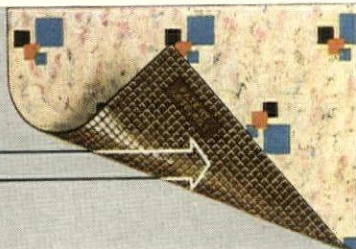
Get this *patented*\* improvement  
when you buy *Linoleum*—



"What a stunning floor," you think when you see this modern bath. But the owner could tell you that beauty is only one of its advantages. For the linoleum is the smart new *Adhesive Sealex*. Its satin-smooth surface makes it easier to keep clean. Its "adhesive" back makes it quicker and less expensive to install. In fact, this patented linoleum saves you up to *one-fifth* of the entire cost of your inlaid floor. Truly a revolutionary improvement. When you can get the enduring beauty and the easier cleaning of Adhesive Sealex at such a money-saving—*why pay more?* Insist on Adhesive Sealex Linoleum! \*Pat. No. 1,970,503

CONGOLEUM-NAIRN INC., KEARNY, NEW JERSEY

Adhesive back often results in SAVINGS as great as ONE FIFTH of the total installed cost of your new inlaid linoleum floor.



**ADHESIVE**  
**SEALEX**  
TRADEMARK REGISTERED  
**LINOLEUM**



SEND FOR THIS

*Free*

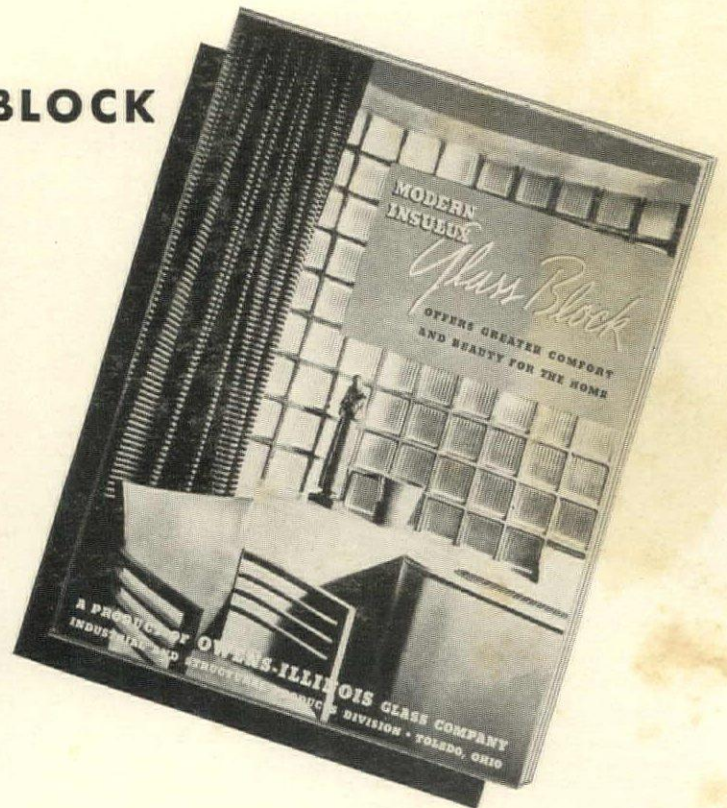
BOOK ON INSULUX GLASS BLOCK



● A particularly appropriate use of Owens-Illinois INSULUX Glass Block in the Harry Allsman residence, Tyler, Texas . . . Hobart Plunkett, architect.

● INSULUX Glass Block, in the generous bay in the Allsman home, provides a maximum of pleasingly diffused daylight, yet assures highly desirable privacy.

● Owens-Illinois Glass Company also manufactures Dust-Stop Replacement-Type Air Filters, Fiberglass Industrial Insulation and Power Products. World's largest manufacturer of glass containers.



**IF YOU CONTEMPLATE BUILDING OR REMODELING**

● Do you know that you can now have an abundance of diffused daylight in your new home without sacrificing privacy—that basement rooms, closets and other dark spaces can now be brightened by borrowed daylight? Do you know that the same walls which add new beauty, interest and charm to a home, will provide highly effective insulation against heat and cold and sound? And do you know that all of these important advantages—and many more—are now made available to you in one building material? Get all the amazing facts about Owens-Illinois INSULUX Glass Block, the new and better building material that enriches every phase of home life—and saves money while doing so. Send the coupon TODAY, to Owens-Illinois Glass Company, Toledo, Ohio.

**OWENS-ILLINOIS** *Insulux*  
**GLASS BLOCK**

OWENS-ILLINOIS GLASS COMPANY  
Industrial and Structural Products Division  
Toledo, Ohio

Please send, without obligation on my part, my copy of your booklet on INSULUX Glass Block in residential construction or modernization.

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City \_\_\_\_\_ State \_\_\_\_\_



# BUILDING BOOKLETS

## Heating and Air Conditioning

THE GOOD NEWS brings you up-to-date on the latest in air conditioning by giving the full details of the Arco Air Conditioner—a single unit that can be attached to your present heating system, to add humidification, circulation and air-cleansing. AMERICAN RADIATOR CO., DEPT. HG-2, 40 W. 40TH ST., N. Y. C.

BURNHAM HOME HEATING HELPS will help you decide which type of heating system is best suited to your needs. It expresses an impartial view of the various types of heating systems and the burning of various types of fuel. BURNHAM BOILER CORP., DEPT. HG-2, IRVINGTON, N. Y.

YOUR GUIDE to Dependable Low-Cost Heating, Hot Water and Air Conditioning is a simple discussion of the problems involved, and an explanation of the efficient performance of Fitzgibbons boilers for oil, gas or automatic stoker. FITZGIBBONS BOILER CO., INC., DEPT. HG-2, 101 PARK AVE., N. Y. C.

HEATILATOR tells of a new type fireplace on the principle of the warm air furnace—to circulate heat throughout the room, instead of toasting your face while your back freezes. It is a form around which any sort of fireplace can be built! HEATILATOR CO., 492 E. BRIGHTON AVE., SYRACUSE, N. Y.

27 WAYS TO PLAN A BASEMENT is a book of prize-winning designs for delightful basement rooms—complete with floor plans and sketches, allotting only a corner to a heating plant which includes an Iron Fireman automatic stoker. IRON FIREMAN MFG. CO., DEPT. HG-2, PORTLAND, ORE.

COMFORT AND CLEANLINESS in Your Home describes the Vaporaire system of heating and air circulation of the Holland Furnace, which is fitted to your individual needs and carries a 5-year "comfort insurance" policy. HOLLAND FURNACE CO., DEPT. HG-2, HOLLAND, MICH.

THE PIERCE presents an oil burning boiler that uses a 5-way heat travel system to get "more heat from the same amount of oil". Views of the interior show features of this modern, completely automatic boiler. PIERCE BUTLER RADIATOR CORP., DEPT. HG-2, 701 NICHOLS AVE., SYRACUSE, N. Y.

MOUNTAIN FRESH, Ocean Bathed Climate at Home is merely a way of saying that you can condition the air—cool, heat, clean and circulate it as you please with the Sunbeam Air Conditioning Unit which this booklet fully describes. FOX FURNACE CO., DEPT. HG-2, ELYRIA, OHIO.

WE TURN ON THE HEAT explains what happens inside the automatic thermostat that controls your heating system—makes clear the difference between a conventional thermostat and the more efficient heat-accelerating type. MINNEAPOLIS-HONEYWELL REGULATOR CO., DEPT. HG-2, 2790 4TH AVE. S., MINNEAPOLIS, MINN.

SHEPARD SIMPLIFIED STOKER is the story of a simple, rugged stoker that cuts fuel costs by using inexpensive stoker coal—cuts labor by doing all the work automatically—and keeps uniform temperature, regardless of weather. SHEPARD ELEVATOR CO., DEPT. HG-2, 2429 COLERAIN AVE., CINCINNATI, OHIO.

AUTOMATIC HEATING and Air Conditioning for Everyone covers products made by General Motors—the Delco Year Round Conditioners, the Boiler Units, Automatic Furnaces, Water Heaters, Room Coolers and other equipment—with important pointers on their performance. DELCO-FRIGIDAIRE CONDITIONING DIV., GENERAL MOTORS SALES CORP., DEPT. HG-2, DAYTON, OHIO.

If you're building—remodeling—or adding improvements (what house is ever complete and perfect?) you'll be interested in some of the important booklets reviewed here. Write, to the addresses given, for those you'd like to have.

REXOIL AIR CONDITIONER goes simply but thoroughly into the efficiency and workings of this competent equipment, showing—with the help of drawings and photographs—how it heats, cools, humidifies and cleanses the air of your home. REIF-REXOIL, INC., DEPT. HG-2, BUFFALO, N. Y.

VIEWED FROM EVERY ANGLE . . . is a conscientious study of installation and operating costs of different types of heating and air-conditioning systems—showing, in the end, how Hoffman finger-tip controlled radiator heating gives "better heat at less cost". HOFFMAN SPECIALTY CO., DEPT. HG-2, WATERBURY, CONN.

## Building Material and Insulation

COMFORT THAT PAYS FOR ITSELF is an efficiency story, showing in graphic pictures the actual savings brought about by treating your house to a heatproof, fireproof blanket of rock wool—and your family to greater living comfort in all seasons. JOHNS-MANVILLE, DEPT. HG-2, 22 E. 40TH ST., N. Y. C.

NU-WOOD INTERIORS. Page after page of them, photographed from actual installations, suggest a score of ways to use this interestingly textured wall and ceiling board that takes the place of lath and plaster, or goes over old walls. It insulates, deadens sound, is fire-resistant. WOOD CONVERSION CO., DEPT. HG-2, ST. PAUL, MINN.

INTERIORS of Guaranteed Insulation is a handsome book of rooms—many photographed in full color—with talks by a decorator who shows how modern rooms, with walls of insulating, sound-absorbing Celotex, accomplish much more in interior designing, for much less. THE CELOTEX CORP., DEPT. HG-2, 919 N. MICHIGAN AVE., CHICAGO, ILL.

SHUT WINTER HEAT IN . . . and shut summer heat out . . . says this leaflet on the fuel-saving and comfort-insuring properties of Capitol Rock Wool. It shows how to turn your house into a perfect "thermos bottle" in its resistance to heat or cold! STANDARD LIME & STONE CO., DEPT. HG-2, 25 E. REDWOOD ST., BALTIMORE, MD.

FERRO-THERM Metal Insulation for Homes shows the heat-reflecting powers of modern metal insulation, and pictures the process of installing a blanketing of Ferro-Therm in an average house. AMERICAN FLANGE & METAL MFG. CO., DEPT. HG-2, 30 ROCKEFELLER PLAZA, N. Y. C.

FOR BETTER WALLBOARD CONSTRUCTION describes a new method of building strong, smooth walls and ceilings, with recessed-edge Sheetrock, joined with Perf-a-tape. It adds facts about decorating walls, and about a fireproof, insulating sheathing board called Gyplap. U. S. GYPSUM, DEPT. HG-2, 300 W. ADAMS ST., CHICAGO, ILL.

PRECISION-BUILT HOMES is a folder of facts about houses built more quickly and less expensively, because their walls and partitions are made in sections, to a pattern, using Homasote, a strong, weatherproof board. Designs for attractive houses are shown, with floor plans and specifications. HOMASOTE CO., DEPT. HG-2, TRENTON, N. J.

FOR MODERN INTERIORS, the new all-wood wallboard known as Art-Ply offers a book of many attractive rooms, as inspiration for remodeling or new construction. There's no end to the effectively paneled walls and ceilings you can design with this Art-Ply! VANCOUVER PLYWOOD & VENEER CO., DEPT. HG-2, VANCOUVER, WASH.

INCREASING HOME ENJOYMENT with Insulite explains what good insulation does for your home—and how. It goes into detail about the new and efficient method of construction with Bildrite Sheathing and Lok-Joint Lath, and shows many attractive interiors achieved with Insulite products. THE INSULITE CO., DEPT. HG-2, MINNEAPOLIS, MINN.

WESTERN PINE CAMERA VIEWS, 1938 edition, shows the versatility of Western Pines—their beauty of grain and texture—their uses in mouldings, carvings, stairs. It is a portfolio of fine photographs, of great interest to builder or remodeler. WESTERN PINE ASSN., DEPT. 47-J, YEON BLDG., PORTLAND, OREGON.

OAK FLOOR. Problems of laying, finishing and care of fine oak floors are authoritatively dealt with in a little booklet for those who plan to put in new floors, or merely to give right care to old ones. NATIONAL OAK FLOORING MFRS. ASSN., DEPT. HG-2, 830 DERMON BLDG., MEMPHIS, TENN.

CONCRETE IMPROVEMENTS Around the Home is a booklet of ideas for making walks, drives, walls, porch floors and steps of concrete—as well as decorative bird baths, pools and flower boxes. It gives explicit instructions, and simple working diagrams. PORTLAND CEMENT ASSN., DEPT. HG-2, 33 W. GRAND AVE., CHICAGO, ILL.

MASONITE in Home Design, Construction and Decoration is a book brimful of ideas—with room schemes in full color, and photographs showing homes with Masonite Insulation—wall treatments built with Presdwood, and kitchens immaculate with Temprtle walls. MASONITE CORP., DEPT. HG-2, 111 W. WASHINGTON ST., CHICAGO, ILL.

## Roofing

PORTFOLIO of 18 photographs of personalized homes by leading architects is offered free to prospective home builders or remodelers, to help in the selection of appropriate shingles and roofing for homes of different types and periods. CREO-DIPT CO., DEPT. 32, NORTH TONAWANDA, N. Y.

A PORTFOLIO of Certigrade Homes presents the photographs and floor plans of more than a dozen charming homes of as many different types—all using red Cedar shingles for roof or side walls, or both. It will tell what you want to know about shingles—and supply ideas for building or remodeling. RED CEDAR SHINGLE BUREAU, HG-2, SEATTLE, WASHINGTON.

ECONOMY COPPER ROOFING is a colorful study of homes of many styles, by leading architects—showing the beauty of Anaconda copper roofs—and explaining such advantages as its permanence—moisture-proof protection (for air conditioned homes)—and economy over the years. AMERICAN BRASS CO., DEPT. HG-2, WATERBURY, CONN.

BEAUTY WITH PERMANENCE tells the story of Kenmar copper shingles that have the age-old beauty of copper and the virtue of living longer than the house itself, with no repairs needed, which means they also have the virtue of economy. THE NEW HAVEN COPPER COMPANY, DEPT. HG-2, SEYMOUR, CONN.

THE HOUSE YOU LIVE IN will post you on roofs, gutters, plumbing and other details of your home which you want to take care of once—and then forget for always. REVERE COPPER & BRASS, INC., DEPT. HG-2, 230 PARK AVE., N. Y. C.

## Kitchens and Bathrooms

INDIVIDUALIZED BATHROOM LIGHTING shows new and practical bathroom mirror cabinets with lights that slide up and down at the edge of the mirror, so that each person can use them at just the right height. FARIES MFG. CO., EDGE-LITE DIV., DEPT. HG-2, DECATUR, ILL.

THE NEW T/N one piece water closet is shown in a folder that gives important information on a modern bathroom fixture—low set so that it can be installed in corners, under stairs or windows—quiet, sanitary, economical in its use of water. W. A. CASE & SON, DEPT. K-28, 33 MAIN ST., BUFFALO, N. Y.

PLANNING the World's Easiest-to-keep House, by Constance Holland, tells the story of the modern, drudgeless home every woman dreams of, with helpful information on the selection of your range, refrigerator, house and water heating units. AMERICAN GAS ASSN., DEPT. HG-41, 420 LEXINGTON AVE., N. Y. C.

WEISWAY CABINET SHOWERS shows how to add an extra bathroom with a Weisway cabinet shower that takes up only three square feet of floor space. It shows many types—from the Budgeteer to glass-doored luxury models. HENRY WEIS MFG. CO., DEPT. HG-2, 209 OAK ST., ELKHART, IND.

VITROLITE BATHROOMS AND KITCHENS shows rooms with wainscoting, walls and ceilings of "structural" glass in stunning colors, gleaming with luxurious beauty that looks far more expensive than it is. LIBBEY-OWENS-FORD GLASS CO., DEPT. HG-2, TOLEDO, OHIO.

PLANNED PLUMBING AND HEATING starts with bathrooms and kitchens—their color schemes—their planning and the new type equipment to make them compactly efficient—and charming. To solve heating problems, it also shows modern boilers. KOHLER CO., DEPT. HG-2, KOHLER, WISC.

WORK-SAVING KITCHENS analyzes the problem of planning a perfect kitchen, gives photographs, with accurate dimensions and descriptions of all equipment—and offers an expert kitchen-planning service. WHITEHEAD METAL PRODUCTS CO., DEPT. HG-2, 304 HUDSON ST., N. Y. C.

MEASURE THE EXTRA VALUE in Modern Gas Cookery. Here are all the features of the latest Roper ranges—the new broilers, new-type burners, automatic oven control and distinctive styling . . . for speedier, cooler, more economical cooking, and smarter kitchens. THE GEORGE D. ROOPER CORP., DEPT. HG-2, ROCKFORD, ILL.

WHAT TO LOOK FOR When Buying a New Range. Glenwood shows you that the exciting new gas ranges are not only smartly styled—but can roast to perfection with their automatic ovens, broil without smoke or odors, cook most economically with their "Dual Thrift" Burners. GLENWOOD RANGE CO., DEPT. B, TAUNTON, MASS.

(Continued on page 53)

(AS THE SUPPLY OF MANY OF THESE BOOKLETS IS LIMITED, WE CANNOT GUARANTEE THAT INQUIRIES CAN BE FILLED IF RECEIVED LATER THAN TWO MONTHS AFTER APPEARANCE OF THE REVIEW.)



*Here's Help and Fun  
for Home Builders!*

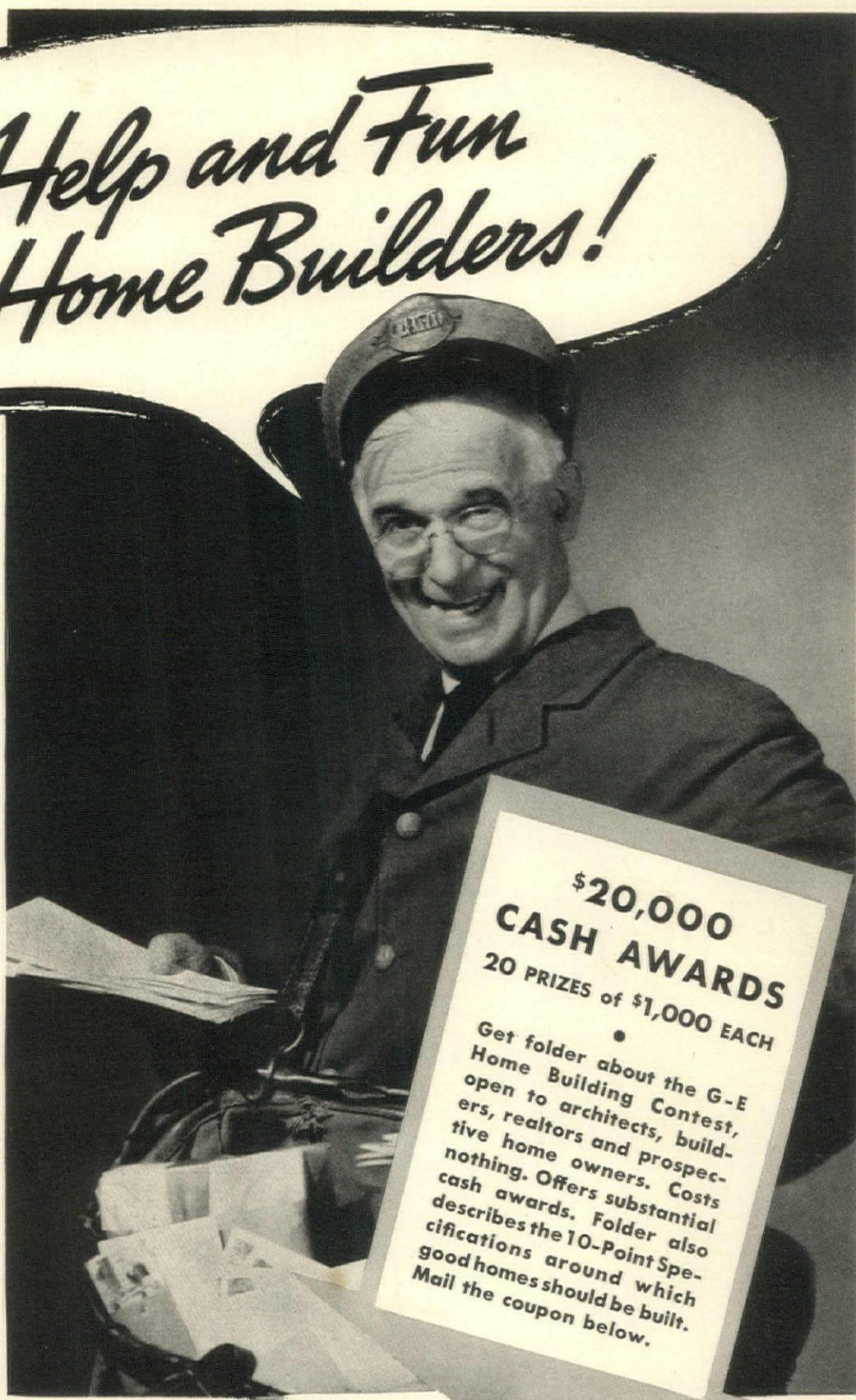
**Are You Building,  
Modernizing, or Planning  
to Build a Home?**

If you would like information on the 10 important points—from architecture to electrification—that should be given consideration if you are interested in “better living in better homes”, send for your copy of the NEW AMERICAN HOME BUILDING FOLDER. This folder describes those 10 Points and also gives details of a home building contest which you will enjoy entering. No obligation. No expense. Substantial cash awards. Write: General Electric Home Bureau, Department HG-2, 570 Lexington Avenue, New York, N.Y.

**DON'T BUILD AN OBSOLETE HOUSE!**

Let happiness, comfort, charm, health, relaxation and freedom enter. You'll find it costs less in the long run to include ALL the features of a truly complete home right at the beginning. Today's long term mortgage financing offers an excellent opportunity to get all the things you need and want under the most favorable terms. And you'll be amazed how little your monthly payments will be increased if you specify all the essentials required for a good home. Investigate details. Ask for particulars.

Adopt the  
*Electrical Standard of Living*



**\$20,000  
CASH AWARDS**  
20 PRIZES of \$1,000 EACH

Get folder about the G-E Home Building Contest, open to architects, builders, realtors and prospective home owners. Costs nothing. Offers substantial cash awards. Folder also describes the 10-Point Specifications around which good homes should be built. Mail the coupon below.



GENERAL ELECTRIC HOME BUREAU, Dept. HG-2  
570 Lexington Avenue, New York, N. Y.

Please send FREE New American Home Building Contest folder.

Name.....  
Address.....  
City and State.....  
Business or Profession.....  
(Owner, architect, builder, realtor, etc.)  
Name of Your Electric Service Company.....



CONNECTICUT

**Darien**  
**CHADDERTON & SON**, 145 Post Rd. Tel. 293-2. Select listings of new homes for immediate occupancy. Sales, rentals. Acreage, shore properties.  
**E. H. DELAFIELD CO.**, Post Rd. Phone 442. Complete Real Estate Service in Darien and vicinity. Waterfront, country estates, acreage, rentals.  
**THE G. LEROY KEMP CO., INC.**, 179 Post Road. Let us show you the Lester houses at Darien featured in November "American Home". They are outstanding.  
**WHEELER REAL ESTATE**, Post Road, Tel. 1140 Darien. Waterfront and inland estates, country homes, and acreage. Summer and yearly rentals.

**Fairfield**  
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**ARCHITECTURAL TRENDS** "What will be the trend of architecture in Westchester County during the next decade?" This is the question which the Rye Ridge Realty Corporation, owner of Sterling Ridge and Park Ridge, recently put to a number of representative architects. Because the standards of residential architecture in Westchester are exceptionally high, the answers to this question, based on knowledge and experience, should be of interest to home builders and owners in all sections.

One of the problems which seems to concern the answering architects most intimately is whether or not the modern or functional style will grow or decrease in favor during the next decade. Architect Lewis Bowman says, "I believe that the more or less traditionally minded men and women of middle age refuse to accept the . . . unsympathetic environment which the ultra-modern vogue creates . . . the taste of the younger generation of home makers is still unpredictable . . . but they do insist on adding a more flowing sense of bright color and lightness to heavier classical types". Architect Benson Eschenbach of Scarsdale is a little easier on the modern style. He notices that "Architectural trends of today indicate a definite return to a more sane approach to the fundamentals of design", but admits that "There is no logical reason to hold tenaciously to a form or style developed to satisfy a living standard of two hundred years ago". George B. Hall, of the firm of Hall & Pauve, believes that the ascendancy of modern architecture was a reflection of the streamlined tastes of a generation which had suddenly become air-minded. Now, he believes, the world is becoming calloused to transatlantic flights and high-speed automobiles with the result that "the modernistic style for homes and furniture will not predominate our minds and we will come back to the more traditional styles of architecture, but treated with fresher and more modern details."

The consensus of opinion among architects seems to be that the architecture of the next decade will be a blending of the old with the new. Traditional styles, particularly American Colonial, will prevail; but they will be simplified, freshened and adapted to modern needs. Copies of the booklet "Architectural Forecasts in Westchester County" may be had from the Rye Ridge Realty Corporation, 55 Wall Street, New York City.

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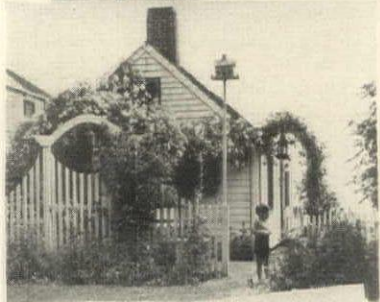
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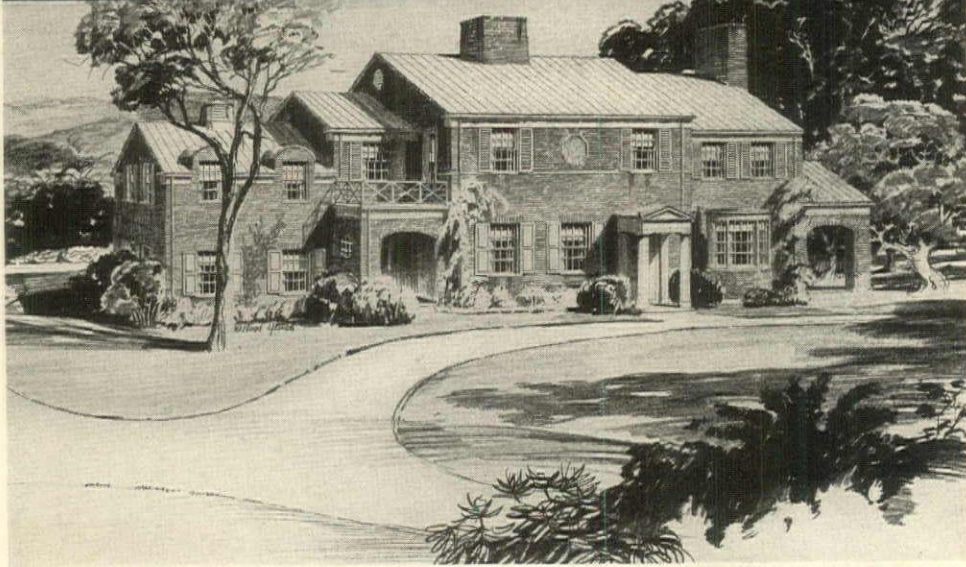
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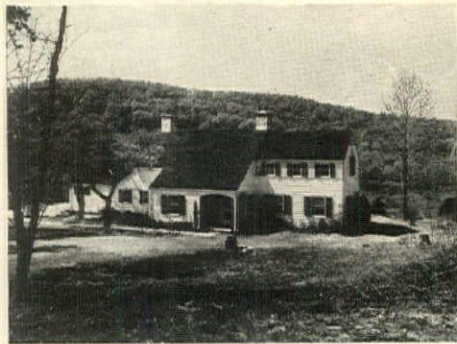
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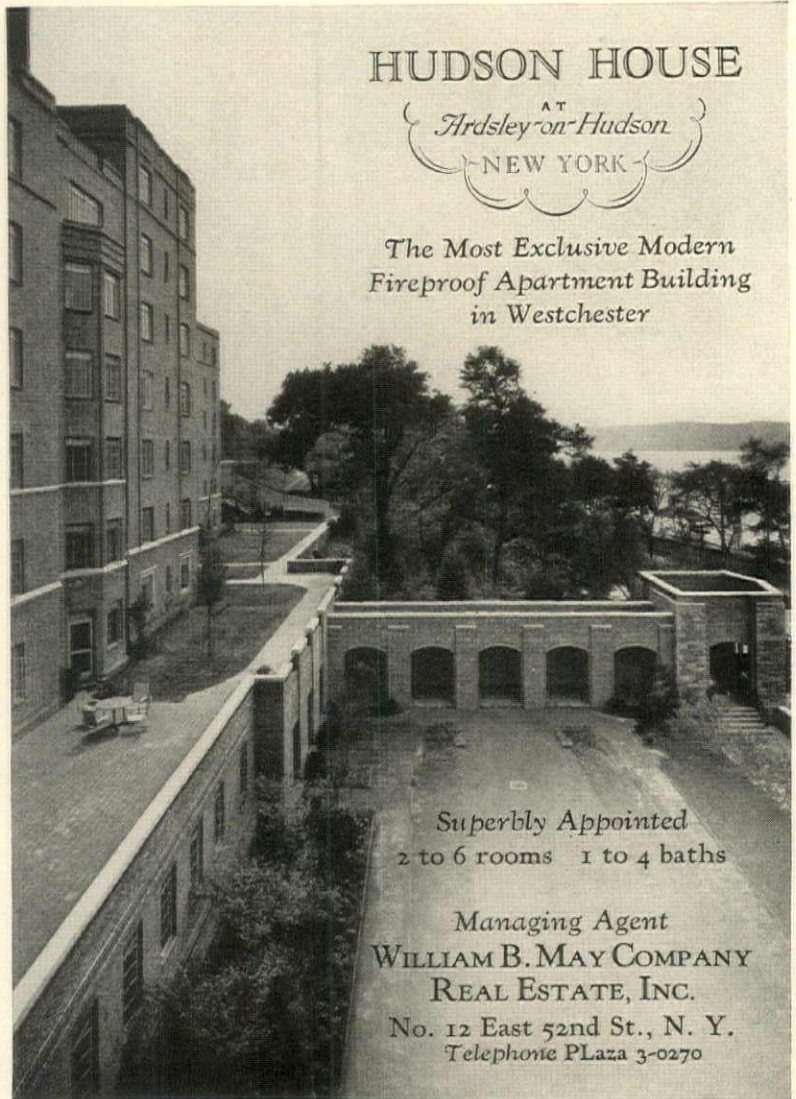
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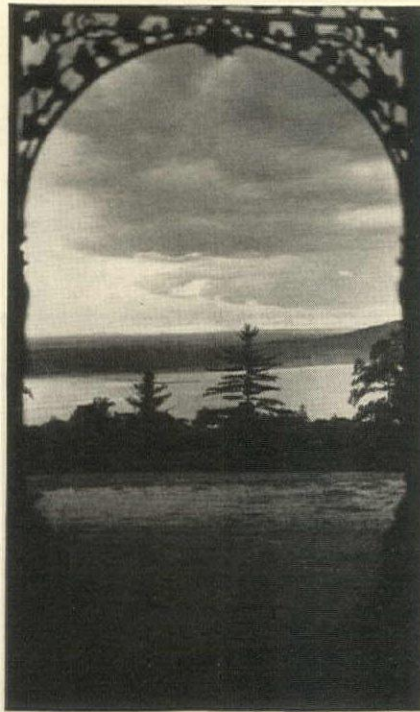


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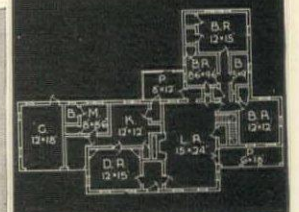
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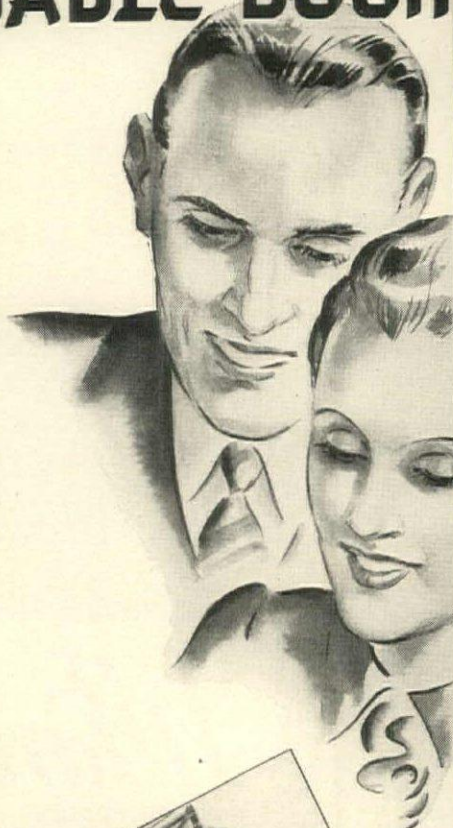




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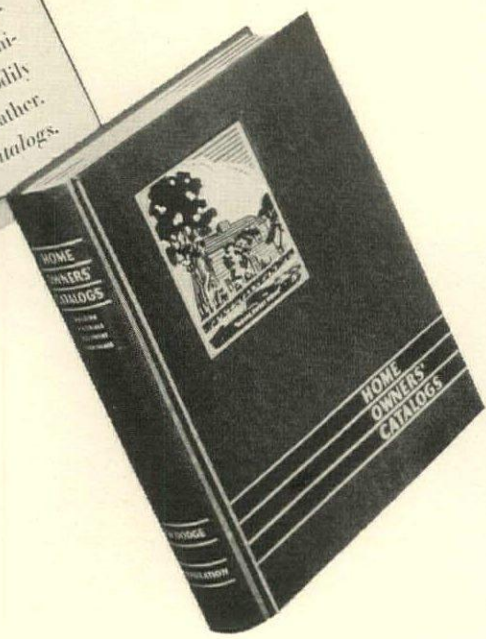
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# HOUSE & GARDEN

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Cover Design by Robert Harrer

## NOTES ON THIS PORTFOLIO

House & Garden presents herewith its second portfolio devoted exclusively to homes built in real estate developments. The men whose skill, experience and integrity are responsible for the fine quality and genuine value of the work here represented are very much to be congratulated. Their insistence on good design, careful construction, the best of materials and equipment, serves as an inspiration to the whole home building field. Their foresight and their intelligent concern for the interest of the ultimate owners of homes in

their communities command our attention and our respect.

In inviting our readers to this review of some of the current building in these communities, we would call their attention not only to the work of the developers, but also to that of the very capable architects whose designs and plans form such an important part of this book. In these pages are shown large homes and small homes, homes in a complete variety of the styles most acceptable to our current tastes. Among them our readers may find some that are of spe-

cial interest to them, as potential builders. We have therefore shown complete plans and a synopsis, with each house, of the pertinent facts of construction, color, etc.

In all cases we have given the size of the house, measured in the builder's terms of cubic foot content. In most cases we have also given the cost of construction. This cost, it must be remembered, may not be taken as a measure of what a given house would cost to duplicate in your own locality. To get such an estimate, consult your architect or builder.

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AN INVESTMENT IN SECURITY—THE HOME OF 1938

10 SECTION II

HOUSE & GARDEN

BIRCH



# IF YOU BUILD NOW

Economic factors that make possible "a better house in 1938 than formerly" analyzed

by R. Eugene Curry, New York real estate manager

"SHOULD I build now or wait a year or two?" This question is in the mind of many thousands of Americans today. What will be gained or lost by delay?

The answer is to be found not in any magic formula or surprise development, but in a review of the facts and trends already known to most of these thousands.

Today there is a sympathetic attitude toward building enterprises from business and business leaders. These men and the economists have known for a long time about the British building boom and its favorable effect there. Housing will get public approval because the results are tangible. Influential leaders are stung by criticism of private enterprise and will welcome an opportunity to show that it can take an active part in giving employment.

Many government officials in many departments have been working on the problem of public and private building. It is evident that construction is receiving active and favorable attention from every direction. What conditions will these joint efforts encounter?

It is well known from observation and from building figures that a great deal of residential construction has been deferred. It has piled up and has not found a substitute.

The long period of real estate liquidation is nearing a close, to be observed from the few vacant houses and apartments. Real estate taxation is decreasing in many communities; the over-expansion in the "twenties" resulted in large bond issues which had to be met in the "thirties"; the peak of debt service has passed in many of these communities and the improvements which were installed are there to be used in the next building movement with little or no public expenditure. Great areas have paved roadways, water, gas and sewer lines ready for the new houses.

Where taxes have increased in the last year, rather than decreased, it is noticeable that the general public is well informed on the town and city finances; the increased taxes have not caused a storm of organized protest. It is encouraging to note that real estate is never mentioned in the daily papers as a possible source of new tax revenue. In a period of rising prices, taxes do not increase in proportion to the increased property value. The problem of real estate taxation is acute in periods of deflation, but is now more reassuring than it has been for the past seven years. Few communities will plunge into new and grandiose projects until recent memories fade.

We have considered specific real estate conditions. Are the general factors as favorable? In this country, which apparently swings from credit expansion to credit deflation

with few stable years in between, every man has become a professional or amateur economist. The consensus of opinion, barring general warfare, is that price levels are due to rise—a world-wide movement based on expanding credit, increasing gold supplies, devaluation, actions of our own and other governments which you may term reflation, inflation or secular trend, according to your beliefs. Indicative of this trend is the prediction by Dr. Melvin T. Copeland of the Harvard School of Business Administration, that irregular commodity price increases will occur up to 50%. Professor Edwin W. Kemmerer of Princeton anticipates, under certain conditions, a new price level almost double what we have had. Real estate has shown very little response to the devaluation of the gold dollar and to many other actions which point toward a new plateau of higher prices. It takes a long time to stir the massive body of real estate, but when it does move either up or down, the action is long, sustained and decisive.

Suppose real estate should reverse all prior history (a long period of expansion and rising prices following each prolonged liquidation). Where would the new home owner be under deflation? The owner's equity would, of course, suffer, as in almost any other investment. The chief advantage of the investment in the house is that it is usable. Under the present system of long term amortizing mortgages, the monthly carrying charges would be little more than rentals.

What effect will the Federal Housing Administration and the new proposals have on construction? The existing F. H. A. program for private houses is fairly well known; mortgages on homes up to 80% of the value will be insured by the Government. The top limit for residential mortgages is \$16,000. The interest rate and service charge is 5½%, the insurance charge ½% of the face of the mortgage, which amortizes monthly over a period of years.

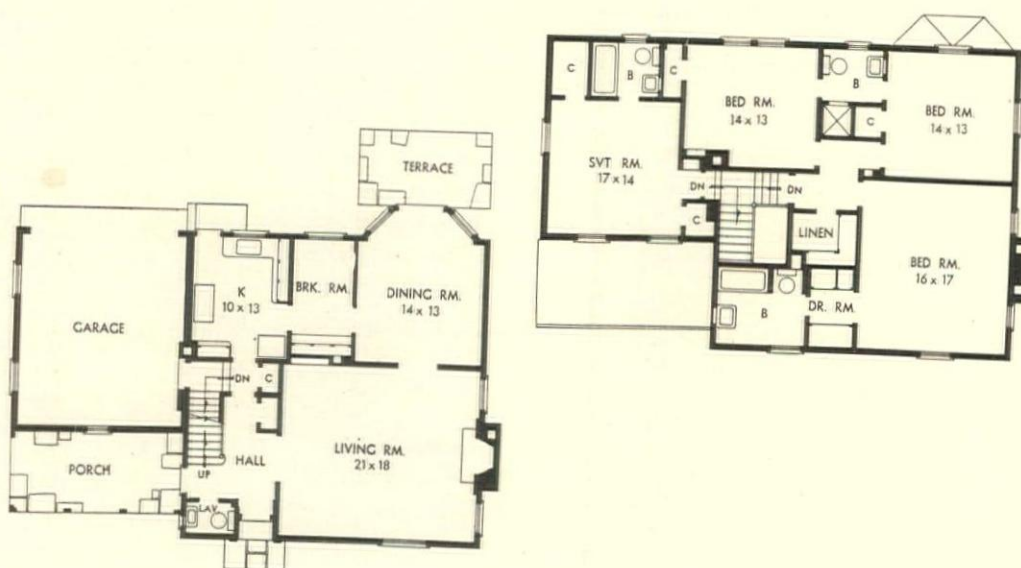
President Roosevelt's Housing Message of November, 1937, extended the F. H. A. principle, rather than proposing any new Federal Housing Program. The proposals would extend government insurance to private owners of mortgages up to 90% of the value of houses costing \$6,000 and under, keeping the 80% limit for houses over \$6,000 and allowing 90% on the first \$6,000 to houses between \$6,000 and \$10,000. The interest and service charge would be 5% instead of 5½%; the insurance fee would be ¼ of 1% on houses costing \$6,000 and under, ½ of 1% on those above \$6,000, and the fee would be figured on the amount currently due on the mortgage, not on the original face amount. (Continued on page 47)





WAITE

CONSTRUCTION DATA		
WALLS:	Shingles	
INSULATION:	Walls and 2nd floor ceiling	
ROOF:	Shingles	
WINDOWS:	Wood; double hung	
COLOR SCHEME	WALLS:	White
	ROOF:	Black
	TRIM:	White
	BLINDS:	Dark green
HEATING:	Oil; air conditioning	
FINANCIAL DATA	Not available	
ARCHITECT:	Maxwell A. Norcross	
OWNER:	William J. Linn	
ADDRESS:	3295 Somerset Drive	
DEVELOPER:	The Van Sweringen Company	
COMMUNITY:	Shaker Heights, Cleveland, Ohio	

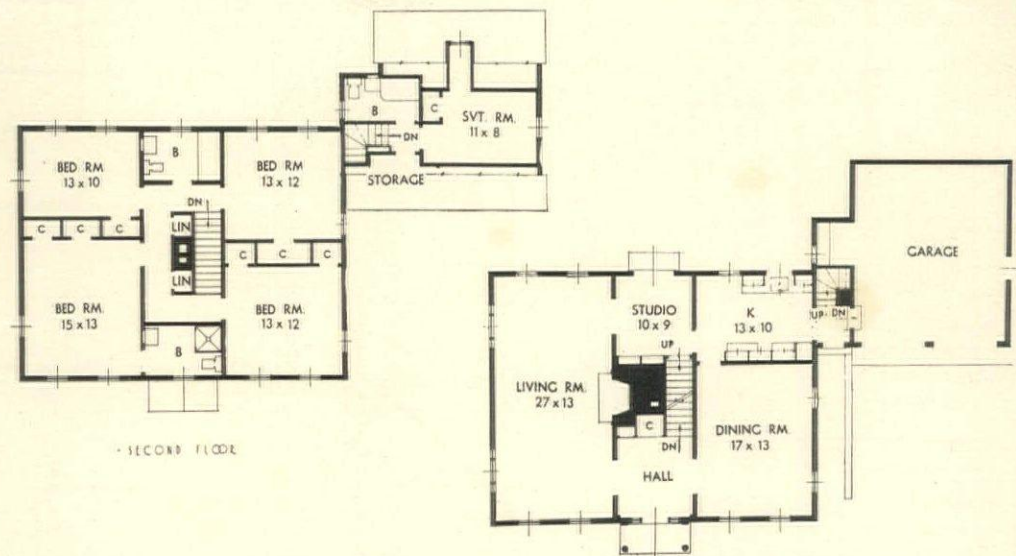


The use of structural elements as a basis for exterior design is well illustrated in this house, the dormer windows, down-spouts and recessed entrance of which combine to create a pleasing façade. The covered porch with its simple flat arches has been carefully proportioned to the size of the house, and affords an interesting and useful treatment of the garage wall. The house contains 36,000 cubic feet and cost \$14,500, or 40 cents a cubic foot, to build in February, 1937.





CONSTRUCTION DATA	
WALLS:	Clapboard
INSULATION:	Walls and 2nd floor ceilings
ROOF:	Slate
WINDOWS:	Wood; double hung
COLOR SCHEME	WALLS: Cream
	ROOF: Black
	TRIM: White
	BLINDS: Green
HEATING:	Oil; air conditioning
FINANCIAL DATA	50% Cash; balance 20-year amortization
ARCHITECT:	Kimball & Husted
OWNER:	J. M. Boohecker
ADDRESS:	2 Monfort Road
DEVELOPER:	Whitson Improvement Co.
COMMUNITY:	Monfort Hills, Port Washington, N. Y.

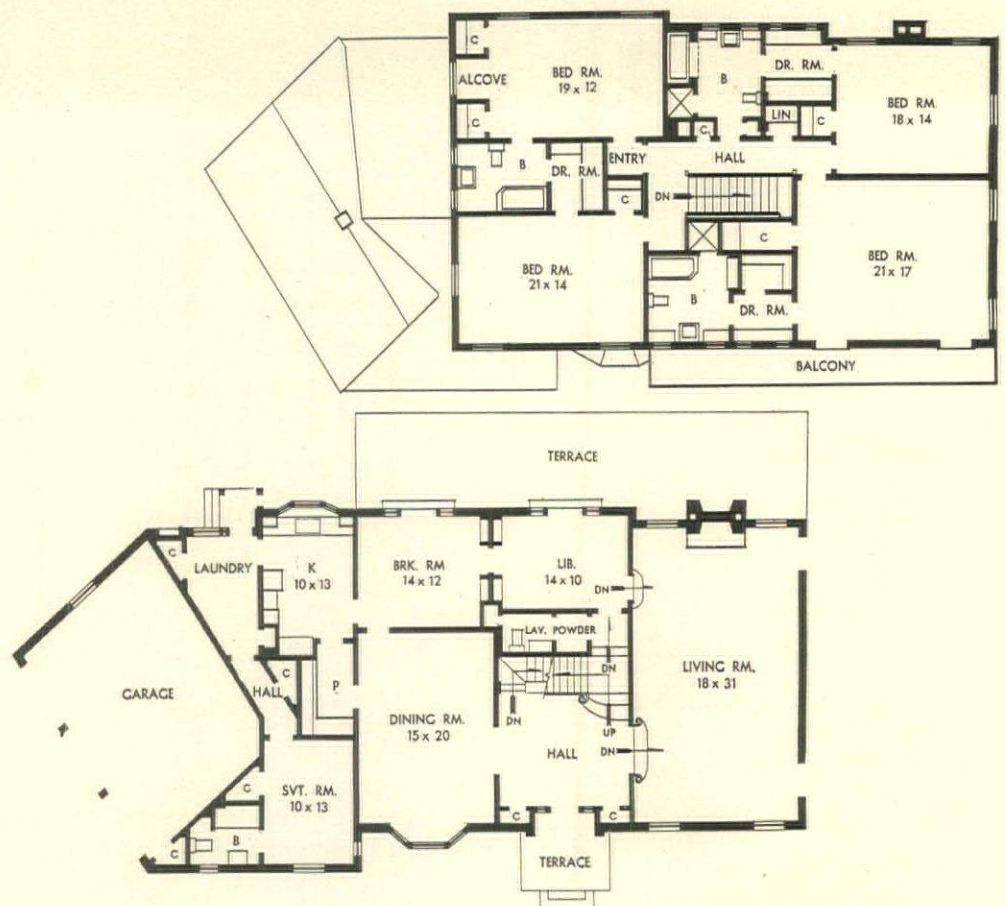


The sound design of the square, hip-roofed "New Hampshire" house is exceptionally good and is adaptable to different localities as shown by this house in a Long Island community. The plans also show the advantages of the block type central hall arrangement, for the rooms are well proportioned and bear a logical relationship to each other. The difficult problem of attaching a garage to a hip-roofed house has been unusually well handled. Completed in 1937, the house contains 33,365 cubic feet and cost \$12,700 to build at 38 cents a cubic foot.



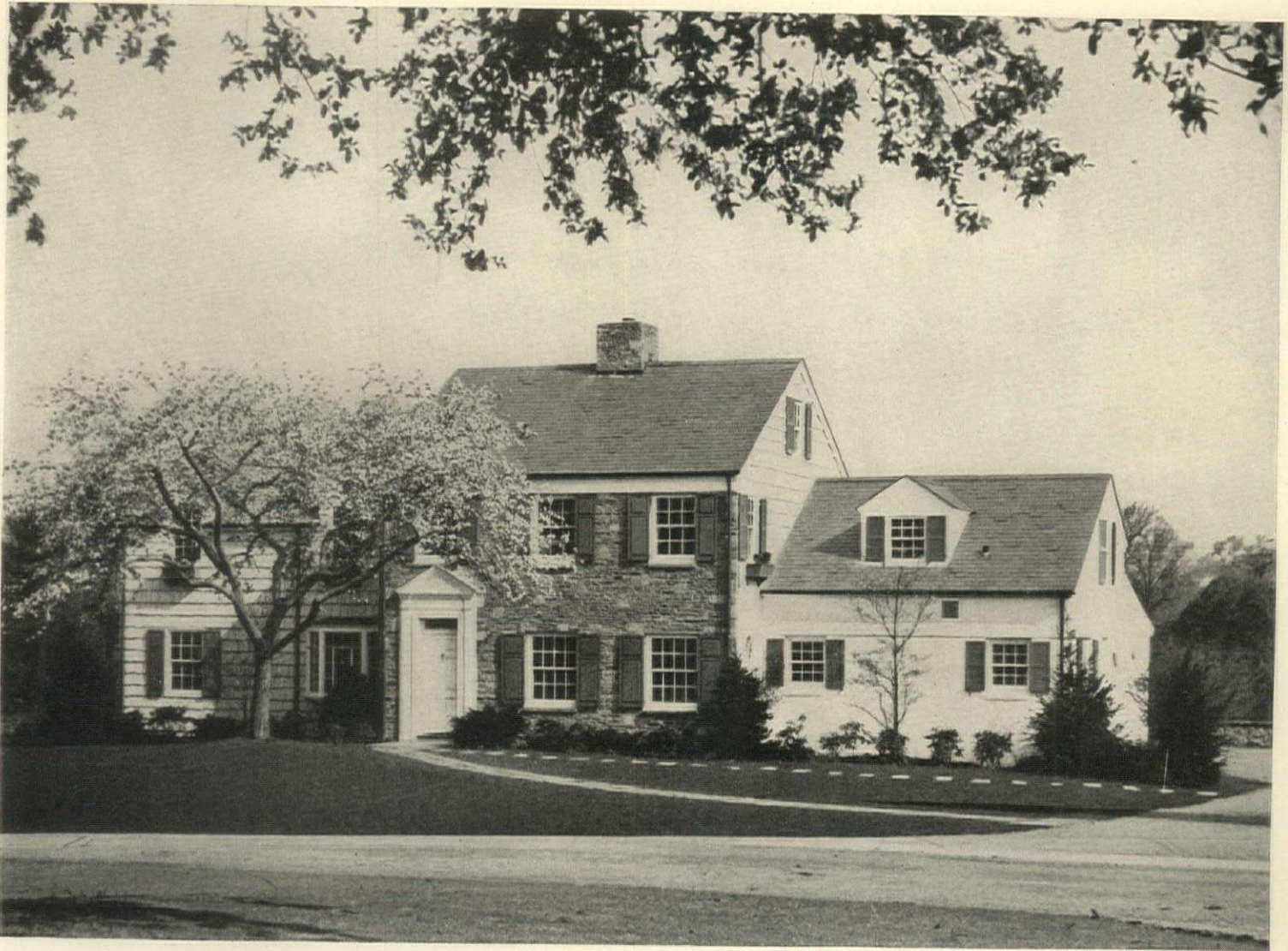


CONSTRUCTION DATA	
WALLS:	Brick veneer and redwood siding
INSULATION:	None
ROOF:	Shingles
WINDOWS:	Wood; double hung
COLOR SCHEME	WALLS: White
	ROOF: Grey
	TRIM: White
	BLINDS: Light green
HEATING:	Gas-fired unit furnaces
FINANCIAL DATA	Financing privately arranged
ARCHITECT:	Designed by F. O. Reyenga
OWNER:	Mrs. Lawrence Maas
ADDRESS:	200 Conway Avenue
DEVELOPER:	Janss Investment Corp.
COMMUNITY:	Westwood Hills, Los Angeles, California

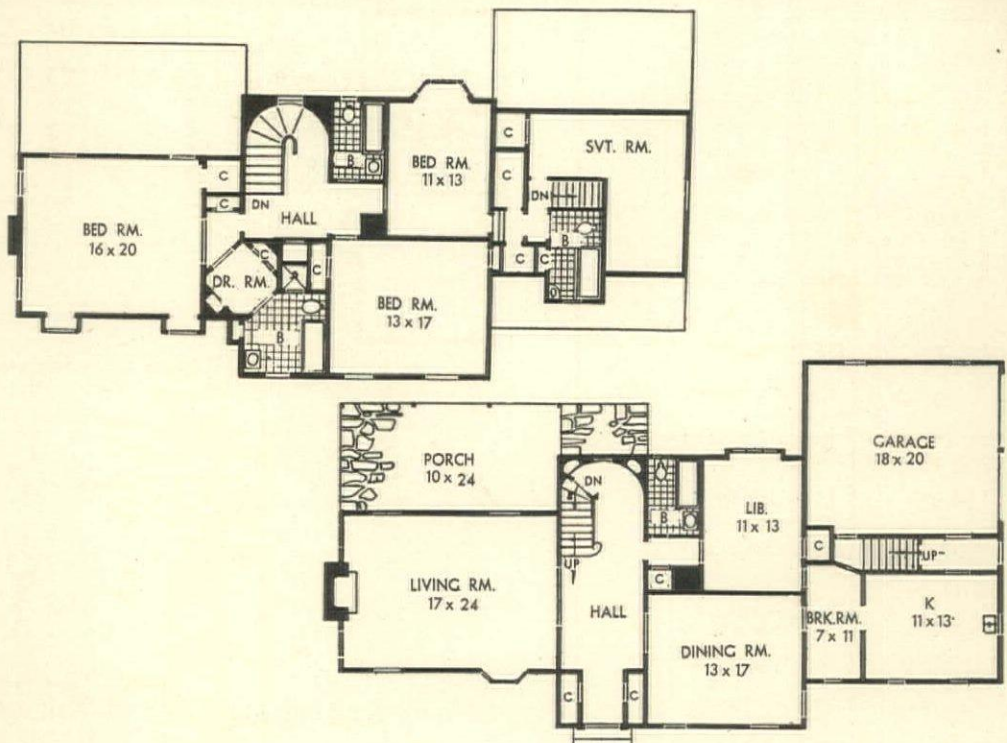


A street which obtusely changes its direction may create a special condition on the plot affected and require the house plan to be worked out in conformity with the irregular frontage. The design shown here is well adapted to such a condition. The garage has been placed to take advantage of the curve in the street without affecting the main portion of the plan. This home contains 60,340 cubic feet.



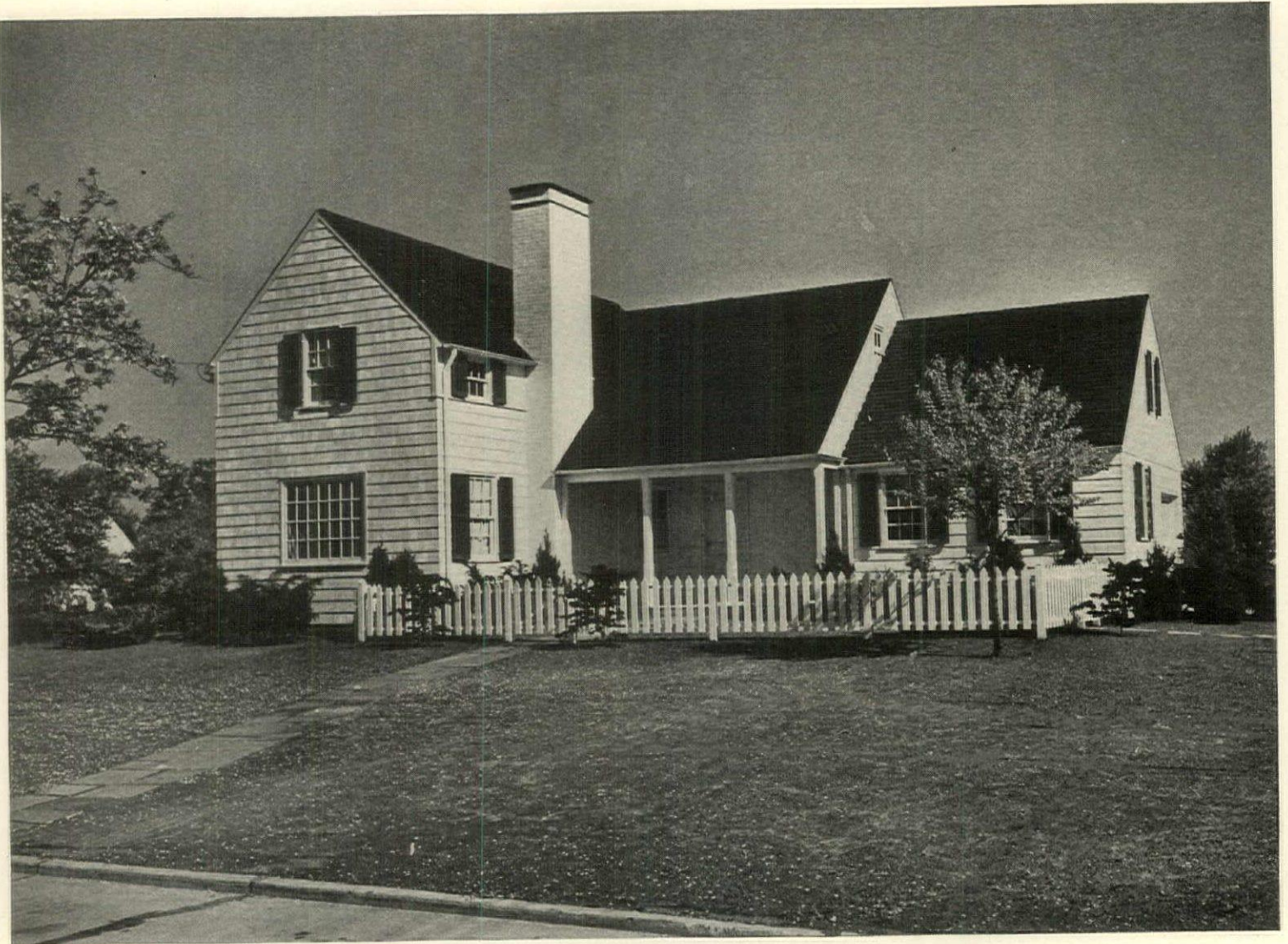


CONSTRUCTION DATA		
WALLS:	Stone, shingles, brick, flush boarding	
INSULATION:	Walls and 2nd floor ceiling	
ROOF:	Vermont slate	
WINDOWS:	Wood sash, double hung steel sash, casement	
COLOR SCHEME	WALLS:	White
	ROOF:	Green
	TRIM:	White
	BLINDS:	Blue
HEATING:	Oil; air conditioning	
FINANCIAL DATA	Not available	
ARCHITECT:	Edwin Kline	
OWNER:	Brimar Corporation	
ADDRESS:	Broadlawn Avenue	
DEVELOPER:	Brimar Corporation	
COMMUNITY:	Broadlawn Harbour, Kingspoint, Great Neck, L. I.	

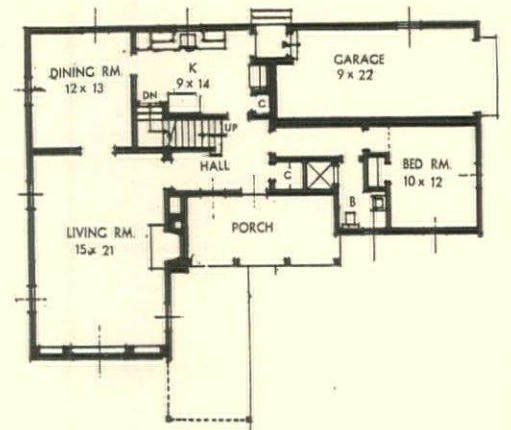
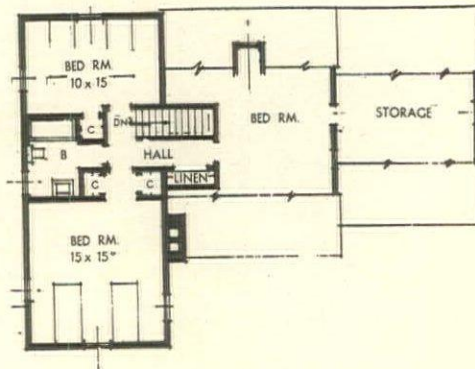


A successful combination of different wall materials—stone, hand-split shingles, brick and flush boarding is shown in this Colonial house. The two wings set back from the central portion and the change in levels give it the pleasant comfortable look of a “house that has grown”. The spacious hall with a circular stairway and a library which could be used as a guest room are interesting features of the plan. Completed in 1937, this home contains 47,000 cubic feet.



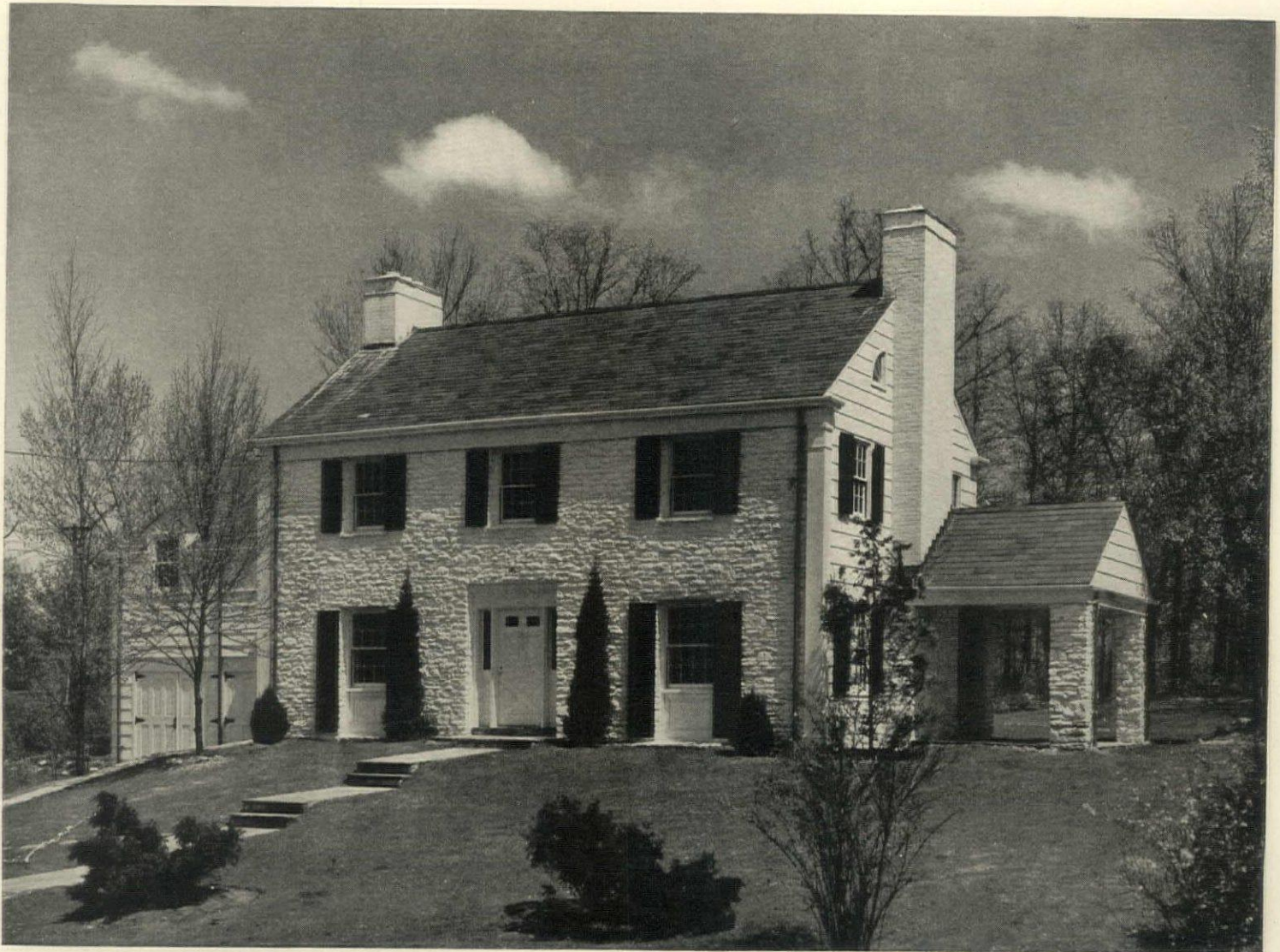


CONSTRUCTION DATA		
WALLS:	Shingles	
INSULATION:	Walls and 2nd floor ceilings	
ROOF:	Wood shingles	
WINDOWS:	Wood, double hung	
COLOR SCHEME	WALLS:	White
	ROOF:	Brown
	TRIM:	White
	BLINDS:	Blue
HEATING:	Gas; air conditioning	
FINANCIAL DATA	F.H.A. mortgage; \$125 monthly payments	
ARCHITECT:	Albert E. Olson	
OWNER:	Harmon National Real Estate Corp.	
ADDRESS:	54 Rockinchair Road	
DEVELOPER:	Harmon National Real Estate Corp.	
COMMUNITY:	Orchard Hill, Hartsdale, N. Y.	



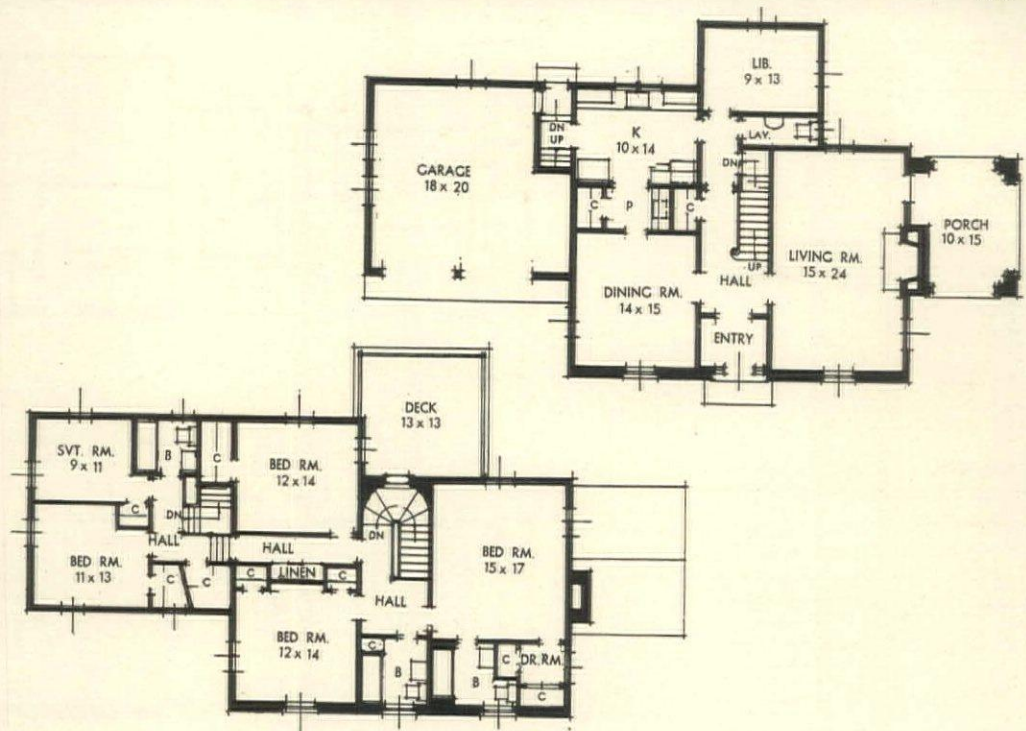
The interesting roof line and proportions of this house bear a direct relation to the carefully developed plan. Appropriately known as "Shutters and Shingles" it was completely furnished for display by John Wanamaker. The first floor provides excellent circulation and includes a corner bedroom with bath for guests or maid away from the living area. The small picket fence enclosing the dooryard is an attractive feature of the entrance. Completed in 1935, the house contains 32,380 cubic feet and cost \$11,950 to build.





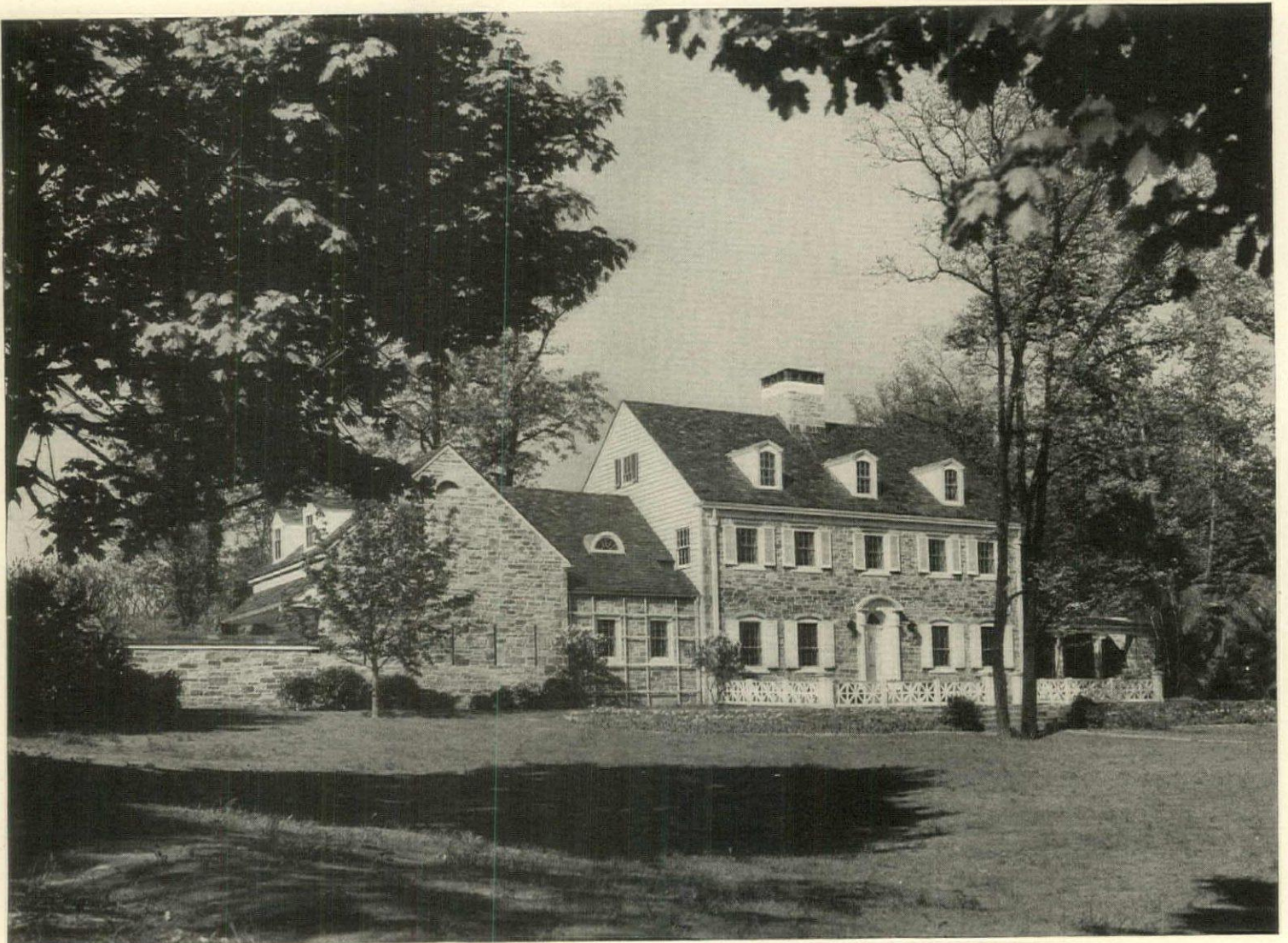
GASB

CONSTRUCTION DATA		
WALLS:	Stone and shingle	
INSULATION:	Walls and 2nd fl. ceilings	
ROOF:	Slate	
WINDOWS:	Wood; double hung	
COLOR SCHEME	WALLS:	White
	ROOF:	Slate
	TRIM:	White
	BLINDS:	Black
HEATING:	Oil; air-conditioning	
FINANCIAL DATA	15-year amortizing first mortgage	
ARCHITECT:	Julio Palau; R. C. Lawrence, Designer	
OWNER:	A. L. Bisland	
ADDRESS:	Highland	
DEVELOPER:	Lawrence Properties	
COMMUNITY:	Bronxville, N. Y.	

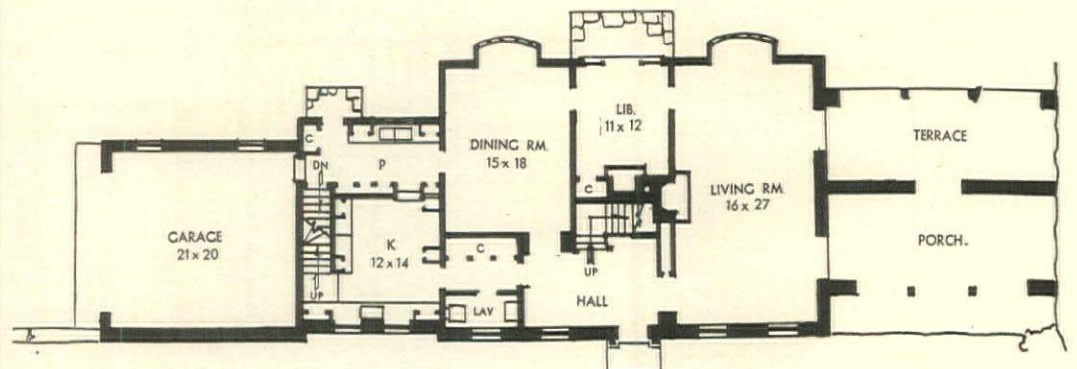
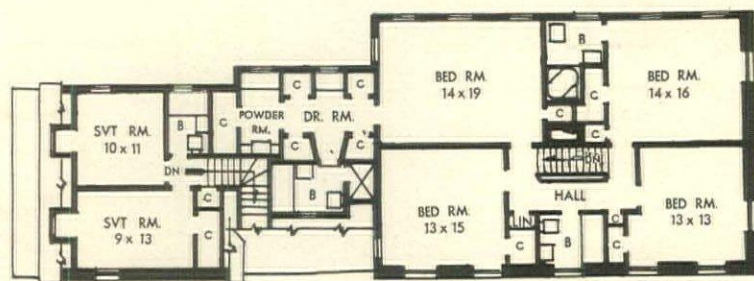


This nicely balanced design is noteworthy for the quality of its detail, as much as for the excellence of its plan. The treatment of the entrance, and of the windows on either side, is especially effective. The admirable simplicity of the landscaping is in complete harmony with the architecture. Completed in 1936, this 42,000 cubic foot home cost \$19,320 to build.



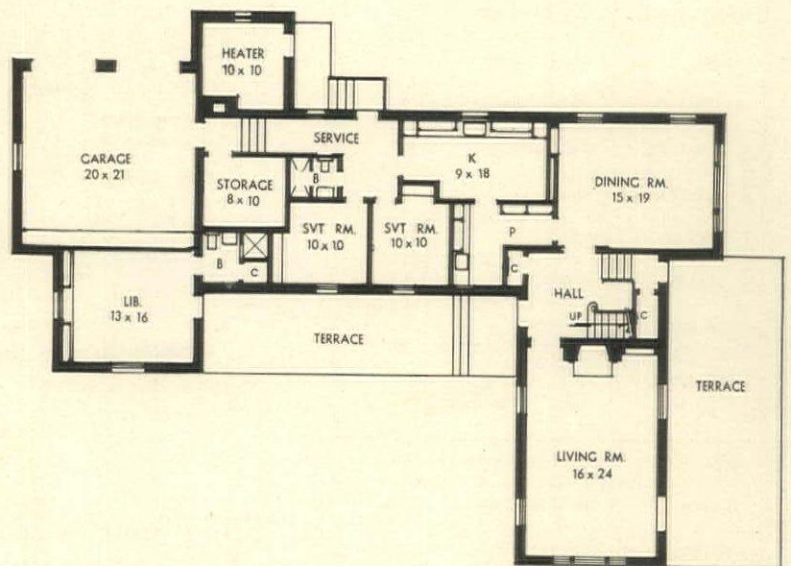
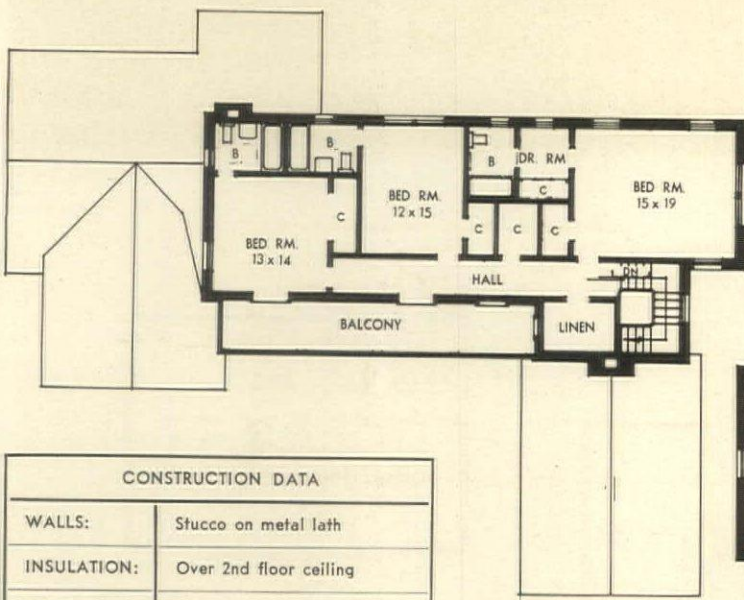


CONSTRUCTION DATA		
WALLS:	Clapboard and stone	
INSULATION:	Used throughout	
ROOF:	Slate	
WINDOWS:	Wood, double hung	
COLOR SCHEME	WALLS:	Buff
	ROOF:	Variegated
	TRIM:	White
	BLINDS:	White
HEATING:	Gas; two-pipe vapor	
FINANCIAL DATA	To meet owner's requirements	
ARCHITECT:	Benson Eschenbach	
OWNER:	Rye Ridge Realty Corp.	
ADDRESS:	Oak Lane, Harrison, N. Y.	
DEVELOPER:	Rye Ridge Realty Corporation	
COMMUNITY:	Sterling Ridge, Harrison, N. Y.	



This Pennsylvania type stone house, with Georgian details, has many attractive features. The garage and kitchen wings bear an interesting relation to the main part of the house, and the curved window heads repeat the theme of the front entrance. The roof line is particularly pleasing with the dormer windows well designed and spaced. Completed in 1937 the house contains 63,100 cubic feet.





CONSTRUCTION DATA	
WALLS:	Stucco on metal lath
INSULATION:	Over 2nd floor ceiling
ROOF:	Tile
WINDOWS:	Wood; double hung
COLOR SCHEME	WALLS: Off-white
	ROOF: Moss green
	TRIM: White
	BLINDS: Green
HEATING:	Oil; air conditioning
FINANCIAL DATA	Cash
ARCHITECT:	Francis Louis Abreu
OWNER:	C. Allen Blyth
ADDRESS:	Marquez Street
DEVELOPER:	Sea Island Company
COMMUNITY:	Sea Island, Georgia

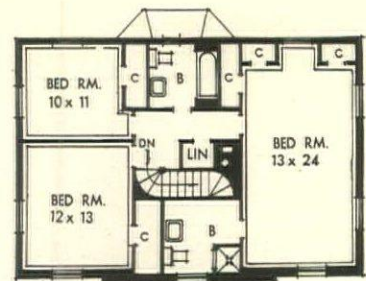
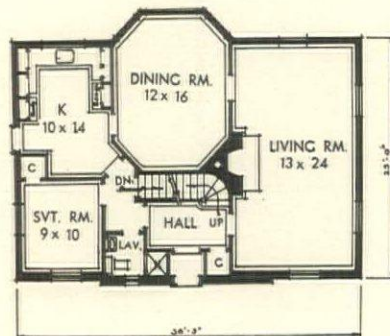
Reminding us that the Spaniards left their mark in the Southeast, as well as in the Southwest, this charming home is designed in a style which, in California, might be called "Monterey" and which is deservedly popular wherever the sun is bright and the climate mild. This house contains 44,871 cubic feet and cost \$20,652 to build.





VAN ANDA

CONSTRUCTION DATA		
WALLS:	Brick veneer	
INSULATION:	Walls and over 2nd floor ceiling	
ROOF:	Bangor slate	
WINDOWS:	Metal casements	
COLOR SCHEME	WALLS:	Red brick
	ROOF:	Black
	TRIM:	White
	BLINDS:	White
HEATING:	Oil; steam	
FINANCIAL DATA	F. H. A. Mortgage; \$2000 down, \$81.55 monthly	
ARCHITECT:	Developers' staff architect	
OWNER:	Mott Brothers	
ADDRESS:	Garden City, L. I.	
DEVELOPER:	Mott Brothers	
COMMUNITY:	Garden City, L. I.	



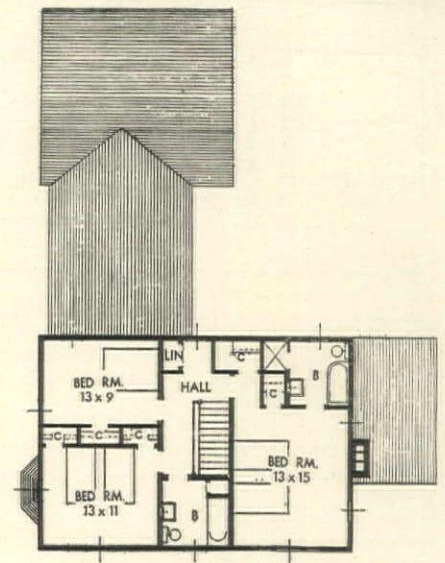
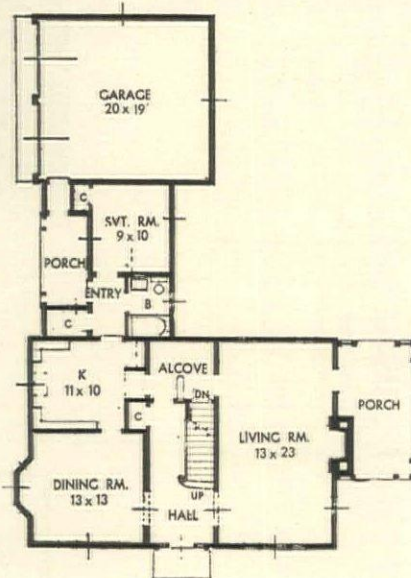
The country's acute need for small homes, well designed and well built, is finding an answer in houses such as this. Economical both in cost and in upkeep, this house has the architectural and structural qualities which formerly were associated only with much more costly buildings. The plans, as shown above, are efficiently compact, yet the rooms are of good size and proportion. The octagonal dining room, spacious master bedroom, and scientifically designed kitchen are especially noteworthy. This 30,216 cubic foot house was completed in June, 1937, at a cost of approximately \$9,000.





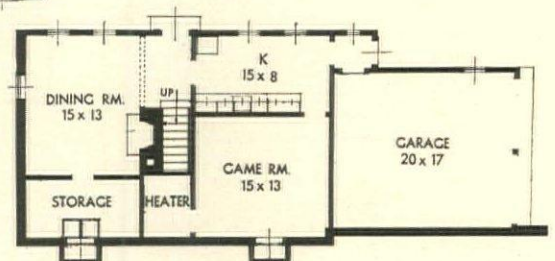
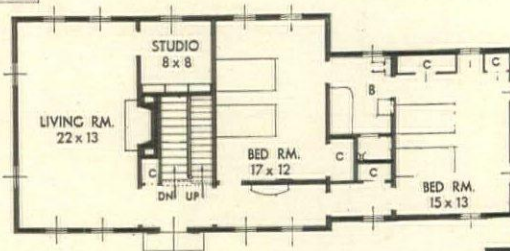
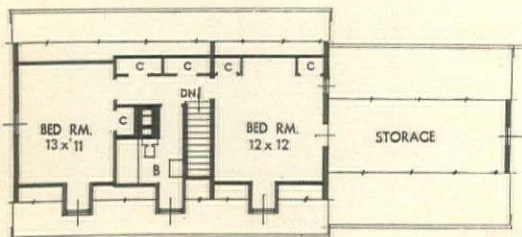
GOTTSCHO

CONSTRUCTION DATA		
WALLS:	Clapboards	
INSULATION:	Walls and over 2nd floor ceiling	
ROOF:	Cedar shingles	
WINDOWS:	Wood, double hung	
COLOR SCHEME	WALLS:	White
	ROOF:	Dull green
	TRIM:	White
	BLINDS:	Dark green
HEATING:	Gas; air conditioning	
FINANCIAL DATA	F.H.A. insured mortgage	
ARCHITECT:	Moore and Hutchins	
OWNER:	Parmoor Corporation	
ADDRESS:	Cannon Place, Huntington, New York	
DEVELOPER:	Parmoor Corporation	
COMMUNITY:	Cannon Hill, Huntington	



Among the many advantages offered the home buyer by modern developers none is more important than this: their houses are designed by thoroughly competent architects, experts in the exacting science of planning a home. For example, examine these plans, every part of which is carefully designed in relationship to the whole. All rooms are well proportioned and of good size; there is plenty of light and ventilation, and adequate closet space. Completed in July 1937 at a cost of \$14,167, this house contains 34,380 cubic feet.





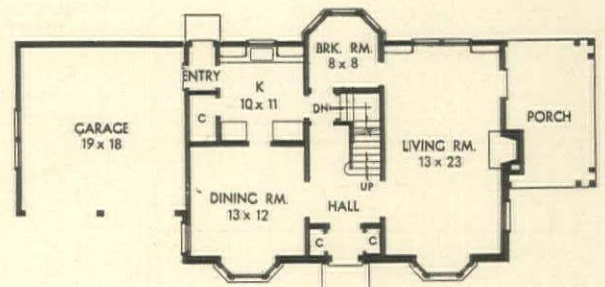
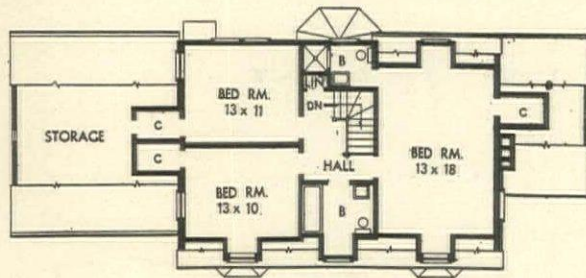
CONSTRUCTION DATA	
WALLS:	Shingles
INSULATION:	Walls and 2nd floor ceilings
ROOF:	Slate
WINDOWS:	Wood; double hung
COLOR SCHEME	WALLS: White
	ROOF: Black
	TRIM: White
	BLINDS: Pale green
HEATING:	Oil; air conditioning
FINANCIAL DATA	20% cash; balance 20-year amortization
ARCHITECT:	Kimball & Husted
OWNER:	Whitson Improvement Corp.
ADDRESS:	12 Orchard Farm Road
DEVELOPER:	Whitson Improvement Corp.
COMMUNITY:	Monfort Hills, Port Washington, N. Y.

Built on a steeply sloping site, this house has two ground levels, resulting in considerable variety in the design, as shown in the plans and photographs. The three-story plan affords a surprising amount of livable space. The house contains 29,048 cubic feet and cost \$12,200 to build. It was completed in June, 1937.



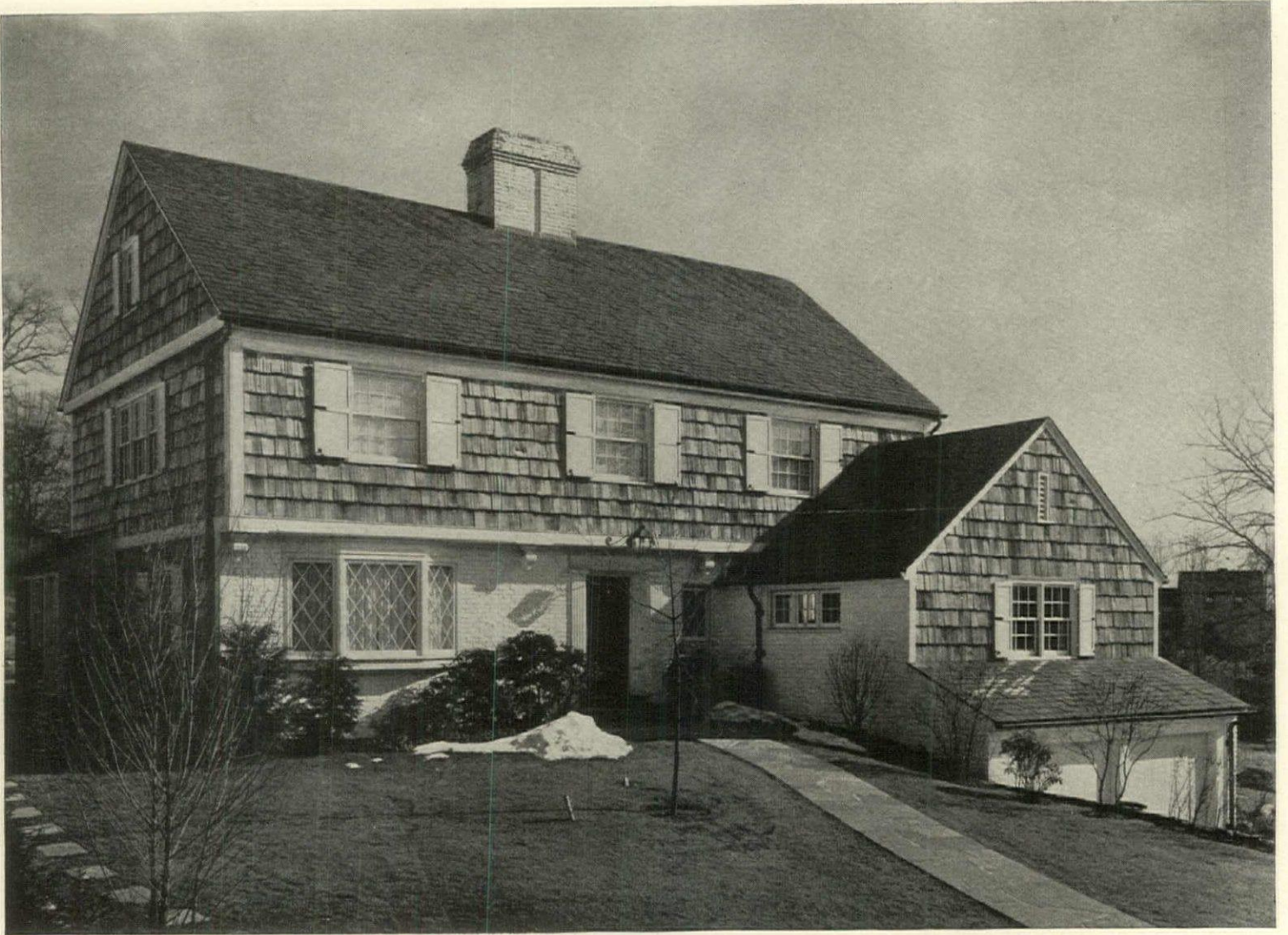


CONSTRUCTION DATA	
WALLS:	Shingles, Brick veneer
INSULATION:	Walls and 2nd floor ceiling
ROOF:	Shingles
WINDOWS:	Wood; double hung
COLOR SCHEME	WALLS: White
	ROOF: Dark Gray
	TRIM: White
	BLINDS: None
HEATING:	Gas; air conditioning
FINANCIAL DATA	Not available
ARCHITECT:	Edward W. Tanner
OWNER:	Mrs. Levi Wilson
ADDRESS:	5315 Neosho Lane
DEVELOPER:	J. C. Nichols Companies
COMMUNITY:	Country Club District, Kansas City, Mo.

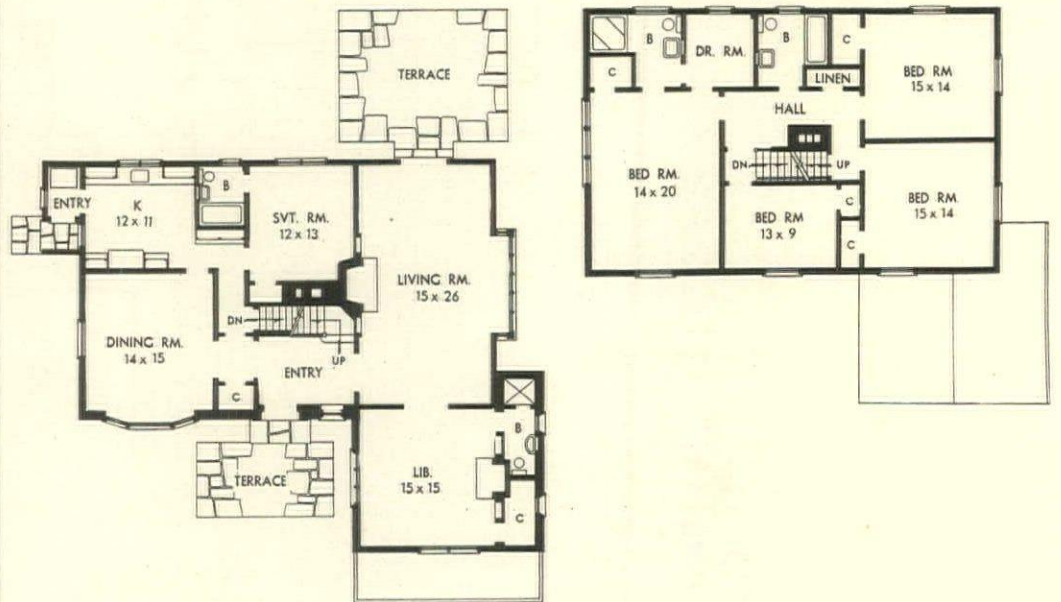


That the pronounced trend towards simplicity in residential architecture is having a very healthy effect on the quality of design is demonstrated by this attractive home. What little ornament is used—such as the twin bays and simple brick cornice—shows up to very good effect by contrast with the plain wall surfaces and basic simplicity of the mass. This house, completed in the Fall of 1935, contains 32,600 cubic feet and was built at the low cost of \$9,200.





CONSTRUCTION DATA		
WALLS:	Brick, cedar shingles	
INSULATION:	Walls and 2nd floor ceilings	
ROOF:	Slate	
WINDOWS:	Wood; double-hung	
COLOR SCHEME	WALLS:	White-washed brick Natural shingles
	ROOF:	Black
	TRIM:	White
	BLINDS:	White
HEATING:	Oil; air conditioning	
FINANCIAL DATA	Not available	
ARCHITECT:	U. G. Turcot	
OWNER:	William J. German	
ADDRESS:	Sheldrake Drive	
DEVELOPER:	C. W. Moody & Son	
COMMUNITY:	Rouken Glen, Larchmont, N. Y.	

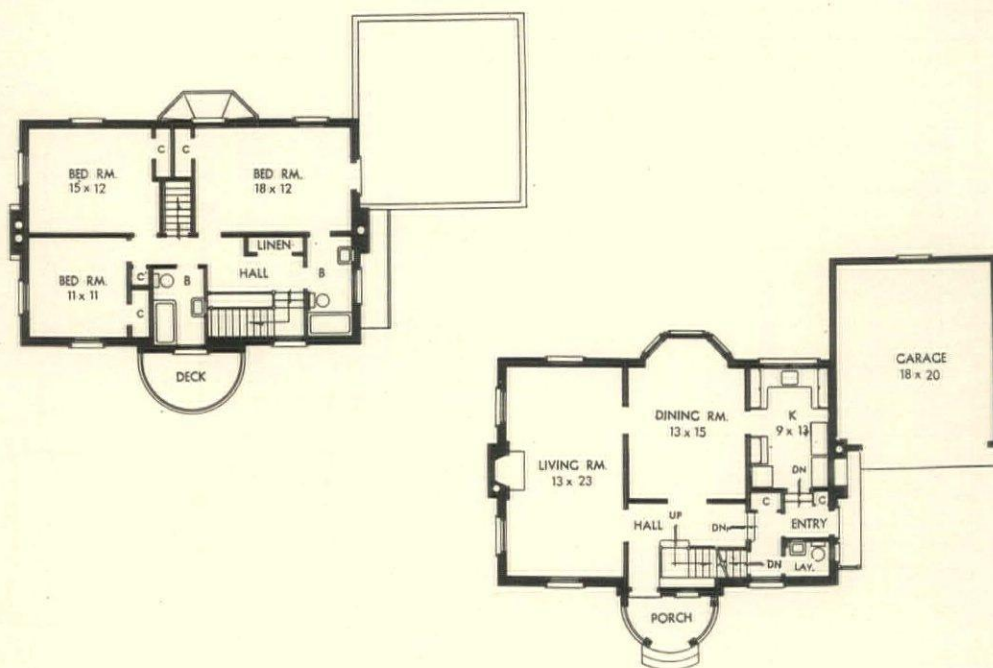


Enhancing the vigorous character of this Early American design, the builder has used extremely heavy hand split shingles on the walls, hand-hewn barge boards, and simple, sturdy detail throughout. In order to adapt the house to a rather narrow lot, the garage wing was projected towards the street, creating an attractive library next the living room. The basement provides laundry, playroom and bar. Completed in September, 1936, this house contains 45,142 cubic feet.





CONSTRUCTION DATA		
WALLS:	Brick veneer	
INSULATION:	Walls and 2nd floor ceiling	
ROOF:	Shingle tile	
WINDOWS:	Wood; double hung	
COLOR SCHEME	WALLS:	Red
	ROOF:	Dark red and black
	TRIM:	White
	BLINDS:	Green
HEATING:	oil; air conditioning	
FINANCIAL DATA	F.H.A. type mortgage	
ARCHITECT:	Dwight James Baum	
OWNER:	Judge Daniel V. Sullivan	
ADDRESS:	1 Rivercrest Road	
DEVELOPER:	Riverdale Heights, Inc.	
COMMUNITY:	Riverdale Heights, Riverdale, N. Y.	



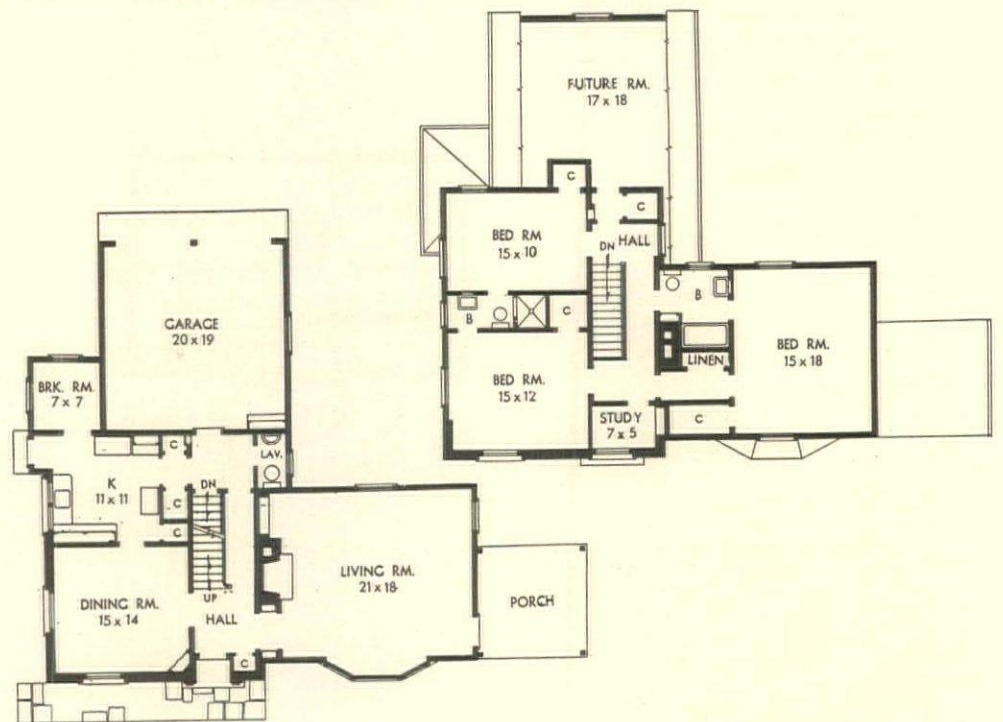
The careful detail of the cornice and pediment gives unusual dignity to this small Georgian house. The hip-roof, circular headed dormers and balanced chimneys, which are quite typical of this style, have been used here most successfully. The grouping of the kitchen, service area and garage is an interesting feature of the plan, and the change in level is effectively handled. This 35,000 cubic foot house was built in 1937 at a cost of \$14,500, or 40 cents per cubic foot.





WALTE

CONSTRUCTION DATA		
WALLS:	Stone and clapboard veneer	
INSULATION:	Walls and 2nd floor ceilings	
ROOF:	Shingles	
WINDOWS:	Wood; double hung	
COLOR SCHEME	WALLS:	Gray and white
	ROOF:	Gray
	TRIM:	White
	BLINDS:	Blue green
HEATING:	Gas; air conditioning	
FINANCIAL DATA	Not available	
ARCHITECT:	Munroe Walker Copper, Jr. Edward G. Conrad	
OWNER:	G. Glen Anderson	
ADDRESS:	Overhill Road	
DEVELOPER:	Louis S. Kreider	
COMMUNITY:	Forest Glen Estates Youngstown, Ohio	

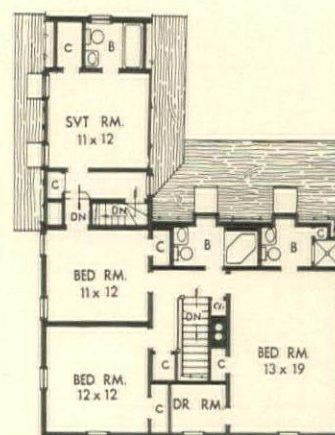
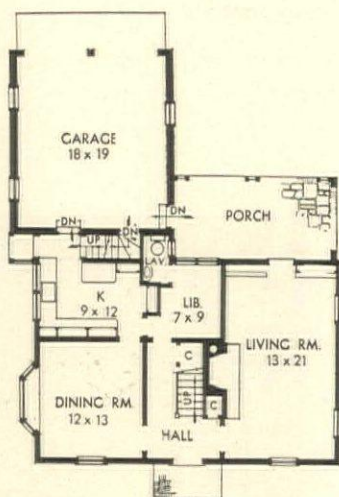


The basic plan of this house is clearly expressed in its exterior design through the use of a different material for the wing containing the living room and master's suite. The bay window, which is an interesting detail of the exterior, is also an important feature of the well-proportioned living room. The service area and garage have been thoughtfully planned for convenience. The house contains 41,593 cubic feet and cost \$13,416, at approximately 32 cents a cubic foot, in 1937.





CONSTRUCTION DATA	
WALLS:	Clapboards
INSULATION:	Walls and 2nd floor ceiling
ROOF:	Shingles
WINDOWS:	Wood; double hung
COLOR SCHEME	WALLS: White
	ROOF: Dark brown
	TRIM: White
	BLINDS: Green
HEATING:	Oil; air conditioning
FINANCIAL DATA	Not available
ARCHITECT:	Phillips Brooks Nichols
OWNER:	John C. Sprague
ADDRESS:	Greenway Road
DEVELOPER:	Rye Ridge Realty Corp.
COMMUNITY:	Park Ridge, Harrison, N. Y.



The diamond shaped glass in the front door and the overhang of the second floor and gable end recall the Elizabethan influences in our Colonial architecture. This interesting style is carefully developed through the window spacing and the steep roof with its massive central chimney. A den opening on the living porch and an upstairs sewing room are interesting features of the plan. The house contains 32,700 cubic feet and cost \$17,000 at 52 cents a cubic foot in 1937.



# SELECTING A HOME

How to insure that your choice of a home will be the wisest possible investment is explained by C. W. Moody, builder and developer

THE average person interested in buying or building a new home is too often inclined to magnify the difficulties of making a proper selection. Undeniably there are many factors to be considered before coming to a definite decision but one need not be unduly deterred by them. The simplification of architectural design, the standardization of building materials, the remarkable modernization of household equipment effected during recent years, and the unprecedented low cost of financing combine to insure the prospective home owner against depreciation of his investment.

Specifically the problems to be considered are first, the careful selection of an organization competent to provide the best architectural and building service. Like the family physician, one's advisor must understand not only the technicalities of his profession, but have a sympathetic understanding of his client's problems. It is upon this cooperation between client and advisor that success depends. But in this respect, the home seeking public can be well assured that it will receive competent service from today's building industry. Home planning, specifying, purchasing, and building are highly involved technical matters on which professional experienced service is always needed and is worth its cost. Such service actually reduces expense.

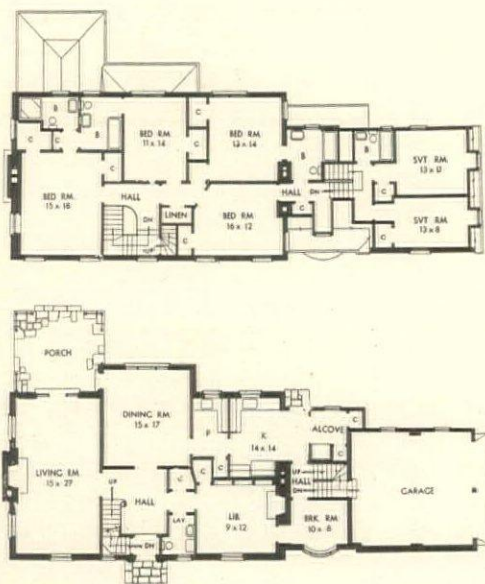
One should next consider the location. The various elements of community life such as the congeniality of one's

neighbors, the rating of the local schools, the character of the nearby clubs, the accessibility of shops and transportation facilities, should all be given even greater consideration than the choice of the property itself.

Thoroughly satisfied with all these conditions, one may then choose the actual building site, consulting with the architect to make certain that the type of house desired is adapted to that particular property and the general type of architecture in the locality. Having tentatively settled on the plot, the next consideration is making certain that the adjoining properties are of equal or greater value than that of the investment contemplated. It is of course necessary to know the local restrictions as to value and building requirements and to satisfy oneself of the permanent character of the community and the person or organization responsible for its development and the perpetuation of its restrictions.

The contour of the property itself is of utmost importance. Trees and slopes and other natural advantages serve to reduce the landscaping cost and add greatly to the charm of the house. Not only should the type of the house be suited to the site selected but it should be in harmony with its neighbors. To build a Southern Colonial mansion on a high knoll surrounded by trees and rocks in a community predominantly Tudor would be an obvious absurdity. Some owners, intent on carrying out a chosen

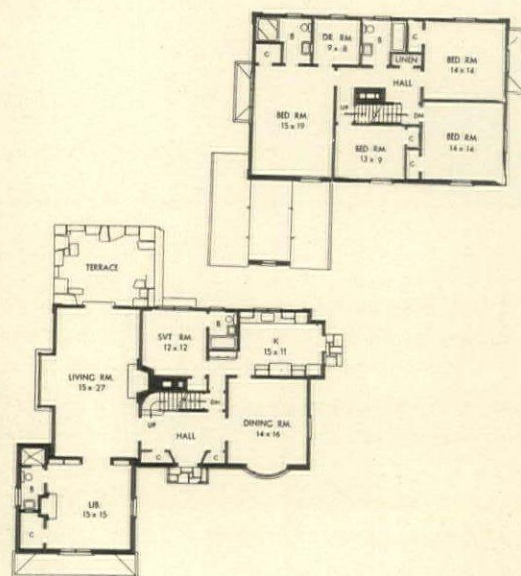
Built by the author of this article, this home admirably typifies the dignity, simplicity and repose found in the home of today







Another home built by Mr. Moody, this more informal type is carefully designed in harmony with its wooded and sloping site



design, fail to give proper consideration to the relation of house and contour of the property and in this matter the practical knowledge of the builder skilled in the details of both building and landscaping may be of invaluable assistance.

The site having been selected, the next item of major importance is of course the design of the house. Presumably the best designs that will be produced in the houses of the immediate future will not break away entirely from the past, but will be rather a fresh interpretation in modern terms of 18th century domestic architecture, as exemplified by the English Georgian, French Directoire, and our own Greek Revival. The client predisposed to a certain type of architecture should bear in mind that the present trend is away from the extreme designs of a few years ago and towards dignity and repose. Simple rectangular forms, carefully studied for mass proportion, with the elimination of needless detail, are producing a refreshing simplicity in the better houses of today. Efficiency of plan, compactness and useability of space are being given more consideration, with the result that maximum living comfort is being realized without excessive cost. Modern architecture, in its extreme forms, has not yet proven popular with the majority of home builders.

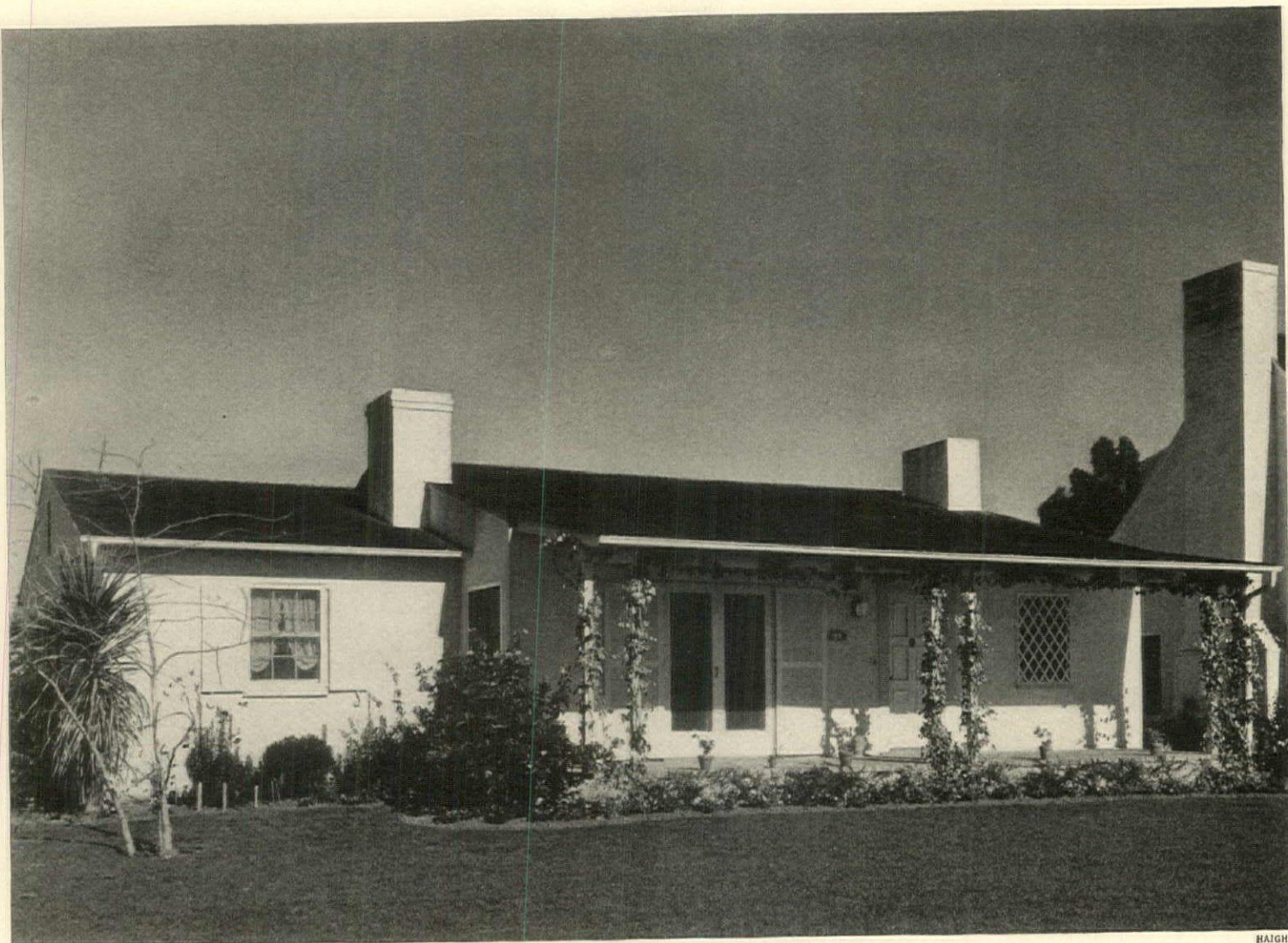
Thus we cannot emphasize too strongly the importance of giving careful consideration to the proper architecture and the correct location as there are no more important factors in the building of a sound investment.

However, from this same standpoint of investment there is always the factor of the right time at which to build and indications are that this is the opportune time for the building of a home; for example, during the recent depression home values and also rents fell to disproportionately low levels. As a result, building was for a period of several years largely discontinued, it being cheaper to rent than to own property. Faced with this situation and the cut-throat competition resulting therefrom, the building industry found its only hope of recovery in the development of new types of equipment radically different from the old standards of the pre-depression era. These new designs, so practical and so comprehensive, are unlikely to undergo further change in the near future. Air conditioning, complete insulation, and the modernization of kitchen equipment, for example, are such that it is impractical to incorporate them in the older type of home, but they have nevertheless become so standardized that it is safe for the prospective home owner to consider them in the light of permanent, sound investments. There is little likelihood of their becoming obsolete.

Considering this obsolescence and the fact that for some time rents have been slowly but steadily increasing, it becomes obvious that the period of excessively cheap rentals is now definitely past and with building costs at the same time consistently strengthening and labor costs likely to make sensational advances in the near future. Any investment now made in home ownership is certain to enhance rather than depreciate in value.

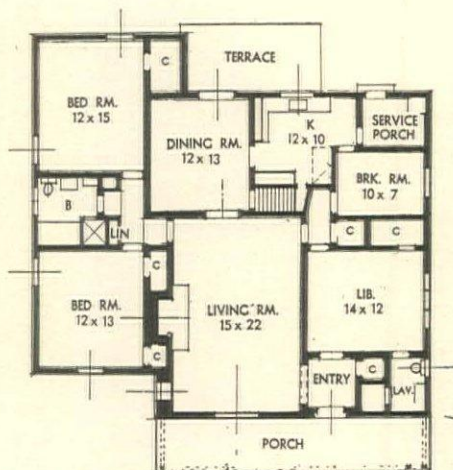
That modern real estate organizations, coupled with favorable present day conditions, offer the 1938 home buyer certain outstanding advantages is the theme of the articles in this Portfolio of Thirty Houses. With the March Double Number we present our Home Builder's Manual.





HAIGHT

CONSTRUCTION DATA		
WALLS:	Stucco	
INSULATION:	None	
ROOF:	Shingles	
WINDOWS:	Wood; double hung	
COLOR SCHEME	WALLS:	Cream
	ROOF:	Natural
	TRIM:	Cream
	BLINDS:	Cream
HEATING:	Gas; warm air	
FINANCIAL DATA	Not available	
ARCHITECT:	Office of E. A. Daniell	
OWNER:	Nelson Mills	
ADDRESS:	725 Winthrop Road	
DEVELOPER:	E. A. Daniell	
COMMUNITY:	Winthrop Road, San Marino, California	

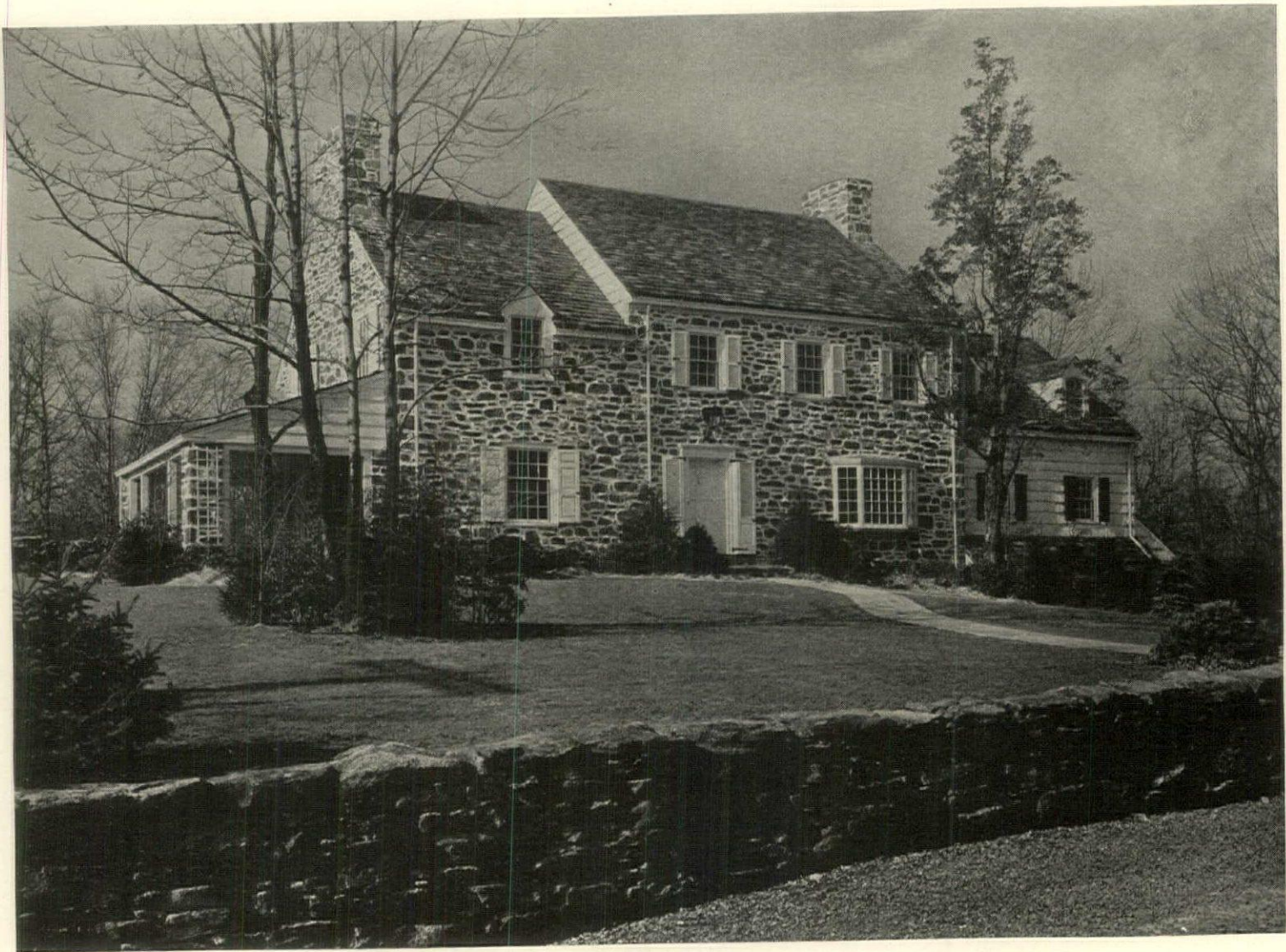


Drawn directly from the native architecture of California, this one-story house is ideally suited to the landscape and living requirements in this climate. The projection of the low-pitched roof over the porch is important as an effective means of creating the necessary protection from the sun. The plan has been developed to provide many unusual features. Completed in 1935, the house contains 24,300 cubic feet and cost \$5,718 to build at 24 cents a cubic foot.

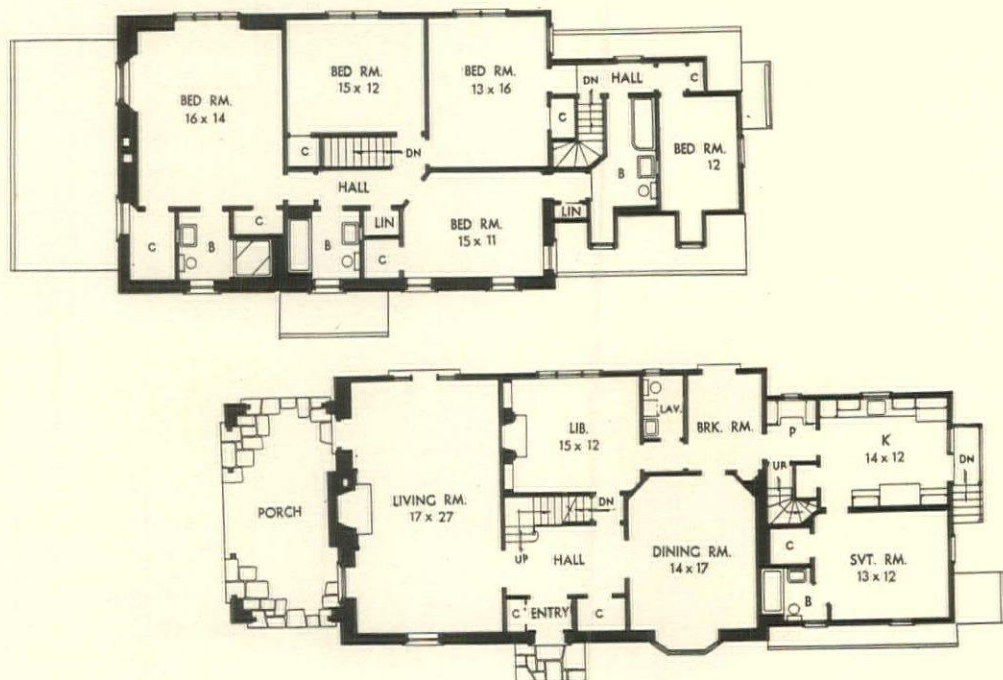








CONSTRUCTION DATA		
WALLS:	Stone and shingles	
INSULATION:	Walls and 2nd floor ceilings	
ROOF:	Vermont slate	
WINDOWS:	Double-hung	
COLOR SCHEME	WALLS:	Stone
	ROOF:	Mixed blacks and pheasants
	TRIM:	White
	BLINDS:	White on stone; Blue green on shingle
HEATING:	Oil; air conditioning	
FINANCIAL DATA	Not available	
ARCHITECT:	Hunter McDonnell	
OWNER:	Harvey M. Manss	
ADDRESS:	37 Bonnie Briar Lane	
DEVELOPER:	C. W. Moody & Son	
COMMUNITY:	Rouken Glen, Larchmont, N. Y.	

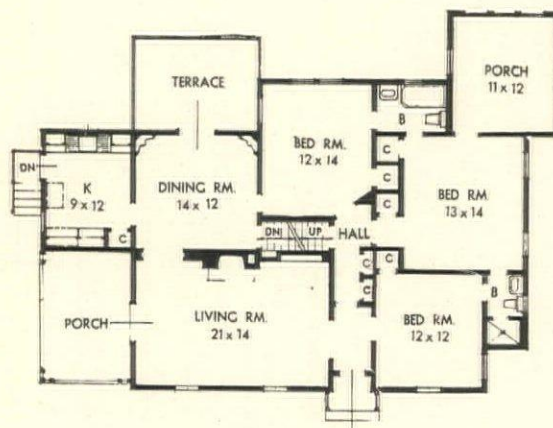


The sturdy architecture of Bucks County, Pa., has inspired the design of many a fine home. In this excellent example, one senses, even from the outside, the skillful, conscientious workmanship which has gone into its construction, and which, as much as its design, gives it the authentic quality of Early American work. Interesting features of the plan are the children's rooms with access from the service wing. This 62,000 cubic foot house was completed in January 1937.





CONSTRUCTION DATA		
WALLS:	Clapboards	
INSULATION:	Attic, floor	
ROOF:	Asphalt shingles	
WINDOWS:	Wood; double hung	
COLOR SCHEME	WALLS:	White
	ROOF:	Slate color
	TRIM:	White
	BLINDS:	Dark green
HEATING:	Coal; stoker; hot-air	
FINANCIAL DATA	F.H.A. mortgage \$7,000, \$60 monthly	
ARCHITECT:	Miller, Martin & Lewis	
OWNER:	Mrs. Robert M. Goodall, Jr.	
ADDRESS:	2605 Montevallo Road, Mountain Brook	
DEVELOPER:	The Jemison Companies	
COMMUNITY:	Mountain Brook Estates, Birmingham, Ala.	

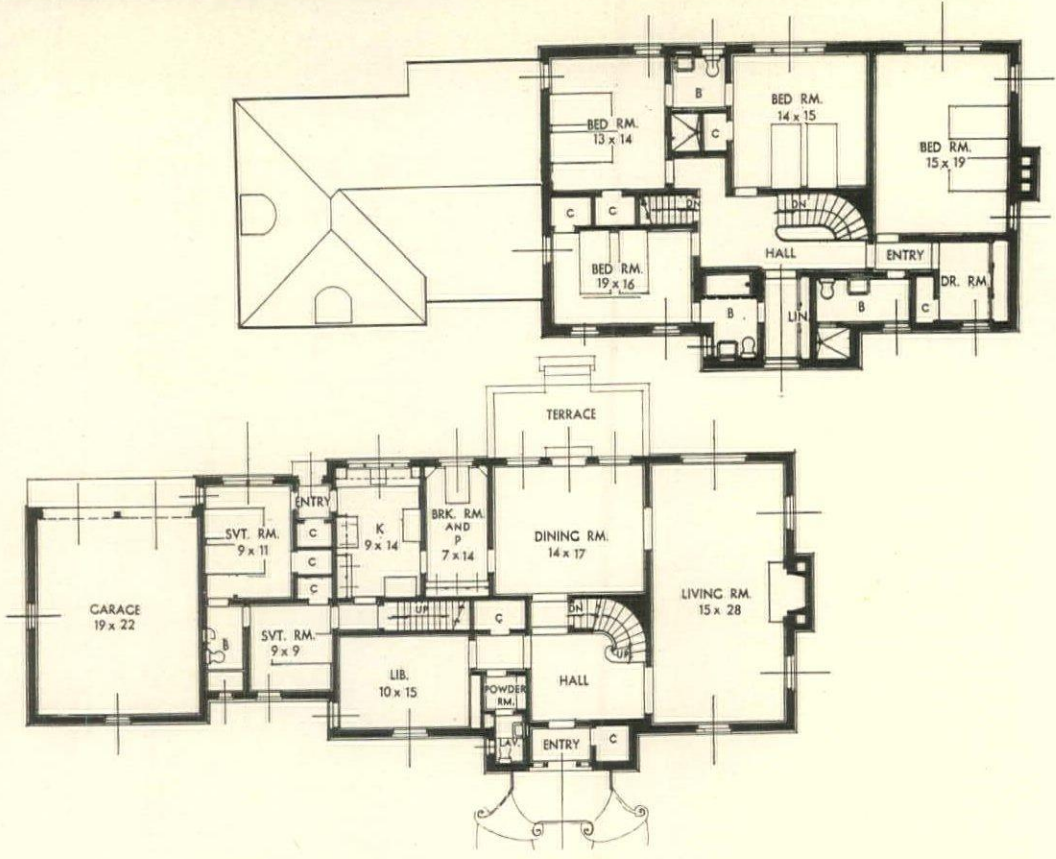


The trim lines of this Alabama home identify it as an Early American type which has earned well-deserved popularity in every part of the country. Perfectly in accord with the Southern tradition, it is also reminiscent of the early architecture of Cape Cod. An interesting feature of the plan is the arrangement of the three bedrooms with communicating baths, and the large corner sleeping porch. This 26,110 cubic foot home was completed April, 1937, at a cost of \$9,250.





CONSTRUCTION DATA	
WALLS:	Shingles and brick veneer
INSULATION:	Walls and ceiling
ROOF:	Slate
WINDOWS:	Wood; double hung
COLOR SCHEME	WALLS: White
	ROOF: Gray
	TRIM: White
	BLINDS: Brown
HEATING:	Oil; air conditioning
FINANCIAL DATA	Not available
ARCHITECT:	Marcel Villanueva
OWNER:	Thomas S. Pampalone
ADDRESS:	40 Crest Drive
DEVELOPER:	Thomas S. Pampalone
COMMUNITY:	Newstead, South Orange, N. J.



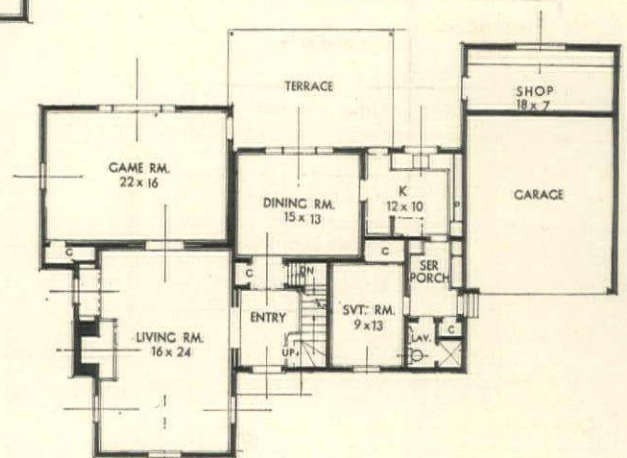
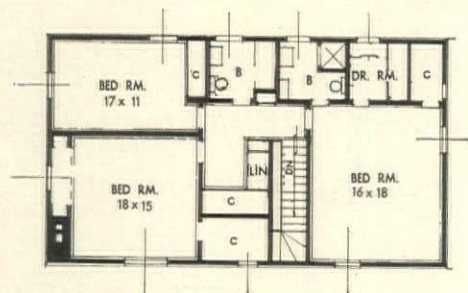
An interesting use of brick is shown on the entrance façade of this home, special emphasis being given the entrance by the quoin pattern at the angles of the projecting wall surface. The design of the entrance itself is noteworthy; likewise the type of windows used on the garage, which reduce the height of the garage walls and keep it in good scale with the larger structure. This house, completed in the Fall of 1937, contains approximately 65,000 cubic feet.





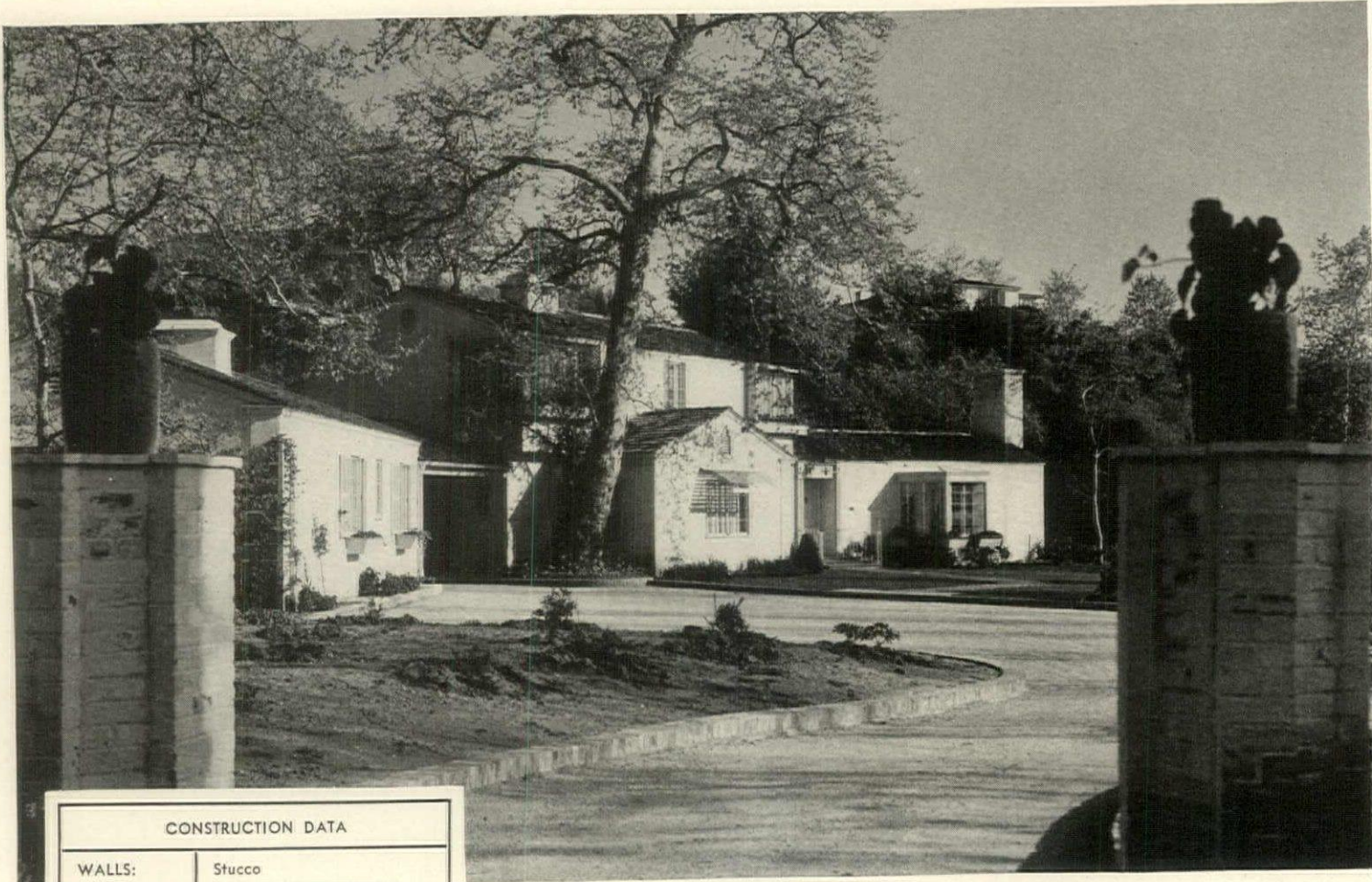
HAYGHT

CONSTRUCTION DATA	
WALLS:	Clapboards, brick and stucco
INSULATION:	Walls and ceilings
ROOF:	Shingles
WINDOWS:	Steel casement
COLOR SCHEME	WALLS: White
	ROOF: Green
	TRIM: White
	BLINDS: None
HEATING:	Gas; air conditioning
FINANCIAL DATA	Not available
ARCHITECT:	Office of E. A. Daniell
OWNER:	E. A. Daniell
ADDRESS:	795 Winthrop Road
DEVELOPER:	Edward A. Daniell
COMMUNITY:	Winthrop Road, San Marino, California



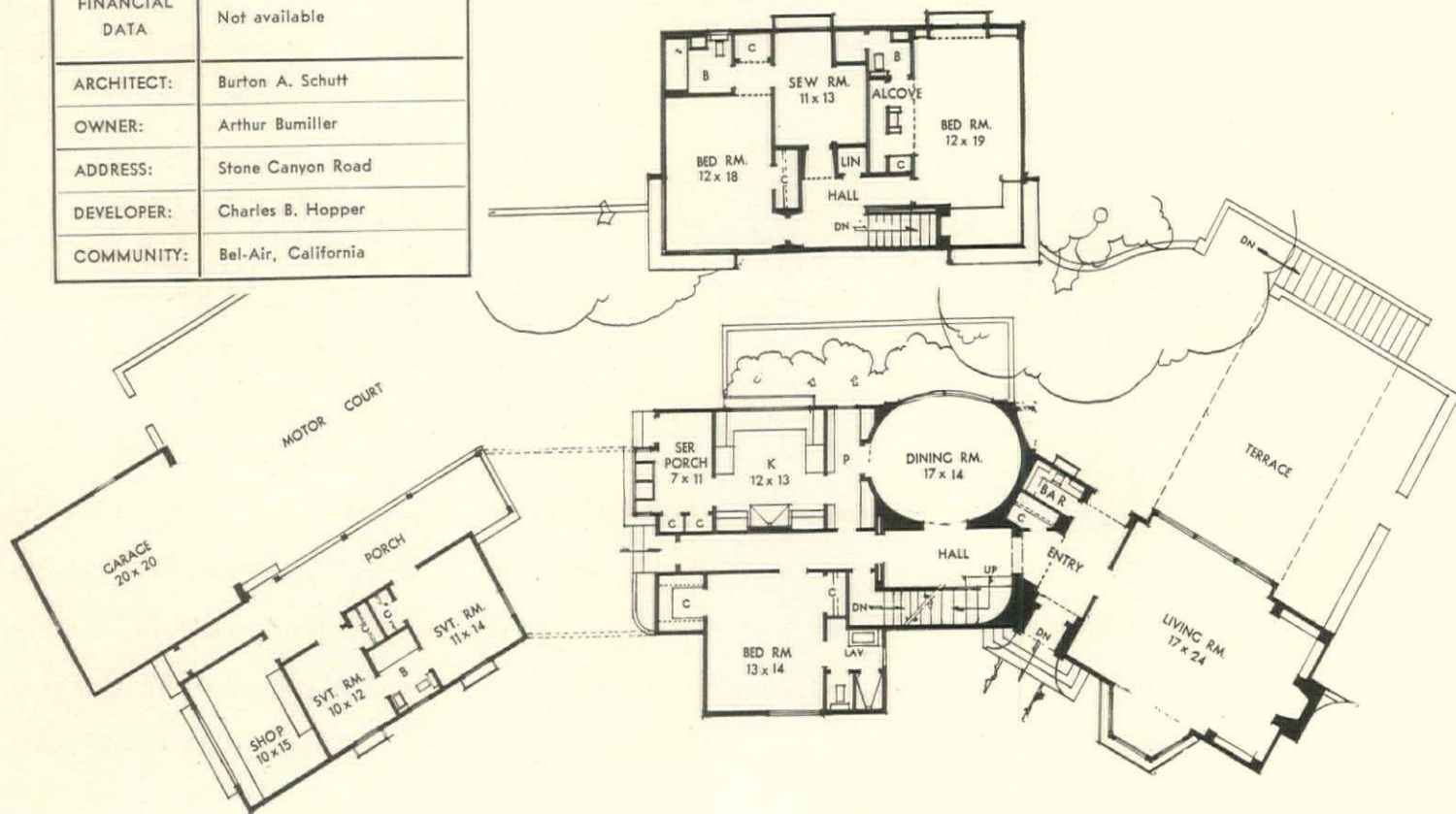
A nice use of different wall materials has produced an unusually interesting exterior for this California house. The wide clapboards of the projecting second floor emphasize horizontal lines and contrast pleasantly with the whitewashed brick and stucco used below. The steel casement windows are well adapted to this style and the simple doorway is a good detail. Completed in 1936, the house contains 36,540 cubic feet and cost 31 cents per cubic foot, or \$11,400.





CONSTRUCTION DATA		
WALLS:	Stucco	
INSULATION:	None	
ROOF:	Shingles	
WINDOWS:	Steel casement	
COLOR SCHEME	WALLS:	White
	ROOF:	Gray
	TRIM:	White
	BLINDS:	White
HEATING:	Gas; warm air	
FINANCIAL DATA	Not available	
ARCHITECT:	Burton A. Schuff	
OWNER:	Arthur Bumiller	
ADDRESS:	Stone Canyon Road	
DEVELOPER:	Charles B. Hopper	
COMMUNITY:	Bel-Air, California	

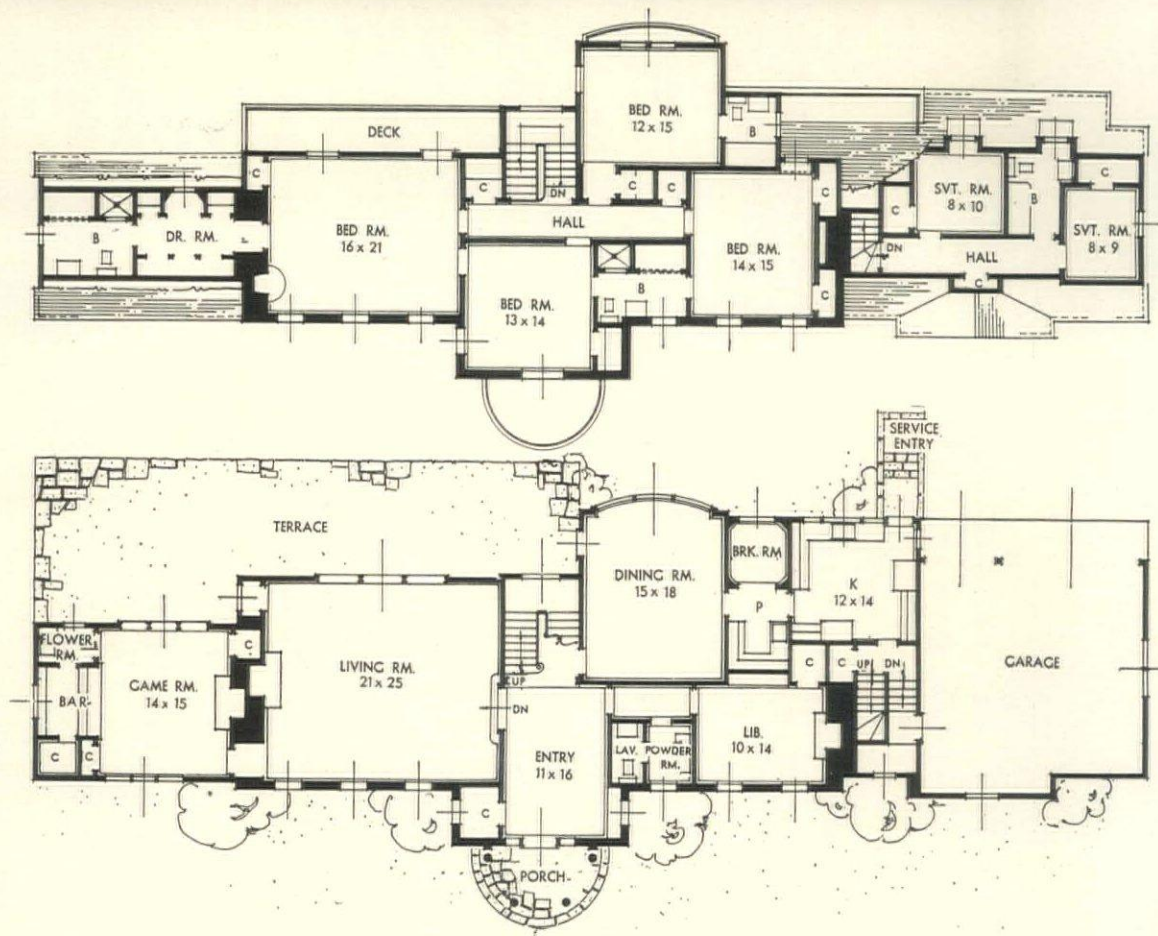
The ground floor plan of this California home divides itself logically into three main sections, with the second floor comprising a fourth. Adapted to the site, this house shows what can be done with the unconventional type of plan. It contains 47,619 cubic feet and was built in 1933 at the low cost of 34 cents per cubic foot.





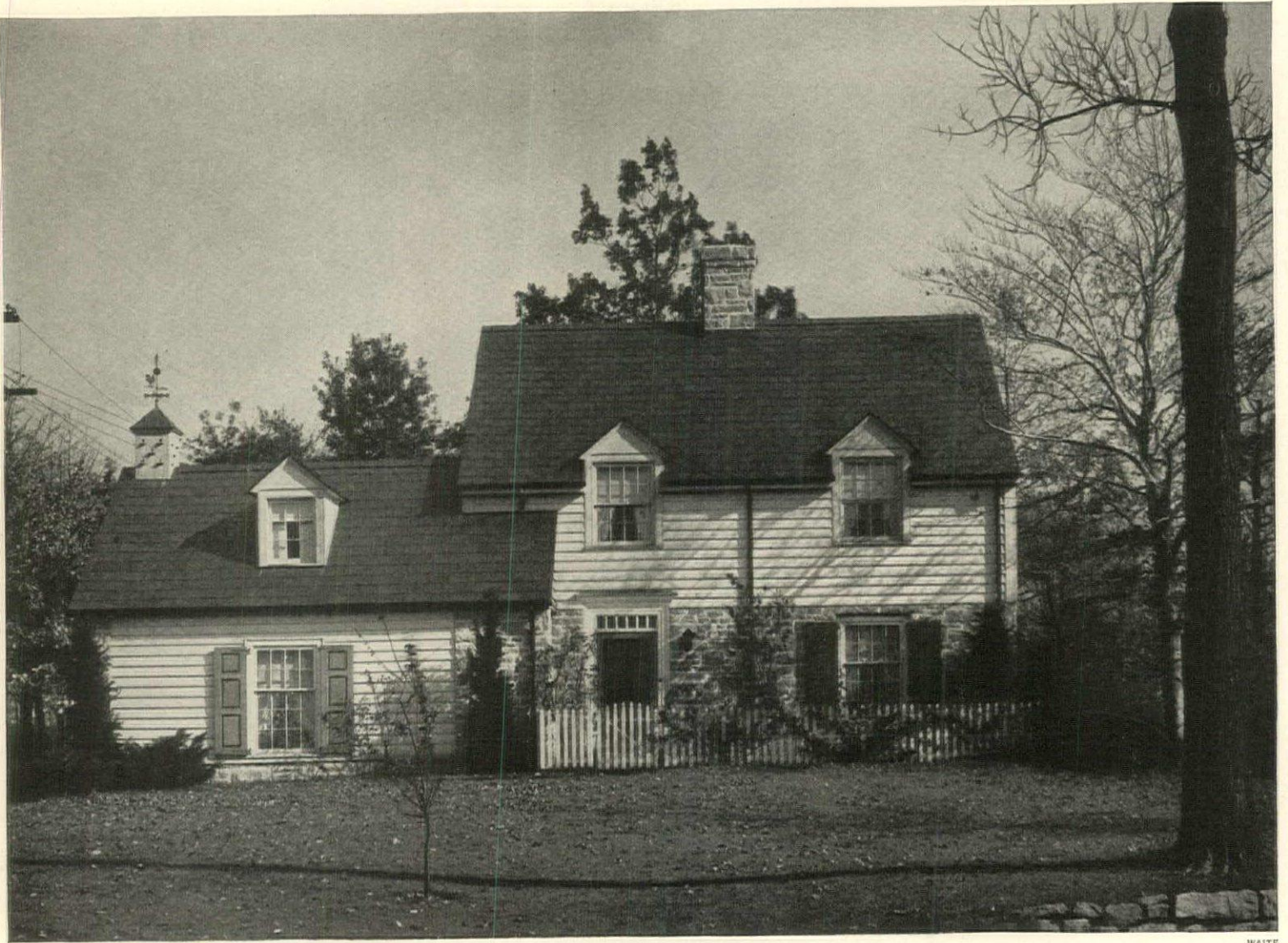


CONSTRUCTION DATA	
WALLS:	Brick and shingles
INSULATION:	Walls and 2nd fl. ceiling
ROOF:	Slate
WINDOWS:	Wood; double hung
COLOR SCHEME	WALLS: White
	ROOF: Mottled
	TRIM: White
	BLINDS: Blue
HEATING:	Oil; vapor
FINANCIAL DATA	Not available
ARCHITECT:	Chester A. Patterson
OWNER:	Charles P. Rogge
ADDRESS:	Polly Park Road
DEVELOPER:	Ward Prince & Company
COMMUNITY:	Polly Park Farms Polly Park Rd., Rye, N. Y.

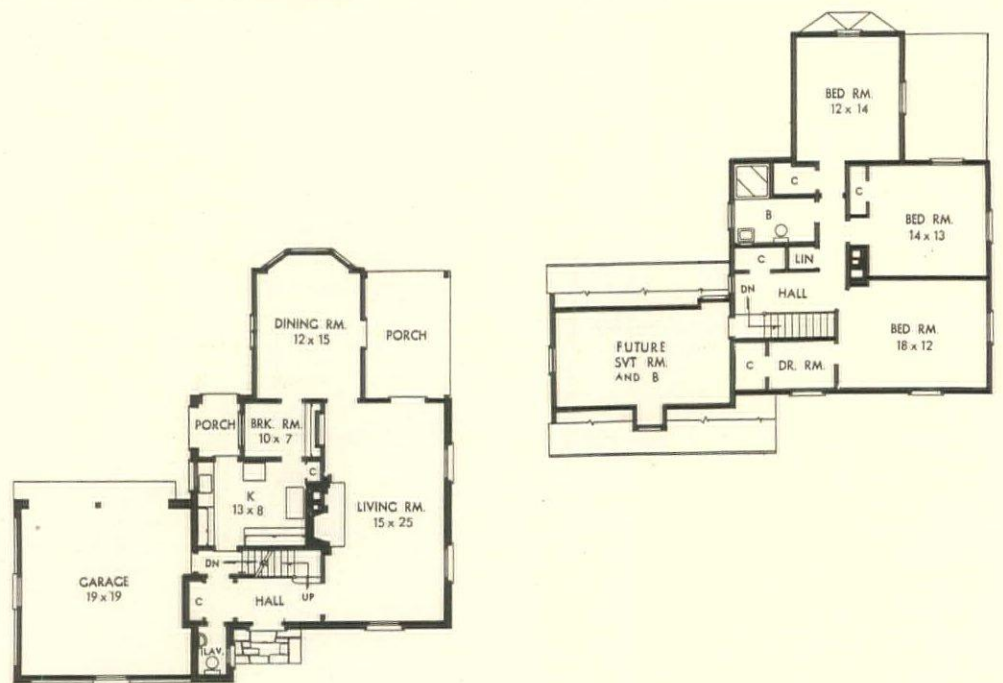


This spacious home, built under the auspices of National Garden Homes, incorporates in its plan a number of unusual features. The position of the game room, beyond the living room rather than in the basement, is noteworthy; also the use of the space directly above it as a dressing room and bath for the owner's bedroom. The large garage is well planned to fit unobtrusively into the general scheme of the design. This home, completed in 1937, contains 71,000 cubic feet.



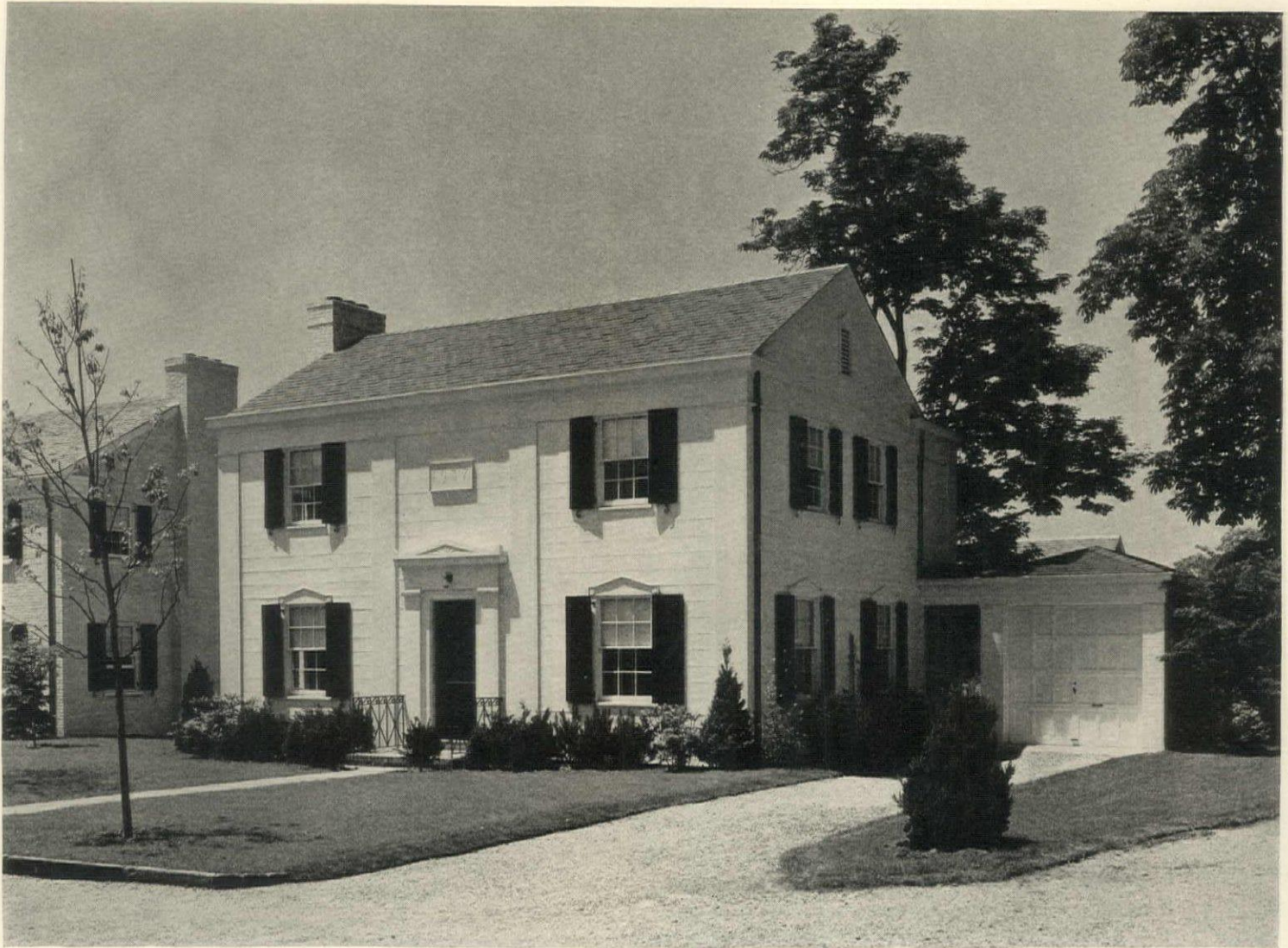


CONSTRUCTION DATA		
WALLS:	Clapboard and stone	
INSULATION:	Walls and 2nd floor ceiling	
ROOF:	Slate	
WINDOWS:	Wood; double hung	
COLOR SCHEME	WALLS:	White and stone
	ROOF:	Black
	TRIM:	White
	BLINDS:	Gray blue
HEATING:	Gas; air conditioning	
FINANCIAL DATA	Not available	
ARCHITECT:	Munroe Walker Copper, Jr. Edward G. Conrad	
OWNER:	Carlton Kane	
ADDRESS:	Overhill Road	
DEVELOPER:	Louis S. Kreider	
COMMUNITY:	Forest Glen Estates, Youngstown, Ohio	

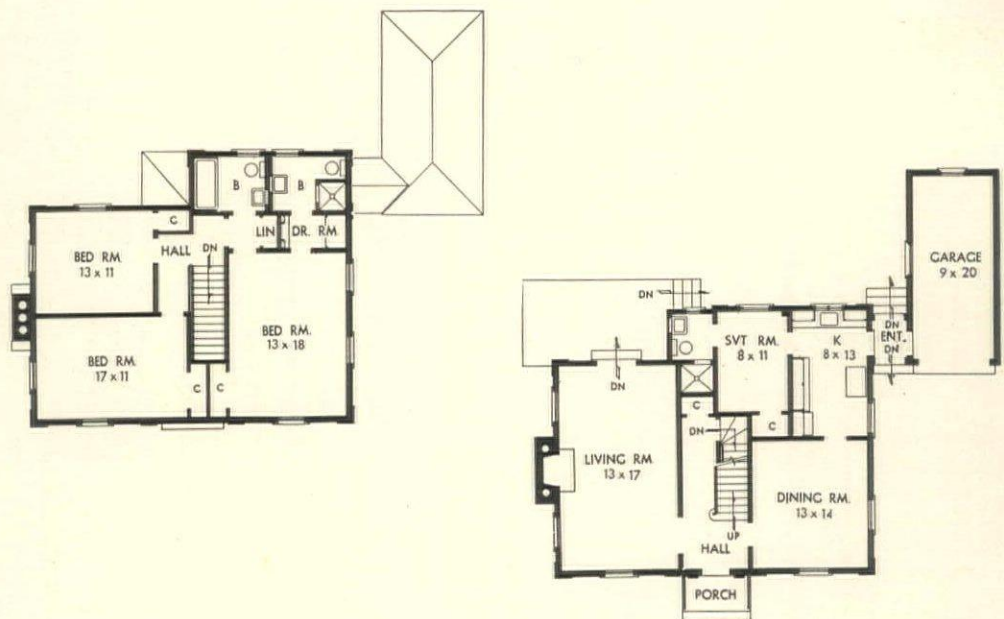


The discerning use of color is a noteworthy feature of many contemporary homes. In this attractive Colonial type, the white clapboard and stone of the walls are unified and made more colorful by the grey-blue of blinds and entrance door. Indoors, the circulation is conveniently planned so that the garage and front door are readily accessible from both kitchen and living room. This house, containing 33,540 cubic feet, was completed in 1936 at an estimated cost of \$11,000.





CONSTRUCTION DATA		
WALLS:	Flush siding	
INSULATION:	Walls and 2nd fl. ceiling	
ROOF:	Slate	
WINDOWS:	Wood; double hung	
COLOR SCHEME	WALLS:	White
	ROOF:	Black
	TRIM:	White
	BLINDS:	Dark blue
HEATING:	Oil; air-conditioning	
FINANCIAL DATA	F.H.A. type mortgage	
ARCHITECT:	Dwight James Baum	
OWNER:	Riverdale Heights, Inc.	
ADDRESS:	8 Rivercrest Road	
DEVELOPER:	Riverdale Heights, Inc.	
COMMUNITY:	Riverdale Heights, Riverdale, N. Y.	



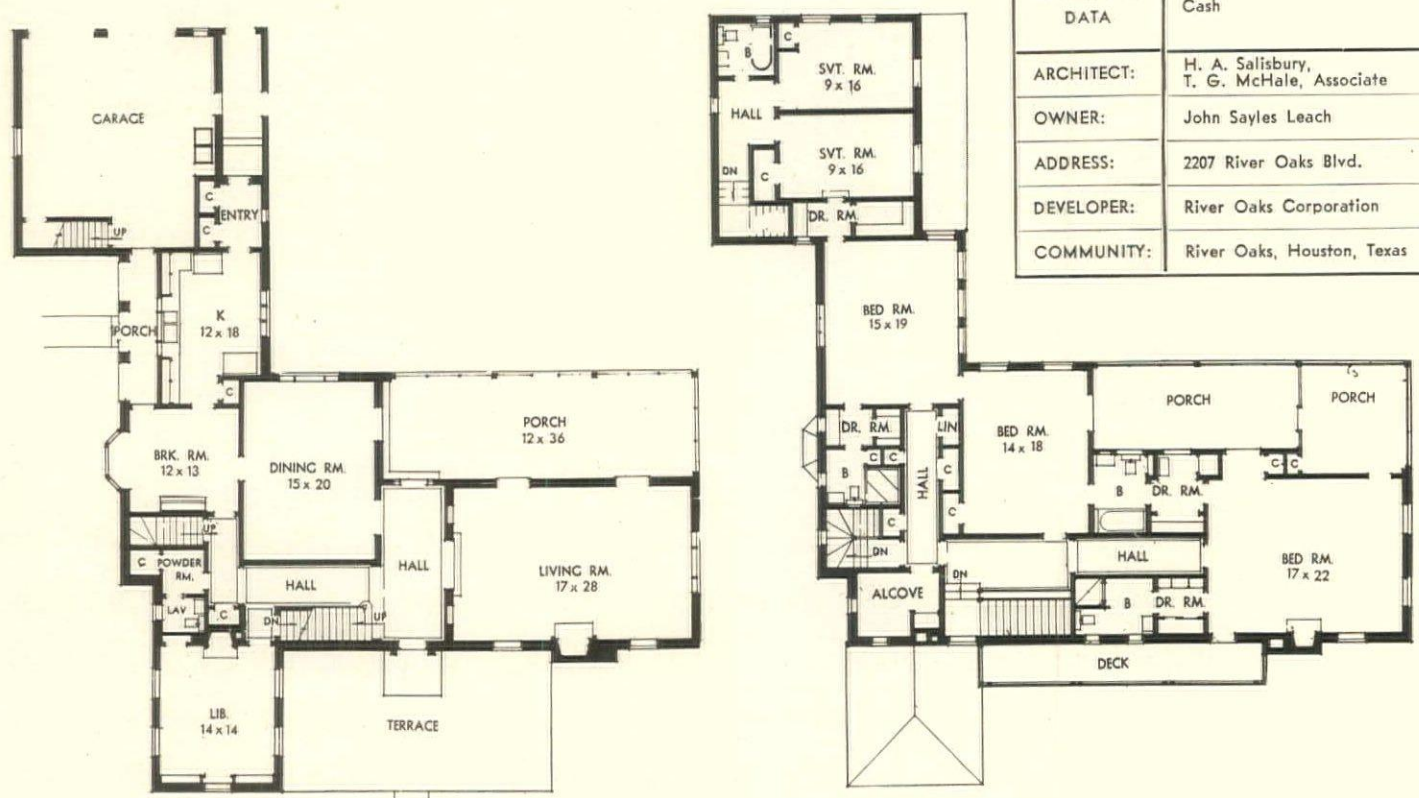
Adapted from the Greek Revival style, this attractive home derives much of its charm from the classic simplicity of its detail. The symmetrical design is given added interest by contrasting the horizontal flush siding with the vertical lines of the pilasters. The kitchen entrance is conveniently placed, yet skilfully concealed from the street by the covered passage between house and garage. Completed June, 1937, at a cost of \$13,200 this home contains 33,000 cubic feet.





These plans are commendably designed to separate the service and living portions of the house, yet to provide easy and convenient access from one to the other. The service entrance, opening on the motor court, is concealed both from the street and from the garden. This 69,757 cubic foot house cost \$29,870 to build in 1937.

CONSTRUCTION DATA	
WALLS:	Brick
INSULATION:	Under all roofs
ROOF:	Wood shingle
WINDOWS:	Steel sash
COLOR SCHEME	WALLS: White
	ROOF: Red
	TRIM: Brown
	BLINDS: Red
HEATING:	Gas; forced warm air
FINANCIAL DATA	
Cash	
ARCHITECT:	H. A. Salisbury, T. G. McHale, Associate
OWNER:	John Sayles Leach
ADDRESS:	2207 River Oaks Blvd.
DEVELOPER:	River Oaks Corporation
COMMUNITY:	River Oaks, Houston, Texas

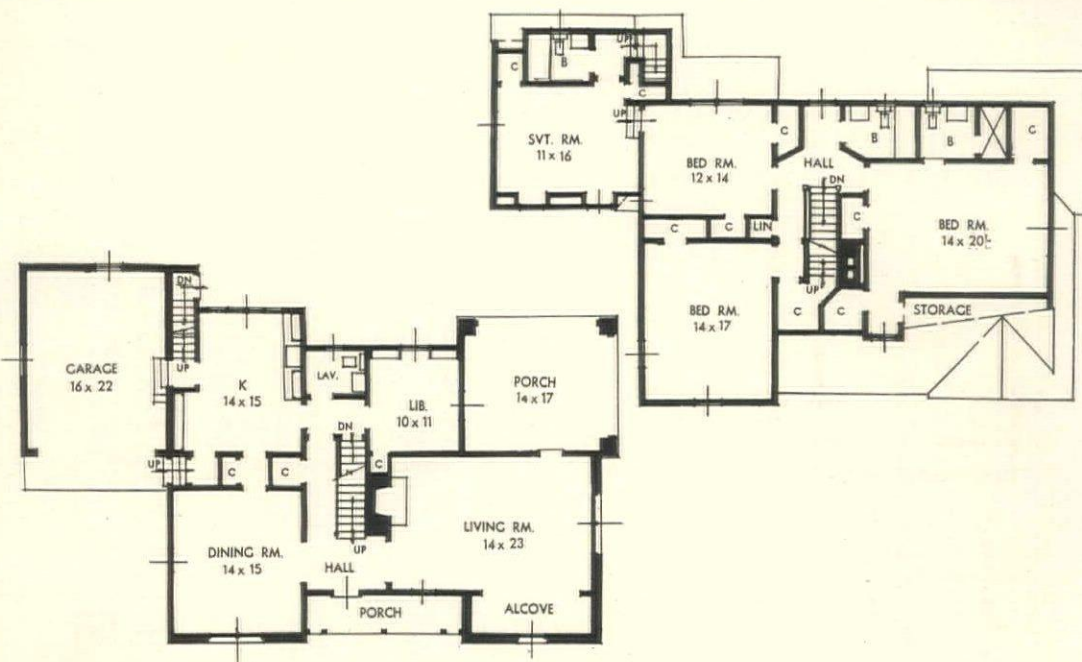


40 SECTION II



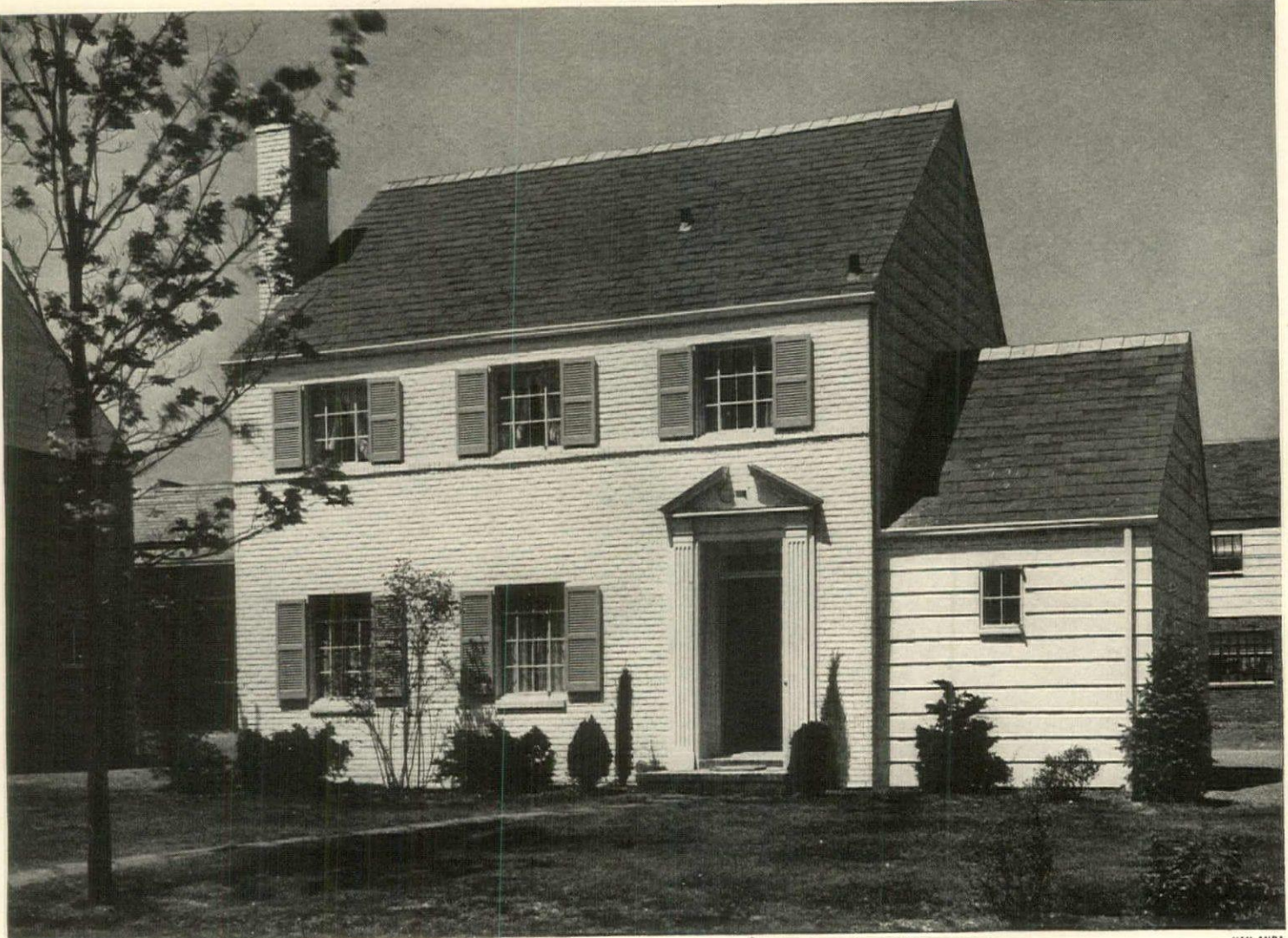


CONSTRUCTION DATA		
WALLS:	Stone and shingle	
INSULATION:	Ceiling and walls	
ROOF:	Slate	
WINDOWS:	Wood; double hung	
COLOR SCHEME	WALLS:	White
	ROOF:	Green
	TRIM:	White
	BLINDS:	Green
HEATING:	Oil; air conditioning	
FINANCIAL DATA	Either 60% loan with 5% interest and 3% amortization or 80% F.H.A. mortgage	
ARCHITECT:	Watson & Warriner	
OWNER:	H. & B. Housing Corp.	
ADDRESS:	34 Baraud Road	
DEVELOPER:	H. & B. Housing Corp.	
COMMUNITY:	Wilmot Woods, Scarsdale, N. Y.	



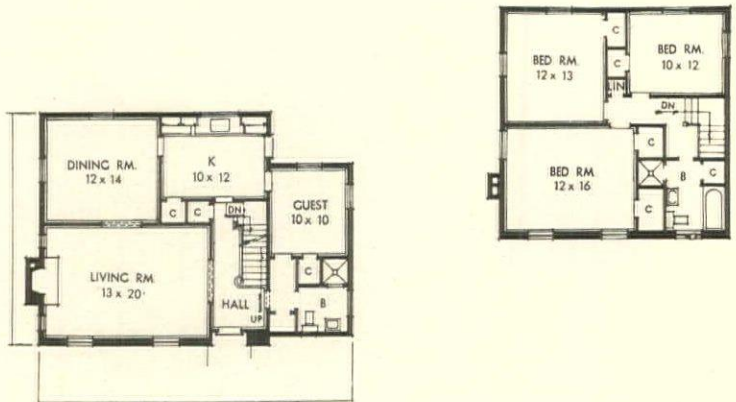
This pleasant setting well illustrates the importance of the plot, and of landscaping. Placed to take advantage of the fine trees and the contours of the site this house is particularly well situated. Moreover the living rooms have been planned to provide views of the attractive surroundings, and the porch off the living room affords a good transition between indoor and outdoor living. Completed in December 1937 the house contains 45,000 cubic feet and cost \$20,000 to build.





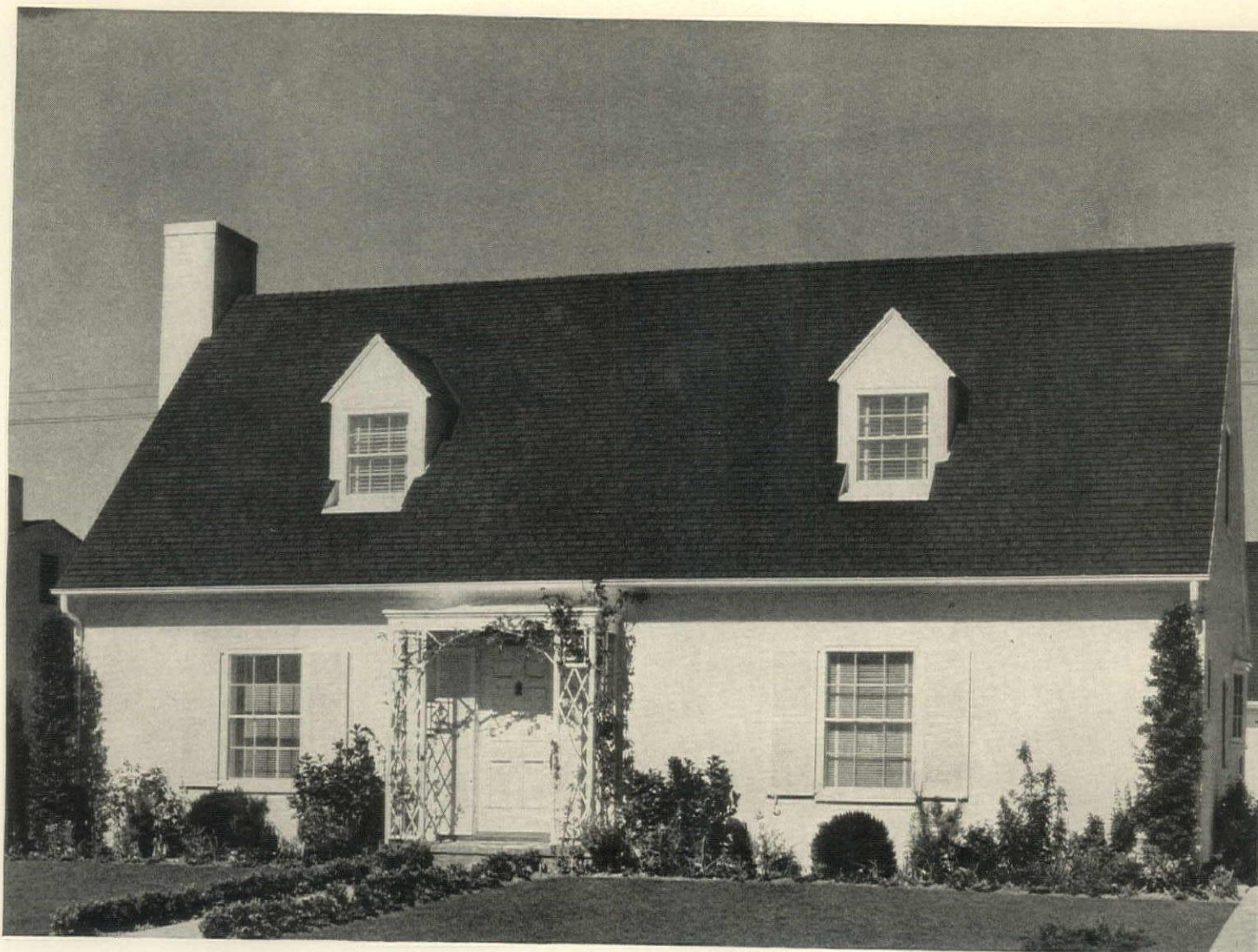
VAN ANDA

CONSTRUCTION DATA	
WALLS:	Brick and shingles
INSULATION:	Walls and 2nd floor ceilings
ROOF:	Bangor slate
WINDOWS:	Metal casement
COLOR SCHEME	WALLS: White
	ROOF: Black
	TRIM: White
	BLINDS: Maroon
HEATING:	Oil; steam
FINANCIAL DATA	F.H.A. Amortizing mortgage; \$1800 down, \$72.52 monthly
ARCHITECT:	Developers' staff architect
OWNER:	Mott Brothers
ADDRESS:	Garden City, L. I.
DEVELOPER:	Mott Brothers
COMMUNITY:	Garden City, L. I.

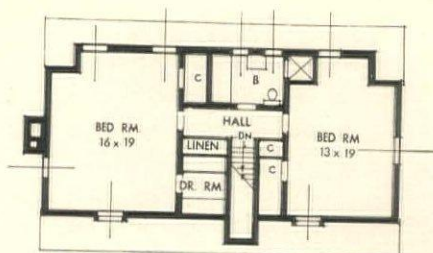
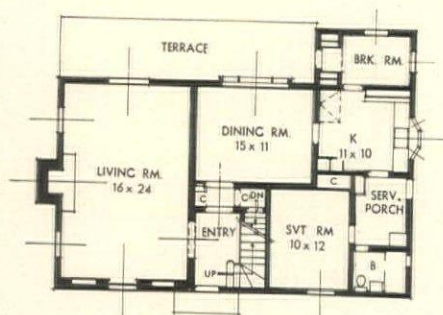


This small house with its dignified and gracious exterior has a very compact and livable plan. In addition to the living room, dining room and kitchen, there is on the first floor a separate guest room and bath which could be used for a maid's room or a library. The second floor has been carefully planned to provide three bedrooms, a good bath and excellent closet arrangements. The character of this house is directly achieved through the careful spacing of the windows and the simplicity of the well designed entrance. The house contains 26,880 cubic feet and cost \$7,900 to build. Completed 1937.





CONSTRUCTION DATA		
WALLS:	Cement, plaster	
INSULATION:	None	
ROOF:	Shingles	
WINDOWS:	Wood; double hung	
COLOR SCHEME	WALLS:	White
	ROOF:	Green
	TRIM:	White
	BLINDS:	White
HEATING:	Gas	
FINANCIAL DATA	Cash	
ARCHITECT:	Office of E. A. Daniell	
OWNER:	Leonard Lindroth	
ADDRESS:	735 Winthrop Road	
DEVELOPER:	E. A. Daniell	
COMMUNITY:	Winthrop Road, San Marino, Calif.	



Here is architectural design reduced almost to its simplest terms, and producing an altogether charming effect. It is noteworthy that the wise omission of non-essentials in a small home is instrumental in keeping the cost down without sacrifice of quality. The plan is compact but comfortable, the well-proportioned rooms being provided with good light and ventilation. Adequate closet space is a feature. This home contains 22,060 cubic feet and was built in 1935 at a cost of \$7,276.



# THE PLANNED COMMUNITY

How the experienced developer, anticipating the distant future, safeguards both the environment and the investment of the owner. By J. N. Romoser

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SCATTERED throughout the country, there are a number of planned communities which have been in the process of building for many years, and which still reflect the careful planning and vision of their founders. Among these a notable example is Bronxville, N. Y., founded by the Lawrence family some forty-five years ago. This family through three generations has been engaged in developing this beautiful village which stands today as perhaps one of the most conspicuous examples in America of careful planning and rigid adherence to ideals in the creation of a home community. The same family has, during the past twelve years, been engaged in the planning and building up of another community known as Lawrence Farms. The facts which lead to the conception of this community, and the process of its development, make an interesting story which may serve to typify the activities of the modern developer.

Some twelve or thirteen years ago one of the officers of the company, in studying a map showing the Saw Mill River Parkway Extension, through northern Westchester, noted that there was a long stretch of parkway and railroad track between Chappaqua and Mount Kisco, with the parkway shown in red, paralleling and bordering on the railroad for the entire distance and broken only by a small white square at the junction of the railroad and a cross road. His interest aroused by this unexplained area, he investigated further and found it had been left there purposely as there had been talk for many years of a future railroad station at that point. Further investigation also showed that the nearby countryside was virgin soil, unmarred by any roads cutting through it or by any unsightly buildings. Here was property affording an opportunity to the developers to plan every detail from the ground up, in a manner to make it a consistent, harmonious whole, an answer to the growing demand for more land, real country conditions and larger gardens.

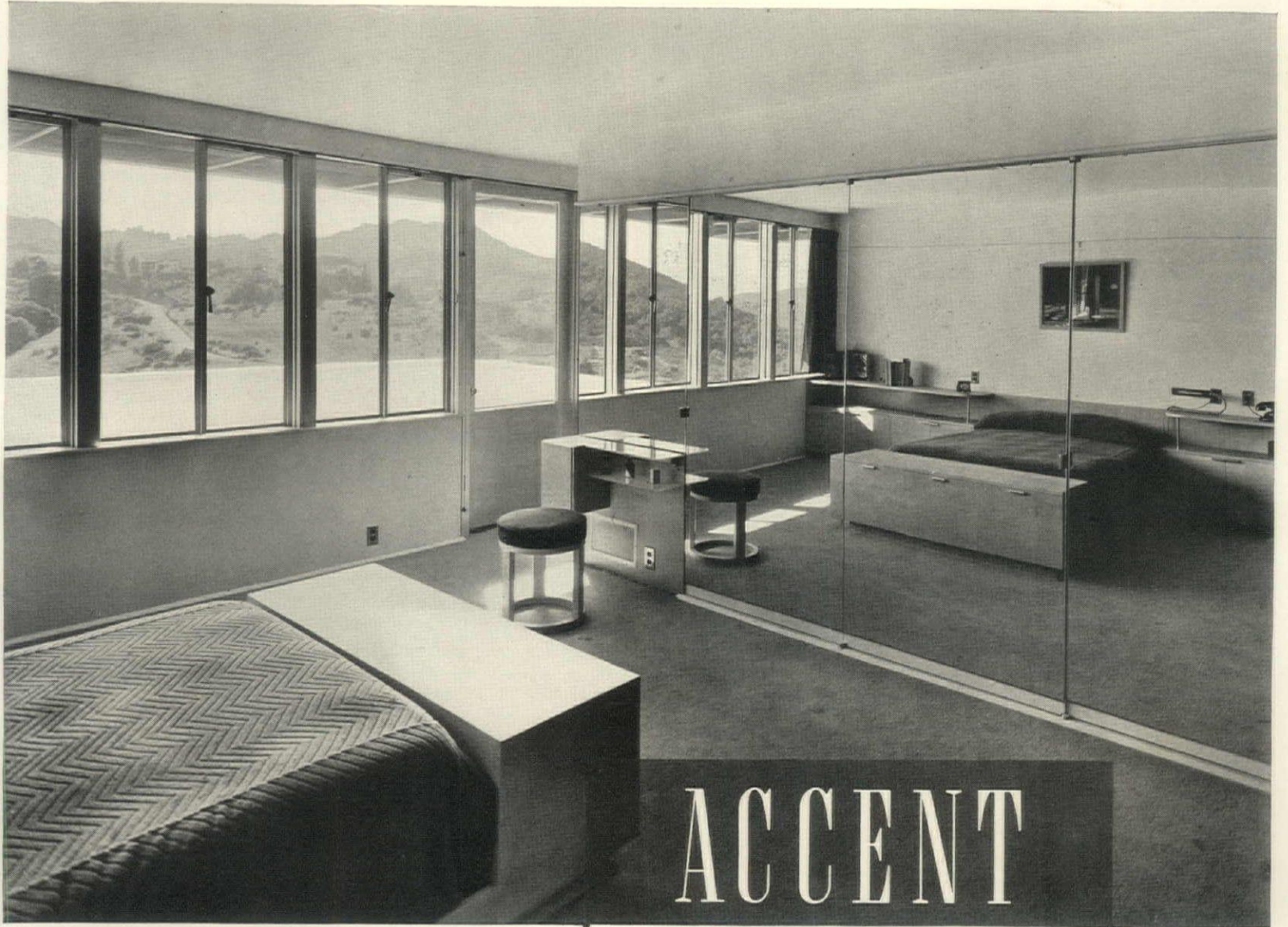
So the tract of land of approximately 1000 acres, including Annandale Farm, the estate of the late Moses Taylor was assembled. Before a spade was put in the ground the officers decided on their plan of procedure. A committee of experts including Thomas Adams, Chairman of the Regional Board of New York, Dudley B. Lawrence, Penrose V. Stout and others, set about in the creating of a model community for country living. With no objectionable features on the property, the work could proceed without having to take into consideration and perhaps remove such disturbing elements. The general plan which ensued showed a planned village community of about 100 acres centered around the junction of the railroad and an existing road. It was designed to meet all modern traffic conditions and every contingency of country living for many decades to

come. An unusual aspect of the way in which future traffic will be handled is the diversion of through traffic from its streets by the construction of a by-passing road. Ample parking space and a gyratory system of traffic is provided for utmost ease of circulation in its streets. The plan of this new village was also carefully made to meet all modern needs as a shopping center for the Lawrence Farms estates and the surrounding country. It was planned to be of very gradual growth but designed ultimately to provide for every sort of store, sites for schools, churches, garages, a Town Hall, a theater, a post office, and also many attractive house sites.

Reaching out from this 100 acres in which the planned village community was situated, were planned the estate sections. Here the plots from one to twenty acres in size were planned and the problem of location of roads and suitable places for building sites naturally arose. Rather than merely to draw these plans on paper and to make the building sites conform with the roads, the property was carefully studied at the site and practically every square foot of it covered on foot. Possible road locations were then gone over, following natural contours, and in each instance every building site was considered from the point of view of an ideal location for the house, utmost privacy, and ample space for gardens and play areas. Old cow trails winding along streams, and wagon roads used by the farmers for many years past, were studied for road locations. These roads were then staked out by the engineers, drafted on the maps and the subdivision into plots was made. The roads were then built and improved with utilities, all at the developers' expense.

In every planned community recreation facilities are of course of prime importance, and although there were numerous golf clubs in the vicinity, it was felt that the property, to be self contained, should have its own sport facilities. So an 18-hole golf course was planned, and Tom Winton, who has laid out many fine courses, was engaged. The plan was completed, the work done, and a championship golf course grew on the fields and meadows of this grazing land where horse and cattle had roamed for generations. Stable buildings on the former Annandale Farm, which might have appeared to be of little value, were carefully studied and it was found that by hooking two of these well built concrete barns together a unique and adequate club house could be provided. Then followed the plan for riding stables, and miles and miles of bridle paths; tennis courts; an outdoor swimming pool filled by a natural stream, and, in one of the farm buildings adjacent to the club house, the formation of a summer theater now well known in the east as the Westchester Play House, (Continued on page 46)





*Residence of Mr. and Mrs. Arthur Hofmann, Hillsboro, California.  
Richard J. Neutra, Architect. O. Winkler, Collaborator.*

# ACCENT ON GLASS

● When you build your new home, plan to make it more attractive and more livable by the generous use of glass. The interesting home pictured here illustrates the strong emphasis placed on glass by modern architecture. Expansive window areas afford maximum sunlight and frame the beauty of outside surroundings. Ample mirrors add spaciousness within the walls while complimenting and accentuating the entire decorative scheme. In both design and decoration, broad expanses of glass contribute importantly to a pleasing effect of smart simplicity and good taste.

The marked architectural trend to glass makes the quality of glass a matter of increased importance. In recognition of this, leading architects, builders and decorators everywhere specify L·O·F Quality Glass—the finer glass of exceptional brightness, clarity and flatness. Libbey-Owens-Ford Glass Company, Toledo.



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THE PLANNED COMMUNITY

(CONTINUED FROM PAGE 44)

where the best of Broadway plays are produced during each summer.

Naturally, in the creating of a community such as this, restrictions are of prime importance. The developers, with many years of experience behind them, used certain fundamental restrictions, augmented and properly worked up by the best legal experts. These restrictions provided that no land could be sold for speculation, that no buildings could be erected until the plans and house location had been submitted and approved by the Company architect and Company officers, that the plots could not be subdivided, that no nuisance of any kind would be allowed, and other restrictions providing for the fullest measure of protection to the community. As a further restriction to insure the future security of the property, resale of all property was made subject to the approval of the Company.

The next move in the carefully studied, step by step procedure of this planned community was the determining of the types of architecture for homes and estates in various sections of the property. To this end groups of houses were built in different localities. In the Lawrence Farms Village smaller homes on smaller

plots for people who wished protected country life, but not a large home or property. In Lawrence Farms South, Lawrence Farms East, and Lawrence Farms North, rambling Colonial farm houses on an acre or two, Southern Colonials on larger plots, the stately Georgian on still others.

With the above projects inaugurated, and the group of houses in various sections completed, the character of the community was definitely established and its gradual and orderly growth through generations to follow was assured.

Throughout the country, if the buyer will but look carefully he will find planned communities similar to the one pictured above, not necessarily on as large a scale, but communities planned for him, and planned to give him the utmost protection and joy in the home and environment in which he lives. Naturally a community is planned for profit, but the buyer will find that the carefully planned community is developed, fundamentally, around the individual owner's requirements, the skill and experience of the developer being devoted to satisfying these requirements better than the layman could possibly do without such expert aid.

MANEUVERING WITH MIRRORS

SOMEONE once remarked that it is not vanity that makes a woman look in a mirror; it is that she is the realist of the race and she's checking up! If so, there is going to be ample opportunity for keeping the lid on things, for mirrors are all over the place. No longer are they incidental in a room; they are built into the house itself! Not merely decorative, but architectural.

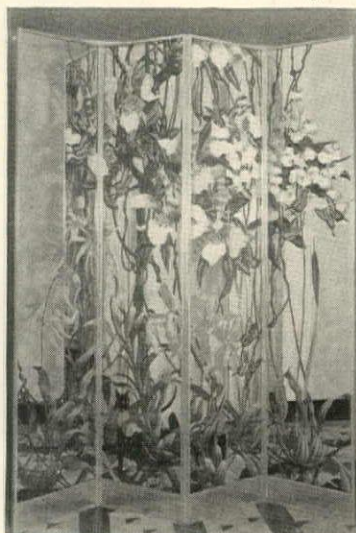
And that's all to the good. For mirrors can add very pleasantly to this matter of living, if they are used with imagination. They can create lovely vistas, or amplify them. They can reflect an outlook that would otherwise be lost. They can make a small room seem infinitely larger. They can work magic on certain dull architectural details. They can create intimate little settings that add a touch of glamour to the most prosaic household. They can supply a flare of sophistication in your furniture and various accessories.

And there are various ways of accomplishing these wonders. One of the happiest reflections that can be created with mirror in a room is by using green plants and flowers. Ferns, leaves and blooms are doubly dramatic on a glass shelf against a mirrored wall, or in a corner where two mirrored walls meet. This creates an enchanting garden vista, though the "garden" be but a row of geraniums. Or, if plants and trellised ivy are set in a recessed window whose sides have been mirrored, you get the effect of a garden outlook, though you may be facing a brick wall!

Still another adroit way of ensnaring a vista—and the suggestion comes from a lovely spot in Paris—is to use mirror outdoors. Suppose your house forms an L with a terrace in the corner, and the garden beyond in the open, perhaps a little out of range for a view from the living room windows. If you put horizontal strips of mirror on the outdoor

(Continued on page 47)

Painted screen of mirror glass



A brilliant use of mirror surfaces



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## IF YOU BUILD NOW—

(CONTINUED FROM PAGE 11)

The President's Housing Message also proposed liberal financing and insurance for apartment houses, no longer to be restricted to "limited dividend" and "low income families", and suggested new national mortgage associations with capital of 50 million dollars with the right to sell debentures up to 2 billion dollars, or 20 times the capital. The Federal action, present or proposed, is essentially credit assistance—not actual construction.

What does this mean to the home owner of the next decade? Under the proposals set forth in the Housing message, the monthly cost of a \$5,000 mortgage would be reduced from \$36.30 per month to \$33.60, including principal, interest and insurance premiums. Add taxes and repairs, and eventually you own the house free and clear.

Irrespective of the exact wording of the new Federal Housing Act, the writing is on the wall. Undoubtedly national, state and local legislation will continue low-interest-rate long-term mortgages, and possibly give tax exemption for certain amounts or certain classes of housing.

Now whether you believe that building has been held back by lack of mortgage funds and credit, or whether you believe that the savings banks and insurance companies are bulging with money ready for investment as soon as conditions make lending advisable, there is only one conclusion: a real building movement is bound to get under way within the next few years. The easy credit machinery will accentuate this movement. Vacant land, which has of late been considered a liability by your banker, may once more cheer his heart as an asset.

We have surveyed the general factors, the specific real estate problems of taxation and credit, and the attitude of business men and government toward construction of homes. What will be the result of these many and diverse factors?

Home ownership is one of those fundamental instincts which seems universal. There are many people who are able to build a new house and they will do so as soon as the present recession appears to be checked. The steadily growing total in the savings banks indicates an increasing number of families well able to carry the charges on a new home.

The "Own Your Own Home" cam-

paign will be widely publicized, not only by government and business, but also by community and civic organizations. Real estate advertising may soon take a lesson from the automobile field. When that occurs the appeals of "thrill, success, superiority, achievement and low cost per month" will be displayed in full-page color photographs, and life in these houses will be featured—not the houses alone.

Another, and important, factor is the influence in home building of the quality magazines. Every builder and real estate broker can tell you that many of his prospects have scrap books with pictures of new building materials, decorative features, floor plans and garden arrangements, all cut out of magazines dealing with these subjects; the standards of taste in architecture, decoration and gardening have been greatly improved in this country by the presentation of these ideas. The reader is encouraged to do what he or she sees attractively photographed and described.

The economic factors certainly point to a building movement involving large expenditures. The psychological effect of legislation, of business approval, and the desire for new homes, will be as great as the financial. The well-informed prospective home owner should consider the cumulative effect of factors such as rising price levels, deferred construction needs, community drives for home ownership, government and private sponsorship of building, legislation insuring and encouraging liberal mortgages, expanding credit for construction, attractive features widely publicized, and finally the inevitable result when public attention is turned to an inviting subject.

These factors are tempered by recessions in business, fears of various kinds, memories of recent losses in mortgage and real estate investments. It would be folly to predict universal happiness and profit in building a new home. Social, personal, civic and community factors must be weighed in addition to the economic problems involved. There is no reason for hurried decisions. It takes time for a building movement to get under way. The lag in real estate is deceptive but the trend is inevitable. Those who build while these ponderous and intricate forces are still forming will have a great advantage over those who build later under very different circumstances.

## MANEUVERING WITH MIRRORS

(CONTINUED FROM PAGE 46)

wall that is at right angles to the door and window that open onto the terrace, the view of the garden is reflected for the benefit of those inside the house. Not only that, but the mirror makes the terrace doubly attractive. And at night, the reflection of the sky and the stars is something to dream about! Of course, this is no place to play baseball!

Ways in which to make a room look larger by the use of mirrors are legion.

For instance, in a small, narrow guest room. If one entire side of the room, a long side, is mirror from the chair rail to the ceiling, with the

dressing table placed against it, and the opposite wall is wallpapered in a viny design, the room will appear ever so much larger and more interesting.

For a powder room, mirrored walls all around make a little slit of a room take on respectable dimensions. Here is a good place to use painted decorations on the mirror to give color or to set a theme. The painting may be baroque scrolls, flowers exquisitely done, fan and lace motifs, amusing little modern animals, or whatever your imagination suggests. It is done on the back of the glass and then silvered

(Continued on page 52)

## TODAY'S CHOICE IN

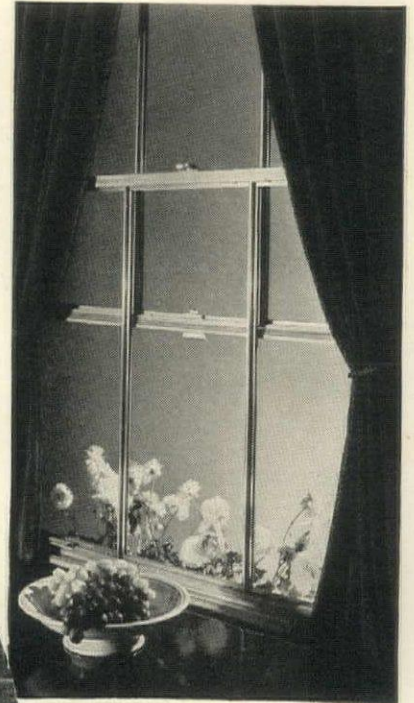
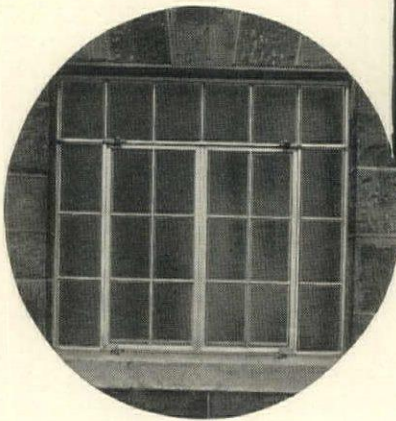
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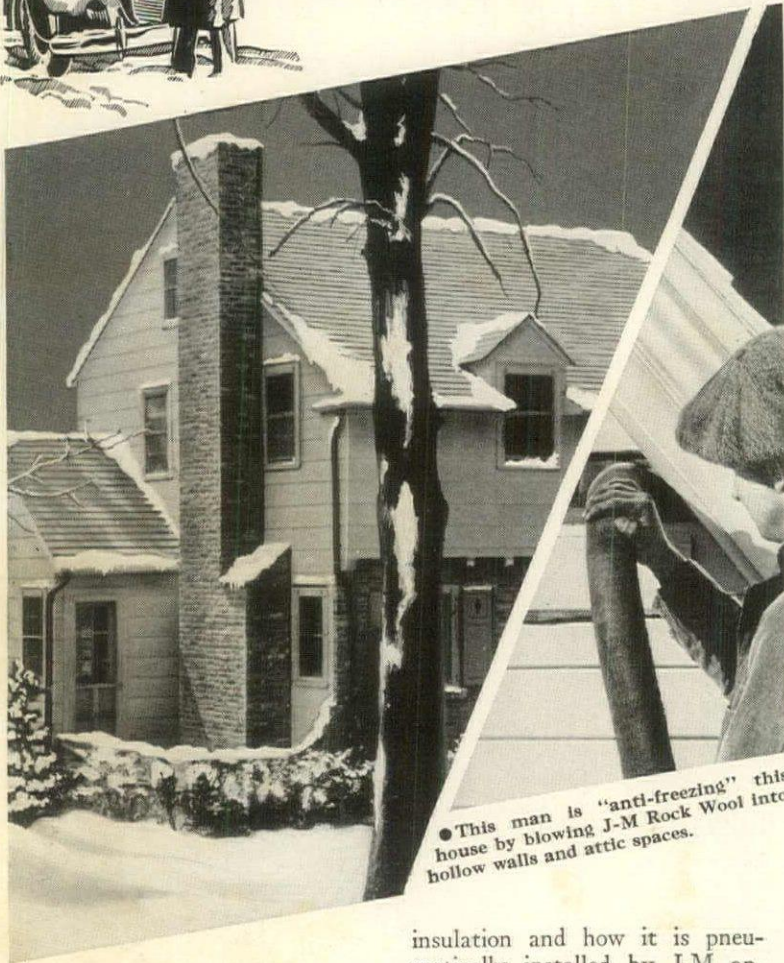
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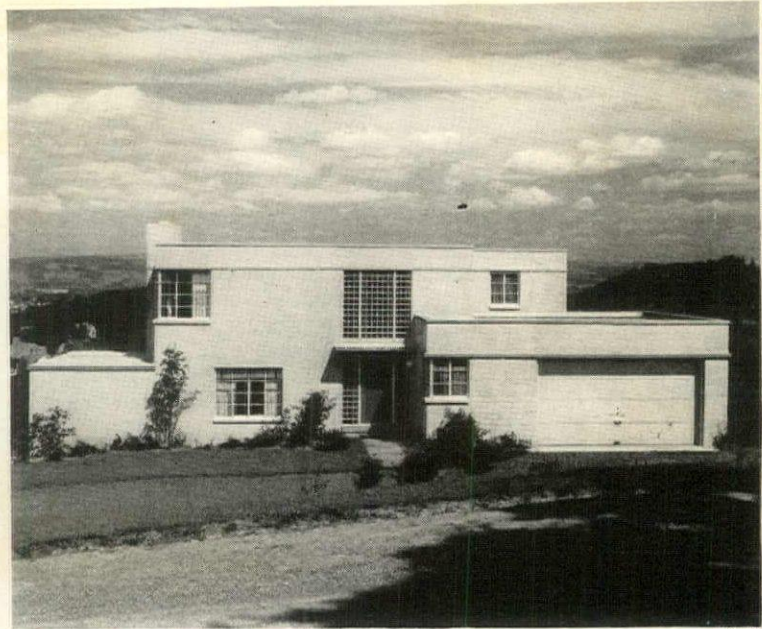
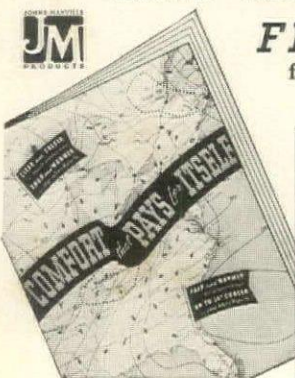
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The long simple lines of this contemporary home seem in perfect harmony with the panorama of the valley and the distant hills

### A MOHAWK VALLEY HOUSE

ON THE outskirts of Utica, N. Y., in an attractive community known as Sherman Hills, a home has recently been completed which is in the truest sense a product of the locality in which it stands. Its wide windows command a broad view of the Mohawk Valley, and from the great industries situated in the Valley have come all the materials used in building and furnishing the house. Whether we consider the concrete floors and walls, the plaster, the insulation, or the air conditioning unit, we find in every instance that the materials or the product were manufactured not far away.

The same applies to all the modern equipment of the kitchen and bathrooms, and extends even to such items as lamps, curtains, chairs, rugs, upholstery, silverware—and even the grass seed. It is a remarkable com-

mentary on the variety and scope of the industries in this comparatively small section that every requirement consistent with a thoroughly up-to-date home, designed and built in accordance with the highest standards of quality, can be supplied entirely from local sources.

The design of the house is contemporary in style, the aim of the builders being to develop maximum efficiency and economy in the plan together with every comfort procurable by means of modern design and equipment. The use of new materials and of improvements in old materials was stressed in an effort to make this home truly a "home of today."

The architect of the house was Charles R. Greenidge, of Utica, and the decorator—who is also the owner—was A. Montgomery Isenberg.



The chenille rug in the living room is spread on a surface of black linoleum, which in turn is laid on the cement floor





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Cabot's DOUBLE-WHITE on brick on a charming little house at Manhasset, N. Y. (Blinds and trim painted with Cabot's Gloss Collopakes). Architect, Reinhard M. Bischoff, N. Y. C.

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## Cabot's DOUBLE-WHITE

and Gloss Collopakes  
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### Snow white!

*A brick and shingle house at Lake Minnetonka, Minn. Painted with Cabot's DOUBLE-WHITE. (Blinds painted with Cabot's Green Gloss Collopakes. Roof stained with Cabot's Stain). Architect, Hans C. Larson, Minneapolis.*



## COMPLETELY FLOORED

By Rowena Leach and Margareta Stevenson

"OH, WELL, there's not much we can do about floors."

So often this remark is the accompaniment to moving. It hints of disappointment bravely born. It is usually delivered in a tone of resignation.

But fortunately, if one knows the possibilities, there is plenty to be done about the floors. There is no reason in the world that a floor, whether old or new, cannot have as much individuality and character as the residents themselves.

Linoleum or other compositions of a similar nature are a natural first aid to ailing floors.

Suppose a dining room has a lovely view. To take advantage of this, it will probably be expedient to place the dining room table and chairs in front of the windows. This off-center arrangement makes the most of a small room, takes the clutter out of the center and gives a sense of space in the room, besides providing the diners with a pleasant outlook.

The floor treatment can do much to dramatize an arrangement like this. And linoleum offers many possibilities.

One suggestion would be to use gray linoleum with a strip of dark blue at its edge along the window side of the room where the table is, and around the corner. A glass-topped dining table would be exceedingly nice in a room like this and should be placed by the windows on the gray, but on a line with the dark blue strip. The chairs would stand on the dark blue. Another patch of dark blue might be used under the sideboard to dramatize that piece of furniture. The linoleum should be polished to shine like a mirror.

Such a room would have a serene look about it, with a nice expanse that would be pleasant to encounter. Placing the dining table at the side does away with that feeling of running smack into it whenever you come into the room.

### THE "WOOD" FLOOR

Another interesting way to vary a linoleum floor is to lay a plain inexpensive linoleum, then paint it to look like wide oak boards. Oak graining and wooden pegs should be painted in, and the "boards" should be six or seven inches wide. The floor looks most natural in dark brown—almost walnut brown with the shading in the boards. The whole floor, then, should be given a high polish.

An "oak" floor like this is a surprisingly rich-looking background for nice old 18th Century furniture.

A spattered floor is another way of varying linoleum, though this method was originally applied to wooden floors. Spattering is a New England tradition and consists literally of spattering paint in confetti dots and confetti colors on the floor. It looks easy to do—as though you could do it yourself. But better not try it unless you are expert. There's skill in those dots! Spattering is an excellent treatment for old, uneven board floors. But whether wood or linoleum is used as a starting point, the floor should first have a basic coat of black-green or black-brown paint before applying the color. Spattered floors are charmingly provincial and a

natural background for Early American maple furniture.

Period floors have been worked out with such imagination in linoleum that it would be impossible to describe all the possibilities. Directoire, Empire, and Regency motifs have served well, and their use in small hallways or powder rooms, where a bit of formality is agreeable, is delightful. The floor may be all linoleum or have inlays of brass or copper. If all linoleum is used, a laurel wreath in white inset in a black or dark green floor is charming. Or a narrow, diamond-shaped strip in white might be used. This latter tends to elongate the room and make it seem larger than it actually is.

These period floors should be shellacked or highly waxed. And in such a state are a beautiful background for an old Chinese rug—it's like framing an old print in black glass! Floors like this are equally lovely for some of the new textured rugs.

One way to enlarge materially a small hall, by illusion, is to lay white linoleum, and through the center run a wide dark green or dark blue linoleum strip leading from the entrance door to the wall opposite. If this wall is of solid mirror, the effect is that of an endless hallway.

It is good to remember, too, that a hall generally looks best when it is symmetrical. Many halls are octagonal; therefore an octagonal feeling should be kept in the floor.

Cork, when it is thoroughly waxed, provides a beautiful floor. The polishing makes it take on light and dark tones that give a fascinating play of color. Cork is laid in sections like a board floor, and it gives a nice resilience under foot. For a modern living room or a boy's room, cork is tops.

### BROADLOOM CARPETING

For graciousness, for interesting color, for general all-round use with practically any type of furniture, nothing makes a room so charming or shows off furniture to such good advantage as broadloom carpeting.

Broadloom carpet from wall to wall tends to increase the size of the room, to push out the walls. If the color chosen is light and cool—one of the blues, greens, greys, or whites—this sense of spaciousness is heightened.

When several small rooms are adjacent, it is a good idea to run the carpet straight through them, from one to the other, with no saddle in the doorways. This will do much toward making the room seem larger.

In odd-sized rooms, when it would be a waste to cut broadloom, there is a carpet on the market that can be cut in any direction and the seams locked in such a fashion that it is impossible to tell where the cut places are. The result is a smooth, unbroken expanse of carpet no matter how much fitting was necessary. It is possible to use all kinds of imagination in border effects with this kind of carpet, too, in combining colors and textures. For example, a green texture center might have an outside border of brown with a narrow strip of beige between the brown and the green. The darker color should always be the outside border.



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For complete information about House & Garden's Architectural Awards Program for 1938, see the March issue, or fill in and return the coupon below.

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A simple but effective wall treat-  
ment



Large mirrors create interesting  
perspectives

**MANEUVERING WITH MIRRORS**

(CONTINUED FROM PAGE 47)

down. A nice loopy wallpaper border  
can be used here too.

A small closet can be made over in-  
to a bar just big enough for two—but  
to avoid claustrophobia, better line  
the walls with mirror!

A little entrance hall will expand by  
inches if the door casings are mirror  
instead of wood. And it can be given  
considerably more depth if the end  
wall is mirror, treated as though it were  
a window and hung with draperies.

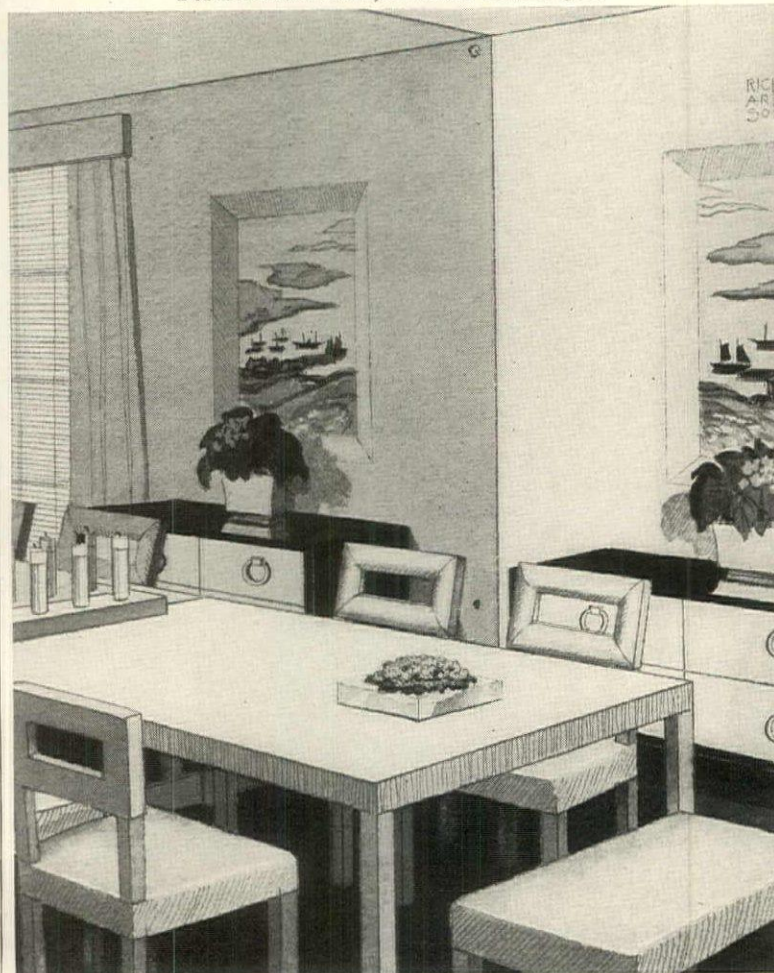
In this case, as in other wall uses, a  
plain sheet of unframed, unbeveled  
mirror is used. It may rest on the chair  
rail or base board. Even if it does not  
extend all the way to the ceiling or go  
entirely from wall to wall, no finish  
or framing is needed at the edges; it  
just stops where you want it to. The  
mirror is riveted to the wall with small  
clamps. If the wall space is large, sev-  
eral sections of mirror can be joined.

When there is a group of windows  
close together, or two skimpy win-  
dows with a space between, it is good  
to fill in the narrow wall spaces with  
mirror. Then the entire group can be  
treated as one delightful ensemble  
curtained all the way across with sheer  
curtains and hung with draperies at  
either end. This use of mirror reces-  
ses the windows by illusion, and  
strangely enough does not accentuate  
their height.

Such uses of mirror, for fireplace,  
windows and walls, as part of the ar-  
chitectural background, give a room  
a decidedly modern look, especially  
if combined with fresh modern colors  
on the walls. This is a good way to pep  
up an old house as well as to add inter-  
est to a modern one. And furniture of  
any period looks particularly lovely  
in this kind of modern setting.

(Continued on page 54)

For a modern room, an entire wall of glass



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## BUILDING BOOKLETS

(CONTINUED FROM PAGE 2)

**HOW MONEL Can Modernize Your Home** is a practical guide to kitchen modernization, with before-and-after pictures, and views of appliances now available with Monel parts—tables, ranges, sinks, washing machine tubs, and other shining, stainless equipment. INTERNATIONAL NICKEL CO., DEPT. HG-2, 73 WALL ST., N. Y. C.

**CRANE KITCHEN GUIDE** will turn you into an expert in the planning of a modern kitchen! It starts with principles and gets down to the brass tacks of actual diagrams, measurements and sketches of many perfect kitchens. CRANE CO., DEPT. HG-2, 836 S. MICHIGAN AVE., CHICAGO, ILL.

**TODAY'S MODE IN KITCHENS** pictures some of the special purpose units that make up the efficiency of a modern Kitchen Maid kitchen... such details as ventilated towel racks that pull out from hidden places beneath the sink—rounded open shelves to fit into corners—special compartments for trays and brooms. KITCHEN MAID CORP., DEPT. HG-2, ANDREWS, IND.

## Homes and Equipment

**HODGSON HOUSES AND CAMPS**, catalog of a manufacturer who has been producing prefabricated homes since the "gay 90's", shows photographs, floor plans, prices of attractive ready-to-put-up homes—and includes camp equipment, garages, kennels and playhouses. E. F. HODGSON CO., DEPT. GW-2, 1108 COMMONWEALTH AVE., BOSTON, MASS.

**DEPOSIT ALL WASTE HERE...** then forget it. That's the headline story of the Kernerator, an incinerator to do away with the garbage problem in your home. It has excellent capacity, and burns up all rubbish thoroughly with a patented "air-torch" system. KERNER INCINERATOR CO., DEPT. HG-2, MILWAUKEE, WISC.

**BURN-ALL INCINERATOR** answers questions about this competent equipment for reducing garbage, swiftly and smokelessly, to a mere ash that you can scatter as fertilizer in your garden. It's a portable incinerator that can function outdoors anywhere, in any season. BURN-ALL INCINERATOR CORP., DEPT. HG-2, 55 WEST 42ND ST., N. Y. C.

**THE NEW AMERICAN HOME** diagrams a house that's planned from the inside out—with perfect electrical and conditioning systems for the vital comforts of modern living. It has floor plans you can cut out and fit together, to plan your own new home. GENERAL ELECTRIC HOME BUREAU, DEPT. HG-2, 570 LEXINGTON AVE., N. Y. C.

**POWER PUMPS** and water systems to supply economical running water to suburban or country homes, big estates or country cottages are described in detail in the Myers catalog, which gives the story of price and performance. THE F. E. MYERS & BRO. CO., DEPT. HG-2, ASHLAND, O.

**PERMATITE WINDOWS** includes windows of bronze and aluminum—both casement and double hung—weather-tight, rattleproof, dustproof, rust-proof, moderate in cost. Write for Booklet 11. GENERAL BRONZE CORP., 34-19 TENTH ST., LONG ISLAND CITY, N. Y.

**INSULATED WINDOWS** is a complete and lively story about window pains and how to cure them with modern double-hung or casement windows by Curtis—the trouble-proof Silentite windows that defy wind and weather, and add both beauty and comfort to your home. CURTIS COMPANIES, INC., DEPT. HG-2, CLINTON, IOWA.

**BETTER WINDOWS** is a booklet about the modern Light Sealair Windows, with solid aluminum or bronze frames that will not rust, warp, swell, shrink or rot. As the many photographs show, they fit with beauty into any type home, Colonial to modern. KAWNEER CO., DEPT. HG-2, NILES, MICH.

## Home Elevators

**THE HOME ELEVATOR PROBLEM** is solved by an "Elevette" located in a stairwell, closet or corner. Or by an "Inclinor" that rides you smoothly up the stairway—and folds neatly against the wall when not in use! INCLINATOR CO. OF AMERICA, DEPT. HG-2, 307 SO. CAMERON ST., HARRISBURG, PA.

**PERSONAL SERVICE ELEVATORS** take up little space and may be fitted into almost any house, old or new. Sketches and miniature floor plans show good locations for these elevators. OTIS ELEVATOR COMPANY, DEPT. HG-2, 264 11TH AVE., N. Y. C.

**THE DOOR TO A NEW LIFE** offers a "lift" to invalids and older folk. It's an illustrated story of the Shepard Homelift, easily installed in any home, operating automatically and safely on any lighting circuit. SHEPARD ELEVATOR CO., DEPT. HG-2, 2429 COLERAIN AVE., CINCINNATI, O.

**A MOTION PICTURE** in 7 Scenes tells the story of the Sedgwick electric Stair-Traveler that unfolds from its neat position against the wall, and rides smoothly upward at a gentle touch, freeing the invalid from the tyranny of steps! SEDGWICK MACHINE WORKS, DEPT. HG-2, 150 W. 15TH ST., N. Y. C.

## Other Important Booklets

**INSULUX GLASS BLOCK** discusses the advantages of architectural glass that is adding new light and life to modern homes. It goes thoroughly into construction details, and suggests effective applications of glass bricks in a present-day home. OWENS-ILLINOIS GLASS CO., DEPT. HG-2, TOLEDO, OHIO.

**PRACTICAL SUGGESTIONS** for the Interesting Use of Paint and Glass in Your Home is a colorful book on modern windows—the use of mirrors—beautiful kitchens and bathrooms—interiors that use color cleverly, and exteriors effectively painted. PITTSBURGH PLATE GLASS CO., 2327 GRANT BLDG., PITTSBURGH, PA.

**THE LITTLE WHITE BOOK** is a book of white houses, including many which are prize-winners. Interesting, too, is the story of Cabot's Collopakes, suitable for all kinds of surfaces including wood, brick, plaster, stucco and cement. SAMUEL CABOT, DEPT. HG-2, OLIVER BLDG., BOSTON, MASS.

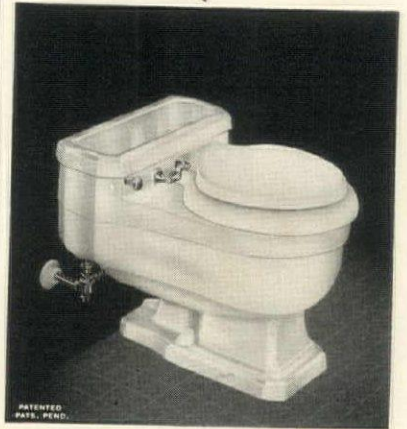
**HOW TO PAINT** Concrete, Stucco, Masonry and Other Surfaces shows how to protect stucco against water—paint brick and concrete homes—turn basements into playrooms—and decorate swimming pools. MEDUSA PRODUCTS CO., 1022 MIDLAND BLDG., CLEVELAND, OHIO.

**WHAT TO DO ABOUT REMODELING** suggests replacing rusty water pipes with copper and brass piping—screening windows with bronze and copper rust-proof screen cloth—and introducing chromium plumbing fixtures into your bathroom. CHASE BRASS & COPPER CO., DEPT. HG-2, WATERBURY, CONNECTICUT.

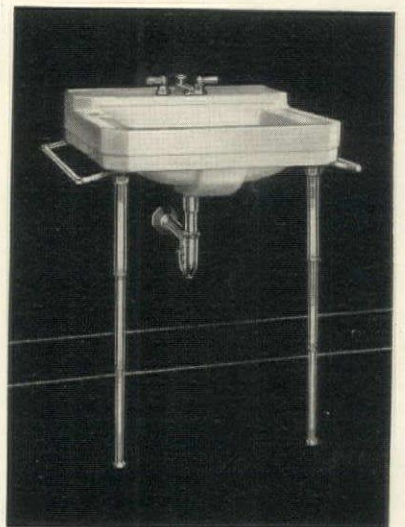
**LIVING IN THE SUN** is Lord & Burnham's charming book of all-year gardens and sun rooms, which any house can have, merely by glassing-in a terrace, replacing a dark porch roof with glass, or building a glass garden wing in keeping with the architecture of the house. LORD & BURNHAM CO., DEPT. HG-2, IRVINGTON, N. Y.

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**THESE ARE THE WESTERN PINES**



A simple mirrored fireplace in a period room  
**MANEUVERING WITH MIRRORS**  
(CONTINUED FROM PAGE 52)

Getting architectural interest into the bathroom may sound like an anomaly, but try this, if your bathroom needs enlarging. If the tub takes the full space across one wall, put a mirror above it all the way across. The mirror can have gay decorations or pilasters painted on. And the room will look three times bigger and gayer! There's always a bit of feminine glamour about a dressing table. And to make the most of it, try placing a

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**Heatilator Fireplace**

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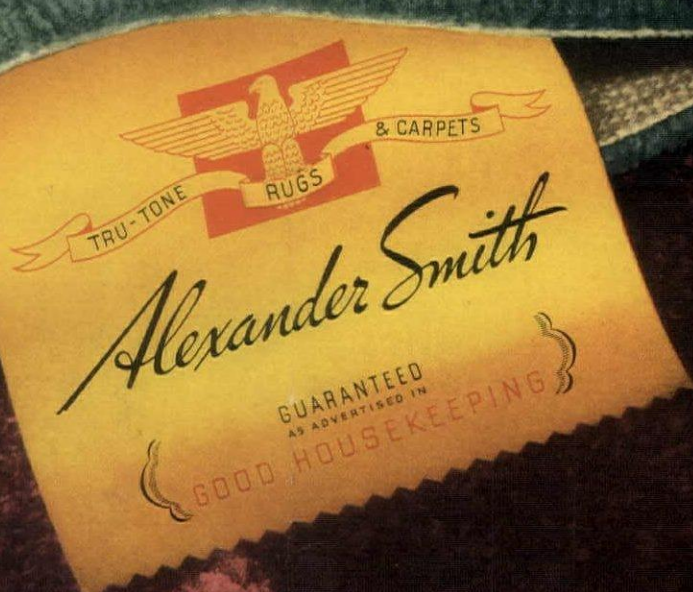
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